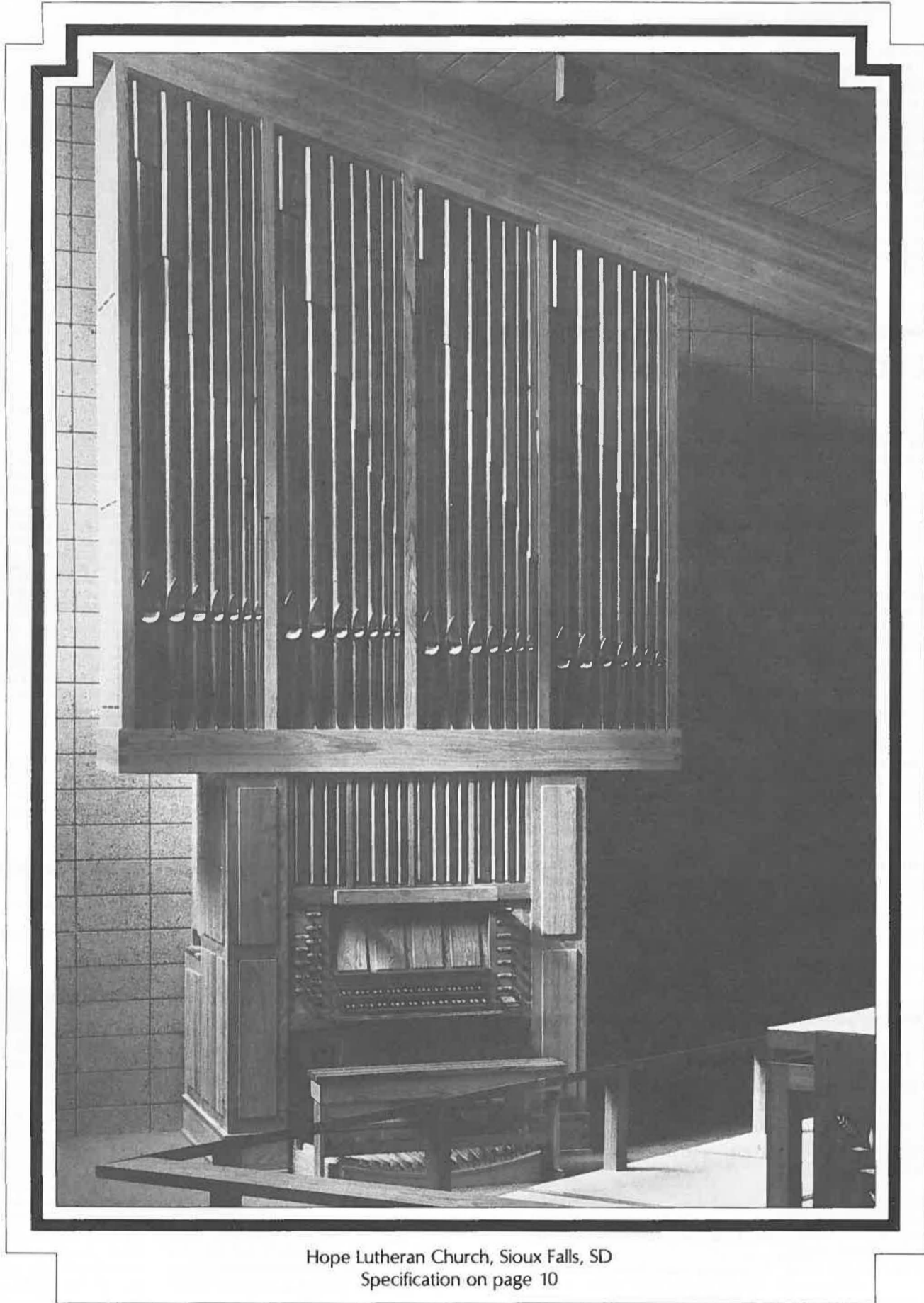


# THE DIAPASON

MAY, 1986



Hope Lutheran Church, Sioux Falls, SD  
Specification on page 10

## Frank Cunkle: An Appreciation

It is never easy to write an appreciation at the time of a colleague's passing. This is especially true of someone who was an intensely private person. But the attempt must be made nevertheless, even though Frank would have been aghast to see this appreciation in print.

Frank died on February 4 in Chula Vista, California after a long illness. His music training was at the Eastman School. He was an excellent pianist, a capable organist, and worked for many years as an arranger with the Fred Waring organization.

Coming to THE DIAPASON in 1956 at the invitation of S. E. Gruenstein, founder of the magazine, he quickly took charge after Mr. Gruenstein's death in December, 1957. Until his retirement in 1970, he put in whatever amount of time and effort was required to get out each issue. He was deeply concerned about the future of THE DIAPASON at a time of uncertainty, putting off retirement until he felt that editorial succession was assured.

Frank had an exceptionally acute sense of musical quality and performance ability, not hesitating to extend praise when it was due. He was equally

quick to criticize shallowness, puffery, and self-aggrandizement.

Having experienced first-hand the struggles and privations of the Depression era, he was sensitive to economic need. He was sometimes generous to a fault. Several promising young musicians benefitted directly from his encouragement and financial backing when it counted the most.

Frank's most endearing quality was surely his sense of humor. Malapropism, redundancy, and human foibles in general were often the occasion of office merriment hardly befitting the "antiquity" image of the magazine. When the day's mail brought an especially choice morsel, we sometimes laughed until the tears came.

THE DIAPASON continues to fill an important role in reporting news, events, and personalities of the music world. This is largely a result of Frank's insistence on maintaining the standards of fairness and accuracy established by S. E. Gruenstein in 1909. Our best tribute to Frank is in furthering these objectives.

—Wesley Vos

## Letters to the Editor

### Rhythmic inequality in Bach

It was with dismay that I read on p. 4 of the February issue in the report on the Organ Conference at the University of Nebraska that

"In regard to inequality, Fuller is convinced that Bach would have expected some use of unequal values [i.e., that he would have expected performers to render equal values as if they were alternately long and short] on the basis of the 'French Connection.' . . . Fuller further claimed a German equivalent of French inequality on the basis of Quantz's account of *notes inégales* and Walther's treatise *Praecepta* (1708)."

I have no such conviction, and I devoted some 400 words to an explanation why I think it is impossible to draw conclusions about rhythmic alteration from Walther's slippery remarks on the "intrinsic" and "extrinsic" length of notes.

I do think that Bach must have known of the existence of the French inequality convention through contacts with French musicians, especially Volumier and Buffardin at Dresden. His interest in French keyboard music is abundantly documented. What I said was the following:

"Except conceivably in Dresden, Lüneburg, and any other French-di-

rected musical establishments, a German composer could not expect that the ordinary musician would perform equally written notes as *notes inégales* in the French manner; this was not a normal part of German training. But Bach did not always write for the normal musician, and a good deal of his music was deliberately arcane in one way or another. He delighted in symbols, puzzles, and extraordinary challenges, and he had the soul of a didact. It is perfectly possible that hidden away in some of his pieces is the intention of *notes inégales*—as I have suggested in the case of the Fantasia in C minor, BWV 562. If he wanted to be sure, however, he wrote dots," [as for example in the vaguely French sarabande of the fifth harpsichord partita, the organ prelude in E<sup>b</sup> (the "St. Anne"), or the not remotely French contrapunctus 2 of *The Art of Fugue*—all three of these pieces published and thus intended for performance by musicians unknown to him and beyond the reach of his instruction. 562 circulated in manuscript only among his pupils, to whom he could have said something like, "You could dot that, you know, if you wanted to bring out its French qualities."]

David Fuller  
Buffalo, NY

## 1986 Summer Institutes, Workshops and Conferences

Late listings. For additional listings of summer conferences, please see the March and April, 1986, issues of THE DIAPASON.

### Summer School of Music

June 20-28. Toulouse, France.

Improvisation, interpretation, style, form. André Isoir, Bert Matter, Michel Chapuis, Jean-Pierre Leguay, Xavier Darasse.

Contact: Semaine de l'Orgue 1986, 7, avenue Jules-Ferry, 31200 Toulouse, France.

### Contemporary Worship

July 7-10. New York School of Liturgical Music.

Lectures, worship, demonstrations. Robert Hebble, Fred Moleck, Michael Hay, Larry King.

Contact: New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022.

### Organ Workshop

August 3-9. Oberlin College.

## THE DIAPASON

A Scranton Gillette Publication

Seventy-seventh Year, No. 5, Whole No. 918  
Established in 1909

MAY, 1986  
ISSN 0012-2378

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

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 Northwest Highway, Des Plaines, IL 60016. Phone (312) 298-6622.

Subscriptions: 1 yr. \$12; 2 yr. \$20; 3 yr. \$28 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$18; 2 yr. \$32; 3 yr. \$46. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *FILM Abstracts*.

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Professor Haskell Thomson will direct an organ workshop designed for high-school-age organists as well as teachers involved in preparing students for college-level study. Masterclasses, repertoire, technique, musicianship.

Contact: Summer Program, Oberlin College, Conservatory of Music, Oberlin, OH 44074.

## Here & There

"Bach as an Arranger" is the focus of the 54th annual Baldwin-Wallace Bach Festival May 23-24 in Berea, OH. Bach's use of parody techniques in the "re-composition" of his own works as well as his methods of arranging the compositions of other composers will be showcased during Festival concerts. Instrumental soloists include Mark Kroll, harpsichord, and Margaret Limkemann, organ. Limkemann, in her sixth year as Festival organist, will perform the dedication concert on a new chamber organ built for the B-W Conservatory by Charles Ruggles, Olmsted Falls, OH. Karl Geiringer, eminent Bach scholar, will be the Festival lecturer. For information, call 216/826-2369.

The Hymn Society of America will hold its 1986 Annual Conference, July 6-8 at Emmanuel College, University of Toronto, Canada, with the topic *Celebrating Canadian Hymnody*. Three major hymn festivals, addresses on current hymnology, and practical workshops will be featured. Leaders in hym-

nology from Canada and the United States will trace the history of Canadian hymnody, lecture on new hymns, conduct small-group workshops and lead in worship and hymn sings.

For complete details and registration brochure write to: The Hymn Society of America, Box 30854, Texas Christian University, Fort Worth, TX 76129.

The Sewanee Summer Music Center will sponsor an **International Carillon Workshop** July 16-20. Todd Fair, carillonist of the Oude Kerk in Amsterdam and faculty member of the Netherlands Carillon School, will lead the workshop on the campus of The University of the South, Sewanee, TN. The four-day program of private instruction, masterclasses, seminars and recitals marks the refurbishment of the 56-bell Leonidas Polk Memorial Carillon by the I. T. Verdin Company, and is planned as a tribute to 25 years of service by Albert Bonholzer as University Carillonist. For further information, contact Martha McCrory, Director, SSMC, Sewanee, TN 37375-4019.

## Fort Wayne Winners

Becky Bohner Bruick, a graduate student at the University of Notre Dame, South Bend, IN, was named winner of the 27th annual National Organ Playing Competition of the First Presbyterian Church, Fort Wayne, IN. She was awarded a cash prize of \$1,000 and gave a recital at First Presbyterian Church on April 15 as one of the artists in the church's Music Series.

Bruick entered Notre Dame in 1984 where she has been a student of Craig Cramer. She will receive the master of music degree this month. Prior to her work at Notre Dame she had studied with Paul Bunjes and Herbert Gotsch at Concordia College in River Forest, IL, and with Philip Gehring at Valparaiso where she received the bachelor of music degree in 1980.

In 1982 she was named winner of the Gruenstein Memorial Organ Contest sponsored by the Chicago Club of Women Organists. In 1983 she was the winner of the Indianapolis AGO Chapter contest, and as such competed in the Region V competition. In 1985 she was a finalist in the Arthur Poister competition sponsored by the Syracuse, New York AGO chapter.

First runner-up and winner of a \$500 prize was D. Michael Kleinschmidt, currently a junior at Oberlin College Conservatory, OH, where he is studying organ with Haskell Thomson. In 1985 he won first prize in the Cleveland Chapter of the AGO biennial competition, as well as second prize in the AGO Great Lakes Regional competition in Grand Rapids. He presently serves as organist/choirmaster at Westminster Presbyterian Church in Wooster, OH.

Other finalists included Kenneth Hamrick, III, a doctoral student at Eastman School of Music, Rochester, where he studies organ with David Craighead; C. Craig Phillips, a doctoral student at Eastman studying with Russell Saunders; Kenneth Sotak, a doctoral student at Northwestern University under Wolfgang Rübsam; and Jonathan Wright of Utica, NY, who was a student of Craighead and Saunders at Eastman.

Judging the contest finals were Bruce Gustafson, Associate Professor of Music at Franklin and Marshall College, Lancaster, PA; Dr. James Higdon, Director, Division of Organ and Church Music, University of Kansas at Lawrence; and



Becky A. Bruick



Kenneth J. Hamrick, III, Kenneth M. Sotak, D. Michael Kleinschmidt, Becky A. Bruick, Jonathan A. Wright, C. Craig Phillips



Robert Town, James Higdon, Bruce Gustafson

Robert Town, Associate Professor of Organ at Wichita State University, KS.

Each contestant was required to perform Bach's *Trio Sonata in C Major*, BWV 529; a work by a composer born between 1750 and 1902; and a work by a composer born no earlier than 1903. Bruick's winning selections, in addition to the Bach work, included Max Reger's Fugue from *Hallelujah Gott zu Leben*, and Demessieux's *Te Deum*, Op. 11.

## Ottumwa Winners



Wayne Foster, Catherine Rodland, Dianne Maynard, Karen Schneider, Tandy Beckett

The First Presbyterian Church, Ottumwa, IA, has announced the results of its **Fourteenth Annual Undergraduate Organ Competition**, held March 16. First prize of \$600 went to Wayne Foster, a student of Paul Jenkins at Stetson University, Deland, FL. Second prize of \$300 went to Karen Schneider, a student of Kirby Koriath at Ball State University, Muncie, IN. Catherine Rodland, a student of John Ferguson at St. Olaf College, Northfield, MN, won the third



Dean Billmeyer, Garth Peacock, Rudolf Zuiderveld

prize of \$150. Other finalists included Tandy Beckett, a student of James Higdon at the University of Kansas at Lawrence, and Dianne Maynard, a student of Larry Smith at Indiana University, Bloomington. Judges for the competition included Dr. Dean Billmeyer, University of Minnesota, Minneapolis; Prof. Garth Peacock, Oberlin Conservatory of Music, Oberlin, OH; and Dr. Rudolf Zuiderveld, Illinois College, Jacksonville, IL.

The next congress of *Die Gesellschaft der Orgelfreunde* (GDO) will take place in Lausanne, Switzerland, July 27-August 2. Some 27 concerts will be given on historical and modern organs such as in Lausanne, Lutry, Moudon, Payerne, Bulle, Fribourg, Nyon, Coppet, Geneva, and Romainmôtier. Guy Bovet will give an interpretation course on Spanish, French and Italian music, and Robert Anderson will present a seminar on new American Music. For additional information, contact: GDO, Schaffhauser Strasse 22, D-7000 Singen.



