

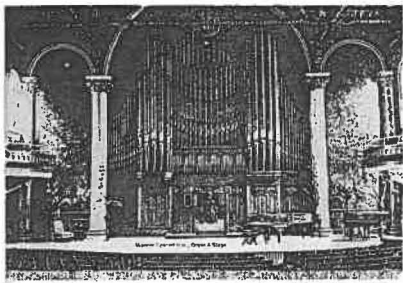
# THE DIAPASON

JANUARY, 1989



Agnes Scott College, Decatur, GA  
Specification on page 18

## Letters to the Editor



### Warner Concert Hall

In response to Frank H. Thompson's overlapped time frames (Letters to the Editor, November, 1988), I enclose a copy of a photo (courtesy of William Van Pelt) of the organ and stage of the Warner Concert Hall as it was at the time of Claire Coci and my days there. The organ was a three-manual E. M. Skinner installed behind the Roosevelt facade, if memory serves me. All this was extant in 1942, long before the present Warner Concert Hall was built. It may take three strong men to lift me on and off the organ bench, but the mind still functions to some extent.

Stanton A. Hyer  
Ft. Pierce, FL

In reference to Frank H. Thompson's letter in the November, 1988, issue, there was a previous Warner Concert Hall WITH balcony at Oberlin. This Warner Concert Hall was in the old Warner Hall which was the main building of the Oberlin Conservatory at the time when I attended Oberlin, 1946-1950, and had been for many years.

Miss Coci had left Oberlin just before I entered in the fall of 1946, and several of her former students were friends of mine. Mr. Thompson should do a bit more research on the buildings of the Oberlin Conservatory before making such positive statements.

John E. Williams  
Laurinburg, NC

I have read with interest the recent letter from Frank Thompson concerning Claire Coci at Oberlin.

Miss Coci did indeed play recitals in Oberlin's Warner Concert Hall, but not the Warner Hall that Mr. Thompson evidently remembers. The original Warner Concert Hall had balconies on three sides that were looped, box-like, and they extended over the stage where the organ console was located. During organ recitals people could and did lean over the brass railings for a better view of the performer. Miss Coci was a member of the Oberlin faculty 1942-1946, leaving 18 years before the old Warner Hall was torn down.

While I do not recall Miss Coci playing recitals on the E. M. Skinner organ in Finney Chapel, she did use it for practicing and teaching. It was she who had the dubious distinction of setting fire to the console with a cigarette one evening in March of 1943. Although the fire was promptly discovered and the damage was slight, the incident was still the subject of considerable discussion for some time after the exciting event.

Richard Lothrop  
Oberlin, OH

## Here & There



University of Michigan prize winners: Robert Gallagher (2nd), Catherine Rodland (1st), Donna Whited (3rd)

Catherine Rodland of Rochester, NY, has been named First Prize Winner in the University of Michigan's International Organ Performance Competition. In addition to a cash award of \$1,000, the prize includes 12 professional performance engagements. Ms. Rodland's performance for the University of Michigan's 28th Annual Conference on Organ Music was recorded for later broadcast on Minnesota Public Radio's *Pipedreams* program, heard nationally through the American Public Radio network. Ms. Rodland, a graduate student of Russell Saunders at the Eastman School of Music, is organist-choirmaster of Church of the Epiphany, Rochester.

Robert Gallagher, organist of St. Matthew's Cathedral in Washington, D.C., received the Second Prize of \$500; he is a Ph.D. Candidate at Catholic University, where he studies with Peter Marshall. Donna Whited of Rochester, NY, was awarded the Third Prize of \$300; she holds the D.M.A. degree from the Eastman School of Music as a student of Russell Saunders and is presently organist of the First Church of Christ, Scientist in East Rochester. Loretta Graner of

Kansas City, MO, and Benjamin Waterhouse of Quebec, Canada, were also finalists.

The Final Round of the 1988 Competition was held October 7 on the C. B. Fisk organ in Blanche Anderson Moore Hall at the U of M School of Music. An earlier taped Elimination Round had narrowed the field of applicants to five finalists. All finalists performed identical repertoire, including *Variations on 'Hinunter ist der Sonnen Schein'* by Robert Lind, commissioned for the Competition by the Marilyn Mason Commissioning Fund.

The jury for the Final Round was composed of Colin Andrews (England), Janette Fishell (University of North Alabama), and Marilou Kratzenstein (University of Northern Iowa). Elimination Round judges were John Hamersma (Calvin College, Grand Rapids, MI), James Hammann (Jefferson Avenue Presbyterian, Detroit, MI), and Jeffrey Walker (First Presbyterian, Flint, MI).

The Competition is open to all organists of any nationality and age. Repertoire, rules and application forms for the 1989 Competition may be obtained after February 1, 1989 from James Kibbie, University of Michigan School of Music, Ann Arbor, MI 48109-2085.

Bowling Green State University has announced the 15th annual Organ Competition. The winner will receive a \$1,200 scholarship to the College of Musical Arts. Application deadline is January 31. The competition takes place March 11. For further information, contact: Dr. Vernon Wolcott, University Organist, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.

Organ Study Tours of Europe has announced the dates of its 1989 tours. Tour #1, June 28-July 12, will visit The Netherlands, home of more than 600 historical organs dating back to the 15th and 16th centuries by such builders as

# THE DIAPASON

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Schnitger, Hinsz, Garrels, Van Dam, Adema and others. The tour will also include a visit to two prominent Dutch organ builders—Flentrop of Zaandam and Jan van den Heuvel in Dordrecht.

Tour #2, July 26-August 9, will focus on Southern Germany and France, including stops in Frankfurt, Amorbach, Ulm, Blaubeuren, Zwiefalten, Strasbourg, Reims, Rouen, Chartres, Paris, and other cities.

Tour #3, August 16-30, will be devoted to Switzerland: Geneva, Lausanne, Montreux, Bern, Basel, Muri, Zurich, Lucerne, St. Gallen, and others. Organs by Kuhn, Metzler, Moser, Silbermann, Geisler, Genf, and others.

Tours are under the direction of Dirk Bakhuyzen. For further information, contact: Organ Study Tours of Europe, Dirk Bakhuyzen, Director, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

St. Leander Church, San Leandro, CA, presents Vierne Fête January 27-29. Pamela Decker and John Stansell play Symphonies I and II on January 27, 8 pm; David Higgs and John Balka, Symphonies III and IV, January 28, 8 pm; Sandra Soderlund and Jared Jacobsen, Symphonies V and VI, January 29, 4 pm.

The results of the 1988 Bruges Organ Competitions have been announced. For the Competition J. S.-C. Ph. E. Bach, the second prize ex-aequo: B. K. Bryndorf (Denmark) and G. Gnann (B.R.D.); fourth prize: N. Imai (Japan);

prize of the audience: G. Gnann; special mentions: C. Cagnani (Italy), F. Eichelberger, V. Genvrin, F. Ménessier (France), Y. Hiranaka, K. Ohara (Japan), D. Koomans, V. van Laar, H. van Zonneveld (Holland), T. Schmögner (Austria), A. M. Seitz (USA).

Prizes for the Competition Improvisation included: Prize Bruges "25" M. Kitzinger (Austria); mention, J. Essl, (West Germany).

The 6th Swiss Organ Competition (Romainmôtier) has announced the results of Competition 1988. The contest took place in Tessin in October, on the subject of Italian organ music of the 16th-19th centuries. The jury, under the presidency of Stefano Innocenti, made the following awards:

No first prize;  
Second prize to Luigi Fontana (Italy);

Two third prizes ex-aequo to Hilger Keshphol and Gerhard Blum, both of Germany.

A special prize from the State Council of Tessin for the best interpretation of the Bach-Vivaldi D-minor Concerto was awarded to Hilger Keshphol.

### Corrections and clarifications

The October issue of THE DIAPASON included a Here & There item about a booklet entitled "Craigheadisms." Unfortunately, the address listed was incorrect. Please note the corrected address for ordering the booklet: Richard Elliot, 931 West 200 North, Provo, UT 84601.

## Here & There

Timothy Albrecht played organ music in September for the President Carter Town Meeting at Emory University. In October, he performed in concert with the Atlanta Symphony Brass Quintet in a concert entitled *The King of Instruments Meets the Instruments of Kings*. Also this fall he played organ transcriptions of orchestral scores with Robert Shaw conducting six familiar sacred choruses at Emory's "Saturdays at the Robert Shaw Institute."



Diane Bish with Gheorge Zamfir

Diane Bish just completed a recording for Philips Recording Company with Gheorge Zamfir, pan flutist. The recording was made at the Coral Ridge Presbyterian Church in Ft. Lauderdale on the 117-rank Ruffatti organ, and will be available as a CD as well as video disc. Diane Bish and Gheorge Zamfir also made television tapings for *The Joy of Music* and for a documentary to be seen worldwide. Selections on the recording were by Purcell, Bach, Couperin, Schubert, Gounod, Zamfir, and others.

Swiss concert organist, Guy Bovet, has announced his newly formed organ class at the Music Academy of the City of Basel, Switzerland, where he is teaching at the master's and post-graduate level. Admission exams are officially held each fall, though auditions can be arranged at various times throughout the year. Those students interested in study with Mr. Bovet can obtain information from the Music Academy, Leonhardstrasse 6, Basel, Switzerland.



SharonRose Dryer

SharonRose Dryer, a doctoral candidate at the Eastman School of Music, Rochester, NY, has been awarded an International Fellowship and Fulbright grant to France for the year 1988-89.

In Toulouse, she will study, perform and record the organ music of Xavier Darasse, utilizing the Cavaillé-Coll organ at the Basilica, St. Sernin. Ms. Dryer has studied organ with Allen Sever, Robert Carwithen, Donald McDonald and David Craighead, and harpsichord with Mark Brombaugh and Arthur Haas.

Steven Egler has been promoted to the rank of Professor of Music at Central Michigan University in Mt. Pleasant. He has been a member of the C.M.U. faculty since 1976 as well as Director of Music and Organist at First Presbyterian Church. He received the D.M.A. degree in 1981 from the University of Michigan where he was a student of Robert Glasgow. An active recitalist and accompanist, he has performed throughout the



Steven Egler

Midwest. With Frances Shelly he performs regularly as a member of the Shelly-Egler Flute and Organ Duo and, in 1986, they were featured artists at the AGO National Convention in Detroit. He also will be listed in the 1989 publication of *Who's Who of American Keyboard Artists*.

Dr. Egler is currently serving as Dean of the Saginaw Valley Chapter of the AGO and in that capacity has worked to establish a Liturgical Musician Training Program in cooperation with the Roman Catholic Diocese of Saginaw and Central Michigan University's Office of Continuing Education and Community Services. This program enrolled the first class of over 60 students in September.

Alfred V. Fedak, F.A.G.O., directed the premiere performance of his anthem, *God Calls His People*, at a festival service honoring the Rev. Dr. Norman Vincent Peale on October 23. The service, held in Newark, NJ's historic North Reformed Church, was organized by the Reformed Church in America, in recognition of Dr. Peale's many years of work in that denomination. A massed choir from six area churches performed Mr. Fedak's work, which is based on a Fred Kaan text, and was commissioned by the denomination especially for the occasion. Donald J. LaFante, director of music at North Church, was organist and choir director for the service. Alfred Fedak is director of music at the United Reformed Church, Somerville, NJ.



Janette Fishell

Janette Fishell played the United States premiere of *A Festive Voluntary* by Petr Eben on September 25, 1988 at the University of North Alabama. Dr. Fishell, who also played the first performance in this country of Eben's *Faust for Organ*, will perform all of the composer's solo organ works in a series of recitals during 1989 in celebration of Eben's 60th birthday.

Bertram O. Fraser-Reid, James B. Duke Professor of Chemistry at Duke University, gave an organ recital at the Church of St. John, Stockholm, Sweden. Professor Fraser-Reid was in Stockholm to present a lecture at the 14th International Union of Pure & Applied Chemistry on Carbohydrate Chemistry. His organ recital included the *Choral in E Minor* of Franck.

Karl Helmut Herrmann, organist of Schleswig Cathedral, West Germany,



Karl Helmut Herrmann

presented his American debut recital on October 5 at First Congregational Church, Cambridge, MA. Born in Weimar, in 1932, Herrmann was a pupil of Michael Schneider, and became Kantor of Schleswig in 1967. The program featured works of Hanff, Tunder, Buxtehude, Brahms, and others.

James Higdon, Professor of Organ at The University of Kansas, has released a compact disc recording entitled *Organ Music of France*. The CD was made during Prof. Higdon's sabbatical at which time he also played a recital at the Cathedral of Notre Dame, Paris. The recording was made on the Cavaillé-Coll organ at St. François-de-Sales in Lyon, and includes: *Choral-Improvisation sur le 'Victimae Paschali'* and *Cantilène improvisée*, Tournemire/Durullé; *Trois Pièces*, Pierné; *Prélude et Fugue*, Barraine; and *Trois Préludes et Fugues*, Op. 7, Dupré. The disc is available through Arkay Records as well as through Arkay Records (AR6078), 5893 Amapola Dr., San Jose, CA 95129.

David Hurd was invited to conduct the premiere of the anthem he was commissioned to compose for the sesquicentennial celebration of Christ Episcopal Church, Huron, OH, on 6 November. Hurd, presently Professor of Church Music at the General Theological Seminary in New York, was music director at Christ Church from 1968 until 1971. The anthem, *Now the Eleven Disciples*, uses the closing verses of the Gospel according to Matthew and is scored for mixed voices and organ. Hurd's *A Prayer of Dedication* for mixed voices, brass and percussion, words by The Rev'd. Joseph O. Robinson, was premiered at the Mississippi Conference on Church Music and Liturgy in a service at Holy Trinity Church, Vicksburg. The service also included his recently published *Behold Now, Bless the Lord* which is scored for the same forces. Other recent premieres include *Thus Says the Lord* for mixed voices, organ, brass and percussion at St. Philip's Church, New York City; *I Lift up my Eyes* for voices and organ at Trinity Church, Lenox, MA; *Psalm 150* for unison trebles, mixed voices, organ, brass and percussion at the Cathedral of the Incarnation, Garden City, Long Island; and *Fanfare for Brass Octet* at The Church Divinity School of the Pacific, Berkeley, CA.



Richard Elliott

William Watkins, Dale Krider and Marjorie Jovanovic.

The Union Church of Hinsdale has announced the selection of Ruth Hoffman as Assistant Director of Music. She will direct the Chancel Choir and assist with the directing of youth and bell choirs at the church.

Hoffman has been chancel choir director at the First Congregational Church in Glen Ellyn for the past five years. She is founder and director of "One Voice," an outreach choir for high school youth of all denominations within the Glen Ellyn-Wheaton area. She is also active with the Glen Ellyn Children's Chorus. Hoffman holds a bachelor's degree in organ from Indiana University. She is a member of the American Choral Directors Association, the Choristers Guild and the American Guild of Organists.



Austin Lovelace

Austin Lovelace has been appointed tonal director of Associated Organ Builders, Auburn, WA. Dr. Lovelace will be involved with the development of new organ voices, custom organ specifications, and tonal finishing of AOB's large custom installations. Lovelace holds degrees from Union Theological Seminary in New York. He has served congregations in Nebraska, North Carolina, Illinois, New York, Texas, and Colorado. He holds the A.A.G.O. certificate from the American Guild of Organists and served as a member of the AGO national council. Dr. Lovelace is past-President and Honorary Fellow of the Hymn Society of America, has served on the editorial boards of four major church hymnals, and is a former board member and vice president of Choristers Guild. He has published more than 500 compositions and has authored five books on church music.

Orgues Létourneau Ltée, organ-building firm of Saint-Hyacinthe, Québec, has announced the appointment of Dudley Oakes as its representative in the United States. Dr. Oakes is currently organist and choirmaster at St. James Episcopal Church in Grosse Ile, MI. A native of Richmond, VA, he earned his Bachelor of Music degree in organ performance from the University of Richmond, and his Master of Music degree at the University of Michigan as a student of Marilyn Mason. Oakes received his Doctor of Musical Arts degree from the same university after studies conducted under Robert Glasgow. Organist Dudley Oakes maintains a schedule of U.S. concert engagements, radio and television broadcasts, and performs regularly in recitals in the United States, Canada, Austria, England, France and Germany.

## Appointments

Richard Elliott has been appointed Instructor of Organ Pedagogy and Performance at Brigham Young University, where his primary responsibility will be the development of an innovative group organ instruction program utilizing the university's new organ lab. Mr. Elliott is a Fellow of the AGO and is presently completing doctoral work at the Eastman School of Music, where he studies organ with David Craighead. He holds the Master of Music degree from the Curtis Institute of Music, where his teacher was John Weaver. Mr. Elliott was the recipient of the Graduate Assistant Teaching Prize at Eastman in 1988. His previous teachers have included

## Stella Roberts: A tribute by Leo Heim

April 26, 1899–August 27, 1988

(Reprinted with permission from *Console Crier*, the newsletter of the Chicago AGO Chapter, Larry Long, editor.)

Regrettably, it was not my privilege to study with Stella Roberts, but on a number of occasions, I enjoyed appearing in ensembles with her when her thorough and sensitive musicianship was a tremendous benefit to all of us. Having served as Dean and then President of the American Conservatory of Music, I shall not soon forget her cooperative attitude toward anything having to do with administration, especially for her keen intellect and meticulous approach to the writing of outlines for the course catalog. On one occasion, the printer's proof sheet read "Mortal" instead of "Modal" counterpoint as a heading, and we were both tempted to leave it to afford a touch of humor.

When the Conservatory decided to embark on a doctoral program, it was she who did all the research into the practices of other schools as to entrance requirements, recital requirements, and the content of courses. Although her extensive background of study, performance, and teaching made this task relatively easy, the enormous amount of time, energy, and dedicated effort she gave to the project was astounding.

