

# THE DIAPASON

FEBRUARY, 1989



Trinity Episcopal Church, Portland, OR  
Specification on page 16

**Messiaen birthday issue**

At a lecture on 2 July 1986 at Christ Church Episcopal in Detroit, the day following the première of *Livre du Saint Sacrement*, Almut Rössler mentioned to us that Messiaen was very displeased with those who have attempted to add titles to the individual movements of the *Méditations sur le Mystère de la Sainte Trinité*, as he preferred them to be known by number only. However, it seems that later that same year Messiaen decided to add his own titles for each of these pieces—I suppose that he felt it was better than somebody else adding them! These are found in an appendix in Theo Hirsbrunner's *Olivier Messiaen: Leben und Werke*, Laaber Verlag, 1988:

- I. Le Père inengendré
  - II. La Sainteté de Jésus-Christ
  - III. La Relation réelle en Dieu est réellement identique à l'essence
  - IV. Je suis, je suis!
  - V. Dieu est immense, éternel, immuable; Le souffle de l'Esprit; Dieu est Amour
  - VI. Le Fils, Verbe et Lumière
  - VII. Le Père et le Fils aiment, par le Saint-Esprit, eux-mêmes et nous
  - VIII. Dieu est simple
  - IX. Je suis Celui qui suis
- The same book gives a date of 1971 for the photo of Messiaen at the console of the Trinity organ that is included in my article (p. 19).

Timothy J. Tikker  
Eugene, OR

**The Classical Organ**

This letter solicits the interest and support of readers of THE DIAPASON in promoting our third series of radio broadcasts titled *The Classical Organ*, which will be aired this spring on stations of the National Public Radio Network. The series, as in 1985 and 1988, will offer 13 one-hour programs of repertoire selected from live concert performances, mostly on the Flentrop organ here in the Busch-Reisinger Museum, but also on the Fisk organs in Harvard Memorial Church and Stanford Memorial Church, and the Flentrop organ in Duke University Chapel.

Guest performers will include Christoph Albrecht, Guy Bovet, David Craighead, Catharine Crozier, the Eastman Brass Ensemble, Robert Glasgow, Charles Krigbaum, Viktor Lukas, Karel Paukert, Montserrat Torrent, and Thomas Wikman.

This ongoing series is the result of a joint project between the Harvard University Art Museums and WGBH-FM Boston, which commenced in 1983. (The Museum, closed since June 1987 for extensive renovations, will reopen in early 1990, and the organ is to be completely renovated by Flentrop.) For the 1988 series, Vincent Price has offered to serve as narrator-host.

The 1988 series, so far, has been broadcast by almost 50 stations. We would like to enlarge this number, so we request the assistance of interested persons in contacting their local public radio stations to urge them to pick up the satellite transmissions of the programs next spring, and to urge that they are scheduled during prime airtime. In addition, the 1985 and 1988 series are still available in whole or part for redistribution. Letters and phone calls from individuals or organizations can be surprisingly effective.

A certain sense of historical continuity was part of our conception in creating this program. It was the intent of E. Power Biggs that the Flentrop organ installed in 1958 be used for the continuation of his famous radio broadcasts on the earlier organ in the museum. Ironically, it was just then that the series was discontinued by CBS after a record-setting history of 18 years.

Finally, even though the 1989 series is now assured, readers might also express their appreciation to those members of the WGBH staff who have made this possible. Writers might send a copy of their letters to: Marita Rivero, Radio Manager; and Jon Solins/Joel Gordon, Producers; WGBH Educational Foundation, 125 Western Avenue, Boston, MA 02134. And allow me to express my own thanks to those who will take the time to let their support be known.

James Johnson  
Organist, Busch-Reisinger Museum

**Here & There**

**The Midwestern and Southeastern Historical Keyboard Societies** join for a conclave March 30–April 2 at Oberlin College, Oberlin, OH. Concerts: Jos van Immerseel, Belgian harpsichordist; Lisa Crawford, harpsichord, with Michael Lynn, Baroque flute/recorder; David Boe, Flentrop organ; William Porter, Brombaugh Meantone organ. Harpsichord Pedagogy panel with Edward Parmentier, lecture-demonstrations, papers, organ walk, demonstration of exhibitors' instruments, and merry socializing. For information call 715/836-2159 or 704/334-3468.

**Tournemire in St. Paul**, a symposium and concert devoted to Charles Tournemire, will be held July 15–16, 1989, in St. Paul, MN, presented by the concert series of St. Paul Cathedral and Unity Church-Unitarian. It will focus attention, in this the 50th anniversary year of the death of the composer, on Tournemire's little known organ music of the 1930s. A panel of scholars, including Robert Sutherland Lord, Ruth Sisson, Lawrence Archbold, William Peterson, and Edward Zimmerman, will present papers and a study session. Eight organists from throughout the country will join forces to present many of these works in concert. Works rarely heard, including the third of the *Trois Poèmes*, *Symphonie-Choral*, *Symphonie sacrée*, *Suite Evocatrice*, and *Deux Fresques*, will be performed by Lawrence

Archbold, Jesse Eschbach, James Frazier, Kathy Handford, Robert Sutherland Lord, William Peterson, Ruth Sisson, and Michael Wolinski. These events immediately follow the House of Hope Organ Institute. Contact: Lawrence Archbold, Music Department, Carleton College, Northfield, MN; 507/663-4357.

The 1830 Seferino Castro organ (1/LH 14 RH 14) in the church of Padre Jesus, in San Pablo Apetatitlan, Tlaxcala, was re-dedicated on September 1, 1988, after nearly 40 years of silence. It is the largest organ in the State of Tlaxcala. Several hundred people attended the dedication ceremonies which lasted slightly over three hours, with works for organ played both before and after a sung Mass. Luis Fernando Guarneros, recently elected Conservatory conductor, played works by Frescobaldi. Conservatory organist José Suarez Molina gave interpretations of both Spanish and Italian works, as well as accompanying the Mass. A local men's choir sang the Mass, and at the Ofertorio, Doña Yolanda sang the Ave Maria by Schubert. After the concert, a celebration supper was held in the Parish Hall, made and served by several women of the village, and a local group serenaded the performers and organ builders with classical Mexican romantic songs of the Revolutionary period.

The restoration of the organ was done

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in two stages and all work was done on-site. Some state funds were used in the first stage, and the villagers alone provided both funds and manpower to aid in the restoration's second stage. Ignacio Zapata, organophile from Atlixco, re-leathered the three large cuneiform bellows. The organ was turned 90 degrees to face down the nave rather than the traditional position by a group of specialists who move the enormous machines used in the textile mills in the area. Local carpenters made missing stop knobs, mechanical parts, and windlines. A balcony-maker and member of the organ committee made the shallots for the missing 12 façade trumpets, and a tanner in the neighboring state of Puebla cured the sheepskins for the bellows. Organbuilder Manuel Rosales' help for several days was greatly appreciated. Susan Tattershall repaired the pipes and made the missing ones, cleaned and repaired the chests, attended to the re-assembly and re-tuning of the organ. This is her seventh organ restoration in Tlaxcala.

Leeds City Council has released two publications and a new cassette entitled *English Organ Music from Leeds Town Hall*. The recording is played by Simon Lindley and includes works by Harwood, Whitlock, Hurford, Cocker, and Vaughan Williams. The booklet, *Lunchtime Organ Music Yearbook 1988/89*, includes an extensive history of the organ at Leeds Town Hall, specifications, and programs of the recitals which take place Tuesdays at 1:05 p.m. September to June, along with biographical

sketches of the performers, and photographs. *Parish Past and Present*, by Donald Webster, presents a history of 275 years of Leeds Parish church music (185 pages).

Costs are £12 for the Parish book, £4-00 for the Yearbook, and £6-50 for the cassette (postpaid), from: Leeds City Council, Leeds Leisure Services, 19 Wellington Street, Leeds LS1 4DG England; telephone 0532 462890.

The Organ Literature Foundation has announced the release of its Catalogue "W". The new catalogue lists 663 books, of which 49 are new items; of the 375 organ records, 21 are newly listed; in the band organs-music box section, 5 new items have been added for a total of 110. The largest increase is in the miscellaneous classical records division—of the 2,283 listed, 168 are new to this catalogue. The recently added section of organ music has increased by 39 items for a total of 237.

Catalogue "W" is available for \$1.00 (foreign \$2 or 4 international reply coupons sea-mail; \$3 or 8 coupons airmail), and is refundable with the first order received. Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

**Proofreading dept**  
Worship service bulletins at House of Hope Presbyterian Church, St. Paul, MN, recently listed the following: a chorale prelude by Bach, *India's Gladness*; and the prayer, "Draw nigh to us, O God."

## Appointments



William Beck

William Beck has been appointed organist of Wilshire Boulevard Temple, Los Angeles, CA. He has performed with the Los Angeles Philharmonic Orchestra, Los Angeles Chamber Orchestra, Los Angeles Master Chorale, Roger Wagner Chorale, Joffrey Ballet, Pasadena Chamber Orchestra, Long Beach Symphony and Los Angeles Bach Festival. Beck performed twice at the Vatican for Pope John Paul II.

William Beck studied in Paris with Marcel Dupré and André Marchal, was three times the winner of the Organ Playing Competition of the Los Angeles AGO Chapter, and was the winner in 1969 of the Far-Western Region Competition. His recording career includes a solo performance with Luciano Pavarotti on the London label. He continues as Organist/Choirmaster at St. Cyril of Jerusalem Church in Encino and concertizes under the representation of Artist Recitals Concert Promotional Service.

Constance DeFotis has been appointed to the Wellesley College faculty as Instructor of Music and Director of Choral Activities. She will teach choral conducting, basic music theory, and conduct the Houghton Memorial Chapel Choir. DeFotis obtained the B.A. in music education and the M.M. in choral music from the University of Illinois in 1973 and 1974, respectively. She received the D.M.A. in choral conducting at the University of Cincinnati, College Conservatory of Music in 1988. An accomplished soloist as well as conductor, she studied voice in Berlin, Mantova and New York and has appeared frequently in recital in Germany and the United States. Before coming to Wellesley, DeFotis was Director of Choral Activities at Vassar College, conducted the Bischöflichen Kirchenmusikschule (Berlin), and taught voice at Lake Forest College and the American Conservatory of Music (Chicago).



Thomas Dressler

Thomas Dressler has been appointed organist and choirmaster of St. Cecilia's R.C. Church, Iselin, NJ. The parish, serving nearly 4,000 families, is one of the largest Roman Catholic congregations in the State of New Jersey. Dres-

ler will be responsible for a growing program which includes liturgical planning, work with the school, and several choirs. He will complete the Master of Music degree at Westminster Choir College this spring; his teachers have included Susan Hegberg, James Harrington, Mark Brombaugh, and Joan Lippincott. He is also active as a performer, and has recently played recitals in Brooklyn, NY, and Philadelphia.

Douglas Major was installed as Organist and Choirmaster of Washington Cathedral by the Right Rev. John T. Walker, Bishop of Washington, in a special evensong service December 4. Immediately following the installation, Major gave a concert of works by Franck, Bach, and former cathedral organist and choirmaster Richard W. Dirksen.

Born in Berwick, PA, in 1953, Major received the BMus in organ from Webster College (now University), St. Louis, MO, studying with Ronald Arnatt, and served as associate organist and choirmaster at Christ Church Cathedral, St. Louis, prior to his appointment in Washington. Major is active in the work of the Washington Diocese's annual choral festival, and has made six recordings on the cathedral organ.

Major's predecessors include Edgar Priest, 1909-1935; Robert Barlow, interim, 1935-39; Paul Callaway, 1939-77; and Richard Wayne Dirksen, assistant 1942, organist and choirmaster 1977-88.

## Here & There



Timothy Albrecht, Christoph Wolff, Steven Darsey

Timothy Albrecht, Emory University Organist, joined in the celebration of Emory's acquisition of the first imprint of *Etlich Cristlich Lider*. This first congregational hymnal, printed in 1524, includes four hymns of Martin Luther. Albrecht performed organ selections based on *cantus firmi* from the "Achtliederbuch", Christoph Wolff then spoke on the significance of the collection and Steven Darsey led a performance of a Bach cantata based on a text/tune from the hymnal.

Stephen Farr has won the 1988 Performer of the Year Award presented by the Royal College of Organists. Mr. Farr, formerly Organ Scholar, is now research student at Clare College, Cambridge.

On November 16, Janette Fishell performed a concert of solo organ works by Petr Eben during the University of Wisconsin's "Festival of Czechoslovakian Music." Mr. Eben, who was in attendance, made his second trip to the U.S. to perform and lecture on his music and the art of improvisation. In January, Dr. Fishell began a year of concerts honoring Eben and his music.

Kenneth Hamrick toured Michigan this past fall. Concerts took place at St. Paul's Episcopal Church, St. Paul's Lutheran Church, Redeemer Lutheran Church, all in Flint; and the Church of the Holy Family, Grand Blanc. Currently a doctoral student at Eastman School of Music, studying under David Craighead, Hamrick received the B.A. degree from Huntingdon College as a student of Harald Rohlig and Ronald Shinn, and the M.Mus. degree from the

University of Montevallo, studying organ and harpsichord with Betty Louise Lumby.

Myron Leet, organist of First Presbyterian Church, Wilkes-Barre, PA, was joined by organists of other downtown churches for a recital of organ-duet literature. Other performers included Gwen Moran, St. John's Lutheran Church; Sandra Keator, Good Shepherd Lutheran Church; Cindy Thomas, First Presbyterian Church; Patty Warwick and Mark Laubach, St. Stephen's Episcopal Church; Mark Ignatovich, St. Mary's Catholic Church; and Steven Brokoske, First United Methodist Church. The concert, October 9, opened a week of celebration of the installation of Rev. Robert M. Zanicky as pastor of First Presbyterian Church.



Thomas McBeth

Thomas McBeth initiated a series of Advent recitals in Brooklyn, NY, at the Zion Evangelical German Lutheran Church on Henry Street. The programs (scheduled at 6:00 p.m. Wednesday evenings) were intended for working people on their way home. Zion Church is the last remaining German language congregation in Brooklyn, and the organ, a restored Muller & Abel instrument, Opus 56 (1901) of three manuals, is the feature of the programs. Taking part in the series were Thomas Dresler, Stephen L. Pinel, and Thomas McBeth. A long-time Guild member, McBeth presently serves on the Executive Board of the Central New Jersey Chapter.



Wolfgang Rübsam

Wolfgang Rübsam, Chapel Organist of Rockefeller Memorial Chapel, University of Chicago, recently recorded on the E. M. Skinner organ at Rockefeller Chapel a new CD (82 minutes) by Bayer Records, West Germany. The recording includes the *Sonata in G* by Elgar, *Fantasy and Fugue on 'Ad nos, ad salutarem undam'* by Liszt, *Choral Phantasia on 'Straf mich nicht in Deinem Zorn'* by Reger, and the *Toccata in F Major* by Widor.

The CD may be obtained for \$12.50 (includes postage) from Rockefeller Memorial Chapel, 5850 S. Woodlawn, Chicago, IL 60637.

On May 12-28, 1988, Joan Ringerwolle led the third Dordt College organ study tour of the Netherlands. The participants—Shon Heersink, Kandace Heynen, Rita Mulder, Randall Rusthoven, Lisa Sybesma, Martin Tel and

Ellen Wiersma—are all current or former organ students at Dordt College, Sioux Center, IA, where Dr. Ringerwolle is a professor. The group traveled throughout Holland for 16 days and spent four days in France. The students played organs dating from the 1400s to the present day, including the new St. Eustache instrument in the shop of the builder, van den Heuvel.

Mr. Peter Westerbrink of Groningen, The Netherlands, provided the group with a day tour of historic organs in the smaller villages of Groningen. These towns included Midwolde, Kantens, Farmsum, and Noordbroek, with organs built by Aikman (1630), Huis (1661), Lohman (1810), and Schnitger (1696) respectively. Visits were made to many museums as well as attendance at lectures, recitals, and worship services.

Gillian Weir, noted British organ virtuoso, has been added to the roster of Karen McFarlane Artists. Miss Weir, who has had a distinguished career spanning 24 years, made her first tours of North America under the auspices of the Lillian Murtagh Concert Management. Since that time she has appeared on every continent playing solo recitals, concerts for organ and orchestra, giving master classes, and appearing on radio and television.

During the past year Miss Weir has given televised performances in Suntory Hall, Tokyo, and toured Australia as Artist-in-Residence for the ABC, giving numerous all-Messiaen recitals as part of the Australian Bicentennial as well as to honor Messiaen's 80th birthday. She performed five organ and harpsichord concertos at the Flanders Festival, as well as playing in France, Austria, Finland, Denmark, and Norway in addition to numerous concerts in the United States and Great Britain. During the month of December she performed five all-Messiaen concerts at Royal Festival Hall in London for the International Messiaen Festival. This year she will travel to Sweden, Finland, East Germany, Switzerland, Austria, Norway and the United States, as well as do further recording for Virgin Classics.