Edward Tarr, Irmtraud Krueger

The Ninth National Mader Organ-playing Competition, 20/20 Vision, will take place November 8. This year's repertoire includes works by Guillou, Duruflé, Mader, Simonds, Tournemire, David, Dupré, Martin, Sowerby, Amy, Bornefeld, Brown, Hampton, and Leighton. Applicants must be under 32 years of age and must submit a tape recorded performance of four works selected from the repertoire list. The deadline for application forms and tapes is September 15. Scholarship awards of \$2,000, \$1,000, and \$500 plus transportation and lodging are to be presented to three finalists at the concert-competition. For further information, write: The Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

Philip Brunelle performed Marcel Dupré's *Stations of the Cross* March 16 at Plymouth Congregational Church, Minneapolis, MN. Brunelle had just returned from two months in Sweden where he conducted the European premiere of Dominick Argento's opera, *The Voyage of Edgar Allan Poe*, for Göteborg Opera. He also conducted the Göteborg Symphony Orchestra in a Swedish Radio broadcast of three Argento works, and gave an all-American composers organ recital at Gustav Vasa Church, Stockholm.

The winner of the twelfth Annual Organ Competition for high school seniors at Bowling Green State University was Heather Rossman from Arlington, OH. Ms. Rossman is a senior at Arlington High School and assistant organist at Good Hope Lutheran Church. She has been an organ student of LouAnn Cousino (Rawson, OH) and Jane Van Valkenberg (Findlay, OH) and will receive a \$1200 scholarship to the College of Musical Arts.

Bill and Gloria Gaither, and Fred Bock have announced their newest collaboration "Worship His Majesty." This new hymnal will be published by Alexandria Press, a division of Gaither Music Company, and distributed by Alexandria House. "Worship His Majesty" is scheduled for fall 1986 release.

The Biola University Music Department, Dr. Jack Schwartz, Chair, has been granted first approval by the National Association of Schools of Music for a Master of Music Degree in Church Music with an intercultural emphasis. This plan integrates the core curriculum in church music, including field work, with the development of music skills such as voice, conducting and handbells, along with selected courses offered in the School of Intercultural Studies. It is designed to prepare the church musician for a music ministry within a non-Western culture.

German organist Irmtraud Krueger and trumpeter Edward H. Tarr recently concertized in the United States, playing duo concerts for the Fresno AGO Chapter, in La Mesa (dedicatory series), Los Angeles, Marysville, CA, and for the RLDS concert series in Independence, MO. During this time, Edward Tarr was featured soloist with the Oakland (CA) Symphony Orchestra. Tarr and Krueger have collaborated on a recording of Spanish music entitled "Spanish Golden Age Music for Trumpet and Organ" (Nonesuch 71415.1). Irmtraud Krueger's recent solo organ record, "Organ Works of Sebastian Aguilera de Heredia" (Christopherus SCGLX 73 996), was selected Record of the Month in the March '85 issue of Fono Forum, the German hi-fi magazine. Currently living in West Germany, the Tarrs will return to this country for another concert tour in February-March 1987, under the representation of Artist Recitals Talent Agency.

Michael Murray has released a new digital recording on the Telarc label (CD-80127, DG-10127). The all-Bach program was performed on the 1965 Beckerath organ at St. Andreas-Kirche, Hildesheim, West Germany. This is Murray's eighth digital release with the Telarc Company.

All Saints' Episcopal Church, Beverly Hills, CA, presented a choral concert of works by Benjamin Britten on April 27. The All Saints' Choir, under the direction of Thomas Foster, performed the *Festival Te Deum* and *Hymn to St. Cecilia*. The program also included the composer's English Folksong arrangements with guitar, and *Three Canticles*.



James T. Benzmiller

### Correction

On page 3 of the April issue, the photo of James T. Benzmiller, newly-appointed sales representative for Austin Organs, Inc., for the central/northern Wisconsin area, was incorrectly identified as that of Michael Hay, newly-appointed director of music for the archdiocese of Chicago. THE DIAPASON regrets the error and apologizes to both Mr. Benzmiller and Mr. Hay.

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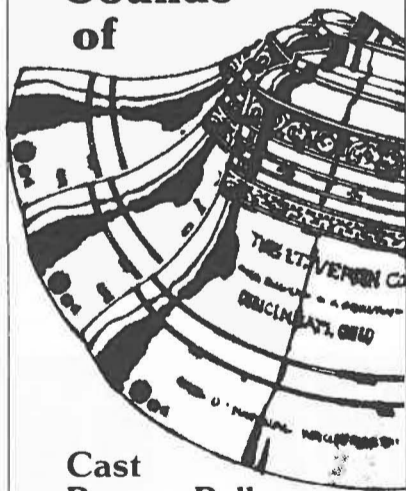
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## Appointments



Allan Van Zoeren and Steve Adams

The Rodgers Organ Company, Hillsboro, OR, has announced the following appointments:

Allan Van Zoeren has been appointed Tonal Director for the Rodgers Organ Company. A student of Marcel Dupré and Nadia Boulanger, he has held positions at several New York City churches and temples (West Park Presbyterian Church, 28 years; Temple Redech Shalom, 15 years), and has been

responsible for the tonal finishing of many organs, including St. Mary's Cathedral, San Francisco; the Garden Grove Community Church, Garden Grove, CA; Coral Ridge Presbyterian Church, Ft. Lauderdale, FL; Avery Fischer Hall, Lincoln Center, New York City; and Davies Symphony Hall, San Francisco. Van Zoeren has also been active as an organ builder, completing many of his own installations.

Steven Adams has been appointed Manager of the Rodgers Pipe Organ Department. He has served as a finisher for Junchen Pipe Organ Service, Rodgers Organ Company, and Fratelli Ruffatti Organs. His experience with Rodgers goes back to the 70s when he was involved with many of the Rodgers/Gemini pipe/electronic organs at the time Rodgers acted as North American agent for Ruffatti.

Kenneth B. Licht, Director of Music at Christ the King Parish in Rutland, VT, has been named to the adjunct faculty of the College of Saint Joseph, also in Rutland. He will be responsible for teaching courses in music appreciation and music theory. Licht holds bachelor's and master's degrees in music, is a clini-

cian in choral arts and campanology, and is also a practicing pipe organ technician and designer-consultant.

Richard W. Slater has been appointed organist of Santa Monica (CA) Seventh Day Adventist Church. He will provide music for the regular Saturday morning service and occasionally accompany the choir. Slater continues as organist/choir director for the Episcopal Church of the Ascension, Sierra Madre, organist for Temple Beth Torah, Sepulveda, and assistant organist for St. Frances de Sales R.C. Church, Sherman Oaks.



Kevin McKelvie

Kevin McKelvie has been appointed organist and choirmaster of St. Gregory's Episcopal Church, Deerfield, IL. Since 1983 he has been director of instrumental music at Alma College, Alma, MI where he conducted the Alma Symphony Orchestra, three bands, taught studio organ, conducting, orchestration, and served as chapel organist. He is also music director and conductor of the McHenry County (IL) Youth Orchestra and an employee of the Bradford Organ Company of Evanston.

McKelvie holds a Bachelor of Music in organ performance and a Master of Music in conducting from Northwestern University where he was appointed graduate choral assistant for Alice Millar Chapel. His teachers have included Grigg Fountain, Marilou Kratzenstein and Robert Gant, organ, and John Paynter, Frederick Ockwell, and Grigg Fountain, conducting.

## Nunc Dimittis

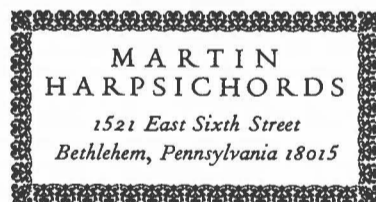
John Mark Adams, 37, died February 23 in Buffalo, NY, after a few months' illness. Born in Buffalo, Adams had attended the University of Wyoming and the University of Colorado. He had served as organist and choirmaster of Bethlehem Lutheran Church, Ridge-wood, NJ, St. Aidan's Catholic Church, Jersey City, and St. Michael's Catholic Church, Union, NJ.

Fenner Douglass. At Syracuse University he earned a master's degree in organ performance. He later studied with Sir Gerald Knight at the Royal School of Church Music in England, was the first American made an Honorary Member thereof, and co-founded the RSCM's American Summer Camp for choristers. He studied Baroque performance practice both with Wilhelm Ehmann in Germany during a sabbatical year in 1971 and, in 1979, at Oberlin's Baroque Performance Institute.

In 1977 he founded a Concert Series at St. Paul's which, in 1979, became "Abendmusik," the first professional concert series in the United States to perform Baroque masterpieces with the original instruments, playing at the original pitch, and with the men's and boys' voices for which they were composed. A memorial music service was held at St. Paul's on Sunday, April 20.

Richard B. Connelly, 57, director of music and organist at St. Paul's Episcopal Church, Westfield, for the past 30 years died February 20 in New York City after a short illness. He lived in Manhattan, moving there from Westfield five years ago.

A native of Kansas, he graduated from the Oberlin Conservatory of Music with bachelor's and master's degrees in music and pianoforte, studying with



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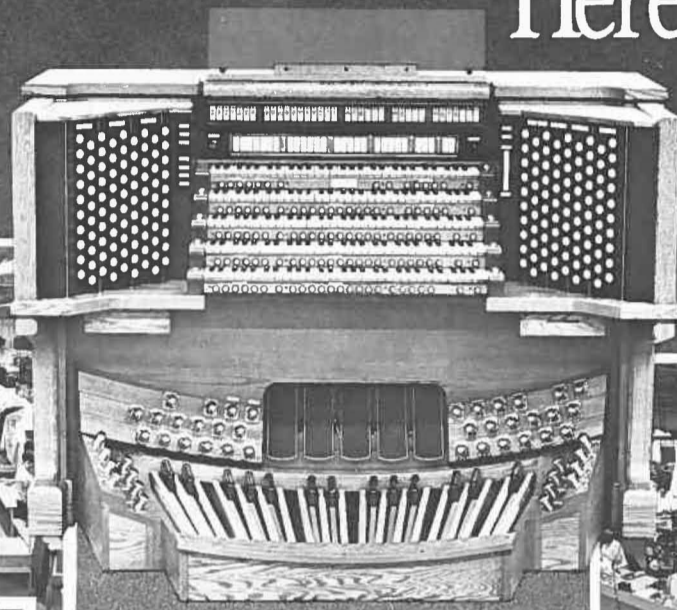
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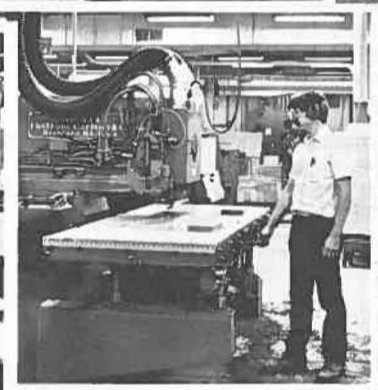
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## Fire at Moody Church, Chicago



A fire allegedly set by an arsonist destroyed the pulpit, a nine-foot concert grand piano and the four-manual Reuter organ console on January 15, 1986, in Chicago's historic Moody Memorial Church.

Because the organ pipes are at least 80 feet from the console area that burned, the pipework was intact in spite of obvious soot and debris from the fire. The large pipe facade is strictly decorative and the swell shades for the entirely enclosed organ begin four feet behind this facade. The platform was soaked with a flammable solvent and ignited. The choir risers on the main floor below the platform were dragged by the alleged arsonist to the center of the platform along with the seven solid oak chairs from behind the pulpit in order to "prime" this giant bonfire. The huge space of the auditorium served as a large furnace and contained all of the flame and most of the smoke which evidently burned itself out, as the platform area is solid concrete and brick and is raised nearly two feet from the main floor. By the time the fire was observed by the custodian at six o'clock in the morning, the church was filled with smoke and soot and the fire had already

done its damage. There was literally nothing left on the platform area that resembled a pulpit, chairs, organ console or a grand piano. Fortunately the communion table was removed to another part of the sanctuary because of an ensemble which sang from that space the Sunday evening before.

An incident, nothing short of a miracle, perhaps saved the pipework from more damage and the extreme heat. An organ student was practicing Tuesday evening, just hours before the fire began. Quite ironically the organ was left on and the swell shades were all closed. During the extreme peak of the flames and smoke, the closed shades served as a buffer from this mountainous blast. By the time the electrical power to the console was severed by the fire, the intensity of the fire had probably subsided considerably. The blower was discovered in the "on" position by one of the organ maintenance men.

The 72-rank Reuter organ was installed in 1928 for the price of \$32,000. The organ was designed for a wide variety of church music with a hearty emphasis toward the evangelical side. There are 15 ranks of warm, luscious strings that complement the big flute

and principal scales. A new console was provided by Reuter in 1952.

About 15 years ago there was severe water damage to the roof of the church just over the solo division. This did considerable damage not only to the pipes but to the chests as well and only the big reed was saved. This damage was never repaired. The echo organ had since been disconnected because of the need for re-leathering, as was the case with the harp in the main organ. Most of the organ contains the original leather of over 50 years and re-leathering had just begun several months before the fire.

Present plans are for the Reuter Com-

pany to remove the entire organ to the factory in Lawrence, Kansas and clean, regulate and revoice the pipework as needed. New leather will be provided as well as chests where necessary. The organ is a "one of a kind" instrument and should be cherished for what it is and for the diversity of music for which it is intended.

So, in the midst of disaster, we see the brighter side. The Moody Memorial Church organ will be resounding again in the fall of this year, 1986.

Leon Nelson  
Associate Organist  
The Moody Church

## New Organ Music

J. S. Bach, *Lord Jesus Christ, Thou Prince of Peace*, arr. Hal Hopson, GSTC 1025; Bach/Hopson, *O Quench Us With Thy Goodness*, GSTC 1026; Bach/Hopson, *What God Ordains Is Always Just*, GSTC 1027; each \$2.50, H. W. Gray.

Hopson has converted a soprano aria and two four-part chorales set in the style of *Jesu, Joy of Man's Desiring* into three-voice organ settings with tenor cantus firmus in the pedal. Within these parameters, each piece manifests a different compositional style. Of moderate difficulty, useful in any season.

Austin Lovelace, *Two Preludes on Wedding Hymns* (1. O Perfect Love, 2. The King of Love); GSTC 1022, \$2.50, H. W. Gray.

Lovelace's style in these preludes obviously owes much to Bach's tried and true aria forms described above, although these three-voice settings have cantus firmus in the left hand and bass in the pedal.

A. F. Schultz, *Pastorale*; GSTC 1021, \$2.50, H. W. Gray.

Schultz's *Pastorale* is lyric and unpretentious. Written in honor of a baptism, its middle section suggests the descent of the Holy Spirit.

Gordon Young, *Impressions for Organ*; KK 328, \$5.95, Sacred Music Press.

Here are ten accessible and upbeat pieces by a master of style and mood. Most have traditional titles such as *Soliloquy*, *Promenade*, *Sortie*, etc., but there is a piece of whimsy called *The Rhythmic Trumpet*. The *Fantasia on Old Hundredth* is the only hymn-based composition in the set.

Daniel E. Gawthrop, *Sacred Suite for Organ*; SP 101, \$4.25, Summa Productions (AMSI), Minneapolis.

*Picardy* (Prelude), *Munich* (Offertory), and *St. Theodulph* (Postlude) each receive approximately two verses worth of treatment, each in two different keys. The music that fills the spaces between appearances of the tunes is weak.

Gerhard Krapf, *Sing and Rejoice: Hymn Settings for Organ and Congregation*, Volume V; KK 323, \$5.95, Sacred Music Press.

