

THE DIAPASON

SEPTEMBER, 1986



St. Mark's Episcopal Church, Grand Rapids, MI
Specification on page 10

Letters to the Editor

I should like to express my appreciation to Joseph Chapline for his article, "Digital or Continuous" in the July issue. I find that in my teaching, analogy is a very useful tool to help the student grasp the point, and Mr. Chapline has presented a vast array of analogies which never occurred to me, for which I will always be in his debt.

However, I should also like to raise a few issues which leap to my mind in the hope that perhaps others will care to join in the debate.

1. I do not believe that digital and continuous writing can be so clearly divided between the early and modern periods on the one hand and the Romantic era on the other. As far as playing goes, there seem to have been digital and continuous players in all periods. One need only refer to two articles which have appeared in THE DIAPASON in the past: "Current Trends in Performance of Baroque Music" by Isolde Ahlgrimm (April, 1982); and "The Pure Tradition of Bach" by Michael Murray (October, 1977), especially the reference to the contrast between the playing of Bach and Christian Gottlieb Schroter. As far as composition goes, one need only consider that Bach's *Fantasia in C Minor* (Widor-Schweitzer Vol. III, #3) seems to be clearly continuous, while his *Fugue in D Major* (Widor-Schweitzer Vol. II, #12) seems to be digital; or that Widor's *Allegro* (first movement) from *Symphony VI* seems to be digital, while the *Andante Sostenuto* from the *Symphonie Gothique* seems to be continuous; and that many pieces seem to exhibit both traits, as with Clerambault's *Basse de Cromorne*, in which the melody seems to be digital and the chordal accompaniment continuous.

2. We organists tend to fall prey to enthusiasms which pull us away from the correct interpretation of music of various historical periods. If Mr. Chapline discovered the value of uncoupled manuals and digital playing for music which demands that sort of playing, he is to be commended for it. But if he applied that method to music which positively requires coupled manuals and continuous playing, he is not to be commended for that. It should be our task to present each piece of music on its own terms.

3. There is an underlying dislike of the Romantic period which peeks through the crevices of Mr. Chapline's article, as evidenced by his quotation of John Challis about Swell shades controlling ooze and his denigration of the 19th-century organ school, which after the reforms of Widor and Guilman reached one of the all-time highs of artistry in the history of the organ. The terraced dynamics of the 18th century reflected the general musical practice of the period (ripieno vs. concertino), and the continuous crescendo-decrescendo of the 19th century reflected the general orchestral practice of that period. One may have a personal preference for one or the other, but to speak disparagingly of either or to attempt to belittle its validity is surely not the way of reasonable, icalm judgment, which ought to characterize the professional musician, if for no reason than that in a few more years he may very well grow into the type of music he does not now prefer. Continuous growth is something we all need to pursue, and the organist whose ideas stop with the ones he got from his college teacher often lives out his career in a dogmatic, one-sided view of the musical world. In recent years there has more often been a disdain of the Romantic than vice-versa, and this is terribly unfortunate.

4. As for the care Aeolian-Skinner lavished on the organ at St. Paul's, Chestnut Hill, PA, and for that matter on many other organs before that, this attention to beautifully even regulation and finishing is nothing less than one of the hallmarks of quality organ building.

Too many builders cannot secure even regulation or will not, in order to keep the price down, but that does not change the fact that their work is to that extent of lesser quality than that of the builder who can and will. One can play digitally or continuously on an organ with wonderfully even finishing and regulation by control of his touch, as Mr. Chapline points out. So let us praise and seek the best quality of construction, rather than allowing it to be denigrated.

I hope that Mr. Chapline will not take it amiss or be terribly offended by my raising these issues, for I am genuinely grateful to him for his article; and I would be very much interested to see what response to these considerations others may have.

Carl E. Schroeder
Mount Joy, PA

Joseph Chapline responds:

The problem is that when an organist presses a key, a pipe plays. As long as he holds the key, the sound continues without any change. This fact imposes a great limitation on the organist. He can resort to a number of techniques to cope with this fact. He can turn on the tremulant, which will give the continuous tone some undulation and therefore, perhaps, some interest. He can turn on another stop that has been purposely detuned so as to produce a "celestial" effect typically heard in the accordion. He can also pump a swell shade, if one is present. Oh yes; he can also add appoggiaturas, agogic accents and other colorature styles to the melody so as to add interest. Finally, he can only hope that the organbuilder has put the pipes on low wind pressure and left the pipes relatively unnicked so that there is a good transient at the beginning of each note. At least then we can hear when each new note enters the musical fabric.

Dr. Schroeder's citation of the Bach *Fantasia in C Minor* is to the point. If played on a "continuous" organ, the work will come off as a harmonic work with little contrapuntal interest. But, played on a "digital" organ, the work will reveal all kinds of inner voice leadings—many more digits of information for the listener's ear. But then the quality of Bach's music is so high that it can stand the most catholic of transcriptions and still survive. The *Andante* from the *Suite Gothique*, on the other hand, unfortunately fulfills the lament of the Duke of Marburg who, in 1818, stated, "It seems as if we have exchanged a single-souled ayre for invention by the composer."

The prototypical—yea, archetypical—composition for the pipe organ is the trio; that is, three distinct voices carried by three different tonalities all played by one human being. No other instrument can do THAT. This form can expand into many-voiced fugues, or it can degenerate into the "single-souled ayre" with a little stuffing underneath, starting usually with 16' Bourdon in the pedal.

I do not dislike Romantic music; I listen to it and enjoy it frequently; I even listen to Wagner now and then, but only secretly. But that is not the point. I feel more like the person who pointed out that the emperor's new clothes were nonexistent. I do not believe the pipe organ is well suited to the performance of Romantic music. There are other media much better suited to Romantic music and there are so many things the organ can do that other instruments can't. Or, perhaps, we should revive the theater organ with its ubiquitous tremolos and completely continuous effects. It is more legitimate than some of the present attempts to build organs that presume to do ALL kinds of organ music and succeed in doing little well at all. When the harpsichord was found unable to project the music of the day, they

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Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
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JAMES McCRAY
Choral Music

BRUCE GUSTAFSON
Musicology

MARGO HALSTED
Carillon

LAURENCE JENKINS
London Correspondent

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invented a new instrument called the pianoforte; they did not add a sostenuto pedal to the harpsichord and otherwise re-engineer it so as to make it play Chopin, Brahms, and Rachmaninoff. It's worth noting that it was Biggs and his far-from-Romantic organ in the Germanic Museum, many years ago, that revived popular interest in the pipe organ. He was not the top recording artist by mere coincidence.

An experiment I have performed a number of times is germane. After playing an organ briefly for an interested listener, select some stop—any stop—but pick a "lovely" one! and then play a note. Just hold it. While it plays, keep up encouragement by remarking on how beautiful the sound is, how lovely the tone, and so on. After perhaps thirty seconds or so, the listener will usually become slightly desperate and may even be driven to exclaim, "Play it again!" There is little musical interest in a single fixed note sounded

by an organ pipe. What the hearer wants is "action." And the only action we can give him is new notes. The "single-souled ayre" can hold interest briefly, but why limit oneself so on an instrument so capable of maintaining so superbly many-souled ayres simultaneously?

I am not the least bit offended nor do I take amiss the challenges offered by Dr. Schroeder; I welcome the opportunity to debate these issues because I want the organ to regain its rightful place as the "King of instruments" and not be some lucky that mumbles in-adroitly under some other events or does less than move a listener to the highest possible esthetic values. It's time we organists and our instruments take our rightful place in the total musical spectrum and not be an infertile vestige left over from a bygone day.

Joseph Chapline

Here & There

The 15th Annual Undergraduate Organ Competition of the First Presbyterian Church, Ottumwa (IA) will take place March 29, 1987. Required repertoire includes a Bach trio (two movements maximum), a Romantic work, a contemporary work, and hymn playing. First prize is \$600, second prize \$300. For information, write: Competition '87, P.O. Box 733, Ottumwa, IA 52501.

The American Musical Instrument Society (AMIS) will hold its 16th annual national meeting at Colonial Williamsburg in Virginia, February 6-8, 1987. Chairman of the AMIS program committee is Professor William E. Hettrick, 48-21 Glenwood Street, Little Neck, NY 11362. Coordinator of the meeting is Marianne Wurlitzer, 60 Riverside Drive, New York, NY 10024.

Appointments



Philip Crozier

Philip Crozier has been appointed Organist/Choirmaster at Temple Emmanuel-El Beth Shalom, Montreal. Born in England, Crozier served as a chorister in the Blackburn and Carlisle Cathedral Choirs. He studied at Cardiff University and in Paris with Andre Marchal. He immigrated to Canada in 1984, has played recitals in Europe and North America, and has recorded for C.B.C. and Radio Canada.

Third Christian Reformed Church, Edmonton, Alberta, has announced the appointment of Marnie Giesbrecht-Segger as Director of Music/Organist effective September, 1986. Ms. Giesbrecht-Segger has presented solo piano and organ recitals in Western Canada and Europe. With her husband, Joachim Segger, she has performed many four-hand piano recitals, some of which have been broadcast over the C.B.C. radio network. She and her husband are also members of the music faculty at The King's College.

Ms. Giesbrecht-Segger earned the B.Mus. degree from the University of Alberta, studying piano with Ernest Lejano. She obtained the M.Mus. degree in piano performance from the Eastman School of Music, Rochester, NY, studying under Barry Snyder. Presently she is completing a doctoral degree in organ performance at the University of Alberta. Her organ teachers have included Jacobus Kloppers and Gerhard Krapf. Ms. Giesbrecht replaces Simon R. Dyk, who will continue his studies in Toronto.



Martin Haselböck

Martin Haselböck has been appointed Professor of Organ at the Hochschule für Musik in Lübeck. He will retain his positions as organist of the Court Chapel and St. Augustine's Church in Vienna.

In the Liszt year 1986, Martin Haselböck will give more than 60 all-Liszt programs, including solo recitals at the Vienna, Bergen, Salzburg, Munich, Lahti, Ossiach, Paris Estival and Holland Festivals. He is teaching masterclasses on Liszt at the Haarlem International Academy, Romain-Môtier, Oundle International Organ Festival, Lahti Festival, Kamien Pomorsk (Poland) Festival, Ann Arbor Organ Conference, Weimar Liszt Conference, and 2nd Swiss Organ Concours Winterthur. For Austrian Television he is producing a movie on Liszt and the organ showing the instruments at Merseburg, Haarlem, Paris St. Sulpice, Wein, London and Liszt's "Orgue Piano," starring the organists Daniel Roth and Jean Guillou. With the singer Bernd Weikl he has just

recorded an album of romantic songs for baritone and organ including little-known works by Franz Liszt.

James Moeser has been named Dean of the College of Arts and Architecture and Executive Director of the University Arts Services at Pennsylvania State University. Previously, Dr. Moeser was Dean of the School of Fine Arts and Althaus Distinguished Professor of Organ at the University of Kansas and Organist/Choirmaster of Plymouth Congregational Church in Lawrence.

Dr. Moeser will continue his active career as a recitalist and master teacher on the roster of Murtagh/McFarlane Artists, Cleveland, OH. He is fully booked through the fall of 1986 with concerts in the southeast, midwest and in Germany. In summer of 1987 he will be the church musician clinician for the Association of Disciple Musicians meeting at Illinois Wesleyan University.



Wyant Morton

Wyant Morton has been appointed Minister of Music at First Presbyterian Church in Fort Wayne, IN, following the retirement of Lloyd Pinkerton who has served in that position for the past 35 years.

Morton received the Bachelor of Arts degree at Gonzaga University in Spokane, WA, and the Master of Music degree with a major in choral conducting at the University of Arizona in Tucson, under Dr. Maurice Skones. He is currently working toward a Doctor of Musical Arts degree, with a major in choral conducting and a minor in music theory, at the University of Arizona.

Mr. Morton has served at the University of Arizona as conductor of the Recital Choir, the Chamber Chorale, the Chamber Singers, and the Honor Choir. In addition he has served as choir director at St. Pius X Catholic Church, and most recently at Christ Church United Methodist both of which are in Tucson. Morton has received various honors and awards, was a national finalist in the American Collegiate Talent Search in 1983, and was a winner of a Downbeat Magazine Music Award in 1984. He has also served as an adjudicator, clinician, and a guest artist/director for numerous workshops and festivals.

Morton's responsibilities as Minister of Music at First Presbyterian Church in Fort Wayne began on July 1. A celebration of Lloyd Pinkerton's 35 years in that position takes place in First Presbyterian's McKay Hall on Sunday, September 14.

Patricia McAwley Phillips has been appointed Director of Music and Organist of Metropolitan United Church in Toronto succeeding Melville Cook, MusD FRCO FRCCO (hon. causa) who is retiring to England. Dr. Phillips holds undergraduate and graduate degrees from Carnegie-Mellon University and the Doctor of Musical Arts from Yale University (Institute of Sacred Music); she has studied with Donald Wilkins, Charles Krigbaum, Michael Schneider, Nadia Boulanger and Jean Langlais. She has held church positions in New Haven

and Ottawa and has taught at the University of Ottawa. The second prize winner in the 1980 Healey Willan National Organ Competition in Guelph, Dr. Phillips has been heard in recital in Canada, the United States, and Europe and is heard frequently on C.B.C.'s "Organists in Recital" broadcasts. Metropolitan United Church houses the first harmonically tuned carillon built in North America and an historic 1930, five-manual Casavant. Under Dr. Cook, the Metropolitan Festival Chorus became known for its performances of major choral works including annual performances of Bach's *St. Matthew Passion*.

J. Marcus Ritchie has been appointed organist-choirmaster of St. Paul's Parish (Episcopal) in Washington, DC, where he succeeds Dr. Paul Callaway who retired after nearly seven years on November 1, 1985. He leaves positions in the Atlanta area as organist-choirmaster of The Church of Our Saviour (Anglo-Catholic), Director of Music and Fine Arts at the Shrine of the Immaculate Conception (Catholic), and Founder and Director of the Festival Singers of Atlanta. Mr. Ritchie previously served at Trinity Episcopal in New Orleans and at the Cathedral of St. Philip in Atlanta. He has studied with Grigg Fountain at Northwestern University where he earned the Master of Music degree, at Christ Church College of Oxford University, England, with Simon Preston, and with the Durufles and Harald Vogel. Mr. Ritchie toured for seven years under the management of Phillip Truckenbrod.

Russell Stinson has been appointed Visiting Assistant Professor of Music at the University of Michigan (Ann Arbor) for the 1986-1987 academic year. He will be a member of the musicology faculty of the School of Music. Mr. Stinson holds Ph.D. and M.A. degrees in musicology from the University of Chicago and a B.Mus. degree in organ performance from Stetson University. A specialist on the music of J. S. Bach, he has published articles and reviews in *Early Music*, *Musik und Kirche*, *Notes*, and *The Musical Quarterly*. His organ teachers include Paul Jenkins, Russell Saunders, Arthur Poister, Anton Heiller, John Mueller, and H. Max Smith. Mr. Stinson leaves positions as organist at Augustana Lutheran Church of Hyde Park (Chicago) and instructor of music

in the University of Chicago's Continuing Education Programs.