Donald W. Williams

Donald W. Williams was honored last November for his 25 years of service as organist-choirmaster of Zion Lutheran Church, Ann Arbor, MI. An anthem, *Sing to the Lord a New Song*, written for Williams by Carol Muehlig, associate organist-choirmaster, and Linda Muehlig, associate curator at the Smith College Museum of Art, was sung by the Sanctuary Choir at both the 8:30 a.m. and 11:00 a.m. worship services, and a dinner and program in Williams' honor was held at 1 p.m. November 6.

Dr. Williams accepted the position of organist at Zion in 1963 and was subsequently named organist-choirmaster. Under his leadership, the music program expanded to include seven choral groups as well as handbell choirs. He began the tradition of performing a Gilbert and Sullivan operetta each spring, drawing primarily upon membership of the youth choirs for lead roles. He formed the Zion Singers, a group of adults who sing regularly at nursing homes throughout the community. He also instituted the Music at Zion concert series; as part of the series the Sanctuary Choir sings major oratorios and cantatas each year.

In addition to his church position, Dr. Williams is a member of the organ

faculty of Concordia College, Ann Arbor, and has taught at the Interlochen Arts Academy and at the University of Michigan. He was a recitalist for the 1981 AGO regional convention in Toledo, OH, as well as a recitalist for the 1986 national convention. He is a member of Prinzipal VI, a group of concert organists from the Ann Arbor area, and is co-founder and conductor of the Ann Arbor Youth Chorale.

A graduate of Peabody College, Nashville, TN, and of the University of Michigan, Williams has studied with the late Joseph T. Ragan, Scott Withrow, Peter Fyfe, and Marilyn Mason. In 1979, the University of Michigan awarded him the distinguished Palmer Christian award in recognition of his accomplishments in teaching, performing, and choral conducting.

American composer **Robert M. Speed** has had two works for organ published recently. *Prelude on 'Westminster Abbey'* and *Partita on 'Was Gott thut'* are available from the publisher, Randall M. Egan & Associates, Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

**Midmer-Losh, Inc.**, builders of the historic Atlantic City Convention Hall organ, has recently completed its Opus

8583 and certainly its smallest instrument. Built for a private chapel located in Arkansas, the single-manual organ consists of an 8' Metalgedeckt and a 4' Principal, both being divided at middle C. Since the chapel has no electricity, the organ is wound by two foot-operated feeders and a swimmer reservoir, and incorporates mechanical action. At the request of the purchasers, all pipework is exposed, and the lower portion is constructed of solid white oak and is enhanced by the use of raised panels. This instrument has become the basis of a series of practice and small-church organs in the \$14,000 to \$20,000 range. These organs may be provided with single or two manuals and pedal, incorporate mechanical or electro-mechanical action with tracker-touch, and consist of two to four ranks, including a 16' pedal stop. Inquiries about these and other instruments may be addressed to Mr. Douglas Keilitz, Vice-President & Tonal Director of Midmer-Losh, Inc., 60 Dale Street, West Babylon, NY 11704.

**Allen Organ Company**, Macungie, PA, has installed an Allen Digital Computer organ in the Roman Catholic Cathedral of Nagasaki, Japan. This two-manual, 32-stop instrument replaces an older Japanese electronic organ.

**Rodgers Instrument Corporation**, Hillsboro, OR, has broken ground on a 43,260 square foot plant expansion. The new addition includes a 20,000 square foot manufacturing space that will be used to assemble electronic pianos and harpsichords currently being manufactured in Japan. Also included will be a two-story, 14,500 square foot office space. In addition, a two-story high demonstration room/showroom, a new company lunchroom and two courtyards are included in the construction. Rodgers Instrument Corporation is the successor to the Rodgers Organ Company, founded in 1958 in Beaverton, OR.

## Master Schola '88 The Community of Jesus



**Richard Pugsley, Betty Pugsley, David Hill, Dorothy Richardson, George Guest, Mary Berry, Jim Litton**

Master Schola '88, sponsored by The Community of Jesus, Orleans, MA, was held from August 16-22. Fifty participants from as far away as Texas and California were guided in a week of study by five distinguished leaders.

Returning faculty from last year's Schola included Dr. George Guest, director of St. John's College Choir, Cambridge, England; and Dr. Mary Berry, scholar of chant and director of the Schola Gregoriana of Cambridge. New this year were David Hill, recently appointed organist at Winchester Cathedral; Jim Litton, conductor of the American Boychoir and director of music at St. Bartholomew's Church, New York; and Dorothy Richardson, professor of voice at the Guildhall School of Music in London.

The heart of the Schola was the series of "hands-on" master classes held each afternoon and evening. About a dozen participants were selected to conduct the Community choir in a chosen anthem as leaders Guest, Hill and Litton provided instruction. The task of the conductors was made far easier by the well-trained and well-rehearsed choir, which has studied for several years with Dr. Guest at St. John's and Stephen Clebury at King's College, Cambridge, England. Each morning "A Blend of the Best" brought the faculty together for a round-table discussion of topics suggested by Schola participants, on such topics as choir training or the problems of clergy-musician relationships.

Participants broke into smaller groups for sessions with Mary Berry (Chant), Jim Litton (Plainsong in English and Contemporary Hymnody), and Dorothy Richardson (Vocal faults and How to Deal with Them). David Hill's "The Complete Organist" and Dorothy Richardson's four-part series on "Singing" gave participants extended opportunity in those areas.

Sunday was marked by Eucharist and

Evensong, beautifully sung by the Community choir. A free afternoon to explore the beauties of Cape Cod was followed by the Greenwood Consort in a concert of early music. On the final day, a run-through of Schubert's *Mass in G* suffered from too many directors and too little rehearsal. David Hill's leading of the Victoria 6-part *Requiem*, on the other hand, was a revelation to those unfamiliar with this glorious work.

Certainly, one of the most memorable aspects of the week was the remarkable hospitality offered by the Community of Jesus. The food was home-cooked, plentiful and delicious. Dinners in the chapel undercroft each had a theme, with elaborate decorations, costumed servers, and often-hilarious after-dinner entertainment. The Community invited James Vester to bring his well stocked music display, and provided a nightly time of fellowship with a stunning view of the bay.

The Community of Jesus is an ecumenical community of some 300 people: families with children, single adults, religious orders of women and men. Their life together revolves around prayer: Eucharist each morning; the Divine Office (sung in Latin) throughout the day and night. Getting up at 3 a.m. to hear the Brothers sing Matins, then walking out into a starlit night is my strongest memory of a memorable week. Perhaps that kind of constant prayer sanctifies a place; perhaps that is what makes the Master Schola so different from any other conference.

Praise is due to Richard and Betty Pugsley, music directors for the Community, and their associates, Alan and Connie MacMillan and Jim Jordan, for a magnificently run conference.

—Robert M. Ferris, DMA  
Rochester, NY

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## Music for Voices and Organ

by James McCray

### Good Friday and Easter music

The reviews which focused last month on Lent and Holy Week are continued with emphasis on Good Friday and Easter. Clearly, Easter is one of the most dramatic times in the church year, and the events of those few hours fulfilled a prophecy that gives Christian believers the hope of eternal life.

Because the significance of these momentous happenings has so greatly altered the world, it is difficult to understand why we as church musicians approach it each year with such a casual attitude. Certainly the power of the music that is performed can help transform the words into emotional grief and/or celebration. We need to choose music that captures the tragedy and miracle.

Good Friday's music should have more than surface content. The texts need poignant musical setting so that the full impact of the crucifixion is brought into focus. Then, on Easter Sunday the music must demand answers to the empty tomb, and, at the same time, help the congregation celebrate their belief of salvation. Certainly, these two moods are on opposite ends of the emotional spectrum, and require music that reaches out to many levels of compassionate understanding. It should not be music that merely tells a story, but rather music that helps the story vividly appear. That in itself is the message!

Directors are urged to not settle for the obvious, but to choose music whose depth and value elevates the congregation to new heights of awareness. Composers such as Mozart, Schütz and others can do this. This year, try to find something that is different from what has been the standard fare for your choir, and make Good Friday and Easter not only something special, but something remarkable, just as it was 2000 years ago.

**Requiem, K. 626, Wolfgang Mozart.** SATB, SATB soli and orchestra. Oxford University Press, \$6.95 (D-).

This edition by Richard Maunder is beautifully printed with a larger than octavo size score for the singers. In addition to the fine commentary, he identifies two movements written by Sussmayr (1766-1803) and includes them as an appendix. Only Latin is used for performance and the full score, vocal scores and instrumental parts are available on a rental basis from Oxford. Mozart's setting of this text must stand as one of the most important and while the parts are, in places, difficult for many choirs, there are several movements which could be performed separately for a Good Friday Service.

**'Tis Finished, the Savior Dies, Luigi Cherubini (1706-1842).** SATB with optional keyboard, Theodore Presser Co., 312-41549 (M-).

The editor/arranger, Walter Ehret, provides an English text only and the score does not indicate where the music is from, so it is difficult to know the background to his arrangement. The music is contrapuntal with slowly evolving lines and chromatic harmonies.

**Woman, Why Weepst Thou?, Heinrich Schütz (1585-1672).** SATB and organ (with cello), Concordia Publishing House, 97-6369, \$1.75 (M+).

This is a wonderful work that exemplifies the genius of Schütz. He captures the dramatic character of these events in a short musical "cantata." There are several sections which relate to the various events of the moment when Christ appears to Mary on Easter morning. The chords sung by the men on the text "Maria" are truly illuminating. The

last section of this 16-page work is a jubilant "Christ is arisen." It is recommended that a cello be added to complement and support the figured bass. A sensitive and not difficult composition that is highly recommended for both service and concert hall performances.

**Sing, Alleluia!, Hugh Livingston.** SATB unaccompanied, Roger Dean Publishing Company, HRD 162, \$.75 (E).

This fast, celebrative introit is two pages in length. Livingston rapidly changes the dynamics so that echo effects are heard. The music is homophonic in a 6/8 meter. Easy enough for any church choir.

**Easter Anthem, David Clark Isele.** SATB and organ, G.I.A. Publications G-3037, \$.80 (M-).

Isele weaves the famous melody from "Victimae Paschali Laudes" throughout the vocal and accompaniment lines. The choir sings sparingly and the organ music, while not difficult, is an important part of the total fabric, with many interlude passages. At times the harmony has a delightful shift because of

unexpected chords from the keyboard. This is lovely music and highly recommended.

**Most Glorious Lord of Life, Ronald Arnatt.** SATB with brass choir, timpani, and organ, Oxford University Press, 94.227, \$2.00 (M+).

Two trumpets and two trombones are needed; their music often has repeated notes in a "spit-fire" action to add to the driving, dramatic spirit of the anthem. The choir sings in unison and two parts, although there are contrapuntal unaccompanied four-part sections. The text is by Edmund Spenser. Good brass players will be needed for effective performance. The organ part, on three staves, frequently has lines that build to tone clusters. This is an exciting work that will add to the dramatic character for the Sunday Easter service.

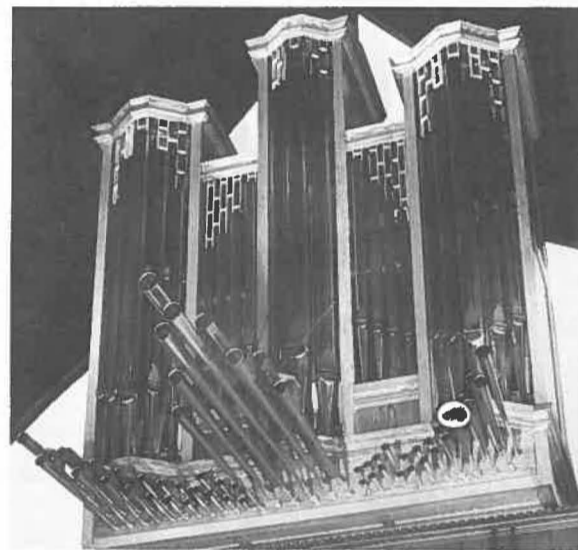
**Easter Triumph, Carlton Young.** SATB, optional treble choir and keyboard, Hope Publishing Company, A 537, \$.65 (M-).

There are four verses, each with a different setting although the theme

easily is recognizable throughout. Verse one has the choir alternating with the keyboard in a straightforward, yet rhythmically interesting setting; the second verse has the treble choir join the women of the main choir in a simple, light version above the keyboard. Young moves the third verse into a parallel minor that is somewhat free and unaccompanied in changing meters, but it ends in major for an abrupt transition to the final canonic verse that builds to a large finish.

**Easter Acclamation, Douglas Wagner.** SATB, trumpet and organ, Flammer of Shawnee Press, Inc. A-5973, \$.65 (M-).

The popular "Jesus Christ is ris'n today" theme is used in this multi-sectional work that opens on the text "This is the day." The other section is in a higher key and combines common Easter themes/ideas which alternate with the fanfare of the trumpet. The last area is a brief Alleluia with warm chords. The music is easy for the singers and trumpeter whose part is transposed on the back page. A festive work that will be enjoyed by the congregation. ▶



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**In Paradisum, Jonathan Willcocks. SS accompanied, Oxford U. Press, E. 148, no price given (E).**

Both Latin and English texts are given in this short, three-page setting. Throughout the entire work an organ pedal shifts between two chords in which the D is heard as a root and a dominant. The vocal lines move in parallel thirds and are easy to sing. This is a tender setting that could add quiet emotion to the appropriate service.

**Easter Cantata, Daniel Pinkham. SATB, brass choir and percussion, C. F. Peters Corp., No. 6393, (M+).**

This is an early work of Pinkham that dates from 1962, but remains as fresh today as it was then. There are four movements with the first one for instruments alone. The instruments needed are 4 C trumpets, 2 horns, 3 trombones, tuba, celesta, timpani and two other percussionists. There are changing meters, haunting vocal lines and harmonies, and some dissonances. The music is dramatic, challenging and recommended to those directors seeking quality.

**Book Reviews**

**Musical Instruments and Their Decoration: Historical Gems of European Culture, by Christoph Rueger, translated by Peter Underwood, edited by Ron Schneeman. Cincinnati: Seven Hills Books, 1986. 163 pages. \$24.95.**

*(Although the publisher informs us that this book is already out of print, the review is presented below since it may still be available at some bookstores, or could be secured through interlibrary loan. — Ed.)*

"Just as the rose is the flower among flowers, so this is the instrument among instruments" reads the rather presump-



tuous inscription on the nameboard of a 16th-century Venetian clavichord. The same might also be said of any of the other 154 richly decorated instruments from the world's most important collections described in this lavishly illustrated book. The range of instruments chosen is restricted to those employed in "elevated" music from the Renaissance to the turn of the present century, with emphasis on keyboard stringed instruments such as the harpsichord, clavichord, virginal, and predecessors of the modern piano. Bowed stringed instruments are represented, as are wind-blown instruments, including the organ. The collection is highly selective in its concentration on those instruments whose visual attractiveness testifies to the opulent life-styles of the ruling or propertied classes of their day.

While the ornamental embellishment of musical instruments extends far back in history, this sort of craftsmanship was raised to the status of luxury, first in the ecclesiastical context of the Middle Ages, then in the secular atmosphere of the Renaissance. The spirit of experimentation which encouraged the development and refinement of musical instruments also presented new possibilities for decoration, sometimes to excess. In the Baroque and Rococo periods, for example, some instruments were enthusiastically overrun with elaborate designs apparently alienated from their musical purpose. The retreat to an equilibrium between function and decoration which followed initiated a trend which has persisted to the present day: now our visual appre-



ciation of musical instruments is limited to their abstract design and form.

Apart from the pure pleasure instrument makers take in their decorative craftsmanship, the main functions of the decoration of the instruments depicted in this book are expressions of status for their owners; aesthetic integration into the interiors of cathedrals, salons, and drawing rooms; and the stimulative and entrancing effects on players and listeners, respectively. Keyboard stringed instruments, for example, were smothered in precious stones, large surfaces were covered with paintings by prominent artists, and sculpted figures were integrated into their structures. Scrollwork, ornate heraldic symbols, and inspirational mottoes adorned the nameboard; carved and gilded columns substituted for legs. Organ design incorporated painted folding doors, symmetrical frameworks of pipes in several tiers, and angelic trumpeters. Bowed stringed instruments featured carved heads on the neck, intricate engravings on the fingerboard, and ornate sound holes. Wind instruments bore carved patterns or detailed chase-work by silversmiths.