Each of seven tunes comes with an imaginative two-page prelude, a brief

intonation, a verse set on two staves, and a verse set on three staves with a solo voice in the right hand. The multiple uses of the settings are noted in the Foreword. The musical ideas are wholesome and varied; the harmony is comfortably traditional. The introductions and versets in particular are excellent models for aspiring improvisers. The tunes are: *Aberystwyth*, *Aurelia*, *Dix*, *Dundee*, *Regent Square*, *St. Catherine*, and *Webb*.

David Cherwien, *Interpretations, Book IV*; OR 9, \$5.25, A.M.S.I., Minneapolis.

*Interpretations* treats some familiar and some less familiar tunes from the *Lutheran Book of Worship*. Ranging from easy to moderately difficult, the treatments are always original, but the virtues of repetition and economy of musical means are often overstressed.

Raymond H. Haan, *Festival Hymn Preludes for Organ*; KK 329, \$4.95, Sacred Music Press.

*Festival Hymn Preludes* contains six settings of moderate difficulty in contrasting styles, including two good and original treatments of *Duke Street* and *Hanover*.

Eugene McCluskey, compiler, *A Treasury of Gospel Favorites*, No. 3; KK 335, \$5.95, Lorenz.

Dorothy Wells, compiler, *Flexible Communion Music*; KK 331, \$4.95, Lorenz.

Harold DeCou, arranger, *Hymns I Love*; JP 7007, \$4.95, Good Life Publications (Belwin-Mills).

All three collections have a lyric legato style particularly suited to the electronic organ. None of these settings is dramatic. All are treatments of familiar hymns, and this is confined to once or twice through the tune with very conventional modulations and harmonic clichés. *Treasury*, with 28 old favorites, is the best bargain, both for quantity and for evenness of quality. *Flexible Communion Music* (once you can get past the title) can be played from cover to cover without any jarring juxtapositions of key. *Hymns I Love* contains ten hymn preludes ranging from John W. Peterson to traditional.

—Gale Kramer  
Wayne State University

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## Book Reviews

**Robin Leaver, James Litton, Carlton Young, editors, *Duty and Delight: Routley Remembered*. Hope Publishing Company, 1985, \$18.50.**

The jacket of this unusual book calls it a "memorial volume which pays tribute to the life and work of the late Erik Routley." It is not a standard biography. Eighteen different authors (the flyleaf, which cites 17 by number and name, omits Ian Fraser) cover a variety of topics, from brief personal recollections of Routley to historical and analytical chapters which mention him briefly, if at all. The theme which unites them is that they all paint a picture of Routley, either by direct reference or by discussing an aspect of theology, hymnology, the ministry, or education in which Routley worked, spoke and published.

The book's 14 chapters are divided into three sections: Ministry of the Word, Ministry of Music, and Ministry of Hymnody. The subtlety of those divisions gives us a clue to one of the strongest attributes of Routley the man which this book portrays: his comprehensive concept of life and work as ministry. In all and through all he was Pastor.

The tensions and paradoxes of life, of work in the church, and indeed of the Gospel message were not alien or repugnant to Routley, but rather intriguing and a creative force. Watts first used the epigram "duty and delight" in reference to worship. For Routley it became a common theme. Titling this memorial book after that phrase is symbolic on many levels: of Routley's dedication and fervor in his life and life's work, of the many authors' responses to his death and the effect his life and work had on them, on our need to hear the messages of this book, and on a pattern of living suggested for our own lives.

The writing by this distinguished group, colleagues and friends of Erik Routley, helps to answer the question that was asked by so many at the time of his death and in the years since: Who will replace him? Who will carry on his work? The answer is not singular, but plural. Each of the 18 authors is advancing our mutual cause in one or more of the areas in which Routley worked.

The following is a brief overview of the authors, their credentials, and the topics of their chapters.

**Caryl Micklem**, United Reformed Church minister and chaplain to students, Oxford, England—a brief (only 13 pages) memoir of Routley, concluding with a 2-page chronology of the main events in his life. This is the closest to a "biography" which the book comes.

**George Caird**, late professor of exegesis at Oxford and preacher of the sermon at the Routley memorial service in Westminster Abbey, February 8, 1983—a theological discussion of the tension between perfection and grace.

**Don Saliers**, professor of theology and worship at Emory University's Candler School of Theology—the nature of worship. ("Worship without mystery and a sense of suffering is neither biblical nor redemptive.")

**Robin A. Leaver**, ordained Anglican, associate professor of church music at Westminster Choir College and lecturer at Wycliffe Hall, Oxford—music in worship from a theological perspective.

**Ruth Micklem**, native Scotswoman who studied at Oxford during Erik Routley's tenure as chaplain to the Congregational Society there—the most personal chapter in the book, this presents a side of Routley less known to most people.

**Alec Wyton**, organist and choirmaster at New York City's St. James Church, national coordinator for the Standing Commission on Church Music of the Episcopal Church, vital force in American church music for many years—20th century American church music: including a brief overview of composers from Ives and Sowerby to Pinkham, Rorem, Hoiby, Dirksen, and others; education via Union Seminary's School

of Sacred Music, Westminster Choir College and The Royal School of Church Music; new hymnals.

**Paul Wohlgenuth**, professor of music at Oral Roberts University—a survey of education in church music in American seminaries.

**Carlton Young**, director of graduate studies in church music at Emory University's Candler School of Theology—a proposal for a dual-disciplinary program in graduate church music studies, combining theological and musical studies.

**Alan Luff**, precentor and sacrist of Westminster Abbey and Secretary of The Hymn Society of Great Britain and Ireland—the influence of the Welsh hymns.

**John Wilson**, hymnal editor and consultant, retired teacher of keyboard harmony at the Royal College of Music—factors of melody, rhythm, harmony, and structure in hymn tunes.

**Raymond Glover**, prominent Episcopal church musician and general editor of the newest major hymnal in this country, his denomination's *Hymnal 1982*—a chapter on Routley's involvement

with that book. ("Erik described a hymnal as 'a body of practical divinity.' To this he added, 'the duty of a hymn is to get the best out of people who sing it so they can respond to what the Lord has done.'")

**James Litton**, organist and choirmaster at St. Bartholomew's Church in New York City and organ faculty at the Manhattan School of Music—the place of the hymn in Anglican liturgy.

**Ian Fraser**, ordained clergyman in the Church of Scotland and a vital force in the organization of the Dunblane Consultations on hymnody—overview of 8 years of conferences on hymnody and new hymns (1961-1969) at Dunblane, Scotland. These were a catalyst for the hymn "explosion" of the last two decades in the British Isles.

**Russell Schulz-Widmar**, director of music at the University United Methodist Church in Austin and church music faculty member at the Episcopal Theological Seminary of the Southwest and the Austin Presbyterian Theological Seminary—the renaissance in hymnody in America and the close ties between British and American hymnody.

**Frederick Pratt Green**, retired Methodist minister

**Fred Kaan**, Dutch-British minister now provincial moderator of the United Reformed Church and

**Brian Wren**, English minister in the United Reformed Church, freelance education consultant and writer; all three leading hymn writers in England—new hymnody, transcribed from panel discussion moderated by Robin Leaver.

**Ray Robinson**, president of Westminster Choir College—a well-organized, thoroughly researched bibliography of works about and by Routley.

Brief though this summary of the book may be, it should whet your appetite to read these chapters, learn their lessons, and further explore those fields which are of most interest or need in your professional life. No serious church musician should fail to read this book. We guarantee that in the fulfilling of that professional duty you will find great personal and professional delight.

—Gordon and Helen Betenbaugh  
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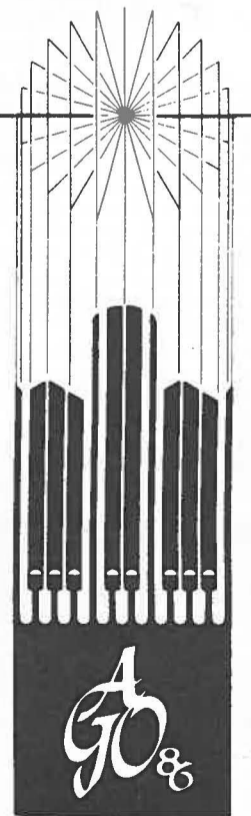
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## New Recordings

**Storici organi della Valsesia.** Mario Duella at seven north Italian organs. Works by Croner, Pera, Casanoves, Cirri, Krebs, Marpur, Zeuner, Greene, Boely, Nardetti, Fumagalli, Pistoiese, D. Scarlatti, Hesse, and Capocci. Casa Musicale Eco, ECO 662/663 C. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. Price: US \$26.00/ Can \$32.00.

**Bach.** Giancarlo Parodi at the Reinsch-Pirchner organ in Toblach. Works by Joh. Michael, Joh. Bernhard, Joh. Christoph, Joh. Lorenz, Wil. Friedemann, Joh. Ernst, Joh. Christoph Friedrich, Joh. Christian, and Carl Philipp Emmanuel Bach. Casa Musicale Eco, ECO 589 C. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. Price: US \$13.00/ Can \$15.00.

**Girolamo Frescobaldi dal Primo e Secondo Libro d'Intavolatura di Cimbalo et Organo.** 1637. Enzo Corti at the organ of the "Prepositurale del SS Pietro e Paolo in Primaluna." Toccatas, canzonas, hymns, Capriccio pastorale, and Aria detta la Frescobalda. Casa Musicale Eco, ECO 615 C. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. Price: US \$13.00/ Can \$15.00.

The recorded sounds on these four discs should warm the hearts of all but the most stony-hearted lovers of organ sound. ECO has managed to get down for reproduction the characters and effects of nine widely varying instruments without, apparently, falsifying anything about them. We hear them with great clarity and presence. The sense of the room in which each sounds is suggested but no echoing resonances or distant sources of tone are used to that purpose. Though the listener is close to the sounds of each organ, there is very little noisy mechanism heard nor is the instrument

heard as if from the bench.

Especially delightful is the first recording. I do not know Sig. Duella but I should like much to hear him more. His playing is not modish in any way; he plays Italian, German, French, and English music without seeming to constrain all styles to one technique nor to change his musical personality according to national idiom. He conjoins his musical pleasures to those of the composers. His purpose is to present on two discs seven instruments found in villages of northern Italy, which instruments date from the 18th to the 20th centuries. To this end, his jacket notes tell us, he has chosen "compositions of different historical significance as well as of varied timbre and style." Most of the pieces are short; most of the composers little known. In this way Duella means "to exploit the instruments, to give prominence to their phonic and structural qualities." The valley of the Sesia River opens to the southeast of the Matterhorn. I found the names of most of the villages here represented with much effort only on highly detailed maps. The parish churches and the builders of the organs must be known to few travellers. None of the organs is exceptional but all have been carefully maintained and repaired. It is the composers, though, to whom Sig. Duella gives center stage. Minor they are and "without any flash of genius," but their solid professionalism and honest expression of beauty in the service of religion make their music worthy of presentation even now. The *Nachspiel in Rinckschen Styl* by Adolph Hesse, or Boely's *Messe des fetes solennelles* and Filippo Capocci's *Melodia* are not the stuff we want on most programs. However, to hear them played convincingly (as they are here) is to recall with gratitude those who have faithfully practiced the profession of church musician. Should we include Nardetti and Fumagalli in their number? Their sonatas on this recording are evidence that not every past fashion is

worthy of revival. Sig. Duella points out "that many Italian authors in the 19th century had the gusto of composing religious music that could be mistaken for works intended for operas, band performances or dancing. Their spirit sounds a little grotesque today, however naive their vitality and easy to listen to." The dispositions of the organs are given with photographs of each. This is a recording that deserves consideration.

Giancarlo Parodi's recording is not unlike the preceding. Instead of surveying the minor composers of several nations, though, this record gives us those musicians bearing the name Bach but existing in the dense shadow cast by the Bach. Sig. Parodi plays all the pieces on one organ. The stoplist is given and a photo but no information beyond. We are left to surmise his use of the stops. The sound again is attractive. To play the ECO disc is to hear the organ, not merely a recording of the organ. Wil. Friedemann's *Tripelfuge*, Joh. Michael's *Wenn mein Stundlein vorhanden ist*, and Joh. Ernst's *Fantasie und fuge* are joys to hear. The last composer (1722-1777) shows us in his music that he probably was among those young relations of Sebastian that thought him "old hat." Parodi's playing is not as successful to my ear as Duella's. To his fine performance he seems not to bring the "gusto" and "naive vitality" I hear in his compatriot.

The recording of Frescobaldi comes as a disappointment after hearing the previous two publications of ECO. Again, good sound with true presence and good music played competently. Perhaps my sensitivity to Italian baroque organ music is not on target. I expected an Italian performance on an instrument in the tradition (though from 1858, rather than 1637) to produce Frescobaldi as Italians knew him, but Enzo Corti seems to be closer to a standard conservatory aesthetic than to the volatile, even bizarre taste of early Italian baroque that recent scholarship reports. Corti's Frescobaldi is not the same musician I read in the First and Second Books. The steady, moderate tempos and the orchestral registration schemes seem more appropriate to the 19th than to the 17th century.

**J. S. Bach (12) Orgelwerken.** Ewald Kooiman at the organ of the Martini-kerk in Groningen. Toccata and fuga in F (540), Fantasia in c (no BWV#), Christ lag in Todesbanden (718), In dulci júbilo (608), Wir Christenleut (612), Pedal-Exercitium (598), Praeludium und fuga in G (557), Meine Seele erhebet den Herren (648), Liebster Jesu, wir sind hier (634), Lob sei dem allmächtigen Gott (602), Praeludium und fuga in g (535a), Partite diverse sopra: Ach, was soll ich Sunder machen? (770), Ach Gott, vom Himmel sieh darein (741), Ein feste Burg ist unser Gott (720), Komm Gott Schöpfer heiliger Geist (631), Fughetta super: Wir glauben all an einem Gott (681), Fuga in h über ein Thema von Corelli (579), Erschienen ist der herrliche Tag (629), Vom Himmel kam der Engel Schar

(607). KM-Records, KMK 2023/24. Available from Church and Music Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. Price: US \$26.00/ Can \$32.00.

The star of this production is the instrument, and therefore the builders and rebuilders who have made it and the recording engineers who have captured the sounds on disc. The composer and the performer have their reputations, of course, and who of us will tire of listening to Bach, even the lesser works here presented, played appreciatively and with disciplined skill? But the pieces are known and the playing is in a solid tradition while the organ has only recently reappeared. The organ of the Martinikerk, Groningen, is one of the many northern civic instruments that has a long history of construction, enlargement, modernization, and restoration. The latest chapter in this history began only in 1984 when the restoration by Jurgend Ahrend was completed. THE DIAPASON of November, 1985, describes the instrument and shows a photograph (Rudolf Zuiderveld, "The Dollard Festival '85 and The International Bach-Congress," pp. 8-11). The descriptions given there can be compared to the sounds on these two records. (A description of the organ and a stoplist is included in the extensive notes to the recording.) Ewald Kooiman was not one of the players at the Dollard Festival, which surprises me since, in this recording made in autumn of 1984, he demonstrates a mastery of the newly refurbished machine and its acoustic environment. However, for me, Kooiman's registrations are too constantly complex combinations of ranks; my ear longs to hear the simple sounds of only a few ranks at a time. He plays the Martini-kerk organ with divisions coupled more often than not. The sense of divisional separation and contrast is thereby minimized. Ripieno sounds after awhile seem all alike and the impression is of an incessant full-to-mixture splash of generalized sound. The partite on *Ach, was soll ich Sunder machen?* are exceptional in this regard and therefore a welcomed opportunity to hear the several parts of the organ individually. But the incidental chorale settings are little varied in loudness or harmonics, and mixtures are *de rigueur* for all fugues.