Herman D. Taylor, University Organist and professor of music at Dillard University in New Orleans, LA, has recently been appointed coordinator of music and acting chairman of the division of the humanities. Dr. Taylor has just completed a year's study researching the organ music of black composers. The United Negro College Fund provided the year's leave under the auspices of its Distinguished Scholars Award program.



Charles Boyd Tompkins

Charles Boyd Tompkins has been appointed Assistant Professor of Music at Furman University, Greenville, SC, where he will teach organ, music history, and music theory. He leaves a five-year position at Hamline University and Hamline United Methodist Church, St. Paul, MN, and will succeed Dr. W. Lindsay Smith, who is retiring after 38 years on the Furman faculty. A native of Washington, DC, Tompkins holds the degrees Doctor of Musical Arts and Bachelor of Music and the Performer's Certificate from the Eastman School of Music. He also received the Master of Music degree from the University of Michigan. His teachers have included Russell Saunders, Robert Glasgow, and Norman Scribner. Tompkins was the first-prize winner of the 1975 National Organ Playing Competition at Harvard University, and is an active recitalist, having recently given the first complete Twin Cities performance of Messiaen's *Méditations sur le Mystère de la Sainte Trinité* at the Cathedral of St. Paul.

Retirement



Melville Cook

The end of July, 1986, marked the retirement of Melville Cook as organist and choirmaster at Toronto's Metropolitan United Church. He will return to his native Gloucestershire, but plans occasional trips back to Canada where he leaves a large circle of friends and pupils.

Melville Cook was born at Gloucester, England, in 1912. He started piano lessons at the age of four and entered the Cathedral choir of his home town in

1923, commencing organ tuition the following year. He gained both diplomas of the Royal College of Organists, including the Harding Prize for Fellowship, in 1931. He completed the B.Mus. degree at Durham in 1934 and took his doctorate there in 1940, just prior to five years' war service in the Royal Artillery. In 1937 Dr. Cook had been appointed organist and choirmaster at Leeds Parish Church, one of the most prestigious church posts in the country. In 1956 he moved to a similar position at Hereford Cathedral where he was also responsible for the direction and conductorship of the Three Choirs' Festival in 1958, 1961 and 1964. In 1966 Dr. Cook was offered the directorship of the Winnipeg Philharmonic Choir, together with the post of organist and choirmaster of All Saints' Anglican Church. In the following year he moved to Toronto to fill the position of organist and choirmaster of Metropolitan United Church, a post he has held ever since.

Dr. Cook is well known as an organ recitalist on both sides of the Atlantic, and has recorded for EMI, RCA and other companies. The Royal Canadian College of Organists honored him with an honorary life membership at the annual meeting in June.

The University of Minnesota School of Music has announced its 1986 Organ Conference, October 12-14, in conjunction with the completion of the new 32-stop Van Daalen studio organ in Ferguson Hall, the school's new music building. This dedication conference will feature David Craighead, from the Eastman School of Music, in recitals and a masterclass. Performances will also be given by Dean Billmeyer, Assistant Professor of Organ at the University of Minnesota, as well as organ students at the University. Dr. Billmeyer's recitals will include the premiere performances of a new work for organ by Alex Lubet, commissioned for this occasion. Dr. Lubet, Associate Professor of Composition and Theory at the University, will also moderate a panel discussion on composition and new organ music. A presentation and discussion of the new instrument will also be given by Jan Van Daalen.

For further information, contact the 1986 Organ Conference, School of Music, 100 Ferguson Hall, 2106 Fourth Street South, University of Minnesota, Minneapolis, MN 55455.

The nearly 100-year-old Johnson & Son tracker organ (Opus 690) at Lincoln Park Presbyterian Church, Chicago, IL, is currently undergoing extensive repair and restoration by the Bradford Organ Company, Evanston, IL. Included in the renovation are replacement of all great and swell trackers; rebushing of the keyboards and rebuilding the inter-manual coupler; repitching the organ to standard pitch; renovating the wind supply; and revoicing several of the reed stops.

The church is sponsoring two organ recitals to celebrate the renovation: October 12, 4:00 p.m., Roger Daggy; November 9, 4:00 p.m., William Aylesworth.

Friends, colleagues and former students of Marilyn Mason are sponsoring a dinner in honor of Dr. Mason's 40th anniversary at the University of Michigan. The dinner will take place October 7 in Ann Arbor during the annual organ conference. For further information, contact: Marilyn Mason Anniversary Committee, 5723 Sun Valley Boulevard, Sylvania, OH 43560.

The 1987 edition of the calendar *Organa Europae* marks the twentieth year of its publication. The cover will feature the case from St. Hubert in Belgium. Other organs include a modern instrument from Finland; a Breton Dal-lam from Sizun; the preserved case from Oosthuisen (1521); Riepp from Dijon; Cathedral in Huesca, Spain; the restored Steinfeld from Eiffel; the Lavaur Ca-vaille-Coll in its 1523 case; Lezajsk, Poland; Melk, Austria; Chichester, England; the organ of S. Tomaso d'Aquino in Verona; and the Wagner organ (1741) of the Cathedral of Trondheim.

Along with *Orgues en Champagne* (1984) and *Orgues en Normandie* (1985), also available is *Orgues en Franche-Comté* which includes an introduction by Michel Chapuis and text by P.-M. Gueritey on K.-J. Riepp (U.S. \$10, Can. \$12 each).

Now in preparation, the 1988 calendar will cover 11 European countries: Switzerland, Spain, France, Italy, Austria, England, Portugal, the Low Countries, Finland, Germany and Denmark. Tentative plans for 1989 include organs from the south of France and future possibilities include a year of 13 French cathedrals.

The 1987 calendar is available for U.S. \$15 (Can. \$18). Copies of 1970 to 1986 are available at U.S. \$10.50 (Can.



Three Choirs Festival, St. Peter's Church, Morristown, NJ

\$12.50). The whole collection 1970 to 1987 by air mail costs U.S. \$175 (Can. \$210). Send check with order to Organa Europae, B.P. 16, F 88101 Saint-Dié Cedex, France.

The first annual Three Choirs Festival was held this past May 2-4 at St. Peter's Church, Morristown, NJ. Joining the Morristown Choir were the Choirs of Men and Boys of Christ Church, Greenwich, CT, and St. Peter's Church, Philadelphia, PA. The Festival Choir of 75 boys and 40 men was conducted by Barry Rose, Master of the Choirs, The King's School, Canterbury.

The boys began rehearsals with Mr. Rose on Friday afternoon and were joined in rehearsal by the men on Saturday. Saturday evening the Choir presented a concert with brass and performed the Schutz *Psalm 150*, the Vierne *Messe Solennelle*, the Rutter *Gloria* and the Mozart *Ave Verum* and *Laudate Dominum*. Sunday morning the Choir sang movements from the Vierne *Messe Solennelle* and the Parry *I Was Glad*.

The Festival of 1987 will be held at St. Peter's Church, Philadelphia with Malcolm Archer, Organist and Master of the Choristers, Bristol Cathedral, as guest conductor.

An Organist's Companion to *The Hymnal 1982* has been compiled. It contains over 3,000 listings of organ settings, organ-with-instrument settings, free accompaniments, and descants for hymn tunes in the new Episcopal hymnal. Cost is \$15, plus \$2 for mailing. Write: Dennis Schmidt, St. John's Cathedral, 318 Silver, S.W., Albuquerque, NM, 87102. A companion listing for Lutheran hymnals is also being planned. Write for information.



William Bates

William Bates, Associate Professor of Music at the University of South Carolina, has received a \$3200 grant from the Carolina Venture Fund for research on extant original sources of selected organ works by J. S. Bach. Bates, who is active as a recitalist and clinician, com-

plied the indices of the organ works of Bach and Buxtehude that appeared in the June 1985 and April 1986 issues of THE DIAPASON.



Ronald Arnatt

Ronald Arnatt of Manchester, MA, was elected to a two-year term as President of the American Guild of Organists at the Guild's annual meeting on July 2 in Detroit. Arnatt, who had served as vice president since 1979, succeeds Edward A. Hansen of Seattle. Internationally known composer, conductor and organist, Dr. Arnatt is a native of London, England. He attended the choir schools of Westminster Abbey and King's College, Cambridge, and earned the bachelor of music degree in composition from Durham University, England. He is a Fellow of both the AGO and of Trinity College, London, and he was awarded an honorary doctorate of music from Westminster Choir College, Princeton, NJ, in 1970. After immigrating to the United States in 1947, Arnatt held several church music posts in Washington, DC, and was a member of the faculty of American University there. From 1954-1980 he was Director of Music at Christ Church Cathedral, St. Louis, MO. During that period, he became Professor of Music at the University of Missouri. He also founded and served as Music Director of the St. Louis Chamber Orchestra and Chorus, and was Music Director and Conductor of the Bach Society of St. Louis.

Arnatt has performed in recital and in concert as both an organist and harpsichordist in the U.S. and in England. More than 100 of his organ, choral and brass compositions have been published and are widely performed. He also served as president of the Association of Anglican Musicians and was a member of the Standing Commission on Church Music of the Episcopal Church.

Robert J. Batastini has been elected to a two-year term as president of the Hymn Society of America, succeeding Austin C. Lovelace. Mr. Batastini is the editor of G.I.A. Publications, Inc., of Chicago, has served for 21 years as director of music at St. Barbara Church, Brookfield, IL, and is the general editor of the Roman Catholic hymnal, *Worship*, now in its third edition.

St. John's Episcopal Church, Charlotte, NC has signed a contract with Brunzema Organ Builders of Fergus, Ontario, Canada for a 25-stop, two manual (Hauptwerk and Ruckpositif) and pedal organ. The installation will be in the newly constructed rear gallery which is part of the major renovation/additions to the church facility. Peter



Karen Hite Jacob

Williams is consultant for the organ project. Completion date is August, 1987. Karen Hite Jacob is organist/choir director. Ms. Jacob has just been elected President of the Southeastern Historical Keyboard Society and serves as director of the Carolina Pro Musica.

The new 103-rank Casavant organ in the Cathedral of the Incarnation, Garden City, NY, was officially dedicated on June 29 during a Eucharist at which the Presiding Bishop of the Episcopal Church was the celebrant. Commissioned music for the service included works by Bruce Neswick, David Hurd, and Cathedral musicians Todd and Anne Wilson.

Raymond and Elizabeth Chenault, duo-organists of All Saints Church, Atlanta, GA, premiered a new organ duet, *Advent Dances* by Douglas Major, associate organist and choirmaster of Washington Cathedral, at a recital of organ duets for the 20th Anniversary Conference of the Association of Anglican Musicians, held in Atlanta June 23-27. The recital of duets commissioned by the Chenaults included Arthur Wills' *Toccata for Two* (1979) and John Rutter's *Variations on An Easter Theme* (1982). The Chenaults are currently commissioning organ duets from Conrad Susa of San Francisco and Alan Gibbs of England.

The American Vocal Ensemble, directed by Douglas Major, premiered "Two Irish Lyrics" written by Raymond Chenault on a concert tour in Jacksonville and Atlanta last January. Soprano Laura English-Robinson premiered "Dream Cycle" (three songs on poems by Langston Hughes) by Raymond Chenault at The Lovett School in celebration of Martin Luther King, Jr.'s birthday on January 15.

Nunc Dimittis

Rene Dosogne died on February 28, 1986 in Bradenton, FL. He had taught at DePaul University's School of Music from 1951-1980, and had held church positions at the Church of the Ascension, NYC, Our Lady of Perpetual Help, Bernardsville, NJ, Notre Dame R.C., St. Ita's, and St. Jerome's, the latter three in Chicago.

Born in New York, Mr. Dosogne had studied at the Providence College of Music, Providence, RI, Juilliard School of Music, New York College of Music, the Pius X School in New York, and the American Conservatory in Chicago. He had studied organ with Charles W. Pickells, Edgar Bowman, and Frank Van Dusen.

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Carillon News

by Margo Halsted

West Hartford Carillon

The Stearns Carillon at First Church of Christ Congregational in West Hartford, CT, has been increased in size from 24 to 50 bells. The rededication recital was played on September 29, 1985, by Timothy Hurd, who had planned and supervised the enlargement. The carillon is the only carillon in the United States that is made up of bells from the Whitechapel Foundry of England.

Foundry Museums

A new Bell Foundry Museum opened May 14 at the John Taylor & Company Foundry in Loughborough, England. Trevor Jennings is the curator. A new bell museum also has opened recently at the Paccard Bell Foundry in Annecy-le-Vieux, France.

Germantown Carillon

The carillon at Miraculous Medal Shrine at St. Vincent's Seminary in Germantown, PA, has recently undergone a restoration by the I. T. Verdin Co. The main change was a new transmission system of sealed bearings that replaced the Bigelow design from about 40 years ago. Other improvements include a new umbrella rack, the addition of counter springs on the heavy bells, the repositioning of the treble bells, new wiring, and the regulation of the playing mechanism. Janet Dundore has been the carillonist at the Shrine since 1968.

Albany's Carillon

The carillon in the Albany, NY City Hall, originally installed in 1927, is presently under restoration. The main work will be to restore the baton keyboard playing mechanism that was removed and replaced by an electric keyboard in 1959. In addition, the top octave of duplicate bells will be recast into single bells. John Taylor and Co., under the direction of Richard Strauss, is doing the work. A completion date is set for the fall of 1986.

New Carillon

Highland Park United Methodist Church, one of the largest Methodist churches in the country, dedicated a new Paccard, four-octave carillon (bourdon C of about 2000 lbs.) in June. Special dedicatory recitals were played by Frenchman Jacques Lannoy on June 23 and 30. The carillon was installed through the mutual efforts of Buddy Porter, the donor, and Philip Baker, Director of Music Ministries.

The instrument has a swinging peal that uses the five largest bells of the dia-

tonic scale. Mr. Baker and his staff normally play a short recital at noon every day.

Markham Bells

The new Cathedral of the Transfiguration in Markham, Ontario, Canada, will have a swinging peal of 3 bells to be provided by van Bergen Bellfoundries and Paccard Foundrie-de-Cloches. The bells are very large by present-day casting standards; a D (diameter 10 ft., 37,000 lbs.), an F (diameter 8 ft., 4.5 in., 22,000 lbs.) and an A (diameter 6 ft., 7.5 in., 13,000 lbs.).

Concerts

Judson Maynard played the following recital at Texas Tech University on 29 January in memory of the Challenger crew: "America," "Prelude Solennel" ('t Hart), "Panis Angelicus" (Franck), "Memorial Chimes" (Elgar), "Invocation" (Borghuis), "Vigil" (White), "The Navy Hymn" (Dykes), and "The Star Spangled Banner" (Key).

James R. Lawson, carillonist at The Riverside Church in New York City, played a special program on February 23 in memory of Robert Lodine, Chicago carillonist and organist, who died on December 20, 1985. The program consisted of transcriptions made by Lodine of music by Lully, Soler, Handel, Wesley, Böhm and Brahms. On September 1, 1985, Lawson completed 25 years as Carillonist of The Riverside Church.