The thematic content is presented in chapters dealing with musical scenes (drawn from antiquity or the Bible), group scenes (conveying a relaxed atmosphere, in court or outdoors), allegorical themes (Old Testament stories or Greek legends), full-figure representations (identifiable individuals, minor allegorical figures, and the female form),

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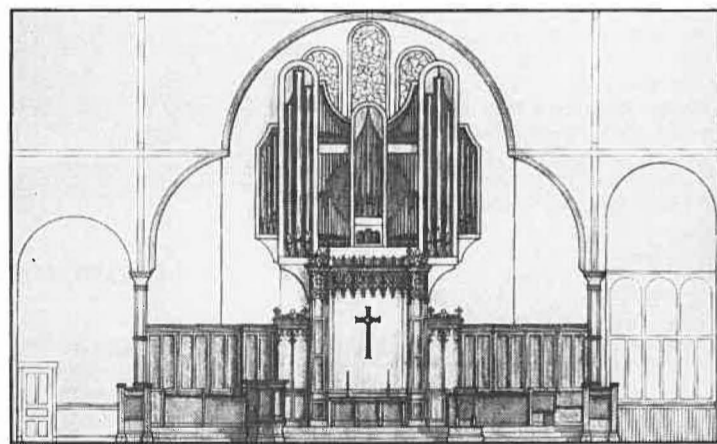
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carved heads and portraits (often expressive of individual personalities), landscapes (conveying appropriate moods or idealized cultural nostalgia), chinoiseries (exotic scenes reflecting the new interest in the Orient), and plants, animals, and fabulous creatures (flora, fauna, and various imaginary beings from mermaids to monsters).

The book successfully conveys a comprehensive appreciation of the individual objects as musical instruments, art objects, and artifacts reflecting cultural history. For example, the exquisite harpsichord pictured on the cover—a Ruckers double dating from 1612, whose remarkable history of ownership included a galaxy of famous European personalities and monarchs—is decorated with landscapes by Jan Brueghel the Elder and two other Dutch painters. An equally fascinating object is the oldest extant double virginal, made in 1580, whose ornamentation presents a retrospective view of the political situation in the Netherlands, a masterfully painted landscape in the Dutch style, and an emotionally charged biblical scene involving Saul and David, all on one instrument! In contrast, there is a sparsely ornamented but well-proportioned pianoforte constructed in 1808 for Louis Bonaparte (made King of Holland in 1806 by his older brother, Napoleon) by the French builder, Érard, whose pianos were owned by Beethoven, Liszt, Mendelssohn, Verdi, and other prominent musicians.

Competent forgeries were also produced, motivated by greed on the part of the makers and by the vanity of wealthy customers; several representative examples are included. Among the more flamboyant and bizarre objects illustrated are an Italian spinettino encrusted with 1,928 gems, a folding portable harpsichord, a rare "Siamese twin"-type double guitar, and—perhaps the most unusual instrument ever made—five tartolds, a set of matching wind instruments featuring a demonic combination of dragon heads and snake bodies.

The 109 photographs (59 in color), accompanied by detailed commentaries on the instruments themselves, vignettes of social and political history, and a concluding historical survey of musical instruments, provide a veritable feast for the eye, the intellect, and the imagination. A few minor editorial oversights (the reference to Plate 51 on page 124 should read Plate 52; the text description of Plate 95 on Page 125 applies mainly to the omitted designation, Plate 96; Flor Peeters' name is misspelled and transposed, and the name of his co-author of *De Oreglkonst in de Nederlanden* is omitted, in the all-German Selected Bibliography on page 160) and production defects (random ink smudges on Plates 27, 98, and 101; creases on pages 105/6 and 107/8 in the review copy) detract from the otherwise high quality of this production. While there is an Index of Names, a separate inventory of the instruments surveyed, systematically indexed according to the classification scheme adopted in the concluding historical survey, would assist the serious researcher. (The logical scheme of the four main groups of instruments, devised by Curt Sachs, appeared in tabular form in a similarly illustrated book, *Musical Instruments from the Renaissance to the 19th Century*, by Sergio Paganelli, Hamlyn, 1970, pp. 38–41.)

This attractive book, with its wealth of visual and textual detail, warrants the attention of musicians, instrument makers, artists, collectors, cultural historians, and lovers of music and art alike.

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

## New Organ Music

**Harold Friedell, *Cantabile* (Symphony in E Minor).** The Salisbury Press, SPO-208, \$4.50.

The prevailing texture in the *Cantabile* is the four-voice chordal style that the French call the *prière* style. Harmony plays a more memorable role than either rhythm or melody in this quiet intermezzo taken from an organ symphony. No liturgical references are given, but this would serve well as a contemplative organ prelude for worship.

**Bryan Hesford, *Variations on a Theme of Paganini*.** Fentone Music, WA 4080 (no price given).

These Variations cannot measure up to the technical demands and virtuoso flair of George Thalben-Ball's Variations for Pedal Solo on the same theme, but they might be useful as a teaching piece on a level with Bach's Eight Little

Preludes and Fugues. They are short (each 12 measures) and each one treats an aspect of coordination, touch, ornamentation, or technique.

**Robin Langley, editor, *Classical Organ Music*, 3 volumes.** Oxford, 0 19 375536 X, 0 19 375537 8, and 0 19 375538 6, each \$8.95.

Around twenty-three little-known composers of organ music from England, Germany, Austria, Italy, France and Czechoslovakia are represented in this three-volume survey covering the period roughly from 1750 to 1840. The two exceptions to the qualifier "little known" are Mozart and Mendelssohn; however, the examples of their music published here do qualify as little known. Most of the compositions are short and possess a clarity of form that would make them useful as models for composition or improvisation. It is clear from several examples that the 18th-century organist knew how to improvise. The composers' chordal shorthand has been supplied here with suitable

elaborations by the editor. The juxtaposition of so many styles and forms is stimulating, precisely because of their distinctiveness, and so is the contemplation of the number of organ building traditions implied by this variety. There are German fugues with chromatic richness, extremely diatonic Italian sonatas for narrow-scaled *ripienos* and wide-scaled *flauti*, trios after the manner of Bach, English voluntaries, Handelian concertos, and tuneful arias. Judging from its scarcity, the chorale prelude was not much cultivated at the time, although the four examples here are beautiful. Some of this music could be used for recitals, much of it could be used for church. It ranges from easy to difficult, and requires the performer to be knowledgeable about registration.

—Gale Kramer  
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# Theophil Rusterholz, Carillonneur

David W. Johnson

House of Hope Presbyterian Church, St. Paul, Minnesota, honored its Lifetime Carillonneur, Theophil Rusterholz, on June 12, 1988. Milford Myhre, carillonneur of the Bok Tower, Lake Wales, Florida, played a recital on the church's 48-bell carillon to commemorate a unique and dedicated career of voluntary service which began more than 60 years ago.

Rusterholz, a retired St. Paul attorney, first became involved with the House of Hope carillon in 1928 while a student at nearby Macalester College, where he majored in history with minors in German and music. The church's carillonneur, Robert Buchanan Morton, was also the organist. This dual commitment presented an interesting logistical problem, one that was not lost on Rusterholz. It was Morton's practice to play the bells for 15 minutes each Sunday morning before the service, then rush down from the tower to play the organ for another 15 minutes. Curious about the carillon and sensing an opportunity, Rusterholz stopped Morton in the hall one Sunday and suggested that if the organist were to teach him how to play the bells, things would be less awkward. Morton agreed, wrote out some pedal exercises, provided additional instruction, and soon turned the carillon over to the eager young man.

Following graduation from Macalester in 1929, Rusterholz left St. Paul for two years, first to teach in the southwestern Minnesota community of Slayton and then to do graduate work in history at Princeton University. Returning to the Twin Cities as the Great Depression deepened, he secured employment with the Federal Land Bank and subsequently with the credit division of St. Paul's First National Bank. During this period, other individuals trained by Morton played the House of Hope carillon. Then in 1941, a year after receiving his law degree from the University of Minnesota, Rusterholz once again became carillonneur. He was to serve without interruption for 46 years.

From the outset, Rusterholz had a deep attachment to the instrument. His wife Florence, whom he married in 1944, remembers that while they were dating he would sometimes take her up to the tower. Following their marriage, they initially spent alternate Sundays at House of Hope, where he had been

raised, and at First Methodist, where she had grown up and where they had been married. Although the churches were only a block apart, they eventually spent more and more of their Sundays at House of Hope.

At the beginning of his career, Rusterholz for the most part played hymn arrangements. Although he did not understand why, he knew it was not easy to play hymns on the carillon, but had little choice. Limited music existed for the instrument beyond some pieces published by the Belgian school, most notably by Jef Denyn, the country's carillonneur-laureate. Moreover, few individuals in the United States or Canada knew anything about bells or how they should be played. Anyone wishing to undertake formal study had to go to Europe, as Morton had done for a summer. Carillons, numerous in England and on the Continent, were a rarity on this side of the Atlantic. House of Hope's instrument was only the eighth in North America when installed in 1923. In 1941, when Rusterholz resumed playing, there were still only four other carillons within a day's drive of St. Paul. Of these, only the instrument at the Mayo Clinic in Rochester was nearby. Under these conditions, Rusterholz labored in isolation, depending largely on instinct.

In the summer of 1948, he learned of the existence of The Guild of Carillonneurs in North America. Invited to attend the organization's annual conference, to be held at Ann Arbor, Michigan, and informed that the Guild had recently published several compositions for small carillons, Rusterholz was intrigued but also hesitant. "I had some rather weird ideas about what a carillon society might be like," he recalled during an interview in 1986. Encouraged by his correspondence with Robert Donnell, Dominion Carillonneur of Canada, and with University of Michigan carillonneur Percival Price, he decided to go. It was a decision which profoundly altered both his personal career and the future of House of Hope's carillon.

As Florence Rusterholz remembers, he returned with stars in his eyes. "It was wonderful," he told her. "I have heard a carillon played the way it should be played." He had discovered how the instrument should sound, and had found out that he was playing it wrong. He had also learned that House of Hope's bells were inferior.

Unlike a piano or organ, Rusterholz now knew, a carillon could not be played by using four-part harmony. One had to play in polyphonic fashion, keeping melodic lines distinct, and avoid interfering with the heavy bells, which would always overwhelm their competition.



Theophil Rusterholz, June, 1985, with the bell inscribed in his honor

Only in this way could sufficient clarity be attained.

From that moment on, Rusterholz steadily matured as a performer. Employing skills in harmony and counterpoint acquired as an undergraduate, he also cultivated his talent as a composer. And he began his quiet but persistent crusade to rebuild House of Hope's carillon.

Given by Mrs. Charles Phelps Noyes in memory of her husband and dedicated in November, 1923, the carillon's sound so disappointed its donor that in 1926 she had all the bells removed and shipped to the Meneely Bell Foundry at Watervliet, New York, for retuning. There three new bells were cast and the rest shaved in an attempt to improve their tone. The result was marginally satisfactory, but for more than 20 years nothing else was done.

Aware that the clanking sounds produced by these bells were bothersome, Rusterholz sought professional advice while at the 1948 Ann Arbor meeting. He was directed to Arthur Lynds Bigelow, professor of engineering and university carillonneur at Princeton. An engineer trained in physics and mathematics, Bigelow understood bell acoustics and was an international authority on their proper casting and tuning. He had studied at Mechlin, Belgium, with Jef Denyn and had served for 10 years as municipal carillonneur for the city of Louvain.

Accepting Rusterholz' invitation to become a consultant, Bigelow came to St. Paul and examined the House of Hope carillon. Through the use of a diagram which charted the carillon's complex acoustical interrelationships, he illustrated the source of the problem. Because each bell produces five tones when struck, he explained, the potential for harmonic imbalance is enormous. Influencing the sound are the interior and exterior curves of each bell, the composition of the metal, and the temperature of the metal when cast. A bell founder could easily miscalculate when

casting a bell and could just as easily err when tuning it. House of Hope's bells, Bigelow concluded, suffered from inferior tuning. They were at war with each other and at war with themselves.

Rusterholz, at last understanding the nature of the issue, decided that nothing short of complete restoration, including replacement of all or most of the bells, would solve the problem. Under his leadership, 18 of the original bells were replaced in the summer of 1951 with new bells given by Mrs. Noyes' children. Twelve additional bells were given by her nephew, Julian Kirby. The latter modification also necessitated replacement of the keyboard and enlargement of the cabinet. Working in the basement of his Princeton home, Arthur Bigelow designed the 30 new bells, casting and tuning the top 20 treble bells himself and purchasing from the Dutch firm of Petit and Fritsen the 10 that his house count not accommodate. On October 28, 1951, Bigelow played a rededication recital on the renovated and enlarged instrument.

But still there were no bass tones, and still some unsatisfactory original bells remained. In the late 1950s, Rusterholz encouraged the church to take further action, this time as part of an extensive sanctuary renovation and physical plant expansion. Lobbying key trustees and finally bringing them to the tower where Arthur Bigelow outlined the need and emphasized the importance of completing the carillon, Rusterholz again succeeded in his mission. Seven new bass bells were purchased and four more of the remaining 10 were replaced, all cast by the Paccard Foundry of Annecy, France. On October 25, 1959, Bigelow performed a recital to celebrate the new round of improvements.

Although the carillon was at last a 48-bell instrument, three particularly unsatisfactory bells remained. In June, 1985, following years of steady prodding by Rusterholz, they were replaced, once again with Paccard bells. An in-

David W. Johnson is a member of House of Hope Presbyterian Church and of the Twin Cities Chapter of the American Guild of Organists. He is organist at St. Timothy Lutheran Church in St. Paul.

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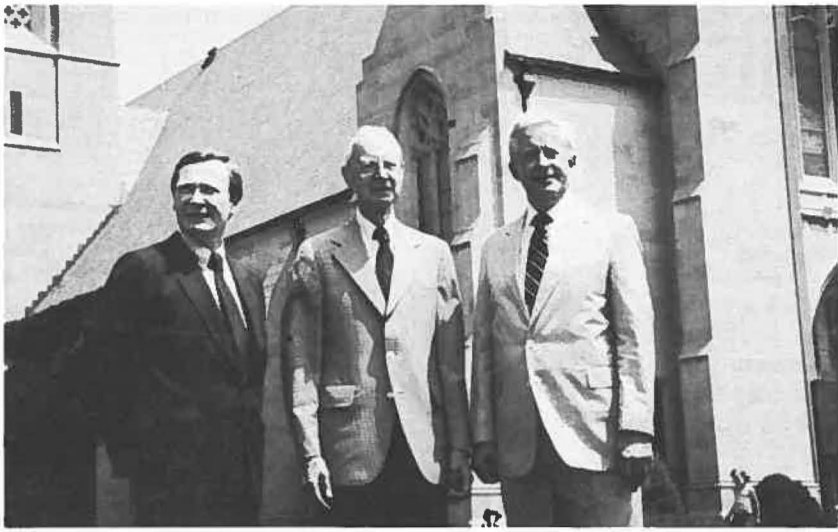
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Dennis Reppen, House of Hope Carillonneur; Theophil Rusterholz, Lifetime Carillonneur; and recitalist Milford Myhre, June 12, 1988.

scription on one paid tribute to the instrument's devoted custodian. "To the Glory of God," it read, "and in honor of Theophil Rusterholz, Lifetime Carillonneur, House of Hope Church, 1985."

While entire credit for the beauty and condition of the present instrument owes to Rusterholz' years of gentle persuasion, he has always made light of his role. Self-effacing and reserved, he seldom speaks of his talent as a musician. Yet despite the fact that he is largely self-taught and calls himself an amateur, he has an international reputation as a composer and is highly respected as a performer.

A man of dry humor with a passion for accuracy and an eye for detail, Rusterholz has also employed his legal training to benefit the carillon profession. In addition to serving as president of the Guild from 1966 to 1969, he has for many years been its legal advisor. When it became obvious some years ago that the Guild had grown to the point of needing a more formal structure, he led in the drive to incorporate it. As more and more music was written for the carillon, he assisted with questions of copyright and other legal details.

His expertise is also recognized internationally. Just under 10 years ago he played a key role in the restoration of the library carillon at the University of Leuven, Belgium. During a 1980 tour of Europe, Margo Halsted, a fellow carillonneur and then a member of the faculty at the University of California-Riverside, discovered while at Leuven that the carillon was in disrepair. She requested and received permission from the rector to attempt its renovation, then wrote to Rusterholz for advice. Researching the matter, he discovered the Belgian-American Foundation, an organization which had authority under its charter to spend money in Belgium. Under Rusterholz' leadership a grant request was submitted to the foundation, the Internal Revenue Service gave its approval, funds were awarded, and the Leuven carillon was restored. In recognition of this assistance, Halsted arranged to have Rusterholz' name inscribed on one of its bells.

Throughout his career, Rusterholz has been keenly aware of the fact that a carillon by its nature may pose public relations problems. While he avoids taking credit, it is largely his sensitivity to this issue which has enabled House of Hope to maintain good standing with the people who live nearby. "We are happy to report that our carillon has not caused any controversy in our neighborhood," he wrote to a correspondent in 1981. "We realize that although our carillon belongs to the church legally, there is a sense in which it also belongs

to the entire neighborhood. The carillon cannot be played in private. In determining the amount of playing to be done on our carillon, we have considered the effect upon the neighbors. We have arrived at a schedule of playing which, so far as we are aware, does not offend our neighbors . . . More neighbors than one," he added, "have said that they enjoy doing their yard work on Saturday afternoons when they can hear the carillon."