Kooiman's playing is precise, controlled, and carefully thought out. His remarks about this project, begun in 1978, are a valuable testimony of his musical ideas and can be recommended to all organists for their profundity of thought. He chooses very moderate tempos that suit the instrument, the room, and the pieces. (The ten partite last 16'28".) The results are highly articulate and musically convincing. The instrument remains the star, however, as I believe Kooiman means it to be. Registrations are given for all pieces, even to noting measure numbers of changes. Side 2 of the copy I reviewed had a surface defect though the other three sides were very quiet. This is a recording worth your attention.

—William Eifrig

## Book Reviews

**Encyclopedia of the American Theatre Organ—Volume I**, David L. Junchen; Showcase Publications, P.O. Box 40165, Pasadena, CA 91104; \$45 plus \$3.50 shipping.

David Junchen's *Encyclopedia of the American Theatre Organ—Volume I* is a very factual and beautifully illustrated history of the American theatre pipe organ. Mr. Junchen's wonderful background, musicianship, scholarship, enthusiasm, and fluid writing style makes this 432-page volume a fabulous story for professional organ builders, organists and hobbyists alike.

The book is extremely well organized and has 800 illustrations. The table of contents and index make it very useful and accessible for quick reference. Background and Opus lists for 52 pipe

organ companies are presented, including such well-known builders as Barton, Estey, Kilgen, Kimball, Link, and others. Of special significance is the story of the world's largest organ at the Atlantic City Convention Hall. Other information includes organs purchased but never completed; tracker organs in theatres; roller rink, residence and radio station installations, plus outlandish specifications and contracts.

I highly recommend this book as a must for the organ enthusiast and I am looking forward to Volumes II and III.

—William Evans

William Evans is Organist and Director of Music at the First Presbyterian Church in Evanston, IL and currently Dean of the Chicago Chapter of the AGO.

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## New Recordings

Europäische Orgelmusik. 16 bis 18 Jahrhundert. Konrad Voppel an der Salvator-Orgel, Duisburg. Carlos Seixas, *Toccata in B*. Jan Pieterszoon Sweelinck, Two variations on "Herr Christ, der einig Gottes Sohn." Jan de Lublin, Three old Polish Tablature movements. Josef Seger, *Prelude and Fugue in C*. Louis-Claude d'Aquin, *Noël Suisse, Grand Jeu et Duo*. J. S. Bach, *Fugue in g*, BWV 578. Girolamo Frescobaldi, *Capriccio Pastorale*. Juan Bautista Cabanilles, *Pasacalles IV* (de Cuarto Tono). Henry Purcell, *Voluntary on the Old Hundredth*. Wolfgang Amadeus Mozart, *Andante from a Waltz for a Little Organ*, KV 616. Pelca PSR 40550. \$10.00, plus \$1.50 for postage per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

This delightful recording juxtaposes typical nationalistic musical colors of various countries in works that are also typical of their particular composers; for instance, the toccata by Seixas. The organ, built by Emil Hammer of Hannover in 1963/64, is bright-sounding and light, with an unusual number of reed stops, used to excellent effect especially in the Iberian works. Unfortunately, there is no information on this tracker organ, its four manuals and pedal, apart from a photo and its disposition. Why does it sound like a group of small organs rather than one big one? Why the reed emphasis? It's a late Baroque-sounding instrument, though, and just right for the kind of music played here. None of the compositions are heavily national in flavor, though most are intrinsically interesting because rarely played or recorded. It seems odd not to have continued the less usual aspects, and chosen composers other than Bach and Mozart for their two countries. No registrations are given for the performances, however; a pity when trying to place the "vox virginea" stop, or the "gemshornregal," for instance. There is a brief biography and photo of Voppel, and brief discussion of the music (both in German), and the cover features a 1554 map by Gerhard Mercator, who came from Duisburg. No date is given, but this appears to be an old recording, about 1970.

Bach-Orgelwerke. Konrad Voppel at the Salvator-Orgel, Duisburg. *Toccata and Fugue in d*, BWV 565; *Prelude and Fugue in A*, BWV 536; *Canzona in d*, BWV 588; "Nun freut euch, lieben Christen gmein," BWV 734; "O Mensch, bewein dein Sünde gross," BWV 622; "Allein Gott in der Höh sei Ehr," BWV 715; *Toccata in C*, BWV 564. Pelca PSR 40586. \$10.00, plus \$1.50 per order from the Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

The Duisburg organ, about which no information at all is given here, has a bright, clean sound, with a clear, singing upper register. Though a tracker organ, it is a little too smooth for Bach. No registrations are listed for the excellent performances, but there are brief notes, and a short biography (in German) and photo of Voppel. This was recorded in 1974, in what was then state-of-the-art "kunstkopfstereophonie." However, so

much has happened in the recording industry and in Baroque interpretation since then, that unless these were world-shaking performances, which they're not, there would be no point in investing in this recording.

Die Grosse Silbermann-Orgel (Freiberg Cathedral, Saxony). Organ Profile. Organist: Arthur Eger. J. S. Bach: *Prelude and Fugue in C*, BWV 545; *Trio in G*, BWV 586; "Wachet auf, ruft uns die Stimme," BWV 645; "Wo soll ich fliehen hin," BWV 646; "Wer nur den lieben Gott lässt walten," BWV 647. "Meine Seele erhebet den Herrn," BWV 648; "Ach bleib bei uns, Herr Jesu Christ," BWV 649; "Kommst du nun, Jesu, von Himmel hernieder," BWV 650; *Trio in d*, BWV 583; *Prelude and Fugue in g*, BWV 535. Pelca PSR 40505. \$10.00, plus \$1.50 for postage per order from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

Much the same applies to this as to the previous review. The recording was apparently made in 1966. There is extensive detail (in German, English and French), including photos, about the pipes, plus registrations for each hand for the works demonstrated. However, apart from mentioning that the organ was built by Gottfried Silbermann in 1710/14, while the then organist, Elias Lindner, probably designed the case, there is no word as to any repairs or changes made to this famous three-manual, 44-stop instrument in the last two and a half centuries. The performance is attractive without being anything special, while the sound is bright and clear, but lacks any of the 'chiff' or quirky individuality typical of organs of that day.

Die Hauptorgel des Ulmer Münsters. Organ Profile. Explanation by Walter Supper; Hans Jakob Haller, organist. J. S. Bach, "In Dulci Jubilo," BWV 608; "O Lamm Gottes, unschuldig," BWV 656; "Heut' triumphieret Gottes Sohn," BWV 630; *Fantasia in g*, BWV 542; Cesar Franck, *Choral in E*. Pelca 40538. \$10.00, plus \$1.50 per order for postage, from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184.

This is a monster tracker organ with electrical stop action, built by E. F. Walcker and Co. of Ludwigsburg, originally between 1841 and 1856. When it was rebuilt to its current specifications (by the same firm) is not mentioned. Perhaps it is small as monsters go, with only 95 stops, five manuals and pedal, but it is nevertheless a weighty instrument, with thicker sound than is desirable for Bach. The Franck fares far better. For much of the first side, Supper discusses, in German, specific stops which are then demonstrated by Haller. On the sleeve, five photos display the manuals and innards of the organ, disposition and registrations are given, but nothing about the organist, or details of the music itself. Some description is given, in German, of earlier organs in the cathedral, but not their relationship to this one. Though no date is listed, this also appears to be a recording made before 1970.

—William and Philippa Kiraly



Michael Corzine



Lynne Davis

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## Cover

J. F. Nordlie Company, Sioux Falls, SD, has built a new organ for Hope Lutheran Church, also in Sioux Falls. The instrument features mechanical key, stop and coupler actions. A tremulant affects the entire organ. Keyboards are of ebony naturals and satinwood sharps. 16 stops, 19 ranks, 1,000 pipes. Craftsmen participating in the construction of the organ included John F. Nordlie, Donald and Gail Nordlie, Dale Nordlie, Paul Nordlie, Martin Larsen, Eric Grane, Christopher Berk, A. Eugene and Janet Douth, and David Beyer.

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2' Octave	2' Principal	8' Trumpet (Gt)
Sesquialter I-II	1 1/2' Quinte	
1 1/2' Mixture III-V	16' Dulzian	
8' Trumpet		



Jaekel, Incorporated, Duluth MN, has installed its Opus 3 in the Lutheran Church of the Holy Trinity, also in Duluth. The facade consists of the 8' Prinzipal of flamed copper pipes. Four combination pedals are provided: Plenum, Full Organ, General Cancel, and Brustwerk Tremulant. The case is of solid white oak, stained and oiled. Mechanical key and stop action; a total of 16 stops, 22 ranks, 1131 pipes.

### HAUPTWERK

8' Prinzipal  
8' Rohrflöte  
4' Oktav  
4' Blockflöte  
Mixture IV  
8' Trompete

### BRUSTWERK

8' Gedackt  
8' Salizional  
4' Koppelflöte  
Sesquialtera II  
2' Gemshorn  
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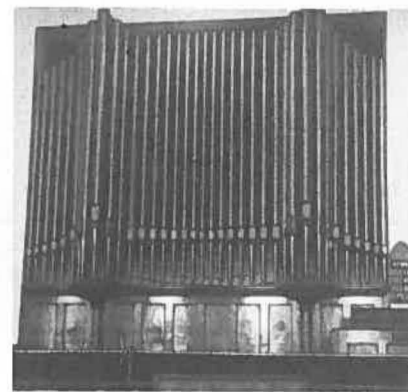
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Stephen F. Meador & David Conrad, Guilford County, NC, have rebuilt the 1921 Austin organ, Opus 1045, at Central U. Methodist Church, Spencer, NC. The Open Diapason 8' (which had been a 40 scale with leathered lips) was rebuilt to 42 scale, 1/4 mouth width, 1/5 mouth cut up, with all nicking removed. The Principal 4' was made from the former Salicional, rebuilt and rescaled 14 scales to 60 scale, 1/4 mouth, 1/5 cut up, no nicking, closed toes and open flues. The other flue ranks were revoiced by narrowing and denicking of wind sheets. All voicing is closed toe-open flue on the original 5 inches wind pressure.



### GREAT

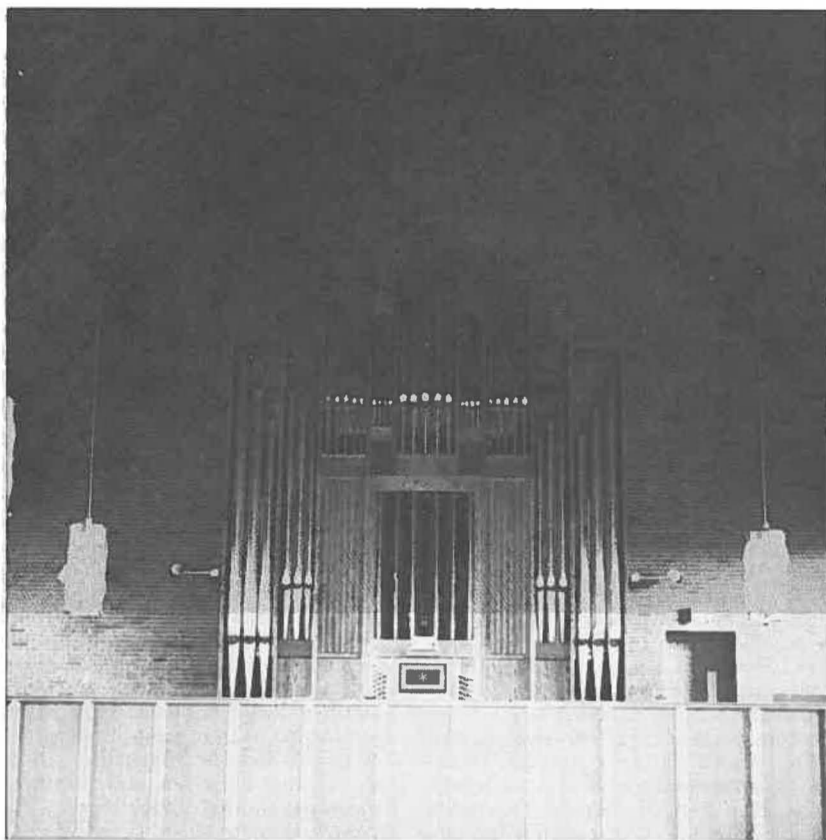
8' Open Diapason  
8' Concert Flute  
8' Dulciana  
8' Unda Maris

### SWELL

8' Geigen Principal  
8' Stopped Diapason  
4' Principal  
4' Flute d'Amour  
8' Oboe

### PEDAL

16' Bourdon  
16' Dulciana  
8' Metal Gedeckt (prepared)



The Martin Ott Pipe Organ Company, St. Louis, MO, has built a new organ for St. Paul's Lutheran Church, Des Peres, MO. The mechanical-action organ presently consists of 23 stops and 29 ranks with provisions for an additional 4 stops (7 ranks) which will bring the completed organ to 27 stops, 37 ranks, 1,795 pipes. The case, which measures 27' high x 18' wide x 4' deep, is constructed of American red oak, stained to match the other woodwork of the church. Manual keys are of African rosewood with ivory caps for the sharps;

pedal keys are of red oak with African rosewood sharp caps. The pipework was made by Carl Giesecke & Sohn of Goettingen, West Germany, of which Mr. Alfred Ott (Martin Ott's father) is tonal director. The stoplist was developed by Mr. Ott in consultation with Don Petering, music director of the church. The instrument was built by Albert Brass, Timothy Johnson, Richard Murphy, Earl Naylor, Thorsten Ott, and Martin Ott. Dedication recital was played by Professor Steven Wentz, of Concordia College, River Forest, IL.

**HAUPTWERK**

- 16' Bordun
- 8' Prinzipal
- 8' Rohrgedackt
- 4' Oktave
- 4' Koppelfloete
- 2' Oktave ]
- 2' Nachthorn ]
- 2 2/3' Nasat ]
- 1 3/8' Terz ]
- Mixtur IV-V
- 8' Trompete

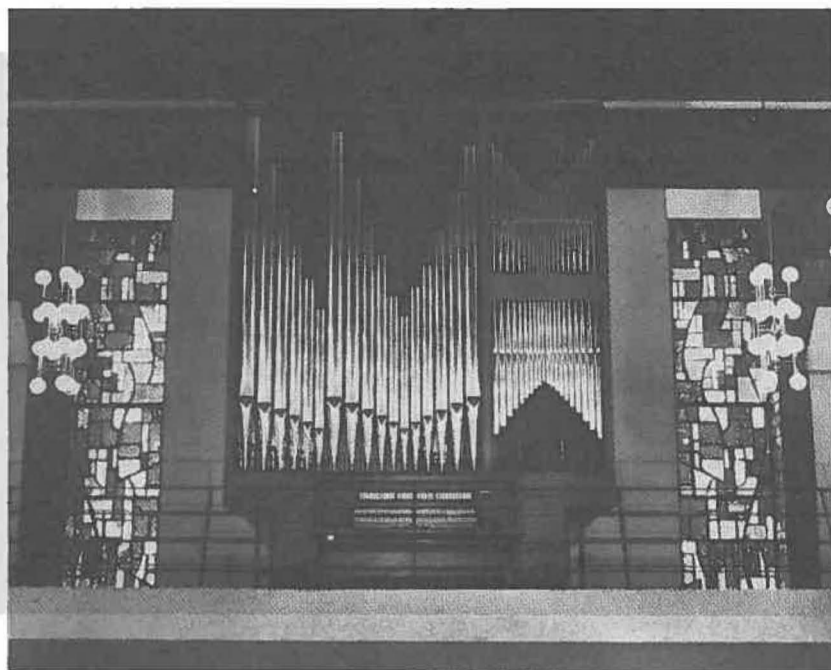
**SCHWELLWERK**

- 8' Holzgedackt
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Prinzipal
- 4' Rohrfloete
- 2' Oktave
- 1 1/2' Spitzquinte ]
- Zimbel III ]
- 1 3/8' Terz ]
- 16' Holzdulzian
- 8' Oboe

**PEDAL**

- 16' Prinzipalbass
- 16' Subbass
- 8' Oktavebass
- 8' Gedackt
- 4' Choralbass
- Mixtur IV
- 16' Posaune
- 8' Trompete

Brackets indicate first stop plays on half hitch; full hitch adds second stop.