Carillon and Orchestra

Willis Bodine was carillon soloist with the University of Florida Symphony in the premiere performances of Budd Udell's "Jubilee," a festive overture written to celebrate the 75th season of the organization, on February 11-12, 1986. Udell's "Florida Chime" or Century Tower Quarters, the clockstrike melody for the Eijsbouts carillon installed in 1979, forms the thematic basis of the work. The carillon tower stands next to the concert hall where the orchestra and audience were gathered, and the live performances were facilitated by a video and audio link.

Carillon music published by Leen 't Hart, former director of the Netherlands Carillon School, is available for purchase from the I. T. Verdin Co. (2021 Eastern Ave., Cincinnati, OH 45292). A 12-page catalogue listing the music as well as its degree of difficulty, number of octaves and price may be requested at the same address.



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Music for Voices and Organ

by James McCray

The Christmas Season: Part II

In addition to the commentary in last month's article regarding early selection and ordering of Christmas music, a few further observations on repertoire choice seem appropriate. Some sense of balance should be maintained so that there is a variety of texts, styles, moods, tempos, and types of arrangements. Usually the church requires at least four Sundays of Advent music, special music for a Christmas Eve service, and music for the season of Epiphany. Because the basic textual issues are so similar for this extended period of time, care should be taken to employ as much variety as possible within the Christmas framework.

In planning for this season it is good to keep in mind that, in addition to finding music that will appeal to the congregation, a director also has the responsibility to select music that sustains interest for the choir. Everyone is bombarded with Christmas music for at least four or five weeks, and often much of that is very familiar; therefore, careful choices on the part of the director will help to keep the season fresh for the performers.

It is recommended that the broad Christmas category include music that features a soloist, something with brass and/or strings, something that employs

the handbell choir and the children's choir(s), and especially works that have different tempi, harmony, etc. Avoid having most of the music in the same general style. Seek something new and different that will "inspire" the performers and listeners and will help give them a new slant on the season. Be sure to examine the total package of repertoire that is chosen so that there is variety within the continuity of the Christmas messages.

In the reviews this month, there are diverse moods and styles. Plan early and carefully. All concerned will appreciate your efforts. *Quo cogitat quod debet facere, solet con ficere quod debet facere*—(Those who think about their duty are those who end by doing their duty). Merry Christmas.

The Holy Child, Robert J. Powell. SA and keyboard, Choristers Guild, CGA-317, \$.75 (E).

The three verses are in an ABA framework. Only the last verse is in two parts—with a descant above the same A melody of the opening. The keyboard is on two staves; this is an easy setting for young voices.

For Unto Us a Child Is Born (Uns ist ein Kind geboren), J. S. Bach (1685-1750). SATB with ATB soli, and orchestra, Galaxy Music Corporation, \$2.25 vocal score (M).

This is Bach's cantata 142 and has a 20-minute duration. The orchestra calls for 2 flutes, 2 oboes and strings. It has been reconstructed from the Gesellschaft edition. There are seven movements, but only three are for chorus. This is one of Bach's easier cantatas; the solos are not difficult, but solid singers are needed. There is also an SSA version that can be used with the same SATB orchestra parts. Recommended.

O Little Town of Bethlehem, arr. Douglas Wagner. SAB and keyboard, Beckenhorst Press Inc., BP 1211, \$.85 (M-).

The melody is an English folk tune set to the familiar, traditional text. There are four verses in various vocal combinations. The keyboard, on two staves, provides a gentle accompaniment for the singers. This is a good arrangement that will be of use to small church choirs.

The People's King, Jan Holdstock. Children's voices, Orff percussion instruments and recorders, Oxford University Press, \$4.75 (M-).

Subtitled *A Christmas Play*, this has nine separate musical movements with dialogue in between. Most of the singing is in unison, and there are repeated verses. Included are songs such as "Census Rock" (Joseph and Mary return to their home town), "Shepherd's March" and two instrumental movements. The various instruments also accompany the singers throughout. This is a work that could be done as a special part of the season, and would be useful for elementary age children.

Mater Salutaris, Martin Dalby. SATB and organ, Novello of Theodore Presser Company, No. 29 0529 09, \$1.35 (M+).

This carol is based on a medieval text with some phrases left in Latin (macaronic). The organ part is on three staves and is independent from the singing. There are areas in the soprano with a distinctive melismatic character. This is lovely music, well crafted with a sensitive mood. The music is not difficult, but has a calm sophistication that is quite appealing. Highly recommended.

He Smiles Within His Cradle, James Melby. Unison and harpsichord, Boosey & Hawkes, 6134, \$.55 (M-).

This voice part is quite simple, but the harpsichord (piano) music is a bit more rhythmically complicated in

places. It provides a graceful background for the voice, as linear lines are sustained to build mildly dissonant chords. There is an optional second vocal part that is used sparingly. The text, a translation of an early German poem, is quite touching. This would be a lovely work for a small group of women in the choir, or for two soloists. Finding contemporary music for harpsichord is rare, and this is a fine setting that merits attention.

Christ Is Born This Christmas Day, Richard Slater. Unison, 2 treble instruments, handbells and percussion, G. I. A. Publications, G 2678, \$.70 (E).

This is a festive Christmas procession that uses 11 handbells, and most of their music is in a two-measure ostinato. The percussion needed include triangle, tambourine and a small drum; they are used throughout and help maintain the processional rhythms. The coda is a four-part stretto canon that builds to the end. Slater suggests that both children and adults should perform this processional. It is joyful, easy music that will create a fine beginning for any Christmas service.

Magnificat and Nunc Dimittis (Hereford), Richard Lloyd. SATB and organ, Novello of Theodore Presser and Company, No. 29 0519 01, \$1.75 (M+).

The organ is on two staves, includes registrations, and is treated as an independent accompaniment providing counter material for the voices. Most of the chorus is in four parts with an emphasis on the soprano line. The music is flowing with mild dissonances and frequent tonal shifts for each verse of the Magnificat. At the end, the opening textual phrase returns. The Nunc Dimittis is brief and closes with a Gloria Patri. This is very sensitive writing. The organ is not difficult, but remains active. Quality music for good choirs.

Magnificat, Baldassare Galuppi (1706-1785). SATB, SAT soli, and orchestra (or keyboard), Walton of Hinshaw Music Company, WM 104, no price given (M).

The orchestra includes two oboes, two horns, optional bassoon and strings, although the editor, Mason Martens, suggests that it could be performed with strings and organ alone almost as effectively. The soli are brief and emphasis is on the choir. Typical late Baroque harmonies and style with textures and sounds not unlike Handel. The music is clean, without separate movements, and has the conventional fugue at the end. The ranges are fine for most types of choirs; this would be of use to both school and church groups.

Bring Gifts of Love, Joseph Roff. SATB, keyboard and optional flute, H. W. Gray of Columbia Pictures Publications, GCMR 03521, \$.85 (E).

The keyboard is suited to piano. This carol would be best with younger voices. There is a flowing 6/8 meter and the flute is primarily used as a melodic filler between the phrases; its music is quite simple. Much of the carol is in unison, and there is a shift to a new key for the last half.

See Amid the Winter's Snow, Sam Batt Owens. Two part, organ and optional handbells, Augsburg Publishing House, 11-2331, \$.80 (E).

Two octaves of 11 bells are needed, and are used in each of the four verses. The music is simple, tuneful and could be performed by young voices. The organ, on two staves with registrations, serves as background for the singing.

Once in Royal David's City, arr. Robert Leaf. SATB and organ, AMSI #514, \$.75 (E).

This is a calm anthem with much of the organ music in the treble clef playing gentle alternating seconds. There are brief sections of unaccompanied singing. The music is always quiet with one area for the men of the choir. Easy music for most types of church choirs.



David Bowman



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New Organ Music

Jan Overbeek, *Voorspel en Koraal Psalm 81; Gezang 449 "God enkel licht."* Musiscript MG 001, Theodore Presser Co., \$4.50.

When a student is taught to improvise chorale preludes for a church service, his assignments usually progress from simple two-voiced settings to three and finally four-voiced pieces employing canonic writing and continuous motion in one of the other parts. The chord progressions and melodic inventiveness may be awkward and studentish, and the finished product may sound like a mixture of Mendelssohn, Reger and Dudley Buck, but in a church service the result of this musical spontaneity can be effective. However, if such awkward and studentish attempts are actually printed, as with Overbeek's *Voorspel*, it will not enhance one's reputation as a composer in the least.

Jean-Pierre Leguay, *Sonata II Pour Orgue*. Editions Henry Lemoine #24722. Theodore Presser Co., Elkan-Vogel, Inc.

The style of this two-movement sonata is based on the dodecaphonic, or twelve-tone method of composition. It is characteristic of twelve-tone music, as in this sonata, to show a preference for intervals of the 2nd, augmented 4th, 7th and 9th for vertical and horizontal constructions, while correspondingly avoiding the interval of the 3rd. *Pointillism*, the technique of separating notes of a melodic line by octave displacements, rests, and/or different articulations and dynamics, is also common to this style, and is used to good effect by Mr. Leguay. The first movement is comprised of three clearly marked sections, A B C, all technically very difficult, both rhythmically and digitally. According to the composer, the three sections may also be rearranged as C B A. The second movement, published previously as PRELUDE XXIII, is more sustained and less pointillistic than the first. Highly recommended for performers with a taste for the avant garde.

—Edmund Shay

Raymond Haan's *Variations on 'O Filii et Filiae'* (Concordia, #97-5854, \$5.50), for two trumpets and organ, should easily encourage and promote the use of this tune for most congregations. An imitative introduction is shared by all three players, followed by a monodic statement of the theme and seven variations, three of which are for organ alone. Very much anchored in traditional tonality, but with a moderate admixture of easily accepted dissonance, the music provides only a few difficulties (particularly in the rhythmic pedal writing in variation five) for most organists.

The fourth volume of Donald Busarov's series, *5 Chorale Preludes for Organ and Two Instruments* (Concordia, #97-5880, \$8.50), succeeds in its aim of providing "moderately contemporary . . . literature usable in the worship service for amateur players . . . of more limited ability," but without ignoring the qualities of musicality and interest which might involve more advanced performers as well. The chorales treated here are "Ein feste Burg," "Komm, Heiliger Geist," "Was Gott tut," "Machs mit mir, Gott," and "Macht hoch die Tür." The first of these provides a good bit of rhythmic interest with its shifting meters, as does the last through its use of gigue-like articulations. The other three are somewhat more staid settings in a more meditative vein. Parts are provided for both C and Bb instruments.

Six settings of chorales and two arrangements based upon works of Händel and Marcello are part of a series from Concordia prepared by S. Drummond Wolff. Three are works for Christmas: *Processional on 'Joy to the*

world', (#97-5874, \$3.75, brass quartet and organ), *Processional on 'Oh, come, all ye faithful'* (#97-5822, \$2.75, same), and Bach's *In dulci jubilo*, based on S. 729 (#97-5876, n.p., same). The first of these provides an introduction and four verses (unison congregation and choir) of the carol, with an occasional surprising harmonization. "Oh, come, all ye faithful" is similarly structured, again with four verses, all for unison voices. *In dulci jubilo* is for instruments alone, and generally gives the chorale material of this familiar setting to the brass, while the organ has the filigree and figuration. *Three Songs of Praise* (#97-5875, \$5.50) contains settings for brass quartet and organ of 'Lobe den Herren, o meine Seele,' 'Lobt Gott den Herren, ihr,' and the very familiar 'Lobe den Herren.' Each setting presents phrases of the chorale in alternation between organ and brass, with the forces combining for the closing phrase of the chorale. Wolff's setting of Marcello's relatively infrequently heard *Psalm XVIII* (*Psalm XIX* is the familiar one) adds optional timpani to the brass quartet and organ in a well-arranged, generally *alternatim* version of the work (#97-5877, \$5.00). Finally, the same editor has produced an arrangement of Händel's "Awake the Trumpet's Lofty Sound" (from *Samson*), here for organ, timpani, and two trumpets (#97-5878, \$4.25). Enjoyable music, this, but somehow, as with the Bach *In dulci jubilo*, the original rings truer. All of the preceding arrangements certainly merit investigation by those who have brass players available; there are few surprises harmonically or technically for any who have performed other settings by this arranger.

—G. Nicholas Bullat

New Handbell Music

A Scandinavian Christmas, A Medley of Five Carols, by Margaret R. Tucker. Concordia Publishing House #97-5927, \$2.00 (E+), for 4-5 octaves.

This suite is based on five Scandinavian carols, "O How Beautiful the Sky," "I Am So Glad Each Christmas Eve," "Christmas is Here Again," "The Happy Christmas Comes Once More," "When Christmas Morn is Dawning."

For many churches with Scandinavian origin, these carols can be a wonderful addition to the music for Christmas as the tunes are rarely found in current hymnals. The effective medley is written as one continuous suite.

Music Royale, edited and arr. by S. Drummond Wolff, transcribed by Da-

vid L. Sanders. Concordia Publishing House #97-5929, \$1.50 (E+), for 3-4 octaves.

Here is a fine tune from the French literature that has been adapted for bells. Taken from *First Suite de Sinfonies* (used traditionally with brass and/or organ) this is a straightforward setting. A festive piece that will work well for any occasion.

Thoughtful Bells, by Bob Burroughs. Triune Music, Inc. (Dist. by the Lorenz Corp.) HB 163, \$1.50 (E+), 3 octaves.

This is a "thoughtful" setting in a dreamy style with many lush chord clusters in half and whole note patterns.

Music for Organ and

Fantasia, op. 70, by Peter Jona Korn (C. F. Peters, #8523, \$19.50) is a multi-sectioned but continuous work for oboe and organ, mixing secunda, tertian, and quartal elements in a pleasant but somewhat meandering blend. The recurrence of rhythmic and melodic elements and the frequent melodic exchanges between the instruments make this piece relatively easy for even first-time listeners to follow, with nothing in the organ part (and little in the oboe's material) presenting major difficulties for the performer.

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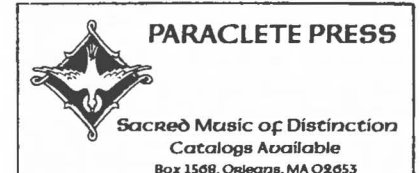
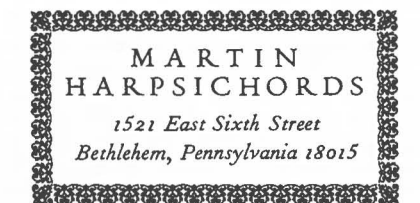
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New Recordings

Rudolf Meyer an der Chororgel der Stadtkirche Winterthur (Jecklin 231): Sweelinck, *Toccata in C*; J. Praetorius, *Variationen über den XXIII. Psalm*; Buxtehude, *Ciacona in c*; J. S. Bach, *Sonata in E^b, BWV 525*; C. P. E. Bach, *Sonata in g, Wotq. 70/6*.

Rudolf Meyer an der Grossen Orgel der Stadtkirche Winterthur (Jecklin 230): Mendelssohn, *Sonata #3, A Major, op. 65/3*; Bartmuss, *Fantasie über den Choral 'Jesu, meine Freude'*; Franck, *Grand Pièce Symphonique*; Vierne, 'Feux follets', from *Pieces de Fantaisie, op. 53/4*. Available from Dr. Ales Tilen, Mittlere Bahnhofstrasse 8, CH-8853 Lachen, Switzerland.

