

THE DIAPASON

APRIL, 1990



Southern Oregon State College, Ashland, OR
Specification on page 10

Letters to the Editor

Wit and wisdom in improvisation
(More replies to "Musical Messages" in the January issue, p. 2)

For weddings:

Fight the good fight
Turn back, o man, forswear thy foolish ways

Dear Lord and Father of mankind,
Forgive our foolish ways! Reclothe us in our rightful mind

After the sermon:

God rest you merry, gentlemen
Now thank we all our God
On our way rejoicing
The baker's hymn:

I need thee every hour

William Self
Worcester, MA

Drycleaners—Come, my soul, thy suit prepare

Bomb disposal experts—A charge to keep I have

Haberdasher—Blest be the tie
Apartment hunters—Behold us, Lord a little space

Aerobic generation—Stand up and bless the Lord

David K. Peters
St. John's, Nfld.

1990 Summer Institutes Workshops and Conferences

Bach Aria Festival and Institute. The University at Stony Brook. June 10–24. See listing in the March issue.

BACH Week. Columbia College, Columbia, SC. June 11–15. See listing in the March issue.

San Francisco Early Music Society Workshops
Various dates. See listing in the March issue.

1st International Viersen Organ Academy
June 25–29. St. Remigius Church, Viersen, W. Germany.

Organ music and performance practice of Jehan Alain (Helga Schauerte) and César Franck (Kurt Lueders). Exhibits, excursions, concerts, masterclasses in English, French, German.

Contact: Kirchenmusik an St. Remigius Viersen e.V., Andreas Ley, Hofstrasse 97, D-4060 Viersen 1, West Germany.

Summer Specials Royal School of Church Music. Addington Palace. June 25–August 1. See listing in the March issue.

Workshop for Church Organists. University of Oregon. July 2–6. See listing in the March issue.

Pipe Organ Workshop for Teenagers. University of Oregon. July 2–6. See listing in the March issue.

38th International Haarlem Improvisation Competition
July 3–6. See listing in the March issue.

1990 Training Courses Royal School of Church Music
Various dates and locations. See listing in the March issue.

20th Romainmôtier Interpretation Course
July 8–22. See listing in the March issue.

34th Haarlem International Summer Academy for Organists
July 8–28. See listing in the March issue.

St. Olaf Conferences on Theology and Music
July 16–19. See listing in the March issue.

36th Conference on Music in Parish Worship. University of Wisconsin. July 17–19. See listing in the March issue.

Choral Music Performance/Study Tours. University of Colorado. July 21–August 14. See listing in the March issue.

27th Early Music Festival Bruges
July 28–August 11. See listing in the March issue.

12th Course in Interpretation of Spanish Organ Music. Salamanca. July 30–August 10. See listing in the March issue.

Lahti Organ Festival
July 30–August 5. Lahti, Finland.

Concerts, recitals and masterclasses in commemoration of Franck. Church of the Cross, Concert Hall, and other churches. Marie-Claire Alain, François-Henri Houbart, Joachim Crubich, Bernhard Haas, Gunnar Idenstam, Erik Lundkvist, John Scott.

Contact: Festival Office, Kirkkokatu 5, 15110 Lahti, Finland; 918/231-84.

Paisley International Organ Festival. Scotland. August 5–11. See listing in the March issue.

2nd World Symposium on Choral Music. Stockholm, Tallinn and Helsinki. August 6–14. See listing in the March issue.

Continuo Playing for Harpsichordists
August 20–25. Eastman School of Music.

Arthur Haas directs workshop in figure-reading, playing and harmonizing chorale tunes, playing bass melodies, stylistic continuo playing, improvisation.

Contact: Summer Session, Dept. SS7, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

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Here & There

The first biennial San Antonio Early Music Festival will take place May 9–12. Produced by the San Antonio Performing Arts Association in cooperation with the Holland Festival Early Music of Utrecht and the Ministry of Culture of the Netherlands, the festival will offer more than 35 concerts, a major international symposium focusing on the music of colonial Mexico, an early music exhibition, and masterclasses on performance practice and technique. Programs take place in such historic settings as the gardens of the Alamo, the Spanish Governor's Palace, the San Fernando Cathedral and other mission churches, the King William Historical District homes and on barges along the San Antonio River.

For information: San Antonio Performing Arts Association, Early Music Festival, 110 Broadway, Suite 230, San Antonio, TX 78205; 512/224-2939.

For the fourth consecutive year on Memorial Day weekend (May 25–28), Texas early music groups and specialists will gather to present "Music from Italy," a weekend of activities and concerts at Festival Hill, Round Top. Among the groups will be Texas Baroque Ensemble, Texas Early Music Project, Ayres and Fancies, and the Aeolian Players. A program of Venetian choral music and performances of Carissimi's *Jephte*, Vivaldi's *Gloria*, and Bach's Cantata No. 106, under the di-

rection of Susan Ferré, will conclude the festivities. For information: Festival Office at Round Top, P.O. Drawer 89, Round Top, TX 78954; 409/249-3129.

A guided tour, **Distinguished Pipe Organs of the Pacific Coast**, will take place July 7–20 under the leadership of David Dahl of Pacific Lutheran University, Tacoma, WA. The tour will be presented by Anglican Heritage Tours of San Diego, CA. Traveling by air-conditioned bus, the journey will begin in San Diego and conclude in Seattle.

The two-week tour will visit some 45 organs, all of which will be demonstrated with appropriate literature, and ten of which will be featured with 45-minute recitals by west coast artists. A sampling of organbuilders represented along the tour includes Ahrend, Beckerauth, Austin, Fisk, Flentrop, Paul Fritts & Co., Aeolian-Skinner, E.M. Skinner, Rosales, Henry Willis I, Brombaugh, Harrold, Schudi, Rieger, Frobenius, Munetaka Yokota, Noack, E. & G.C. Hook, Kilgen, Bond, Coulter, Murray Harris, and Wurlitzer.

Tour members will have opportunities to play some of the organs, as well as to meet with five west coast builders. The tour, offered for optional university credit through Pacific Lutheran University, will be limited to a maximum of 45 members. For information: Anglican Heritage Tours, 3683 Midway Dr., Ste. G, San Diego, CA 92110.



Colin Andrews



Michael Gailit



John William Vandertuin

Concert Artist Cooperative, founded two years ago by Beth Zucchini, announces the expansion of its roster of concert artists, ensembles, lecturers, and clinicians. The new associates are British organist/lecturer/recording artist **Colin Andrews**; Austrian organist/pianist **Michael Gailit**; and Canadian organist/improviser **John William Vandertuin**.

Mr. Andrews, currently residing in Greenville, NC, will also be available for performances of one and two organ literature with Janette Fishell, an East Carolina University faculty member. Mr. Gailit, on the piano faculty at the Academy of Music and assistant organist of St. Augustine's Church in Vienna, will be on tour in the U.S. in February and March of 1991. Mr. Vandertuin, blind from birth, was the Second Place Winner of the 1989 San Anselmo Improvisation Contest and is organist-choirmaster at St. James Anglican Church in Brantford, Ontario.

For further information: Beth Zucchini, Director, Concert Artist Cooperative, 740 Knocknaboul Way, San Rafael, CA 94903; 415/479-0317.

William Bolcom has been commissioned to write a new opera for Lyric Opera of Chicago. Ardis Krainik, Lyric's general manager, states that the company will present the work, to be entitled *McTeague*, in the 1992-93 season. Librettists will include Robert Altman and Arnold Weinstein.

David Britton is featured on a new CD recording entitled *Bach, Buxtehude & Friends: The Drama of the North German Organ Toccata*. The disc was recorded on the Brombaugh organ at Central Lutheran Church in Eugene, OR. Repertoire includes Bach, Toccata and Fugue in D Minor, S. 565; Krebs, Toccata in E Major; Oley, *Deal with me, Lord, as Thou wilt*; Buxtehude, Toccata in F Major, BuxWV 156; Hanff, *Ach Gott, vom Himmel sieh darein*; and

Bruhns, Toccata and Fugue in E Minor. Delos DE 1020.

Douglas L. Butler has been awarded a 1990 Short-Term Fellowship at the Newberry Library, Chicago, IL, to research the library's holdings in keyboard duets as related to the organ duet genre. Dr. Butler currently resides in Anderson, SC, and is under the management of Artist Recitals, Los Angeles, CA.



Patrice Caire

French concert organist **Patrice Caire** will make his first formal North American tour in April, 1991 through Phillip Truckenbrod Concert Artists. He is widely known for both his performances and his dozen recordings on the PEM label, most of which are available in CD format and which concentrate in the repertoire of Guilman, Widor, Lemmens, Vierne, Franck and Boëllmann.

Patrice Caire is Sanctuary Organist at the Church of St. Bonaventure in Lyon, Curator of the Organ at the Maurice Ravel Auditorium there and Professor of Organ at the French Conservatoire National Supérieur de Musique in Lyon. He succeeded to the main post at St. Bonaventure in 1983 after serving as deputy to Marcel Paponaud since 1968 and serving for ten years as Organist of the Church of Ste-Croix in Lyon.

He was born in Lyon in 1949 and first studied music formally at the conservatory there at which he now teaches. He then went to Paris to study at the Ecole Normale de Musique and the Conservatoire National Supérieur. Organ teachers include Rolande Falcinelli, Jean Langlais, Louis Robilliard, Adrien Rougier and Suzanne Chaisemartin, and composition teachers include Charles Montaland and Pierre Lantier. The winner of several national and international competitions, Patrice Caire has performed widely in Europe.



Elizabeth and Raymond Chenault

Raymond and Elizabeth Chenault, duo-organists, recently premiered two organ duets commissioned by them. *Evensong* (based on two evening hymn tunes, "Ard Y Nos" and "Tallis Canon") by Charles Callahan, was premiered January 19 at First Presbyterian Church, Greenville, SC. The recital was co-sponsored by Furman University Church Music Conference and Greenville AGO Chapter. *Fanfares* by Myron Roberts was premiered February 25 at the Cathedral Church of the Advent in Birmingham, AL. Both recitals were comprised solely of organ duets commissioned by the Chenaults. Since 1979, they have commissioned and premiered thirteen duets and are expecting more from Gaston Litaize, Searle Wright, and Grayston Ives. Many of the duets are already published.

Other composers and arrangers represented include Ronald Arnatt, Raymond Chenault, Alan Gibbs, Gerre Hancock, Douglas Major, Daniel Pinkham, John Rutter, Conrad Susa, and Arthur Wills.

David Dahl has recorded a new CD, *The Grand Century*, on the Brombaugh organ at Christ Church Parish, Tacoma, WA. The disc features organ music of the late Baroque including works of Buxtehude, Walther, Krebs, Clerambault, Dupuis, Stanley, Walond, Zipoli, and Bach. Produced by PLU Audio Recordings, Tacoma, WA. Available through the Organ Historical Society, 804/353-9226.

The AGO and the Holtkamp Organ Company have announced that Chicago composer **Frank Ferko** has been awarded the 1989/90 AGO/Holtkamp award for his song cycle for tenor and organ on seven poems by Thomas Merton entitled *A Practical Program for Monks*. The award includes a cash prize, publication by Hinshaw Music Company and a performance at the AGO National Convention this June.

Mr. Ferko is Organist and Choirmaster at the Church of St. Paul and the Redeemer (Episcopal) in Chicago. He has won two previous national awards and has had his works performed across the U.S. and in Western Europe. On October 1, 1989 his choral anthem *Confitebor tibi* was premiered at St. James Cathedral. On November 14, 1989 Ferko's most recent vocal work, *Veillées*, for baritone, string quartet and harp received its premiere at the American Music Week Concert of the Chicago Composers' Consortium. He has also published two volumes of organ chorale preludes and a setting of the hymn "O God of Light", all with Augsburg Fortress. Ferko is a member of the Chicago AGO and a founding member of the Chicago Composers' Consortium. He has lectured at a national meeting of the College Music Society on the summary organ works of Olivier Messiaen and has written articles on 20th-century organ music for *The American Organist*.



John Grew

John Grew is presenting the major works of J.S. Bach in a series of eight recitals entitled "Bach . . . times Eight" from January 1990 to January 1991: Jan. 17, Feb. 14, Mar. 14, Apr. 18, Sept. 19, Oct. 17, Nov. 21, and Jan. 16, 1991. Each program takes place at 8 p.m. on the Wilhelm organ at Christ Church Cathedral, Montreal.

Grew is University Organist at McGill University and Chairman of the Faculty of Music. A native of Nova Scotia, he received the Licentiate from Trinity College, London, the B.Mus. from Mount Allison University and the M.Mus. from the University of Michigan. While on an Artist's Award from the Canada Council, he studied in Europe with Marie-Claire Alain and Luigi Ferdinando Tagliavini. Grew is preparing a new edition of the organ works of Nicolas Lebègue, and has just recorded a CD of Buxtehude organ music for McGill Records.

The 100th anniversary of the death of César Franck is being commemorated by House of Hope Presbyterian Church, St. Paul, during 1990 in a series of recitals by **Nancy Lancaster**, joined by other instrumentalists, vocalists and choral groups.



Nancy Lancaster

Mrs. Lancaster opened the four-part series on February 18, joined by pianist Ken Huber. The University of Minnesota Men's Chorus and the House of Hope Motet Choir will perform Widor's *Mass* for two choirs and two organs on April 22. The Motet Choir will perform again on June 17. The final recital of the series, on November 18, includes Tanya Remenikova, cello, and Alexander Braginsky, piano, in the Franck Violin Sonata.

Nancy Lancaster, organist and coordinator of music at House of Hope since 1978, will perform all of Franck's major organ works during the series. Her recitals will feature both the C.B. Fisk organ (1979) and the Joseph Merklin instrument (1878).

John Schaefer, Organist-Director of Music at Grace and Holy Trinity Cathedral in Kansas City, MO, has been made an Honorary Lay Canon of the Cathedral. Mr. Schaefer has served the Cathedral since 1976. He principal accomplishments include the broadening of the music program, overseeing the installation of the 4-manual Gabriel Kney organ, the institution of the Cathedral Artists Series, and the fostering of artistic relationships between the Cathedral and the Kansas City arts community.

Prior to coming to Kansas City, Schaefer served the First Congregational Church, Columbus, OH, 1969-73, and St. James Episcopal Church, Greenfield, MA, 1974-76. He is a graduate of Ohio State University and Union Theological Seminary, and did post-graduate work at the Royal Academy of Music and New College, Oxford University. He holds the Associate and Choirmaster diplomas of the AGO.



Shelly-Egler Duo

The **Shelly-Egler Duo** has been added to the roster of "Organ-Plus" duos represented by Phillip Truckenbrod Concert Artists.

Organist Steven Egler and flutist Frances Shelly formed the duo in 1973 while students at the University of Michigan where Dr. Egler did his primary study with Robert Glasgow. Egler is now a music faculty member at Central Michigan University and Director of Music at the First Presbyterian Church, Mount Pleasant, MI. Dr. Shelly is a member of the music faculty of Wichita State University in Kansas, a member of the Lieurance Woodwind Quintet and principal flutist of the Wichita Symphony. The duo performed at the 1986 national AGO convention.