He also has zealously promoted what he regards as the proper role of a church carillon. "Playing the carillon at a church, especially as a part of a worship service, requires particular sensitivities," he wrote in 1977. One can play almost anything on a university carillon, he noted, but one does not have that freedom in a church. "Music with a recognizable secular connotation such as folk songs, tunes from the opera, popular tunes, and the like, generally is not suitable. A carillon postlude, as the last part of a worship service, should emphasize and conclude the religious experience and should in no way detract from it."

Secular events, on the other hand, permit greater latitude. A typical instance was a recital performed by Rusterholz in 1975 for the Twin Cities Chapter of the American Guild of Organists. In it, he featured works by 18th-century Flemish composer Matthias Ven den Gheyn, Belgium's Jef Denyn, and contemporary composers Jean Miller and Gary White. On July 4, 1976, he treated his listeners to a particularly broad array of music, chosen to celebrate the nation's bicentennial. Arrangements of marches, William Billings' war song *Chester* and *Yankee Doodle* comprised the first segment of the program, while American music of the 19th century was featured in the second portion. Among the latter selections were the Civil War song *Tenting on the Old Camp Ground*, the Shaker Hymn *Simple Gifts*, *Columbia, the Gem of the Ocean*, and of course *The Star Spangled Banner*.

No longer in the tower each Sunday, Rusterholz now has the opportunity to listen regularly to the instrument whose glorious sound is his personal achievement. House of Hope celebrates the life and gifts of this gentle and devoted servant. ■

*The author acknowledges the assistance of many individuals who consented to be interviewed and were in other ways helpful. They include Theophil and Florence Rusterholz, Calvin W. Didier, Nancy Lancaster, Mary Bigelow McMillan and Zylpha (Mrs. Robert Buchanan) Morton. Robert Pope provided the photographs.*



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# The Organs of Olivier Messiaen

## Part 3: German Organs

Timothy J. Tikker

Continued from the January, 1989, issue.

It is interesting to note that all of Messiaen's organ works written after 1950 have been premiered on organs other than La Trinité's. In fact, with the exception of *Verset pour la Fête de la Dédicace* (composed for and premiered on the Paris Conservatoire organ), all of these were premiered outside of France—and yet their scores all bear registrations specifically intended for the Trinité organ.

*Livre d'Orgue* (1951) was premiered by the composer in the dedication of the organ at the Villa Berg, Stuttgart, West Germany on 23 April 1953.<sup>2</sup> E. F. Walcker Orgelbau of Kleinblittersdorf has kindly provided the stoplist of this organ, at the Süddeutscher Rundfunk, built in 1952.<sup>3</sup> This 72-stop, four-manual organ has slider chests with electric action and a detached, movable console (compass: 58/30). The disposition is by Anton Nowakowski and Walter Supper:

<b>HAUPTWERK (I)</b>	4' Prästant
16' Grossprinzipal	4' Koppelflöte
8' Deutsch Prinzipal	2' Kleinoktav
8' Italienisch Prinzipal	2' Spitzflöte
8' Holzflöte	1½' Sifflötenquinte
8' Gemshorn	Scharfzimb III-IV
4' Oktave	16' Dulzian
4' Hohlflöte	8' Krummhorn
2½' Quinte	Tremulant
2' Schwiegel	
Rauschpfeife III	<b>PEDAL</b>
Mixtur major VI	32' Untersatz
Mixtur III	16' Prinzipal
8' Trompete	16' Subbass
4' Schalmey	8' Oktavbass
	8' Flötenbass
<b>1. SCHWELLWERK (II)</b>	4' Dolkan
16' Gedacktpommer	2½' Rauschpfeife IV
8' Flötenprinzipal	16' Posaune
8' Spitzgedackt	4' Klarinenbass
8' Dulcianflöte	
4' Oktave	<b>Schwelldedal:</b>
4' Flötgedackt	16' Gedacktbass
2½' Gemshornquinte	8' Violflötenbass
2' Oktave	4' Rohrquintadena
1½' Superquinte	2' Nachthorn
Scharfmixtur V	5½' Gross-Sesquialtera II (3½')
Zimbel II	16' Fagottbass
8' Oboe	8' Trompetenbass
8' Musette	2' Singend Cornett
Tremulant	
<b>2. SCHWELLWERK (III)</b>	<b>Koppeln (couplers):</b>
16' Stillgedackt	I, II, III, IV - PED
8' Hornprinzipal	II, III, IV - I
8' Rohrflöte	III, IV - II
8' Harfpfeife	IV - III
8' Schwebung	
4' Prinzipal	<b>Spielhilfen (accessories):</b>
4' Blockflöte	4 freie Kombinationen A - D (German-type
4' Rohrpommer	free combinations, thumb and toe)
2½' Nasardquinte	Generaltutti (thumb and toe)
2' Oktave	5 feste Kombinationen (fixed combinations):
2' Waldflöte	- Soloregistrierung (solo registration)
1½' Terzflöte	- Vorplenum (pre-plenum, i.e. Principal
1½' Septime	chorus without mixtures)
1' Piccolo	- kleines Plenum (small plenum)
Grossmixtur VI-VIII	- mittleres Plenum (medium plenum)
16' Stillfagott	- grosses Plenum (large plenum)
8' Helltrompete	Pedaltutti (thumb & toe)
4' Kleinoboe	3 freie Pedalkombinationen E - G (Pedal free
Tremulant	combinations, thumb & toe)
	Generalkoppel (all couplers)
<b>POSITIVWERK (IV)</b>	Walze (crescendo roller)
8' Lieblich Gedackt	Walze ab (crescendo off)
8' Quintadena	Schweltern II, III, Pedal (3 balanced expres-

<b>HAUPTWERK (II)</b>	4' Zartflöte
16' Quintadena	4' Pommer
8' Prinzipal	2½' Nassat
8' Rohrflöte	2' Waldflöte
8' Gemshorn	1½' Terz
4' Oktave	1½' Quinte
4' Nachthorn	1½' Septime
2½' Nassat	1' Sifflöte
2' Oktave	¾' None
2' Blockflöte	Mixtur IV-V
Mixtur VI-VIII	Cymbel III
Scharf IV	16' Dulcian
16' Trompete	8' Oboe
8' Trompete	8' Vox humana
4' Trompete	4' Schalmey
	Tremulo
<b>POSITIV (III, expressive)</b>	<b>PEDAL (C-g')</b>
8' Holzflöte	16' Prinzipal
8' Gedackt	16' Contrabass
8' Quintadena	16' Subbass
4' Prinzipal	16' Zartbass
4' Rohrflöte	8' Hohlflöte
2½' Quinte	8' Bassflöte
2' Gemshorn	4' Oktave
1½' Quinte	4' Pommer
Sesquialtera II	2' Nachthorn
Scharf IV-VI	10½' Gross-Sesquialtera II (6½')
16' Bärpfeife	5½' Bassaliquot IV (3½', 2½',
8' Trichterregal	2¼')
Tremulo	Hintersatz VI
	16' Posaune
<b>BRUSTWERK (I)</b>	16' Dulcian
8' Holzgedackt	8' Trompete
4' Quintadena	4' Kopftrompete
2' Prinzipal	
1½' Terz	<b>Koppeln:</b>
1½' Quinte	I, II, III, IV - P
Cymbel III	I, III, IV - II
8' Krummhorn	I, II, IV - III
4' Regal	II, III, IV - I
Tremulo	I, II, III - IV
<b>SCHWELLWERK (IV, expressive)</b>	
16' Nachthorn	10 Setzerkombinationen (setter
8' Holzprinzipal	combinations)
8' Singend Gedackt	1 freie Kombination
8' Salicional	Jalousieschwellern III, IV (two expression
4' Italienisch Prinzipal	pedals)

Actually, one would have little difficulty adapting *Livre d'Orgue's* registrations to this organ. The 2. Schwellwerk has the mutations and 1' analogous to those of Trinité's Positif, used extensively in this work (e.g., 4', 2½', 1½', 1' in "Reprises par Interversion"; 1½' and 1' alone in "Les Mains de l'Abîme"; 4', 2½', 1½' in "Chants d'oiseaux"). The 1. Schwellwerk's Musette is probably a suitable Voix humaine substitute for "Les Mains" and "Pièce en Trio II" (both with 16' and 2½', the former with Trémolo, the latter without but plus 2'). The presence of five manual 16' stops, especially the three flues, is particularly welcome, since Messiaen calls for them in each movement of this work. Of course, this is Messiaen's least "Romantic" organ work, avoiding such effects as massed foundations, Voix céleste, etc., so it is quite conceivable that it would be relatively successful on such an organ as this.

Messiaen gave the French première of *Livre d'Orgue* at la Trinité on 21 March 1955, part of the concert series of the "Domaine Musicale".<sup>4</sup> However, a subsequent performance in Germany is worthy of note, since the composer wrote the following on the occasion:

It is with joy that I played the first Berlin performance of my *Livre d'Orgue*, 4 February 1958, on the magnificent organ in the concert hall of the Hochschule für Musik. It is a very well-conceived instrument, practical, with a brilliant, clear, distinct tutti. Some individual stops are worthy of mention: the beautiful Trechterregal 8' of Manual III, and the exquisite mutations of Manual IV: Terz 1½', Septime 1½', None ¾'. As a whole, this organ suited my music perfectly, especially my *Livre d'Orgue*. And for a long time I will retain a memory of this lovely day of 4 February 1958 . . .<sup>5</sup>

This organ, by Berliner Orgelbau G.m.b.H. Karl Schuke, was probably built at about the same time as the Walcker organ described above (the Hochschule was founded in 1950). Comprising four manuals and 70 stops, it also has electric action, moveable console and two expressive divisions:

<b>HAUPTWERK (II, 65mm wind)</b>	<b>OBERWERK (III, expressive, 60mm wind)</b>
16' Prinzipal	8' Prinzipal
16' Quintadena	8' Koppelflöte
8' Oktave	4' Oktave
8' Rohrflöte	4' Blockflöte
4' Oktave	2½' Nasat
4' Nachthorn	2' Nachthorn
2½' Quinte	1½' Terz
2' Oktave	1½' Quinte
2' Flachflöte	1½' Septime
1½' Mixtur VI-VIII	1' Sifflöte
½' Scharf IV	¾' None
16' Trompete	1' Scharf VI
8' Trompete	½' Zimbel III
	8' Oboe
<b>RÜCKPOSITIV (I, 60mm wind)</b>	4' Trompete
8' Prinzipal	Tremolo
8' Gedackt	<b>BRUSTWERK (IV, 55mm wind)</b>
8' Quintadena	8' Gedackt
4' Oktave	4' Holzflöte
4' Rohrflöte	2' Prinzipal
2½' Quintflöte	2' Waldflöte
2' Oktave	1½' Quinte
2' Gemshorn	1' Schwiegel
1½' Quinte	¾' Scharf IV
1½' Sesquialtera II	¾' Terzian II
1' Scharf V-VII	8' Regal
16' Dulzian	Tremolo
8' Schalmey	

<b>PEDAL (68mm wind)</b>	16' Dulcian
32' Prinzipal (C-E stopped)	8' Trompete
16' Oktave	4' Trompete
16' Subbass	2' Kornett
8' Oktave	
4' Oktave	
2' Nachthorn	mechanical playing and pneumatic stop
1' Bauernflöte	actions; slider chests
4' Rauschwerk IV	two Pedal ventils
2' Mixtur VI-VIII	Koppel BW-HW
32' Posaune	Schwelltritt OW (hitch-down pedal with
16' Posaune	three positions: closed, half-open, open)

A few years after the dedication, a Koppel OW-HW was added. The Pedal 1' Bauernflöte was replaced with an 8' Gedackt. In 1975 two more couplers were added, RP-PED and OW-PED, and a second Schwelltritt was added to operate the BW doors. Finally, in 1984 a 16' Bordun was added to the OW.

**Mixture compositions:**

**HW Mixtur VI-VIII:**

C				1 1/3'	1'	2/3'	1/2'	1/3'	1/3'
c <sup>0</sup>		2'		1 1/3'	1'	2/3'	1/2'	1/2'	
c <sup>1</sup>		2 2/3'	2'	1 1/3'	1'	2/3'	2/3'		
g <sup>1</sup>	4'	2 2/3'	2'	1 1/3'	1 1/3'	1'			
c <sup>2</sup>	4'	2 2/3'	2 2/3'	2'	2'	1 1/3'	1 1/3'		
g <sup>2</sup> 4'	4'	2 2/3'	2 2/3'	2'	2'	1 1/3'	1 1/3'		

**HW Scharf IV:**

C			1/2'	1/3'	1/4'	1/6'
A			2/3'	1/2'	1/3'	1/4'
f <sup>0</sup>			2/3'	1/2'	1/3'	
c <sup>1</sup>		1 1/3'	1'	2/3'	1/2'	
f <sup>1</sup>	2'	1 1/3'	1'	2/3'		
c <sup>2</sup> 2 2/3'	2'	1 1/3'	1'			
f <sup>2</sup> 2 2/3'	2'	1 1/3'	1 1/3'			

**RP Sesquialtera II:**

C	1 1/3'	1/5'
c <sup>0</sup> 2 2/3'	1 3/5'	

**RP Scharf V-VII:**

C				1'	2/3'	1/2'	1/3'	1/4'
c <sup>0</sup>			1 1/3'	1'	2/3'	1/2'	1/3'	
f <sup>0</sup>			1 1/3'	1'	2/3'	1/2'	1/3'	
c <sup>1</sup>		2'	1 1/3'	1'	2/3'	2/3'	1/2'	
f <sup>1</sup>		2'	1 1/3'	1 1/3'	1'	1'	2/3'	
c <sup>2</sup>		2 2/3'	2'	1 1/3'	1 1/3'	1'	1'	
f <sup>2</sup> 4'	2 2/3'	2 2/3'	2'	1 1/3'	1 1/3'			

**OW Scharf VI:**

C				1'	2/3'	1/2'	1/2'	1/3'	1/3'
c <sup>0</sup>		2'		1 1/3'	1'	2/3'	2/3'		
c <sup>1</sup>	2 2/3'	2'	1 1/3'	1 1/3'	1'	1'			
c <sup>2</sup> 4'	2 2/3'	2'	1 1/3'	1 1/3'					

**OW Zimbel III:**

C						1/6'	1/8'	1/10'
F						1/6'	1/6'	
c <sup>0</sup>				1/3'	1/4'	1/5'	1/5'	
f <sup>0</sup>			1/2'	2/5'	1/3'			
c <sup>1</sup>			2/3'	1/2'	2/5'			
f <sup>1</sup>		1'	4/5'	2/3'				
c <sup>2</sup>		1 1/3'	1'	4/5'				
f <sup>2</sup> 2'	1 3/5'	1 1/3'						

**BW Scharf IV:**

C				2/3'	1/2'	1/3'	1/3'
c <sup>0</sup>			1'	2/3'	1/2'	1/3'	
g <sup>0</sup>		1 1/3'	1'	2/3'	2/3'		
c <sup>1</sup>	2'	1 1/3'	1'				
g <sup>1</sup> 2 2/3'	2'	1 1/3'	1 1/3'				

**BW Terzian II:**

C		2/5'	1/3'
A	4/5'	2/3'	
g <sup>0</sup> 1 3/5'	1 1/3'		

**PED Rauschwerk IV:**

C	4'	2 2/3'	2'	1 1/3'
c <sup>0</sup> 5 1/3'	4'	3 1/5'	2 2/3'	

**PED Mixtur VI-VIII:**

C	2'	1 1/3'	1'	2/3'	1/2'	1/3'
c <sup>0</sup>	2'	1 1/3'	1'	2/3'	2/3'	1/2'
f <sup>0</sup> 2 2/3'	2'	1 1/3'	1'	2/3'	2/3'	1/2'

The differences between the Johanneskirche and Trinité organs are quite pronounced. Note that there were (at the time of the 1968 and 1972 festivals) only two manual 16' flues, both on the HW, and no 16' at all on the OW. The lack of any Pedal couplers before 1975 and the continued lack of RP-HW or OW-RP couplers have also presented special challenges. Of course, Beckerath's Schnitger-inspired mixtures represent a very different tonal concept than La Trinité's: note the frequent doubling of pitches, and the lack of any pitch below 4' in the manual mixtures, especially 5 1/3' (16' resultant). These mixtures are certainly a dominant part of the organ's ensemble, in number, in relative proportion to the number of foundation stops, and in their stronger voicing. The narrow tierces (Sesquialtera, Terzian, Zimbel) and Septime and None are resources not found at La Trinité; note especially that, while the OW Zimbel has the same number of ranks and a similarly repetitious system of breaks as Trinité's Récit Cymbale, the former's higher pitch-ceiling (closer to 1/2') and tierce rank produce rather a different sound. Of course, the foundations here are not only less numerous but lighter-toned, brighter and more articulate, and the reeds fewer and less powerful.

Rössler has carefully described numerous registration adaptations that she and Messiaen worked out for her performances on this organ. These are found in an essay in the *Festschrift für Michael Schneider zum 65. Geburtstag*<sup>10</sup>, in her book *Contributions to the Spiritual World of Olivier Messiaen*<sup>11</sup>, and in her recording of the *Méditations* on this organ<sup>12</sup>.