Robert M. Turner, West Covina, CA, has built a new organ for St. George's Episcopal Church, Hawthorne, CA. The two-manual and pedal instrument utilizes electro-mechanical chest action and solid state switching and combination action. The facade pipes are of 70% polished tin. Jane C. Parks is organist and choirmaster of the church. James Walker, college organist at Occidental College, was organist for the dedication ceremony.

**SWELL**

- 8' Rohrfloete
- 8' Gemshorn
- 8' Unda Maris TC
- 4' Rohrfloete (12 pipes)
- 2' Oktave
- 1 1/2' Quinte (prepared for)
- 8' Trompette

**GREAT**

- 8' Prinzipal
- 8' Rohrfloete (Swell)
- 4' Oktave
- 2 2/3' Nasat (prepared for)
- 2' Blockfloete (prepared for)
- 1 3/8' Terz (prepared for)
- 2' Mixtur IV
- 16' Trompette (Swell)

**PEDAL**

- 16' Rohrgedackt (Swell)
- 8' Prinzipal (Great)
- 8' Rohrfloete (Swell)
- 4' Oktave (Great)
- 2' Rohrpfiffe (Swell)
- 16' Contra Trompette (Swell)
- 8' Trompette (Swell)
- 4' Clarion (Swell)

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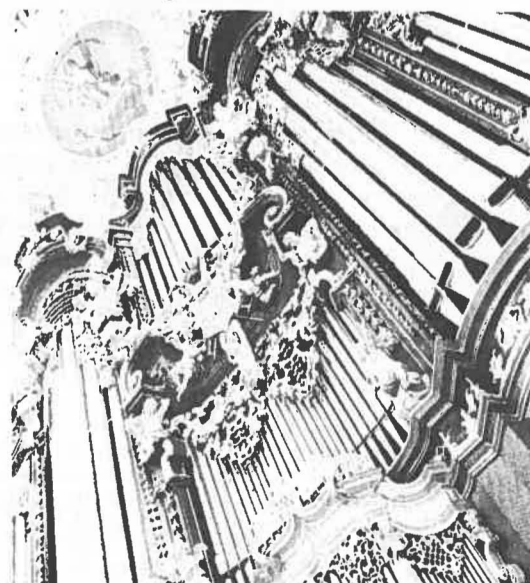
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# "Lost Works" of Giovanni Battista Ferrini?

## Part 2: The Vallicelliana Repertory

Lewis Reece Baratz

It is generally agreed on the basis of the study of contemporaneous sources that a number of works which Ferrini is known to have composed have yet to be discovered and/or attributed. These sources include music manuscripts of Roman and English provenance, and the theoretical treatises of Athanasias Kircher and Giuseppe Ottavio Pitoni.

In the first part of this article a table of works possibly written by Ferrini was compiled, and two toccatas, Christ Church MS. 1113 piece #17, and Chigi 24, *Toccatà di Gio. Batta*, were shown to have been likely compositions of Ferrini. All of the works listed in Roman numerals one through four of the table (see "Lost Works" of Giovanni Battista Ferrini," Part 1, Table 2, in the April issue) demonstrate a number of stylistic elements which represent Ferrini's compositional idioms and relate to his attributed works. The pieces listed in Roman numeral five, however, do not reveal their likely composer as the others do. Thus, they appear simply as "various programmatic works and dance pieces," until and unless they can also be convincingly demonstrated to be Ferrini's compositions. Needless to say, these pieces (Chigi 28, ff. 45r-72v)—*Gagliarda* (sic), *Romanesca*, *Favorita*, *Saltarello*, *Corrente*, *Battaglia*, *Girometta*, *Lanterluru*, *O Clorida*, *Ciacone* (sic), and *La Piva*—may (or may not) have been written by Ferrini or one or several of his close associates. While no purpose would be served by presenting a dubious attribution, perhaps a study of these works within the context of the mid-17th century Roman keyboard tradition would do so.

The scope of this article, however, is confined to discussing those works which can be convincingly shown to

have been written by Ferrini. The methodology employed in making these attributions focuses on the considerations of the historical and musical connections between the manuscript sources and Ferrini, and the study of the harmonic idiom and repertory of motives and gestures found in the works in question and in Ferrini's attributed keyboard music. The remaining relevant source mentioned in Part 1, MS. Vallicelliana Z-121, is the topic of this present article.

Vallicelliana Z-121 (BV-121) is part of the collection of the Biblioteca Vallicelliana, an institution founded in the late 16th century by S. Filippo Neri, the organizer of the Congregazione dell'Oratorio. Neri's company of layman *lauda* singers originally gathered at the old church of Santa Maria in Vallicella which had been granted to them by Pope Gregory XIII in 1575.<sup>17</sup> Instead of having the old church remodeled, Neri opted for its demolition and soon began the construction of the Chiesa Nuova on its site. The library was furnished for the Fathers of the Oratorio, and contained at that time some 2,000 prints and manuscripts.<sup>18</sup>

Entitled *Libro d'intavolatura quattro*, BV-121 is of Roman provenance, as evidenced by the repertory and the two-line staff notation. Its 47 folios are divided into three sections, each of which is in a different hand.<sup>19</sup> The pagi-

nation is in a somewhat disorderly state, as the page numbers which appear at the top of each folio do not always agree with those at the bottom. For example, an erroneous, random "4" is found on top of f. 2v, an unaccounted-for page is missing between f. 27v and f. 28, and two consecutive top "24's" result in a discrepancy which remains unchecked for the remainder of the manuscript.

The repertory of section A appears to be from a slightly earlier date than that of sections B and C, perhaps dating from around 1640. Folios 2r through 12v contain three toccata-ballo pairs grouped together by key (F, G, a). They are followed by a *passacaglia* (also in a), *Romanesca* and *Monica* settings, a fantasia, an untitled ballo, and an elevation toccata. Section C (ff. 40r-end) consists of a *Fiorenze* partite, a *corrente*, another *Monica* variation, and a *gagliarda*. The B section (ff. 31r-39v) warrants special attention as it contains the two *Mantua* partite and the *gagliarda* which are also found in Vat. mus. 569 (see Part 1, Table 1 for manuscript concordances).

Although it is enticing to randomly establish a connection between BV-121 and the Chiesa's more important 17th-century organists, Ferrini, Fontana, and Pasquini, there is very little evidence to confirm such an association between the latter two, as the majority, if not all of the works preserved in BV-121, predate their employment there (Fontana served as organist from c. 1650 to 1657, and Pasquini, from 1657 to 1664),<sup>20</sup> and also, none of the pieces are concordant with known works of either composer. Ferrini—whose contribution to BV-121 is easily seen, assuming that the attributions made to him followed each of the Vat. mus. *Ballo di Mantuova* (sic) partite are correct—was employed at the Chiesa Nuova in 1628; that is, several years prior to the compilation of the manuscript. And, he was in the continued service of the Congregazione dell'Oratorio for many years after that time.<sup>21</sup> The gap in the names of the church's organists during the interim of Ferrini's brief service and Fontana's longer tenure is unfortunate, although it is highly unlikely that these pieces were written by any of these unknown organists, since they include dance pieces idiomatic to the harpsichord and a final verset representative of Ferrini's style.

The contents of Vat. mus. 569 is an important consideration in the study of BV-121. The handwriting of the opening piece of Vat. mus. (the lengthy *Toccatà per organo* attributed to Ferrini) strongly resembles that of section B, and although a different pen is used for the succeeding dance pieces, they too were probably copied by the same scribe, Virginii Mutii, whose name appears on the Vat. mus. flyleaf and in an inscription above the organ toccata.<sup>22</sup> The second piece of Vat. mus. is the *gagliarda* concordance, anonymous in both sources, as are the third and fourth pieces. Piece number five is attributed to Fontana, numbers 6 through 12 to Ferrini, 13 and 14 to "Bernardo,"<sup>23</sup> and seven subsequent works, to Ferrini. The inclusion of pieces by Fontana and "Bernardo" prevents us from making a blanket attribution of this section of Vat. mus. to Ferrini. However, the lack of an attribution following the *gagliarda* may have been a simple oversight on the part of the copyist.

Professor Silbiger believes that the attributions made in the first section of Vat. mus. were added after the music had been written, since the scribe employed an ink color for the attributions not found until page 49.<sup>24</sup> Silbiger also points out that the original binding of Vat. mus. strongly suggested a greater

number of folios—and perhaps as many as 19 pieces—were once contained in the manuscript. This physical evidence, however, was lost when the binding was restored in 1972.<sup>25</sup> If he is correct, then it may not be erroneous to imagine that Vat. mus. once included more of Ferrini's works, and that other pieces from BV-121 were transmitted to it by the presumed scribe of the relevant sections of both manuscripts, who was also a self-proclaimed student of Fontana.<sup>26</sup>

The *corrente* and *balletto* of section B contain short figurations and gestures demonstrative of Ferrini's harpsichord writing, while the four brief versets provide contrast in that they are liturgical organ works. The versets are polyphonic, although the strict rules of *prima prattica* counterpoint are occasionally broken in order to take full advantage of the sonorities and acoustical properties of the Italian organ. For example, there are instances of alternating perfect fifths and octaves in the tenor and bass voices, a leap of a diminished fourth in the soprano of the second verset, cross relations in the opening subject of the third, and full-voiced final chords in each, with a characteristic broken octave in the bass of the first.

The first verset is the most straightforward, and is perhaps the finest example of imitative counterpoint in the entire manuscript. The second verset displays a more varied sense of rhythmic and melodic movement, while the third and fourth reflect the canzona-like style of Palestrina's five-voice madrigal *Vestiva i colli*, upon which they are based. The superius of the madrigal is quoted directly in the fourth verset, while the remaining four voices are parodied and transformed into three. The quotation (Example 6) ends at the deceptive cadence of F in measure 12, at which point sudden harmonic movement (which includes another diminished fourth, this time in the bass) and double trills over pedal points make the piece seem more like a Ferrini harpsichord toccata than a liturgical organ composition. Indeed, the verset could have conceivably ended on measure 14, but a brief "codetta" of appropriated Chigi 24 material follows (compare with Example 7).

The appearance of the somewhat disguised citation of the *Toccatà di Gio. Batta* illustrates one of two points: either the fourth verset is a tribute to both Palestrina and the composer of the Chigi toccata (who I assume to be Ferrini) or is, more likely, an example of one composer honoring another and then adding his own "signature" at the end, either consciously or unconsciously.

The concept of a signature motive appearing at cadence points and at the conclusion of a work is not without rhetorical implications. Extended endings appear in both the fourth verset and in the Vat. mus. *Toccatà per organo*, and two distinctive cadential gestures are employed in the dance pieces. Cadential motive 1 concerns the penultimate chord as well as the final, while motive 2 stresses the final chord, and acts as a sort of dance-step *reverance* (Example 8). It is interesting to note that motive 1 appears in the last measure of the Frescobaldi *balletto* which is erroneously attributed to Ferrini in Vat. mus. (Example 9).

The proclivity of the composer to alternate perfect fifths and octaves and to employ parallel octaves prior to the cadences persists in the Vat. mus. dance pieces as well as in the BV-121 *corrente* and *balletto*. Also characteristic of the composer is the use of ornamented upbeats, cadential drive, and an extremely well-developed sense of agogic. The *gagliarda* is in the then-unusual key

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VERSETTI PRIMO TONI (G.D. FERRINI?)

Example 6. Palestrina, *Vestiva i colli*.

Example 7. Toccata di Gio. Batta, mm. 1-4.

Example 8. Cadential signature motives.

CADENTIAL MOTIVE 1      CADENTIAL MOTIVE 2      ALTERATION

BALLETO (FRESCOBALDI)  
BALLO DI MANTUA  
BALLETO (BV-12)

SPAGNOLLETTA I & II  
CORRENTE I (VM)  
CORRENTE II (VM)  
CORRENTE (BV)  
FIORENZE, ROTTA (VM)  
FIORENZE, ROTTA (CHIGI 24)

BALLETO (FRESCOBALDI)  
VARIATION

of A major, which suggests mid-century composition, with an F#-minor chord appearing near the beginning (movement to this rare key is found in Ferrini's *Tastata*); an ingenious feeling of hemiola underlays the piece, and a lengthy written-out trill, such as those found in the toccatas, appears toward the end of the piece. Present in the penultimate measure is a group of running eighth-note *passaggi* with accompanying half-note chords in the right hand—an inversion of this is seen in Pitoni's examples. Adherence to the so-called "nest theory" of attribution by manuscript concordance and content would see little alternative to an attribution of this *gagliarda* to Ferrini.

In summary of what has been proposed in this article, I believe it is the implications of the attributions which must be considered. If the reader is convinced of all or some of the attributions made here, perhaps he or she may wish to explore these works and the anonymous Roman repertory as viable keyboard repertory. Researchers may wish to conduct further studies into Ferrini's keyboard music, and hopefully, into his alleged vocal music in order to shed further light on this repertory and on an organist/composer who was clearly one of the most respected musicians of mid-17th century Rome. ■

**Notes**

17. Howard E. Smither, *A New History of the Oratorio*, vol. 1 (Chapel Hill: University of North Carolina, 1977), p. 45.
18. Elaine Brody and Claire Brook, *The Music Guide to Italy* (New York: Dodd, Mead, and Co., 1978), pp. 17-18.
19. see Silbiger, *Italian Manuscript Sources*, pp. 139-140.
20. Silbiger, "Tradition," p. 48 (Table 1).
21. *Ibid.*, p. 59.
22. The flyleaf reads "Virginius Mutius sonabat Anno D<sup>ni</sup> 1661," and the inscription, "Liber Virgini Mutii I.V.D. Disipulis D. Bonaventurae Mini et Fabritii Fontanae respective, 1663." Silbiger believes that "I.V.D." pertains to Mutii and means *Iuri Ultrisque Doctor*, Doctor of Laws. In the preface of *Romersk Orgel -og klavermusik*, Bengt Johnsson suggests that this refers to Mini, and interprets the abbreviations as *Illustrissima Vestra Dominatio*, concluding only that Mini was an honorary member of a monastery.
23. see n. 4.
24. Silbiger, *Italian Manuscript Sources*, p. 152.
25. *Ibid.*, p. 136.
26. see n. 22.