Another of her many significant contributions to the Conservatory was the "Refresher Course in Theoretical Subjects" offered for those preparing for AGO certification or doctoral entrance examinations. Of even greater importance to the school and to the music world was the collaboration with her colleague, Irwin Fischer, in writing a *Handbook of Modal Counterpoint*, published by Free Press of MacMillan. It is understandable that many of us at the American Conservatory like to think of Stella Roberts as the Boulanger of America.

Thus far, the material in this discourse refers chiefly to Miss Roberts' later years as a pedagogue. For the benefit of those less familiar with her career, I shall list a few important facts:

She entered the Conservatory at an early age and at various times studied violin with Herbert Butler and Jacques Gordon; her theory and ensemble study



Stella Roberts c. 1954

was with Adolf Weidig. She also had work in theory with Wilhelm Middelschulte and later with Nadia Boulanger in Paris. In addition, she studied violin with Franz Kneisel in New York. It is interesting to note that she won the violin contest for an appearance at Commencement in 1917, playing the first movement of the Goldmark A-Minor Concerto.

Miss Roberts began teaching violin at the Conservatory in 1920 and theory in 1925. She was a member of the Amy Neill String Quartet, a group that appeared before the public for a number of years. She was also principal violist of the Chicago Women's Symphony.

Her compositions were published by Carl Fischer and Clayton F. Summy and were performed by the Neill and Gordon quartets, receiving favorable comments from the press. Miss Roberts was not one to dwell in the musical past but often gave lectures on 20th-century music.

*Dr. Leo E. Heim is President Emeritus of the American Conservatory of Music, Chicago.*

## Here & There



James R. Metzler

James R. Metzler played recitals in England last July. On July 17 he performed at Westminster Abbey in London, and on July 20 at Norwich Cathedral. Metzler is Organist and Choirmaster of Trinity Episcopal Church, Toledo, OH, and Instructor of Organ at the University of Toledo. He plans to return to England during the summer of 1989.

A new listing of organ music based on more than 300 hymn tunes found in the 1987 *Psalter Hymnal* from CRC Publications and *Rejoice in the Lord* from Eerdmans Publishing Company is now available. Dr. Joan Ringerwole, organ and church music professor at Dordt College, IA, compiled a 72-page listing of music in alphabetical order by tune name, by composer, by title of collection, and by publisher. She then assigned each one a rating of easy (E), medium (M), or difficult (D). A special feature is the number of compositions based on the Genevan psalm tunes. Also included are an annotated list of recommended anthologies and a select listing of music stores which carry a significant amount of organ music published in North America and the Netherlands.

Available from CRC Publications for \$10.00/\$12.00 CDN. For ordering information, call 1-800/333-8300.

Marianne Webb was the guest artist and clinician for the LaCrosse AGO Chapter's annual fall organ concert and workshop weekend, September 9-10, 1988, held at the First Congregational



Marianne Webb



La Crosse AGO members at organ crawl in Decorah, IA

Church, La Crosse, WI. Ms. Webb, Professor of Music and University Organist at Southern Illinois University at Carbondale, presented two workshops. The first dealt with organ registration and the second concentrated on repertoire for the church organist. Her recital featured works by Böhm, Franck, J. S. Bach, Saint-Saëns, and Messiaen. On September 25, the Chapter traveled to Decorah, IA for an organ crawl and recital. Luther College students demonstrated the instruments and answered questions. The recital was performed by William Kuhlman, Luther College Professor and College Organist.

Allen Organ Company announces the release of "A Church Organist's Primer," a new teaching videocassette designed for organists who want to review fundamental organ technique and pianists who want to play the organ. Organ instructor Sally Cherrington explains and demonstrates the basic elements of manual technique, pedal technique and notation, understanding console controls, and playing hymns and the liturgy.

"A Church Organist's Primer" is available from the Allen Organ Company, Macungie, PA 18062; 215/966-2202. Length—32 minutes; price—\$29.95, MC/VISA.



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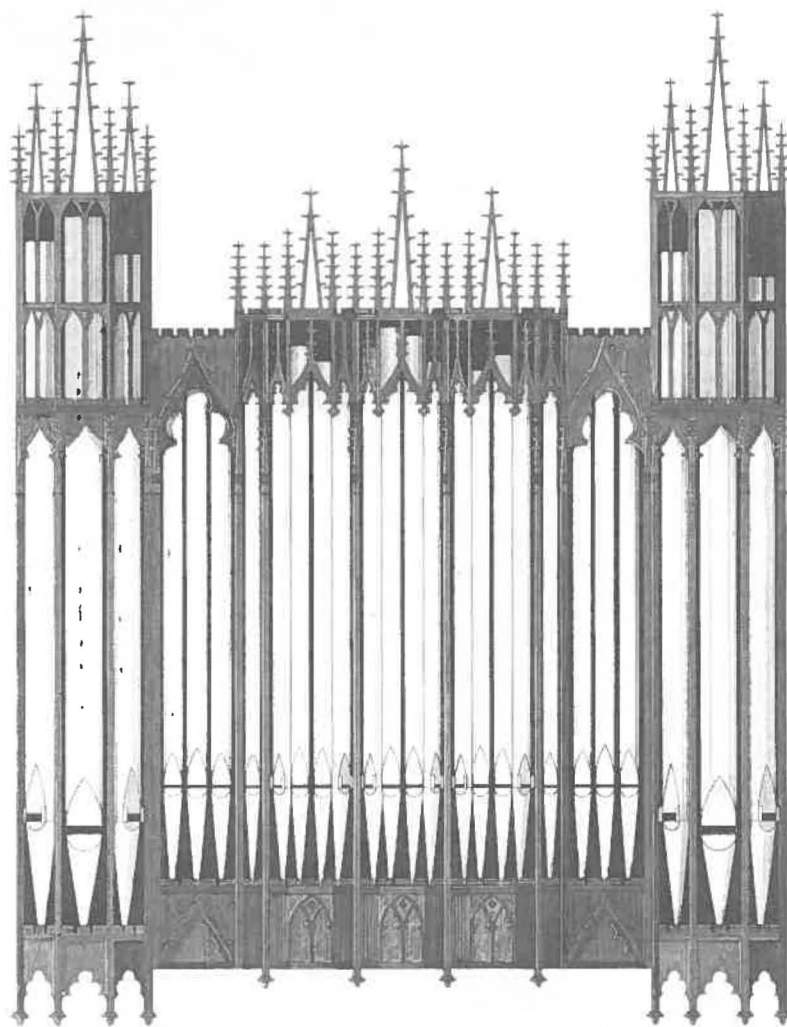
Organs:  
1785 Hendrik Anthonie Meijer  
1852 attributed to Ducroquet  
1878 Josef Merklin  
1979 C. B. Fisk, Inc.

## Nunc Dimittis

Mercie E. Heise died March 28, 1988 in Palatine, IL at age 85. She was organist for more than 60 years at the First United Methodist Church in Palatine. Well-known as accompanist for choral groups and soloists in the northwest suburban area of Chicago, she was a graduate of Cornell College in Iowa, the University of Chicago and the American Conservatory of Music in Chicago.



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## Mendelssohn organ conference University of Nebraska, Lincoln

The annual organ conference of the University of Nebraska was held at the Lincoln campus October 6-8, 1988. It was the 12th such conference organized by Professors George Ritchie and Quentin Faulkner, which again reflected a tradition of combining the most current scholarly research with first-rate performances, and presenting lectures and concerts on selected topics in a congenial, collegial atmosphere. Felix Mendelssohn was the center of attention, and his status as an organist-composer was examined through presentations by Wm. A. Little, Russell Saunders, and David Higgs.

Wm. A. Little, currently on leave from the University of Virginia in Charlottesville, is presently condensing his Mendelssohn research into book form, and to date has published two of five volumes of a new edition of the complete works of Mendelssohn (Novello edition). At the center of this research is his discovery of a set of manuscripts in Kracow, Poland which contains early versions of some of Mendelssohn's best-known works, in addition to several 'new', previously unknown works. His presentation on German organ literature between 1750 and 1875 was meticulous and spiced with good humor. Three lectures examined respectively the post-1750 contrapuntal tradition in Germany, Mendelssohn as organist, and Mendelssohn and the organ sonata.

The first lecture examined the 75-year span following the death of J. S. Bach on three planes: 1) the societal transformation from Lutheran Orthodoxy to Enlightenment secularism, 2) the centers of organ playing and composition that emanated from the Bach circle, and 3) in organ composition the gradual change from the Baroque cho-

rale prelude to Romantic character pieces based on hymns, and the gradual loosening of Baroque fugal procedures. The thread of events that led to the famous performance by Mendelssohn of Bach's *St. Matthew Passion* in 1829 offers fascinating clues to the personalities involved with the pipe organ and the music they played. The second lecture offered a wealth of information about Mendelssohn as organist, including a detailed chronology of his known works and the dispositions of the most important of the some 53 organs he played. Mendelssohn's debt to his organ teacher August Wilhelm Bach (1796-1869), who was not related to the Thuringian Bachs, and to the chorale variation technique of Johann Christian Heinrich Rinck (1770-1846) was brought to light, as was Mendelssohn's use of registration assistants, and the slow gradual growth in the technical sophistication of his organ music, which often appears strangely childlike when compared to his early writings in other genres. Little asserted that the pipe organ was central to Mendelssohn's activity and development as a musician, and must be considered in his role in the more general history of music. This assertion is usually absent from textbook descriptions of the urbane, multi-talented Mendelssohn, better known for his activities as a pianist, conductor, and composer of orchestral music.

The third and final lecture discussed the publication of Mendelssohn's best-known organ music, the Opus 37 Preludes and Fugues and the Opus 65 Sonatas, and the influence of Mendelssohn on the development of the organ sonata in the third quarter of the 19th century. The fact that the movements of both sets were composed separately, and



Russell Saunders, David Higgs, Wm. A. Little, George Ritchie, Quentin Faulkner

simply bound together for publication reveals that Mendelssohn was not captive to a 20th-century definition of 'sonata' and suggests that our own programming of the individual movements or portions of these works might be quite free. Examples were provided of organ sonatas written between Mendelssohn and Reger, which represent a large and mostly unknown repertory, and challenge our own notions of what constitutes a masterwork for the organ.

Two lectures on the performance practice of Mendelssohn's organ works were presented by Russell Saunders of the Eastman School. Documentation was cited relevant to the following performance topics: touch, registration, tempo, rhythm, ornamentation, fingering/pedaling, and articulation, which was followed by a brief review of the Opus 37 and 65 works and the more important of the newly-discovered works from the Kracow manuscripts. Most important of his observations were 1) Mendelssohn's keyboard touch was not the constant legato we associate with the French piano technique of the late 19th century, 2) Mendelssohn's registrations can be traced from his general written indications and knowledge of the organs he played, and 3) that the irregular and contradictory phrasing indications in the original editions must be examined, and as much as possible, honored.

Of course the evidence relevant to performance practices evokes differing opinions and perspectives about the important issues in playing and interpretation. Discussing such opinions is part of the fun in such music conferences, and also provides the extremely worthwhile exchange of ideas that informs the best in organ playing. Chief among the questions raised were:

- 1) How does the evidence that Mendelssohn had registration assistants relate to our own interpretations?
- 2) If it is demonstrable that Mendels-

sohn used a sensitive keyboard touch, and even refused to play organs with heavy actions, how does this touch relate to current notions of Baroque articulation and 'romantic', 'pianistic' legato?

3) Where does one strike a balance between an awareness of the interpretive framework suggested by the secondary literature and an analysis of primary evidence found in the score and primary source material?

The ideas presented in the lectures were reflected superbly in an all-Mendelssohn recital performed by David Higgs of St. Mark's Episcopal Church, Berkeley. The program included the entire set of the Opus 37 Preludes and Fugues, two sonatas from Opus 65 (B-Flat and F minor), and various of the newly discovered works from the Kracow manuscripts. Most enjoyable was his memorized performance of the F Minor Sonata, where his sensitivity to nuances in line and phrasing enabled both the classic and romantic aspects of Mendelssohn's music to be appreciated. Also, it was instructive to hear previously unknown works (especially the Allegro, chorale and fugue, and the F Major Trio) and the early versions of Opus 65 IV/2 and IV/4, which exhibit at once lyric freshness and spontaneity but lack the overall formal control and technical polish of the final versions.

The conference ended with a brief panel discussion, which enabled a continuation of the animated discussions held during the mealtimes and social activities between sessions. It was a tone of collegiality and a desire to share ideas that marked the discussion, and best describes the entire conference, which will motivate those who had the pleasure of being there to venture again to Lincoln.

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A new gourmet diet cookbook, *The Mozart Diet*, has been released by Bravol Books Inc. Authored by Annette Francis and Paula Hober, the book combines low-calorie, low-cholesterol, sugar-free recipes such as *Slaw à la Salieri*, *Turkey Rondo*, *Unaccompanied Tuna*, *Rococo Cocoa*, and *Cosi Fan Tutti-Frutti*, with illustrated biographical and anecdotal Mozartian memorabilia. *The Mozart Diet* consists of 128 pages printed on parchment and sells for \$10.00. For further information, contact: Bravol Books Inc., P.O. Box 2175, Palm Beach, FL 33480-2175; 407/659-0697.

The Catholic University of America's Benjamin T. Rome School of Music, in cooperation with the National Institutes of Health and the National Rehabilitation Hospital, sponsors a two-day international "Conference on Wellness for the Performing Musician." The event takes place January 14-15 in the Karl F. Herzfeld Auditorium in CUA's Hannan Hall. Registration fee is \$50.

The conference features roundtable discussions by performers and medical personnel and presentations by physicians and musicians who study the interaction of music and medicine. Saturday sessions focus on rehabilitation, and Sunday talks stress prevention.

Topics and speakers include "Overuse and Wellness," by Hunter Fry, M.D., of Bethesda Hospital in Melbourne, Australia; "Focal Distonias Among Musicians," by Mark Hallett, M.D., of the National Institutes of Health in Bethesda, MD; "Side Effects of Treatment in Return to Performance," by Lawrence Prokop, M.D., of the National Rehabilitation Hospital in Washington, D.C.; "Therapeutic Exercises for Pianists," by Richard Norris, M.D., of Braintree Hospital performing arts clinic in Boston; and "Prevention of Injury," by Crispin Spaulding of the Trondelag Music Conservatory prevention program in Norway.

CUA music Professor Thomas Mastroianni, a concert pianist and the event coordinator, has studied performance techniques, the physiology of playing, and musician's physical and emotional well-being for 30 years. For additional information and registration forms, call Mastroianni at 202/635-5861.

The 26th Early Music Festival Bruges takes place July 29-August 12, 1989. This year, special prominence will be given to the harpsichord and fortepiano. The festival program includes: the 9th International Harpsichord Competition (July 29-August 5); the 3rd Mozart Fortepiano Competition (August 2-5); judges Kenneth Gilbert (Salzburg), Johan Huys (Ghent), Gustav Leonhardt (Amsterdam), Johann Sonnleitner (Zürich), Jos van Immerseel (Antwerp),

and Glen Wilson (Würzburg); an exhibition of harpsichords, virginals, spinets, clavichords, fortepianos, documents, scores;

interpretation classes and lectures; lunchtime and evening concerts.

The main theme of the concert series is the modern Bach interpretation (solo works, concertos, Mass in B Minor). For further information, contact: The Tourist Office, Burg 11, B-8000 Bruges, Belgium; telephone (50)330711.

The seventh annual Workshop for High School Organists will be sponsored by Elmhurst College on March 11. Topics include: a lesson on pedaling; getting your parish involved with singing; repertoire; and accompanying. Clinicians include Dr. Paul Westermeyer and Dr. Naomi Rowley, both members of the Elmhurst College music faculty. Registration fee is \$10. For further information, contact: Music Department, Elmhurst College, 190 Prospect, Elmhurst, IL 60126; 312/617-3515.

The choir and soloists of All Saints' Church, Atlanta, gave the world premiere of *Benedicta Sit Sancta Trinitas*, a five-minute motet for SSSATB and organ, written for the choir by Alan Gibbs of Middlesex, England. The con-


cert, which also featured *Requiem* by Herbert Howells and anthems by Matthias and Bainton, was presented on All Saints Day in memory of the distinguished bass-baritone Peter Stillwell Harrower, who died in Atlanta last April. The concert was conducted by Raymond Chenault, Organist and Choirmaster of All Saints', and accompanied by Elizabeth Chenault, Associate Organist. Cassette tapes of the concert may be purchased for \$10.00 (postpaid) by mailing a check or money order to: The Music Department, All Saints' Church, 634 West Peachtree Street NW, Atlanta, GA 30308.

31 October 1988 marked the 100th anniversary of the dedication of the Chapel of the Good Shepherd at The General Theological Seminary in New York City. A Solemn Eucharist commemorating the occasion included a sermon preached by The Most Rev'd. Edmond Lee Browning, Presiding Bishop of the Episcopal Church, in the presence of a host of Episcopal bishops, ecumenical prelates, distinguished theological educators, and a student body vested in cassocks and surplices. Through the generosity of the Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, an anthem was commissioned for the

anniversary celebration. The composer, Gwyneth Walker, is the great-great-granddaughter of the donor of the chapel, who was the mother of the Seminary's third dean and most munificent benefactor, Eugene Augustus Hoffman. The piece, *Hallowed This Dwelling*, scored for mixed voices, mezzo soprano and tenor soloists, organ, brass quartet and handbells, was performed by the Seminary Schola which both sang and played the bells. Other choral music in the service included Calvin Hampton's *A Song to the Lamb* and *Quam Dilecta*, *Behold now, Bless the Lord*, and portions of *Intercession Mass*, all by David Hurd, Professor of Church Music and Director of Chapel Music at the Seminary. The console of the Chapel's Holtkamp organ, which celebrates its 30th birthday this year, received a new set of pedal sharp caps just prior to the celebration.

Lillenas Publishing Company announces that Larnelle Harris has been signed as featured artist for the company's annual Friday (February 10, 1989) evening concert, presented as part of the national Lillenas Music and Drama Conference. This year's event is slated for February 9-11 in suburban Kansas City. Write for details: Lillenas, P.O. Box 419527, Kansas City, MO 64141.