Rössler writes that Messiaen "was at first really overwhelmed by his encounter with the different nature of the Beckerath organ." Yet he "adapted himself very quickly to what was at hand."<sup>13</sup> "It soon became clear that the dynamic qualities

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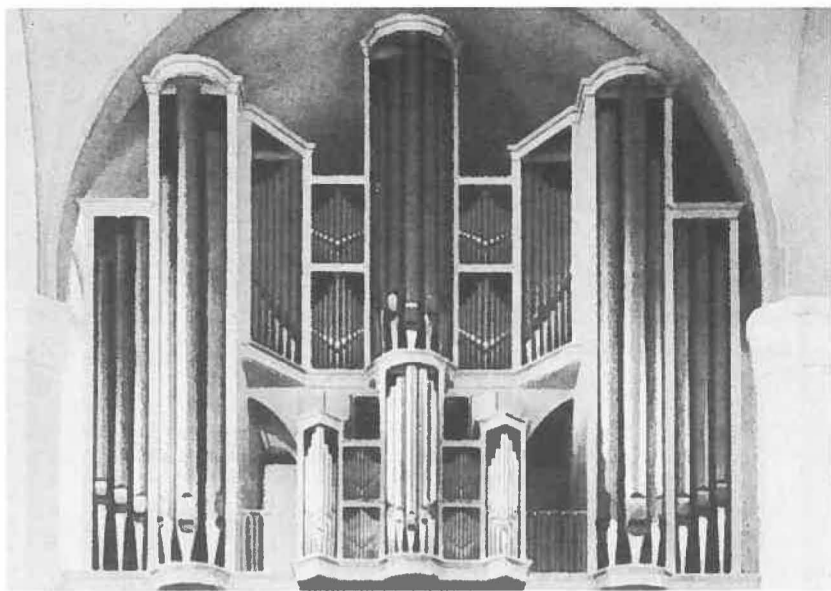
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Johanneskirche, 1954 (Photo courtesy Rudolf von Beckerath Orgelbau GmbH, Hamburg)



Johanneskirche console, 1954 (Photo courtesy Rudolf von Beckerath Orgelbau GmbH, Hamburg)

and proportions of the organ were of definite importance to Messiaen. The dynamic proportions had to be precisely correct—correct among themselves, correct for the room, and above all, correct for the piece of music."<sup>14</sup>

Some general observations and specific examples follow:

**Lack of manual 16' flues:** This was only occasionally solved by playing an octave lower. One case is the use of two 16' + 2 $\frac{2}{3}$ ' soli in *Méditations* II & VIII, here rendered on RP 8' Quintadena, 1 $\frac{1}{3}$ ' Quinte, 8<sup>va</sup> *bassa*, answered by HW 16' Prinzipal, 2 $\frac{2}{3}$ ' Quinte, *loco*. Though not actually involving a 16' flue, another example of octave transposition is the song-thrush in *Verset pour la Fête de la Dédicace*:

original:	Beckerath:
P: 4' Flûte douce	OW: 4' Blockflöte
1 $\frac{1}{3}$ ' Tierce	1 $\frac{1}{3}$ ' Terz
P-P 16', 4'	Zimbel III
	played 8 <sup>va</sup> <i>bassa</i>
	("Messiaen thought highly of this sound.")

In some cases a 16' reed could be substituted, particularly where the original registration had a "reedy" flavor. For instance, the RP 16' Dulcian simply took the place of the P 16' Quintaton for the left-hand parts in the two "Pièces en Trio" in *Livre d'Orgue* (II, V). It was also used in passages in *Méditations* VIII (pp. 70-1) which call for the 16' Quintaton with 8' Clarinette.

However, more often Messiaen was relatively unconcerned over the lack of 16' tone and simply chose to omit it, sometimes adding more mutations to add intensity, sometimes not:

<i>Méditations</i> , II (chaffinch, pp. 18, 22):	
R: 16' Bourdon	OW: 8' Koppelflöte
1 $\frac{1}{3}$ ' Tierce	1 $\frac{1}{3}$ ' Terz
Cymbale III	Zimbel III

<i>Méditations</i> , IV (pp. 32-4):	
R: 16' Bourdon	OW: 8' Koppelflöte
8' Bourdon	2 $\frac{2}{3}$ ' Nasat
2 $\frac{2}{3}$ ' Nazard	2' Nachthorn
2' Octavin	

*Méditations*, II & IX (garden warbler, pp. 19, 23, 77, 88-9):

P: 16' Quintaton	RP: 4' Oktave
8' Flûte, cor de nuit	1 $\frac{1}{3}$ ' Quinte
4' Prestant	Sesquialtera II
1 $\frac{1}{2}$ ' Tierce	

*Livre d'Orgue*, IV (nightengale, pp. 16-8):

R: 16' Bourdon	OW: 4' Blockflöte
4' Flûte	1 $\frac{1}{3}$ ' Terz
2' Octavin	1 $\frac{1}{2}$ ' Septime
	$\frac{5}{8}$ ' None
	or
	BW: 4' Holzflöte
	Terzian II <sup>16</sup>

*Méditations*, VIII (pp. 70-1):

R: 16' Bourdon	OW: 16' lacking, so
8' Flûte, Bourdon,	1 $\frac{1}{2}$ ' Septime added (!)
Gambe	
2 $\frac{2}{3}$ ' Nazard	
8' Hautbois	

*Livre d'Orgue*, III (p. 8)

R: 16' Bourdon	BW: 8' Gedackt
2 $\frac{2}{3}$ ' Nazard	1 $\frac{1}{3}$ ' Quinte
8' Voix humaine	8' Regal
Tremolo	Tremolo

PED (p. 9):

32' Soubasse	PED: 32' Prinzipal
16' Contrebasse, Soubasse	16' Subbass
Tirasse R	2' Nachthorn
	16' Dulcian

**More remote upperwork:** Messiaen appeared quite eager to use mutations not available to him at La Trinité:

*L'Ascension*, II (p. 5, m. 9):

R: 4' Flûte	OW: 4' Blockflöte
2' Octavin	2' Nachthorn
Cymbale III	1 $\frac{1}{2}$ ' Septime
	1' Sifflöte
	Zimbel III

*La Nativité*, II (p. 5):

R: 4' Flûte	OW: 4' Blockflöte
2 $\frac{2}{3}$ ' Nazard	2 $\frac{2}{3}$ ' Nasat
	1 $\frac{1}{2}$ ' Septime

This latter example is especially striking to me, since Messiaen could just as easily have drawn only the first two stops to reproduce the original registration; instead, he added a new color.

In one case (*Méditations*, II & IX, song of the black-cap) Rössler suggested BW 2' Waldflöte, 1 $\frac{1}{3}$ ', 1' played 8<sup>va</sup> *bassa* to substitute for G 4' Flûte, 2 $\frac{2}{3}$ ', 2'. Messiaen instead had her play these stops *loco*, enjoying this higher pitch level just as well!

**Lack of Voix céleste:** Solutions varied, depending on context. For instance, when the Voix céleste is first called for in *Méditations* VIII to accompany the 16' + 2 $\frac{2}{3}$ ' soli (p. 73), Rössler uses OW 8' Prinzipal without Tremolo. However, on the next two pages she adds the 8' Koppelflöte and Tremolo, and at the *decrescendo* to *ppp* removes the Prinzipal.

The Voix céleste passage in *Méditations* V (pp. 48-9) is realized thus:

<i>mf</i> : 8' Koppelflöte, Tremolo, box open
<i>f</i> : + 8' Prinzipal
<i>dim.</i> : - 8' Prinzipal
<i>pp</i> : close box
<i>ppp</i> : 4' Blockflöte alone, Tremolo, 8 <sup>va</sup> <i>bassa</i>
<i>ppp</i> , bottom system: - Tremolo

The scheme for *L'Ascension* IV calls for 8' Prinzipals of HW, RP and OW, plus OW 4' Blockflöte and Tremolo, and increases by adding other 8' and 4' flues, finally even the HW 2' Flachflöte, yet omits any 16's.<sup>17</sup>

**Lack of swell mechanism:** The OW hitch-down swell-pedal was unsuited to many of the dynamic effects called for, so some of these were simply omitted. Other dynamics were realized by adding or subtracting stops, as in the *Méditations* V example given above concerning the Voix céleste. Another example is in *Méditations* VI (pp. 52, 55), where a *decrescendo* from *ff* to *p* is produced by removing stops, and *p* to *pp* by closing the box. In the terraced-dynamic effect of manual changes in the opening of *Méditations* II, Rössler alternates between HW and OW, avoiding RP, ending on BW for the closing R passage, achieving the final *decrescendo* by removing stops.

**Fewer foundation stops:** Sometimes 4's are added for reinforcement, e.g. the "Dieu est immuable" passages of *Méditations* V (pp. 38, 40). In another example, Flutes 8' + 4' (BW?) replace R: 8' Flûte, Bourdon, Gambe (*p*) to accompany a Cornet solo. In *Méditations* IV, the owl of Tengmalm is rendered thus:

p. 30, <i>mf</i> :	
G: 16' Bourdon	HW: 16' Quintadena
8' Flûte, Bourdon	8' Prinzipal, Rohrflöte
p: -8' Flûte	- both 8's (= 16' alone!)

p. 36, *mf*: as *mf* on p. 30

<i>ppp</i> : R: 16' Bourdon	16' Quintadena alone
8' Bourdon, box closed	OW: 8' Koppelflöte
	box closed

Overall, it seems that Messiaen intended to use the organ idiomatically, not attempting to force it into some romantic mold. This was clear in his adaptation of *Apparition de l'Église Éternelle* on this organ. The lack of OW 16' was overlooked, and registration or manual changes were made only during rests, except from p. 3, m. 16 to the end, where reductions were made on each note. A similar approach is already heard in Messiaen's recording (1956) at La Trinité; manual or stop changes are not made during phrases, as they had been indicated in the original score. It is possible that the old score intended that one play on the Grand Orgue manual throughout, starting with the "Grand Orgue sur machine"

off and the Récit coupled, so that only the Récit was sounding. One would then couple the Positif via toe-lever without having to move the hands to another keyboard, thus allowing the indicated change without causing a break in the phrase. The GO sur machine would be brought on at the top of p. 2, then removed on p. 3, m. 3, and the Positif uncoupled two systems later. This type of crescendo-decrescendo was quite normally used on Cavallé-Coll organs—in fact, on the five-manual organs at St-Sulpice and Notre-Dame it was the only way to operate, since there were originally only couplers to Manual I and Pédale. This was, however, only rarely spelled out as such in composer's scores—one example is in "Procession," piece VI of Henri Mulet's *Esquisses Byzantines* (p. 31, system 2). Obviously, if Messiaen had intended such an approach originally, he had dispensed with it by the time he made his recording. In an interview with Karin Ernst<sup>18</sup>, Rössler quotes Messiaen regarding this work: "this is a youthful romantic piece, which today I would do quite differently—these crescendo-things I no longer do—now I would add stops only during pauses, in an entirely classical manner."

A recent new edition of *Apparition* (by Lemoine, publishers of the original edition) incorporates these and other changes, reflecting the present state of the Trinité organ.<sup>19</sup> While the former edition specified no mixtures, expecting one to include them with the "anches" as was the convention, the new edition treats mixtures in more detail, including all those of Récit and Positif from the beginning with the G 2½' and 2', and referring to each of the other G chorus mixtures as they are added or removed. While the Positif reeds 16', 8', 4' are added or removed as a group, those of the Grand Orgue and Pédale are brought on one or two at a time, yet removed all at once at the bottom of p. 2. Note that the G 16' Montre is not to be included with the opening "fonds 16," but is added with the G Trompette and Plein jeu at *fff*. Somewhat surprising is the indication for both G-G 16' and 4' with full organ at the climax, together with the only *fffff* marking in all of Messiaen's organ works. Of course, the G-G 16' of the old console was used in this passage in the 1956 recording, but the new G-G 4' would add virtually nothing (remember the 56-note chests): only *g*<sup>3</sup> on this passage's first chord, and *c*<sup>3</sup> in the two *a*<sup>b</sup>-minor chords that follow. The vagueness of the former Pédale indications has been remedied: appropriate Tirasse indications have been added with the corresponding manual changes, and the needed reference to Pédale reeds has already been noted—also, the Pédale 4' flue is included throughout. The closing passage on Récit alone incorporates reductions in registration, though not on each note as had been done at the Johanneskirche. Interestingly, the Récit box is re-opened after each of these reductions, then closed again.

One can judge for oneself the effect of these "translated" registrations on Rössler's recording of the *Méditations* on the Beckerath. For myself, I'd say that many effects are rather successful. The unusual mutation effects are refreshing, and the OW flute chorus is an especially fine sound, its members all clearly voiced, round in tone and blending well. However, the OW has quite unsteady wind, unlike the other divisions, and sometimes almost sounds as if the Tremolo were drawn! My main disappointment is that there is little difference between pleno and tutti registrations, since the mixtures are so dominant and the reeds add so little. Also anti-climactic is the effect of the RP in terraced-dynamic manual changes, since, on the recording at least, the RP alone is louder than the HW, even with OW and/or BW coupled. This is a problem both in *ff* registrations as well as in softer ones, e.g. the "Notre Père" passage in V (pp. 47-8) in which RP fonds 8' is louder than HW fonds 8', in spite of the composer's opposite intention. Nonetheless, this recording is an extremely important document, since it was carried out under the composer's careful supervision and, according to Rössler, met with his complete satisfaction. Further examples of these registration adaptations may be found in this recording or in Rössler's book, as well as in her recordings of all pre-*Méditations* works on the three-manual, 47-stop 1965 Rieger

tracker at the Neanderkirche in Düsseldorf.<sup>20</sup>

Rössler has gone on to record *Livre du Saint Sacrement* on the world's largest church organ, at Passau Cathedral in Bavaria.<sup>21</sup> In her program notes she explains that she wanted an organ more powerful in effect than either La Trinité's or the Johanneskirche's, and to take advantage of certain spatial effects made possible by various remotely-located divisions at Passau, playable by electric action. This five-manual, 231-stop organ (really five organs playable from one console) was built by Ludwig and Wolfgang Eisenbarth of Passau in 1977-80, and is described in an article by Günter Lade.<sup>22</sup> While this organ is certainly more eclectic in intent than any of the German organs mentioned previously, featuring romantic French and even classical Italian divisions, the effect of reeds relative to mixtures in the ensemble is still rather German, though the Schwell-Bombardwerk's French reeds are louder than those of a true French Récit.


In spite of the organ's tremendous size, many registrations still required considerable adaptation. For instance, the "sandstorm" effect in "La manne et le pain de vie" (VI), calling for P Nazard, Clarinette, P-P 16', 4', cannot be realized here verbatim: this organ has no 16' or 4' couplers, and while an appropriate chorus of color reeds (16' Dulcian, 8' Cromorne, 4' Geigend Regal) is available on the Brustwerk, it is not under expression. Rössler plays some of the *forte* passages on the BW, but goes to the Schwell-Bombardwerk when the swell-effect is required, including a 16' flue and 4' Clairon. ■

(to be continued)


**NOTES:**

1. *Messe de la Pentecôte* (composed in 1950) was premiered by the composer at La Trinité in the course of a morning mass on Pentecost Sunday, 1951: Paul Griffiths, *Olivier Messiaen and the Music of Time*, Cornell University Press, Ithaca, 1985, p. 265; Alain Perier, *Messiaen*, Collections Microcosme Solfèges, Seuil, Paris, 1979, p. 113.
2. Griffiths, p. 265; Perier, p. 116.
3. Also see Hans Heinrich Eggebrecht (editor), *Orgelwissenschaft und Orgelpraxis: Festschrift zum 200 jährigen Bestehen des Hauses Walcker*, Musikwissenschaftliche Verlags-Gesellschaft, m. b. H. Murrhardt-Hausen, 1980, pp. 248-9; also Werner Walcker-Meyer, *Die Gestaltung des Orgelspieltisches*, E. F. Walcker und Cie., Ludwigsburg, 1968, p. 81.
4. Griffiths, p. 255; Perier, p. 116. The latter reports that while an audience of perhaps 50 was expected, 2,000 actually appeared. The crowd was so dense that Messiaen needed police assistance to enter the church so that the concert could begin!
5. Almut Rössler, *Contributions to the Spiritual World of Olivier Messiaen*, Gilles & Francke, Duisburg, 1986, pp. 182-3.
6. Rössler, p. 27 etc.
7. *Ibid.*, p. 48 etc.; also Harry Halbreich, "Ciphered Creed," *Music and Musicians*, August 1972, p. 18.
8. Program notes to Rössler's recording at Passauer Dom, Motette DCD 11061.
9. Rössler, pp. 154-5, 180-1; also E. W. Gallagher, "The 'Classical' Organ in Germany," *The Organ*, no. 154 (Oct. 1959), pp. 99ff (mixtures: p. 101).
10. Merseburger, Berlin, 1974, pp. 62-3. A portion is translated in Theophil M. Otto, "Mes-

- siaen and the Baroque Organ: Notes on Purism and Pragmatism," *Music/the AGO-RCCO Magazine*, vol. 12, no. 12 (Dec. 1978), pp. 40-1.
11. pp. 154-169.
  12. Schwann AMS-Studio 702/3.
  13. Rössler, pp. 154-5.
  14. Otto, p. 41.
  15. Unfortunately, the RP sounds louder than the HW on the recording, reversing the intended *p* and *f* contrast!
  16. OW example cited in Otto, p. 41, BW example in Rössler, p. 167. In the latter, the OW, registered nearly full without 8's, is coupled to the HW to reinforce the song-thrush registration.
  17. Rössler, pp. 159-60. However, the indication for bar 24: "Ped - Gedackt 8', + Rohrflöte 8'" should probably read "- Gedackt 8', + Oktave 8'".
  18. Karin Ernst, *Der Beitrag Olivier Messiaen zur Orgelmusik des 20. Jahrhunderts*, HochschulSammlung Philosophie Musikwissenschaft Band 1, HochschulVerlag, Freiburg, 1980, p. 328.
  19. Wayne Wyrembelski, "Olivier Messiaen's Timeless Vision of the Eternal Church," *The American Organist*, vol. 22, no. 12 (Dec. 1988), pp. 54-5. Unfortunately, this description of the new edition is lacking in registration details.
  20. Schwann AMS-Studio. In her interview with Karin Ernst (see note 19), she says that these recordings were also prepared under Messiaen's supervision.
  21. See note 8.
  22. "The Organ in Passau Cathedral, Germany," *The Organ*, vol. 64, no. 253 (July 1985), pp. 114-127.