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Appointments



Todd Wilson

Todd Wilson has been appointed Director of Music and Organist at The Church of the Covenant in Cleveland, OH, where he directs the choral program and the church's concert series. Located in Cleveland's University Circle, the church has a long and distinguished musical tradition and houses a 48-bell carillon as well as the four-manual 101-rank Aeolian-Skinner organ.

Wilson has also been named to two posts at Cleveland area academic institutions. As of July he will become Head of the Organ Department at The Cleveland Institute of Music. Currently he is Professor of Organ at Baldwin-Wallace College in Berea, OH, where in addition to teaching duties, he serves as organist for the school's annual Bach Festival. Mr. Wilson is represented by Karen McFarlane Artists, Inc.



Paul Sifler

Paul Sifler has been appointed organist-choirmaster at St. Barnabas Episcopal Church, Eagle Rock, CA. Prior to coming to Los Angeles, he held posts in New York City, including St. Paul's Chapel. Sifler was born in Yugoslavia and became an American citizen in his youth. He has composed a large body of choral and instrumental works, many of them published and recorded, including *Hymnus*, five volumes of organ works based on hymns. He is a recipient of an annual award by ASCAP.

Pieter A. Visser has assumed the position of Tonal Director of Visser-Rowland Associates, Inc., Houston, TX, along with his positions as President and General Manager of the firm. Mark Hotsenpiller and Brian K. Davis have been appointed associate tonal directors with Mr. Hotsenpiller responsible for



Mark Hotsenpiller



Brian K. Davis

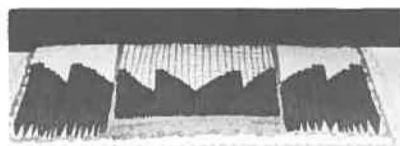
the flue pipes, and Mr. Davis for the reeds.

Mark Hotsenpiller has been a voicer with the company since joining the firm in 1987 and will continue in that position as well. A recipient of the BM and MM degrees from Indiana University, his principal teachers were Oswald Ratzgatz and Marilyn Keiser. He received the AAGO certificate in 1984, winning the guild award for the highest score that year.

Brian Davis has been with the firm since 1984 and as a voicer since 1985. He graduated from the University of Texas at Austin with a BA in Music, having studied organ with Frank Speller.

Currently, Mr. Hotsenpiller and Mr. Davis are coordinating the shop voicing for a five-manual, 74-stop mechanical action instrument for Wooddale Church, Eden Prairie, MN.

Here & There



Organ case at Morrison United Methodist Church

Klug & Schmacher completed a 3-rank addition to the organ at Morrison United Methodist Church, Leesburg, FL. Thomas A. DeWitt, organist-choirmaster since 1971, played the dedication concert. The reception following the concert featured a 2' x 4' cake patterned after the new pipework.



Marilyn Van Denmark, Marcia Kittelson, Marvin Gardner, Marie Eide, Merle Pflueger

First Lutheran Church, Sioux Falls, SD, celebrated the 30th anniversary of the installation of its Aeolian-Skinner organ with a concert on November 26. The program featured organists of the church: Marcia Kittelson, principal or-

ganist; Merle Pflueger, organist emeritus; Marie Eide, Marvin Gardner and Marilyn Van Denmark. Dr. Pflueger was professor of organ at Augustana College, and the other organists are graduates of the college. Plans are now underway to complete the instrument following the original specifications, and to set up an endowment for its maintenance.

The Organ Historical Society has announced the release of *Historic Organs of Europe*, a set of six CD recordings. The set features 11 organs built between 1498 and 1844 in Spain, France, Italy, and Germany, as recorded by Harmonia Mundi and played by Francis Chapelet, René Saorgin, Michel Chapuis and Helmut Winter. \$39.95 to non-members, \$29.95 to OHS members. For information on this and other recordings and books of the OHS, contact The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.



Choristers of Westminster Cathedral Choir

The Choir of London's Westminster Cathedral will make a North American concert tour in April, 1991, under the representation of Phillip Truckenbrod Concert Artists. Twenty-five boy choristers, all students at the cathedral choir school, and nine of the choir's professional men singers will make the trip under the direction of James O'Donnell, Master of Music at Westminster Cathedral. The choir has toured in Europe and last toured the U.S. in 1985. Its most recent commercial recordings are on the Hyperion label. Noted English composers such as Britten, Holst, Wood and Howells have dedicated works to the choir.

Westminster Cathedral, a neo-Byzantine structure in the heart of London, was completed in 1903, the last great building in England constructed of load-bearing brick without steel reinforcement. The cathedral has a rich musical history, and was the location of the first London performance of *Dream of Gerontius* with the composer, Sir Edward Elgar, conducting. It is the center of England's Roman Catholic church life and seat of the Archbishop of Westminster, Cardinal Hume.

As part of Theodore Presser Company's 1990 promotion of Easter and festival music for choir, handbells and organ, the publisher has announced a music giveaway.

New Easter choral publications include *Can It Be A Joyous Song?* for alto voices (or unison women), optional flute and organ, by Walter Schurr. This and other assorted Easter selections, 10 in all, are available in a free Easter music sample packet, which may be obtained by writing to: Easter Music Department, Theodore Presser Company, Bryn Mawr, PA 19010.

A portable zimbelstern is available for interested parties to borrow, free of charge, announced Gary Foxe of Der Zimbelstern. Utilizing handbell castings, offering adjustable volume, start-up delay, and speed, and with a special portable toe stud, DC power, and 50' connecting cable make it possible to use with any organ. A free listing of ideas on using a zimbelstern is also available. Contact Gary Foxe, Der Zimbelstern, 4690 N. 67th St., Milwaukee, WI 53218; 414/464-9767.

Evergreen Music Conference (Week II) July 16-22, 1989

The Evergreen Music Conference (Week II) featured the following faculty: John Bertalot (Trinity Church, Princeton, NJ), The Rev. Ralph Carskadden (St. Mark's Cathedral, Seattle, WA), Don Pearson (St. John's Cathedral, Denver, CO), and Todd Wilson (Church of the Covenant, Cleveland, OH).

John Bertalot's classes on Choir Training were exciting, involving and enlightening. His lectures provided insights needed for training boys and girls (much of which can also be used to advantage with adults): six points for super-choir-ness, six points for instant success, twelve easy steps to successful sight-reading.

Todd Wilson gave lecture-demonstrations on such topics as organ repertoire, improvisation, accompanying (including piano/orchestral reductions) and technical exercises. These classes were designed to be of benefit to everyone, beginner and professional alike. Mr. Wilson also performed a wonderful organ recital at St. John's Cathedral in Denver during the week. He handled the organ with great skill and ease in complex works of Liszt, Eben, Pachelbel and others.

Our daily round of services were under the direction of the Rev. Ralph Carskadden who also presented lectures throughout the week. We enjoyed a fine slide presentation of church ar-

chitecture including some of Fr. Carskadden's beautiful textile creations. He compared/contrasted the national holiday of Thanksgiving with the liturgical action of the Great Thanksgiving of the Eucharist and brought out many parallels in the concept of "feast."

In mid-week we went into Denver. In addition to a lecture from Todd Wilson on the French Symphonists and a demonstration with John Bertalot and four children from the Cathedral's choir, we also enjoyed a fine concert by the Cathedral Summer Choir under the direction of Mr. Bertalot, and the above mentioned organ recital.

Much useful information on hymn playing, registration and choral literature was presented by Don Pearson. The scope and success of his program at St. John's speaks to his ability in all these areas. He provided handouts for these topics and supplied beautifully printed brochures and service-books from the Cathedral.

The Rt. Rev. and Mrs. Chilton Powell each gave important presentations on the background, history and artifacts of the Evergreen Conference, the oldest continuing music conference in the Episcopal Church. The closing night of "Follies" lived up to its name with all manner of skits presented in good fun by both participants and faculty.

—H. Scott Raab



Carole Terry



John Walker

Concert Organists

- Robert Anderson ♦ David Bowman
 Patrice Caire (Apr '91) ♦ James David Christie
 Robert Clark ♦ Michael Corzine
 Lynne Davis (Oct/Nov '90) ♦ Jean-Louis Gil (Feb '92)
 Jon Gillock ♦ Robert Glasgow
 Christopher Herrick (Sept/Oct '90) ♦ Richard Heschke
 August Humer (Feb '91) ♦ David Hurd
 Kei Koito (Oct/Nov '90) ♦ Nicolas Kynaston (Nov '90)
 Jean-Pierre Leguay (Feb/Mar '91) ♦ Huw Lewis
 Haig Mardirosian ♦ David Mulbury
 Michael Murray ♦ John Obetz
 James O'Donnell (Apr '92) ♦ Mary Preston
 McNeil Robinson ♦ John Rose
 John Scott (Oct/Nov '91) ♦ Herndon Spillman
 Ernst-Erich Stender (Oct '90) ♦ Carole Terry
 David Titterington (Oct/Nov '91) ♦ John Walker
 Marianne Webb ♦ John Scott Whiteley (Oct '91)
 Barry Rose, *choral director*
 Robert Edward Smith, *harpsichordist*

Organ-Plus Duos

- Anders Paulsson & Harry Huff
soprano saxophone & organ (Calif. Jan '91)
 John Gillock & Kathleen Bride
organ & harp
 Frances Shelly & Steven Egler
flute & organ
 Edward Tarr & Irmtraud Krüger
trumpet & organ (Feb/Mar '91)

English Cathedral Choirs

- York Minster (spring '91)
 Westminster Cathedral, London (spring '91)
 Christ Church Cathedral, Oxford (spring '92)
 Canterbury Cathedral (spring '93)
 St. Paul's Cathedral, London

English College Choirs

- Clare College, Cambridge (spring '90)
 Trinity College, Cambridge

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Marianne Webb



Robert Anderson

University of Nebraska-Lincoln 13th Annual Organ Conference, October 12-14, 1989 Bach: The Early Works for Organ and Clavier

Christoph Wolff, in his article entitled "Johann Adam Reinken and Johann Sebastian Bach. On the context of Bach's Early Works,"¹ pleads

that the youthful and first master periods of Bach be thought through once again, in terms of both biography and musical style. The reassignment of compositions long dated 1720 to a time nearly half a generation earlier signifies that one must grant the young Bach a greater measure of compositional craft and artistic discipline than has been done in the past.²

The University of Nebraska-Lincoln Thirteenth Annual Organ Conference entitled *Bach: The Early Works for Organ and Clavier* responded to Wolff's plea by providing 115 organists from 23 states the opportunity to witness the current process of research regarding Bach's early keyboard works. Wolff, professor of music at Harvard University, served as moderator and discussion leader for most of the sessions. Wolff was joined by Hans-Joachim Schulze, who is his co-editor of the *Bach-Jahrbuch*, and Director of the Bach Archive in Leipzig. Robert Hill, harpsichordist and faculty member at Duke University, also served as a conference leader.

Schulze and Wolff began the colloquy by establishing an information basis on which to build a perception of Bach's early keyboard works. They discussed a worklist for the early Bach compositions, provided a context for the music which included a biographical sketch of J. S. Bach, and described the process of cataloguing the works. In addition, Quentin Faulkner and George Ritchie, professors of music at the University of Nebraska-Lincoln, and harpsichordist Robert Hill performed a recital of representative early keyboard compositions by Bach.

The harpsichord pieces included Prelude in B Minor, BWV 923; Fuga ôvero Thema Albinonum . . . in B Minor, BWV 951; Partie in A Major, BWV 832; Capriccio in honorem Joh. Christoph Bachii, in E Major, BWV

993. Organ pieces on this program: Fantasia in C Minor, *O Lamm Gottes, unschuldig, Wie schön leuchtet der Morgenstern*, BWV 764 and BWV 739; Prelude and Fugue in C Major, BWV 531; Fantasia in B Minor, BWV 563; *Gott, durch deine Güte*, BWV 724; from the Neumeister Collection: *Ach, Gott und Herr*, BWV 714; *Jesu, meine Freude*, BWV 1105; *Herzliebster Jesu, was hast du verbrochen*, BWV 1093; *O Lamm Gottes unschuldig*, BWV 1095; and Prelude and Fugue in G Minor, BWV 535a and BWV 535.

Quentin Faulkner recounted qualities of the Saxon/Thuringian organ, which include:

1. no strict adherence to *Werkprinzip*
2. preference for pure tin pipes
3. few manual reed stops
4. aversion to Rückpositiv
5. lack of true case, fence-like facade instead
6. multiple 8' stops
7. string stops
8. mixtures contain prominent thirds
9. fewer pedal stops.

Robert Hill related characteristics of central German stringed keyboard instruments. He reported that the strings were typically made of brass, following the Italian rather than the Flemish model. The assumptions that instruments of Bach's time had a relatively limited compass and most frequently had a single manual are not necessarily based on documented evidence. According to Hill, too few instruments of that time exist to make generalizations applicable. He also stated that the notion of a pedal harpsichord is a misinterpretation of a heading of a piece for two claviers and pedal obbligato, which probably refers to an organ. Hill asserted that a pedal harpsichord would take approximately 10 feet of wall space and would be impossible to tune.

In the 1970s, Schulze and Wolff began to re-catalogue the Bach works for their forthcoming publication, *Bach-Com-*

pendium. To date, they have completed the index and the cataloguing of the vocal material, and are currently cataloguing the keyboard works.

Wolff commented that Köchel's responsibility as cataloguer of the Mozart works was greatly aided by Mozart's personal chronological record of his compositions from 1784 to 1791. In contrast, the first and only worklist of the Bach compositions appeared as a summary catalogue in his obituary, 1750-51. There are no satisfactory answers to the question "How large is the keyboard repertoire of Bach?" in the publications of the *Bach-Gesellschaft* edition (1890s), the *Neue-Bach-Ausgabe*, nor in Schmieder. According to Wolff, the 1950 Schmieder cataloguing of Bach works was biased to the *Bach-Gesellschaft* edition, and was improperly catalogued. Therefore, the conference leaders told of the next steps in their research and cataloguing, those of determining transmission and influence.

Wolff and Schulze listed five means of transmission of the Bach keyboard works.

1. autographs and original editions before 1750
2. student copies
3. contemporary copies before 1750 (e.g. *Plauen Organ Book*, 1708)
4. copies after 1750 within the Bach circle (e.g. Kirnberger, Agricola, Kittel, C.P.E. Bach)
5. copies after 1750 outside the Bach circle

Much of the research regarding Bach's keyboard works published to date was written primarily with an understanding of the works after 1720, according to Wolff. He stated that this tendency toward establishing a "canon" of Bach works after 1720 affected the current perception of Bach's music.

Wolff audaciously commented that Bach made a deliberate career decision to be a composer rather than a performer. The defense of this statement includes the consideration that gradually (from ca. 1710 to 1750) the purpose of Bach's music became less practical and more theoretical. Wolff listed examples of the theoretical functions in Bach's music as his exploring the gamut of possibilities for one subject, such as in *The Art of Fugue*, and the dichotomy between the ideal and reality, as found

in the composed, though not playable pitch Contra-B in *Pièce d'Orgue*.