Herr Meyer is among the most fortunate of organists in his position at Winterthur, for at one end of the church is a 1982/83 Metzler choir-organ with qualities suitable for much of the literature of the late 17th and 18th centuries, while in the gallery is a very substantial Riepp-Feuchtmayer-Walcker-Kuhn that is among the best-suited organs available for 19th-century styles. In addition, as these two albums attest, the organist possesses both the facility and performance practice techniques to be comfortable with both organs and most of this literature.

The first recording displays the Metzler's neo-baroque registrational potential to great advantage. In the Prae-

torius piece, for example, the three reeds are played against one another to marvelous effect; the *plenum* utilized throughout the Buxtehude is never tiring, and the Sesquialtera adds a marvelous "bite" to the overall effect; the Hohlflöte is a wonderfully sweet register when played alone, and adds body when employed in the *plenum*. In short, every stop is designed to carry out multiple functions and does so very well.

Rudolf Meyer's playing on this album matches his instrument and its various capabilities; he is clearly familiar with a wide range of techniques and performance practices, utilizing a variety of touches, attacks, releases, phrasings, and articulations almost always well in accord with the music in question. Only a slightly excessive *non-legato* approach in the Sweelinck and portions of the Praetorius mar an otherwise very impressive recording.

The second organ at Winterthur is a 1980-84 restoration by Kuhn of the large 1887/88 instrument built by Walcker, itself utilizing more than twenty stops from the earlier instrument by Riepp; also included are two reeds (a Trompete 8' and Basson-Hautbois 8') by Charles Mutin, the successor to Cavallé-Coll. If it does nothing else, this recording should make it apparent that German-Swiss organ-building styles of the late 19th century had little to do with the notions of thickness and heaviness so frequently mis-associated with romantic organs. This is a clear yet rich sound, one which is amply suited for quasi-orchestral textures in which strings, principals, flutes blend into one voice, and to which the reeds add color but are never a dominating influence.

Again Herr Meyer's technique and appreciation for the music are well-suited to both the organ and the litera-

ture. Only in the *Grand Pièce Symphonique* would a bit more freedom in *rubato* seem called for, as well as a slightly faster pace. The Bartmuss *Fantasie* was discovered and prepared for this recording by the performer, and is a real find which, when published, should develop a significant following. It is a large-scale symphonic work in the Liszt-Reubke mold, based upon three verses of the chorale-hymn, and displaying many of the theatrical effects expected and familiar from tone-painting techniques, e.g., the storm scene required by the text of verse two's "... bin ich vor dem Stürmen aller Feinde frei." Both of these recordings are highly recommended, as much for their musical and performance content as for their documentation of two wonderful organs. (Specifications, registrations, and historical information are included.)

—C. Nicholas Bullat

◀ Handbells p. 8

The title seems a bit trivial, but the piece is effective, if not unusual—there is little written in this style for bells. A nice change of pace.

Eternal God of Our Fathers, arr. by Douglas E. Wagner. Beckenhorst Press, Inc. HB 51, \$1.75 (M+), for 4-5 octaves of bells.

Mr. Wagner has provided a great arrangement for a patriotic holiday or for any occasion in this festive setting which includes not only *Melitia* but also the *National Hymn*. Well written with some colorful original material in the introduction and the closing. Recommended.

Noël, by Louis-Claude Daquin, transcribed by Michael R. Keller. Concordia Publishing House #97-5928, \$1.50 (M), for 3 octaves of bells.

This is the Noel No. 1 from *Nouveau Livre de Noël* that would be familiar to many organists. It works well for handbells—after the simple opening statement, each succeeding variation is followed by the full chorus. It is well written and has nice variety in the use of the bells throughout the piece.

Invocation and Praise, by Katherine Larson. Harold Flammer, Inc. (a division of Fred Waring Enterprises, Inc.) HP-5185 (M), for 3-4 octaves of bells.

The opening statement which serves as the invocation is written in A minor and is a beautiful piece by itself. The "praise" section which follows in major is a nice contrast to the first and can also be used separately if needed. This creative original contains exceptional contrast. Highly recommended.

Thine Is the Glory, by G. F. Handel, arranged by Martha Lynn Thompson. Concordia Publishing House #97-5891, \$1.25 (M-), 4-5 octaves.

This is the well-known tune from *Judas Maccabaeus* arranged with a full spread of bells in a solid setting that adheres closely to the hymn-like quality it suggests. What is nice about this set is the *March* that Ms. Thompson has included as a B section with a return to the opening tune. This helps to create a nice contrast between the two sections, or each could be used separately. Highly recommended.

—Leon Nelson

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New Organs

Cover

Gene R. Bedient Company, Lincoln, NE, has installed a new organ at St. Mark's Episcopal Church, Grand Rapids, MI. Based on research of historic French organs at Souvigny, Houdan, Poitiers, Mitry-Mory and others, as well as written sources, the St. Mark's organ is not a copy of any particular instrument but rather is built in the style of an 18th-century French organ. The case is made of hand-planed white oak, stained and finished with a traditional rubbed shellac finish known as "French Polish." Moulding profiles approximate the 1778 organ at Souvigny. Keyboards, made of oak, have naturals of cowbone and sharps of ebony; pedalboard is a traditional French style made of oak. The suspended mechanical action system employs trackers made of sugar pine and brass; rollerboards are made of steel, oak, brass and hickory; Positif and Echo backfalls are of oak. The stop action system is made of steel; stop knobs are walnut with porcelain faces. Windchests are made of mahogany, oak, sugar pine, and some use brass, steel and leather in their construction. The front pipes with raised romanescque mouths are made of 88% burnished tin. All interior metal pipes have lead feet and languids, a common French practice. The reed resonators and the bodies of interior open pipes are of 88% tin,



while the bodies of the metal stopped flutes are of lead. All lead and tin sheets were hammered before being made into pipes. Wooden pipes are of oak and mahogany. The wind system employs a large multiple-fold bellows; windpressure 100 mm; tuning A-440 at 68° to a temperament of Michael Corrette. Compasses are: Grand Orgue C-e'''; Positif C-e'''; Echo C-e'''; Récit g-e'''; Pédale FF-GG-AA-BB^b-f'.

GRAND ORGUE	POSITIF	ECHO
16' Bourdon	8' Montre	8' Bourdon
8' Montre	8' Bourdon	4' Flûte
8' Bourdon	8' Basse	2' Quarte de Nazard
4' Prestant	4' Prestant	2' Cornet II
4' Flûte	4' Flûte	8' Musette
3 1/2' Grande Tierce	2 1/2' Nazard	RECIT
2 3/4' Nazard	2' Doublette	Cornet V
2' Doublette	2' Quarte de Nazard	8' Trompette
2' Quarte de Nazard	1 1/2' Tierce	8' Hautbois
1 1/2' Tierce	1 1/2' Larigot	PÉDALE
Fourniture V	Cymbale IV	16' Bourdon
Cymbale IV	Cornet V	8' Flûte
8' Trompette	8' Cromorne	4' Flûte
4' Clairon		8' Trompette
8' Voix Humaine		4' Clairon

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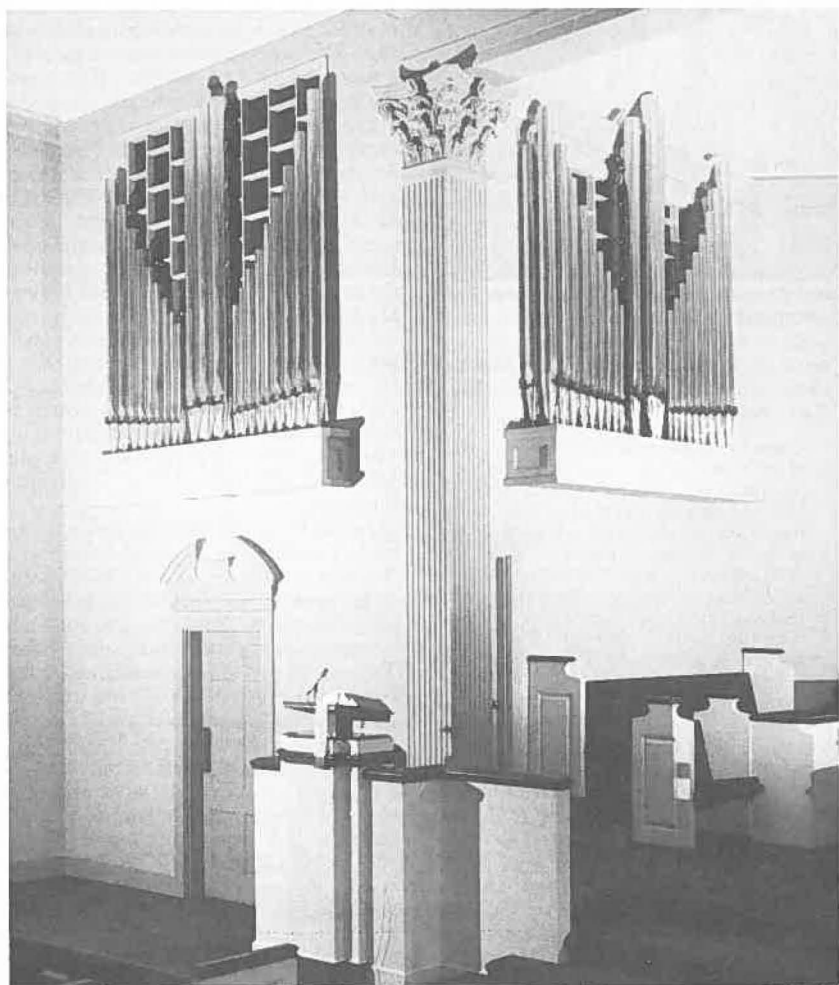


Jaekel, Incorporated, Duluth, MN, has built a new organ for the Cathedral of the Holy Trinity, New Ulm, MN. The Italianate case features embossed center pipes. Both key and stop action are mechanical with 3 combination pedals, one of which is adjustable. Kim Kasling played the dedication recital.

HAUPTWERK	SCHWELLWERK	PEDAL
16' Pommer	8' Blei Bordun	16' Prinzipal
8' Prästant	8' Salizional	16' Subbass
8' Rohrflöte	8' Schwebung	8' Oktav
4' Oktav	4' Spillflöte	8' Gemshorn
4' Blockflöte	2 1/2' Nazat	4' Choralbass
2 1/2' Quint	2' Weitprinzipal	Mixtur IV
2' Hohlflöte	1 1/2' Terz	16' Posaune
Mixtur IV	Scharf IV	4' Schalmei
8' Trompete	16' Sordun	
	8' Oboe	

A. David Moore, Inc., North Pomfret, VT, has built a new organ for Bethlehem Lutheran Church, Fairport, NY. The organ employs mechanical stop and key action (suspended); a central single-fold bellows; metal pipes cone tuned of high lead alloys. Compass is 56/30. The three pedal stops are unified by mechanical means from one set of 54 wood and metal pipes. Barbara Owen served as consultant. The dedication concert was played by David Craighead.

- GREAT**
 8' Prestant
 8' Bourdon
 4' Octave
 2 2/3' Sesquialtera II (double-draw)
 2' Mixture III (double-draw)
- POSITIVE**
 8' Chimney Flute
 4' Spire Flute
 2' Principal
 8' Trumpet
- PEDAL**
 16' Subbass
 8' Octave Bass
 4' Choral Bass



The James M. McEvers Company, Makanda, IL, has completed a new organ of 17 ranks for First Christian Church (Disciples of Christ), Paris, TN. The organ is totally enclosed in one chamber, except for the 8' Principal (of polished zinc) in the facade. Separate control is provided for the nave and chancel tone openings. Six ranks were retained and revoiced from Möller Opus 3829, which preceded this organ. All new pipework was fabricated by A. R. Schopp's Sons. The action is electro-mechanical, with Peterson solid state switching. The colonial style console features walnut 'pakawood' manual sharps and drawknobs, with bone naturals. The visual and tonal designs were developed by James McEvers. Assisting with the installation were Daniel F. Nealon, Christopher G. Brown, and Thomas M. Watgen. The dedication recital was performed by Mr. McEvers.



- | | | |
|-----------------|--------------------|---------------------|
| GREAT | SWELL | PEDAL |
| 16' Holzgedackt | 8' Holzgedackt | 16' Subbass |
| 8' Principal | 8' Salicional | 16' Holzgedackt |
| 8' Rohrflöte | 8' Voix Celeste TC | 10 2/3' Quinte |
| 8' Dulciana | 4' Principal | 8' Principal |
| 4' Octave | 4' Hohlfloete | 8' Bourdon |
| 4' Gedackt | 4' Fugara | 8' Holzgedackt |
| 4' Dulcette | 2 2/3' Nazat | 8' Gambe |
| 2' Octave | 2' Flautina | 5 1/3' Quinte |
| Mixture III-IV | 1 1/3' Terz | 4' Choralbass |
| Chimes | 8' Trompette | 4' Rohrflöte |
| | Tremulant | 16' Contretrompette |
| | | 8' Trompette |
| | | 4' Clairon |



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Dedication of Two Brombaugh Organs at Southern College of Seventh-Day Adventists

Jay Peterson

Few organ dedications offer the enrichment, stimulation, fulfillment and international significance found at Southern College of Seventh-Day Adventists, Collegedale, Tennessee on April 23-27, 1986. The excitement surrounding the five-day celebration was provided chiefly by two monumental new instruments built by John Brombaugh of Eugene, Oregon.

The larger of the two new instruments is located in the 2,200-member campus church of Southern College. (See pp. 1 and 10 of the April, 1986, issue of THE DIAPASON for photos, description, and stoplist.) Its imposing case and facade with ample gold leaf serve as the crown for an ambitious church renovation project undertaken in 1984. The 4,860 pipes, 108 ranks and 70 stops distributed over four manuals are enhanced by wood-reflecting surfaces. The instrument employs slider windchests, suspended action and mechanical stop action. The tuning is well-tempered with both robust and gentle voicing on a windpressure of 90 mm. A late 16th through 18th-century organist in northwestern Europe would quickly feel at home although Brombaugh, despite ample historic European influences, considers the instrument to be strongly American and "designed for the musical and spiritual enrichment of a Christian congregation in the South of our country." Indeed, several 20th-century works received highly convincing performances in the inaugural recitals.

Over 100 professional organists from throughout the United States and several foreign countries and local crowds of over 8500 gathered for the festivities. For many of the organists the dedication events held a very special significance in that the larger of the two organs was dedicated to the memory of Viennese organist Anton Heiller (1923-1979), a beloved and invaluable teacher, performer and composer. Without doubt the Anton Heiller Memorial Organ serves as a fitting tribute to a master musician who influenced so many.