The author wishes to express gratitude to the Librarians of the Christ Church, Oxford, and to the Directors of the Biblioteca Vallicelliana and the Biblioteca Apostolica Vaticana for granting permission to photocopy, transcribe, and/or publish the toccatas and versets. He is indebted to Dr. Austin Caswell and the Music Librarians of Indiana University, Bloomington, for their suggestions, for furnishing materials, and for their tolerance regarding this study.

Example 9

BALLETO (Aggravata, 1631)

BALLETO (VM PP 33-34)



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# Master Wilson's Copy of William Russell's Voluntaries

Cecil Hill

William Russell's twenty-four voluntaries for organ or pianoforte were published in two books of twelve; one in 1804 by Clementi and Co., and the other in 1812 by Whittaker and Co. Though showing many characteristics of late 18th-century style, they are generally in the light and cheerful vein of such of his predecessors and contemporaries as John Stanley, Thomas Roseingrave, William Walond and Samuel Wesley. Their title-pages read:

1. Twelve / VOLUNTARIES / FOR THE / Organ OR Piano Forte / Composed & respectfully dedicated by Permission / TO THE / Governors & Guardians of the Foundling Hospital / By / WILLIAM RUSSELL, / Organist of the Foundling & of St. Ann's Limehouse / Entd at Sta Hall London Price 10/6 / Printed for the Author by Clementi & Compy. 26. Cheapside / R. Williamson Sculp. /
2. Twelve / VOLUNTARIES / for the / Organ or Piano Forte / COMPOSED BY / William Russell, Mus. Bac. Oxon. / Organist of the "Foundling Hospital" and "St. Ann's Limehouse," / Book 2d. Price 10/6 / LONDON / PRINTED BY WHITTAKER AND COMPY. / No. 75, ST. PAUL'S CHURCH YARD. / 1812.

"Russell was considered by his contemporaries to be an admirable player of keyboard instruments. His obituary in *The Monthly Magazine* (1814) stated 'As a performer of the pianoforte and organ he has few equals,' and Samuel Wesley praised him highly in his memoirs (GB-Lbm)."<sup>1</sup> He held a number of appointments as an organist, including that at the Foundling Hospital from 1. April 1801. From that year he was accompanist at Covent Garden for John Braham, Elizabeth Billington and Nancy Storace. It was probably his busy life as a performer and teacher and his early death on 21. November 1813 at the age of 36 that restricted his output as a composer to the rather short list given in *The New Grove*.

It seems that on or just before 1. September 1819 an M.W.B. Wilson acquired the second book of Russell's voluntaries, and probably both books, which were subsequently bound into one volume, the second one first, with 'MASTER WILSON' embossed on to the front cover. The inscription in pencil in the top right-hand corner of the title page of the second book, 'Master Wilson / Sept 1st 1819' was shaved a little in the binding. 'M.W.B. Wilson / 1819' is inscribed in blue ink on the inside front cover. This volume is now in the Robert Dalley-Scarlett Collection of the Fisher Library of the University of Sydney.<sup>2</sup> There is no available information on Wilson; yet his copy of these voluntaries is interesting for a number of performance markings. Before considering them, it is worth making some remarks about Russell's own directions.

Throughout, Russell recommends the registration in some detail. From a comparison of the specifications of the organs at the Foundling Hospital and St. Ann's Limehouse it seems Russell might have been indicating either an advisory registration based on that of both organs, or registration based on one or the other. The specifications are:

### Foundling Hospital<sup>3</sup>

Parker 1769:

GREAT ORGAN		CHOIR ORGAN	
GC (long octaves) to E. 57 notes		(same compass)	
Double stopped diapason . . . . .	76	Dulciana (to CC) . . . . .	71
Open diapason . . . . .	76	Stopped diapason . . . . .	76
Open diapason . . . . .	76	Principal . . . . .	76
Stopped diapason . . . . .	76	Fifteenth . . . . .	76
Principal . . . . .	76	Vox humane . . . . .	76
Principal . . . . .	76		
Flute . . . . .	76	SWELL ORGAN	
Twelfth . . . . .	76	Fiddle G to E. 34 notes	
Fifteenth . . . . .	76		
Block flute . . . . .	76	Open diapason . . . . .	46
Sesquialtera III . . . . .	228	Stopped diapason . . . . .	46
Trumpet . . . . .	76	Trumpet . . . . .	46
		Cremona . . . . .	46

Andrew Freeman<sup>4</sup> claims this to have been taken from a manuscript account left by Russell himself.

Hugh Russell 1805:

GREAT ORGAN	
GG (long octaves, with GC# and AAb and D# and Eb) to E	
Double diapason . . . . .	24
Open diapason . . . . .	78
Open diapason . . . . .	78
Stopped diapason . . . . .	78
Principal . . . . .	78
Twelfth . . . . .	78
Fifteenth . . . . .	78
Seventeenth . . . . .	78
Sesquialtera III . . . . .	234
Furniture II . . . . .	156
Cornet (middle C) V . . . . .	195
Trumpet . . . . .	78

### CHOIR ORGAN (same compass)

Stopped diapason . . . . .	78
Dulciana . . . . .	78
Principal . . . . .	78
Flute . . . . .	78
Fifteenth . . . . .	78
Cremona (gamut G) . . . . .	62

### SWELL ORGAN Tenor F to E

Open diapason . . . . .	49
Stopped diapason . . . . .	49
Principal . . . . .	49
Cornet III . . . . .	147
Trumpet . . . . .	49
Hautboy . . . . .	49
Clarion . . . . .	49

Freeman states<sup>5</sup> that Hugh was William Russell's father.

### St. Ann's, Limehouse<sup>6</sup>

Unknown builder:

GREAT	
Open diapason . . . . .	
Stopped diapason . . . . .	
Principal . . . . .	
Twelfth . . . . .	
Fifteenth . . . . .	
Seventeenth . . . . .	
Mixture (3 rks) . . . . .	
Furniture (3 rks) . . . . .	
Cornet (5 rks) . . . . .	
Trumpet . . . . .	
Horn . . . . .	

SWELL	
Open diapason . . . . .	
Stopped diapason . . . . .	
Flute . . . . .	
Trumpet . . . . .	
Hautboy . . . . .	

CHOIR (1809)	
Stopped diapason . . . . .	
Dulciana . . . . .	
Principal . . . . .	
Flute . . . . .	
Fifteenth . . . . .	
Mixture (3 rks) . . . . .	
Cremona . . . . .	

**PEDAL** (added in 1809)  
1½ octaves of German pedals

If Benham is correct in stating that the choir organ and pedals were not added to St. Ann's before 1809, and Wilson's copy of Book 1 was printed in 1804, then one can conclude that all Russell's registration refers to the Foundling Hospital organ. Yet comparing the Book 1 registration with the Parker specification, this could not be so. VI of Book 1 suggests use of a French Horn, which was not in either the Parker or Hugh Russell specification nor was there the Swell Hautboy required in IV nor the Choir Flute required in III and V. On the other hand, on pages 8 and 14 of Book 1 and page 19 of Book 2 a 'Swell Cornet' is indicated; this is not in the St. Ann's specification, though in each context it could be a misprint. Of course, what one may be dealing with in Wilson's copy is a reprint of Book 1 to which additional registration was added, and that this was done in 1812 on publication of the second book.<sup>7</sup>

The lowest and highest pedal notes actually written by Russell throughout the two books are G<sub>1</sub> and e, which almost agrees with Benham's specification, the source of which he does not cite. This would agree with the compass of the Foundling Hospital organ, whose pedal pull-downs, if it had them, would not have descended below G<sub>1</sub>. Where Russell gives an 8 below a bass note to signify the lower octave, never is it lower than G. The lowest note for the left hand is F<sub>1</sub>, and it occurs only once, in the penultimate bar of VIII in Book 1. Where under the F in bar 3 of IX and under the E in bar 2 of X in Book 2 an 8 could be expected, it is omitted. Though given several opportunities to descend below G<sub>1</sub> in the pedals, Russell didn't, suggesting that G<sub>1</sub> was the lowest manual pedal note in St. Ann's too, and that the F<sub>1</sub> is an oversight caused by his considering the pianoforte option, or even composing using the pianoforte. There is frequent use of left hand and pedal notes between these lowest notes and C, the present lowest note of the organ keyboard.


Dr. Cecil Hill is associate professor in the Department of Music in the University of New England, Australia, which he founded in 1971. His principal research interest is in the music of the eighteenth century. He has published a thematic catalogue of the music of Ferdinand Ries and an edition of Ries's letters and documents, and is editor of *Handel's Theodora*, which is to appear shortly in the

Hallsche-Händel-Ausgabe series. Cecil Hill also has interests in the English Tudor and Jacobean school, which resulted previously in the publication of his edition of *Sir William Leighton's* The tears or lamentations of a sorrowful soul, 1614, in the *Early English Church Music* series. Cecil Hill is a Fellow of the Royal College of Organists of London.

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Russell frequently marks the bass part either with an '8 . . .' or 'Pedal.' On an organ with no known pedal stop, and whose pedals were undoubtedly pull-downs, there is no aural difference between using the pedals and playing the left hand in octaves. Yet Russell's distinction seems quite clear: '8 . . .' means play the bass part in octaves with the hands; 'Pedal' means use the pedals. Supporting evidence can be found, for example, on the first page of VI of Book 2, where Russell distinguishes between doubling the bass in octaves with the left hand (Example 1), and doing it

Example 1



with the pedals at a point where it could not be done by the hands because of the distribution of the parts (Example 2). And further in bars 157-59 of the double

Example 2



fugue of IX in Book 2, 8's are used to continue the previous octave doubling for three notes, then are abandoned when the left hand must take over the newly entered tenor part, and this occurs at a point where the pedals could quite easily have done the job.

There are four other passages that present some difficulty for the hands alone:

1. The first is b.94 of the Polacca of III in Book 1 (Example 3). The difficulty here

Example 3

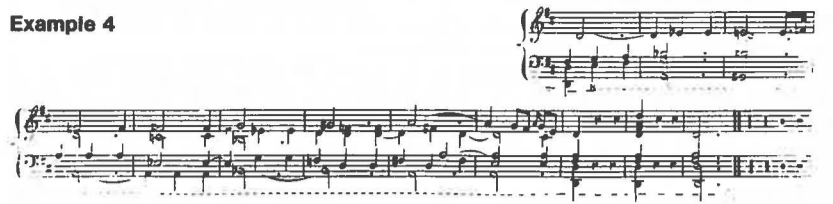


is minimal, if the right hand takes the alto and tenor parts, and leaves a rest between the D and F# of the treble. On the pianoforte the left hand could be arpeggiated.

2. The last twelve bars of III in Book 2 have an '8 . . .' which cannot be played on the pianoforte at all, and not without pedal assistance on the organ (Example 4). If bar 60 were filled out, Example 4b would give a far more sensible version than the correct 4c, and especially since the right hand could not cope alone with the rest of bars 64-68, if the left hand played octaves.

3. The bass part of the first movement of bar 30 of V of Book 2 cannot be doubled at the lower octave by using the hands alone. This may be a printer's error, the '8 . . .' perhaps belonging only to the two preceding bars (Example 5).

Example 4



Example 4b



Example 4c

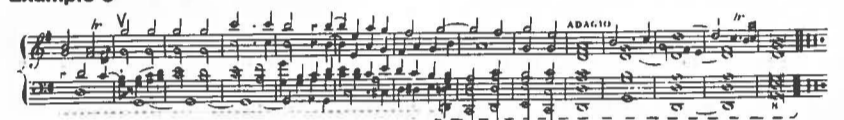


Example 5



4. The last thirteen bars of X of Book 2 could not be played on the pianoforte without risky left hand arpeggiation quite uncharacteristic of the rest of the movement and of Russell's style in general. Nor could they be played on the organ without pedal assistance, and double pedalled. Perhaps 'Pedal' was omitted at bar 203 (Example 6).

Example 6



Wilson's copy is interesting for three sets of annotations. One is in blue ink of the kind found on the inside front cover, and presumably was made in and/or soon after 1819. Others are in pencil, of which there are only a few and some of which may not be in Wilson's hand. The remaining annotation is a list of tempo marks for the fugues given by Edwin Atherstone.

Atherstone (1788-1872) was a pupil of Russell, and is described in John Sainsbury's *A Dictionary of Music* (1824) under 'Atherstane' as "a composer of some piano-forte music, published in London, (Clementi Cat. 1823). He is professor of music at Taunton." Taunton directories corroborate his profession and show that in



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8' Principal	8' Flauto Celeste	4' Tibia	8' Unda Maris TC	16' Contra Viola (swell)
8' Geigen	8' Flauto Dolce	2 2/3 Tibia	4' Tibia (solo)	8' Octave
8' Harmonic Flute	8' Flute Celeste FF	2 Tibia	4' Spitz Geigen	8' Bourdon
8' Bourdon	8' Waldflute	1 3/5 Tibia	4' Koppelhölle	8' Geigen
8' Violoncello (solo)	4' Principal	8' Harmonic Trumpet	2' Principal	4' Choral Bass
8' Violoncello Celeste (solo)	4' Nazareth	8' English Horn	2' Blockflöte	4' Rohrflöte
4' Octave	2 2/3 Octavin	4' Harmonic Clarion	1 1/3 Langlot	IV Fourniture
4' Harmonic Flute	1 3/5 Tierce	Chimes	IV Cymbel	32 Kontra Posaune L/2
4' Rohrflute	III-IV Plein Jeu	Tibia Tremolo	8' Festival Trumpet	16' Posanne
2' Super Octave	16' Bombarde	8' Festival Trumpet (choir)	8' Clarinet Tremolo	16' Bombarde (swell)
II Cornet	8' Trompette	Choir:	Pedal:	16' Fagot (great)
IV Fourniture	8' Oboe	16' Holzgedeckt	32' Contra Geigen	8' Trompette (swell)
8' Scharf	8' Vox Humana	8' Tibia (solo)	16' Contrabass	4' Klarine
15' Fagot	4' Claron Tremolo	8' Viola Pomposa	16' Principal	4' English Horn (solo)
8' Trompette Tremolo	8' Festival Trumpet (choir)	8' Viola Celeste	16' Subbass	8' Festival Trompette (choir)
8' Festival Trumpet (choir)	Solo:	8' Tibia	16' Geigen	
Swell:				
16' Contra Voie	8' Tibia			

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1822 he was living there on Castle Green, and that in 1830 he had moved to Bathpool, about two miles north-east of the town.

Atherstone was much more prolific as a writer of verse and prose than as a composer. His chief work was *The Fall of Niniveh*, the first six books of which appeared in 1828, followed by seven more in 1847 and the remaining seventeen in a complete edition of the work in 1868. There are also an epic poem of nearly twenty-thousand lines entitled *Israel in Egypt* and several other small poems. As *DNB* observes, "The grandiose scale on which his poems were planned attracted some ephemeral notice and applause."

Atherstone's tempo marks are in brown ink on a slip of paper pasted to the verso of the title-page of Book 2. They are in a rather shaky hand and suggest they were written very late in his life. Since they are on a slip and not written on to the page itself, it suggests that Atherstone did not have this copy at hand when he wrote the list; and further, there is no evidence to suggest whether or not it was Wilson or a subsequent owner who acquired the slip. However, it reads:

Metronome time of  
Russell's 12 Fugues according  
to the best recollections of  
his pupil Edwin Atherstone

Book 1 <sup>st</sup>		
1st fugue	Page 24.	= 88
2d p.	31 - - -	= 88
3d p.	34 - - -	= 104
4th p.	36 - - -	= 100
5th p.	40 - - -	= 160
6th p.	45 - - -	= 160
Book 2.		
7th p.	24 - - -	= 120
8th p.	32 - - -	= 108
9th p.	34 - - -	= 100
10th p.	39 - - -	= 92
11th p.	44 - - -	= 144
12th p.	47 - - -	= 92

Only those for the 1st, 8th, 9th and 12th were copied at the head of their respective pieces.