The conference leaders defined the early works of Bach as those composed before 1720, and most likely before circa 1710-11. Those compositions dating to circa 1700 and before include canzonas and chorale preludes, and contain strict imitation of considerable sophistication. In his works of 1700 to 1706, Bach emulated models, and embellished the works of his mentors. Wolff and Schulze stated that after 1706, Bach can be considered a finished composer; he had mastered the technique and had developed an individual language.

Among the characteristics of Bach's early works are:

1. concentration on primarily tonic and dominant harmonies, in imitation of his father's generation of composers
2. permutation fugue (sequence of subject segments which could be connected)
3. surface treatment of chromaticism (in sequence, as non-harmonic tones, to delay or reinforce cadences) related to limited tonal vocabulary.

However, Bach followed his predecessors such as Sweelinck, Hassler, C. Erbach, and Froberger, by employing chromatic subjects in an imitative style. Seventeenth-century models exist for chromatic interludes, non-thematic chromaticism, and madrigalistic chromaticism—the expressive, interpretive qualities which are also found in chorales.

For any attempted generalization regarding the Bach early works, exceptions may abound. One possible indicator for categorizing early works would be observing compositional style in regard to mastering a technique by imitating well-established models.³ Certainly, one could profit most by examining individual works.

The Neumeister Collection demonstrates the exploring attributes of the young and learning Bach. Wolff suggested that no model is used more than once or twice, and even the cadences are unique one from another. Bach's early works reveal a compositional concern for thematic unity, such as using *cantus firmus* material to generate motives. An example of this is *Herzliebster Jesu*, BWV 1093, in which the final

chromatic *cantus firmus* line is foreshadowed by chromaticism in the opening of the piece.

Robert Hill reported on aspects of repertoire, style, and performance of *The Andreas Bach Book* [ABB] and *The Möller Manuscript* [MMS]. These two collections contain works by Bruhns, Böhm, Reinken, Buxtehude, Pachelbel, Le Begue, Albinoni, and J.S. Bach. In 1981, Hans-Joachim Schulze identified the main scribe and compiler of ABB and MMS as Johann Christoph Bach, Johann Sebastian's eldest brother and only teacher. Johann Christoph compiled these anthologies during the first decade of the 18th century. A comparison of *Wie schön leuchtet der Morgenstern*, BWV 739, in J.S. Bach's hand, and in the hand of his brother, ascertains the care Johann Christoph exercised in faithfully transmitting manuscripts.

In witnessing the Schulze-Wolff *Compendium* work in progress, conference participants observed a spherical, rather than time-line approach to research. Performers present gained a significant reminder to approach the early works of Bach from the perspective of works of the preceding generations, rather than looking back from the better-known, later works of Bach.

Cheers to George Ritchie and to Quentin Faulkner for another well-planned and organized University of Nebraska-Lincoln organ conference.⁴

— Pamela Ruiter-Feenstra

Notes

1. from Stauffer, George and Ernest May, editors. *J. S. Bach as Organist* (Bloomington: Indiana University Press), 1986, 57-80.

2. Stauffer, p. 74.

3. The influence of persons such as Böhm, Schnitger, Reinken, Buxtehude, Pachelbel, and the Celle Hofkapelle have been previously documented in sources such as Kerala J. Snyder, *Dieterich Buxtehude Organist in Lübeck* (New York: Schirmer Books), 1987; Hans T. David and Arthur Mendel, *The Bach Reader* (New York, W. W. Norton), 1972; and the above-mentioned source by Stauffer and May.

4. Robert Hill is preparing a representative collection of un-edited and re-edited works from ABB and MMS, which will be published by Harvard Publication Series (projected publication date is late 1990). Hans-Joachim Schulze's edition of volume 1 of the Bach organ works (trio sonatas) is available through Peters in Leipzig. Peters in Frankfurt and in New York are selling the old Greipenkerll edition.

Pamela Ruiter-Feenstra is Assistant Professor of Music at Bethany College in Lindsborg, KS, where she teaches organ lessons and classes, music theory, keyboard harmony, and church music. She received the D.M.A. degree in organ performance and pedagogy in 1989 from the University of Iowa, where she studied with Delbert Disselhorst and Delores Bruch.

Music for Voices and Organ

by James McCray

Incidental service music

The reactions music evokes are not feelings, but they are the images, memories of feelings.

Paul Hindemith
A Composer's World

Church musicians are responsible for the completeness of the service music; often those brief musical interjections are chosen with haste, and are performed with little rehearsal. Yet, musical moments such as the introit and benediction have the potential for significant impact, and serve as bookends for the service.

The introit helps establish a mood for the congregation and serves as a link between the organ prelude which may

or may not be truly heard by the congregation and the first part of the service when they are more directly involved as participants. An introit can evoke memories, as Hindemith suggests above, through a loud dramatic acclamation or quiet, introspective meditation. Its relationship to the character of the entire service is vital and demands careful thought.

Benedictions provide the final statement that remains with the congregation as they return to their routines. If the musical benediction does touch them in some way, then the congregation departs with a sense of completeness. It helps bring the service to a conclusion and, at the same time, provides an emotional thought that is carried with the listener.

There are times when the music for the introit and benediction can be the same, and this beginning/ending connection helps focus the attention on a textual phrase. For example, in Epiphany, to use the familiar hymn *Go Tell It on the Mountain* as the introit and benediction, brings home the spirit of the season in two ways. The congregation is told of the birth at the opening of the service and then at the end is reminded to spread the news throughout the week through their daily deeds. By repeating the text and/or music for opening and closing a service, there is a sense of balance in the structure that helps the congregation see relationships in the message of the day.

Other types of incidental music often found in Protestant churches are prayer responses and verse settings. Although it is common for The Lord's Prayer to be spoken, there are occasions when it is useful to have it sung which gives a new fresh dimension to the words. The Catholic Church has several prescribed acclamations requisite to the Mass, and these often are set to music and performed as additions to whatever type of Mass is being celebrated. Some composers, when writing a Mass, set these texts in the same style of thematic context so that there is a unity to the service.

If attention is not given to choosing and rehearsing interesting incidental music, then a special opportunity is lost. Certainly, the sermon or homily is one of the keystones for any service. If that message is not clear, vital and illuminating, then the hour of worship already may have sacrificed some cogency. But, if the sermon is very strong and functions well as an anchor in the service with everything else around it in a weak, uncoordinated system, then the congregation may lose the impact of the message anyway.

In many ways, our function as church choir directors is to enhance worship through a steady, rising sense of intensity. Services which have a roller-coaster profile are usually less effective. Incidental music can be the thread that weaves its way and connects the various elements within the service. Furthermore, it is very important that the timings involved in these and other service components be immediate. When responses are not directly after the prayer or when the organ introduction to the hymn is not instantaneous after the announcement, then these gaps in the flow of the service intrude into that direct, rising sense of intensity and emotional feeling mentioned above.

Examine and clinically review your services. Look closely at those seams within to be certain that there are not unwanted breaks in the unfolding of the areas of worship. Give your choir a variety of musical responses just as you do with anthems so that there is a need to rehearse them, and practice linking them to a prayer so that they function



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as a response rather than an added conclusion with an interruption in the stream of things. Often it is these little, incidental musical areas that make the difference between a solid, inspiring service and one that is in the category of "O.K."

The Law of the Lord (An Introit), William Mathias. SATB unaccompanied, Oxford University Press, A 301, \$.60 (M-).

This two-page introit is slow, soft, and expressive with a quiet intensity created by prolonged pedal points in the bass. Chords are repeated and the setting ends with a soprano melody above a three-part chordal background. Lovely setting based on Psalm 19.

Two Introits (Behold Now, Praise the Lord/Peace Be To This House), Philip Riley. SATB unaccompanied, Novello & Co., No. 29 0611, \$1.10 (order from Theodore Presser) (M).

Each introit is two pages long and has dissonance in spots. The individual lines are not difficult and ranges are limited; both are primarily homophonic. The music is sensitive and attractive. Texts are taken from Psalm 134 and the South India liturgy.

Introit and Blessing, Winnegene Hatch. SATB and optional keyboard, Curtis Music Press, No. C8910, \$.80 (M-).

The introit is the longer setting and uses chords in close harmony that often evolve from parallel thirds. The accompaniment adds harmonic rhythm yet is inconsequential; the text is from Psalm 34. The benediction uses traditional words (May the Lord bless you . . .) in a homophonic setting that begins with the melody in the soprano above a humming background. There are also two three-fold Amen settings that are simple. They could be used with the benediction or as separate prayer responses.

With Peace and Joy (Call To Praise/Go Out With Joy), Jerome Williams. SATB and keyboard, Shawnee Press Inc., A-6342, \$.80 (M-).

These two choral sentences are certain to be ones that will be repeated many times. The first is a loud, festive introit in which the accompaniment has bravura chords connecting the unaccompanied phrases; it ends with all voices in their upper ranges in dramatic fashion. The Isaiah text is "This is the Day . . ." The benediction, also from Isaiah, is unaccompanied, quiet and generally slow. It is syllabic with pauses and tempo changes that add to its expressiveness. Highly recommended.

Three Responses (Open Now These Gates of Beauty/O Blessed Saviour/Forth From This Place), Gordon Young. SATB unaccompanied, Schmitt, Hall & McCreary, SCHCH 77132, \$1.10 (E).

The introit uses rhythmic, repeated chords with simple harmonies. It closes with Alleluias and a full-voiced Amen. The prayer response is a contemplative, chordal setting that is quiet and in the low range for the voices. The benediction draws on thematic material and ideas from the other two settings, and it ends quietly. These three responses in the same key are designed to be used in the same service giving it musical cohesion; they could, of course, be used individually as well.

Ten Canons and Responses for Children's Choirs (Introits, Benedictions and Responses), John D. Horman. Unison and canonic overlapping, Choristers Guild, CHA-455, \$.85 (M).

These are delightful and functional musical statements for children's ensembles. Some are for specific occasions such as Christmas, Pentecost, etc., but most could be used throughout the year. Horman provides an extensive introduction of teaching activities to enhance each setting; this includes movement, rehearsal ideas, etc., and will be helpful to the director. There is a mixture of settings with some using Orff-style in-

struments as background for the voices. The canons vary from 2-4 voices, and each is usually less than 10 measures in length. There are comfortable ranges, musical variety, and useful texts. For those directors who want to involve the children in the service in ways other than merely singing special music (anthem), this collection will provide the necessary music. Highly recommended.

Versicles, Responses, and Lord's Prayer, Herbert Sumsion. SATB unaccompanied, Novello & Co., 29 0587, \$1.10 (order from Theodore Presser).

Most have a brief incipit that is to be sung by a priest; that is then followed by a choral response in four parts. They are brief and have strong chordal interest with average vocal ranges. There are a variety of texts and uses for these in addition to their primary function in the Anglican Church.

Hymns and Exaltations (O Worship the King/Savior, Like a Shepherd/We have Heard the Joyful Sound/Revive Us Again/Holy, Holy, Holy), compiled by

Sam Sanders. SATB accompanied, Genevox Music Group, 4160-15, no price given (M).

This is Volume 1 of these hymn enhancements for choir and congregation which feature choral introductions, codas and embellishments. Each hymn is loose-leaf with holes punched in most hymnals. These settings will add color and professionalism to the generic hymn singing and yet, they are not difficult. Useful material.

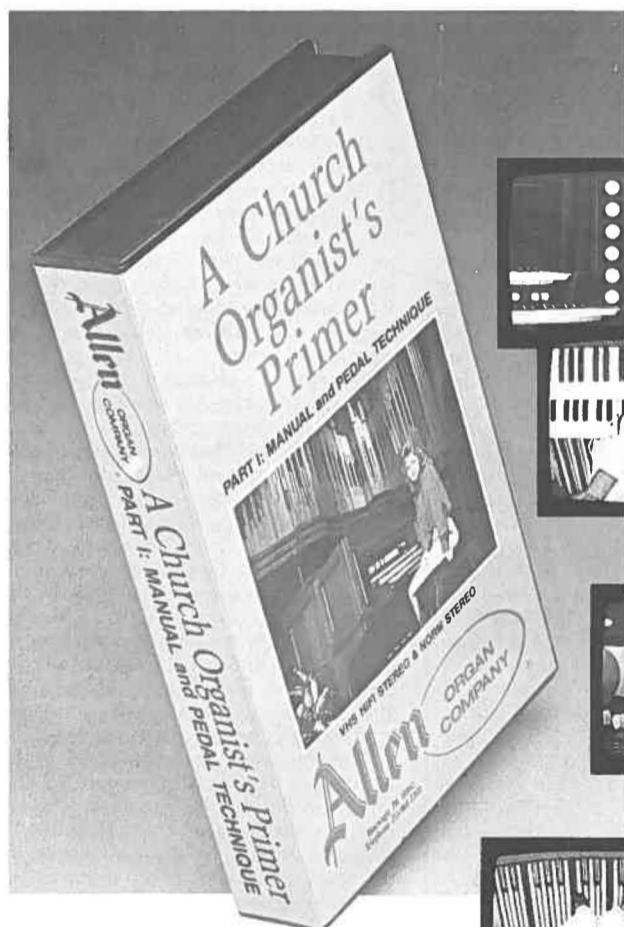
Verse Settings for Festival Days, Theodore Beck. Various arrangements (SSA, SAB, SATB, etc.), Concordia Publishing House, 97-5787, \$1.50 (M).

The festival days include Advent, Christmas, Epiphany, Holy Week, and several others. There are 11 brief settings of one or two pages duration. They have musical interest and show good craft. Some are contrapuntal, some have changing meters, and in general, there is great variety. They will provide excellent service music for the Lutheran Church, but could also be used in other denominations for incidental music.

Book Reviews

Johann Sebastian Bach, Open Score, The Well-Tempered Clavier, Books I and II, edited by Laurette Goldberg. Medallion Guild, 1988. Book I, xxv + 75 pp., Book II, xxv + 88 pp. \$32.95 each, \$62.50 the set. Shipping \$2.00 per book, \$3.00 the set, available from the publisher. P.O. Box 60550, Reno, NV 89506.

George Bernard Shaw, that lively, trenchant, and probing musical journalist, held such a low opinion of fugal composition generally that he wrote an article on the subject.¹ In it he sarcastically defined a fugue as "an acute phase of a disease of dullness which occasionally breaks out in drawing rooms, and is known there as classical music." The history of the fugue as employed by great composers since 1750 he described as "one of corruption, decline, and extinction." Yet Bach was the exception, for "[he] could express in fugue or canon all the emotions that



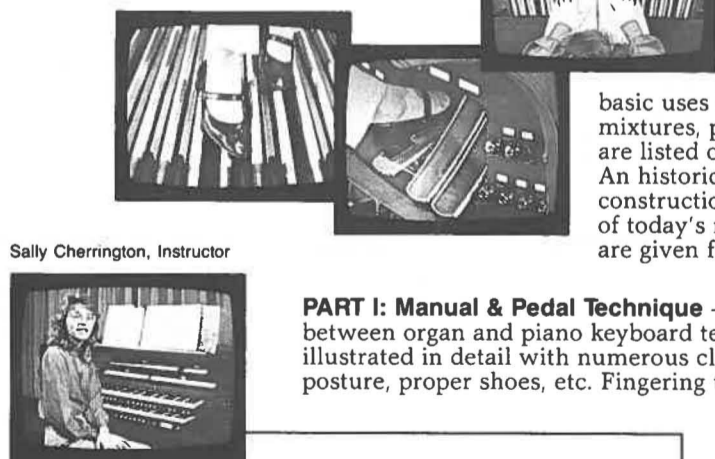
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have ever been worthily expressed in music." Pablo Casals, speaking as a musician, expressed his own personal devotion to the master in the chronicle of his daily encounter, over a period of 80 years, with the preludes and fugues of Bach: "The music is never the same for me, never. Each day it is something new, fantastic and unbelievable. That is Bach, like nature, a miracle."²

The preludes and fugues of *The Well-Tempered Clavier* (BWV 846-893), of course, are firmly established in the domains of teaching and theory, as well as in live performances and recordings on the piano, the clavichord, harpsichord, and occasionally the organ, depending on their suitability.³ Less frequently, vocal groups and other instrumentalists present selections adapted to their particular performance media.