The dedicatory events opened on the evening of April 23rd with an International Composition Competition. Judges William Albright (University of Michigan), Gerre Hancock (St. Thomas Church, New York City), and Peter Planyavsky (St. Stephen's Cathedral, Vienna) chose three winning compositions which were very sympathetically performed by a strong advocate of contemporary music, Leonard Raver (Juilliard School of Music, New York) Naji Hakim, organist of the Basilique du Sacre-Coeur in Paris, was awarded the first place prize of \$5000 with his composition *The Embrace of Fire*. Raver obviously relished the work's striking effects. Harold Stover (New York's Second Presbyterian Church) won the \$1500 second prize, and David Loeb (Curtis Institute of Music, Philadelphia) took the \$500 third place. The prize money was donated by Mr. and Mrs. O. D. McKee of Collegedale. Raver also presented works by Marchand, Bach and Widor on this opening concert.

Peter Planyavsky chose a program of 18th, 19th, and 20th-century works for the evening recital on April 24th. Planyavsky seemed most communicative in works by his teacher, Anton Heiller;



Leonard Raver, Klaas Bolt, Michael Radulescu, Erna Heiller, Judy Glass, Peter Planyavsky, William Porter, Harald Vogel, John Brombaugh, Bruce Fowkes

Four Chorale Preludes for the Danish Hymn Book and the popular *Tanz Toccata*. The organ responded to the contemporary works with ease—Planyavsky appropriately drew upon the highly varied colors of the instrument.

The April 25th recital demonstrated the organ to its very best advantage. Harald Vogel, director of the North German Organ Academy in Ostfriesland, professor at the Hochschule für Theater und Musik in Hanover and director of church music for the Reformed Church in northwest Germany, was in complete sympathy with the organ's capabilities and the interpretive requirements of the music. Vogel's approach to the north German repertoire fully realizes its improvisational style as well as its penchant for a more strict, direct interpretation (as in the instrumental consort). In his hands the contrast between the two styles can be stunning. His performance of Bach's *Sei gegrüßet* variations was particularly memorable. Vogel's scholarly knowledge of the north German Baroque repertoire continues to spread due to his enormous energies.

The recital on the evening of April 26th was presented by another student of Anton Heiller, Michael Radulescu, currently professor at the Vienna Hochschule für Musik. Among other traditional works, Radulescu presented a totally captivating performance of Heiller's extremely demanding *Fantasia super "Salve Regina"* (1963). (Radulescu studied this work with Heiller soon after its composition.) The organ also appropriately purred, groaned, whispered and shouted in a thrilling performance of Max Reger's *Phantasy on "Wachet auf."*

For many in attendance the most moving and exhilarating event of the inaugural series was the Sabbath Day service of dedication. Michael Barone of American Public Radio was on hand to record all of the events for the well-known radio broadcast *Pipe Dreams*. A College brass ensemble performed, the College choir sang a brilliantly accompanied anthem of praise by William Mathias. Peter Planyavsky premiered a composition written by him especially for the dedication, *Fantasia in Memo-*

riam, A. H., and Gordon Bietz, pastor of the church, delivered a splendid homily. Bietz stated,

There are those who might say of a work of art, music, or an organ: "It has no use. It isn't practical. What do you do with it?" But it is this very aspect of art—its uselessness from a utilitarian viewpoint—that makes it so useful. For it calls us from utilitarianism where everything must be used for something. It calls us from materialism where the focus is on getting a return on every investment. It calls us in symbols to reach beyond the visible to the invisible God.

The Litany of Consecration was a model for all to follow (do request a copy of it from the College!). Judy Glass, organ professor at Southern College and a former student of Anton Heiller, gave a glowing tribute and presented a special plaque to Erna Heiller, widow of Anton Heiller. Their son, Bernhard Heiller, expressed the thought of many: "We are deeply moved." Roses were showered on Christa Brombaugh, and Planyavsky improvised a brilliant postlude to the service. A true sense of spiritual commitment and musical enthusiasm was evident among a "Christian congregation in the South of our country."

A large congregation gathered again for a Saturday afternoon "Dutch Hour of Community Singing" which was enthusiastically led by Klaas Bolt, organist of St. Bavo Church, Haarlem, The Netherlands. Bolt's splendid commitment to the potential power and exhilaration of congregational singing was overwhelmingly apparent. The singing of psalm tunes and more recent hymnody was accompanied with great sympathy for and understanding of the historic Christian "people's songs." The sound of the organ with its own robust and more subtle voices was thrilling and reinforced one concept of the organ as a leader and supporter of congregational singing. At one point Bolt included among his well-chosen comments a forceful (and to some surprising) plea for the removal of all carpeting in the church. Although all pew cushions had been removed for the dedication events, one can hope that the church fathers will further heed Bolt's urgings.

To a great extent it is understandable that the large organ in the church generated the most interest among those present on the Southern College campus. However, for many the two dedication recitals on Sunday, April 27 for Brombaugh's Opus 27 (an obviously appropriate date) prompted at least equal enthusiasm. Opus 27, located in the College's music department recital hall, is a

mean-tone instrument with two manuals and thirteen stops—one of only six mean-tone tempered organs built in the 20th century. Nonetheless, the temperament with its perfect thirds and split keys (g-sharp/a-flat and d-sharp/e-flat) seems somewhat incidental to the strong vocal qualities and intimate chamber sounds achieved by Brombaugh.

The two Sunday recitalists, William Porter (New England Conservatory, Boston, and Oberlin College, Ohio) and Harald Vogel, brought spirited life to the 16th and 17th-century repertoire appropriately chosen for their programs. Porter's performance displayed a keen understanding of diverse styles represented by A. Gabrieli, Correa de Arauxo, Titelouse, Couperin, Tomkins and Böhm. Always astutely sensitive in his approach and firmly aware of the innate capacities of the instrument, Porter displayed a stylistic virtuosity that was particularly evident in Böhm's *D Major Capriccio*.

Vogel's recital on Opus 27 depicted a bold approach in the Buxheimer Orgelbuch *Redeuntes in ut* and Sweelinck's *Fantasia Chromatica*. In contrast, Schlick's *Maria zart* and Buxtehude's *Vater unser in Himmelreich* were approached with an engaging, captivating intimacy.

In addition to the six recitals presented during the inaugural festivities, thirteen one hour and forty-five minute workshops were presented by five of the six performers, John Brombaugh, and organ builders John Boody and George Taylor. The slight frustration in not being able to attend all of the workshops due to necessary conflicts in time was at least somewhat alleviated by the high quality of presentations found in those that could be attended. A sampling of the offerings included John Brombaugh's "Different Temperaments Used in Tracker Organs" and Michael Radulescu's "Works of Hofhaier and Muffat." Radulescu (whose new edition of Muffat is notable) approached problems of textual interpretation, registration, and ornamentation. In his workshop on "Theological Symbolism in Bach's *Orgelbüchlein*," Radulescu shared his years of study with infectious enthusiasm. Student participants worked with Peter Planyavsky in "Contemporary Style Improvisation," and with Klaas Bolt in "Classical Style Improvisation." Because the desire for basic skills in keyboard improvisation is becoming ever more keen throughout the profession, these workshops were particularly timely. Harald Vogel demonstrated stylistic concepts of registration on the instrument in the church and William Porter coached advanced students in repertoire of Buxtehude and Bach. Porter's pedagogical approach which employs constant questioning encouraged all in attendance to examine continually their own currently held notions.

Indeed, these organ inaugural festivities were of vast proportions. The planning and execution of the events with their outstanding musicality, scholarship, sociability and thoughtfulness were certainly exemplary. Many people contributed to the designing and building of the two organs and many prepared for their "coming out party." At Southern College, Judy Glass, organ professor, Dwain Glass, her husband, and Marvin Robertson, music department chairman and minister of music at the church, accomplished in so many different ways a monumental task. The result is two fantastic organs which will undoubtedly influence builders, scholars, performers and listeners for many years to come. ■

Jay Peterson is Associate Professor of Music and College Organist at MacMurray College, Jacksonville, IL. He received the bachelor and master of music degrees from Eastman School of Music and the doctor of musical arts degree from the University of Illinois. He has studied organ with David Craighead and, under the auspices of a Fulbright Grant, with Anton Heiller and harpsichord with Isolde Ahlgrimm at the Vienna Academy of Music in Austria. He has done additional study at the North German Organ Academy.

Chorale Texts in the *Phantasien* of Max Reger

Mark S. Bighley

In 1897 Reger returned to his parent's home in Weiden after suffering physical and emotional collapse. It was there in the period from 1897-1902 while convalescing that Reger, the Roman Catholic, began occupying himself with Lutheran chorales and composed almost all of his larger works for organ. The seven chorale *Phantasien* are among these works. "Ein feste Burg ist unser Gott" Op. 27 and "Freu dich sehr, o meine Seele" Op. 30 were written in 1898; "Wie schön leucht' uns der Morgenstern" Op. 40 Nr. 1 and "Straf mich nicht in deinem Zorn" Op. 40 Nr. 2 in 1899. The three *Phantasien* of Op. 52, "Alle Menschen müssen sterben," "Wachet auf! ruft uns die Stimme," and "Hallelujah! Gott zu loben, bleibe meine Seelenfreud!" were composed within a ten day period in 1900.¹

"The Protestants (i.e., Lutherans) don't know what they have in their chorales," Reger is quoted as saying.² This was true then and still is today despite attempts at restoration in the last decades both in Germany and abroad. Although all the chorales in the *Phantasien* with the exception of "Hallelujah! Gott zu loben" can be found in the modern German Protestant Hymnal³ (albeit "Alle Menschen müssen sterben" has another tune), and six of the tunes and three of the texts are included in the American *Lutheran Book of Worship*, only three can be said to enjoy any kind of immediate recognition: "Wachet auf!," "Wie schön leucht' uns der Morgenstern," and "Ein feste Burg."

All music which uses the chorale as a basis suffers because of this lack of identification with the public and the performers themselves. The associations upon which the composer has depended may or may not exist between the audience and performer, and the music. The performer of Reger's chorale *Phantasien* does have an advantage in this regard however in that Reger writes in the texts of the chorale stanzas he is setting. The *Phantasien* are program music, the notated texts being the program. Hermann Keller, a student of Reger, indicated the necessity of providing the audience with the texts, and if possible, indication of where the melody is to be found.⁴ Keller cited the following example from his programs with "Wie schön leucht' uns der Morgenstern":

Verse 1 (chorale in the tenor):
(pp) Wie schön leucht' uns der Morgenstern . . .
Verse 2 (chorale in the tenor):
(f) Ei, meine Perl, du werthe Kron . . .
Verse 3 (chorale set melodically in the soprano):

(p) Geuss sehr tief in mein Herz hinein . . .

Verse 4 (chorale in the bass):

(f) Von Gott kommt mir ein Freudenschein . . .

Verse 5 (fugue with chorale, first in the bass, then in the tenor and finally in the soprano):

(ff) Zwingt die Saiten zu süßem Klang . . .⁵

English speaking audiences are of course not helped by providing the German text, and therefore a translation is necessary. Included below are translations of all the texts set by Reger in the *Phantasien* into standard English,⁶ as well as a word for word translation. While no translation can ever encompass the literary depth of the original, it is hoped that they will assist in better understanding these works.

Op. 27 Ein feste Burg ist unser Gott
Text: Martin Luther (1483-1546), based on Psalm 46

Tune: Martin Luther

In the first stanza, Reger rearranges the order of phrases: after the first line of the second *Stollen*, Reger begins the *Abgesang* and then interrupts it after two lines with the last line of the second *Stollen*.

(1) Ein feste Burg ist unser Gott,
a solid fortress is our God
ein gute Wehr und Waffen.
a good set of weapons
Er hilft uns frei aus aller Not,
helps us free from all misery
die uns jetzt hat betroffen.
which us now has met
Der alt böse Feind,
the old evil foe
mit Ernst ers jetzt meint,
with seriousness he now means
gross Macht und viel List
great might and much trickery
sein grausam Rüstung ist,
his cruel armament is
auf Erd ist nicht seinsgleichen.
on earth is not his equal

Our God is a solid fortress, a good set of weapons. He helps free us from all misery which has come to us. The old, evil foe is now serious; great power and much trickery are his cruel armaments. There is no one equal to him on earth.

(2) Mit unsrer Macht ist nichts getan,
with our power is nothing done
wir sind gar bald verloren;
we are very soon lost
es streit' für uns der rechte Mann,
it fights for us the right man
den Gott hat selbst erkoren,
who God has himself chosen
Fragst du, wer der ist,
ask you who he is
er heisst Jesus Christ,
he named Jesus Christ
der Herr Zebaoth,
the Lord Sabaoth
und ist kein andrer Gott,
and is no other God
das Feld muss er behalten.
the field must he hold

Nothing is done with our power; we are soon lost. But the right man fights for us whom God himself has chosen. Do

Mark Bighley is Director of Music of Good Shepherd Lutheran Church in Tempe, AZ. He is a graduate of the Berliner Kirchenmusikschule, the University of Iowa and Arizona State University, from which he received the degree Doctor of Musical Arts. He has studied organ with Karl Hochreither, Renate Zimmermann, Delbert Disselhorst and Robert Clark.

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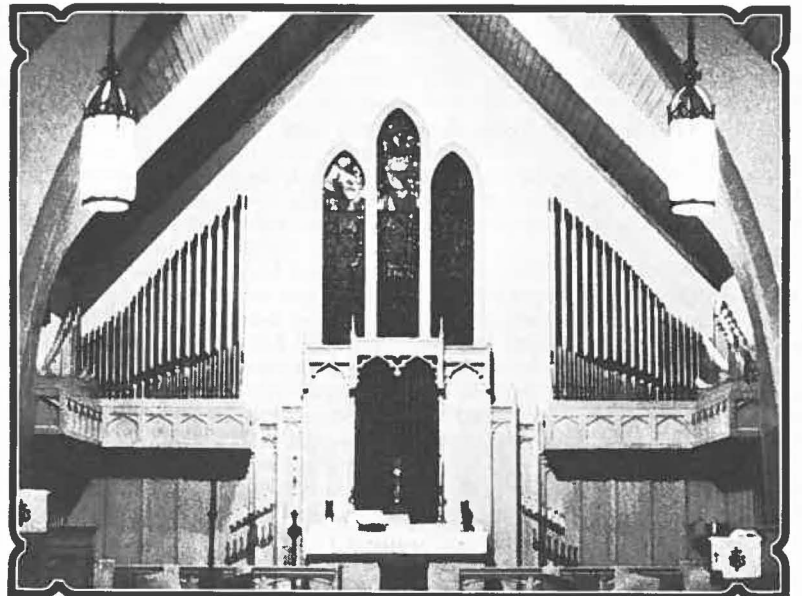
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4 spillpfeile	4 chimney flute		4 choralbass
2 flachflöte	2 2/3' nasal		4 rohrflöte
III mixtur	2 octavin		16 posaune
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	8 trumpet		
	4 rohr schalmei		
	tremolo		

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you ask, "Who is he?" His name is Jesus Christ, the Lord of Sabaoth and is no other god. He must hold the field.