The blue ink marks are of two kinds. One is the use of  $\wedge$  or  $\vee$  to mark the first note of the subject throughout each of the twelve fugues. While on the surface this is no more than an indication of each entry of the subject, it may suggest that Wilson or his teacher wanted the subject expressed clearly, even on the organ. Interesting are his markings of two double subjects, both as it happens in B-flat major. VIII of Book 1 has the point placed so:

**Example 7**

FUGUE

Allegro

whereas in IX of Book 2 it is:

**Example 8**

Allegro.  $\text{♩} = 100$

The other blue markings are broken lines below the bass staff in some movements. The large majority of these blue lines merely mark out the bass part, though they are used with some discretion in the movements in which they occur. In a number of cases the blue line 1) precedes or follows a passage marked '8 . . .'; 2) precedes or follows the instruction 'Pedal' or 'Ped.'; 3) in one case only thickens up a printed '8 . . .'; and 4) is broken where the pedals might have difficulty in playing a fast passage, as in Example 9, though not in VII of Book 1, where the 16th-note subject at Atherstone's tempo of quarter note = 88 is underlined from b.28. There are many other movements where the bass could have been underlined, but wasn't. One explanation is that Wilson didn't learn any of those movements. Another is that he didn't find it necessary to mark out those sections of the bass part that should be pedalled, perhaps because he either pedalled them throughout or didn't pedal them beyond any printed pedalling directions.

**Example 9**

Because so many of Wilson's blue underlinings cannot possibly be directions for left-hand octaves, the inevitable conclusion is that they indicate the passages to be pedalled. The lowest and highest notes with these underlinings are  $F_1$  in the penultimate bar of VIII of Book 1 and  $f$  in bar 87 of the fugue of IX in Book 2, which suggest that Wilson played on a three octave pedal board, a thing unheard of in England. It was not until the 1820s that two-octave pedal boards were introduced there,<sup>8</sup> and the 1830s before they were extended to  $2\frac{1}{2}$  octaves, "only the lowest of which had any pipes."<sup>9</sup> Unless Wilson was merely indicating the bass parts to himself for his own musical improvement, which doesn't seem likely since the underlining is only partial, there had to be a three-octave pedal board extending down to  $G_1$  (thus 35 notes) and possibly  $F_1$  (thus 37 notes), with which he was acquainted. Cecil Clutton and Austin Niland refer in their book *The British Organ*<sup>10</sup> to a Dutch report of an organ said to have been built by the Abbé Vogler having a thirty-seven note pedal board, though it hasn't been identified. Mr. Clutton has kindly reminded me that François Henri Cliquot's organ in Saint Sulpice, Paris, of 1781 and Jean-Baptiste Nicholas Lefebvre's in St. Martin, Tours, both had thirty-six note pedal boards, which would mean either  $F_1$ -e or  $F_1$ -f, the latter omitting the bottom  $F\#$ ,<sup>11</sup> and one could conclude from this that there were other three-octave pedal boards in France. Perhaps it is that Wilson was living in France or being taught by someone there at the time he made these markings.

The remaining pencil markings on Wilson's copy amount to little of significance, but for completeness they can be listed as:

- (1) There are two dates; one is May 8/31 in the top left-hand corner of p. 17 of Book 1 and July 13/28 at the top of p. 29 of Book 2.
- (2) In II of Book 1 the first movement has directions for playing on the Swell and Choir. In VII of Book 2 there is a  $\otimes$  at b.16 and " $\oplus$  2 diapasons Swell" at b.18, both indicating changes of manual.
- (3) In I of Book 2 the last movement's reprise is marked by  $\vee$  over the preceding bar line.
- (4) In III of Book 2 there are two dynamic marks,  $p$  at b.8 and  $f$  at b.20, and a pencil underlining of the bass from the second quarter-note of b.11 to b.19, joining the blue line at b.20.
- (5) Fifteen movements are marked at their beginnings with a small single, double, or triple set of circles; that is o, oo, or ooo.
- (6) The beginning of the last movement of Book 1 is marked by a cross, and VII of Book 1 has  $\otimes$  at its head.
- (7) There are four small 'breath' marks,  $\checkmark$  some in ink, all in Book 2 on pp. 7, 14, 15 and 29. There appear to be only these four.

The location of Master Wilson's copy of William Russell's voluntaries in an Australian library is due to Dr. Robert Dalley-Scarlett, whose valuable collection of Handelian and other manuscripts and early prints is now housed in the Fisher Library of the University of Sydney. Robert Dalley-Scarlett (1887-1959) was born in Sydney and educated at Sydney Grammar School. He began as a clerk with Sydney Municipal Council, at the same time continuing with the musical studies he began as a child. While serving in Europe in the Australian Imperial Force from May 1916 he studied in London with Sir Frederick Bridge and Dr. Richard Terry. In 1919, shortly after returning to Australia, he took up residence in Brisbane, where he held a variety of musical appointments with a strong emphasis on choral conducting. He composed approximately 300 works, many of which are included in his collection.<sup>12</sup>

**Notes**

1. *The New Grove*, sub 'Russell, William.'
2. Call no. Q100. In the lower left hand corner of the front cover is the number 2739 reading upwards on a small circular tab and  $\frac{2}{3}$  on the recto of the front end paper. On the inside of the back cover is written N.n.27.7.67.
3. Andrew Freeman, 'The Organs at the Foundling Hospital,' *The Organ*, III (1924) 196-7.
4. *ibid.*
5. *ibid.*
6. Gilbert Benham, 'The Organ in the Parish Church of St. Anne, Limehouse,' *The Organ*, 132, p. 169.
7. The only re-engraving of the plates in either book that is detectable is just above 'Larghetto' at the beginning of I of Book 2, where it is possible

that 'DIAPASONS' was removed; but that would have been done at the start of the engraving of the 1812 copy.

8. Cecil Clutton and Austin Niland, *The British Organ*; London, Batsford (1963) 92, 95.

9. *ibid.*, 92.

10. *ibid.*, 90-91.

11. William Leslie Sumner, *The Organ*; London, Macdonald (1952); 203 contains a specification of the Cliquot organ and claims the 36-note pedal board to have been  $F_1$ -e.

12. For fuller accounts of Robert Dalley-Scarlett see: Peter Roennfeldt, 'Robert Dalley-Scarlett' *Australian Dictionary of Biography* Vol. 8, Melbourne University Press (1981), Patricia Brown, 'Introduction to Robert Dalley-Scarlett and his collection,' *Studies in Music* V (1971) 87-89.

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# Calendar

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

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

## UNITED STATES East of the Mississippi

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

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

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

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

**Brian Emery**; St Thomas, New York, NY 5:15 pm  
**Cj Sambach**; Trinity Lutheran, Staten Island, NY 7 pm

**Frederick Swann**; National City Christian, Washington, DC  
Mozart, *Requiem*; Christ Church, Alexandria, VA 5 pm

**Marilyn Keiser**; Bland St United Methodist, Bluefield, WV 3 pm  
Choir Festival, St John Lutheran, Winter Park, FL 4 pm

**Wayne Earnest**; Redeemer Lutheran, Ft Myers, FL 4 pm  
**George Leggiero**, carillonneur; Church of the Covenant, Cleveland, OH 4 pm

**Robert Shepfer**; Second Presbyterian, Indianapolis, IN 4:30 pm  
**James Dibble**; St Charles Episcopal, St Charles, IL 4 pm

Handel, *Zadok the Priest, Ps. 112*; House of Hope, St Paul, MN 9:15 & 11 am  
+ **John Ferguson**; Christ the King Lutheran, New Brighton, MN 7 pm

19 MAY  
**Gillian Weir**; Kennedy Center, Washington, DC 7 pm  
**Charles Tompkins**; St Paul's Cathedral, St Paul, MN 8 pm

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

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

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

25 MAY  
**John Shepherd**; St Thomas, New York, NY 5:15 pm

Mozart, *Requiem*; Cathedral of St Thomas More, Arlington, VA 7:30 pm

**David Stills**; All SS Church, Atlanta, GA 3 pm  
**Robert Simpson**; Cathedral of St Philip, Atlanta, GA

**Michael Corzine**; First Baptist, Thomasville, GA 3 pm

**James Brown**; Christ Church, Winnetka, IL 4 pm  
Mozart, *Missa Brevis in F*; St James Cathedral, Chicago, IL 11 am

**Marilyn Keiser**; House of Hope, St Paul, MN 4 pm

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

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

30 MAY  
**Wayne Earnest**; Newberry College, Newberry, SC 5 pm  
**John Rose**; Grace Episcopal, Charleston, SC midnight

31 MAY  
**Jay Peterson**; St Peter's United Church of Christ, Skokie, IL 7:30 pm

1 JUNE  
Westfield Center Festival; Westfield Center, Easthampton, MA (through 5 June)

2 JUNE  
+ **Todd Wilson**; Cathedral of the Incarnation, Garden City, NY 8 pm

5 JUNE  
**Lawrence DeWitt**; National City Christian, Washington, D.C. 12:15 pm

6 JUNE  
**Diane Belcher**; Park Central Presbyterian, Syracuse, NY 7:30 pm

8 JUNE  
Durullé, *Requiem*; Cathedral of the Incarnation, Garden City, NY 4 pm

12 JUNE  
**Lawrence Schreiber**; National City Christian, Washington, D.C. 12:15 pm

13 JUNE  
**Marilyn & James Biery**; Trinity Church, Boston, MA 12:15 pm

15 JUNE  
**Wayne Earnest**; West Liberty State College, West Liberty, WV 4 pm

18 JUNE  
**Rudolf Innig**; Cleveland Museum of Art, Cleveland, OH 8 pm

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19 JUNE

Ernest Ligon; National City Christian, Washington, D.C. 12:15 pm

22 JUNE

Atlanta Bach Choir; Lutheran Church of the Redeemer, Atlanta, GA 5 pm

23 JUNE

Larry Smith; Northside Drive Baptist, Atlanta, GA 8 pm

24 JUNE

Larry Smith, masterclass; Emory University, Atlanta, GA

25 JUNE

Larry Smith, masterclass; Morehouse College, Atlanta, GA  
John Stowe; First United Methodist, Galena, IL 8 pm

26 JUNE

Marvin Mills; National City Christian, Washington, D.C. 12:15 pm

### UNITED STATES

#### West of the Mississippi

15 MAY

Brian Jones; First United Methodist, North Little Rock, AR 8 pm

16 MAY

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

18 MAY

David Spicer; First Presbyterian, Lincoln, NE 5 pm  
Susan Ferré; First Congregational, Oroville, CA 8 pm  
Brahms, *Requiem*; La Jolla Presbyterian, La Jolla, CA 7:30 pm  
Ty Woodward; Immaculate Conception, Monrovia, CA 3:15 pm  
Per Frendal; St Cross, Hermosa Beach, CA 4 pm

20 MAY

Catharine Crozier; Holy Ghost Church, Denver, CO

27 MAY

Joyce Jones; Crystal Cathedral, Garden Grove, CA

1 JUNE

Cathedral Choir; Grace Cathedral, San Francisco, CA 3:30 pm  
Kim Armbruster; St Mary's Roman Catholic Cathedral, San Francisco, CA 3:30 pm

3 JUNE

Gaylord Carter; Crystal Cathedral, Garden Grove, CA 8 pm

7 JUNE

Bessie Ohki; SMU, Dallas, TX 4:15 pm

10 JUNE

Gordon & Grady Wilson; Crystal Cathedral, Garden Grove, CA 8 pm

11 JUNE

John Weaver; Village Presbyterian, Prairie Village, KS 8 pm

17 JUNE

Frederick Swann; Crystal Cathedral, Garden Grove, CA 8 pm

22 JUNE

David Spicer; First Presbyterian, Lincoln, NE 5 pm

23 JUNE

Dallas Bach Society; St Thomas Aquinas Church, 8:15 pm

24 JUNE

Jose Jarne; Crystal Cathedral, Garden Grove, CA 8 pm  
++Delores Bruch; St Mary's Catholic, Iowa City, IA 7:30 pm

## DAVID GOODING

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THE CLEVELAND PLAY HOUSE  
Cleveland, OH 44106

30 JUNE

Dallas Bach Society; St Thomas Aquinas Church, 8:15 pm

### INTERNATIONAL

15 MAY

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

21 MAY

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

22 MAY

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

25 MAY

Marjorie Ness; St. Germain-des-Pres, Paris, France

29 MAY

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

30 MAY

Marjorie Ness; Our Lady of the Annunciation, Marbella, Spain

1 JUNE

Lynne Davis; Eglise de la Madeleine, Verneuil-sur-Avre, France 4 pm

4 JUNE

Marjorie Ness; Kirchenkreis Alt-Hamburg, Germany

5 JUNE

Norman McBeth; St Paul's, Toronto, Ontario 12:10 pm  
Atlanta Symphony Orchestra & Chorus; Church of St Louis-des-Invalides, Paris, France

6 JUNE

Marjorie Ness; Seminar Schloss Bogenhofen, St. Peter-am-Hart, Austria  
Atlanta Symphony Orchestra & Chorus; Church of St Etienne-du-Mont, Paris, France

7 JUNE

Gillian Weir; Sherborne School, Sherborne, England 7:30 pm

8 JUNE

Gillian Weir; Codicote Parish Church, St Albans, England 7:30 pm

9 JUNE

Atlanta Symphony Orchestra & Chorus; Eglise de la Madeleine, Paris, France

11 JUNE

Marjorie Ness; Blackburn Cathedral, Blackburn, England

12 JUNE

Juergen Petrenko; St Paul's, Toronto, Ontario 12:10 pm

13 JUNE

Gillian Weir; St Andrew's Cathedral, Aberdeen Scotland 7:30 pm

14 JUNE

Gillian Weir, masterclass; St Andrew's Cathedral, Aberdeen, Scotland 10 am

19 JUNE

Angus Sinclair; St Paul's, Toronto, Ontario 12:10 pm  
Guy Bovet; St Jan's Cathedral, 's-Hertogenbosch, Netherlands

21 JUNE

Guy Bovet; St Margaret's, Düsseldorf, Germany

22 JUNE

Gillian Weir; St Michael's Church, Dun Laoghaire, Ireland 7:30 pm

23 JUNE

Guy Bovet; Cathedral, Oulu, Finland

26 JUNE

David Low; St Paul's, Toronto, Ontario 12:10 pm

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## Organ Recitals

CARL ANGELO, Second Presbyterian Church, Indianapolis, IN, February 16: *Preludium and Fugue in C Major*, Böhm; *Miracles* (for flute and organ, Linda Madsen, flute), Pinkham; *Sonata on the 94th Psalm*, Reubke.

KIM ARMBRUSTER, First United Methodist Church, La Mesa, CA, February 9: *Gloria, Elevation, Offertoire sur les grands jeux (Messe pour les Couvents)*, Couperin; *Chaconne in F Minor*, Pachelbel; *Chorale in A Minor*, Franck; *Prelude and Fugue in G Major*, S. 541, Bach; *Sonata II*, Hindemith; *Deuxième Fantaisie*, Alain; *Prelude and Fugue in G Minor*, Dupré.