Open score arrangements, which utilize as many staves as there are independent voices, are not new. While Bach wrote *The Well-Tempered Clavier* in the familiar two-staff format, he composed *The Art of Fugue* and part of *The Musical Offering* in open score. The fugues of *The Well-Tempered Clavier* were first published in open score format by Carl Czerny in 1837, and various preludes and fugues were arranged for instrumental combinations by Mozart, Villa-Lobos, and other 20th-century composers. The present texts (24 fugues and two preludes in each volume) are the first since the publication of the heavily annotated Stude edition in 1895.

In her Preface, Laurette Goldberg—teacher, harpsichordist, and founder of several Baroque instrumental groups—justifies the decision to produce an accurate edition, free of markings indicating tempo, dynamics, phrasing, fingering, or other instructions, on the grounds of allowing utmost flexibility in performers' judgments about the appropriate musical interpretations for various instrumental arrangements.

There are a multitude of uses for this open score arrangement of the fugues of *The Well-Tempered Clavier*. For beginning students it can assist ear training and provide a visual aid in disentangling the often confusing musical maze of Bach's fugues. More experienced performers and advanced students, as well as listeners, can gain increased insight into Bach's compositional techniques, using the analytical summary of 15 contrapuntal devices in the fugues provided at the end of Book II. As a pedagogical device, it presents an opportunity for students to gain greater proficiency and understanding by playing one or more voices while the teacher plays the others. Two performers can collaborate on one keyboard-four hands or two keyboard arrangements. Finally, the material is adaptable to other instrumental media or combinations—strings, woodwinds, brass—that lie within its range. Book II includes a table identifying four preludes and ten fugues suitable for instrumental transcriptions (the selection criteria are not supplied, however).

These practical volumes will assist

present and future generations of teachers and students, performers and listeners, and lovers of Bach's music generally in unlocking the complex and apparently inexhaustible puzzles of the music that Shaw declared so universally expressive and Casals found so eternally fresh and miraculous.

—James B. Hartman
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NOTES:

1. "Fugues," *Magazine of Music* (November 1885), reprinted in *The Great Composers: Reviews and Bombardments by Bernard Shaw*, edited by Louis Crompton (University of California Press, 1978), pp. 33-37.

2. *Joys and Sorrows: Reflections by Pablo Casals* as told to Albert E. Kahn (Simon and Schuster, 1970), p. 17.

3. The instrument question is discussed in Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Harvard University Press, 1960), pp. 54-88, 260-261.

New Recordings

Anders Paulsson and Harry Huff, soprano saxophone and pipe organ, *In a Sentimental Mood—A Tribute to Duke Ellington*, LCM C-117. LCM Records AB, Stockholm, Sweden. Dist. by CBS Scandinavia. Duke Ellington: *In a Sentimental Mood*; Billy Strayhorn: *Star-crossed Lovers*; Ellington: *Prelude to a Kiss*, *Solitude*; Strayhorn: *Blood Count*, *Chelsea Bridge*; Ellington: *Sophisticated Lady*, *Come Sunday*, *T.G.T.T. (Too Good To Title)*; Traditional: *Amazing Grace*.

Soprano saxophone and organ? you think. Playing Duke Ellington? Then you listen and you're hooked. Anders Paulsson's seamless phrasing with Harry Huff's deft back-up sweep the dubious listener along on a wave of nostalgia. Recorded in 1988 at Katarina Church in Stockholm, Sweden, this disc emphasizes a more sentimental side of vintage Ellington. The performers did their own arrangements of the selections, and the music they chose is well-suited to their instruments. The different pieces allow them to explore various tone colors and registrations yet remain within the limits they have chosen.

The most successful arrangements allow Paulsson and Huff to feature a good interplay between the two distinctive sounds of their instruments. Their version of Ellington's *Solitude* has Paulsson playing long, sustained melodic notes that weave through Huff's balanced accompaniment. The tone colors are complementary but individual. The arrangement of *T.G.T.T. (Too Good To Title)* has, on the other hand, a saxophone solo that uses a bright "crying" sound to contrast with the organ strings.

Three of the selections recorded were composed by Billy Strayhorn, Ellington's lifetime friend and close collaborator. Paulsson and Huff's treatments of these songs are perhaps their most creative. In *Chelsea Bridge*, mellow organ colors match a dark, subdued

reed tone for the melody. Their *Star-crossed Lovers* builds to a climax with a series of Paulsson's virtuosic runs. Strayhorn's *Blood Count* was written on his deathbed, and, here, the performers give an eerie suggestion of the composer's ebbing energy. Raw saxophone sounds are punctuated by high-pitched organ interruptions.

The recording's only problems came from a lack of balance. After the opening saxophone solo on *In a Sentimental Mood*, the entry of the organ seemed too heavy on the bass end to sustain the illusion of string bass. The rhythmic thrust of *Sophisticated Lady* similarly seemed blunted by sluggish organ speech. Ellington's hymn *Come Sunday*—arranged to emphasize the organ's contribution—suffered from a crescendo that did not use enough stops to be totally convincing. No information was given about the organ specifications, but I suspect they were limited.

The insert came with only a small bit of information about the artists other than a fold-out publicity shot. The two musicians are presently available through Phillip Truckenbrod Concert Artists. Their collaboration on the recording is well worth hearing.

Bernd Weikl, baritone, and Martin Haselböck, organ, *Romantische Lieder für Bariton & Orgel/Romantic Songs for Baritone & Organ*, LC 8748. Capriccio 10-092. Franz Liszt: *Cantico di San Francesco*, *Ave Maria II*, *Ave Maria IV*, *De profundis clamavi*; Joseph Gabriel Rheinberger: *Sehet, welche Liebe*, *Ich bin des Herrn*, *Wenn alle untreu werden*; Hugo Wolf: *Schlafendes Jesuskind*, *Charwoche*, *Gebet*; Max Reger: *Ich sehe dich in tausend Bildern*, *Meine Seele ist still zu Gott*, *Wohl denen, die ohne Tadel leben*.

A surprising amount of 19th-century music was written for voice and organ. Such an obvious extension of the art song genre has been forgotten today because of changing taste, or general unavailability of the scores. The selection of music on *Romantische Lieder für Bariton & Orgel/Romantic Songs for Baritone & Organ* is an excellent introduction to this neglected area. Performed by leading baritone Bernd Weikl and Martin Haselböck, the recording has lieder by Franz Liszt, Joseph Gabriel Rheinberger, Hugo Wolf, and Max Reger, four composers normally associated with other styles.

The disc was recorded in 1986 on the 2-manual Hradetzky organ in the Hochschulkirche St. Ursula in Vienna, Austria. For the most part, Haselböck's accompaniments seem well-suited to the music, although at times the organ probably does not sound as the composer intended. The lieder have a common religious character, and Weikl and Haselböck's interpretations are generally appropriate for their sentiments. If anything can be faulted, it is the similarity of Weikl's approach to each song. The settings are intentionally simple and straightforward, but the dramatic themes in the texts could have lent themselves to more individualized

performances.

The clarity of the organ works well for the most extended song on the disc, the *Cantico di San Francesco*. An essentially declamatory musical setting by Liszt, this version for voice and organ was recovered by Haselböck. The setting here, and the four other more modest ones, was inspired by Liszt's interest in the Cecilian reform movement during his stay in Rome in the 1860s. All contain static gestures with few changes in either harmony or dynamics. Musical tension is more a result of the calm than traditional devices.

The Liszt pieces are followed by three of the *Sechs religiösen Gesänge*, op. 157, composed by Rheinberger in 1888. All are attractive strophic settings that recall the style of Schumann and Brahms. Weikl and Haselböck's interpretations are tasteful and effective. The *Sehet, welche Liebe* has varied accompaniments for its three strophes, while *Ich bin des Herrn* has a more traditional folk-song setting. No translation was given on the German insert, but the text printed for *Wenn alle untreu werden* included only two of three strophes that were sung.

Less successful were three of Wolf's *Möricke Lieder* that Max Reger adapted for voice and organ from the 1888 originals. The music in each of Wolf's settings was determined by the specifics of the poem used, and Reger has faithfully transcribed these details. The performance here is too straightforward to catch the distinctive character of each song. Weikl is only approximate on some pitches, and Haselböck's registrations should have been more colorful.


Reger himself composed the last group of lieder. Incidental in the best sense, the first two of these are his *Geistliche Lieder*, op. 105, composed for a concert in 1907. These and his *Wohl denen* are all fairly straightforward in their performances, but the nature of their setting does not demand much more. The music is typical of Reger's chromatic style, but the texts—two Psalms and a poem by Novalis—are handled with directness. Overall, the recording is good for all the songs chosen.

—Jess Anthony
Little Rock, AR

Joan Ringerwole, *The Dedicatory Recital at Dordt College*. Widor, *Symphonie VI, Op. 42, Allegro moderato*; van Noordt, *Psalm 116*; Eben, *Sonntagsmusik, Moto Ostinato*; Krapf, *Fantasy on Psalm CL*; Walcha, *O Mensch, bewein dein Sünde gross*; Pachelbel, *Vom Himmel hoch*; Sweelinck, *Fantasia Auf die Manier eines Echo*; Liszt, *Praeludium und Fuge über das Thema B-A-C-H*.

Psalms, Hymns and Spiritual Songs. Reger, *Dankpsalm*, Op. 145, No. 2; Kee, *Psalm 65*; Speuy, *Psalm 118*; Willan, *Psalm 124*; van den Berg, *Psalm 138*; Hovland, *Nu la oss takke Gud (Nun danket alle Gott)*; Near, *Jesus, Lover of My Soul*; Bingham, *Seven Preludes on Lowell Mason Hymns*,

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Both LPs are available for \$6.95 each from the Dordt College Bookstore, Dordt College, Sioux Center, IA 51250.

Both recordings feature the 1979 three-manual Casavant tracker in the Chapel-Auditorium on the Dordt College Campus. Each includes photos, description, and specifications of the instrument.

The playing on *Psalms, Hymns and Spiritual Songs* (recorded 1983) is far better than on the recording of the dedicatory recital (1979), where the newness of the instrument seems to hinder Dr. Ringerwole's performance both musically and technically. She is in firm control, however, in the second recording, where she plays, with great elegance, an interesting variety of organ works based on religious melodies. With the exception of Speuy's *Psalms 118* (*Rendez à Dieu*) and the Reger, all the works are by relatively contemporary composers, several of them American, which makes the recording especially intriguing.

—Mark Bighley

Franz Liszt: *Prelude and Fugue on B-A-C-H*; *Variations on Weinen, Klagen, Sorgen, Zagen*; *Fantasie on the Chorale Ad nos, ad salutarem undam*. Ludger Lohmann, organ of the State Church of Winterthur (Switzerland). Pape Verlag KP-6001 (Compact Disc). Order from: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Price: \$19; add \$2 per order for postage.

There has never been a shortage of good recordings of these, the three most important organ works of Franz Liszt. All are—in spite of their tremendous technical difficulties—perennial concert favorites, although *Ad nos* has been overshadowed by the other two works, undoubtedly because of its great length. Frequently maligned as insubstantial music (in terms of depth, not length!), and as more "pianistic" than "organistic" in compositional style (this is certainly true), these virtuoso display pieces can create a stunning effect when performed by an artist who is sensitive to their unique style and capable of hitting most of the notes!

In spite of considerable competition from the likes of Alain, Chorzempa, and Fagius, this disc must go to the top of the pile. Young Dr. Ludger Lohmann has technique to spare. But more significantly, he approaches the scores with respect and musicality, etching out powerful and mature performances which do far more than merely dazzle the listener. As with many "note intensive" compositions, one frequently hears rushed and careless performances of these works. While not lacking in digital dexterity where demanded by the score, Lohmann's performances are marked by an attention to detail, most obvious in the carefully crafted articulation, phrasing, and registration, which produces satisfying musical results in all three works.

This organ also seems ideal for this literature. Far less brilliant than most modern instruments, this mellow Walker from 1888 possesses a richness and warmth of tone which gains power by the addition of unison and octave registers and chorus reeds rather than shrill mixtures. Reed stops blend beautifully into the ensemble, coloring the sound without overpowering it. In the quieter passages, lovely flutes and gentler reeds produce sublime and poetic timbres.

The all-digital recording is excellent, capturing the organ in a resonant halo of ambient acoustic without sacrificing detail. Notes on the music, instrument, and performer are provided, unfortunately in German only. Otherwise, there is little to criticize in this very fine production.

Thomas Richner plays the Mother Church Organ, First Church of Christ Scientist, Boston. Available from The

Christian Science Publishing Society, One Norway Street P-335, Boston, MA 02115 (or from any Christian Science Reading Room). Price: \$15 (CD); \$9 (cassette).

The Aeolian-Skinner organ at Boston's CCS Mother Church is heard to great advantage in this all-digital recording, played by an 18-year veteran of its console, Dr. Thomas Richner. The instrument is a large and superb example of the "American Classic" tonal design, with abundant tonal resources.

For several decades, Aeolian-Skinner was the "Cadillac" of American organ-builders, producing many of this country's largest and most famous instruments. Indeed, tonal director G. Donald Harrison has been credited as the father of the "American Classic" organ, a design which attempted to produce a totally eclectic instrument, capable of performing organ literature of all periods and from all countries. When the present instrument was completed in 1952, the "American Classic" organ was enjoying its final heyday, as America's interest in historic instruments was snowballing. Fortunately, the very high quality of these instruments has allowed many of them to survive in excellent condition through a period of disfavor. Today, in spite of the cost of maintaining these huge instruments, many are being carefully preserved, their value as historic treasures now recognized.