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## Music for Voices and Organ

by James McCray

### Lent and Holy Week

For many church music directors, Lent is often the most difficult season for their program. Why? Perhaps the combination of the sadness of the textual references, the somewhat limited amount of quality music, and the fact that these negatives are blended with the oppressiveness of the weather, may have something to do with it. Psychologists have proven that the weather plays an important role in our basic dispositions, and that extended time periods without sunshine may cause mild depressions. For many, just getting up in the cold morning is a major accomplishment, so evening volunteer rehearsals and Sunday services sometimes take on excessive patterns of burden. As humans, we thrive on the warmth of the sun, so to be thinking about Lent at that nadir point of the year for warmth only adds to our tendency to avoid making musical decisions and commitments for Lent.

The joy of Christmas texts and what they represent makes it easy for people to want to begin thinking about that season. Certainly, we are strongly encouraged by the retailers who never let us forget that Christmas is coming. However, Lent is not a magnet that draws people toward it in the same way; it is a period that bridges the two towers of our Christian year. Christmas and Easter are desired, Lent is not. Also, after the frantic pace of Advent/Christmas, choirs and directors tend to want to slow down rather than plunge immediately into more musical responsibility. In some churches this is probably a good idea, but for those with musically active choirs, it is not necessarily a way to proceed.

For the majority of the congregation, it is probably true that Lent does not hold the spiritual fascination or irresistibility of the other two seasons; children may not even be aware of what Lent is, but they certainly understand the surface meanings of the other two seasons. Often many congregation members recede into the comfortableness of putting church obligations aside, and find themselves staying home on those cold, dark mornings. Therefore, the church and the musicians need to create stimulating activities to maintain interest. As spring starts to unfold and Easter Sunday is near, there usually is more involvement, but that time from late Epiphany until Holy Week probably needs motivated attendance.

Some suggestions for "external causation" are as follows. This might be a good time to have an all-church concert. Program a concert of sacred music that includes all musical ensembles from children's choirs to handbell groups. Having every group participate will not require much additional time, because each ensemble would perform only for about 10-15 minutes. This concert would give everyone a clear goal for that letdown time after Christmas.

Perhaps there could be a series of three or four carefully planned Sunday services that very closely link the music to the sermon/homily. This may motivate people to stay in the choir for several consecutive Sundays and to attend the service consistently.

You, the readers, may have other ideas of what is and could be done during this time period. If so, please send them to me and I will try to have another article that addresses this issue. It is a problem that has an impact on most groups, so it is not too soon to develop strategies to combat this yearly malaise.

**An Upper Room, Arnold Sherman.** Unison or two part and keyboard, A.M.S.I. #505, \$.60 (E).

There are three verses in this simple,

tuneful setting; only the last one has a descant above the melody. The keyboard is on two staves with pedal indications for organ. This music is very easy and singable by any small church choir.

**At the Lamb's High Feast We Sing, John Leavitt.** SATB, brass quartet, timpani and congregation, G.I.A. Publications, G-2980, \$.90 (M).

Leavitt provides eight short verses in this setting, and each takes a somewhat different arrangement. Versions include unison, SAB, unaccompanied, and SATB. The brass quartet has interludes alone and sometimes plays as choral accompaniment; their music is not difficult and will require average performers. Suitable for most church choir situations.

**Ave Verum Corpus, Franz Liszt.** SATB and optional organ, Tetra/Continuo Music Company, #827, no price given (E).

The editor, John Kingsbury, has given an English alternative version to the original Latin. The motet works well as an unaccompanied setting; the organ doubles the voices in selected spots, but is unnecessary. Brief moments of chromaticism are used, but generally the work is easy enough for any church choir.

**Stabat Mater Dolorosa, Giovanni Palestrina.** SSAATTBB unaccompanied, Associated Music Publishers (Breitkopf & Härtel), A-541, no price (M+).

This sequence is a simple, yet beautiful version of the famous text. The choirs often sing antiphonally and a notation that has flexible barring for the "measures" gives the edition a more Renaissance flow to the lines. There is no keyboard reduction of the parts. Full vocal ranges are used in both choirs and solid, mature voices will be needed to sustain the delicate lines. Generally the phrases are not long and only a Latin text is provided. This will require a moderately large sophisticated choir and is recommended to those directors seeking elegant literature.

**Tenebrae Factae Sunt, Kevin Isaacs.** SATB unaccompanied, Mark Foster Music Company, MF 2006, \$.85 (M+).

Here is one of those sensitive, challenging settings that merits attention from directors. It has drama and a harmonic spirit similar to Poulenc's Lenten motets. At times the dissonant chords are gentle and in some places they are piercing. The music is well marked with expressive indications. Only a Latin text is given and full ranges are used. Designed for a choir that has a keen ear and maturity; especially useful for a college ensemble. Excellent music.

**Christus Factus Est, Manuel de Sarmaya (1678-1750).** SATB unaccompanied, Roger Dean Publishing Company, HRD 227, \$.85 (M).

This motet is by a relatively unknown Mexican composer and text is for Maundy Thursday. Editor John Mochnick has given both English and Latin performing versions and an optional keyboard reduction of the parts. It is brief and could be sung by average choirs or high school groups because the voice ranges are limited and easy to sing. Primarily homophonic, this is a scholarly edition and useful for many types of ensembles.

**A Carol for Palm Sunday, Lloyd Pfautsch.** SATB unaccompanied, Augsburg Publishing House, 11-2495, \$.90 (M).

There are four verses to this carol with modulations to new keys for the last two. The melismatic Hosanna is a two-part imitative area; full four-part writing is used only in selected areas. The music is dance-like and simple enough for most types of choir. It ends quietly but has a wide variety of dynamics throughout all verses.

**Blessed Is He Who Comes, Lloyd Larson.** SATB, unison children, congregation, organ and three optional trumpets, Hope Publishing Co., PP 115, \$.95 (M).

Here is a Palm Sunday anthem that is certain to be a favorite with the singers and the congregation. The children have a simple but very tuneful melody that is sung with and without the adult choir. The middle section involves the congregation with the choir on the famous Teschner theme, "All Glory, Laud and Honor" in a four-part homophonic setting. The closing area combines these two thematic areas and grows to a rousing ending. Highly recommended for all types of choirs.

## New Organ Music

### Hymns for Organ and Brass

**Charles Schramm, Jr., 4 Reformation Hymn Accompaniments for Brass and Organ.** Concordia Publishing House 97-5952, \$15.00 for score and parts.

The four Lutheran chorales (all in rhythmic form) arranged here for congregational singing are *Ein feste Burg; Wir glauben all; Erhalt uns, Herr; and Nun freut euch*. While the intended quartet consists of two trumpets (B-flat parts provided) and two trombones, a Horn part in F is provided as an alternate to the Trombone I (a nice feature). Timpani is optional in all four hymns.

The writing is very fine, well in keeping with the style of the hymnody, with plenty of variety of texture. The independence of the brass and organ parts is particularly excellent; Schramm frequently exploits the antiphonal possibilities available in the combination. The ten-stanza *Nun freut euch* includes an SATB *a cappella* stanza in the subdominant, which may be reproduced for the singers.

The brass parts have been notated with each stanza separate, making it easy to pick and choose settings according to individual needs.

**Charles Schramm, Jr., 3 Hymn Accompaniments for Brass and Organ.** Concordia Publishing House 97-5935, \$12.50 for score and parts.

The same high quality of the *Reformation Hymns* is here applied to hymn-tunes which will be more generally usable in churches of all denominations.

The setting of *Nicaea* includes a short interlude and a descant for the last stanza (again, Concordia has graciously allowed the purchaser to copy the descant for the choir sopranos [and tenors!]). *Potsdam* also includes a short interlude, and the excellent accompaniment for *Lasst uns erfreuen* utilizes the wonder-

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**Charles Schramm, Jr., 3 Hymn Accompaniments for Brass and Organ, Set 2.** Concordia Publishing House, 97-5974, \$12.50 for score and parts.

The three hymns set for congregational singing are *Nun danket alle Gott; In dir ist Freude; and Freut euch, ihr lieben.* The *Reformation Hymns* comments apply to these settings also. Please note: the rhythmic version of *Nun danket* is the one dealt with here (as in "A Mighty Fortress" in the other collection), so most of us, unfortunately, will not be able to use this. But that does not in any way diminish the quality of the settings, which will find uses in Lutheran churches.

#### Hymns for Instruments

**Robert J. Powell, Three for Thanksgiving.** Concordia Publishing House 97-5976, \$7.95 for score and parts.

The concept of these hymn settings is unusual: all are for instrumental trio, the exact instrumentation flexible according to your resources. Instrument I parts are given in C and in B-flat, treble; Instrument II parts in treble clef B-flat (clarinet, etc.), alto clef (viola), and in F (horn); and a bass Instrument III part in C is provided. This means that many combinations of instruments are possible. (The composer suggests violin/horn/cello, flute/clarinet/bassoon, or clarinet/viola/bassoon.) It is also conceivable that one or two of the parts could be played on the organ. The parts in the review copy were all stapled together, making the package seem a bit jumbled, but with the staples removed the parts are easy to organize.

The pieces themselves are pleasant and inventive. "Let All Things Now Living" (*The Ash Grove*) is brief—perhaps suitable as an introduction to congregational singing; "We Gather Together" (*Kremser*) is more extended, opening with a gentle treatment (with a pentatonic flavor) of one stanza of the melody, then moving into a fugal *Allegro* section; the short setting of "Come, Ye Thankful People, Come" (*St. George's, Windsor*) develops short snatches of the hymn tune.

#### Music for Organ and Brass

**Henry Purcell, Trumpet Finale, ed. and arr. for Organ and Two Trumpets** by S. Drummond Wolff. Concordia Publishing House 97-5975, \$5.25 for organ score and parts.

A C major *con brio* march movement (from *King Arthur*) in the kind of clean and tidy arrangement we have all come to expect from Wolff. An optional timpani part is provided along with B-flat trumpet parts. A lot of tonic and dominant, but no one should hold that against Purcell; the piece is still a handy alternative to other overused and tired marches.

**Henry Purcell, Gavotte, ed. and arr. for Organ and Brass Quartet** by S. Drummond Wolff. Concordia Publishing House 97-5962, \$6.50 for organ score and parts.

You may have seen this little piece before, floating about in a mixed-bag collection of transcriptions; it is from a harpsichord "Cibell." This arrangement is for organ and brass: two B-flat trumpets, two trombones, and an optional part for timpani. Good material to use when the attention of the performers is most likely to be focused on the progress (or delay) of the processional participants, rather than on the music.

—James R. Biery

## Book Reviews

**Donald L. Patterson and Janet L. Patterson. Vincent Persichetti: A Bio-Bibliography.** "Bio-Bibliographies in Music, Number 16." New York: Greenwood Press, 1988. xiv, 336 pp. \$49.95.

The Greenwood Press "Bio-Bibliography in Music Series" is intended to "provide a source of useful research materials for scholars, educators, performers, historians, and professionals in the field of music." This is the first book about American composer Vincent Persichetti (1915–1987), and until now, research on the composer has been scant, with the exception of a dozen or so dissertations (mostly on the choral and band music) and five short analytical articles published in *THE DIAPASON* by Rudy Shackelford on various organ works by the composer.

Included in the present volume are a short biography, lists of works by genre and by opus number as well as alphabetically and chronologically, a discography of both in and out of print recordings, and bibliographies (mostly reviews) of written words about and by Mr. Persichetti (also mostly reviews). The book is intelligently organized and appears thorough.

Many *DIAPASON* readers are undoubtedly acquainted with some of Mr. Persichetti's 10 organ works, 12 harpsichord works, 40 piano works and 23 works for chorus. Many of the choral works are sacred settings and several of the organ works are liturgically oriented. The harpsichord works (mostly sonatas) are a substantial contribution to the repertoire and have been widely performed and recorded (see "Vincent Persichetti: A Love for the Harpsichord," by Larry Palmer, in the June, 1985, issue).

The remainder of Mr. Persichetti's vast 166-opus output spanning the years 1929–1987 includes numerous works in most standard genres, including a one-act opera (1976) called "Sybil," based on the story of Chicken Little. Not unlike Hindemith in spirit, Mr. Persichetti crafted works (in this case named "Parables") for almost every solo instrument imaginable and "Serenades" for many chamber music combinations. Most of this music is highly playable and practical and has been both performed and recorded with some frequency.

Donald L. Patterson is Associate Professor of Piano at the University of Wisconsin-Eau Claire, and Janet L. Patterson is the Reserve Library Supervisor at the same institution. Their research for the present study began in 1985 and included a personal interview with the composer and his wife shortly before his death in 1987. Readers will find very little excitement in the biography section of the book which was based at least partly on this interview. Mr. Persichetti's life story is one of relentless stability and continuing achievement and recognition. His popularity and his career seemed to reach a zenith in the 1950s even though he remained quite active as a composer and teacher of composition until his death. The numerous compiled reviews of his work paint a portrait of a highly respectful if not always moved circle of critics. Mr. Persichetti's well-known pioneering text on 20th-century harmony, still in print today, remains controversial because of its highly idiosyncratic nature and total reliance on fabricated examples. Nevertheless, the text is still widely adopted.

The question of whether or not Mr. Persichetti's music deserves to be better known remains before us. Critics have



David Hurd



Kei Koito

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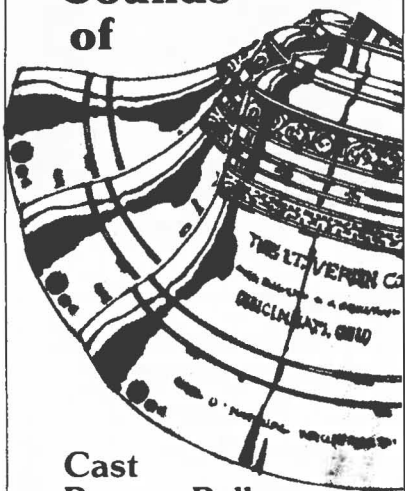
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lamented his undigestible eclecticism and uninvolved utility more than they have praised his works' emotion or excitement. In spite of this apparent lack of enthusiasm, it is too soon to pass judgment on such a vast body of finely crafted work, some of which has been performed only once or twice. This bi-bibliographical contribution to Persichetti research will aid historians, theorists and performers in their pursuit of a better acquaintance with the works of one of America's better known and more frequently performed composers.

—John Carbon  
Franklin and Marshall College

*E. Power Biggs, Concert Organist*, by Barbara Owen. Indiana University Press, 1987. 241 pages. \$20.00.

"E. Power Biggs plays the organ. Countless listeners having their first love affair with music, cherish that fact in their hearts. Few in the history of performance leave indelible marks on their art; of them, none rivals him in the affection and respect of layman and colleague alike. He is the rollicking forward scout of scholarship, and, while busy these fifty years restoring the noble classics of the instrument to health, with prodigal generosity he has cultivated a garden of musical flowers and brought several generations of budding composers to bloom."

This tribute, paid to Biggs on the occasion of one of the many honors accorded to him during his lifetime, neatly summarizes the contributions of an outstanding musician of our time. Moving beyond the typical career path of church organist and teacher, Biggs became a renowned concert recitalist, a prolific recording artist, an enthusiastic proponent of classical organ design, an arbiter of musical taste in his search for authentic performance on historic instruments, a tireless advocate of the music of Bach and Handel, a champion of new music by American composers, a music editor and arranger, and a researcher and writer. This richly detailed biography provides a wealth of information about the places, personalities,

and events behind these achievements. Writing from the vantage point of having known and collaborated with Biggs at the peak of his career and of having access to his papers, scores, notebooks, and programs after his death in 1977, Barbara Owen writes as a knowledgeable Biggs fan for other Biggs fans everywhere.

Fresh from his studies at the Royal Academy of Music in London, the adventuresome young Biggs first visited the United States in 1929 as an accompanist with a small second-rate touring group. His discriminating standards of organ quality were evident even then, for his diaries chronicle a dismaying succession of decrepit instruments in poky towns, among the few better instruments in larger centers. This concern later became a passion which fueled the mid-century revolution in organ design in the United States, and also influenced his activities as a concert recitalist and recording artist.

From the time Biggs returned to live permanently in the United States in 1930, he set about developing a career as a concert recitalist, although at that time no organist, on either side of the Atlantic, made a full-time living in this fashion. Biggs toured extensively in North America, Europe, and Australia; in later years, mainly to promote the sale of his records (the discography lists 148 items, including reissues, over almost forty years). This consummate artist rarely flubbed a recital or a recording, and critics were unrestrained in commending the superb technique and musicianship that characterized his lively performances. Touring engagements and recording sessions had their problems, some humorous in retrospect: the attempted censorship by the Royal Festival Hall management of Biggs' typical mixed-bag program, negotiations with the authorities of a Venetian Basilica to admit mini-skirted women singers after sundown for a late-night recording session, a visit from some curious sheep during a taping of the "Handel" organ at Great Packington, and—not at all amusing—a bomb threat interruption of a concert in New York.

Biggs' proselytizing on behalf of quality in organ design began with the lucky accident of hearing an Aeolian-Skinner experimental organ temporarily installed in the Busch-Reisinger Museum of Germanic Culture at Harvard University, and extended to his involvement in the design of the concert organs for the Berkshire Music Center and Boston Symphony Hall. Biggs himself later recollected on the great impact his European tours had on his ideas of organ design. The articulate voicing, clear sonorities, and complete interaction of playing action and pipe sound came as an auditory revelation of the truth of ideas advanced by Albert Schweitzer many years before. Through his concertizing at home, Biggs increased public awareness of the innovative trends in tonal design inherent in instruments by Aeolian-Skinner, Holtkamp, and Schlicker, and he arranged for the replacement of the Germanic Museum organ by a Flentrop instrument in 1958. Biggs recorded his views on the ideal organ in an album entitled simply *The Organ*, consisting of 125 musical illustrations played on 35 notable organs from 1521 to 1958 with commentary (Columbia Masterworks DL 5288). His contribution in promoting appreciation of historic American organs assisted the cause of the Organ Historical Society, which eventually made Biggs an honorary member.