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# Rediscovering the German Romantic Organ

## Part 2

Robert Parkins

Part 1 was published in the January, 1989, issue of THE DIAPASON.

The major organ builders of international reputation were clearly responsible for the largest and most influential German Romantic instruments. Most church organs, particularly those of limited size, were not products of the Walcker, Schulze, Reubke, Ladegast, Sauer, or Steinmeyer firms, however. Highly competent but less famous regional builders contributed numerous successful instruments, and one can learn as much or more about the "average" organ of the latter 19th century from examples that survive intact. Although style and aesthetic varied and technology developed at different rates from place to place, one can begin to see, in a broad sense, the evolution of German organs from 1840 to 1890 after examining existing instruments by some of these craftsmen.

Among the best builders represented by extant, playable instruments was Philipp Furtwängler (1800-1867), who established his shop in Elze (near Hannover) in 1830. He was later joined by his two sons, and by 1862 the firm was known as *Furtwängler und Söhne*. The small organ (II/20) in the Evangelische Kirche of Altenhagen bei Springe (20 miles southwest of Hannover) is a fine example of an early Romantic northern organ, completed in 1844. Intact, but for the Principal 8' (removed from the façade during World War I), it was restored in 1971 by Albrecht Frerichs, who replaced the front pipes with new ones of the same scale. The disposition of the main manual (see specification) is hardly different from some instruments of a hundred years earlier, although the Positiv (Manual II) has no plenum of any sort. The two reeds are those that tend to appear first on most specifications of the time. Metal resonators, wooden boots, and leathered shallots define the sound of the mild (but somewhat nasal) Trompete 8' on Manual I. The Posaunenbass 16' (Pedal) has wooden resonators and leathered shallots as well. The single Mixture III-IV is quite bright, and the mutations are strong elements of the chorus. Of the stops on Manual II, the Viola di Gamba 8' is worth noting for its articulate, even chuffy, sound. The general conservatism of this organ is further evidenced by the fact that there is no low C<sub>4</sub>, nor is there a pedal coupler—yet, the builder included a Glockenspiel.

A Furtwängler instrument nearly identical to the Altenhagen organ, but two stops larger (II/22), is in Geversdorf (between Stade and Cuxhaven). Restored by Führer in 1974-75, it was built in 1843, a year before Altenhagen (but not quite as well preserved).<sup>1</sup>

Also from the same decade is a larger organ (II/34) by another builder, Andreas Engelhard. Located in the Nicolaikirche of Herzberg (about 25 miles from Göttingen), it was completed in 1845.<sup>2</sup> Rudolf Janke's restoration (1975) rectified some changes made by Paul Ott in 1932, but Ott's Hauptwerk mixture was retained (see specification and photo). The two manual trumpet stops, also changed, have been replaced with copies of similar Engelhard reeds.

Certain features of this organ are highly characteristic of many mid-century instruments, especially in the rich selection of 8' and 4' stops. Both manual divisions include 16' registers, the Quintatön 16' of the Oberwerk sound-

ing rather like an ordinary Bourdon with just a touch of twelfth. A double-mouthed flute (Doppelflöte 8') is not unusual (in this case there are two—with a solo quality that does not blend especially well with other stops here). Often stops of the same timbre are found at two different pitches (e.g., the Hauptwerk Gemshorn 8' and 4'). The Viola di Gamba 8', always stronger than the other strings, appears almost inevitably on the main manual, while the Salicional 8' is normally the main string stop on a secondary division. Also assuming its normal position on the Hauptwerk is a Hohlflöte 8', an open metal flute (usually the loudest of the flutes). The Fugara 4', a frequent substitute for the Octave 4' on a subsidiary manual, makes an unusual appearance in the main division here. On the Oberwerk, the increasingly popular Flöte traver 8', normally an overblowing flute imitative of the orchestral instrument, is composed of three kinds of pipes in this instance: stopped in the bass, open in mid-range, and harmonic in the higher treble. Another soft stop that often appears in organs of this time is the Fernflöte 4', a conical flute with a gentle sound. The Pedal, at 16' and 8' levels, is almost a textbook distribution of principals, strings, stopped flutes, and reeds. The Violon 16', in particular, is standard fare for the period, with or without a Principal 16'.

Typically, there is no pedal coupler to the secondary manual, but less usual is the antiquated shove-coupler for the two manuals. The only registration aid (beyond the ventsils for the manual divisions) is a *Piano-Pedal*. Consisting of two foot-levers (on-off) that operate the ventils to the *forte* Pedal chest, it allows the player to adjust the Pedal registration for balance when changing manuals. (The idea of loud and soft Pedal divisions was behind the short-lived double pedalboards of Walcker and others, but it was not long before less-cumbersome devices were developed. *Forte*- and *Piano-Pedals* became standard items until more elaborate *Spielhilfen*, or registration aids, were invented.)

In the Pankratiuskirche of Weilerswist/Lommersum (near Euskirchen, west of Bonn) is a two-manual, 26-stop organ of 1849.<sup>3</sup> Built in the shop of the Müller Brothers (from Reifferscheid), it retains nearly all the original pipework. Restoration is currently under consideration for this instrument, having been poorly renovated by Klais in 1967 (including the substitution of a curved pedalboard).

### Altenhagen (Furtwängler, 1844)

#### MANUAL (I)

16' Bordun  
8' Principal  
8' Rohrflöte  
4' Octav  
4' Spitzflöte  
2½' Quinte  
2' Octav  
1½' Tercia  
1½' Mixtur III-IV  
8' Trompete

#### POSITIV (II)

8' Gedact  
8' Viola da Gamba  
4' Gemshorn  
4' Gedactflöte  
2' Flageolet  
2' Gedact

#### PEDAL

16' Subbass  
8' Bordun  
4' Octav  
16' Posaunenbass  
II/I, Glockenspiel

Several unusual aspects are immediately apparent to the observer. The dark-stained oak case is designed in the French mode (see photo) rather than neo-Gothic or one of the other more common revival styles. The keydesk is attached but located on the left-hand side of the case. Still more surprising is the placement of the Hauptwerk manual above the secondary manual keyboard (Unterwerk). The windchests are similarly situated, with the Hauptwerk behind the front pipes and the Unterwerk below, speaking through two small openings in the lower case.

Several important instruments from a decade later also survive and *have been* properly restored, including the only two three-manual organs by Furtwängler in original condition. In the Petrikerche of Buxtehude (15 miles southwest of Hamburg) is a sizable organ (III/52) built by Philipp Furtwängler in 1849.<sup>4</sup> Führer Orgelbau restored it in 1985-86, but the church itself is now under renovation, including the construction of a new gallery.

The restoration process for the organ involved the replacement of some 600 random pipes in the inner case as well as the Principal 8' pipes in the façade (lost to World War I). All dimensions of the case are preserved with the exception of the keydesk height. Inexplicably low originally and extremely uncomfortable for the player, the keyboards were raised about 3¼" to conform to a more normal position. Incidentally, the pedalboard is slightly curved (concave but parallel), a curiosity among the mostly flat German pedal claviers at the time. Nonetheless, the sharps of the pedalboard lie directly beneath the keys of the Manual I (as in many older organs, making heel-playing a bit difficult). The mechanical key action is comfortable until the manuals are coupled, thereupon rendering it nearly unplayable (in the absence of any pneumatic assists).

### Herzberg (Engelhard, 1845)

#### HAUPTWERK (I)

16' Prinzipal  
8' Octave  
8' Gemshorn  
8' Viola da Gamba  
8' Hohlflöte  
8' Doppelgedackt  
4' Octave  
4' Gemshorn  
4' Fugara  
2½' Quintflöte  
2' Octave  
1½' Siffelöte  
2' Mixtur IV  
8' Trompete

#### OBERWERK (II)

16' Quintatön  
8' Prinzipal  
8' Salicional  
8' Flöte traver  
4' Doppelflöte  
4' Octave  
4' Fernflöte  
4' Rohrflöte  
2' Octave  
Cornett IV  
8' Trompete

#### PEDAL

16' Prinzipal  
16' Violon  
16' Subbass  
8' Octave  
8' Violon  
8' Bordun  
4' Octave  
16' Posaune  
8' Trompete  
II/I, I/P

The sound of the Tutti is one of power and brilliance, deriving not from the manual reeds (as in French organs) but from the strength of the principals, especially the mixtures. There are no fewer than six mixture stops (if one includes the Cornett III-V) on Manuals I and II. A Harmonia [aetherea] II (a "color" mixture) was prepared for on Manual III, but the pipe holes are vacant. The two highest mixtures on Manual II (Scharff III and Spitzig II) are *terzhaltig*, containing thirds, but the two mixtures on Manual I (Mixtur IV and Cimbel III) need no tierces due to the presence of the extremely assertive and bright Cornett. As if all this were not enough, Furtwängler supplied an *Octavant* (i.e., a mechanical super-coupler), no longer functioning, for the Hauptwerk.

The relative insignificance of manual reeds in the German Romantic organ is especially evident here: only *two* (of 42 manual stops), a Trompete 16' (I) and a Trompete 8' (II). The Furtwängler trumpets of this period tend to be a little thin and nasal. The Pedal reeds here are very loud, however, especially the Posaune 16', assuring a substantial pedal sound.

The other extant three-manual Furtwängler,<sup>5</sup> finished the following year (1860), is in the Lutheran Church at Gronau (10 miles from Hildesheim). Similar to the organ at Buxtehude in its

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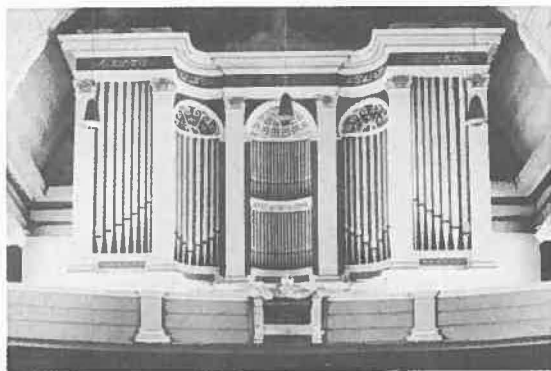
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Painted case at Weimar/Denstedt (Peternell Bros., 1860)

disposition but slightly larger (57 stops) and more elaborate, it has a heavier, deeper sound (due in no small part to a manual Principal 16' and a Bombarde 32' in the Pedal). No fewer than three super-couplers and one sub-coupler are included on the Gronau instrument, but despite these luxuries neither instrument has a tremulant or a swell box.<sup>6</sup>

The northern conservatism of Furtwängler's organs is demonstrated also through the individual soft registers in these two organs. The Quintatön stops are noticeably chuffy with a strongly emphasized twelfth. The strings are mild, yet articulate, and not particularly thin. The Gamba 8' and the Hohlflöte 8', normally on the Hauptwerk, are relegated to the second manual. Of the eight (!) 8' stops on Manual III at Gronau, five are flutes of various types, stopped or open (but not overblowing). Despite the supply of 8' ranks, there are no undulating stops.

Still a third unaltered instrument exists from about the same time, but by another builder. On the outskirts of Weimar, in the tiny village of Denstedt, is a small organ (II/19) constructed in 1859-60 by the nearby firm of Peternell Brothers (from Seligenthal, near Schmalkalden). Restored by Speerschneider in 1983, it is in pristine condition. Even the front pipes are original (having escaped confiscation during wartime) as are the old candle holders at the keydesk.

The structure of the organ case is typical of the period (see photo). The façade and sides function as they do in a "classical" housing. There are no rear panels, however, the west wall of the gallery serving as the reflective surface, and the top of the case is open as well. The manual and pedal ranges are normal for the time (C-F/C-d<sup>1</sup>), as are the tracker key action (stiffer than usual, however) and mechanical stop action (slider chests). Also not unusual for an organ of this size is the absence of a tremulant or swell box. The disposition was drawn up by none other than J. G. Töpfer, then *Stadtdorganist* of Weimar. The principal chorus is substantial and cohesive, with a forthright Mixture IV (2') and a strong Quintflöte 2½'. The second manual (Oberwerk) contains a

number of softer color stops, including a 16' (from c<sup>o</sup>) and a Harmonika 8'. The latter, in this case the organ's quietest stop, is a mild string somewhere between an Aeoline and a Salicional.

This well-crafted musical instrument is otherwise unremarkable—except for its intimate association with Franz Liszt. When the Denstadt organ was completed, it was the newest and "most progressive" instrument in the Weimar area. It was for this reason that Liszt and his friend Alexander Gottschalg, the "legendary cantor" of Tiefurt, met here regularly for "organ conferences." Both were interested in the preservation (and transcription) of works by the old masters, especially J. S. Bach, and the Peternell organ afforded them an opportunity to realize their ideas.

A surviving instrument from still a decade later (1869) is the main Cathedral organ in Güstrow (East Germany, about 35 miles from Schwerin). A product of the Lütkemüller firm (Friedrich Hermann Lütkemüller, Wittstock), it is of moderate size (III/37) and was restored by Jehmlich (1983-86). The sound of the full organ is surprisingly hard and aggressive, but it is not altogether clear how much of this quality is attributable to the restoration. The unusual visual impact of the instrument is its divided case, a common stylistic trait of many southern and Austrian organs, but in this instance designed to preserve a set of windows. The detached, reversed console is placed at some distance from the pair of cases, resulting in a stiff, heavy key action. Otherwise, nothing is irregular about the layout or specification. The Hauptwerk, typically, is playable from Manual I with the secondary manual (*Nebenwerk*) immediately above. The third manual (on top) functions as a *Farbwerk*, or "color division." Registration gadgetry is minimal, limited to a single pedal lever for the HW/Pedal coupler.

A more refined instrument, from the following decade (1877), is in the Upper Rhine area in Ihringen am Kaiserstuhl (within 10 miles of Freiburg, near the French border). Constructed by J. H. Schaefer (of Heilbronn) and completely preserved—with the usual exception of the front pipes, replaced by Steinmeyer during the restoration—it has two man-

**Weimar/Denstedt (Peternell, 1860)**

**HAUPTWERK (I)**

- 16' Quintatön
- 8' Principal
- 8' Hohlflöte
- 8' Viola da Gamba
- 4' Octave
- 4' Hohlflöte
- 2½' Quintflöte
- 2' Octave
- 2' Mixtur IV

**OBERWERK (II)**

- 16' Lieblichgedackt (from c<sup>o</sup>)
- 8' Geigenprincipal
- 8' Lieblichgedackt
- 8' Harmonika
- 4' Geigenprincipal
- 4' Flauto dolce

**PEDAL**

- 16' Violon
- 16' Subbass
- 8' Principalbass
- 8' Gedactbass
- II/I, I/P

**Güstrow (Lütkemüller, 1869)**

**MANUAL I**

- 16' Bordun
- 16' Viola di Gamba (from c<sup>o</sup>)
- 8' Principal
- 8' Viola di Gamba
- 8' Flöte
- 4' Octave
- 4' Flöte
- 2½' Quinte
- 2' Octave
- 2' Mixtur V
- 8' Trompete

**MANUAL II**

- 16' Quintatön
- 8' Principal
- 8' Gedackt
- 8' Salicional
- 4' Octave
- 4' Rohrflöte
- 2½' Quinte
- 2' Octave
- 2' Mixtur IV
- 8' Clarinette

**MANUAL III**

- 16' Lieblichgedackt
- 8' Doppelgedackt
- 8' Gemshorn
- 8' Dolce
- 4' Principal
- 4' Fugara
- 4' Flöte

**PEDAL**

- 32' Untersatz
- 16' Violon
- 16' Subbass
- 8' Principal
- 8' Violoncello
- 8' Rohrflöte
- 4' Octave
- 16' Posaune
- 8' Trompete
- II/I, II/II, I/P

uals and 25 stops. The disposition<sup>7</sup> and voicing are restrained to suit the moderately dry acoustics of the church. The winding is insufficient, however, since only two of the original four bellows are currently in operation. The Hauptwerk principals are clear and pleasant, not big, with a deep and quinty Mixture IV (4'). A Cornett III-V compensates for the absence of a Trompete 8' or a tierce in the mixture. Although Manual II (labeled *Unterwerk*, reflecting its relative position in the case) has no 16' stops, five of the eight registers are at the 8' level. Indeed, the importance of 8' stops in organs of this time is aptly demonstrated by the fact that they represent fully half of the 20 manual stops on this instrument. The colors of the softer stops are a little more extreme than on earlier mid-century instruments (e.g., strings are thinner, open flutes a bit "woollier" sounding). The only reed—a rather light, clear Posaune 16' in the Pedal—is a free reed (a rarity in this particular region), but it performs serviceably.