In this day and age, when the miracles of air travel and sound recording allow us to hear Franck and Widor on Cavalié-Coll instruments, Bach on Silbermanns, Buxtehude on Schnitgers, and Marchand on Isnards, these monumental American instruments are considered by some as suitable for only a limited repertoire. Yet, our churches and concert halls usually house only one organ (and we are lucky to have that!), which is expected to serve for Scheidt and Messiaen with equal ease. Harrison may indeed have been correct in asserting that this type of instrument has "universal" applications, more so than any other organ type. Richner's program contains a variety of literature, early to modern, and most of it works quite well. The obvious disadvantage, of course, is that almost nothing is ideally served by such an instrument. So, in the Buxtehude *Praeludium* in g minor, I am bothered by the homogenized "smoothness" of the diapason chorus, and the blandness of the equal temperament. In the Franck *Pièce Héroïque* and the two movements of Charles Marie Widor, I miss the big *montres* and chorus reeds of Cavalié-Coll. Yet, I greatly enjoy the orchestral color imparted in Brahms' charming chorale on "Lo, how a Rose ere Blooming," and the transcription of Samuel Barber's ever-popular *Adagio for Strings* works remarkably well on this instrument.

In addition to the works mentioned, the disc includes a number of hymn-tune settings and chorale preludes, as well as a few items not a part of the standard organ repertoire—typical fare for a practicing church musician. All are well played, although the "in-house" nature of this recording is evident in the inclusion of a number of slips and bloopers which could easily have been fixed. Also, although the disc contains a generous 69:04 minutes of music, Christian Science Publishing has scrimped in a few other areas. There are virtually no notes; just the smallest biographical sketch and a tiny paragraph about the instrument are to be found on a single sheet insert. A two-page press release included with the review copy provided not very much additional information. Although this one would take up a lot of space, I think all organ recordings should include the specifications of the instrument! The recording itself is first-rate, capturing the sound of the instrument with warmth and a sense of detail not able to be found in many installations where divisions are deeply buried in chambers.

—David C. Kelzenberg
Iowa City, IA

New Organ Music

Daniel E. Gawthrop, *Hymn Accompaniments for Congregational Singing*. H.W. Gray Publications, No. GB 00657, \$6.95.

In each of Gawthrop's eight hymn accompaniments there is an introduction, a standard accompaniment to all but the last verse, and an interlude with modulation leading to a free accompaniment for the final verse. Two of these arrangements require a trumpet obbligato, for which a separate score is provided. The style of writing will appeal to many, because it combines mild modernistic non-progressions and parallelisms with traditional harmonic progressions. The eight hymns are: Mit Freuden Zart, Lobe Den Herrn (sic), St. Louis, St. Thomas, Abide With Me, Duke Street, National Hymn, and Hyfrydol.

—Edmund Shay
Columbia College
Columbia, SC

Musette in G Major, J.S. Bach, arr. Al Cechvala. Art Masters Studios, Inc., HB-12, \$1.00 (M-), for 4 octaves of bells.

Handbell music appears to be new fare for AMSI and they are to be commended on their content and prices. This little gem is well written, and, although it is short, it bears a lovely, pastorate tune which is taken to the octave for a verse. I look forward to more music from this company and this arranger.

The Lord Bless You and Keep You, Peter C. Lutkin, arr. Ann Ker. Agape (A Division of Hope Publishing Company), No. 1357, \$1.50 (E), for 3 octaves of bells.

A familiar benediction performed instrumentally sounds like a good idea, especially something as well known as the Lutkin piece. The adaptation for handbells into the key of F major should prove to be a pleasant departure from a sung benediction. This could be a useful tool in worship services when the bell choir is highlighted.

Bridal Chorus, Richard Wagner, arr. Fred A. Merrett. Harold Flammer, Inc. (Sole selling agent: Shawnee Press, Inc.), HP-5276, \$1.95 (D-), for 2-5 octaves of bells.

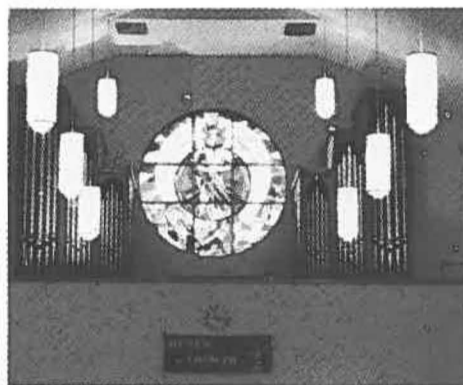
More and more handbells are being used in other areas of the church's ministry, and weddings are an area where bells can add a tremendous touch musically. This arrangement, in C major, is the extended version and is well arranged for bells. There is an alternate page written to end with a two octave choir so that the pianissimo that is intended can be reached more successfully. Under this same cover is the Mendelssohn *Wedding March*, arranged by Mr. Merrett using the main two themes to the end. These pieces are a must if your bell choir participates in wedding services. This is a good bargain for the money!

—Leon Nelson

New Handbell Music

The Lord's Prayer, Albert Hay Malotte, arr. Douglas E. Schoen. G. Schirmer, Inc. (Dist. by Hal Leonard Publishing Corp.), HL50488974, \$2.95 (M), for 4-5 octaves of bells.

The arranger has provided a good adaptation, following quite closely to the piano-vocal arrangement so the integrity of the piece remains. This wonderful piece has been arranged for just about every combination of voices and instruments, and the handbell arrangement makes a nice addition to the list. Recommended.



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New Organs



Cover

Richard L. Bond Pipe Organs, Inc., Portland, OR, has built a new organ for Southern Oregon State College, Ashland. The instrument serves the college music department and is located in the Hinkle Recital Room for the purposes of practicing, concertizing, and continuo playing. The organ employs suspended mechanical key action, mechanical stop action, and is supplied with interchangeable concave-radiating and flat pedalboards. The case is of native Oregon madrone, with keyboards of bone and ebony and facade pipes of 70% tin. Dr. Peggy Evans, faculty organist and instructor, was consultant for this instrument. Photo by Robert Jaffe.

MANUAL I

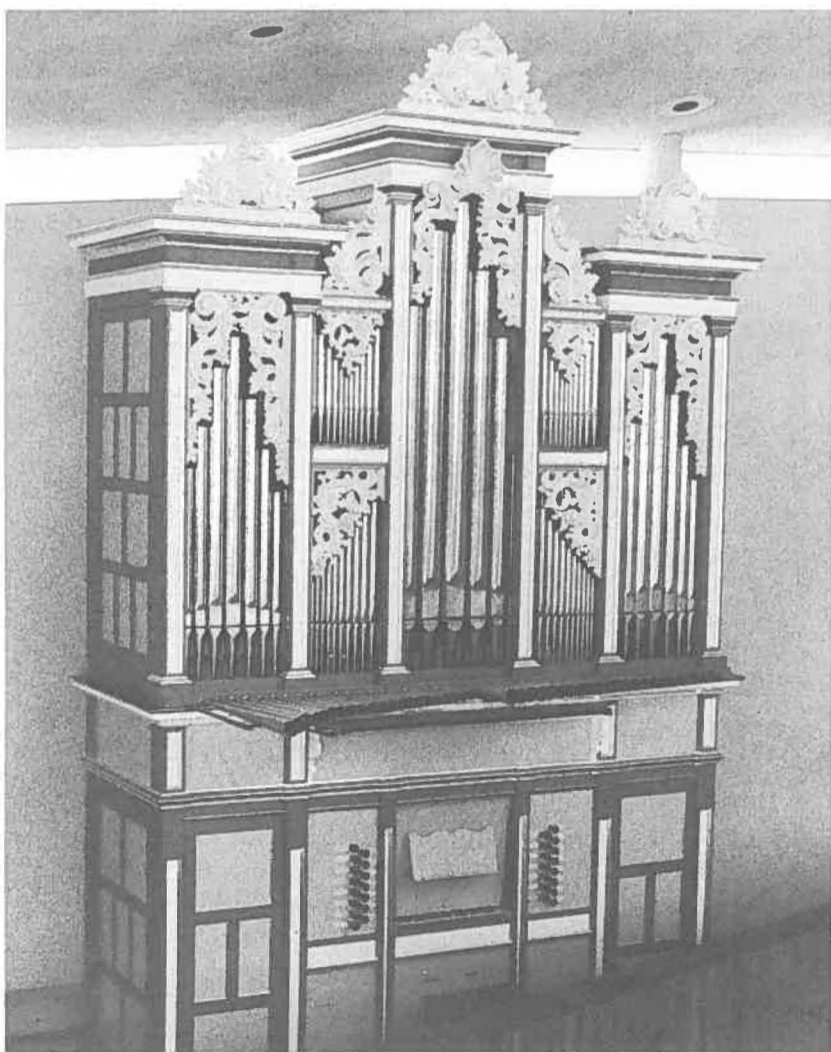
8' Rohrflöte
4' Principal
2½' Quinte
2' Octave
1½' Terz (TC)

MANUAL II

8' Gedackt
4' Rohrflöte
2' Gemshorn

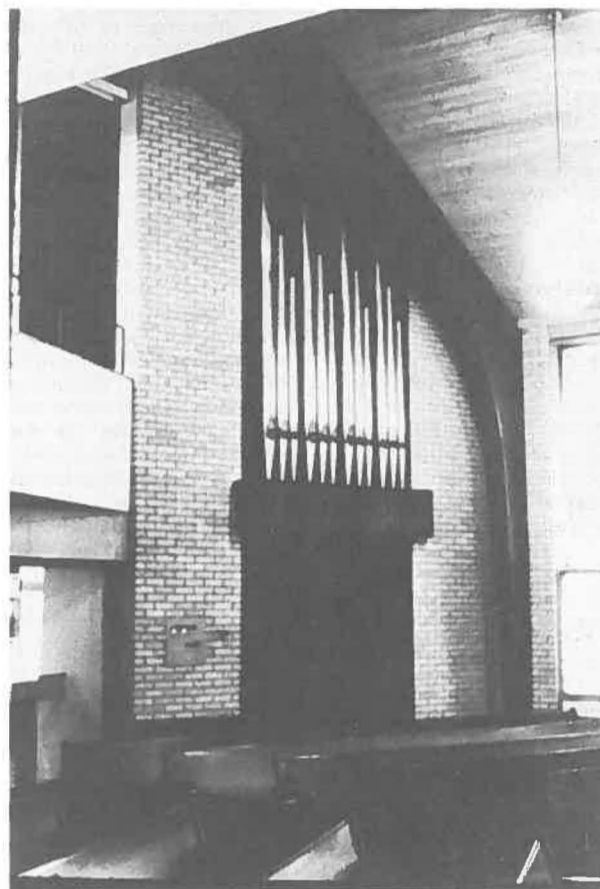
PEDAL

16' Subbass



Greg Harrold, Los Angeles, CA, has built a new organ for the University of California, Berkeley. The Spanish-style instrument is the first of its type constructed in the United States. It is patterned after organs built in the province of Zaragoza during the period 1680-1730 and contains characteristics typical of the mature Aragon/Castile style, ornately painted and gilded. The one-manual instrument has a key compass of four octaves with a short bass octave; manual divided at middle *c*/*c*♯. The keys from low C through middle *c* are sounded by pulling the stops on the left hand, those from middle *c*♯ to the

top of the keyboard by pulling the stops on the right hand. The eight-note pedal consists of both a manual pull-down and an independent 16' register. The full principal chorus is based on a gentle 8' Flautado. A complete flute chorus includes a mounted Corneta and an Eco Corneta. The 8' Trompeta Real is, as always in Spain, inside the case. The horizontal reeds consist of a full-compoass 8' Dulzaina, a left-hand 4' Bajoncillo and a right-hand 8' Clarin. There is the usual complement of toys including bells, pipes suspended in water for a bird song, and two sets of two pipes each to beat in imitation of drums.



The Schlicker Organ Company of Buffalo, NY has built a new two-manual-and-pedal unit organ for the Town and Country Presbyterian Church in Richland Center, WI. The congregation was formed through the merger of two Presbyterian congregations, and built the present building in 1966. An organ chamber was planned at the time, but an electronic instrument has been used until now. The chamber is designed with a well-sealed wood ceiling, double layer gypsum board walls, hard floor, and tone openings to both choir loft and congregation. Scott R. Riedel served as consultant to the church. Installation and voicing were performed by Louis Rothenbuegger and Christopher Smith of the Schlicker firm. The dedication service was held on April 30, 1989, when "Three Hymns of Praise," composed for the occasion by Robert A. Hobby, was performed.

SUMMARY

Rohrgedeckt
Principal
Salicional
Voix Celeste
Gemshorn
Mixture
Fagott

MANUAL I

16' Gedackt
8' Principal
8' Salicional
8' Rohrgedeckt
4' Octave
4' Rohrgedeckt
2' Octave
2' Gemshorn
8' Fagott
4' Fagott
Chimes

MANUAL II

8' Rohrgedeckt
8' Salicional
8' Voix Celeste
4' Gemshorn
4' Salicional
2' Principal
1½' Klein-Nasat
1' Siffoete
8' Fagott
Tremulant

PEDAL

16' Gedacktbass
8' Principal
8' Salicional
8' Rohrgedeckt
4' Salicional
4' Octave
2' Gemshorn
Rauschpfeife II
16' Fagott
8' Fagott
4' Fagott

MANUAL

Flautado Mayor de 13
Octava
Docena
Quincena
Lleno
Cimbala
Violón
Tapadillo
Nasardo en 12a
Nasardo en 15a
Nasardo en 17a
Corneta Magna
Corneta de Eco
Trompeta Real
Bajoncillo
Clarin
Dulzaina

PEDAL

Contras

ACCESSORIES

Tambor
Timbal
Pajaros
Cascabeles
Temblante

The organ is pitched at *a*' = 415, a half-step below modern pitch, and is tuned in meantone. Bellows for the wind can be raised mechanically by hand or by an electric blower. Though Greg Harrold built this organ virtually alone (design, casework, pipes and voicing), Lawrence Moe, Thomas Harmon, Alan Kay, John Atwood and Jonathan Zimmerman contributed manual labor to the final stages of the project. The pipe shades were carved by Dennis Rowland. Guy Bovet provided much valuable information along the way. The instrument is housed in the chapel of the Pacific Lutheran Theological Seminary in Berkeley, a room with grateful acoustics.



Orgues Létourneau, of Saint-Hyacinthe, Québec, has installed its Opus 20 in Sainte-Catherine de Sienna Roman Catholic Church, Trois-Rivières ouest, Québec. The mechanical organ has 25 stops, 32 ranks and 1,578 pipes. It features permanent tuning, voicing in the French classical style, although stops like Salicional, Douçaine and Hautbois have been included to make the instrument more eclectic. The free-standing case is of solid oak throughout, with façade pipes of 70% polished tin. The integrated console has manual keyboards of polished bone for naturals and padauk for accidentals. The Pedal keyboard is AGO, radial and concave; manual and Pedal compasses are 58 and 32 notes respectively. The stop action is electrical, with solid-state combination action of 8 memories. The tuning is equal temperament, $A = 440$ at 20° Celsius; stable wind. The wind pressure is 65mm for manual divisions, and 75mm for the Pedal. Voicing was under the direction of Organbuilder Fernand Létourneau. Denis Campbell acted as technical director, and Organist Raymond Perrin as consultant. Solange Lanneville is Organist.

GRAND ORGUE

- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte conique
- 2½' Nazard
- 2' Quarte de nazard
- 1½' Tierce
- 1½' Fourniture IV
- 8' Trompette
- 4' Clairon

POSITIF (Expressive)

- 8' Bourdon
- 8' Salicional
- 4' Flûte à fuseau
- 2' Doublette
- 1½' Larigot
- 1' Cymbale III
- 16' Douçaine
- 8' Hautbois
- Tremblant

PÉDALE

- 16' Soubasse
- 8' Montre
- 8' Bourdon
- 4' Prestant
- 2½' Fourniture III
- 16' Basson
- 8' Trompette (C.O.)