HOWARD BAKKEN, St. Charles Episcopal Church, St. Charles, IL, February 16 (with Jeff Perry, trumpet, and William Karlblom, narrator): *Sketch in F Minor*, Canon in C, Schumann; *Prelude and Fugue in C Minor*, Bach; *Cinq Danceries*, Gervais; *Variations on Sunday School Tunes: 1) Come, ye disconsolate; 2) Shall we gather at the river?*, Thomson; *Trumpet Tunes Revisited: The Prince of Denmark's March*, Watson; *The King of Instruments*, Albright.

JANETTE FISHELL CARRIGAN, Westminster Presbyterian Church, Nashville, TN, February 2 (with John Rommel, trumpet): *Offertoire sur les grands jeux (Messe pour les Paroisses)*, Couperin; *Toccata, Largo, Sonata al' Postcommunion*, Martini; *Jesu Leiden, Pein und Tod*, Vogler; *Prelude and Fugue in G Major*, S. 541, Bach; *Metamorphosis* (for piccolo trumpet and organ), Nelhybel; *The Golden Window* (from Okna after Marc Chagall), Eben; *Prelude and Fugue on the name ALAIN*, Duruflé.

RICHARD COFFEY, South Congregational-First Baptist Church, New Britain, CT, January 19: *Introduction and Passacaglia in D Minor* (1900), Reger; *Meditations*, Donald Harris; *Choral Dorian, Litanies*, Alain; *Desseins éternels, Jésus accepte la souffrance (La Nativité)*, Messiaen; *Suite for Organ* (premiere), Hubert Bird; *Final (Symphonie I)*, Vierne.

EILEEN COGGIN, Tice Valley United Methodist Church, Rossmore, Walnut Creek, CA, January 19: *Cornet Voluntary*, Gibbons; *A Toy*, Farnaby; *Canzona Terza*, Frescobaldi; *Sinfonia to Cantata 29; Now thank we all our God*, Bach; *Voluntary on Old 100*, Purcell; *Bring a torch, Jeanette, Isabella*, Williams; *Greensleeves*, Wright; *Even Song*, La Montaine; *Sweet Sixteenths* (A Concert Rag for Organ), Albright; *Impromptu, Sicilienne, Toccata*, Vierne.

DAVID CRAIGHEAD, St. Olaf College, Northfield, MN, January 7: *Plein jeu, Tierce en taille, Basse de Trompette, Récit, Grand jeu, DuMage; Sonata IV in E Minor*, S. 528; *Chorale partita Sei gegrüßet, Jesu gütig*, S. 768, Bach; *Underground Stream, Basse de Trompette, Jig for the Feet (Totentanz)* (Organbook III, Vol II), Albright; *Orgelsonate*, Op. 18/II, Distler; *Prelude and Fugue in G Minor*, Op. 7, Dupré.

FRANK FERKO, St. Paul's Lutheran Church, Chicago, IL, December 1: *Prelude and Fugue in C Major*, S. 547; *Meine Seele erhebt den Herrn; Wachet auf, ruft uns die Stimme*, Bach; *Partita on Freu dich sehr*, Pachelbel; *Le Verbe (La Nativité)*, Messiaen; Three chorale preludes: *Franconia, Nun freut euch, Laus regis*, Ferko; *Cortège et Litanie*, Dupré.

LAURIE GITTINGER, Bowling Green State University, Bowling Green, OH, December 7: *Toccata for the Elevation (Fiori Musicali)*, Frescobaldi; *Toccata in C Major*, S. 564, Bach; *Behold, a rose is blooming*, Brahms; *Allegretto (Sonata in B-flat Major)*, Mendelssohn; *Fairest Lord Jesus*, Schroeder; *Final (Symphonie I)*, Vierne.

JAMES W. GOOD, St. Michael's Episcopal Church, Raleigh, NC, February 16: *Festival Fanfare*, Leighton; *Schmücke dich, o liebe Seele; Fantasia and Fugue in C Minor*, S. 537, Bach; *Sonata VII in F Minor*, Op. 127, Rheinberger; *Martyrdom*, Parry; *Finale (Symphonie VI)*, Widor.

NANCY LANCASTER, Grace United Methodist Church, Sioux City, IA, February 7: *Preludium in C Major*, BuxWV 137, Buxtehude; *Messe des Paroisses: I, II, XI, XV*, Couperin; *Von Gott will ich nicht lassen*, S. 658; *Concerto No. 5 in D Minor*, S. 596, Bach; *Three Pieces for Organ*, Berkeley; *Pastorale*, Op. 31, No. 20, Vierne; *Pièce Heroïque*, Franck.

KATHRYN LOEW, Western Michigan University, Kalamazoo, MI, February 9 (with Charles Osborne, flute): *Courante, O clemens, Eia Ergo*, Cornet; *Sonata in F Major* for flute and organ, K. 13, Mozart; *Sonata No. 18 in B-flat*, Frederick the Great; *Prelude and Fugue in A Minor*, S. 543; *Wir glauben all an einen Gott*, S. 740, Bach.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 24: *Te Deum Laudamus*, Marchand; *Te Deum Laudamus*, Buxtehude; *Hymn of Thanksgiving, Te Deum*, Langlais; *Sonata on the 94th Psalm*, Reubke.

KAREN MORGAN, St. Paul's Cathedral, Buffalo, NY, February 7: *Toccata, Adagio and Fugue in C Major; I call to Thee, Lord Jesus Christ*, Bach; *Choral in A Minor*, Franck.

KAREL PAUKERT, Museum of Art, Cleveland, OH, November 17: *Toccata, Kyrie, Christe, Kyrie, Canzon, Ricercar (Fiori Musicali)*, Frescobaldi; *Sonata in B-flat Major, Sonata in F Major, Valeri; Sonata* (in the manner of a military band, playing a march), Gherardeschi; *Sonata in G Major*, Bellini.

RICHARD PEEK, with James Ross, English horn, Covenant Presbyterian Church, Charlotte, NC, January 12: *Magnificat in D*, anonymous 17th century (*Livre de Montreuil*); *Partita for English horn and organ manuals*, Koetsier; *Prelude and Fugue in C Major*, S. 547, Bach; *Choral No. 1 in E Major*, Franck; *Cortège et Litanie*, Dupré.

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# CLASSIFIED ADVERTISING

MARY PRESTON, Scarritt Graduate School, Nashville, TN, January 17: *Jauchz, Erd', und Himmel, jubel!* Reger; *The Despair and Agony of Dachau*, Siffer; *Magnificat*, Op. 18, Dupré; *Partita*, Doppelbauer; *Fantasy in F Minor*, K. 608, Mozart; *Concerto in G*, Walther; *Passacaglia in C Minor*, S. 582, Bach.

BARBARA RAEDEKE, Immanuel Lutheran Church, Valparaiso, IN, February 16: *Präludium und Fuge A-Moll*, Brahms; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Toccata Quarta*, Frescobaldi; *Premier Livre d'Orgue*, DuMage; *Sonata III*, Hindemith; *Toccata, Adagio and Fugue in C*, S. 564, Bach.

JOAN RINGERWOLE, Bethany Lutheran Church, Mankato, MN, October 24: *Fantasy on Psalm CL*, Krapf; *Ein feste Burg*, Buxtehude; *Et, du feiner Reiter*, Scheidt; *Concerto II in A Minor*, Bach; *Suite du premier ton*, Clerambault; *Fantasia*, Sweelinck; *Sonntagsmusik*, Eben.

JOHN ROSE, The Royal Poinciana Chapel, Palm Beach, FL, November 17: *Carillon*, Mulet; *Prelude, Fugue and Variation*, Op. 18, Franck; *Noel Variations*, Daquin; *Sleepers awake! A voice is calling; Jesu, joy of man's desiring*, Bach; *Pastorale, Final (Sonata I, Op. 42)*, Guilman; *Symphonie III*, Vierne.

JACK RUHL, First Presbyterian Church, Fort Wayne, IN, November 12: *Praeludium and Fugue in G Major*, Bruhns; *Variations on My young life hath an end*, Sweelinck; *Deuxieme Fantaisie*, Alain; *Prelude and Fugue in B Minor*, Bach; *Requiescat in Pace*, Sowerby; *Canons in B Minor, B Major*, Schumann; *Toccata and Fugue in D Minor*, Reger.

JOHN SCOTT, Trinity College, Hartford, CT, October 25: *Improvisation sur le Victima Paschali*, Tournemire/Durufle; *Jesu meine Freude; O Lamm Gottes unschuldig; O Jesus, wie ist dein Gestalt; Wir glauben all' an einen Gott* (Yale Collection); *Prelude and Fugue in D Minor*, S. 539, Bach; *Fantasia and Fugue on BACH*, Liszt, arr. Guillou; *Antiphonies*, Mathias; *Ave Maria*, Op. 80, Reger; *Impromptu*, Vierne; *Variations on a Noel*, Dupré.

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**The Organ Literature Foundation, world's largest supplier of organ books and recordings, offers Catalogue "T" listing 581 books, 1989 classical organ records and cassettes, etc.** Send \$1.00 or 4 international reply coupons. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. 617/848-1388.

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**The Stopt Diapason, a quarterly publication** features illustrated articles regarding vintage organs in the midwest. Special articles deal with little-known, but extant instruments and their builders, as well as similar articles regarding organs that no longer exist. Published information is well-researched. Subscription only \$12.00 per year. Checks made payable to Chicago-Midwest OHS. Address orders with remittance to: Susan Friesen, Editor, The Stopt Diapason, 2139 Hassell Rd., Hoffman Estates, IL 60195.

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

## HARPSICHORDS

**Double-manual 1968 Sabathil, 16,8,8,4, teak, 3 buffs, 5-pedal, \$6,500.** David Hawke, 140 LaJean Dr., Ft. Pierce, FL 33451.

**Early model Zuckerman harpsichord, four ft., buff stop, cherrywood keys.** Needs minor repair and adjustment; \$400, negotiable. Call 914/682-8505 after 5 pm.

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 21

## PIPE ORGANS FOR SALE

**Three-manual electro-pneumatic organ, 32 ranks, 25 years old.** Buyer to remove by July 7, 1986. For details, contact Mrs. William Hazelwood, 523 Cherokee Road, Florence, SC 29501.

**Wish to negotiate trade ca. 1850 fully restored 3-rank Jardine for 15-20 rank Hook or similar in good condition with attractive case.** Thomas-Pierce, Ltd., P.O. Box 2562, Palm Beach, FL 33480. 305/833-2087.

**Schantz ca. 1938, 2-manual, horseshoe oak detached console, 8 ranks.** Buyer to remove. Send SASE for complete information. F. Pelton, 2128 Monroe NW, Grand Rapids, MI 49505.

**New 1-manual and pedal 8-stop tracker, divided keyboard, casework of oak and walnut.** Available to be shown at builder's shop; can be installed within 6 months. Bradford Organ Company, 616 Dempster, Evanston, IL 60202; 312/864-4323.

**2-manual, 3-rank EP, 1978. Self-contained, handsome oak case.** \$12,500. 213/435-3409 or BOX MY-864, THE DIAPASON.

**17-rank Kilgen vintage organ presently in use.** Chicago northern suburb. To be removed by summer, 1986. Submit bid to Nelson, 824 Waukegan Rd., Deerfield, IL 60015. 312/945-0560.

**Must sacrifice; 2-man., 11-rank Wangerin organ, circa 1910.** Oak console, motor, rectifier, 16 baffles and majority of pipes in excellent condition. Needs rebuilding. Purchaser to remove. \$4,500, terms negotiable. Eugene Nissen, 953 Spring St., Ann Arbor, MI 48103. 313/761-3069.

**New two-manual and pedal mechanical action pipe organ for studio or small church.** REPLY BOX MY-862, THE DIAPASON.

**Austin, 1950, 25 stops, 3-manual & pedal.** Now playing. Buyer to remove as soon as possible. Minimum \$7,000 or best offer. Contact: Ed Frey, 1530 N. Washington, Scranton, PA 18509. 717/346-7369.

## PIPE ORGANS FOR SALE

**Two Moller pipe organs; reathered; can install professionally.** REPLY BOX MY-861, THE DIAPASON.

**W.W. Kimball, pre-1925; 2 manuals; 6 ranks, playable; good condition; compact.** \$5,000. 218/262-2656.

**Modified 1920s E. M. Skinner 4-manual console, chests, pipework; some Page reeds and flues; Choir new 1961; operating condition.** \$10,000 or best offer. Bid deadline April 30. 317/289-7337.

**Kilgen Petite Ensemble; 2/3, 16' flute, 8' diapason, 8' dulciana, chimes. Completely unified 16'-2', very compact and complete.** Suitable for small church or residence. \$3,000. North Coast Pipe Organ Service, 9634 Greenbriar Dr., Cleveland, OH 44130. 216/888-7192.

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**Three-manual 1963 Tellers, 25 ranks.** Buyer to remove by December, 1986. Asking \$25,000. Contact P. Westermeyer, Ascension Lutheran Church, 400 Nuttall, Riverside, IL 60546. 312/447-2600.

**Modern 2/8 tracker organ. Excellent for small church, home or chapel.** Oak case, 4' Principal facade. Write for a complete description. Pipe Organ, 11209 Louisiana Ct. West, Champlin, MN 55316.

**Four used electropneumatic organs—for sale all or parts.** 7 rank, 8 rank, 15 rank, 30 rank. Send SASE for details. S. Riedel, 11040 W. Bluemound Road, Wauwatosa, WI 53226.

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**Kimball theatre organ, 5 ranks, horseshoe console.** Mostly complete. No percussions. Needs rebuild. Presently in use in church. Available April, 1986. Contact: James Hooper, 215 East Newnan, Zanesville, OH 43701 or 614/453-2332.

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## MISCELLANEOUS FOR SALE

**3-manual, 1935 Bech drawknob console** in good condition. Available in August, 1986. \$750. First Presbyterian Church, 716 College Ave., Racine, WI 53403. 414/632-1686. Attn. Gerald Buck.

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**Warehouse clearance: many choice items—** consoles, chests, pipe work, traps, percussions, blowers. SASE. North Coast Pipe Organ Service, 9634 Greenbriar Drive, Cleveland, OH 44130.

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**Pipemakers curved burnishers, (c.v.) set of 14** for \$450. 180 lbs., 40% tin: \$350. (FOB) 12120 SW Faircrest, Portland, OR 97225.

**Rebuilt Erben slider chest for sale. Ten stops,** 56 notes. New pull-downs and stop actions. Could be easily converted for tracker use. Best offer. Contact Allan Remsen, St. Anthony of Padua Church, 20 Cheshire Pl., East Northport, NY 11731. Phone 516/261-1248.

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**8' gemshorn celeste II, 8' holzgedeckt, 8' bell** clarinet, 4' principal, 4' rohrflöte. Excellent condition. 604 Appletree Lane, Deerfield, IL 60015. 312/945-8148.

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John Weaver



Todd Wilson

## European Artists Spring 1986

Guy Bovet—April, May  
Peter Planyavsky—February, April  
Louis Robilliard—April

## European Artists Fall 1986

Daniel Roth—October (limited)  
Choir of St. John's College,  
Cambridge—Aug. 27-Sept. 15

## European Artists Spring 1987

Christoph Albrecht (Berlin)  
Stephen Cleobury (King's College)  
Louis Robilliard (Lyon)  
Canterbury Cathedral Choir—June

## Duo Concerts

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