Biggs' adventurous spirit also found expression in two unusual projects: the glass harmonica, invented by Benjamin Franklin and written for by Mozart, and the acquisition of a pedal harpsichord, built by John Challis. In spite of the combined talents of glass blowers, an organ builder, and a group of M.I.T. engineering students, inherent design and fabrication problems doomed the first quixotic experiment to failure. The pedal harpsichord, however, provided Biggs with a new but controversial medium for playing Bach, unknown and popular classics, and the ragtime tunes of Scott Joplin.

What about the man behind the music? There is a curious but apt parallel between his performances and his personality: the vitality, propulsion, power, and drive which critics discerned in his recitals and recordings were as true of Biggs himself as of his music making. His open inquiring mind, his credo of hard work in the pursuit of his ideals, his gentle wit, and his unobtrusive generosity were understood and appreciated by all who worked with him. As Barbara Owen remarks, "Biggs created his own memorial in the records he made, the music he edited, the students he helped, and the untold number of organs his influence helped to save or to bring into being." This affectionate biography will assist in preserving and enhancing the memory of a highly influential figure in the American musical world of this century.

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

## New Recordings

*Favorite Anthems from Trinity*, The Trinity Church Choir, Brian Jones, Director, Ross Wood, Assistant Organist. Cassette available from: Music Office, Trinity Church, Copley Square, Boston, MA 02116. \$11.00 postpaid.

Perhaps the most difficult aspect of reviewing this recording is the avoidance of too many superlatives. The 70-voice choir of Trinity Church (60 are auditioned volunteers, 10 are professionals) under Brian Jones' direction has produced a splendid musical offering. Ross Wood's accompaniment on the two organs, a Whiteford Aeolian-Skinner in the front and an E. M. Skinner in the rear of the church, equals all the nuances of the choir, from the gentle transparency of Rutter's "The Lord Bless You and Keep You" to the searing magnificence of Mathias' "Let the People Praise Thee, O God."

It would be easy, given the significant inclusion of English literature here (and, this review suspects, in the repertoire of the choir at worship) to aim for an exclusively British pronunciation. This, Jones avoids. The pronunciation of the choir is strictly according to accepted standards for singers in this country, a refreshing skirting of affectation. Indeed, the entire recording is free from affectation or mannerism of any kind. Jones has an uncanny sense of line and dynamics. He allows the dynamic intensity to build somewhat on longer-held notes, of course, but never permits it to become obvious or obtrusive.

The setting of "Amazing Grace" by Anthony Furnival is an astounding piece of work, both compositionally and chorally. The pentatonic melody is set forth in unison at the beginning; indeed,

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there is no instrumental accompaniment until the last stanza. There is a leanness and an unaffected beauty in this interpretation of the unison and unaccompanied choral sections allowing the shifting harmonies room to breathe. The last stanza, which exhibits a VERY English-style accompaniment and a lavish descant would be easy to let run under its own power, thus out of control. Jones, however, retains complete control over this vast and luminous texture without stifling either its forward motion or its expressivity. The organ registration, amply enriched with reeds and upper-work from the Swell, provides a cloth-of-gold garment for this surprising treatment of an unassuming hymn-tune. Dr. Wood's accompaniment does justice to his pedigreed education in organ performance (undergraduate work at Southern Methodist, MM and DMA from Eastman under Russell Saunders).

The unaccompanied works are equally dramatic. Counterpoint is clear and consistent; pronunciation and diction impeccable. Jones has chosen a movable feast of literature from several style periods and countries for his unaccompanied offering. Interestingly, he has chosen "Caecilian" works from this century that mirror Palestrina's contrapuntal dictates in more contemporary harmonic settings. The result is outstanding and of crystalline beauty.

By way of summary, this reviewer calls upon Mathias "Let the People Praise Thee, O God," the anthem sung at the Royal Wedding. Frankly, the current rendition of this work challenges England. Jones chose a slightly slower tempo and emphasized initial accents in the phrases to good effect. The many metric shifts and hemiola are accomplished with no fanfare whatever; the text shines through as being the guiding rhythmic force. Dr. Wood's accompaniment and registrational crescendos/diminuendos are totally in style. The choir NEVER is shrill, although the tessitura of much of the work is high. In all, it is a tape that deserves to be on the shelf of every organist and/or choir director as well as in the tape decks of anyone to whom the choral art speaks.

—Dr. Mark L. Russakoff

French Organ Music from Salisbury Cathedral, Volume 2—Colin Walsh (organ) and Anne Richards (soprano) perform Langlais, *Suite Médiévale*, Vierne, *Les Angelus*, op. 57, Tournemire, *Fantaisie-Improvisation sur l'Ave maris stella*, Duruflé, *Prélude and Fugue sur le nom d'Alain*; Priory PR 173, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$11.00, plus \$2.00 postage per order.

Saint-Saëns and Vierne—Stephen Darlington plays the organ of St. Alban's Abbey in Saint Saëns, *Allegro Giocoso (Sept Improvisations, #7)*, *Allegretto (Sept Improvisations, #4)*, *Prelude and Fugue in B Major*, op. 99, no. 2, *Fantaisie pour Orgue*, op. 157, and Vierne, *Suite No. 1 de Pièces de Fantaisie (Prélude, Andantino, Caprice, Intermezzo, Requiem Aeternam, Marche Nuptiale)*; Priory PR 164, available from The Organ Literature Foundation, \$10.00, plus \$2.00 postage per order.

These two recordings link organists associated with St. Alban's Cathedral/Abbey and programs devoted to French repertory on English instruments of some distinction. Colin Walsh was assistant organist at Salisbury until 1985, at which time he moved to St. Alban's; simultaneously Stephen Darlington left the latter post to undertake a position as organist and master of the choristers at Christ Church Cathedral, Oxford. Both are very good performers, well acquainted with the musical style and demands of romantic and post-romantic French repertory, and totally in command of the technical requirements to execute their chosen works.

The organs differ significantly, with that at Salisbury a 1934 modification by Henry Willis III of the 1876 "Father" Willis instrument, and is possessed of a

rich but generally clear sound. (The album notes are significantly lacking in historical information, though a stoplist is provided.) The organ at St. Alban's is a much more modern sounding—i.e., eclectic and somewhat neo-baroque—1962 Tunks designed by Ralph Downes (of Royal Festival Hall fame) and utilizing a fair amount of the earlier Hill (1861) and Abbot and Smith (1907) pipework. Together with virtually every organ of any size built in this century, it claims to be "tonally suited to playing organ music from all major periods of composition with authentic registration."

Mr. Walsh's program includes two very familiar works, the Langlais *Suite* and the Duruflé piece, along with the undeservedly less familiar Tournemire and virtually unknown Vierne *Angelus* for soprano and organ. The *Suite Médiévale* is very well rendered, although occasionally the enclosed divisions seem more like a distant echo section, and the presence of tierce ranks in the mixtures is, while typically English, obtrusive in the supposedly empty fifths of the opening and closing movements.

Tournemire's *Ave maris stella* is the "winner" on this disc, leaving the listener hoping that Mr. Walsh will record more of this literature in the future.

Ms. Richards is likewise an apt interpreter of Vierne's music and, presumably, of much other vocal music as well. (She was a choral scholar at Selwyn College, Cambridge, and has appeared extensively in opera, oratorio, and solo performances.) Her use of vibrato as a decorative element and her constant sensitivity to text and phrasing are a delight. The music itself is reflective of the style of Vierne's *Pièces de Fantaisie* as well as of the chanson styles of Fauré and Debussy; the organ part is generally unobtrusively supportive of the vocal line.

With his record of Vierne and Saint-Saëns, Stephen Darlington provides ample evidence of his abilities and the reasons for his rapid advancement in the organ world. Although the music chosen to represent each composer is relatively infrequently heard, that of Saint-Saëns in particular deserves a wider audience. While individual works from Vierne's large collection are gaining some re-

newed recognition today, those in this first suite remain for the most part *inconnu*, perhaps because they have relatively little virtuosic content and are generally more "mood" or "occasion" pieces than are those of the second and third suites. While the performances are consistently idiomatic and well-thought-out, and the registrations are at least reasonably authentic—particularly in the *plenum* pieces and in those using the shimmering impressionistic strings—Mr. Darlington is less convincing here than in the Saint-Saëns works.

Composer, instrument, and performer unite in these four pieces for a supremely satisfying blend of resources. The two excerpts from *Sept Improvisations* and the third *Fantaisie* are all worthy of attention by performers looking for materials from this school other than the Widor and Vierne symphonic works. The last of these is a dramatic display piece, alternately majestic and chordal, then more toccata-like in its figurations. Particularly for these latter pieces, this is a recording worth serious consideration for collectors.

—G. Nicholas Bullat

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# The Organs of Olivier Messiaen, Part 2

Timothy J. Tikker

(Continued from the December, 1988, issue.)

## Other French Organs

A passage in Walter's article<sup>30</sup> notes occasional discrepancies between Messiaen's registration indications and the actual resources of the Trinité organ. One is merely an ambiguity of nomenclature: the Pédale 32' Soubasse's original name may have been "Bourdon," which is how it is specified in *Banquet Céleste* and *La Nativité's* "Desseins éternels." Others are easily understood as indications for coupling: *Nativité's* "Les Bergers" calls for Pédale "p gambe 8'", obviously implying use of the tirasse GO—it is distinguished from the "violoncelle 8'" indication on the next page by the different dynamic, *pp*; similarly, the Pédale "basson 16'" indication in "Jésus accepte la Souffrance" implies use of the tirasse Positif. However, discrepancies in other scores actually indicate the resources of other organs, as we shall now see.

Composed in 1939, *Les Corps Glorieux* was premiered by the composer at the Palais de Chaillot in Paris on 15 April 1945.<sup>31</sup> The Palais de Chaillot was built for the 1937 International Exposition, replacing the Palais du Trocadéro built for the 1878 Exposition. The Trocadéro's famous Cavaillé-Coll organ<sup>32</sup> was rebuilt by V. & F. Gonzales and installed in Chaillot in 1938. The reconstruction included complete electrification of the action, retaining the old slider chests while expanding the old 56/30 compass to 61/32 (with 73-notes for all manuals for use with the 4' couplers), as well as general revoicing, with the addition of some stops (including a second 32' Principal, of wood) and replacement of others. The new disposition reflected the emerging "néo-classique" trend in French organ design, which sought to create an all-purpose organ by combining classical and romantic registers in one instrument. The organ was unencased, with all unenclosed pipes displayed, and the entire instrument (save the detached console) mounted onto a platform on rails, allowing it to be moved to the front or rear of the stage for use in solo concerts or with orchestra. This organ is probably best known to American readers through Virgil Fox's remarkable recording of Joseph Jongen's *Symphonie Concertante* for organ and orchestra.<sup>33,34</sup> The disposition was as follows<sup>35</sup> (\* = changes or additions):

|                                    |  |  |
|------------------------------------|--|--|
| <b>GRAND ORGUE (I; 100mm wind)</b> |  | 8' Cornet V (c <sup>1</sup> )            |
| 16' Montre                         |  | 16' Bombarde                             |
| 16' Bourdon                        |  | 8' Trompette                             |
| 8' Montre                          |  | 4' Clairon                               |
| 8' Flûte harmonique                |  | <b>POSITIF EXPRESSIF (II; 90mm wind)</b> |
| 8' Bourdon                         |  | 16' Bourdon                              |
| 8' Violoncelle                     |  | 8' Principal                             |
| 4' Prestant                        |  | 8' Flûte à fuseau                        |
| 4' Flûte                           |  | 8' Salicional                            |
| * 2 2/3' Nasard                    |  | 8' Unda maris                            |
| 2' Doublette                       |  | * 4' Prestant                            |
| * 1 1/4' Tierce                    |  | 4' Flûte octavante                       |
| Plein-jeu V                        |  |  |

|                       |                    |
|-----------------------|--------------------|
| 2 2/3' Quinte         | 16' Contrebasse    |
| * 2' Quarte de Nasard | 16' Soubasse       |
| 1 1/2' Tierce         | 16' Violonbasse    |
| (*) Plein-jeu VI      | 8' Flûte           |
| 16' Basson            | 8' Bourdon         |
| 8' Trompette          | 8' Violoncelle     |
| 8' Cromorne           | * 4' Octave        |
| * 4' Chalumeau        | * 4' Flûte         |
| Trémolo               | * Mixture IV       |
|                       | 32' Contrebombarde |
|                       | 16' Bombarde       |
|                       | 16' Basson         |
|                       | 8' Trompette       |
|                       | 8' Basson          |
|                       | 4' Clairon         |
|                       | 4' Baryton         |

## RÉCIT EXPRESSIF (III; 95mm wind)

|                               |
|-------------------------------|
| 16' Quintaton                 |
| 8' Flûte harmonique           |
| 8' Cor de nuit                |
| 8' Gambe                      |
| 8' Voix céleste               |
| 4' Flûte                      |
| * 4' Viole                    |
| * 2 2/3' Nasard               |
| 2' Octavin                    |
| * 1 1/2' Tierce               |
| * 1' Piccolo                  |
| ° Plein-jeu V                 |
| ° Cymbale III                 |
| 8' Cornet V (c <sup>1</sup> ) |
| * 16' Bombarde                |
| 8' Trompette                  |
| 8' Basson-Hautbois            |
| 8' Voix humaine               |
| 4' Clairon                    |
| Trémolo                       |

## SOLO (IV; 110mm wind)

|                       |
|-----------------------|
| 16' Bourdon           |
| 8' Diapason           |
| 8' Flûte harmonique   |
| 8' Violoncelle        |
| * 4' Principal        |
| * 2' Octave           |
| ° Plein-jeu V         |
| 16' Tuba magna        |
| 8' Trompette          |
| 8' Clarinette         |
| 4' Clairon harmonique |

## PÉDALE (140mm wind for 32's, rest 95mm)

|                 |
|-----------------|
| 32' Montre      |
| * 32' Principal |
| 16' Flûte       |

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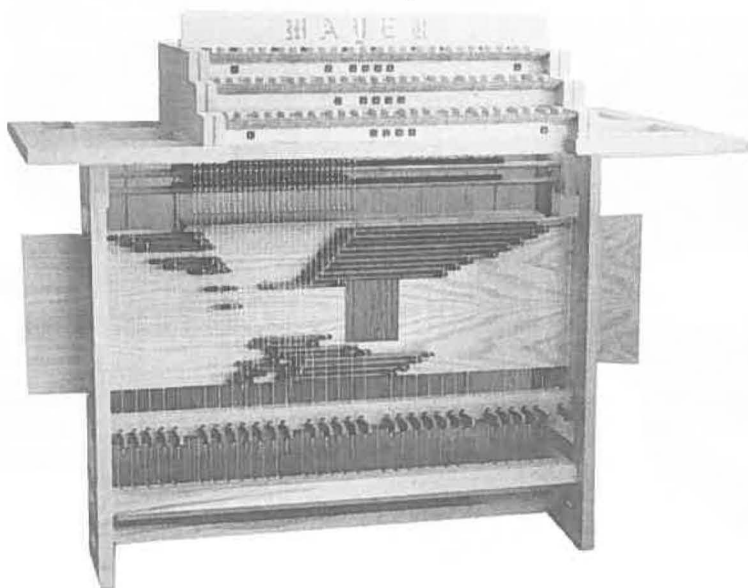
Tirasses G, P, R, S en 8'  
 Tirasses P, R en 4'  
 P, R, S - G en 16'  
 R - P en 16'  
 P, R, S - G en 8'  
 R, S - P en 8'  
 S - R en 8'  
 P, R, S - G en 4'  
 R, S - P en 4'  
 S - R en 4'  
 16', 4' & unison off for each manual on itself  
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It would seem that Messiaen had an eventual performance at the Palais de Chaillot in mind even when he indicated the registrations in the score published in 1942. Note the three Cornets required in the first movement: Trinité had no Récit Tierce as yet, while Chaillot's Récit has both a mounted Cornet V and a jeu de Tierce of separate 8', 4', 2 2/3', 2', and 1 1/2' stops.<sup>36</sup> Also note the third movement's "Cromorne" instead of "Clarinette," with the "dim." marks implying the use of a swell-box, here possible on Chaillot's Positif Expressif. The fourth movement's "Pos: basson 16, trompette, plein-jeu" is again possible here,<sup>37</sup> and the Solo reeds and Pédale 32' Bombarde are available for the *fff* climax. The soft section which follows calls for an expressive Salicional and Unda maris; while it specifies the Récit manual, these registers are available on Chaillot's Positif Expressif—Trinité's Unda maris is unenclosed, and on that organ Messiaen substitutes the Récit Gambe & Voix céleste.<sup>38</sup>

In the sixth movement we have the clearest indications for the resources of the Chaillot organ. Note the opening registration:

R: voix hum. (*sans trémolo*), cymbale, quintaton 16, clairon 4  
 P: trompette 8, cornet et montre 16  
 G: diapason 8  
 Péd: flûtes 16 et 32, tir. R

If we read "Solo" for "G" and "Grand Orgue" for "P", this registration is perfectly realized at Chaillot. Note the Récit's 16' Quintaton, instead of Trinité's Bourdon, as well as the Pédale Flûtes, (implying open woods, rather than stopped ranks which would be "Soubasses" or "Bourbons"), again available at Chaillot. Moving on to p. 9, the indications:

Pos: cromorne, bourdon 16, 3<sup>ce</sup>  
 Récit: hautbois, quintaton 16, 3<sup>ce</sup> et piccolo

fit the Chaillot organ perfectly. It is interesting to note how Messiaen adapts these registrations to the Trinité organ in his recording. The opening solo registration is augmented to:

G: 16' Montre, Cornet, Trompette, Clairon, P-G coupler  
 P: 16' Quintaton, Cornet harmonique, Trompette

and the Récit is closed for the held chords that accompany these soli.<sup>39</sup> Also, on the bottom of p. 9 where the Récit Viole accompanies the Grand Orgue Cornet, Messiaen includes the Récit Hautbois.<sup>40</sup>

Let us next examine *Verset pour le Fête de la Dédicace*. The work was composed in December 1960 for the annual examination *concours* of Rolande Falcinelli's organ class at the Conservatoire National Supérieur de Musique de Paris.<sup>41</sup> This work's registration scheme is clearly intended for the organ designed by Marcel Dupré and built by Jacquot-Lavergne c. 1950 for the Conservatoire's Salle Berlioz (now Salle Dupré):<sup>42</sup>



# Rediscovering the German Romantic Organ

## Part 1

Robert Parkins

In recent years we have experienced a renewal of interest in the Romantic organ, virtually on the heels of the early music movement. The quest for "authenticity" in performance practice, the preservation and restoration of period instruments, and the revival of old playing techniques in pre-Romantic music have begun to seep into our perceptions of music in the nineteenth century as well. In many areas we have become only dimly aware that long-held traditions of nineteenth-century performance practice were, in fact, no more than twentieth-century assumptions.<sup>1</sup>

It was only a matter of time before organists began to turn their attention to the organs and literature of the Romantic era. More reliable playing editions of this music have appeared with growing frequency, symposia on the Romantic organ are becoming more common, and recent anniversaries honoring Brahms and Liszt, for example, have helped focus attention on an area previously neglected when the postwar Baroque Revival gathered real steam in the 1960s.