Dobson Pipe Organ Builders, Lake City, IA, has built a new organ for Susquehanna University, Selinsgrove, PA. The new instrument, Op. 33 of the Dobson Company, is located in Horn Meditation Chapel; it is the first new organ on the campus since the 60s. A rarely seen feature is the presence of doors to cover the façade; these doors have iron hardware forged in the Dobson shop. The pipe shades, painted burgundy-red and embellished with gold leaf, are triangular in section, each piece being the same width as the pipe it is located above. The voicing of the organ, which is on 60 mm of wind

pressure, is full and cohesive, yet not too strong to overpower this small room. The attached console controls mechanical key and stop actions. The 8' Pedal Gedackt is a mechanical transmission from the 16' Subbass, the wooden pipes of which are located behind the case. The temperament is Kirnberger III. Dr. Susan Hegberg, chair of the Music Department of the University, is the organist. Organs of similar design have been built by the Dobson firm for the studio of Dr. James Moeser at Penn State University (Op. 36) and the residence of Mrs. Charlotte Smith, Bridgehampton, NY (Op. 39).

- MANUAL I**
- 8' Gedackt
- 4' Prestant
- 1½' Gemsquinte
- MANUAL II**
- 8' Rohrflöte
- 4' Spillflöte
- 2' Principal
- PEDAL**
- 16' Subbass
- 8' Gedackt

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Acoustics in the Worship Space VI

Padded Pews

Scott R. Riedel

"Acoustics in the Worship Space" I, II, III, IV, V appeared in the May, 1983; May, 1984; January, 1986; May, 1987, and April, 1988, issues of THE DIAPASON respectively.

The matter of installing pew and chair pads in a church, and the influence of the pads upon the acoustical environment is an issue which frequently arises during church design and decorating. It is not possible to state the absolute acoustical effect of pads, because conditions vary in each situation. Some general observations and scientific principles can be noted, however.

The potential problem with the presence of padded seats is that they absorb sound energy, and remove it from the listening space. This is most often contrary to the acoustical requirements of the worship space, where the sounds of preaching, reading, singing and sacred music should be distributed and reverberated, not removed from the room. Therefore, just as carpeting, draperies, sound absorbing panels and acoustical ceiling tiles are often inappropriate materials for the worship environment, so can padded pews and chairs be undesirable.

Two contrary points of view generally present themselves, and neither is entirely true, nor absolutely false. Some may hold that 1) "Padded seats in a church always absorb too much sound energy, and should not be allowed;" or

2) "The people sit on the pads, covering them, thus eliminating their ability to absorb sound energy." The unoccupied padded seat will indeed absorb a significant amount of sound energy—specifically an average 60% of arriving sound energy is absorbed, per square foot. (Note that an unupholstered seat absorbs less than 1/2 of that amount of energy.) Depending upon many other conditions, these rates of absorption may or may not be significant to the overall acoustical condition of the room. Typical dependent conditions are the cubic volume of the space, the number of seats, the relative amounts of other sound absorbing or reflecting materials and the number of occupants. Therefore, it is not quite possible to make a definitive statement that padded seats should *always* or *never* be allowed.

The occupied padded seat is indeed covered by the person, mitigating the acoustical absorption of the pad. All absorption, however, is not prevented, for rarely do people truly sit "side by side." Note also that when the people stand to sing a hymn or speak responses

the pad is uncovered and fully absorbent. This is at the very moments of the service when sound quality within the congregation is critical!

Pads do simulate the absorbing qualities of the body, so that during rehearsal periods the unoccupied room with padded seats does respond similarly to the occupied room (with occupants seated). It must be clearly noted again that once the occupants stand the pads are free to absorb significant amounts of sound energy. Local practice (sitting or standing during hymns and occupancy rates) will determine some of the overall effect of the pads.

It may be helpful to list the positive and negative features of padded seats in the worship environment, along with specific suggestions.

1. The pads tend to equalize the acoustical environment from occupied to unoccupied conditions.
2. Padded pews represent a relatively small sound absorbing area as compared to typical areas of carpeting or acoustical ceiling tile.
3. Pads add an element of comfort and texture to the room.
4. Padded seats are often the sound absorbing materials that are nearest the congregation as they sing and speak, unadvisedly absorbing sound energy at the source.
5. When the congregation stands pads are exposed, and able to absorb sound energy.

6. When occupancy in the room is low, uncovered pads often absorb far more sound energy than is desirable.

7. Padded seats are more likely to be acoustically acceptable in a relatively large space that has little or no other absorbent materials (such as carpeting, acoustical tile, or drapes).

8. The pew backs, and rear side of pew backs should not be upholstered, for these surfaces become far too absorbent, even when worshippers are seated.

9. During times of less than full occupancy pads could be removed from rear seating spaces, both avoiding sound absorption, and encouraging occupants to sit more forward and together.

10. Leather, vinyl, and closed cell interior foam pads are preferred over heavier fabrics in order to reduce the rate of sound absorption.

As a general rule, and given the typical size and cubic volume of worship spaces in the U.S.A., along with typical rates of occupancy, decorating trends, and practice in many congregations, it is best to avoid the use of padded seats. This will not only assist organ and choral music production, but will especially help the corporate spoken and sung response of the congregation. ■

Scott R. Riedel is a consultant in acoustics and organ design living in Milwaukee, Wisconsin. He is director of music at the Sherman Park Lutheran Church in Milwaukee, and teaches the course "Science of Acoustics" at Columbia College, Chicago.

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Homage to Olivier Messiaen

on the occasion of the Master's 80th birthday

translated by Gale Kramer

A round table discussion in the City Hall of Boulay (Moselle) Thursday, July 7, 1988

The F.F.A.O. [Federation of French-speaking Friends of the Organ] is very pleased to join the worldwide chorus proclaiming the eighty years of Olivier Messiaen. Not only would we wish to take part in praise of the composer who is without a doubt the most original of our century, a profound and prolific creator whose influence has left a mark and will continue to leave a mark on music, because of his teaching and his pedagogical excellence, the orientation of his work to the Creation, his philosophical universalism, his interest in the transcendent and his sensitivity to the theological and spiritual messages of Thomas Aquinas and Francis of Assisi; but more than this we would like to recognize him for his willingness to support our F.F.A.O. since its inception in 1983, along with the dozen or so other French masters of the organ, famous organists and universally recognized composers, all of whom were or are his fellow students, his pupils, his disciples, and in any case, his admirers.

We thought that a round table during our Fifth International Congress in Lorraine would be an excellent way for us to focus on the man and his works whom we would like to honor. None better than our friend Claude Noisette de Crauzat to guide our investigation with the aid and support of two specialists in the work and style of Messiaen, Louis Thiry, whom Messiaen has recognized as his greatest and most faithful interpreter, and our beloved Philippe Hartmann, excellent organ builder, man of intelligence, musicality and cultivation.

In honor of our jubilant and patron everyone will wish to relive these privileged moments in which our spirits were able to grasp somewhat the mysteries of the links that unite organ music and the organ as a machine.

—Pierre Vallotton, President F.F.A.O.

F.F.A.O. 1988—Boulay Round Table with Claude Noisette de Crauzat, Louis Thiry and Philippe Hartmann

CNC: Welcome!

As you can see, I am brilliantly surrounded, on my left by Louis Thiry, who besides being Professor of Organ at the Conservatory of Rouen is a Messin! [a native of Metz]. He is the French specialist in Messiaen, the first to have put out a complete recording of Messiaen's works; at least in those days it was complete, but since then, the Master has continued to write! We hope that you will continue to record in order to fill in the gaps. I'll just mention that this series has been re-edited onto compact disc and you will hear some of it in a little while. To my right, Philippe Hartmann, an organ builder, who will speak to the other aspect of this music, that is, not just the viewpoint of the musician, but that of the machine as well. The machine—how to make it go, and, perhaps, to which machine does the work of Olivier Messiaen correspond?

Now, I'll point out that to prepare for my little role as moderator, for which I shall have to say nothing, because both my two compatriots are non-stop talkers—to study the works of Messiaen, I'm going to point out two books that are absolutely indispensable: one is Harry Halbreich's book, *Olivier Messiaen*, published by Fayard; and the other, which is no less interesting, is called *Musique et Couleurs*, by Claude Samuel, published by Belefond. This is a dialogue between Messiaen and Samuel. The text is of extreme interest because Messiaen talks about what organ music means to him, what the instrument means to him, and what he can get out of it.

I would like to propose two thrusts for this discussion, the first looking to reconsider the evolution of the organ music of Messiaen from its beginning in the works of Marcel Dupré to the *Livre d'Orgue*, and then from the *Livre d'Orgue* to the latest compositions. The second thrust: to what instrument does this kind of music correspond? And here, quite clearly, there will be several points to discuss. I am going to propose that we illustrate this by listening to three instruments: on the one hand the Metzler in Geneva on which Louis

Organist and translator Dr. Gale Kramer holds degrees from the University of Michigan, Oberlin College, and Syracuse University. He is a member of the music faculty at Wayne State University, and organist of the Metropolitan Methodist Church in Detroit.

Thiry recorded his then-complete works, on which we shall hear a portion from the *Livre d'Orgue*. And quite recently there have appeared, one from Unicorn and the other from Mottete, two recordings of the latest work of Messiaen, that is, the *Livre du Saint-Sacrement*. This work was premiered, as you know, in France last winter on the radio. It was premiered in England and in the U.S. the year before, and curiously enough, it has become the object of two recordings that I find quite interesting: one by Jennifer Bate in Paris on the organ at La Trinité, therefore, on the instrument, presumably, for which Messiaen wrote the work. The second is by Almut Roessler on the rather gigantic organ at the Cathedral of Passau, a recording that I find equally interesting because it corresponds in a certain way, perhaps exactly, to what Messiaen asks for in this huge work of nearly an hour and fifty minutes' duration.

I'm going to stop very soon, but I would like to put the works of Messiaen in the perspective of the organ, works which began when the composer was named to La Trinité. I'll just simply refer to his own words:

Certainly I restrained myself in my first organ works knowing that they would be played in church; and in my early days as organist at La Trinité I was the recipient of the ill will and protestations of the parishioners, especially the older ones, who heard the devil in the organ pipes.

At that time what were you offering the older parishioners?

My first published work for organ, *Diptyque*, which sounds like Marcel Dupré in the beginning, then *Banquet Céleste*, then *Apparition de l'Eglise Eternelle*, finally *L'Ascension*, then *La Nativité* and *Les Corps glorieux*.

We have then a first phase of the works of Messiaen which takes us to 1939 and which is a kind of evolution away from his training, but also away from improvisation. Messiaen boasts—he insists a lot—every time you can get him to talk about it, he will say: "When it's all said and done, I am first and foremost an improviser, and I embark on improvisation out of my role as a liturgical organist, and it's from this that my works are born, little by little."

I would just have you notice that if you read the memoirs of Marcel Dupré, he says exactly the same thing about the

Chemin de la Croix and the same about the *Symphonie-Passion*.

Now, back to you, Louis, because the complete recording you made really takes us up to after the war, but at any rate, this first phase, could you put it in perspective, as far as musical language, from *Diptyque* to *les Corps glorieux*?

Louis Thiry: As far as the musical language is concerned, obviously, it's not very easy to talk about it in a few words, but since we are all organists here, I think we can stay with what concerns us, namely, the organ music of Messiaen, and I find that, from that point of view, the evolution from *Diptyque* to the *Livre d'Orgue* is very interesting. With *Diptyque* and the *Banquet Céleste*, but above all, perhaps, with *L'Ascension* we leave behind a conception of the organ that is, to be precise, the symphonic organ used in massive blocks. We go from this use of the organ to something that could be defined as the classic organ, obviously you have to change a few terms here, but all the same the *Livre* brings us to an organ treated in distinct parts. There are trios, there is a piece like "soixante-quatre durées" which contrasts four distinct blocks of sound, and a number of things like that. Thus, an evolution in Messiaen with reference to the language of the organ has been, in a sense, quite clear, and after 1951 it has tended, I would almost say, to return. This is true for the specifically organistic language, for the use of the organ, but it is true as well for the musical language. With the *Diptyque* we leave behind a harmonic language which has fre-

quently been likened to that of Dupré. In my opinion, that's not quite true. But, at any rate . . .

CNC: Could I interrupt? It seems to me that where he is closest to Dupré is perhaps in "Dieu parmi nous."

LT: As far as a certain use of the organ, perhaps. But for musical language, in my opinion, not at all.

CNC: We are starting to disagree. Is he perhaps closer to Widor than to Dupré?

LT: No! No! You sometimes hear that "Dieu parmi nous" is the Widor Toccata of the 20th century, or at least of the 1950's. Come on! Maybe we have to look at it a little more closely. Anyway, we don't know very well how "Dieu parmi nous" will be perceived a hundred years from now, after all. That we don't know at all.

I was saying that the *Diptyque* moves away from the musical language of its time and little by little we arrive at something completely different, certainly with the *Livre d'Orgue*, but in *La Nativité* and even *L'Ascension* there are things that are peculiar to Messiaen, although there they would be difficult to put in so many words. What strikes me in pieces like *L'Ascension*—they're always talking about harmonic language, but all you organists who know these pieces well, if you think about the first and last pieces in *L'Ascension*, they are above all, melody, one long melody. I think it could be defined as such. O.K., it's melody colored with chords, but it's one long melody. Moreover,



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Messiaen was obsessed with melody, with monody. He may not say this a lot. He says, "I am a rhythmist." Now I don't know what that means. But what strikes me above all in Messiaen's work is the melodic aspect. So, as far as the treatment of the instrument goes, there has been this evolution that I have described, but something that has always struck me a lot about Messiaen's use of the organ is that he writes for an existing organ, for sure, but I think that he writes also for the organ in his imagination. And the close scrutiny of his registrations is illuminating at this point. I'll give you a specific example: in the bird songs of the *Livre d'Orgue* Messiaen asks for very specific registration for the *grive musicale* [a species of thrush]. This registration consists of a clarion on the Great with the furniture from the same manual, all played roughly in the top two octaves of the keyboard. Anyone who knows what the clarion and furniture are in this part of the compass will be a bit astonished at this registration. You know quite well that a Cavallé-Coll clarion usually—Mr. Hartmann probably won't deny this—is it a clarion all the way?

PH: No. There is always a break. There is some chance that the Cavallé-Coll at La Trinité was no longer authentic.

LT: I presume that the clarion would have been completed with prestant pipes or some such.

PH: In which case the furniture would have screamed with all its breaks.

LT: There you have it! Exactly! That's what I mean. When Messiaen wrote clarion and furniture, what was he really thinking of? He was thinking of the cutting and assertive sound of the reeds tempered with the high-pitched and refined sound of the furniture. Now, in reality that's not what you hear. Besides that, with the breaks in the furniture, the leaps of a ninth, which are frequent in this thrush song, are changed, more or less, into seconds. Sometimes the reverse is true.