(3) Und wenn die Welt voll Teufel wär
and if the world full devils were
und wollt uns gar verschlingen,
and wanted us even to devour
so fürchten wir uns nicht so sehr,
so fear we us not so much
es soll uns doch gelingen.
it shall us indeed to succeed
Der Fürst dieser Welt,
the prince of this world
wie saur er sich stellt,
how sour he himself puts
tut er uns doch nicht,
does he us indeed nothing
das macht, er ist gericht':
it done he is judged
ein Wörtlein kann ihn fällen
a small word can him fall

*Even if the world were full of devils
and wanted to devour us, we would not
fear so much, for we shall indeed suc-
ceed. The prince of this world does
nothing to us, no matter how bad he
appears, for he is judged. A little word
can topple him.*

(4) Das Wort sie sollen lassen stahn
the word they shall let stand
und kein' Dank dazu haben;
and no thanks therefore have
er ist bei uns wohl auf dem Plan
he is with us indeed present
mit seinem Geist und Gaben
with his Spirit and gifts
Nehmen sie den Leib,
take they the body
Gut, Ehr, Kind und Weib:
goods, honor, children and wife
lass fahren dahin,
let go there
sie habens kein Gewinn,
they have no gain
das Reich muss uns doch bleiben.
the kingdom must us indeed remain

*They shall let the word stand and have
no thanks for it. He is indeed present
with us with his Spirit and gifts. If they
take our body, goods, honor, child and
wife, let them go. They have gained
nothing. The kingdom of God must
remain ours.*

Op. 30 Freu dich sehr, o meine Seele
Text: Anonymous, 1620
Tune: ca. 1490/sacred by Louis Bour-
geois, 1551

Seven of the ten original stanzas of
this funeral hymn are set by Reger.
Stanzas 3, 7 and 9 of the original have
been omitted.

(1) Freu dich sehr, o meine Seele,
rejoice yourself greatly, O my soul
und vergiss all' Not und Qual,
and forget all misery and distress,
weil dich nun Christus, dein Herre
because you now Christ your Lord
ruft aus diesem Jammertal.
calls out this vale of woe
Aus Trübsal und grossem Leid
out sorrow and great mourning
sollst du fahren in die Freud,

shall you go into the joy
die kein Ohr je hat gehöret,
which no ear ever has heard
und in Ewigkeit auch währet.
and in eternity also continues

*Rejoice greatly, O my soul, and forget
all misery and distress, for Christ, your
Lord, now calls you out of this vale of
woe. From sorrow and heavy mourning
you shall go into joy which no ear has
ever heard and which also continues
through eternity.*

(2) Tag und Nacht hab ich gerufen
day and night have I called
zu dem Herren meinem Gott,
to the Lord my God
weil mich stets veil Kreuz betroffen,
because me always much cross met
dass er mir hülf aus der Not.
that he me help out of the distress
Wie sich sehnt ein Wandersmann,
as himself longs a wayfarer
dass sein Weg ein End mög han:
that his way an end might have
so hab ich gewünschet eben,
so have I wished just
dass ich enden mög mein Leben.
that I end might my life

*I have called day and night to the Lord,
my God, to help me from distress,
because much affliction has always
met me. Like a wayfarer longs that his
way might have an end, so have I just
wished that I might end my life.*

(3) Die Welt, Teufel, Sünd und Hölle,
the world, devil, sin and hell
unser eigen Fleisch und Blut
our own flesh and blood
plagen stets hier unsre Seele,
torment always here our souls
lassen uns bei keinem Mut.
let us by none courage
Wir sind voller Angst und Plag,
we are full worry and misery
lauter Kreuz sind unsre Tag:
pure cross are our days,
wann wir nur geboren werden,
when we only born become
Jammer g'nug findt sich auf Erden.
distress enough finds itself on earth

*The world, devil, sin and hell, (and) our
own flesh and blood always torment
our souls here, leave no courage among
us. We are full of worry and misery,
our days are pure affliction. Enough
distress is found on earth when we are
only born.*

(4) Wenn die Morgenröt herleuchtet,
when the dawn shines
und der Schlaf sich von uns wendt,
and the sleep itself from us turns,
Sorg und Kummer daher streichet,
sorrow and sadness therefore sweep over
Müh sich findt an allem End;
toil itself finds on all ends
unsre Tränen sind das Brot,
our tears are the bread
so wir essen früh und spat;
so we eat early and late
wenn die Sonn hört auf zu scheinen,
when the sun stops to shine
hört nicht auf das bittre Weinen.
stops not the bitter weeping

*When dawn breaks and sleep departs
from us, sorrow and sadness therefore
sweep over (us and) toil is found all
around. Our tears are the bread we eat
early and late. Our bitter weeping does
not stop when the sun ceases shining.*

(5) Drum, Herr Christ, du Morgensterne,
therefore Lord Christ you morning star
der du ewiglich aufgehst,
he you eternally rises
sei du jetzt von mir nicht ferne,
be you now from me not far
weil mich dein Blut hat erlöst;
because me your blood has redeemed;
hilf, dass ich mit Fried und Freud
help that I with peace and joy
mög von hinnen fahren heut.
might from here go today
Ach sei du mein Licht und Strasse,
oh, be you my light and way,
mich mit Beistand nicht verlasse.
me with assistance not forsake.

*Therefore Lord Christ, you morning
star, you who rise eternally, be not far
from me now, for your blood has re-
deemed me. Help that I might depart
from here today with peace and joy.
Oh, be my light and way, do not allow
your assistance to forsake me.*

(6) Ob mir schon die Augen brechen,
whether me already the eyes break
ob mir das Gehör verschwindt,
whether me the hearing dissipates
meine Zung nichts mehr kann sprechen,
my tongue nothing more can speak
mein Verstand sich nicht besinnt,
my understanding itself not recollects
bist du doch mein Licht, mein Hort,
are you indeed my light, my refuge
bist mein Leben, Weg und Pfort,
are my life, way and gate
du wirst selig mich regieren
you will blessedly me rule
und die Bahn zum Himmel führen.
and the way to heaven lead

*Whether my eyes are already abating,
whether my hearing dissipates, my
tongue can no longer speak, my under-
standing has no recollection, you are
my light, my refuge. You are my life,
the way and door. You will rule me
blessedly and lead me on the way to
heaven.*

(7) Freu dich sehr, o meine Seele,
rejoice yourself greatly, o my soul
und vergiss all Not und Qual,
and forget all misery and distress,
weil dich nun Christus, dein Herre,
because you now Christ your Lord
führt aus diesem Jammertal,
leads out of this vale of woe
seine Freud und Herrlichkeit
his joy and glory
sollst du sehn in Ewigkeit,
shall you desire in eternity
mit den Engeln jubilieren,
with the angels exult
in Ewigkeit triumphieren.
in eternity triumph

*Rejoice greatly, O my soul, and forget
all misery and distress, for Christ, your
Lord, now leads you out of this vale of*

*woe. You shall desire his joy and glory
eternally, exult with the angels, tri-
umph eternally.*

**Op. 40 Nr. 1 Wie schön leucht' uns der
Morgenstern**
Text: Philipp Nicolai (1556-1608),
based on Psalm 45
Tune: Jakob Dachser (1486-1567)/Phil-
ipp Nicolai

Five of the original seven stanzas are
set by Reger. The text Reger uses as the
fourth stanza is a mixture of the fourth
and fifth stanzas of the original, the first
three lines being from the fourth and
the remainder from the fifth stanza.
This mixture of texts apparently took
place during the revision of the *Phanta-
sie* undertaken by Reger at the sugges-
tion of Karl Straube.⁷ Reger's original
version appears to have used Nicolai's
fourth stanza in its entirety rather than
mixing it with the fifth.⁸ Nicolai's sev-
enth stanza is not used at all by Reger.
The text of all stanzas varies somewhat
from their original form.

(1) Wie schön leucht' uns der Morgenstern
how lovely shines us the morning star
voll Gnad und Wahrheit von dem Herrn,
full grace and truth from the Lord
die süsse Wurzel Jesse;
the sweet root Jesse
du Sohn Davids aus Jakobs Stamm,
you son David's from Jacob's line
mein König und mein Bräutigam,
my king and my bridegroom
hast mir mein Herz besessen;
have me my heart possessed
lieblich, freundlich,
dearly, friendly,
schön und herrlich, gross und ehrlich,
beautiful and glorious, great and true
reich an Gaben,
rich in gifts,
hoch und sehr prächtig erhaben.
high and very splendid exalted

*How lovely the morning star shines to
us, full of grace and truth from the
Lord, the sweet root of Jesse. You son
of David from the line of Jacob, my
king and my bridegroom, have pos-
sessed my heart, dearly, friendly, beau-
tiful and glorious, great and true, rich
in gifts, highly and very splendidly
exalted.*

(2) Ei meine Perl, du werthe Kron,
ah my pearl you worthy crown
wahr Gottes und Marien Sohn,
true God's and Mary's son
ein hochgeborner König!
a high born king
Du bist des Herzens schönste Blum;
you are the heart's loveliest blossom
dein süsses Evangelium
your sweet Gospel
ist lauter Milch und Honig.
is pure milk and honey
Ei mein Blümlein,
ah my little blossom
Hosianna! Himmlisch Manna,
Hosanna heavenly manna
das wir essen,
that we eat
deiner kann ich nicht vergessen.
you can I not forget

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Ah, my pearl, you worthy crown, true Son of God and Mary, a high-born king. You are my heart's most beautiful blossom; your sweet Gospel is pure milk and honey. O my little blossom, heavenly manna which we eat, Hosanna! I cannot forget you.

(3) Geuss sehr tief in mein Herz hinein,
pour very deep in my heart therein
du heller Jaspis, edler Stein,
you bright jasper precious stone
die Flamme deiner Liebe.
the flame your love
Ach möcht es sein, dass ich durch dich
ah may it be that I through you
an deinem Leibe ewiglich
on your body eternally
ein lebend Gliedmass bliebe!
a living member remain
Nach dir wallt mir
towards you flutters me
mein Gemüte, ewge Güte,
my heart eternal goodness
bis er findet
until it finds
dich, des Liebe es entzündet.
you love it ignites

You bright jasper and precious stone, pour the flame of your love deep into my heart. Oh, may it be that through you I remain a living member of your body eternally. My heart flutters to you, eternal goodness, until it finds you (and) love ignites it.

(4) Von Gott kommt mir ein Freudenschein,
from God comes me a glow of joy
wenn du mich mit den Augen dein
when you me with the eyes your
so freundlich tust anblikken.
so friendly do look
Dein Sohn hat mich ihm selbst
vertraut;
your son has me him himself entrusted
er ist mein Schatz, ich bin sein Braut,
he is my darling I am his bride
sehr hoch in ihm erfreuet.
very high in him rejoiced.
Eia, eia,
ah, ah,
himmlisch Leben wird er geben
heavenly life will he give
mir dort oben.
me there above
Ewig soll mein Herz ihn loben.
eternally shall my heart him praise

A glow of joy comes to me from God when you look at me so friendly with your eyes. Your Son entrusted himself to me; he is my darling, I am his bride who greatly rejoices in him. Ah, he will give me heavenly life there above. My heart shall praise him eternally.

(5) Zwingt die Saiten zu süßem Klang
pluck the strings to sweet strains
und lasst den hohen Lobgesang
and let the high hymn of praise
ganz freudenreich erschallen;
completely rich in joy sound
dass ich möge mit Jesulein,
that I might with little Jesus
dem wunderschönen Bräutigam mein

the exquisite bridegroom mine
in steter Liebe wallen.
in constant love wander
Singet, springet,
sing, jump
jubilieret, triumphieret,
celebrate, triumph
dankt dem Herren!
thank the Lord
Gross ist der König der Ehren.
great is the king of glory

Pluck the strings in sweet strains and let the high hymn of praise joyfully sound. Let me always wander with Jesus, my wonderful bridegroom, in constant love. Sing, jump, celebrate, triumph, thank the Lord. The King of Glory is great!

Op. 40 Nr. 2 Straf mich nicht in deinem Zorn
Text: Johann Georg Albinus (1624–1679), based on Psalm 6
Tune: Anonymous, before 1681/ sacred, Wesel, 1692

Reger sets six of the seven stanzas of this chorale. Stanza 3 of the original has been omitted.

(1) Straf mich nicht in deinem Zorn,
punish me not in your wrath
grosser Gott, verschone!
great God spare
Ach, lass mich nicht sein verlorn,
oh, let me not be lost
nach Verdienst nicht lohne!
according merit not reward
Hat die Sünd
has the sins
dich entzündt,
you inflamed
löscht ab in dem Lamme
extinguish in the lamb
deines Grimmes Flamme.
your rage's flame

Do not punish me in your wrath, great God, spare me! Oh, do not let me be lost, do not reward according to merit! If sin has inflamed you, extinguish the flame of your rage by the lamb.

(2) Herr, wer denkt in Tode dein?
Lord who thinks on death your
Wer dankt in der Höllen?
who thanks in the hell
Rette mich aus jener Pein
rescue me from that pain
der verdammten Seelen,
of damned souls
dass ich dir
that I you
für und für
for and for
dort an jenem tage,
there on that day
höchster Gott, Lob sage.
highest God praise say

Lord, who thinks on your death? Who thanks (you) in hell? Rescue me from that pain of the damned souls so that I praise you, highest God, forever and ever on that day.

(4) Ach sieh mein Gebeine an,
oh see my bones

wie sie all erstarren;
how they all grow stiff
meine Seele gar nicht kann
my soul fully not can
deiner Hilfe harren;
your help await
ich verschmacht,
I languish
Tag und Nacht
day and night
muss mein Lager fließen
must my couch flow
von den Tränen güssen.
from the tears shed

Oh, behold my bones, how they grow stiff; my soul cannot await your help. I languish; day and night my couch flows with the tears shed (on it).

(5) Ach, ich bin so müd und matt
oh I am so weary and weak
von den schweren Plagen;
from the heavy torments
mein Herz ist der Seufzer satt,
my heart is the sighing full
die nach Hilfe fragen:
who for help ask
wie so lang
how so long
machst du bang
make you anxious
meiner armen Seele
my poor soul
in der Schwermuthöhle?
in the sadness hollow

Oh, I am so weary and weak from the heavy torments; my heart is tired of the sighings which ask for help: How very long do you make my poor soul anxious in the hollow of sadness.

(6) Weicht, ihr Feinde, weicht von mir,
retreat you enemies retreat from me
Gott erhört mein Beten.
God hears my prayers
Nunmehr darf ich mit Begier
now may I with longing
vor dein Antlitz treten.
before your face step
Teufel, weich!
devil retreat
Hölle fleuch!
hell flee
Was mich vor gekränkelt,
what me before suffered
hat mir Gott geschenkt.
had me God given.

Retreat, you enemies! Fall back from me! God has heard my prayers; I may now come with longing before your face. Retreat, devil! Flee, hell! That which made me suffer before had been given to me by God himself.

(7) Vater, dir sei ewig Preis
Father you be eternal glory
hier und auch dort oben,
here and also there above
wie auch Christo gleicherweis,
as also Christ in like manner
der allzeit zu loben;
he always to praise
Heiliger Geist,
Holy Spirit
sei gepreist,

be praised
hoch gerühmt, geehret,
high extolled honored
dass du mich erhörst.
that you me heard

Father, to you be glory eternally, here and also there above, and also to Christ in like manner, always be praised. Holy Spirit be glorified, highly extolled (and) honored, for you have heard me.