**Notes**

1. For a detailed report on the restoration of both organs, see Uwe Pape, *Die Furtwängler Orgeln in Geversdorf und Altenhagen* (Berlin: Pape, 1978).

2. Still another organ from the 1840s is the small Euler in Steinbrück bei Hildesheim (II/17), but it was modified by Schaper in 1888-89.
3. Specification in *Ars Organi* (December 1981), p. 275.
4. Specification in *Ars Organi* (September 1985), pp. 221-223.
5. A third Furtwängler organ with three manuals is in Lamspringe bei Goslar, but it has been rebuilt and remains unrestored. See Kurt Lueders, "In Search of the Reger Organ: Part 7," *The American Organist* (October 1981), p. 47.
6. For the specification and further discussion of the Gronau organ, see Lueders, "Part 7," p. 45.
7. Given in *Ars Organi* (June 1979), p. 540.

To be continued


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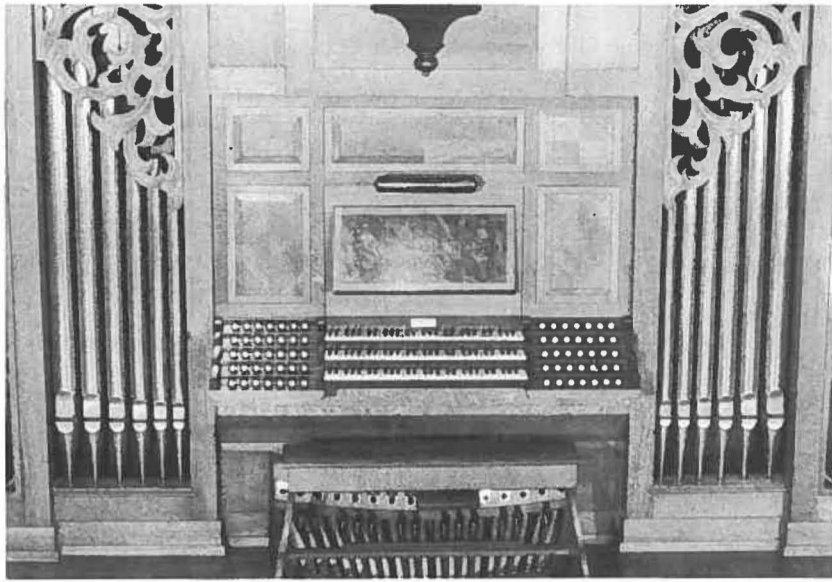
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# New Organs



## COVER

Rosales Organ Builders, Inc., Los Angeles, CA, has built a new organ, its Opus #11, for Trinity Episcopal Church, Portland, OR. Manuel Rosales, along with organist John Strege and consultant Douglas Butler, designed a large eclectic instrument of classic construction and tonal resources for post-Baroque music. The organ is a gift to the church from philanthropist Bea Gerlinger. The tonal concept is eclectic and intended for idiomatic performance of a great variety of music while providing in particular for the demands of the Classic and 19th-century French repertoires. The Great and Positive choruses are traditional in concept and provide support for congregational singing. The large Swell division provides accompanimental resources. Tonal elements from the French romantic tradition include rich foundation stops, four harmonic flutes, and reed choruses on each division.

The casework is eclectic and reflects the bigness both of size and concept. Fifty-four stops on three manuals and pedal; compass 61/32. Key action is suspended mechanical; stop action is electric with an 8-level solid state combination action. Front pipes are of 75% tin with 23-carat gold leaf applied to the mouths. Casework is of white oak with pipeshades of basswood. Woods used in the music rack include black walnut burl, bocote, and rift sawn white oak. Stop knobs are of ebony, rosewood and boxwood; manual keys are basswood covered with cow bone and ebony; pedal keys are of beech covered with maple and rosewood. The oak panels on either side of the music rack conceal video monitors, telephone, combination system controls and music storage. The console design was influenced by 19th-century French and American designs.

The organ was inaugurated by John Strege, organist of the church. Douglas Butler and David Craighead also performed on the opening series. The organ has been used for performances by August Humer, Ton Koopman, members of the Portland AGO, and others. Future events include recitals by Simon Preston, Christa Rakich, Gillian Weir, and Lee Garrett. David Britton has made a compact disc recording of the organ for Delos records (*Gargoyles and Chimeras*, D/CD 3077).

### GREAT

- 16' Prestant
- 8' Principal
- 8' Flûte Harmonique
- 8' Gamba
- 8' Bourdon
- 4' Octave
- 4' Spire Flute
- 2 3/4' Quint
- 2' Super Octave
- V Cornet
- XI Mixture
- 16' Bombarde
- 8' Trumpet
- 4'-8' Clarion

### SWELL

- 16' Bourdon
- 8' Geigen Principal
- 8' Bourdon
- 8' Flûte Harmonique
- 8' Viola da Gamba
- 8' Celeste
- 4' Principal
- 4' Flûte Octavante
- 2' Octavin
- IV Cornet
- IV Mixture
- 16' Bassoon
- 8' Trumpet
- 8' Hautbois
- 8' Vox Humana
- 4' Clarion



Grant A. Smalley, Victoria, B.C., has built a 4-stop mechanical-action positiv for Chauneys Restaurant Corporation in Victoria. The case of solid red oak separates above the ebony and boxwood keyboard to allow for easy transport. Both Flute ranks are made of quarter sawn western red cedar and the lowest 24 notes of the Prinzipal 2' in the facade are 75% tin. Four brass pedals operate the stops. The organ was christened in the traditional manner with wine being poured from the lowest facade pipes to toast the organ's long life. Compass 56 notes.

### POSITIVE

- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Rohr Pipe
- 3 1/2' Grosse Tierce
- 2 3/4' Nazard
- 2' Doublet
- 1 3/4' Tierce
- 1 1/2' Larigot
- VII Mixture
- 8' Trumpet
- 8' Cromorne
- 4' Clarion

### PEDAL

- 32' Bourdon
- 16' Open Wood
- 16' Prestant
- 16' Bourdon
- 8' Octave
- 8' Flûte
- 8' Bourdon
- 4' Octave
- VII Mixture
- 32' Contra Trombone
- 16' Bombarde
- 16' Trombone
- 8' Trumpet
- 4' Clarion

- ### MANUAL
- 8' Holzgedeckt
  - 4' Wienerflöte
  - 2' Prinzipal
  - 1 1/2' Quinte

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# Calendar

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

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

## UNITED STATES East of the Mississippi

- 15 FEBRUARY  
**Frederick Swann**; Hartford Memorial Baptist, Detroit, MI 8 pm
- 17 FEBRUARY  
**Frederick Swann**; La Grave Reformed, Grand Rapids, MI
- 19 FEBRUARY  
**Andrew Fletcher**; Trinity College, Hartford, CT 3 pm  
I Cantori di New York; St Bartholomew's, New York, NY 3 pm  
**Howard Small**; St Thomas, New York, NY 5:15 pm  
**Cj Sambach**; Trinity Cathedral, Trenton, NJ 3:30 pm  
**Anne Wilson**, harpsichord; Church of the Good Samaritan, Paoli, PA 4 pm  
American Boychoir; First Baptist, Easley, SC  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Robert Poovey**; Second Presbyterian, Indianapolis, IN 8 pm  
**Byron Blackmore**; Our Savior's Lutheran, La Crosse, WI 3 pm  
Music of Vaughan Williams; House of Hope, St Paul, MN 9:15, 11 am  
**Frederick Swann**; First UMC, Shreveport, LA 5 pm
- 21 FEBRUARY  
**Carol Martin**; Church of the Epiphany, Washington, DC 11:30 am  
**Frederick Swann**; First Congregational, Lake Worth, FL  
**Emily McAllister, Jack Hearn**, organ duo; Christ UMC, Memphis, TN 8 pm  
Fauré, Messe Basse; St Thomas, New York, NY 12:10 pm
- 24 FEBRUARY  
**Peter Hurford**; Stetson Univ, Deland, FL 8 pm  
**John Weaver**; Church of the Ascension, Knoxville, TN 8:15 pm  
Ferris Chorale; Our Lady of Mt Carmel, Chicago, IL 8 pm
- 25 FEBRUARY  
**John Walker**, with orchestra; Theil College, Greenville, PA 8 pm
- 26 FEBRUARY  
**John Rose**; Trinity College, Hartford, CT 3 pm

- Marian & David Craighead**; UMC, Red Bank, NJ 4 pm  
**William Whitehead**; St Stephen's, Millburn, NJ 4 pm  
St Cecilia Chorus; St Bartholomew's, New York, NY 3 pm  
**William Trafka**; St Thomas, New York, NY 5:15 pm  
**Cj Sambach**; Old Donation Episcopal, Virginia Beach, VA 7 pm  
**Peter Hurford**; Duke Univ, Durham, NC 5 pm  
**William Krape**; Cathedral of St Philip, Atlanta, GA 5 pm  
**Dene Barnard**; Cleveland Museum, Cleveland, OH 2 pm  
**Adeline Huss**; Fairmount Presbyterian, Cleveland Heights, OH 4 pm  
**James Nissen, Richard Schneider**; Zion Lutheran, Ann Arbor, MI 4 pm  
Apollo Chorus; St Peter's Church, Chicago, IL 3 pm  
\*Children's Choir Workshop; Faith UMC, Elgin, IL 3 pm  
**Nancy Lancaster**; House of Hope, St Paul, MN 4 pm  
**Jesse Eschbach**; Pilgrim Congregational, Duluth, MN 3 pm  
**William Zeigenfuss**; Christ Church Cathedral, New Orleans, LA 4 pm

- 28 FEBRUARY  
**Peter Hurford**; Vermont College, Montpelier, VT 8 pm  
**Randall Mullin**; Church of the Epiphany, Washington, DC 11:30 am  
William Ferris Chorale; Our Lady of Mt Carmel, Chicago, IL 8 pm  
**McNeil Robinson**; Birmingham Southern College, Birmingham, AL 8 pm
- 1 MARCH  
Byrd, *Mass for Four Voices*; St Thomas, New York, NY 12:10 pm  
**Barbara Staley**, soprano; Park Ridge Community Church, Park Ridge, IL noon
- 3 MARCH  
**Simon Preston**, with orchestra; Academy of Music, Philadelphia, PA 8 pm  
**Peter Hurford**; Kalamazoo College, Kalamazoo, MI
- 4 MARCH  
American Boychoir; Rider College, Lawrenceville, NJ  
**Michael Murray**; 7th-day Adventist, Kettering, OH 4 pm  
Bach, *Jesu, meine Freude*; College of DuPage, Glen Ellyn, IL 8 pm
- 5 MARCH  
Early Music Consort; Harvard Univ, Cambridge, MA 5:30 pm  
**Judith, Gerre Hancock**; St Thomas, New York, NY 5:15 pm  
**Cj Sambach**; Peace Dale Congregational, Peace Dale, RI 3:30 pm  
Handel, *Messiah*, Part 2; Grace Episcopal, Silver Spring, MD 7 pm  
**\*Christopher Young**; Plymouth Church, Shaker Heights, OH 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Simon Preston**; Christ Episcopal, Warren, OH  
Musical Offering Ensemble; Nashotah House, Nashotah, WI 3 pm

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**Peter Hurford**; Chicago Theological Seminary,  
Chicago, IL 4 pm

**Marek Kudlicki**; Fourth Presbyterian, Chicago,  
IL 6:30 pm

6 MARCH

Estonia Men's Choir; Princeton H.S., Cincinnati,  
OH

7 MARCH

**David Ritchie**; Church of the Epiphany, Wash-  
ington, DC 11:30 am

**Peter Hurford**; Cathedral of St Philip, Atlanta,  
GA 8 pm

**Michael Farris**; Ohio Wesleyan Univ, Delaware,  
OH 8:15 pm

**Henry Hokans**; Trinity Episcopal, Toledo, OH  
8 pm

Estonia Men's Choir; Mershon Aud., Columbus,  
OH

**Donald Williams**; Concordia College, Ann  
Arbor, MI 8 pm

8 MARCH

Estonia Men's Choir, Circle Theatre, Indianap-  
olis, IN

**Kelly Dobbs**; Park Ridge Community Church,  
Park Ridge, IL noon

9 MARCH

**Emily Colette**, harpsichord; Emory Univ, At-  
lanta, GA 2:30 pm

10 MARCH

Singing Boys of Pennsylvania; Simsbury UMC,  
Simsbury, CT 8 pm

**Diane Bish**; Trinity Lutheran, Des Plaines, IL 8  
pm

**Joan Lippincott**; St Peter's Cathedral, Jack-  
son, MS 7:30 pm

11 MARCH

Singing Boys of Pennsylvania; Portland Baptist,  
Haverhill, MA 7:30 pm

Pro Arte Chamber Singers; SUNY, Purchase,  
NY 8:30 pm

12 MARCH

**Phillip Isaacson**, harpsichord, with cello; First  
Church, Springfield, MA 4 pm

**Michael Gallit**; St Bartholomew's, New York,  
NY

**David Higgs**; Union Congregational, Upper  
Montclair, NJ

**Nancy Cooper**; Longwood Gardens, Kennett  
Square, PA 2:30 pm

Singing Boys of Pennsylvania; First Ave Baptist,  
Huntington, WV 7:30 pm

Mendelssohn, *Elijah*; Belle Meade UMC, Nash-  
ville, TN 7 pm

**Karel Paukert**; Cleveland Museum, Cleveland,  
OH 2 pm

**Donald Kaye**, with ensemble; St Paul's Epis-  
copal, Flint, MI 4:30 pm

**Cj Sambach**; Central UMC, Muskegon, MI  
7:30 pm

**Marek Kudlicki**; Zion Lutheran, Ft. Wayne, IN  
4 pm

Bach, *St John Passion*; Christ Church Cathed-  
ral, Indianapolis, IN 4 pm

Dupré, *Stations of the Cross*; Second Presby-  
terian, Indianapolis, IN 8 pm

**Clark Wilson**; St Anthony's, Milwaukee, WI 3  
pm

Estonia Men's Choir; Orchestra Hall, Chicago,  
IL

**David Craighead**; Westminster Presbyterian,  
Peoria, IL 3 pm

**Anne & Todd Wilson**, duo organ; Christ  
Church Cathedral, New Orleans, LA 4 pm

13 MARCH

**David Higgs**, workshop; Union Congrega-  
tional, Upper Montclair, NJ

14 MARCH

**Anne & Todd Wilson**, duo recital, Christ  
Church, Pensacola, FL 8 pm

Mozart, *Vespers*; Fairmount Presbyterian,  
Cleveland Heights, OH 7 pm

Singing Boys of Pennsylvania; United Church,  
Akron, OH 8 pm

15 MARCH

**Frank Converse**; Trinity Church, Newport, RI  
12:15 pm

**Jerome Butera**; Park Ridge Community  
Church, Park Ridge, IL noon

17 MARCH

**William Porter**, harpsichord; Old West Church,  
Boston, MA

Musica Sacra; Alice Tully Hall, New York, NY 8  
pm

18 MARCH

**Klaas Bolt**; Southern College, Collegedale,  
TN 3:30 pm

19 MARCH

**Christa Rakich**; Old West Church, Boston, MA  
University Choir; Harvard Univ, Cambridge,  
MA 5:30 pm

Handel, *Messiah* (II, III); Trinity Church, New-  
port, RI 4 pm

**Robert Poovey**; Downtown Presbyterian,  
Rochester, NY 4:30 pm

Bach, *St John Passion*; St Bartholomew's, New  
York, NY 3 pm

Bach, *Cantata 182*; Holy Trinity Lutheran, New  
York, NY 5 pm

Choral Concert; UMC, Red Bank, NJ 7 pm

Estonia Men's Choir; Kennedy Center, Washing-  
ton, D.C.