This doesn't bother Messiaen, because, I'm quite convinced, it's a personal idea—he hears what he wants to hear. I think we have all had this experience. In reality, very often, we hear what we wish to hear and not what comes out of the organ. I had an example of this recently. I played the *Livre d'Orgue* at Notre-Dame in Paris. I was quite perplexed by this famous thrush. If I had used a clarion and furniture it would have been ridiculous. Who knows what you would have heard. Finally what did I do? I took everything I could find above 4', the nazard, tierce, larigot, piccolo, seventh and what have you—everything I could find. On top of that I added a high cymbale. And the clarion—it wasn't worth the trouble to add it. I didn't use it. This gave me something that resembled quite a bit what Messiaen had in mind. And he was there, incidentally. He really liked it. I gave him the recipe afterwards. I think he could have cared less about the formula. What interested him, in fact, was the sonority. There you have a little example of the way you have to operate when you play Messiaen, in order to get the registration. You have to start from what he is thinking, or rather, what you think he is thinking, and make your registration from there. Another well-

known example, in his registration for the *Banquet Céleste* he calls for a piccolo in the pedal. Just the idea of a piccolo in the pedal is interesting, a solo piccolo, which is never more than three octaves above unison. And in the pedal this ends up being something that is not too high. Well, here again, I think that Messiaen is thinking of something that is going to surround the melody, and yes, that's what I mean by melody, those chords in the hands in the *Banquet Céleste*, you all know this piece—surround it and ornament it like percussion, if you will. Well, that's what you have to try to find. Still another example in "les Bergers" I point out frequently because here you have to be very, very careful. Here, again, a most interesting use of the organ assuming that you consider all the parameters. Here, over an 8' flute he calls for a flute 4' and a nazard that are also playing in chords. Here, too, he is thinking of something quite high-pitched, and yes, it's high-pitched, but there is another thing indicated in the total picture of his registration: and that is that it's marked pianissimo. That, dear organists, we must pay strict attention to, because if we do what is done so often, that is to take our nazard and flute from the Positif and then a flute from the Great, what will happen? We're going to have something all backwards. So, here again, pay close attention to what the composer is thinking, but also to his indications, to the indications of the dynamics, which may be more interesting than the registration. Well, there you have several examples . . .

CNC: We leave finally the style of *l'Eglise Eternelle* with its gradual crescendo, quite classic, quite Cavallé-Coll, with the box and the reeds, etc. We get off onto more and more distant quests with *La Nativité*, already with *l'Ascension* and *les Corps glorieux* until right after the war—because you shouldn't forget there is a break between *les Corps glorieux* and the *Messe de la Pentecôte* and the *Livre d'Orgue*. There's this period of ten years when he wasn't at all interested in the organ and his quests took him toward something completely different. And from there, with these two scores, *Livre d'Orgue* and *Messe de la Pentecôte*, you are really in the organ of the 20th century. At any rate this is where he goes off the farthest, and afterwards, as you said, he starts coming back again. Isn't there, on the level of language itself—and this is what I'm trying to get at, the level of musical language—isn't there, for example, in the *Livre du Saint-Sacrement*, which we will listen to shortly, aren't there not only Hindu rhythms and birds, because those are a part of his writing style, but also, an alphabet? When you get right down to it, he even makes his B-A-C-H in an original way. So, isn't there an evolution at the level of his choice of musical material, which is just as interesting in one sense as in the other?

LT: Yes, it's true. There is evolution, but also continuity. Obviously, the *Livre d'Orgue* represents an extreme. We should talk about this, because here he all but abandons his precious modes, whether they be those of "limited transposition" or others. In the *Livre d'Orgue*—and this is quite striking—he has almost entirely abandoned harmony, what we would call harmony, that

is, things lined up vertically. In the *Livre d'Orgue* there is practically no real harmony, except in *les Mains de l'Abime* where there are three chords. With a bit of distortion, you could say that there are only three chords in the *Livre d'Orgue*. That's going a little too far, perhaps . . . but it's almost true. Now, what is most striking in the *Livre d'Orgue*, and this brings us back again—Claude was talking about the organ of the 20th century—but this brings us back to the classical organ with its use of separate divisions, and with a writing, a musical language of a serial nature.

You will find, for example, two trios that were mentioned a while ago written in a monodic style which makes use of the organ with a clear desire to distinguish as much as possible the three sonorities present. And in these trios you'll never find more than three notes together. This is absolutely radical. For the two trios this is true. In the first piece of the *Livre d'Orgue* you have four basic sonorities and the piece is completely monodic. There are not two simultaneous notes. The last piece, "les soixante-quatre durées," you could call a quartet in which there are two parts in harmony and—this is complicated to explain—a third part which is shared by the two sonorities, but here, again, the same registration from beginning to end, just like one of the catechism chorales of J.S. Bach. Now, the registrations given, of course, are quite complex. It's kind of astonishing to read them. Moreover, you can rarely follow them to the letter. In particular, there is one big problem in the *Livre d'Orgue*, and that is the use of the 16'. It's not always available. But I don't think you have to do acrobatics to transpose to the octave below or something like that. When you don't have a 16', do without it and the music holds up quite nicely.

CNC: Because we are in the *Livre d'Orgue* at the moment we are going to listen to a passage. First I would like to read quickly Messiaen's text on "les soixante-quatre durées." Then I'm going to ask you a couple of questions about your registration on the Metzler in Geneva. Do you know this organ, Philippe? . . . Well, perhaps we'll talk about that as well. This is what Messiaen has to say about this piece, the last one in the *Livre d'Orgue*, and I quote:

I have tried to make the listener grasp some exceedingly long values whose differences are exceedingly minute. There is a great difficulty with measuring this for a human being. We are average beings, average height, our thoughts, unfortunately, are also average, and we are evolving in an average bit of time. We are midway between the microcosm and the macrocosm. So we perceive with difficulty very long values and with even more difficulty the very small values that can be the differences between these long values. Take, for example, the value of sixty-three thirty-second notes and the value of sixty-four thirty-second notes. Both are quite long and the difference is almost imperceptible. It's quite dangerous to put durations and differences of this magnitude in the same piece. It's even riskier to put durations in scales of values with regular permutations, going from the outside in to the center, and then to combine them in retrograde canons and to make their subdivisions audible by using bits of counterpoint out of the small change. I don't know if I succeeded but in any case it was a little tour de force.

CNC: Louis, you have recorded this work on an instrument, the Metzler in Geneva. Philippe Hartmann, what about this instrument?

PH: I can't speak with a whole lot of competence about this organ, but it seems to be a European synthesis. It's a blend of technique that is French as French can be with an instrumental concept that is German, on the other hand. You have the French techniques of hammered metal, of very, very French reeds; and then again, in the main, the instrument has a very German profile. So it's a rather eclectic instrument.

CNC: Maybe we will talk about the problem of the eclectic instrument for Messiaen in a while.

PH: I think that, in the last analysis, for playing Messiaen this instrument has the advantage that you can get everything you want out of it for Messiaen, even if he personally wasn't thinking of this precise instrument.

CNC: So, why did you choose this organ? Why the Metzler?

LT: That's a little embarrassing. First of all, I can't remember very well. Oh, yes. I can tell you why I chose it.

CNC: If it's not being indiscreet . . .

LT: No! It's not at all indiscreet. André Isoir knew this instrument and told me about it. He had something to do with this recording and he proposed this organ. I was happy with it on the whole.

CNC: Then to fit Messiaen, you would make a complete transition, the opposite of La Trinité, then?

LT: Oh, I don't know. Why?

PH: No, I think that what Messiaen had in his mind at La Trinité gave birth to an idea which he set down on paper.

LT: Exactly. That's the way I understand it.

PH: And also, an organ as complete and ambivalent as the one in Geneva allows a fairly extensive exploitation of what comes to your mind for Messiaen.

CNC: Does it have mechanical action?

LT: Yes, it has mechanical action, as opposed to the one at La Trinité which has been electrified. It has four manuals and some 70 stops. There are a lot of things. Obviously I wouldn't say this is the ideal instrument for playing Messiaen. I think you could give Messiaen very different timbres, maybe more impressionist, and it might be better. But then, every great work can take on different colors. Think of J.S. Bach. You hear the Brandenburg Concertos played by Furtwängler or Harnoncourt, and it's not really the same thing.

CNC: Do you side with Furtwängler or Harnoncourt?

LT: I don't take sides. Now, for Messiaen. I think you could imagine all kinds of sonorities. I had a very interesting experience one day along that line. I had to play at Poitiers, and Jean-Albert Villard, whom you know, said,

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"You must play me some Messiaen." And I didn't want to, of course. On a Clicquot, I thought, it was really a weird idea. But he insisted. So finally I put on my thinking cap and found some pieces of Messiaen that would fit onto the short keyboard, because that is a problem. I told myself, "O.K. Try it." And afterwards I thought it was magnificent.

CNC: I suggest we listen to the Metzler, now, at least the beginning of the "soixante-quatre durées" from the *Livre d'Orgue*. Louis Thiry is playing.

Again I would like to read you a text from Messiaen, taken again from his interview with Claude Samuel. Really, this is a book I recommend. It's very, very exciting. This is what he has to say about his organ music in response to a question of Claude Samuel: "At least in your first works, do you consider your organ music to be written in a romantic vein?"—Now here, you will see, Messiaen is very witty. I kid you not. There is really quite a bit of irony in his answer and I find it quite nice.—

So I have been criticized . . . But I'm not ashamed to be a romantic. The romantics were magnificent artists that we too often think of as flogging themselves like cabhorses and crying, "Woe is me!" The romantics were conscious of the beauty of nature, they were conscious of the grandeur of divinity. They were grandiose. And a number of my colleagues would be the better for having been romanticized.

CNC: I think that sentence is marvelous. I continue:

So, I have no shame about being a romantic, but when it was said that my music was romantic, it was a reproach, at least coming from other organists. You are aware of the current inclination among organists to rediscover the organ of the 17th century. It comes out in the building of organs that are more clear, more sunny, but also more refined and less powerful, with a great abundance of mixtures. The current builders are right to restore the organ to its original greatness, but more and more they are taking away the powerful reeds and also the full foundation stops. This gives, I will repeat, bright and sunny instruments, perfect for contrapuntal music, for the music of Bach, the works of Nicolas deGrigny and his contemporaries, but you can't play certain powerful pieces on them, and this, all the same, is a deficiency. I'm not hostile to this conception, but an instrument should be able to play everything.

CNC: Now here we are getting into a whole new can of worms.—

An instrument should be able to play everything, and my love of the powerful, overwhelming, the pope of instruments, as Berlioz put it, keeps me from preferring this kind of instrument. And I will add, also, that it is difficult to be powerful. Not everyone is powerful just by wishing so. It is not as easy to make a great painting as it is to make a miniature.

We are getting to the problem of the Messiaen organ, one that will play every-

thing. Let's talk about La Trinité. Cavaillé-Coll, 1868. It's marvelous—the English texts—I have nothing against the English but I think it's marvelous the way they arrange French history. "The Trinity organ was despoiled during the French Revolution in 1870 . . ." (I think this elision of the Commune and the Revolution is great!) "and then completely rebuilt by Cavaillé-Coll in 1871, then remodeled a bit during the career of Charles Quef who took Guilman's place, then remodeled by Charles Mutin." We are up to the Trinity organ as rebuilt by Messiaen, and here, Philippe my friend, I'll let you have a turn to speak.

PH: I think that even Guilman didn't consider it to be a pure Cavaillé-Coll, because Merklin also worked on it in between and certainly Merklin flattered themselves into believing they had gotten this organ away from Cavaillé-Coll for a while. It never was an extremely convincing Cavaillé-Coll, at least in Guilman's time. Guilman was quite incensed to find Merklin working on it when he got home from America. There were stories.

CNC: And that's when he resigned.

PH: That's right. Yes. At any rate, I don't think this instrument was ever considered to be a Cavaillé-Coll. Even so, there are many convincing things from Cavaillé-Coll that still exist. I think it was Dupré, above all, who imposed an unquestioning worship of Cavaillé-Coll on his pupils.

CNC: As remodeled and amended.

PH: Yes, not to mention that Dupré took liberties after his return from America in a whole area that Cavaillé-Coll could never have taken so far, in the matter of orchestral stops, obviously. And then again, mechanical action. Dupré wasn't so attached to mechanical action, which Cavaillé-Coll had defended all his life. He even got embroiled with his son Gabriel because he wanted to use electric action. One faction in the shop took sides with the new leanings of Gabriel, and Cavaillé-Coll in the 90's had trouble right there in his own shop. There are even notes from Cavaillé-Coll battling against the inevitable drift toward electric action. Anyway, Dupré's pupils electrified their organs. I won't list them. There were some in Paris. They didn't respect the real values to which Cavaillé-Coll adhered firmly. So frequently you have a seeming faithfulness to Cavaillé-Coll which is often a bit belied by the facts. I don't think it made any difference any more whether an organ was mechanical or not. For Cavaillé-Coll it did, but certainly much less for the musicians of that era. For example, Saint-Saëns would say—(it's curious to read in the book by Veerkamp)—that basically he didn't care at all whether the mechanical parts were authentic as long as he could be sure of the touch. He could

have cared less how long it took the sound to get out of the instrument.

This is Saint-Saëns writing. I have even heard it said by people who are still alive, whom I don't want to implicate too much on my account, that actually Dupré felt that a firmness in the action—and this is really pushing keyboard technique pretty far—allowed one to be totally free from listening to the instrument. Nowadays there are plenty of organists who could not have played instruments that were perfectly playable 40 years ago.

CNC: Could I just put in a parenthesis. Marie-Claire Alain once told me, and I think this is important, that Jehan Alain was thoroughly fascinated by Marcel Dupré's organ at Meudon, which was a rebuilt and changed Cavaillé-Coll, electrified, extended to four manuals with combination action. It seems that when Jehan Alain was in the class he would come home each time saying, "That is the most fascinating organ—it's the organ of the future."

When you notice the return of Alain to more classic instruments, it's also very interesting because it's ultimately the trend among the pupils of Marcel Dupré, and therefore Messiaen as well.

PH: Many of Dupré's pupils are sincere when they essentially consider electrification an improvement. I was very close to Pierre Cochereau, who also was a great admirer of this organ at Meudon, but he never wanted to show it to me. I never knew why.

CNC: Could we go on, then, to the evolution of La Trinité, because it was starting to change from . . . (Interpolation by Mme Chaisemartin, citing some details of the Meudon organ; of more American than classic construction, than Germanic . . . essentially oriented toward improvisation.)

PH: Speaking of Meudon, for example, one thing: the voix celeste, I mean the dulciane and celeste on the Récit. Cavaillé-Coll would never have made a slow voix celeste. Cavaillé-Coll made the unda maris slow and the voix celeste fast. Dupré detested fast celestes. Pierre Cochereau was always asking me to slow down his voix celeste until you could barely hear the beat. So much that I asked him, "What about Cavaillé-Coll?" Yes, well, at Meudon it's so beautiful.—I'd like to see it.—No, I don't want to show it to you! I never succeeded in getting to Meudon and I have to think Pierre Cochereau was happy that way. Well, there was an attitude toward Cavaillé-Coll on the part of Dupré that was unique to that era. The years between the wars used Cavaillé-Coll in a way that put no value on being authentic. They wanted something different from Cavaillé-Coll than he wanted 50 years earlier. It shouldn't be surprising.