Op. 52 Nr. 1 Alle Menschen müssen sterben

Text: Johann Rosenmüller (1619–1684)
Tune: Christoph Anton (d. 1658)

Of the original eight stanzas, Reger set stanzas 1, 3, 6 and 7 in this *Phantasia*.

(1) Alle Menschen müssen sterben,
all human beings must die
alles Fleisch vergeht wie Heu;
all flesh passes away like hay
was da lebet, muss verderben,
what there lives must decay
soll es anders werden neu;
shall it other become new
dieser Leib der muss verwesen,
this body it must rot
wenn er anders soll genesen
if it other shall recover
der so grossen Herrlichkeit,
the so great glory
die den Frommen ist bereit'.
which the good is prepared

All people must die, all flesh perishes like grass. That which lives must be corrupted if it is to become different, new. This body must decay if it is to be restored to the great glory which is prepared for the faithful.

(3) Jesus ist für mich gestorben,
Jesus is for me died
und sein Tod ist mein Gewinn;
and his death is my gain
er hat mir das Heil erworben;
he has me the salvation acquired
drum fahr ich mit Freud da hin,
therefore go I with joy there
hin aus diesem Weltgetümmel
there out this world's bustle
in den schönen Gotteshimmel,
in the beautiful God's heaven
da ich werde allezeit
there I will always
schauen die Dreieinigkeit.
behold the Trinity

Jesus died for me and his death is my gain. He has won salvation for me. Therefore I go with joy from this world's bustle into God's beautiful heaven, where I will always behold the Trinity.

(6) O Jerusalem, du schöne,
O Jerusalem you beauty
ach wie helle glänzt du!
oh, how bright shine you
Ach wie lieblich Lobgetöne
oh, how sweet tones of praise
hört man da in sanfter Ruh!
hears one there in gentle tranquillity
O der grossen Freud und Wonne:
oh the great joy and delight
jetzund gehet auf die Sonne,
now rises the sun



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jetzund gehet an der Tag,
now begins the day
der kein Ende nehmen mag.
it no end take may

O Jerusalem, you beauty! How brightly you shine! What sweet songs of praise are heard in quiet tranquillity! O the great joy and delight. Now the sun rises, now the day which will have no end begins.

(7) Ach ich habe schon erblickt
Oh I have already seen
diese grosse Herrlichkeit;
this great glory
jetzund werd ich schön geschmückt
now will I beautifully adorned
mit dem weissen Himmelskleid;
with the white robe of heaven
mit der goldnen Ehrenkrone
with the golden crown of glory
steh ich da vor Gottes Throne,
stand I there before God's throne
schaue solche Freude an,
behold such joy
die kein Ende nehmen kann.
it no end take can

Oh, I have already beheld this great glory. Now I will be beautifully adorned with the white heavenly robe and the golden crown of glory. There I will stand before God's throne, beholding such joy which can have no end.

Op. 52 Nr. 2 Wachtet auf, ruft uns die Stimme

Text: Philipp Nicolai (1556-1608), based on Matthew 25:1-13, Revelation 19:6-9, I Corinthians 2:9, Ezekiel 3:17 and Isaiah 3:8

Tune: Philipp Nicolai

All three stanzas of this chorale are set.

(1) "Wachtet auf!" ruft uns die Stimme
wake up calls us the voice
der Wächter sehr hoch auf der Zinne,
of the watchmen very high on the battlements
"wach auf, du Stadt Jerusalem!"
wake up you city Jerusalem
Mitternacht heisst diese Stunde.
midnight called this hour
Sie rufen uns mit hellem Munde:
they call us with bright mouths
"Wo seid ihr klugen Jungfrauen?"
where are you wise virgins
Wohlauf, der Bräutigam kommt!
come the bridegroom comes
Steh auf, die Lampen nehmt!
get up the lamps take
Halleluja!
Alleluia
Macht euch bereit zu der Hochzeit;
make yourselves ready to the wedding
ihr müsset ihm entgegengehen!"
you must him go to meet

"Wake up!" The voice of the watchmen call to us OS from the very top of the battlements. "Wake up, you city of Jerusalem!" This is the hour called midnight. They call to us with clear voices. "Where are you, wise virgins? Come! The bridegroom approaches. Get up! Take your lamps. Alleluia. Prepare yourselves for the wedding, for you must go to meet him."

(2) Zion hört die Wächter singen;
Zion hears the watchmen singing
das Herz tut ihr vor Freude springen,
the heart does her for joy leap
sie wacht und steht eilend auf.
she wakes and stands quickly up
Ihr Freund kommt vom Himmel
prächtigt,
her friend comes from heaven gloriously
von Gnaden stark, von Wahrheit
mächtig,
from grace strong from truth powerful
ihr Licht wird hell, ihr Stern geht auf.
her light becomes bright her star arises
Nun komm, du werthe Kron,
now come you worthy crown
Herr Jesu, Gottes Sohn!
Lord Jesus God's Son
Hosianna!
Hosanna
Wir folgen all zum Freudensaal
we follow all to the hall of joy
und feirn mit das Abendmahl.
and celebrate the eucharist

Zion hears the watchmen singing. Her heart leaps for joy. She awakens and quickly arises. Her friend comes from heaven gloriously, strong in grace, powerful in truth. Her light becomes bright, her star rises. Now come, you worthy crown! Lord Jesus, Son of God! Hosanna! We all follow (you) into the hall of joy and celebrate the eucharist.

(3) Gloria sei dir gesungen
glory be you sung
mit Menschen- und mit Engels- zungen,
with mortal and with angel tongues
mit Harfen und mit Zimbeln schön.
with harps and with cymbals beautiful
Von zwölf Perlen sind die Tore
of twelve pearls are the gates
of deiner Stadt; wir stehn im Chore
an your city we stand in the choir
der Engel hoch um deinen Thron.
the angels high around your throne
Kein Aug hat je gespürt,
no eye has ever perceived
kein Ohr hat je gehört
no ear has ever heard
solche Freude.

such joy
Des jauchzen wir und singen dir
this jubilate we and sing you
das Halleluja für und für.
the Alleluia for and for
May glory be sung to you with the voices of angels and mortals, with harps and beautiful cymbals. The gates of your city are of twelve pearls. We stand in the choir of angels high around your throne. No eye has ever seen, no ear has ever heard such joy. For this we jubilate and sing Alleluia to you forever and ever.

Op. 52 Nr. 3 Hallelujah! Gott zu loben, bleibe meine Seelenfreud!

Text: Mathias Jorissen (1739-1823), based on Psalm 146

Tune: J. G. Bässler

Of the original eight stanzas, Reger sets seven, omitting stanza five. The stanzas numbered 5 and 6 in the *Phantasie* are interchanged from their original order.

(1) Hallelujah! Gott zu loben,
Alleluia God to praise
bleibe meine Seelenfreud!
remain my soul's joy
Ewig sei mein Gott erhoben,
eternally be my God exalted
meine Harfe ihm geweiht.
my harp him consecrated
Ja, so lang ich leb' und bin,
yea so long I live and am
dank', anbet' und preis' ich ihn.
thank worship and praise I him

Alleluia! May praising God remain the joy of my soul. Eternally be my God exalted, my harp consecrated to him. Yea, I thank, worship and praise him so long as I live and am.

(2) Setzt auf Fürsten kein Vertrauen!
set in princes no trust
Fürstenheil steht nimmer fest;
prince's favor stands never firm
wollt ihr auf den Menschen bauen,
wish you on the human beings build
dessen Geist ihn bald verlässt?
whose spirit him soon leaves
Seht, er fällt, des Todes Raub,
behold he falls the death's spoil
und sein Anschlag in den Staub.
and his plan in the dust

Place no trust in princes! The favor of a prince is never sure. Do you wish to build on a human being, whose spirit soon leaves him? Behold, he falls, the spoil of death, and his plan (lies) in the dust.

(3) Heil dem, der im Erdenleben
hail him, who in earthly life
Jakob's Gott zur Hülfe hat,
Jacob's God to aid has
der sich dem hat ganz ergeben,
he himself him has completely submitted
dessen Nam' ist Rath und That!
whose name is word and deed
Hofft er von dem Herrn sein Heil,
hopes he from the Lord his redemption
seht! Gott selber ist sein Theil.
behold God himself is his portion

Hail the one who, in earthly life, has the God of Jacob for succor, who has completely submitted himself to him whose name is word and deed! He hopes for his salvation from the Lord. Behold, God himself is his portion.

(4) Er, der Himmel, Meer und Erde
he the heaven sea and earth
mit all ihrer Füll' und Pracht
with all their abundance and splendor
durch sein schaffendes: "Es werde!"
by his creating "Let there be!"
hat aus Nichts hervorgebracht,
has from nothing brought forth
er, der Herrscher aller Welt,
he the ruler all world
ist's der Treu und Glauben hält.
is the one who loyal and faith holds

He who brought forth heaven, sea and earth, with all their abundance and splendor, from nothing by his creating, "Let there be!", he, the ruler of all the world, is the one who remains loyal and keeps faith.

(5) Er ist's, der den Fremdling
schützt,
he is the one who the stranger guards
der die Witwen hält in Stand,
who the widows upholds in position
der die Waisen unterstützt,
who the orphans supports
ja sie führt an seiner Hand.
yea them leads in his hand
Der Gottlosen Wege er
the godless ways he
kehret in des Todes Nacht.
turns into the death's night

He is the one who guards the stranger, who upholds the position of widows, who sustains the orphans, yea, leads them by his hand. He turns the way of the godless into the night of death.

(6) Er, der Herr, ist's der den Blinden
he the Lord is the one who the blind
lieblich schenket das Gesicht;
lovingly gives the sight
die Gebeugten, Kranken finden

the bowed down sick find
bei ihm Stärke, Trost und Licht.
in him strength comfort and light
Seht, wie Gott, der Alles gibt,
behold how God who everything gives
immer treu die Seinen liebt.
always true the his loves

He, the Lord, is the one who lovingly gives sight to the blind; the bowed down ones and the sick find strength, comfort and light in him. Behold how God, who gives everything, always faithfully loves those who are his.

(7) Er ist Gott und Herr und König,
he is God and Lord and king
er regieret ewiglich.
he reigns eternally
Zion! sei ihm unterthänig,
Zion be him subjected
freu' mit deinen Kindern dich!
rejoice with your children yourself
Sieh! Dein Herr und Gott ist da
behold your Lord and God is there
Halleluja! Er ist nah!
Alleluia he is near

He is God and Lord and King, he reigns eternally. Zion, be subject to him, rejoice together with your children. Behold! Your Lord and God is there. Alleluia! He is near.

Notes

- Hermann Keller, *Reger und die Orgel*, vol. 4 of *Max Reger: Eine Sammlung von Studien aus dem Kreise seiner persönlichen Schüler*, ed. Richard Würz, Munich: Otto Halbreiter, 1923, p. 19.
- Adalbert Lindner, *Max Reger: ein Bild seines Jugendlebens und künstlerischen Weidens*, Stuttgart: Engelhorn, 1922, p. 145, as cited in Keller, p. 23.
- Evangelisches Kirchen-Gesangbuch, Berlin: Merseburger, 1951.
- Keller, p. 24.
- Ibid.*
- The translations for some of these chorales are based in part on those of my book, *The Lutheran Chorales in the Organ Works of J. S. Bach*, St. Louis: Concordia Publishing House, 1986.
- Max Reger, *Sämtliche Werke*, 35 vols. and 3 supplements, vol. 15, *Werke für Orgel*, revised by Hans Klotz, Wiesbaden: Breitkopf and Härtel, 1956, p. IX.
- Ibid.*, pp. 151-60.

Organ Recitals

TIMOTHY ALBRECHT, King's College Chapel, June 7: *Saga VI: Icarus*, Guillou; *Organbook III*, Albright; *Liure d'orgue*, Messiaen; *Grace Notes*, Albrecht.

DAVID BURTON BROWN, United States Air Force Academy, Colorado Springs, CO, July 15: *Kyrie*, *Gott heiliger Geist*, S. 671, Bach; *Choral in E Major*, Franck.

G. NICHOLAS BULLAT, with brass and percussion, First United Church, Oak Park, IL, June 1: *Rigaudon (Idoménee)*, Campr-Bullat; *Sonata II*, Pezel; *Prelude and Fugue in E Minor*, Bruhns; *Sonata aus die Bänkelsängerlieder*, Anonymous; *Chaconne in G Minor*, Couperin; *Procession*, Pinkham; *Fanfares and Elegies*, Dickinson; *Prelude and Fugue on BACH*, Liszt.

HELEN CONNOLLY, First United Methodist Church, Twin Falls, ID, May 11: *Fanfare*, Lemmens; *Allegro in G Major*, Sammartini; *Sonata #1 in D Minor*, Guilmaint; *Cantabile, Pièce Héroïque*, Franck; *Suite Gothique*, Böllmann; *March Héroïque*, Brewer.

PHILIP CROZIER, Grace Episcopal Church, Elmira, NY, April 22: *Atr and Gavotte*, Wesley; *Psalm Prelude*, Set 1, No. 2, Howells; *Dr. Bull's "My Selve"*, Bull; *Worster Braules*, Tomkins; *Rhapsody on a ground*, Statham; *4 Pieces for Musical Clocks*, Haydn; *Variations on a theme of Paganini for pedals*, Thalben-Ball; *Scherzo*, Op. 2, Duruflé; *Evening Song*, Birstow; *Toccata de la Liberation*, Saint-Martin.