Understandably, the French Romantic tradition of organ building—centered on the work of Cavaillé-Coll—has received due notice. The Anglo-American organ of the nineteenth century continues to be a source of intense interest to members of the Organ Historical Society in particular, as well as to many builders specializing in restoration. The German Romantic organ, however, presents a fuzziest picture to organists in the U.S.A., and relatively little has been written about it here.<sup>2</sup>

Indeed, it is not even immediately clear what we mean when we speak of "the German Romantic organ." In a broader sense, we begin to see nascent characteristics associated with Romanticism in organ building by the mid-1700s, and vestiges of the Romantic aesthetic remain in many later twentieth-century eclectic instruments, however transmogrified. To speak of the "nineteenth-century organ" may be simply an arbitrary refinement. (After all, were not both Haydn and Schoenberg writing music in the 1800s?)

One could justifiably focus more narrowly on the half century between 1840 and 1890 as a "coming of age" for the German Romantic organ. After decades of diminished activity and isolated experimentation in organ building, J. G. Töpfer's *Die Orgelbaukunst (The Art of Organ Building)* proved pivotal in sparking new interest in the organ following its publication in 1833. The same

year witnessed a less influential but historically important event: the completion of a three-manual, 74-stop organ by E. F. Walcker for Frankfurt's Paulskirche. While this monumental instrument spawned no immediate imitators, it heralded a new era for the German organ with its 32' manual stop, free reeds, stops under expression, and double pedalboard, among other novelties. Despite the fact that Frankfurt was outside the mainstream of church music at the time, the organ for St. Paul's established Walcker's reputation internationally.<sup>3</sup>

In the following decade, the publication of Felix Mendelssohn's *Six Sonatas, Opus 65* (1845) signaled an end to the long-term abandonment of the organ by major composers.<sup>4</sup> Also by the 1840s, four of the five builders who would dominate German Romantic organ building during the second half of the century had already established their workshops. The firms of Walcker, Schulze, Reubke, Ladegast, and Sauer created organs for major churches, cathedrals, and concert halls throughout Germany as well as abroad. These were the kinds of instruments familiar to Mendelssohn, Liszt, Julius Reubke, Brahms, and later Reger. But where are these organs now?

Unfortunately, most of the large instruments have been destroyed, replaced, or rebuilt beyond recognition. Only a handful of really sizable organs survives, while several of more modest proportions still exist in reasonably original condition. On the brighter side, many of them have been adequately restored during the last decade or so. As attitudes become more enlightened, it is less likely that still other nineteenth-century German organs will undergo *Barockisierung* at the hands of some latter-day disciple of the *Orgelbewegung*.

### E. F. Walcker

Of all the German Romantic builders, the figure whose organs exercised the widest influence was probably Eberhard Friedrich Walcker (1794–1872). Having moved the shop established by his father from Canstatt to Ludwigsburg in 1820, Walcker received contracts for several imposing instruments in Germany (most notably, the mammoth 100-stop organ for Ulm Minster, 1856) and elsewhere (including those

for St. Petersburg, 1839, and Boston Music Hall, 1863). Little remains of E. F. Walcker's own work except for the modest organ at Hoffenheim (near Heidelberg). This instrument (II/27), built in 1845 and restored by Steinmeyer in 1974, possesses what may be the oldest surviving "cone chest."<sup>5</sup>

The cone-valve chest (*Kegellade*), patented by Walcker in 1842, replaced the note-channels of the traditional slider chest (*Schleiflade*) with stop-channels. These wind channels ran from side to side rather than front to back. The tracker, activated by the depressed key, moved a roller arm beneath the wind chest that raised the cone-shaped valves of all stops in the chest (for that particular note) simultaneously, whether or not the stops were drawn. The additional mass created a heavier playing action, but the much lighter stop action, no longer burdened with pulling sliders, encouraged the development of registration aids (*Spielhilfen*). From the builder's point of view, the cone chest was no less expensive but required less careful workmanship to function efficiently. Many builders in Germany—especially in the south, where Walcker's influence was most prominent—adopted at least some variant of the cone chest during the next fifty years, but outside the German-speaking areas there was little interest. Cavaillé-Coll had experimented with it briefly, but complained that the reeds did not sound good and pipe speech was not precise in staccato passages.<sup>6</sup> Indeed, the resultant lack of "communication" among pipes, each of which had its own cone-valve, was an obstacle to the blending of stops and clarity in contrapuntal music. Even in Germany, although most builders employed the cone chest to some extent, it never really superseded the slider chest in mechanical-action organs.<sup>7</sup>

The Walcker firm continued after E. F. Walcker's death in 1872 under the direction of his four sons. Two large organs from the 1880s still exist and have been recently restored, but both lie outside Germany. In the Evangelische Stadtkirche of Winterthur, Switzerland, is a three-manual instrument of 54 stops, rebuilt and expanded by Walcker in 1887–88.<sup>8</sup> Housed in a 1768 case by Riepp, this organ contains some pipe-work from successive rebuilds by Mooser (1839) and Haas (1843). Even a few facade pipes remain from the original Riepp instrument. Restored by the Swiss firm of Theodor Kuhn, the organ has been returned to the 1888 specification, reversing all changes made in 1924 and 1934 except for the retention of three added stops: the Basson-Hautbois 8' and


Clairon 4' in Manual III, and the Pedal Clairon 4'. Among other notable features are a somewhat expanded compass (C–g<sup>3</sup> in the manuals and C–f<sup>1</sup> in the pedal, rather than the more usual C–f<sup>3</sup>/C–d<sup>1</sup> range); a single tremulant that is usable *only* with the two Echo stops (playable from Manual III); two balanced swell shoes (for the Schwellwerk and Echowerk); and the fact that all three mixtures are *terzhaltig* (i.e., containing third-sounding ranks).

The sound of the *Tutti* is not exceedingly brilliant, but rather full-bodied, even heavy in the bass register. The full Pedal, however, is curiously lacking in strength and clarity. Otherwise, the organ works marvelously for the literature of the period, not least due to the seven "fixed combinations" (graduated from *pp* to *Tutti* and available on manual pistons as well as composition pedals—see photo).

More than twice the size of the Winterthur organ is the gargantuan instrument (IV/124) constructed by the Walcker firm for the Cathedral at Riga (Latvia) in 1884.<sup>9</sup> Access to the newly restored organ (Flentrop, 1981–84) is difficult, to say the least, for the fact remains that now the largest unaltered nineteenth-century German organ in the world is within the confines of the U.S.S.R.<sup>10</sup> Built on two separate gallery levels, the organ possesses a kind of Rückpositiv (under expression) seated on the lower gallery rail, playable from Manual IV as well as from its own keyboard on the same level. Barker levers assist the mechanical action on Manuals I and II as well as the Pedal. Supplementary Barker machines were added to Manuals III and IV during repairs to the organ in 1962. Worth noting also is that originally a gas-powered motor supplied the wind to the organ's twenty-two (!) windchests (*Registerkassenzellenladen*, or stop-channel chests). Registration aids include manual pistons and pedal levers for couplers, various fixed combinations, a general cancel, and a crescendo device (automatic, but the speed can be regulated). To the right of the combination pedals are two swell pedals: one for Manual IV (and its Pedal complement) and the other to control the wind pressure (thus, the dynamic level) of the Oboe 8', a free reed, in Manual II. Quite remarkable, even in this unique instrument, is the fact that fully half of the reed stops in the organ are of the "free" (*durchschlagend*, or *einschlagend*) type.<sup>11</sup> Like the Winterthur instrument, the Walcker at Riga favors tierce-mixtures (five out of six, but a Terz 1 $\frac{1}{2}$ ' can be added to the *terzfrei* Mixture IV on Manual II, if desired). The survival of

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Reconstructed keydesk at Winterthur (Walcker, 1888)

Simple neo-Gothic case at Etzelbach (Schulze, 1869)

Original keydesk at Merseburg (Ladegast, 1885)

these kinds of mixtures at such a late date is interesting in view of the clash of pure thirds in equal temperament.

A third large Walcker organ (III/61, 1878) still exists in the west end gallery of Vienna's Votivkirche, but it has been modified somewhat and is in dire need of restoration.<sup>12</sup> The paucity of sizable extant instruments by the E. F. Walker firm (that is, before 1890) hardly reflects the significance of the company at that time. For years, particularly in south Germany as well as Austria and Switzerland, Walcker was revered as the model for nineteenth-century style in German organbuilding. Certain tenets of this style can be attributed to Walcker's influence: the tendency to separate registers into families, the inclusion of a representative 8' stop on main divisions for each family (i.e., principal, open flute, stopped flute, and string), and the treatment of smaller instruments as though they were divisions of a larger one. This last observation pinpoints one of the problems in late Romantic organs: the inability of many builders to create a small refined organ for ordinary church use.<sup>13</sup>

#### Schulze

If it is hard to find larger Walcker organs in reasonable original condition, the search for Schulze instruments is still more frustrating. To see a sizable organ by a member of the Schulze family, one must leave the Continent to visit England. The largest and least modified is in St. Bartholomew's Church, Armley (Leeds). Designed by Edmund Schulze (1824-1878), who had been building organs for England since the Great Exhibition of 1851, this four-manual instrument possesses 57 stops. Unfortunately, a modest rebuild by Binns in 1905 left the reeds altered and replaced the mechanical action with tubular-pneumatic. Two other Schulze examples in England are less interesting, for the 1862 organ at St. George's Parish Church in Doncaster was rebuilt extensively (Norman and Beard, 1910; Walker, 1935), and the instrument originally built for St. Mary's Church in Tyne Dock (1864-74, III/33) was supplied with an electro-pneumatic action (Hill, Norman and Beard) when it was moved to Ellesmere College in 1981.<sup>14</sup>

Johann Friedrich Schulze (1793-

1858), father of Edmund, had set up shop in Paulinzella (now in East Germany, near Rudolstadt) by 1825. Like Walcker, he had fallen under the spell of Töpfer's theories, especially that of the Normal Scale. *Normalmensur* specified that (for principal stops in particular) the ratio of a pipe's cross-section to that of the pipe an octave higher be a standard  $\sqrt{8}$ . That such a proportion approached those variable scales used by the older builders is not surprising and yielded tolerable results, but such standardization began to point the way toward inferior factory methods later on in the hands of lesser builders. Schulze's organs tended to exhibit other common characteristics: (1) the lowest principal for each chorus was never higher than 8', (2) the principal chorus was always completed through mixture(s) in larger organs, (3) ranks of the same type and pitch were always differentiated, and (4) voicing tended to be strong and full, especially in the pedal.<sup>15</sup>

While J. F. Schulze's large instruments no longer exist in Germany, an organ of two manuals and 20 stops (c 1857) remains in Iserlohn (just southeast of Dortmund) and is currently disassembled for restoration (1987). Another two-manual organ, built much earlier (1830), is in the village church of Nägelstedt (just east of Bad Langensalza in East Germany). Changes to the organ have been few (a former Scharff III is now an Octave 2' and the organ's pitch has been raised a whole-step), but it has fallen into disrepair.<sup>16</sup>

Two later instruments, built under the direction of the Schulze sons before the dissolution of the firm in 1880, have met with a happier fate. Not surprisingly, neither is far from Paulinzella, site of the former Schulze workshop. In Etzelbach (just east of Rudolstadt, below Weimar) is a small organ (II/13) of 1869. To be restored by Schoenefeld in 1989-90, the organ is unaltered and still playable. The sound of the plenum is strong, not least due to the Hauptwerk Mixtur III, which sits at the front of the chest directly behind the façade pipes. The Hauptwerk Gambe 8' is typically prominent, while the Oberwerk Salicional 8' is much milder. The Pedal Violon 16' (invariably an open wood stop) has sufficient presence to be combined with the Subbass 16' to substitute for a Principal 16'.

#### Etzelbach (Schulze, 1869)

##### HAUPTWERK (I)

16' Bordun  
8' Principal  
8' Hohlflöte  
8' Gambe  
4' Octave  
Mixtur III

##### OBERWERK (II)

8' Salicional  
8' Dolce  
8' Lieblich Gedact  
4' Gedactflöte

##### PEDAL

16' Violon  
16' Subbass  
8' Gedactbass

II/I, I/P

The second organ, in the Evangelische Kirche of Königsee (12 miles to the other side of Rudolstadt), appeared at about the same time as the Etzelbach instrument (c 1870). Still preserved in its original condition (with the exception of the Viola d'amour 4', hacked down to 2' pitch), the Königsee organ was to be restored in 1987 (also by Schoenefeld). Similar to the other Schulze in Etzelbach but larger (II/20), it has an enclosed division (Oberwerk). The Venetian swell shutters are controlled by the usual hitch-down pedal (but with a release button to return it to the "open" position). Also like the smaller organ, it is characterized by large principal tone. The lower mixture on the Hauptwerk, a Rauschpfeife II, is designed to be used with the Bordun 16'. The Pedal principals are heavy (especially in the lower register) and the Octavbass 8' is a bit opaque. Also typically strong is the Subbass 16' (too heavy for the softest manual stops, as though it belonged to a larger organ).

Both of these instruments include rather soft 8' flutes on Manual II in addition to the famous Schulze Lieblich Gedact (a narrow stopped flute imitated by generations of organ builders). Note also (see specifications) that the plenum of each instrument belongs to Manual I only, while the second division consists of softer 8' and 4' stops exclusively. Both organs are housed in neo-Gothic cases (see photo at Etzelbach). The mechanical action (with slider chests) is quite stiff for such small organs, particularly

#### Königsee (Schulze, c1870)

##### MANUAL I

16' Bordun  
8' Principal  
8' Hohlflöte  
8' Dulciana  
4' Octave  
4' Flöte  
Rauschquinte II  
Mixtur IV  
8' Trompete

##### MANUAL II

8' Geigen Principal  
8' Salicional  
8' Harmonica  
8' Lieblich Gedact  
4' Viola d'amour  
4' Gedact Flöte

##### PEDAL

16' Principal  
16' Subbass  
8' Octavbass  
8' Gedact Bass  
16' Posaune

II/I, I/P

in view of the fact that the keydesks are built into the cases in traditional fashion. The pedal claviers are exceptionally narrow (as are the keys themselves), the two-octave span from C to c<sup>1</sup> measuring only 35". Although Schulze was credited with introducing the concave (not radiating) pedalboard to England in 1851, these two are flat.

It is perhaps worth noting that at least two single-manual instruments of Schulze exist in West Germany: a 10-stop organ (currently under renovation) in a Schnitger case located in Eutin (30 miles north of Lübeck) and another instrument of 1856 in Wersabe (near Bremen).

#### Reubke

If Schulze's organs have suffered the vicissitudes of time and taste, those by Reubke have met an even sorer fate: not a single one has survived intact. Adolf Reubke (1805-1875), father of Julius, began constructing organs in 1837. Combining nineteenth-century ideas with historical practice, Reubke represented a high point in the German Romantic tradition. Like Schulze he included a complete principal chorus (based on either 16' or 8' pitch) on all but the last of the manual divisions. The final department served as a *Farbwerk*,

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or "color division." Mixtures, regarded by Reubke as indispensable, tended to be bright but not shrill. The Pedal (including 32' stops on larger organs) was typically powerful, while the principal scales themselves were usually narrow, yielding a "masculine, uncorrupted, clear, radiant" sound.<sup>17</sup>

Reubke's son Emil (1836-1884) joined his father at the shop in Magdeburg, becoming a full partner in 1860. Upon Emil's death the firm was taken over by Ernst Röver and moved to Hausneindorf am Harz. Sadly, none of the Reubke instruments, like the monumental 88-stop organ for Magdeburg Cathedral,<sup>18</sup> remains for our inspection.

#### Ladegast

The builder with whom Reubke shared the closest aesthetic affinity was Friedrich Ladegast (1818-1905). A spiritual heir to the Silbermann tradition of central Germany, Ladegast opened his Weissenfels shop in 1846 (relinquished to his son Oskar in 1889). His most famous instrument was his first great project, completed in 1855: the four-manual, 81-stop organ for the Cathedral at Merseburg (only 10 miles north of Weissenfels). Considered extraordinary at the time, it possessed a wealth of musical effects (despite the virtual absence of registration gadgets), and its dedication featured a performance of Franz Liszt's *Fantasy and Fugue on "Ad nos, ad salutarem undam"*. The first performance of the *Prelude and Fugue on BACH* took place here as well in 1856, and Liszt's prodigious student Julius Reubke presented the premiere of his own *Sonata on the 94th Psalm* on this instrument the following year.