Bach, *St John Passion*; Druid Hills Presbyterian,  
Atlanta, GA 4 pm

**Karel Paukert**; Cleveland Museum, Cleveland,  
OH 2 pm

**Joan Lippincott**; 7th-day Adventist, Kettering,  
OH

**Ruth Sutton**; Zion Lutheran, Ann Arbor, MI 4  
pm

Pinkham, *The Small Passion*; Pilgrim Congre-  
gational, Duluth, MN

**Robert Glasgow**; Independent Presbyterian,  
Birmingham, AL 4 pm

20 MARCH

**Joan Lippincott**, masterclass; 7th-day Ad-  
ventist, Kettering, OH

21 MARCH

Bach Gala Concert; Old West Church, Boston,  
MA

Dupré, *Stations of the Cross*; Church of the  
Epiphany, Washington, DC 11:30 am

Estonia Men's Choir; Myerhoff Hall, Baltimore,  
MD

24 MARCH

Estonia Men's Choir; Carnegie Hall, NY

Stainer, *The Crucifixion*; Princeton Theological  
Seminary, Princeton, NJ 8 pm

Bach, *St Matthew Passion*; Academy of Music,  
Philadelphia, PA 7:30 pm

26 MARCH

Bach, *Easter Oratorio*; Holy Trinity Lutheran,  
New York, NY 5 pm

**Peter Williams**; Duke Univ, Durham, NC 5 pm

**Larry Smith**; Trinity UMC, Spartanburg, SC

**Michael Gallit**; Cleveland Museum, Cleveland,  
OH

27 MARCH

**Keith John**; Performing Arts Center, Milwau-  
kee, WI 8 pm

**Michael Murray**; Orchestra Hall, Chicago, IL  
8 pm

31 MARCH

Christ Church Cathedral Choir; Houghton Col-  
lege, Houghton, NY 8 pm

**UNITED STATES****West of the Mississippi**

17 FEBRUARY

**Cherry Rhodes**; Univ of Texas, San Antonio,  
TX 7:30 pm

**Christopher Young**; Univ of Houston, Hous-  
ton, TX 8 pm

18 FEBRUARY

**Cherry Rhodes**, masterclass; Trinity Univ, San  
Antonio, TX 10 am

19 FEBRUARY

Vienna Boys Choir; Highland Park Presbyterian,  
Dallas, TX 7 pm

**Marilyn Keiser**; First UMC, San Diego, CA 7  
pm

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20 FEBRUARY

**Clyde Holloway**; Eastern NM Univ, Portales, NM

\***Russell Saunders**, workshop; St Mark's Episcopal, Berkeley, CA 9 am

24 FEBRUARY

**Paul Thomas**; St John's Cathedral, Denver, CO 8 pm

**William Porter**; St Mark's Cathedral, Seattle, WA 8 pm

26 FEBRUARY

Schubert, *Mass in G*; Webster University, St Louis, MO 3 pm

**Clyde Holloway**; Univ of Texas, Austin, TX 4 pm

**William Wells**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 FEBRUARY

\***Christopher Young**; Highland Park UMC, Dallas, TX 8:15 pm

**Frederick Swann**; First Presbyterian, Yakima, WA

3 MARCH

**William Peterson**; Pomona College, Claremont, CA 8 pm

4 MARCH

**Sandra Soderlund**, workshop; St John's Cathedral, Lafayette, LA 9 am

5 MARCH

Vaughan Williams, *Mass in G Minor*; St Mark's Cathedral, Minneapolis, MN 3 pm

**Janet Ahrend**; Emmanuel Episcopal, Mercer Island, WA 7 pm

9 MARCH

**Simon Preston**; First UMC, Perry IA 8 pm

Bach, *Goldberg Variations*; Dallas Museum of Art, Dallas, TX 7:30 pm

10 MARCH

**Donald Pearson**; St John's Cathedral, Denver, CO 8 pm

**Peter Hurford**; First Congregational, Los Angeles, CA 8 pm

11 MARCH

**Gillian Weir**, masterclass; Luther College, Decorah, IA

\***Marilyn Keiser**; First Presbyterian, Las Vegas, NV

**Imtraud Krueger, Edward Tarr**, organ, trumpet; St Luke's Episcopal, San Francisco, CA 1, 3 pm

**Phillip Manwell, Beth Zucchini**, organ, harpsichord; First Presbyterian, San Anselmo, CA 8 pm

12 MARCH

**Gillian Weir**; Luther College, Decorah, IA

**Simon Preston**; Grace & Holy Trinity Cathedral, Kansas City, MO 4 pm

**Marianne Webb**; St John's Lutheran, Topeka, KS 4 pm

**Susan Summerfield**; St Mark's Episcopal, Berkeley, CA 5:30 pm

13 MARCH

\***Imtraud Krueger, Edward Tarr**, organ, trumpet; St Mark's Episcopal, Altadena, CA 8:15 pm

14 MARCH

Estonia Men's Choir; Concordia College, Moorhead, MN

**Simon Preston**; Trinity Cathedral, Sacramento, CA

\***Gillian Weir**; St Luke Episcopal, Long Beach, CA 7:30 pm

17 MARCH

Bach Concert; St John's Cathedral, Denver, CO 8 pm

Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

18 MARCH

**Gillian Weir**; RLDS Auditorium, Independence, MO 8 pm

19 MARCH

Singing Boys of Pennsylvania; Ritz Theatre, Blytheville, AR 2 pm

22 MARCH

Bach, *St John Passion*; Davies Hall, San Francisco, CA 8:30 pm (also 23, 25 March)

24 MARCH

Bach, *Mass in B Minor*; Emmanuel Episcopal, Mercer Island, WA 7:30 pm

31 MARCH

The Tallis Scholars; St John's Cathedral, Denver, CO 8 pm

**INTERNATIONAL**

21 FEBRUARY

**Gordon Stewart**; Town Hall, Leeds, England 1:05 pm

24 FEBRUARY

**John Vandertuin**; Westminster United, Winnipeg, Manitoba, Canada 8 pm

19 MARCH

**Marek Kudlicki**; Robertson-Wesley United, Edmonton, Canada 3 pm

21 MARCH

Stainer, *The Crucifixion*; Town Hall, Leeds, England 1:05 pm

**Marek Kudlicki**; Jack Singer Concert Hall, Calgary, Canada 8 pm

22 MARCH

**Marek Kudlicki**, masterclass; Jack Singer Concert Hall, Calgary, Canada

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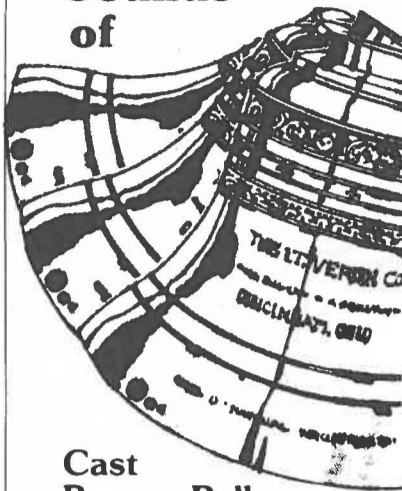
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## Organ Recitals

ROBERT ANDERSON, St. Nikolai zu Leipzig, July 13: *Präludium und Fuge über B.A.C.H.*, Liszt; *Psalm-Prelude No. 1*, Howells; *Carillon*, Op. 27, Dupré; *In Festo Corporis Christi*, Heiller; *Adagio for Strings*, Barber; *Trio B-Dur*, Stölzel; *Fantasie und Fuge g-Moll*, S. 542, Bach.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 9: *Te Deum trevirensis*, Schroeder; *Suite on the Second Tone*, Guilain; *Fantaisie in A*, Franck; *Prelude and Fugue in G Major*, S. 541, Bach; *Offertoire pour la Fête de Tous les Saints*; *L'Ange a la Trompette*, Charpentier.

JO DEEN BLAINE, St. Thomas More Catholic Church, Darien, CT, May 22: *Prelude and Fugue in G Minor*, Buxtehude; *Variations on 'Est-ce Mars'*, Sweelinck; *Prelude and Fugue in E Minor*, S. 548, Bach; *Toccata and Fugue in D Minor*, Op. 59, Nos. 5-6, Reger; *Epilogue (Hommage a Frescobaldi)*, Langlais; *Scherzo (Symphonie No. 2)*, *Carillon de Westminster*, Vierne.

GRADY ELLIS COYLE, First Congregational United Church of Christ, Washington, DC, October 7: *Concerto in A Minor*, S. 593, *O Mensch bewein dein' Sünde gross*, S. 622, *Sonata V in C Major*, S. 529, Six Schübler Chorales, S. 645-650, *Prelude and Fugue in E Minor*, S. 548, Bach.

MARIAN and DAVID CRAIGHEAD, The Reformed Church, Bronxville, NY, October 2: *Chorale and Alleluia*, Hanson; *Intermezzo*, Brown; *Concerto in D*, Soler; *Variations on an Original Theme*, Op. 55, Cabena; *Sonata in d*, Op. 30, Merkel.

CATHARINE CROZIER, Holy Ghost Church, Denver, CO, September 18: *Fanfare*, Jackson; *Choral in B Minor*, Franck; *Requiescat in pace*, *Fantasy for Flute Stops*, *Passacaglia (Symphony in G)*, Sowerby; *Sonata on the 94th Psalm*, Reubke.

WILL HEADLEE, with Agnes Armstrong, piano, Syracuse University, Syracuse, NY, September 25: *Duos for Harmonium and Piano: Scherzo Capriccioso*, Op. 36, *Pastorale*, Op. 26, *Élégie Fugue*, Op. 44, *Adagio, Danse des Songes (Symphonie-Cantate: Ariane)*, Op. 53, *Final alla Schumann*, Op. 83; *Sonata in A*, No. 8, Guilman.

EILEEN HUNT, Unitarian Universalist Church, Nantucket, RI, August 20: *Voluntary in G Major*, Boyce; *The Bristol March*,

*Trip to Pawtucket*, Shaw; *Voluntary in D Minor*, Boyce; *Andante in F Major*, K. 616, Mozart; *Fantasy and Toccata*, Rorem.

CALVERT JOHNSON, Agnes Scott College, Decatur, GA, September 18: *Prelude in D Minor*, S. 539, *Clavierübung* chorales S. 672, 673, 674, 677, 679, 681, 683, *Fugue in D Minor*, S. 539, Bach; *Tribum quem*, Robertsbridge fragment; *Psalm 36*, Sweelinck; *Toccata Quinta, Toccata Quarta*, Frescobaldi; *Tiento segundo de medio registro de tiple de Quarto Tono*, Correa de Arauxo; *Sonata de órgano*, Larraga; *Voluntary IV in G Minor*, Boyce; *Schmücke dich, o liebe Seele*, Op. 122, No. 5, Brahms; *Nun freut euch*, Pepping; *Psalm 131*, Zimmerman; *Prelude and Fugue in G Major*, Op. 37, No. 2, Mendelssohn.

BOYD M. JONES, First Baptist Church, Kinston, NC, October 9: *Prelude and Fugue in A Minor*, S. 543, *Allein Gott in der Höh' sei Ehr'*, S. 664, *Wir glauben all' an einen Gott*, S. 680, Bach; *There is a fountain filled with blood*; *On Jordan's stormy banks I stand*; *Chant heroique*, Langlais; *Dieu parmi nous (La nativité)*, Messiaen; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré.

LARRY J. LONG, Irving Park Lutheran Church, Chicago, IL, September 11: *Toccata and Fugue in D Minor*, S. 565, *Wer nur den lieben Gott lässt walten*, S. 647, Bach; *Ein feste Burg ist unser Gott*, *Nun bitten wir den heiligen Geist*, Walther; *Voluntary in D Minor*, Op. 5, No. 8, Stanley; *Just as I am (Three Gospel Preludes, Set I)*, Bolcom; *Joie et clarté des corps glorieux (Les Corps Glorieux)*, *Le Banquet Céleste*, Messiaen; *Carillon de Westminster*, Vierne.

JAMES MOESER, Christ United Methodist Church, Greensboro, NC, October 7: *Dialogue sur les grands jeux*, Grigny; *Adagio-Allegro-Adagio*, K. 594, Mozart; *Toccata in C*, S. 564, Bach; *Fantaisie in A*, *Cantabile*, *Pièce heroique*, Franck; Improvisation.

FR. MARK NEMMERS, Trinity Episcopal Church, Platteville, WI, October 23: *Toccata and Fugue in D Minor*, *Sheep may safely graze*, Bach; *Te Deum Laudamus*, Reger; *Lied des Chrysanthemums*, Bonnet; *Now thank we all our God*, Bach; *Toccata and Fugue in D Minor*, Reger; *Arietta and Giga*, Della Joia; *Le banquet celeste*, Messiaen; *Toccata Festiva*, Purvis.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 30: *Apparition de l'Église éternelle*, Messiaen; *Bénédiction nuptiale*, Op. 9, Saint-Saëns; *Allegretto con moto (Deuxième Suite, Op. 27)*, *Toccata (Suite gothique, Op. 25)*, Boëllmann; *Offertoire sur les grands jeux (Mass for the Convents)*, Couperin; *Prelude and Fugue in D Major*, Bach.

JOSEPH PAYNE, Harvard University, Cambridge, MA, October 2: *A Fancie*, Byrd; *Sonata IV in a*, Wq 70, 4, C.P.E. Bach; *Prelude and Fugue in C*, S. 547, *Canonic Variations on 'Vom Himmel hoch'*, S. 769, Bach; *Fughetta No. 3 in D-flat*, Op. 123b, Rheinberger; *Choral in A*, Franck.

PETER PLANYAVSKY, First Presbyterian Church, Boulder, CO, September 20: *Prelude in F*, Buxtehude; *Partita 'Freu dich sehr, o meine Seel'*, Böhm; *Adagio-Allegro-Adagio*, K. 594, Mozart; *Sonata No. 2 in C Minor*, Mendelssohn; *Prelude and Fugue in G*, S. 541, *Allein Gott in der Höh' sei Ehr'*, S. 664, *Schmücke dich, o liebe Seele*, S. 654, *Toccata, Adagio and Fugue in C*, S. 564, Bach; Improvisation.

WILLIAM PETERSON, Pomona College, Claremont, CA, September 25: *Fantasia super 'Komm, heiliger Geist'*, S. 651, *Allein Gott in der Höh' sei Ehr'*, S. 662, 663, 664, *Jesus Christus, unser Heiland*, S. 666, 665, Bach; *Preambulum in E*, Lübeck; *Komm, heiliger Geist*, Tunder; *Präludium in G Minor*, BuxWV 149, Buxtehude.

JOAN RINGERWOLE, with Dallas Brass, Dordt College, Sioux Center, IA, September 29: *Entrata Festiva*, Peeters; *Intrada voor Epifanie*, Lemckert; *Praise the Lord*, Karg-Elert; *Trumpet Prelude*, Roman; *Canzon septimi toni No. 2*, Gabrieli; *Grand Choeur Dialogue*, Gigout.

ALISON RISELEY, Old West Church, Boston, MA, August 30: *Praeludium und Fuge G-dur*, Bruhns; *Allein Gott in der Höh' sei Ehr'*, Bach; *Marche des Marseillois et l'air*, Ca-Ira, *Duo en sol mineur*, Balbastre; *Fantaisie en sol mineur*, L. Couperin; *Fantaisie*, Saint-Saëns; *Prière*, Morel; *Toccata*, Dubois.

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, October 14: *Prelude and Fugue in G Major*, Bruhns; *Chorale Prelude and Fugue on O Traurigkeit, o Herzelied*, Brahms; *Prelude in A Minor on a Chorale of Bach (Ich hab mein Sach Gott heimgestellt)*, Respighi; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Dieu parmi nous (La Nativité)*, Messiaen; *Sonata I*, Hindemith; *Arches (Fantaisie pour Orgue)*, 1987, Litaize.

TODD and ANNE WILSON, Church of the Good Samaritan, Paoli, PA, September 24: *Ride of the Valkyries*, Wagner/Dickinson/Longwood; *Solemn Melody*, Davies; *The Musical Snuffbox*, Liadov/Heinroth; *Variations on a Noël*, Op. 20, Dupré; *Chanson du Toréador*, *Danse Bohème (Carmen)*, Bizet/Biery; *Variations on a Theme of Paganini*, Wilson; *Overture to William Tell*, Rossini/Buck.

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**1677 E. & G.G. Hook, Opus 889/1910 Hook & Hastings, Opus 2230, approx. 27R, EP, 3M 1954 console. Best offer by April 1, 1989. Contact First Presbyterian Church, 301 N. Seventh, St. Joseph, MO 64501. 816/232-3358, for further information and requirements of the sale.**

**Two-manual pipe organ, 13 ranks, electro-** pneumatic. For details and specification please write or contact Morel Organ Co., 5 Lennon Rd., Arlington, MA 02174; 617/643-4054.

**Early 2M, 19R Moller pipe organ. Rebuilt in** 1957 with additions and new console. Currently in use, available spring 1989. \$8,000 or best offer. Contact Allan Cole, Wesley United Methodist Church, Center and Wall Streets, Bethlehem, PA 18018. 215/865-5715.

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