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 SEPTEMBER
*Wilma Jensen, workshop: Illinois College, Jacksonville, IL

16 SEPTEMBER
*Wilma Jensen, Illinois College, Jacksonville, IL 8 pm

17 SEPTEMBER
*Rodger Vine; Methuen Mem. Hall, Methuen, MA
*Karel Paukert; St Paul's Episcopal, Cleveland, OH 12 noon
*Daniel Hathaway, with trumpet; Trinity Cathedral, Cleveland, OH 12:15 noon

19 SEPTEMBER
*Michael Murray; St Paul's Episcopal Cathedral, Buffalo, NY 8 pm
Church Music Workshop; St John's Lutheran, Wauwatosa, WI 5 pm
*Marilyn Mason; Our Lady of Mt Carmel, Chicago, IL 7 pm

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

21 SEPTEMBER
John Rose; Hartford St Presbyterian, Natick, MA 3:30 pm

Harrison Oxley; U.S. Military Academy, West Point, NY 3:30 pm

Rex Rector; Cathedral of St Philip, Atlanta, GA 5 pm

Clarice Snyder; Presbyterian Church, LaPorte, IN 7:30 pm

Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

24 SEPTEMBER
Thomas Richner; Methuen Mem. Hall, Methuen, MA

Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

Brent Hylton; First Presbyterian, Kalamazoo, MI 12 noon

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

26 SEPTEMBER
Michael Murray; Columbus Symphony, Columbus, OH 8 pm

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

Gary Beard, Chris Nemeć; Lindenwood Christian, Memphis, TN 7:30 pm

27 SEPTEMBER
Michael Murray; Columbus Symphony, Columbus, OH 8 pm

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

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

Robert Parkins; Duke University, Durham, NC 5 pm

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

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

Bruce Dwornbos; Cathedral of St Philip, Atlanta, GA

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

Robin Dinda; Redeemer Lutheran, Flint, MI 4 pm

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

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

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

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

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

Rudolf Zuiderveld, with trumpet; Illinois College, Jacksonville, IL 8 pm

1 OCTOBER
Ludger Lohman; Methuen Mem. Hall, Methuen, MA

Timothy Robson, with English Horn; Trinity Cathedral, Cleveland, OH 12:15 noon

Lance Massey; First Presbyterian, Kalamazoo, MI 12 noon

Gerre Hancock, workshop; Southern Baptist Theological Seminary, Louisville, KY 11 am

2 OCTOBER
Maureen Jais-Mick; National City Christian, Washington, DC 12:15 pm

3 OCTOBER
Michael Murray; Covenant Presbyterian, Charlotte, NC 8 pm

5 OCTOBER
Dupré Centennial Concert; Mission Church, Roxbury, MA 3 pm

John Obetz; St John's Episcopal, Waterbury, CT; masterclass, 3 pm, recital 8 pm

Kei Koito; Madison Ave Presbyterian, New York, NY 4 pm

Jo Ewing Anderson; Cathedral of St Philip, Atlanta, GA

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Bryant; Techny Chapel, Northbrook, IL 3 pm

7 OCTOBER
Anne & Todd Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm

8 OCTOBER
Consortium Musicum; Church of the Good Shepherd, New York, NY 8 pm

Daniel Hathaway; Trinity Cathedral, Cleveland, OH 12:15 noon

Martin Haselböck; Univ of Michigan, Hill Auditorium, Ann Arbor, MI 8:30 pm

Mary Roseboom; First Presbyterian, Kalamazoo, MI 12 noon

9 OCTOBER
Daniel Stokes; National City Christian, Washington, DC 12:15 pm

James Moeser; Virginia Intermont College, Bristol, VA 8:15 pm

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

Choral Concert; Trinity Cathedral, Cleveland, OH 5:45 pm

10 OCTOBER
John Walker; Trinity College, Hartford, CT 8:15 pm

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

Martin Haselböck; Northwestern University, Evanston, IL 8 pm

Anita E. Werling; First Baptist, Macomb, IL 8 pm

11 OCTOBER
McNeil Robinson; Cathedral of St John the Divine, New York, NY 8 pm

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

Improvisation Workshop; Our Savior's Lutheran, Milwaukee, WI 10 am

Martin Haselböck, masterclass; Northwestern University, Evanston, IL 9:30 am

Chicago Early Music Festival; Church of the Ascension, Chicago, IL

12 OCTOBER
John Rose; St Andrew & Holy Communion, South Orange, NJ 4 pm

Haig Mardirosian; St Thomas More Cathedral, Arlington, VA 7:30 pm

C. Ralph Mills, with harp; Highland Presbyterian, Fayetteville, NC 5 pm

+ **Bruce Gustafson, Arthur Lawrence**, harpsichord & organ; Church of the Epiphany, Newton, NC 3, 5 pm

Keith Nash; Cathedral of St Philip, Atlanta, GA

Kei Koito; Cleveland Museum, Cleveland, OH 2 pm

John Weaver; Westminster Presbyterian, Dayton, OH 4 pm

James Moeser; Un. Methodist Church, Worthington, OH

David Palmer; University of Notre Dame, Notre Dame, IN 8 pm

Rosalind Mohnsen; Tainter Memorial Theater, Menomonie, WI 3 pm

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12 OCTOBER
Chicago Early Music Festival; Unitarian Church,
Evanston, IL
+ **Roger Daggy**; Lincoln Park Presbyterian, Chi-
cago, IL 4 pm
Martin Haselböck; Liszt lecture and recital;
Rockefeller Chapel Univ of Chicago, Chicago, IL 4
pm
Byron Blackmore; Peace Lutheran, Coon Rap-
ids, MN 7:30 pm13 OCTOBER
John Weaver; workshop; Westminster Presby-
terian, Dayton, OH 9 am14 OCTOBER
John Rose; Glassboro State College, Glassboro,
NJ 8 pm16 OCTOBER
John Shepherd; National City Christian, Wash-
ington, DC 12:15 pm17 OCTOBER
Gillian Weir; Marine Academy Chapel, King's
Point, NY 8 pm
+ **Daniel Pyle, Anden Houben**, harpsichord;
Independent Presbyterian, Birmingham, AL 7:30 pm19 OCTOBER
David Hurd; St Paul's, Brookline, MA 4 pm
Robert Smith, harpsichord; Westminster Presby-
terian, Utica, NY 4 pm
John Davis; U.S. Military Academy, West Point,
NY 3:30 pm
Brink Bush; St Patrick's Cathedral, New York,
NY 4:45 pm
John Weaver; Madison Ave Presbyterian, New
York, NY 4 pm
Johannes Geffert; United Methodist, Red Bank,
NJ 4 pm
James Litton; St Stephen's, Millburn, NJ
Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn
Mawr, PA 4 pm
Gillian Weir; First United Church, Reading, PA 3
pmAtlanta Bach Choir; All Saints Episcopal, Atlanta,
GA 5 pm
Neithard Bethke; Cleveland Museum, Cleve-
land, OH 2 pm
Bach, *Cantata 76*, with orchestra; Trinity Cathed-
ral, Cleveland, OH 3:30 pm
McNeil Robinson; First Congregational, Colum-
bus, OH 4 pm
+ **Robin Dinda**; St Robert's, Flushing, MI 3:30
pm
Rosalind Mohnsen; Basilica of Our Lady, Chica-
go, IL 2 pm20 OCTOBER
McNeil Robinson, workshop; St Joseph's Ca-
thedral, Columbus, OH 7 pm
Anne & Todd Wilson, duo-recital; Performing
Arts Center, Milwaukee, WI21 OCTOBER
Frederick Grimes; Holy Trinity Lutheran, New
York, NY 8 pm22 OCTOBER
David Tidyman, harpsichord; Trinity Cathedral,
Cleveland, OH 12:15 noon23 OCTOBER
Neal Campbell; National City Christian, Wash-
ington, DC 12:15 pm24 OCTOBER
Rosalind Mohnsen; Trinity Church, Copley
Square, Boston, MA 12:15 pm
Robert Glasgow; River Road Church, Richmond,
VA 8 pm
Mark Brombaugh; Westminster Presbyterian,
Charlottesville, VA 8 pm
The Scholars; Trinity Cathedral, Cleveland, OH
8:30 pm
John Bryant; Fourth Presbyterian, Chicago, IL
12:10 pm
Michael Murray; Union Church, Berea, KY 8
pm25 OCTOBER
Gustav Leonhardt; Duke Univ, Durham, NC 5
pm
Marilyn Keiser, workshop; Lebanon Valley Col-
lege, Annville, PA
Michael Murray, Dupré Workshop; Union
Church, Berea, KY 9:30 am26 OCTOBER
Andrew Moore; Madison Ave Presbyterian, New
York, NY 4 pm
Bach, *Cantata 79*, with orchestra; Holy Trinity
Lutheran, New York, NY 5 pm
Daniel Roth; Central Un. Methodist, Monroe, NC
Judith Hancock; St John's Episcopal, Tampa,
FL 5 pm
Paul Thomas; Cathedral of St Philip, Atlanta,
GA
Karel Paukert; Cleveland Museum, Cleveland,
OH 2 pm
John Weaver; LaGrave Christian Reformed,
Grand Rapids, MI
+ **Anita Eggert Werling**; Park Ridge Community
Church, Park Ridge, IL 3:30 pm
Arnfred Elder; Christ Church Cathedral, New
Orleans, LA 4 pm27 OCTOBER
Daniel Roth, workshop; Wingate College, Win-
gate, NC 9 am30 OCTOBER
Steven Kossey; National City Christian, Wash-
ington, DC 12:15 pm31 OCTOBER
John Rose; Trinity College, Hartford, CT 12 mid-
night
Janette Fishell; First Baptist, Macomb, IL 8 pm**UNITED STATES**
West of the Mississippi15 SEPTEMBER
Michael Farris; Air Force Academy, Colorado
Springs, CO19 SEPTEMBER
Delores Bruch, with brass; Zion Lutheran, Iowa
City, IA 8 pm
Robert Anderson; St John's Cathedral, Denver,
CO 8 pm
David Higgs; First Presbyterian, Houston, TX 8
pm20 SEPTEMBER
Frederick Swann; Calimesa Seventh-day Ad-
ventist, Calimesa, CA 7:30 pm21 SEPTEMBER
David Higgs; Univ of Texas, Austin, TX 4 pm23 SEPTEMBER
Todd Wilson; Oklahoma City Univ, Oklahoma
City, OK 8 pm
Michael Farris; Holy Family Cathedral, Tulsa,
OK 8 pm27 SEPTEMBER
Marilyn Keiser, workshop; Trinity Church, Long-
view, TX28 SEPTEMBER
Frederick Swann; Central Lutheran, Minneapo-
lis, MN 8 pm
Carlene Neihart; Barry Christian Church, Kan-
sas City, MO 7 pm
Ken Walker; First Baptist, Kansas City, MO 4
pm
Marilyn Keiser; Trinity Church, Longview, TX29 SEPTEMBER
Frederick Swann, workshop; Central Lutheran,
Minneapolis, MN 10 am-noon, 1-3 pm**COPENHAGEN** Christian Winthersvej 45
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1 OCTOBER
Simon Preston; Graham Chapel, Washington University, St Louis, MO

2 OCTOBER
Guy Bovet; St-Mark's-on-the-Campus Episcopal, Lincoln, NE 8 pm

3 OCTOBER
Guy Bovet, lecture; Wicks Alumni Center, Univ of Nebraska, Lincoln, NE 8:30 am
Guy Bovet, lecturer; First Plymouth Church, Lincoln, NE 2:30 pm
Gillian Weir; University of Wichita, Wichita, KS 7:30 pm
Frederick Swann; Chinese Seventh-day Adventist, Alhambra, CA

4 OCTOBER
Martin Haselböck, masterclass; Luther College, Decorah, IA 9:30 am
Anita E. Werling, workshop; First Congregational, Burlington, IA 9 am
Gillian Weir, masterclass; Univ of Wichita, Wichita, KS 10 am

5 OCTOBER
Martin Haselböck; Luther College, Decorah, IA 4 pm
 Bach Choir, with orchestra; St Thomas Aquinas; Dallas, TX

6 OCTOBER
 +**Gillian Weir**; Wichita State Univ, Wichita, KS 7:30 pm

11 OCTOBER
Carlene Niehart, workshop; Trinity Methodist, Kansas City, KS 9:30 am

12 OCTOBER
David Craighead; Univ of Minnesota, Minneapolis, MN 4 pm
Dean Billmeyer; Univ of Minnesota, Minneapolis, MN 8 pm
John Stowe; Univ of Iowa, Iowa City, IA 8 pm
Mark Brombaugh; United Lutheran, Eugene, OR 4 pm
Gillian Weir; Grace Cathedral, San Francisco, CA 4 pm
 Mozart, *Requiem*, with orchestra; First Presbyterian, Hollywood, CA 7:30 pm

13 OCTOBER
David Craighead, masterclass; Univ of Minnesota, Minneapolis, MN 10 am
Jan Van Daalen, lecture; Univ of Minnesota, Minneapolis, MN 2 pm
Dean Billmeyer; Univ of Minnesota, Minneapolis, MN 4 pm
David Craighead; Univ of Minnesota, Minneapolis, MN 8 pm

14 OCTOBER
Dean Billmeyer; Univ of Minnesota, Minneapolis, MN 4 pm
David Craighead; Univ of Minnesota, Minneapolis, MN 8 pm

17 OCTOBER
Larry Smith; Central Un. Methodist, Winona, MN 8 pm
Peter Hurford; First Congregational, Los Angeles, CA 8 pm

18 OCTOBER
Larry Smith, masterclass; Cathedral of the Sacred Heart, Winona, MN 10 am
Marilyn Keiser; St Luke's Episcopal, Kearny, NE
Gerre Hancock, choral festival; Christ Church Cathedral, Houston, TX (also, 19 October)
Peter Hurford, masterclass; First Congregational, Los Angeles, CA 10 am

19 OCTOBER
Frederick Swann; First Presbyterian, Fort Collins, CO 4 pm
John Rose; La Jolla Presbyterian, La Jolla, CA 7:30 pm

20 OCTOBER
Gerre Hancock, workshop; Asbury Un. Methodist, Tulsa, OK 7:30 pm

21 OCTOBER
Gerre Hancock; Trinity Episcopal, Tulsa, OK 8 pm

22 OCTOBER
Craig Cramer; St Michael and All Angels Episcopal, Dallas, TX noon

23 OCTOBER
Carlene Niehart; Nazarene College, Olathe, KS 7:30 pm

24 OCTOBER
David Bowman; First Un. Methodist, Phoenix, AZ 8 pm
Gunnar Idenstam; Crystal Cathedral, Garden Grove, CA 8 pm

26 OCTOBER
Gunnar Idenstam; Plymouth Congregational, Minneapolis, MN
Craig Cramer; Our Saviour Lutheran, Tulsa, OK 5 pm
 Bach, *B Minor Mass*; First Congregational, Los Angeles, CA 7:30 pm

28 OCTOBER
Dennis Bergin; First Un. Methodist, Emporia, KS 8 pm

30 OCTOBER
Friedemann Winkhofer; St Thomas Aquinas, Dallas, TX

INTERNATIONAL

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

26 SEPTEMBER
Clyde Holloway; Grace Presbyterian, Calgary, Alberta 8 pm

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

3 OCTOBER
John Vandertuin; Chalmers United Church, Woodstock, Ontario 8 pm

5 OCTOBER
Philip Crozier; St Hyacinthe Cathedral, St Hyacinthe, Quebec, Canada 2:30 pm

11 OCTOBER
John Vandertuin; Picton United Church, Picton, Ontario 7:30 pm

15 OCTOBER
Gillian Weir, with orchestra; Westminster United Church, Winnipeg, Manitoba 8 pm

17 OCTOBER
Paul Riedo; San Marco Cathedral, Rovereto, Italy

18 OCTOBER
Paul Riedo; Dom, Legnago, Italy

19 OCTOBER
Paul Riedo; Cattedrale, Asola, Italy

21 OCTOBER
Christopher Herrick; Central United, Sault Ste. Marie, Ontario 8 pm

26 OCTOBER
Guy Bovet; Catholic Church, Bulle, Switzerland

31 OCTOBER
Guy Bovet; Catholic Church, Viersen, Germany

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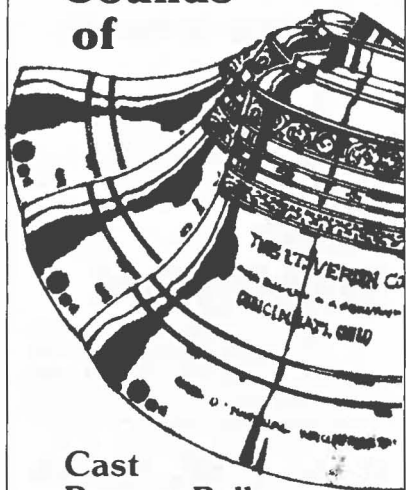
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