Although the organ has undergone serious modifications over the years—mainly at the hands of Gerhard Kühn between 1961 and 1963—it is largely intact. At least fifteen stops have been replaced by others (generally in the neo-Baroque direction), and several more

are altered in some way, particularly the reeds.<sup>19</sup> The "Swell" division (playable from Manual IV, labeled *Brustwerk*) is no longer under expression; the swell shutters and the swell pedal have been removed. The only registration aid on the still original keydesk (see photo) is a pair of pedal levers controlling a vent to the Pedal chest. The mechanical key action is still intact.<sup>20</sup>

Unusual for its size—it was Germany's largest organ at the time—the Ladegast at Merseburg is also notable for its synthesis of Romantic expression and classical integrity. Built into the Thayssner case of 1697—with a Rückpositiv, no less, playable from its own keyboard as well as from Manual I of the main keydesk—it included no fewer than thirty stops from the old organ.<sup>21</sup> All five divisions were based on principal choruses, complete with mixtures (four of the seven older mixtures were retained by Ladegast). The softer stops (mainly flutes) still have character, articulation, and differentiation of color, without the crude exaggeration that would afflict organ building by the end of the century.

Miraculously, a Ladegast organ even larger than the masterpiece at Merseburg (and also in East Germany) has escaped the ravages of rebuilding. The four-manual instrument of 84 stops in the Cathedral at Schwerin (1871) remains virtually undisturbed, and the restoration by Schuke, initiated in 1980, was scheduled for completion in the fall of 1988. Even the original foot-pumped bellows are fully functional if desired, requiring the efforts of four persons. Only the *Prospektpfeifen* (i.e., the façade principals) have been replaced (according to the original scalings). As with numerous German organs, the front pipes were removed for military use in World War I.

The Schwerin organ was widely known in the late nineteenth century, its specification appearing in the second edition of Töpfer's *Orgelbau*,<sup>22</sup> among other handbooks. The value of such an instrument is incalculable, for it is rare indeed that the reeds and mixtures, especially, survive unaltered in an organ of this size and importance. The two main manual divisions include two mixtures apiece, the lower one in each case to be used in the 16' principal chorus. Manual IV (under expression) has only a small "color" mixture (*Harmonia aetherea* II-III). Both the second and third divisions are capped by a *Progressiv-Harmonica*, a type of mixture that adds ranks rather than repeating as it ascends.<sup>23</sup> None of the organ's mixture stops contains a tierce rank, but the two primary divisions include the usual Cornett (the Hauptwerk Cornett III-IV separated into two stops).

Six of the eleven lingual stops are free reeds (including the Posaune 32') of varying success. The Clarinette 8' (Manual III) is moderately strong and tolerable as a clarinet stop, but the sound is not as *echt* as a corresponding beating (*aufschlagend*) reed might provide. The Oboe 8' (Manual II), also quite prominent, is less convincing, however; the "harmonium" sound is unmistakable. Of far greater interest is the Aeoline 16' on Manual IV. This peculiar species of free reed stop, called for in the Reubke *Sonata* and the Liszt *BACH* but now removed from the Merseburg organ, has the quality of a delicate, soft clarinet.

The order of manuals on the Schwerin organ is unusual—rather than the more common ascending succession of I-II-III-IV, the keyboards are arranged III-I-II-IV from bottom to top. The mechanical key action is aided by a kind of Barker machine, so that the coupled manuals may be played from the bottom keyboard when the pneumatic assists are engaged. The slider chests are supplemented by cone chests (mainly for the pedal stops), and the pneumatic stop action makes possible numerous registration devices. The fifteen *Tritte* (hitch-down pedal levers) operate various vents, fixed combinations, and the swell shutters (only two positions), as well as the *crescendo-decrescendo* device. This last *Spielhilfe*, a forerunner of

the *Rollschweller* in principle, adds or subtracts stops gradually (and visibly). The player may interrupt the process by releasing the pedal but may not control the timing of the stop changes (automatically set in motion).

The technology is impressive for the time (only a few years earlier had Steinway developed the prototype for the modern piano), but just as impressive is the sound of the instrument. Even without the deepest pedal ranks (in restoration—see photograph), the fundamental gravity of the organ is still perceptible. The strength of the plenum is complemented by the richness and variety of the softer flue stops. Capable of contrapuntal clarity as well as orchestral sweep, the Schwerin instrument is a prime example of the German Romantic organ at its best.

A much smaller organ by Ladegast survives in the church of St. Jakobus in Ennigerloh (some 25 miles southeast of Münster, West Germany).<sup>24</sup> Previously situated in Neugeseke, it was renovated and moved to a gallery in the shallow north transept of St. Jakobus by Gerard Woehl (1977). Although built in 1876 (a few years after Schwerin), the organ at Ennigerloh possesses a clear, masculine, almost classical sound, tempered by a certain warmth and supported by a very strong pedal bass. Exhibiting the same kind of strength in the principal chorus as the small Schulze organs mentioned earlier, but more refined and cohesive, this particular instrument is a convincing demonstration of Friedrich Ladegast's integrity and unwillingness to relinquish the essential principles of traditional organ construction. The entirely mechanical action (with slider chests) is quite negotiable, not heavy but with a strong initial "pluck."

#### Ennigerloh (Ladegast, 1876)

##### MANUAL I

16' Bourdon  
8' Principal  
8' Gambe  
8' Rohrflöte  
4' Principal  
4' Fl. minor  
2 3/4' (Quinte)  
2' Octave  
Mixture III

##### MANUAL II (enclosed)

8' Fl. major  
8' Flöte  
8' Viola d'amour  
4' Principal  
4' Salicional

##### PEDAL

16' Subbass  
16' Violon  
8' Cello  
8' Bassflöte  
4' Octavbass

II/I, I/P

Typically for an organ of this size (II/19), the complete plenum belongs to Manual I (see specification). The single mixture is clear, even quincy in the treble range, and blends well. The big Rohrflöte 8' can be heard even when added to the chorus. Also quite strong is the Gamba 8', but the sound is attractive—thin, yet not edgy. Even more extroverted are the Pedal stops. The stopped flutes (Subbass 16' and Bassflöte 8') offer solid support, not excluding the low bass, while the open wood strings (Violon 16' and Cello 8') resemble mild principals. Only the Octavbass 4', scaled a bit narrow to blend with them, is voiced more moderately. Dynamic contrast is provided by the second manual division (enclosed), not unusual for the period. The 8' and 4' stops of Manual II are all voiced mildly, without exaggerated differences, so that even the open Flöte 8' and Salicional 4' blend beautifully. The hitch-down pedal for the swell mechanism is located to the extreme left, the opposite side of the most common position.

#### Sauer

Somewhat later in this "golden age" of the German Romantic organ arrived Wilhelm Sauer (1831-1916). Having

worked with Walcker and even Cavallé-Coll in his early days, Sauer established his own firm at Frankfurt an der Oder (now in East Germany) in 1857. He was fortunate to begin his work at a time when the good organ builders were still guided by the traditional tenets of organ construction. The influence of Cavallé-Coll was apparent in his earlier years, especially in the reed choruses, harmonic flutes, strings, and célestes. The French characteristics receded, however, after the 1870s, as Sauer's attention drifted away from the reeds toward the foundation stops. Accused of voicing with too little power in favor of beauty, Wilhelm Sauer was among those less influenced by orchestral tendencies, reserving only a single division of a large organ to function as a *Farbwerk*. His small organs were reputedly less subject to the inherent weaknesses in such instruments by other builders.<sup>25</sup>

Unhappily, we have no sizable examples of Sauer's organs before the 1880's, when turn-of-the-century decadence was already beginning to creep in. The Liebfrauenkirche in Wernigerode (on the edge of the Harz Mountain region, about 10 miles southwest of Halberstadt, East Germany) contains a two-manual, 30-stop organ of 1883. Seated in a side gallery of the church, the instrument was erected within an older case, something Sauer often attempted whenever possible. Nearly intact, the organ was ostensibly renovated in the early 1980s, but the hitch-down swell is currently disconnected, and the tuning panels have been removed from the swell box for greater egress of sound. Additionally, the former Hauptwerk Rauschpfeife II is now reduced to an Octave 2'.

#### Wernigerode (Sauer, 1883)

##### HAUPTMANUAL (I)

16' Bordun  
8' Principal  
8' Flüte harmonique  
8' Gedact-floete  
4' Octave  
4' Rohrflöte  
4' Gemshorn  
2 3/4' Quinte  
2' Oktave (formerly Rauschpfeife)  
Cornett IV  
Mixture  
8' Trompette

##### OBERTMANUAL (II, enclosed)

16' Gedact  
8' Principal  
8' Rohrflöte  
8' Aeoline  
8' Voix céleste  
4' Fugara  
4' Traversflöte  
2' Nachthorn  
Progressiv II-III  
8' Clarinette  
Tremulant

##### PEDAL

16' Contrabass  
16' Subbass  
16' Violon  
10 3/4' Quintbass  
8' Principal  
8' Gedact  
4' Oktave  
16' Posaune

II/I, I/P, II/P

In some ways, this instrument reflects older practice (e.g., retention of a quasi-chorus topped off by a *Progressiv* mixture on Manual II), but the scalings and voicing of many stops foreshadow the impending decline during the following decade. The inarticulate Gedact 16', the extremely thin Aeoline 8', and the stringy Fugara 4' on the Obermanual exemplify the extreme timbres toward which the era was moving. Unpleasant to the point of being "unmusical," the sound of the Clarinette 8' (a free reed) is almost indistinguishable from that of a harmonica, especially when the tremulant is drawn. Curiously, some of the most interesting sounds are those that retain a French accent, in particular the all-metal Trompette 8' and the harmonic flutes. Also notable is a *Combinations-pedal*, an early form of free combination action patented by Sauer in 1881.

A Sauer organ of the next decade (built in 1894) still exists in the Luther-



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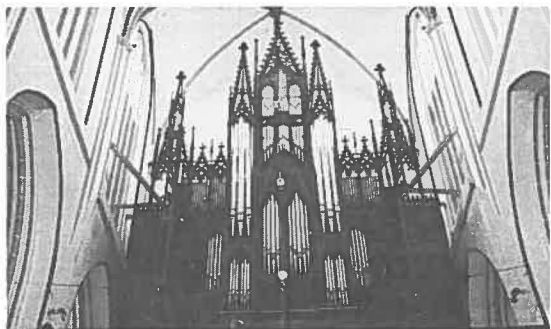
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Neo-Gothic case at Schwerin (Ladegast, 1871), imposing even without the pedal tower pipes (absent here for restoration)



The Sauer (1894) case at Apolda reflects the changing style toward the end of the century.



Early twentieth-century façade at Mannheim (Steinmeyer, 1911)

kirche of Apolda (10 miles from Weimar). The case design, with its prominent free-standing pedal towers, is an augury of a new age (see photo). Largely preserved, the organ has three manuals and originally had 42 stops. Only five registers have been altered or removed, but ten stops (of the neo-Baroque sort) were added. This instrument is nonetheless worth mentioning, for it illustrates the deteriorating state of organ building—even in the hands of reputable builders—as the twentieth century approached.<sup>26</sup>

One of the most dramatic changes lies in the playing action. Toward 1890 the introduction of tubular-pneumatic actions had cleared the way to instruments of almost unlimited size.<sup>27</sup> The pneumatic key action (with cone chests) in the Apolda organ makes for a light touch, but the response is characteristically sluggish. Pneumatic stop action makes possible the tilting tablet stops. The *Walze*, or *Rollschweller*, a rotating cylinder centered above the pedalboard, provides an efficient means of creating a large-scale crescendo (or diminuendo). The player drags the foot backwards along the surface of the cylinder to add registers and kicks it forward to take them off. There are two general "free combination" possibilities and two additional ones for the pedal. Even more significant is the presence of two enclosed manual divisions. The shoes for the graduated swell shutters are pressed inward to *close* the boxes.

The technological progress evidenced by the playing accessories, however, is of less interest than the notable decline in the quality of sound. Most of the individual flue stops have little character or musical charm, their speech rendered smooth to the point of inarticulate dullness. The second manual division, although enclosed, still retains a quasi-chorus. The mixtures on both Manuals I and II are thin, however, and the sound of both principal choruses is rather effete. The resulting Tutti, moreover, is one of little power, yet insufficient clarity.

The largest Sauer organ to survive in an unaltered state is, surprisingly enough, in West Germany. In Dorstfeld (on the western periphery of Dortmund) is a completely preserved instrument of three manuals and 40 stops, restored by Steinmann. Built in 1905, it is a good example of the kind of instrument familiar to Max Reger, most of whose large-scale organ works were written around the turn of the century.<sup>28</sup>

By this time, even the pretense of a traditional case had been abandoned, leaving a façade of free-standing pipes. Only the third division (Schwellwerk) is enclosed, and the attempt to provide a kind of principal chorus for Manuals I and II is still apparent. Each manual division contains a 16' register, and there are only three reeds in the entire organ: the obligatory Hauptwerk Trompete 8' and Pedal Posaune 16' plus a Cor Anglais 8' on Manual II. The single mutation is a Quinte 10 $\frac{2}{3}$ ' to reinforce the Pedal.

The expanded manual and pedal compass (C-g<sup>3</sup>/C-f<sup>1</sup>) reflects contemporary trends. The pneumatic key action, while a little noisy, is not exceedingly sluggish. In spite of the growing demand for a plethora of console gadgets, the *Spielhilfen* are not excessive: only two free combination pistons, three fixed combinations, a *Rollschweller*, a

swell pedal, a *Pianopedal* (to reduce the pedal quickly), plus three reversible pistons to silence temporarily the *Walze*, the drawn stops, or the reeds. It is worth pointing out that the organ has no tremulant at all.

Decidedly a superior instrument to the organ in Apolda (and in much better condition), the Sauer in Dortmund/Dorstfeld nonetheless exhibits many of the turn-of-the-century flaws already apparent in the earlier organ. Yet, Sauer was among those builders who never quite descended to the realm of the orchestral organ or the assembly-line "factory organ" (*Fabrikorgel*). Far too many firms at the time were producing cheap commercial instruments of little artistic value. It had become common to adorn even small practice organs with a disproportionate amount of gadgetry. Exaggerated colors (e.g., dull, fat overblowing flutes; extremely narrow, cutting strings) and orchestral imitative stops often did not blend well. Less reputable builders, such as Weigle, were exploiting high-pressure stops even in modest instruments and allowing imitative registers to destroy the ensemble.<sup>29</sup>

In reaction to these kinds of developments, such figures as Albert Schweitzer and Emile Rupp helped initiate the "Alsatian Reform."<sup>30</sup> Advocating a return to classic principles, ostensibly in the post-Silbermann tradition of Alsace and central Germany, its adherents attempted to reverse the continuing decline. Of the instruments that emerged from this "last high point of Romantic organ building,"<sup>31</sup> not many survive without later modification.

### Steinmeyer

A healthy specimen of an Alsatian Reform organ can be found in the Christuskirche of Mannheim. Completed in 1911 by Steinmeyer (with Emile Rupp as advisor), this large instrument (IV/76) was restored by the same company (1973-83). The original Steinmeyer shop was set up at Oettingen in 1847 by Georg Friedrich Steinmeyer (1819-1901), who had previously assisted Walcker. His son, Friedrich Johannes, assumed control of the Bavarian firm in 1901.

All changes made in the specification during a rebuild of 1939 have been reversed, and the original disposition is now restored.<sup>32</sup> But the old keydesk is no more, replaced in 1939 by a detached electric-action console (still extant and remaining on one side of the gallery). The current electro-pneumatic action console with electronic stop action is a product of the recent renovation. The only electric-action division of the original tubular-pneumatic organ was the distant Fernwerk, speaking from the dome of the church.<sup>33</sup>

The façade pipes, overlapped in two rows with a horizontal band in turn-of-the-century style, are purely decorative (see photo). There is a full complement of mixtures and mutations, but the principal choruses lack real power and incisiveness, while the mutations are subdued (although not stringy). The strings are very thin and light; the flutes are all smooth and devoid of articulation. The normal unison couplers are augmented by numerous sub- and super-couplers. No fewer than four swell boxes enclose the subordinate divisions, while the Schwellwerk proper has become the largest department (24 stops). The late Romantic tendency toward atmospheric

and orchestral effects—even in an instrument of ostensible neo-classical orientation—is underscored by the presence of three different undulating stops, not to mention the nearly inaudible Fernwerk (when the box is closed).

In a certain sense, the organ of the Christuskirche is a "post-Romantic" instrument, having more in common with later twentieth-century eclectic organs than with its nineteenth-century predecessors of a few decades earlier. Although surprisingly clear and reasonably cohesive for an organ of that period, this instrument nonetheless demonstrates clearly that the German Romantic tradition of Ladegast and others had largely disappeared by this time.<sup>34</sup> ■

### Notes

1. See, for example, Jon Finson's article on "Performing Practice in the Nineteenth Century, with Special Reference to the Music of Brahms," *The Musical Quarterly* 70, no. 4 (Fall 1984), pp. 457-75.

2. A notable exception is the series of short articles by Kurt Lueders under the heading "In Search of the Reger Organ" in *Musik/The AGO-RCCO Magazine* (June 1978) and in *The American Organist* (January 1979, April 1979, February 1980, September 1980, March 1981, and October 1981).

3. The organ has since disappeared, and the church itself is to be transformed into a municipal building. The specification appears in Peter Williams, *The European Organ: 1450-1850* (London: Batsford, 1966), pp. 94-95.

4. Mendelssohn, by the way, was acquainted with the organ in Frankfurt's Paulskirche.

5. Personal communication from Hermann Busch (Siegen). For further information on the Hoffenheim organ, see Kurt Lueders, "In Search of the Reger Organ: Part 6," *The American Organist* (March 1981), pp. 40-43.

6. Hermann J. Busch, "Zwischen Tradition und Fortschritt: Zur Orgelbau, Orgelspiel und Orgelkomposition in Deutschland im 19. Jahrhundert," in *Mundus Organorum: Festschrift Walter Supper*, ed. Alfred Reichling (Berlin: Merseburger, 1978), p. 66.

7. For a technical explanation of the cone chest (and other "ventil" chests) see George Ashdown Audsley, *The Art of Organ Building* (1905; reprint ed., New York: Dover, 1965), II: 263-281. See also Hans Gerd Klais, trans. Homer D. Blanchard, "Was the Cone-Valve Chest a Mistake?," *The Tracker* (Spring 1977, pp. 14-18; and Summer 1977, pp. 10-14).

8. Specification in *Ars Organi* (September 1985), pp. 194-95.

9. The number of speaking stops actually totals 116, if the eight stops synthesized by combining existing ones are discounted. A detailed report with the specification appears in Johann Antonie Stekete, "Die Walcker-Orgel im Dom zu Riga," *Ars Organi* (March 1985), pp. 40-51. The Cathedral building has been a concert hall since World War II.

10. The Riga organ was, in fact, the largest organ in Europe at the time it was finished. For its dedication Liszt composed his setting of *Nun danket alle Gott*.

11. Free reed stops, already developed in the eighteenth century, employed brass tongues that vibrated "freely" within a rectangular opening rather than beating against a shallot. Otherwise, they resembled normal beating reed pipes in their basic construction. Only in exotic cases (such as the *Physharmonica*) did they share a common resonator, sometimes subject to variable wind pressure for dynamic control.

12. Original disposition in Emile Rupp, *Die Entwicklungsgeschichte der Orgelbaukunst* (1929; reprint ed., Hildesheim: Georg Olms, 1981), p. 168.

13. Wolfgang Metzler, *Romantischer Orgelbau in Deutschland* (Ludwigsburg: E. F. Walcker, n.d. [1964]), pp. 61-62.

14. Specifications for all three Schulze organs are in John Norman, *The Organs of Britain* (Newton Abbot: David & Charles, 1984), pp. 299-300, 278, and 274, respectively.

15. Metzler, pp. 41-42.

16. Personal communication from Hartmut Haupt (Jena). The specification is in *Acta Organologica* 18 (1985), p. 284.

17. Metzler, pp. 47-48.

18. Specification in Metzler, pp. 45-46.

19. The original disposition of the Merseburg organ is available in several sources, including William Leslie Sumner, *The Organ*, 4th ed. (London: Macdonald, 1973), pp. 484-86.

20. A Barker lever for the Hauptwerk was added some years later. See Busch, p. 83.

21. The original Thayssner organ received additional work under the hands of J. F. Wender (1713-16) and Z. Hildebrand (1734).

22. J. G. Töpfer, rev. Max Allihn, *Die Theorie und Praxis des Orgelbaues* (1888; reprint ed., Amsterdam: Fritz Knuf, 1972), I: 768-69.

23. Also appearing occasionally as *Progressio-Harmonika*, its invention has been credited to F. Wilke (1839).

24. Another very small Ladegast organ (II/12) still exists in a side chapel of the Cathedral in Güstrow (East Germany). Dated 1866, it has been restored by Jehmlich.

25. Metzler, pp. 64 and 68.

26. The original disposition appears in Werner Walcker-Mayer and Reinhard Raue, "German Organ Building in the Nineteenth Century," *BIOS* 8 (1984), pp. 82-95. The authors' report that the Apolda organ "survives intact" is inaccurate (in view of the alterations and additions). Another Sauer of the same period (1899), less altered but smaller (II/21), still remains at Erbach/Odenwald.

27. Tubular-pneumatic key action transmits the energy from key to valve by means of air pressure through narrow lead tubes. See Audsley, II: 283ff. for a technical discussion.

28. For the specification, see Hans Hermann Wickel, *Auswärtige Orgelbauer in Westfalen* (Kassel: Bärenreiter, 1984), p. 192.

29. Metzler, pp. 70-74.

30. Not to be confused with the second phase spawned in the 1920s: the *Orgelbewegung* (oriented more toward the north German tradition).

31. Metzler, p. 81.

32. For the original specification, see Rupp, p. 375. The stoptist itself does not reveal that the 1911 Klarinette 8' (Man. II) was a free reed (now replaced by a beating reed).

33. Until the 1920s, electric actions were exceptional in German organs. In fact, fewer than ten electric-action instruments were built before 1900 (none of which survives). See Busch, p. 82.

34. Still another testament to the Alsatian Reform is the enormous Rieger (V/116) in Vienna's Konzerthaus, recently renovated by the same company. Richard Strauss composed his *Festival Prelude* (organ and orchestra) for the dedication in 1913.

### WANTED

The following single issues of twentieth century organ periodicals are needed for the ARCHIVES of The ORGAN HISTORICAL SOCIETY. If you have a subscription to any of these periodicals, or have odd single issues, please check to be certain you can't supply an issue we need. Use of (+) indicates we need everything published after the issue designated. Presume we have all issues not indicated as lacking. Please send issues to Stephen L. Pinel, Archivist/The Organ Historical Society, Inc./629 Edison Drive/East Windsor, New Jersey 08520 USA.

ACTA ORGANOLOGICA (Germany): No. 2 (1968), no. 3 (1969).

AMERICAN ORGANIST (old): 1918: Nov.; 1919: Jan.-Sept., Nov.-Dec.; 1920: Jan.-June, Aug.-Dec.; 1921: all; 1923: all; 1925: Mar., June-Sept.; 1926: Feb.-Apr., June-July; 1930: Apr., Dec.; 1933: June.

ARS ORGANI (Germany): Whole nos. 1-2, 4-5, 7, 10, 14-16, 22-24, 30.

ASSOCIATION CABANILLES DE AMIGOS DEL ORGANICO (Spain): Whole nos. 1-12, 15-16, 18, 25+

BELLOWS SIGNAL: v. 1, no. 1; v. 1, no. 4-v. 2; v. 5, no. 4+

CABANILLES (Spain): Whole no. 9+

CHORAL & ORGAN GUIDE: v. 1, no. 1-v. 2, no. 10; v. 3, nos. 2, 4, 8-10; v. 4, nos 1-2; v. 5, nos 1-7; v. 7, no. 7; v. 9 nos. 1-4, 10; v. 10, no. 7.

COUPLER, THE: Whole no. 17+ (1980).

DA PRESTANT: 1956-1972.

DIAPASON, THE: 1910: Jan., May, Aug.-Oct.; 1911: Aug.; 1912: Apr., Aug.; 1914: Mar., Apr.; 1916: June; 1917: Jan., Aug., July-Aug.; 1918: Mar., Oct.; 1919: Jan.-Feb., Oct.; 1922: Oct.; 1923: Jan., Apr.; 1924: Jan., June, Aug.; 1925: Feb.-Mar., Sept.; 1926: May, July-Aug.

JAPAN ORGAN JOURNAL: 1983+

JEUNESSE ET ORGUE (France): 1-8; 10-23; 26-27; 29-32; 35-36; 48.

LEONCE DE SAINT-MARTIN: 5-10; 12.

MUSIC REVIEW AND CHURCH MUSIC REVIEW, THE: Whole nos. 1-258; 261-280; 284; 286; 288-289; 291; 293-298; 320-321; 323; 330-331; 346-347; 349-350; 352-353; 357-360; 362; 364+

ORGAN (England), THE: Whole nos. 234 (1980); 242 (1982); 245 (1983)-250 (1984); 252 (1985)-257 (1986); 259 (1987)-260 (1987).

ORGANIST'S REVIEW (England), THE: v. 1 (1915)-v. 52 (1967); v. 54 (Oct., 1968, no. 213); v. 55 (Jan., 1970, no. 217)-v. 55 (July, 1970, no. 219).

L'ORGANO (Italy): 1960; 1963; 1972; 1973; 1974; 1975; 1978; 1980.

ORGEL (Sweden): v. 1, nos. 1-4 (1962).

ORGELKUNST (Belgium): v. 1, nos. 1-2, 4 (1978); v. 2, nos. 1-2 (1979).

HET ORGEL (Netherlands): 1904-1929; 1972.

L'ORGUE (France): 17-41, 50-54.

STOP, OPEN AND REED: v. 1, no. 2.

WHISTLEBOX, THE: Whole nos. 3, 7.

# New Organs

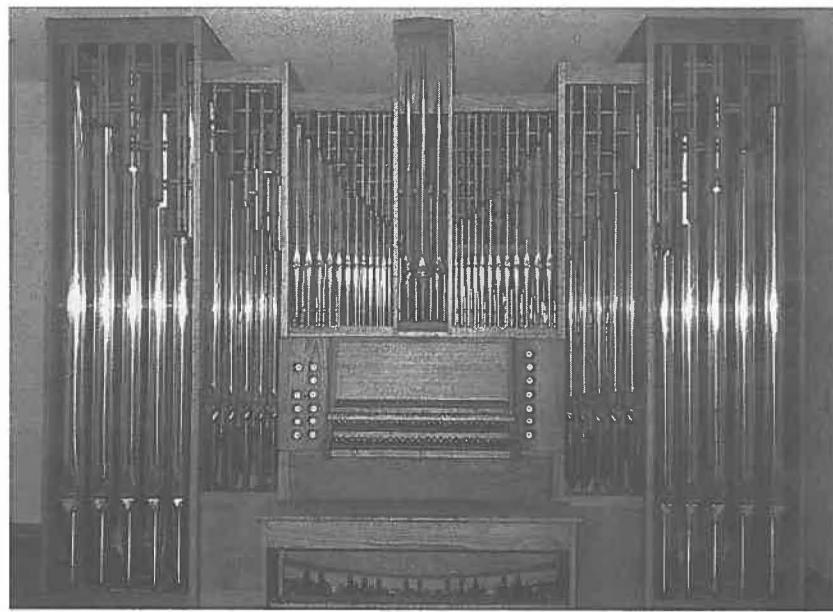
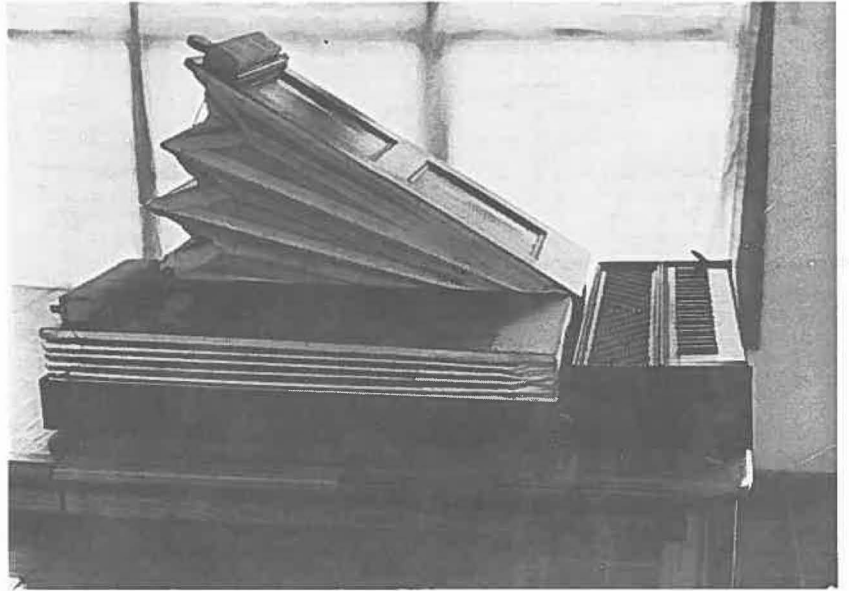
## Cover

**John Brombaugh and Associates**, Eugene, OR, has built a new organ for Mary West Thatcher Chapel in the Wallace M. Alston Campus Center of Agnes Scott College, Decatur, GA. The one-manual and pedal organ has suspended key action and mechanical stop action. The fumed Appalachian white oak and western red cedar case is fitted with pipe shades representing acanthus, vinca blossoms, and plums. The manual keys are cowbone with African ebony sharps; pedal keys are maple with Brazilian rosewood sharps. The metal pipes are of a high lead-content alloy hammered and scraped before being cone tuned or given soldered caps. The temperament is after Herbert Anton Kellner. When half-drawn, the Praestant, Octave and Mixture play only in the treble (from c<sup>#1</sup>). The Mixture does not

break in the treble so that it can be used in a solo combination. The organ joins Agnes Scott College's 1940 Austin and 1970 Schlicker tracker, both located in Presser Hall. The organ was dedicated along with the new chapel and its furnishings on September 18, 1988, and the dedicatory recital was played that day by College Organist Calvert Johnson. *Compass 50/26.*

**MANUAL**  
 8' Gedackt  
 4' Praestant  
 4' Flute  
 2' Octave  
 1' Mixture III

**PEDAL**  
 16' Subbass



**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for the residence of Dr. Thomas Surber, Valparaiso, IN. The two-manual instrument utilizes mechanical key and stop action and is constructed in a free-standing solid white oak case. Rosewood naturals and oak accidentals comprise the keyboard; oak naturals and rosewood accidentals, the pedalboard;

drawknobs are of rosewood. The Pedal facade is composed of pipes for the Offenflöte in polished tin. Three Gemshorn pipes form the central tower in polished copper. The remaining facade pipes are from the 4' Principal: those above the keyboard are of tin and those to the side are of copper. Inaugural recital was played by Dexter Bailey on May 28, 1988. *Compass 56/30.*

|                 |                     |                   |
|-----------------|---------------------|-------------------|
| <b>MANUAL I</b> | <b>MANUAL II</b>    | <b>PEDAL</b>      |
| 8' Gedackt      | 8' Gemshorn         | 16' Gedacktbass   |
| 4' Principal    | 8' Gemshorn Celeste | 8' Offenflöte     |
| 4' Spillflöte   | 4' Blockflöte       | 16' Sordun        |
| 2 2/3' Nasat    | 2' Principal        | 4' Schalmey-regal |
| 2' Hohlflöte    | 1 1/2' Klein-nasat  |                   |
| 1 1/2' Terz     | 8' Schalmey         |                   |
| Mixtur II       |                     |                   |

**Susan Tattershall**, Staatsburg, NY, has built a Regal for the residence of Dr. Susan Ferré in Garland, TX. The case and bellows are of American black walnut (with pine ribs) and the internal chest grid is mahogany. The instrument incorporates a pajarito which is operable by turning the carved bird located on the right-hand key cheek. It also incorporates a two-pipe cimbala, which, when pulled on, plays with all the notes of the right hand (c<sup>#1</sup>-c<sup>'''</sup>) side of the keyboard. The keyboard compass is C-c<sup>'''</sup>, 45 notes, short octave in the bass. The natural keys are covered with Texas cowbone (courtesy of H.E.B. grocery store chain's meat packing plant in San Antonio), and the sharp keys with Australian tortoise shell. The grille which lies over the pipework has two shades, right and left, which can be opened and closed for volume control. The case containing the pipework and keyboard can be enclosed in the bellows for transportation.

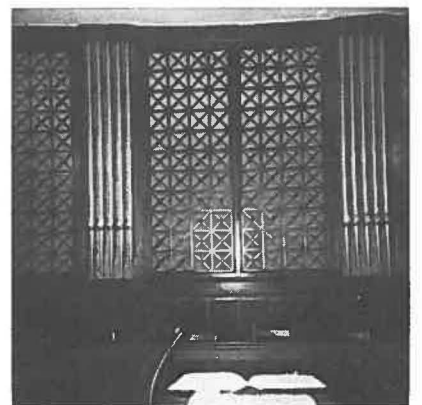


**Greenwood Organ Company**, Charlotte, NC, has installed a two-manual and pedal instrument in the First Presbyterian Church, Okolona, MS. The church seats 180 people. Placement for the organ is limited. A 7-rank organ was planned with 12 couplers, with no borrows or extensions. Action is electro-pneumatic with pitman windchest on low wind pressure. Opus #827. Mrs. J. Q. Demoville is the church organist.

**GREAT**  
 8' Principal  
 8' Hohlflöte  
 8' Dulciana

**SWELL**  
 8' Gedeckt  
 8' Viole  
 4' Harmonicflöte  
 Tremolo

**PEDAL**  
 16' Bourdon



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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 JANUARY  
Melodious Accord; Christ & St Stephen's, New York, NY 3 pm

**Nancianne Parrella**; Holy Trinity Lutheran, New York, NY 5 pm

**Julian Goodwin**; St Thomas Church, New York, NY 5:15 pm

Singing Boys of Pennsylvania; Presbyterian Church, Laurinburg, NC 7 pm

**Michael Murray**; First Presbyterian, Ft Lauderdale, FL 7:30 pm

**Elizabeth & Raymond Chenault**, organ duo; St Paul's-by-the-Sea Episcopal, Jacksonville Beach, FL 4 pm

**Donald Joyce**; Cleveland Museum, Cleveland, OH 2 pm

**Hans Hielscher**; First Congregational, Columbus, OH 8 pm

**Thomas Murray**; Jefferson Ave Presbyterian, Detroit, MI 4 pm

+ **Stephen Schaeffer**; Cathedral Church of the Advent, Birmingham, AL 4 pm

**Nancy Klein**, with tenor and boy soprano; Zion Lutheran, Ann Arbor, MI

**Robert Delcamp**; Christ Church Cathedral, New Orleans, LA 4 pm

17 JANUARY  
**James Buonemani**, with trumpet; Church of the Epiphany, Washington, DC 12:10 pm

19 JANUARY  
Nebraska Univ Choir; Christ UMC, Memphis, TN 7:30 pm

20 JANUARY  
**Joan Lippincott**; Old West Church, Boston, MA  
**Mark Brombaugh**; Grace Episcopal, Madison, WI 8 pm

21 JANUARY  
**Joan Lippincott**, masterclass; Old West Church, Boston, MA

Baroque Concert; St John's Episcopal, Stamford, CT 8:30 pm

**Gerre Hancock**, workshop; Westminster Choir College, Princeton, NJ 9:30 am

**Kathryn Nichols, Mark Brombaugh**, workshop; Univ of Wisconsin, Madison, WI 9 am

22 JANUARY  
**\*Cj Sambach**; Golden Hill UMC, Bridgeport, CT 2 pm

**Michael Farris**; Christ Church, Oyster Bay, NY  
**Willibald Guggenmos**; St Bartholomew's, New York, NY 3 pm

Bach, *Cantata 72*; Holy Trinity Lutheran, New York, NY 5 pm

**Richard Heschke**; St Thomas Church, New York, NY 5:15 pm

**Carlene Neihart**; First UMC, Ft Lauderdale, FL 4 pm

**David Higgs**; St Mary's Cathedral, Miami, FL 4 pm

**Tamara Albrecht**; Cathedral of St Philip, Atlanta, GA 5 pm

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

**Janice Burns**; First Presbyterian, Deerfield, IL 4:30 pm

+ **Anita Werling**; First Methodist, Princeton, IL 3 pm

24 JANUARY  
**Samuel Baker**; Church of the Epiphany, Washington, DC 12:10 pm

**James Metzler**, Trinity Episcopal, Toledo, OH 8 pm

25 JANUARY  
**Carlene Neihart**; Palm Beach Comm College, Lake Worth, FL 12:30 pm

27 JANUARY  
**David Brown**; Christ UMC, Greensboro, NC 8 pm

**Gerre Hancock**, workshop; Cathedral Church of the Advent, Birmingham, AL

28 JANUARY  
Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 2 pm

29 JANUARY  
**Larry Allen**, with piano & orchestra; South Church, New Britain, CT 4 pm

**Margaret Martin**; Downtown United Presbyterian, Rochester, NY 4:30 pm

**Robert Roth**; St James the Less, Scarsdale, NY 4 pm

**Nicholas Jackson**; St Thomas Church, New York, NY 5:15 pm

**David Arcus**; Duke University, Durham, NC 5 pm

**Robert Wolfersteig**, with soprano; Cathedral of St Philip, Atlanta, GA 5 pm

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

Le Nuove Musiche; Christ Church Cathedral, Indianapolis, IN 1 pm

**Nancy Lancaster**, with trumpet; House of Hope, St Paul, MN 4 pm

\* **Anita Werling**; First Christian, Macomb, IL 3 pm

Organ & Brass Concert; Independent Presbyterian, Birmingham, AL 4 pm

31 JANUARY  
**Richard Apel**; Church of the Epiphany, Washington, DC 12:10 pm

American Boychoir; Cathedral of St Philip, Atlanta, GA 8 pm

2 FEBRUARY  
**Mark Brombaugh**, harpsichord; Presbyterian Church, Coshocton, OH 7:30 pm

5 FEBRUARY  
**Michael Murray**; Trinity College, Hartford, CT 3 pm

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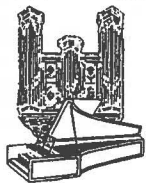
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**Joseph Bucher**; Christ's Church, Rye, NY 7:30 pm

**Judith Hancock, Scott McIntosh**; St Thomas, New York, NY 5:15 pm  
Westminster Chapel Choir; West Side Church, Ridgewood, NJ 4 pm

**James Kibbie**; Trinity Cathedral, Trenton, NJ 3:30 pm  
Singing Boys of Pennsylvania; St John's UMC, Hope, NJ 7:30 pm

**Gerre Hancock**; Abington Presbyterian, Abington, PA

**Anne Wilson**; Grace Lutheran, State College, PA 8 pm

**Cj Sambach**; Bethesda UMC, Bethesda, MD 7 pm

**Alan Cook**; Cathedral of St Philip, Atlanta, GA 5 pm

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

**John Orrensma**; Zion Lutheran, Ann Arbor, MI 4 pm

Chanticleer; Independent Presbyterian, Birmingham, AL 4 pm

10 FEBRUARY

**Cj Sambach**; 7th Day Adventist, Frederick, MD

**McNeil Robinson**; Cathedral, St Paul, MN 7:30 pm

11 FEBRUARY

**David Rogers**; Nashotah House, Nashotah, WI 8 pm

12 FEBRUARY

**Kim Heindel**; Univ of Connecticut, Storrs, CT 4 pm

**Mary Preston**; Trinity College, Hartford, CT 3 pm

North/South Consonance; Christ & St Stephen's, New York, NY 3 pm

**Cj Sambach**; Calvary UMC, Frederick, MD 3 pm

**Joan Lippincott**; Belle Meade UMC, Nashville, TN 7 pm

**Dene Barnard**; First Congregational, Columbus, OH 8 pm

**Larry Smith**; Concordia Seminary, Ft Wayne, IN

Mozart, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm

**Thomas Wikman**; Chicago Theological Seminary, Chicago, IL 4 pm

**Jerome Butera**; St Paul of the Cross, Park Ridge, IL

13 FEBRUARY

**John Walker**; First Methodist, Sarasota, FL 8 pm

**Cherry Rhodes**; Orchestra Hall, Chicago, IL 7:30 pm

14 FEBRUARY

**Anne & Todd Wilson**; Trinity Church, New York, NY 12 noon

**Frederick Swann**; St George's, Maplewood, NJ 8 pm

**Benjamin Dobey**; Church of the Epiphany, Washington, DC 11:30 am

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

**Cj Sambach**; Trinity Cathedral, Trenton, NJ 3:30 pm

**Anne Wilson**, harpsichord; Church of the Good Samaritan, Paoli, PA 4 pm

**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

21 FEBRUARY

**Carol Martin**; Church of the Epiphany, Washington, DC 11:30 am

**Frederick Swann**; First Congregational, Lake Worth, FL

24 FEBRUARY

**Peter Hurford**; Stetson Univ, Deland, FL 8 pm  
**John Weaver**; Church of the Ascension, Knoxville, TN 8:15 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

**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

**Nancy Lancaster**; House of Hope, St Paul, MN 4 pm

**Jesse Eschbach**; Pilgrim Congregational, Duluth, MN 3 pm

**William Ziegenfuss**; 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; Mt Carmel Church, Chicago, IL 8 pm

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

15 JANUARY

**David Craighead**; Chapelwood UMC, Houston, TX 7:30 pm

19 JANUARY

**Paul Riedo**, harpsichord with orchestra; St Thomas Aquinas, Dallas, TX 7:30 pm

20 JANUARY

**Michael Farris**; Trinity University, San Antonio, TX 8 pm

**Thomas Murray**; The Tabernacle, Salt Lake City, UT

**Robert Glasgow**, masterclass; Mormon Tabernacle, Salt Lake City, UT 8 pm

**Catharine Crozier**; Arizona State Univ, Tempe, AZ 8 pm

**Frederick Swann**; Central Union Church, Honolulu, Hawaii

21 JANUARY

**Marilyn Mason**, masterclass; La Jolla Presbyterian, La Jolla, CA

22 JANUARY

**Anne & Todd Wilson**, duo recital; Univ of New Mexico, Albuquerque, NM 4 pm

**Melvin Butler**; Stanford University, Palo Alto, CA 8 pm

**Marilyn Mason**; La Jolla Presbyterian, La Jolla, CA 4 pm

23 JANUARY

**Kenneth Hart**; SMU, Dallas, TX 8:15 pm

27 JANUARY

**Christopher Young**; St John's Cathedral, Denver, CO 8 pm

**Michael Lindner**; SMU, Dallas, TX 8:15 pm

**Douglas Butler**; St Mark's Cathedral, Seattle, WA

**Pamela Decker, John Stansell**; St Leander, San Leandro, CA 8 pm

28 JANUARY

**David Higgs, John Balka**; St Leander, San Leandro, CA

29 JANUARY

Candlemas Concert; St John's Cathedral, Denver, CO 7:30 pm

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**David Higgs;** Pacific Union College, Angwin, CA 7 pm  
**Sandra Soderlund, Jared Jacobsen;** St Leandro, San Leandro, CA 4 pm

**3 FEBRUARY**  
 Choir Festival; St Mark's Episcopal, Shreveport, LA 8 pm  
**Paul Caldwell;** SMU, Dallas, TX 8:15 pm

**5 FEBRUARY**  
 Ensemble Concert; First UMC, Ft Collins, CO 3 pm  
**David Higgs;** Christ UMC, Tucson, AZ 3 pm  
 Bach, *Cantata 12*, Emmanuel Episcopal, Mercer Island, WA 7 pm

**7 FEBRUARY**  
 Bach, St John Passion; St Thomas Aquinas, Dallas, TX 7:30 pm

**10 FEBRUARY**  
**John Ditto;** Grace & Holy Trinity, Kansas City, MO 8 pm  
**Michael Murray;** First Congregational, Los Angeles, CA 8 pm

**12 FEBRUARY**  
 Texas Baroque Ensemble; Christ UMC, Plano, TX 7:30 pm  
**John Hirten;** St Mark's Episcopal, Berkeley, CA 5:30 pm

**13 FEBRUARY**  
**John Obetz;** First Friends Presbyterian, Pasadena, CA 7:30 pm

**14 FEBRUARY**  
**Peter DuBois;** Texas Christian Univ, Ft Worth, TX

**17 FEBRUARY**  
**Christopher Young;** Univ of Houston, Houston, TX 8 pm

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

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

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

**27 FEBRUARY**  
**Christopher Young;** Highland Park UMC, Dallas, TX 8:15 pm  
**Frederick Swann;** First Presbyterian, Yakima, WA

**INTERNATIONAL**

**17 JANUARY**  
**Simon Lindley;** Town Hall, Leeds, England 1:05 pm

**31 JANUARY**  
**Timothy Hone;** Town Hall, Leeds, England, 1:05 pm

**1 FEBRUARY**  
**Bernard Lagacé;** Immaculate Conception, Montreal, Québec 8 pm

**7 FEBRUARY**  
**Ian Tracey;** Town Hall, Leeds, England 1:05 pm

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

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

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**Organ Recitals**

**KIM ARMBRUSTER,** St. Philip's in the Hills Episcopal Church, Tucson, AZ, September 9: *Toccata on 'Jerusalem du hochgebauede Stadt'*, Karg-Elert; *Plein Jeu*, *Fugue sur la Trompette*, *Récit de Chromhone*, *Tierce en Taille*, *Offertoire sur les Grands Jeux*, Couperin; *Choral in A Minor*, Franck; *Sonata de Primo Tono*, Lidon; *Prelude and Fugue in G Major*, S. 541, Bach; *Sonate III*, Hindemith; *Second Fantaisie*, Alain; *Passacaglia quasi Toccata on the theme BACH*, Sokola.

**MICHAEL J. BAUER,** Eastern Illinois University, Charleston, IL, September 18: *Praeludium in f# moll*, BuxWV 146, Buxtehude; *Premiere Livre d'Orgue*, Du Mage; *Toccata und Fuge in d moll* (Dorian), Bach; *Sonata II*, Op. 65, Mendelssohn; *Prologue and Conjugation*, Isele; *Choral varié sur le thème du 'Veni Creator'*, Duruflé.

**THOMAS BROWN,** St. Joseph Church, Bronxville, NY, September 18: *Prelude and Fugue in G Major*, S. 541, *Schmücke dich, O*

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liebe Seele, S. 654, Trio Sonata IV in E Minor, S. 528, Bach; Michaud qui cauoit ce grand bruit, Corrette; Tambourin sur des Noels, Charpentier; Toccata and Fugue, Op. 59, nos. 5 & 6, Reger; Choral in B Minor, Franck; Carillon de Westminster, Vierne; Improvisation on a submitted theme.

EILEEN COGGIN, St. Leander Church, San Leandro, CA, September 23: Roulade, Bingham; Sonatina, Sowerby; Kleine Präludien und Intermezzi, Schroeder; Miracles for Flute and Organ, Pinkham; Impromptu, Sicilienne, Toccata, Vierne.

ROBERT DELCAMP, Davidson College, Davidson, NC, September 20: Finale (Symphonie III), Andante sostenuto (Symphonie gothique), Widor; Concerto in D Minor, S. 596, Bach; Variations on 'Weinen, klagen', Liszt; Six Studies, Ridout; Prelude and Fugue in F Minor, Op. 7, No. 2, Deux Esquisses, Op. 41, Dupré.

JANETTE FISHELL, University of North Alabama, Florence, AL, September 25: Præludium in G Major, Bruhns; Schmücke dich, O liebe Seele, S. 654, Bach; Sonata III, Mendelssohn; A Festive Voluntary, Eben; Prélude, Adagio et Choral Varié sur le thème du 'Veni Creator', Duruflé.

BRIAN FRANCK, St. Paul's Episcopal Church, Flint, MI, September 18: Overture to Die Meistersinger, Wagner/Lemare; Andantino, Impromptu, Vierne; Carillon, Nibelle; Prelude and Fugue in A Major, Bach; Variations sur un noël, Dupré; Elegie, Parry; Sonata in G Major, Op. 28, Elgar.

ALEXANDER FREY, Sts. Peter and Paul Greek Orthodox Church, Glenview, IL, September 11: Romance sans Paroles, Deuxieme Legend, Op. 7, Bonnet; Se Ymnoumen, Petrovich; Ton Stavron Sou, Zes; Sason Kyrie, Frey; Prelude and Fugue in F Minor, Op. 7, No. 2, Dupré; Carillon de Westminster, Vierne; Fantasy and Fugue on the chorale 'Ad nos, ad salutarem undam', Liszt.

JAMES W. GOOD, Smoke Rise Baptist Church, GA, September 11: Festival Fanfare, Leighton; Partita, 'Hufrydol', Op. 42, Callahan; Passacaglia, S. 582, Bach; Cortège et Litanie, Op. 19/2, Dupré; Prelude and Fugue in E<sup>b</sup> Major, Op. 99/2, Saint-Saëns; We're Marching to Zion, Held; Just as I am, Bolcom; Finale (Symphonie VI), Widor.

KENNETH HAMRICK, Redeemer Lutheran Church, Flint, MI, September 25: Sinfonia from Cantata No. 29, Adagio, Trio in G Major, Fantasie and Fugue in G Minor, Bach; Prelude and Fugue in B Major, Op. 7, Dupré; Scherzo (1<sup>st</sup> Symphonie), Vierne; Andante sostenuto (9<sup>me</sup> Symphonie), Widor; Etude de Concert, Bossi.

HARTMUT HAUPT, Wellesley College, September 16: Præludium und Fuge C-Dur, Lübeck; Partita 'Meinen Jesum lass ich nicht', Waltherr; Toccata in A Minor, Toccata in C Major, Sweelinck; Præludium emoll, Bruhns; Intrada, Pavana, Fuga in D, von Hessen; Wilhelmsburger Schlossmusik, Geissler; Hayduki, Aljo Poznanie, Canto Polonika, Miklaj von Krakau; Præludium und Fuge C-Dur, S. 545, Bach.

CHRISTA RAKICH, St. Stephen United Methodist Church, Mesquite, TX, September 23: Onder een linde groen, Sweelinck; Trio Sonata No. 6 in G Major, Bach; Improvisation; Præludium in D Major, Buxtehude; Præludium in F Major, Fanny Mendelssohn; Du, O schönes Weltgebäude! Smyth; Freu' dich sehr, O meine Seele, Heiller; I think when I read that sweet story, All things bright and beautiful, Wonderful words of life, Fantasie, Diemer.

DAVID ROTHE, California State University, Chico, CA, September 7: Piece d'Orgue, S. 572, Bach; Ballo del Granduco, Sweelinck; Herr Gott, dich loben alle wir, Pachelbel; Prelude and Fugue No. 2 in G Major, Mendelssohn; Passacaglia and Fugue in C Minor, S. 582, Prelude and Fugue in G Major, S. 541, Nun komm der Heiden Heiland, S. 599, Vom Himmel hoch da komm ich her, S. 606, Wer nur den lieben Gott lässt walten, S. 642, Fugue in G Minor, S. 578, Bach; Lobe den Herrn, Waltherr; Toccata and Fugue in D Minor, S. 565, Bach.

PHILIP ALLEN SMITH, First German United Methodist Church, Los Angeles, CA, August 16: Chant de joie, Chant de paix, Langlais; Præludium und Fuge C-dur; Wir glauben all an einen Gott; Schmücke dich, O liebe Seele, Bach; Vivace (Symphony No. 6), Widor.

SANDRA SODERLUND, Chapel of the Cross, Chapel Hill, NC, August 6: Partita Sei gegrüßet, Jesu gütig, S. 768, Bach; Sonata VI in D Minor, Mendelssohn; Canonic Variations on 'Vom Himmel hoch, da komm ich her', Shackelford; Prélude, Adagio et Choral varié sur le thème du 'Veni creator', Duruflé.

RUTH TWEETEN, Augustinerkirche, Vienna, Austria, August 26: Fantasie C-Dur, S. 572, Jesus Christus, unser Heiland, S. 689, 688, Bach; O Traurigkeit, O Herzelied, Brahms; Hommage à trois pères: Symphonie für Orgel, Op. 79, Peter Jona Korn (premiere); Wondrous Love, Barber; Pièce Heroïque, Franck.

JOHN VANDERTUIN, Aeolian Hall, London, Ontario, August 17: Concerto in G Major, S. 592, Bach; Air from Orchestral Suite No. 3, Fugue in G Minor, Bach; Water Music Suite, Handel; Berceuse Modale, Fugue sur 'O Canada', Letendre; Toccata in C, Mushel; Nutcracker Suite, Op. 71, Tchaikovsky.

VERNON WOLCOTT, Bowling Green State University (OH), September 21: Concerto in A Minor, S. 593, Pastorale in F Major, S. 590, Prelude and Fugue in E Minor, S. 548, Nun komm' der Heiden Heiland, S. 659, 660, 661, Toccata, Adagio and Fugue in C major, S. 564, Bach.

GARY ZWICKY, Eureka College, September 1: Concerto in G Minor, Graun; Fantasie and Fugue on the choral 'Ad nos, ad salutarem undam', Liszt; Home, sweet home, Op. 30, Buck; A Song of Sunshine, Hollins; Drink to me only with thine eyes, Miles; Traum und Wirklichkeit, Zechlin; Rhumba (Rhythmic Suite), Elmore.

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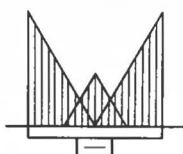
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+ = musical examples  
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Kegg, Charles, ° to general manager, A.R. Schopp's Sons, Alliance, OH. Oct 3

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