CNC: Can we return here to La Trinité, the transformation of the organ at La

Trinité. This instrument is about to undergo changes—I'm very sorry to come back over all this—in 1962, '65, and then a whole series of various transformations.

PH: Even before, in 1930.

CNC: The big change, such as Messiaen envisaged it, was in 1962 and '63, that is, they electrified the organ. They added stops and combination action.

PH: Yes. About this electrification, I'll tell you a little experience that happened to my friend Beraza in this organ loft. Beraza was, you know, an unconditional admirer of Messiaen. He went up in the loft very timidly to see the master. So he hides in a corner and leans on the console. Messiaen didn't know what to say to him. He goes over and taps him on the shoulder and says, "Please don't lean on the woodwork. You'll wear it out." Just two or three years later the trackers were tossed into the fire. It's all very well not to touch the woodwork, but they did touch the insides. This is displaying such veneration . . . and then again, certain values just aren't there any more.

LT: I would like to add a little note, I'm not absolutely sure that Messiaen was completely enchanted with the electrification of his organ. I'm not really sure.

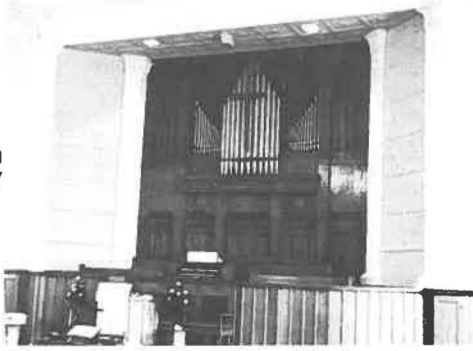
CNC: Well, there is another question that I would like to pose, which seems essential to me, and I hope it will be of interest to others, and that's the issue of the evolution of the works of Messiaen, and I'm thinking in particular of his latest work. I would be curious to know how one can play this work without at least an electric stopaction with pistons. There, that should raise some questions. Really, the poor stop pullers should get as much applause as the organist. It's extremely difficult, I think, especially in the *Livre du Saint-Sacrement*. I can tell you I saw up close a rehearsal and performance by Mme Almut Roessler. It's something absolutely unbelievable. He changes registration about three times in one measure and he goes from tutti to all these little details, etc. . . . So, here, I ask you, Louis Thiry, how does Messiaen change after the *Livre d'Orgue*? Even from there on, after *Livre d'Orgue* is it eventually easy to play without the aid of combination action or something like that?

LT: The *Livre d'Orgue* is where it is the easiest, and for reasons I gave just a while ago. Really, for the *Livre d'Orgue* there are no registration problems.

CNC: And after that?

LT: After that, it becomes a bit more complicated, of course, but now we have excellent registrants. And you should note one other thing, and that is that even contemporary composers

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much younger than Messiaen have a tendency to write for an organist and two registrants. And the registrants get a workout, I can tell you. They even have notes to play sometimes, whereas in Messiaen they don't have to play notes. So, there you are. You can get around it. It's true, it's a bit complicated. What we could discuss, perhaps, is the opportunity to write for organ in this manner.

CNC: Is this the evolution of the organ or not?

LT: That they will be discussing in two hundred years, perhaps.

PH: It's not unimportant to try to get new things out of the organ.

LT: That you can't know, obviously. What we can talk about is the matter of knowing whether combination action, which gives practically an infinity of possibilities, is really advantageous for good musical writing. Personally, I tend to think that it doesn't always go in the right direction. One time I asked Messiaen, "Do you have any interest in composing for a very small instrument?" Well, now, I think he thought I had gone mad. It was patently a stupid question. No, the organ for him is a grand instrument; the changes of tone color and the possibility of changing stops all the time have fascinated him for quite a while. But what strikes me as we talk about it, is that in the work that is the most contemporary from the standpoint of language, the *Livre d'Orgue*, he doesn't use any of these possibilities, because five out of seven pieces are played on a single registration. This alone is extraordinary, and the other two pieces each have about two basic registrations and no more. So, you see, at the time when he was the farthest out in his musical language, he used the organ in the most classic manner. Think about it!

CNC: And then, basically, he returned to a more romantic, that is, a more orchestral use of the organ.

LT: Quite right.

CNC: His direction through the *Mystère de la Trinité* and the *Livre du Saint-Sacrement* is toward an organ closer and closer to his ex-Cavaillé-Coll.

LT: Yes, it's true, and at the same time it's not true, because there is always the use of separate sections. But this is very inherent in the musical language of Messiaen, the use of distinct elements that follow one another. Think, for example, of the big crescendos in Messiaen. They are not very frequent, but the opposition of different forms is frequent. Well, obviously the combination action allows him to increase the number of basic sounds and allows the contrasting of sounds.

CNC: Is that a problem for the builder when he is faced with an organ that has to be able to play the works of Messiaen?

PH: I think it is more a problem of adjustment for the organist.

LT: Absolutely.

PH: I don't think there is one particular instrument preordained . . .

CNC: Ah, there you go asking the last question, which I would like to save for just a bit.

PH: Listen! This is a little bit like the question they asked at Toulouse, when they asked organ builders if they had

any advice in the matter of contemporary composition. For example, what do you do with the top C of the 1' in musical composition? Obviously if you're afraid to play in the middle range, and you only want to use the extremes, the staff isn't enough, you have to use lots of ledger lines. There's not one speck of interest in using top C of the 1' all by itself. What you have to do is discover how it affects our ears. So, it's really a question of simple physiological reaction. Basically the success of the best contemporary composition depends on using, without seeming to, the natural reactions of the ear. Now, almost every time, the use of high combinations without any fundamentals simply excites the color receivers in the ear. We builders translate it like that. But it isn't exactly the stops you pull that make the difference.

CNC: As far as winding, mechanics, is Messiaen a "boring" composer for the builder? I am thinking here of something like the Alain *Litanies*. That really puts out.

PH: You find some pages of Messiaen that can require plenty of air. Yes, it's true. It's always been the case. Bach wrote expressly to see if the winding was sufficient. You only have to follow his lead, as far as that goes. The organ needs lungs, obviously.

LT: If the organ won't take the octaves in the pedal at the end of "Dieu parmi nous," well then, leave them out of the pedal and everything will be fine. It's no big deal.

PH: The use of the Cavaillé-Coll crescendo where everything is brought on at once is not absolutely indispensable for the coloration of a Messiaen piece with powerful effects, because you can almost always find equivalent colors that don't necessarily use the complete tutti.

CNC: I am going to propose an experiment. As I said at the beginning, two recordings of Messiaen's latest work, the *Livre du Saint-Sacrement*, have come out absolutely simultaneously. I want you to listen to one of the sections of this work that I think is going to become the "Dieu parmi nous" of the whole thing. You're going to find it in four or five years in every organ competition. Everyone will be playing this piece, which is entitled "les deux murailles d'eau." [The Two Walls of Water] It's the thirteenth piece.

The composer (this is Messiaen talking about himself) has made a comparison between the presence of God in the two part of the waters raised back in walls at the moment of the passage through the Red Sea, and the real presence of Jesus Christ in the two pieces of the broken host. The piece is one fortissimo tutti. It alternates a vigorous toccata (we're going back to Widor) with the song of the melodious warbler. In the middle, octaves rippling in contrary motion represent the waves that were held back. The toccata returns, followed by the song of the Egyptian Great Reed Warbler. The fortissimo conclusion superimposes complementary colors: acid green on brownish red, yellow on violet.

The texts which accompany the title of the piece come from the book of Exodus and from the sequence *Lauda Sion*.

First recording: we will listen to Mme Jennifer Bate who premiered the work in London, and here she has recorded it at La Trinité. Here, then at least the beginning of the "deux murailles d'eau" played at La Trinité by Jennifer Bate.

CNC: Philippe Hartmann, you were just saying something.

PH: Yes. As far as acoustics, there is a whole lot to interpret in this piece. For one thing, the playing of the rests is determined by the acoustics. The rests are used somewhat as in Bach's Toccata and Fugue in d minor, if you will, to reveal depth, particularly by the dying off of the low sounds. And then, there is a curious exploitation of an inverted harmony. Throughout the middle of the piece you hear the high pitches before the low pitches. It's a procedure that actually wills the highs to anticipate the lows. And if you listen carefully to a tutti chord in a generous acoustic—it's noticeably remarkable at Nôtre-Dame in Paris—with a chord struck vertically on the organ at Nôtre-Dame, you hear first the high notes and then an arpeggio going down. And when you let go, the reverse takes place, that is, the high note leave first and the lower notes stay, sometimes for quite a while afterwards. Here you have an intuitive reconstruction of that effect. He uses an acoustic process which he has surely experienced, which consists of enlarging the acoustic space by making the highs precede the lows. You get an impression of depth borne of the fact alone that it's what you really hear. It's the power of distortion of large churches. I give you this analysis of this sound effect which is absolutely marvelous throughout the middle of the piece and which is a matter of physics.

CNC: Our friend, Mr. Busch, could you perhaps tell us something about this organ in the Cathedral of Passau?

HJB: The organ of the Cathedral of Passau was built in 1977-78 by the Passau organ builder, L. Eisenbarth, using the buffet from 1731 and many stops from the Steinmeyer of 1924-27. The organ is divided into five sections: gallery organ in the 1731 buffet with a mechanical console, two organs in the lateral galleries (Gospel and Epistle), choir organ (by the altar), and the "Fernwerk" up in the ceiling vaults, all playable from an electric console of five manuals. The organ all told has 231 stops and is called "the largest church organ in the world." Given the difficulty in counting the actual number of stops in the large organs in the U.S., one ought probably to say "the largest organ in Europe."

CNC: I don't know how Mme Almut Roessler uses it. They give the disposition of this organ, which has, as you've just heard, a Great Organ, an Epistle Organ, a Choir Organ, a Fernwerk and a Gospel Organ. They're all together. You'll hear the result. This is important. I propose that we listen to the same piece. You will see, it's a completely different interpretation and on a completely opposite kind of instrument.

This is Mme Roessler who premiered the work in France. This took place in the studios of Radio France and then at La Trinité. But since Jennifer Bate had preempted the recording at La Trinité, Mme Roessler looked for an instrument that in her opinion most took into account the room required by the work. She found this instrument at Passau and you will hear the results.

CNC: Philippe Hartmann has one more reflection on the problem of colors.

PH: This is from the introduction where Messiaen enumerates several colors. He likes this a lot, he talks about it quite often, attaching colors, which he professes to see, to tonalities, such as they are in our era, classic or modern. For him a tonality has an obvious color, visual. For example, the basic color for him is the golden white of C Major, and then there is the violet of F-sharp, the

red of D, etc. He comes out totally against the matter of colors attached to unequal temperaments. Certainly in the classic era they used temperaments that favored certain keys; you have warm keys, hard keys, cool keys. Certainly Bach exploited an evolving system in which you can pass imperceptibly from tender tonalities to harsh tonalities. You see a lot of highly chromatic pieces that quite consciously exploit these changes of coloration. Messiaen transposes them, quite simply, and in a more theoretical, more cerebral way. Only he denies any power to the tempered scale.²

He thinks the only possible scale in his language is that of equal temperament. What is surprising is that the coincidence is quite evident between the colors he gives and those in classic usage. In other words, at the same time he denies the value of unequal temperament, he follows the same tendencies. There is an altogether striking correspondence between the colors and tonalities he quotes and the usage of the baroque era. So, in conclusion, I think that this man, who protests not to have received any baroque influence, is all the same quite faithful to a whole tradition, I would say right to the foundations of his culture. That's what's so interesting because it's another one of these paradoxes where Messiaen denies the real influences under which he lives.

A member of the audience: I would like to ask Louis Thiry if he himself sees or feels colors, and how he sees them on an organ a step or half step lower, such as Poitiers.

LT: This question of colors is quite complicated, for sure, because Messiaen talked about tonalities. But he talks above all about certain chords, certain of his modes, to which he attaches colors, but independently of their eventual transposition. As for me, I can't get into this question of colors at all. I have a good memory for color, but honestly I don't attach colors to harmonies of any sort. The only things to which I would eventually connect colors would be instrumental timbres. And that, quite easily. But tonalities, chords, all that, for me, it doesn't go at all. I say this quite frankly.

CNC: Listen, I must stop. Personally I would like to make a summary, too, since my colleagues have done so.

My summary: I have to say honestly that a man who writes a work as inspired as the one which we have listed to a part of, even if he is eighty years old clearly has much more to say, and he proves that in their maturity composers attain their classicism, or should I say their "baroquism," because thanks to Philippe Hartmann you have just heard how in essence Messiaen was the predecessor of Nicolas de Grigny . . . Well, I think that thanks to that, we have caught a little glimpse which was more homage that anything else.

I would like to point out an extremely interesting article, by our friend Lindow, which is a translation of Professor Rudolph Walter, about the organ at La Trinité and Olivier Messiaen. It appeared in No. 189, January-February-March 1984 of the journal *L'Orgue*.³

Thank you for your attention. ■

Notes

1. *La Tribune de l'Orgue*. Lausanne: Sept. 1988, p. 14. "Jehan Alain et l'orgue de St-Ferjeux à Besançon," par Marie-Claire Alain.

2. In the article entitled *Messiaen* in Marc Honegger's musical dictionary, which is signed by Messiaen himself, he concludes thus: ". . . All his works have one characteristic in common: color. Messiaen believes firmly in the correspondence between sound and color, and he sees internally wonderful configurations of color when he hears music; all of this is transmitted to his composition and his orchestration. O. Messiaen." (*Dictionnaire de la Musique de Marc Honegger*, 2nd edition, Bordas, Paris: 1986, Vol. 11, p. 820.)

3. To get a copy, write to Me Leersnyder, 22 rue Léon-Germain, 77350 Le Mée-sur-Seine, France.

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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 APRIL
Bach, *Cantata 4*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Bach, *Easter Oratorio*; Independent Presbyterian, Birmingham, AL 5 pm
- 17 APRIL
Ty Woodward; Trinity Church, New York, NY 12:45 pm
- 18 APRIL
Cj Sambach; First Lutheran, Warren, PA 5 pm
Bristol Cathedral Chamber Singers; Christ Church, Charlotte, NC 8 pm
- 19 APRIL
American Boychoir; Dulles Office Bldg., Water-town, NY
- 20 APRIL
Ty Woodward; Auditorium Theatre, Rochester, NY 8 pm
Gerre Hancock; St Stephen's Episcopal, Wilkes-Barre, PA 7:30 pm
Joan Lippincott; First UMC, Brevard, NC 8 pm
George Ritchie; UMC, Berea, OH
Frederick Swann; Trinity Lutheran, Des Plaines, IL 8 pm
Marilyn Keiser; St Paul's Episcopal, Mobile, AL
- 21 APRIL
Daniel Chorzempa; SUNY, Buffalo, NY 8 pm
Marilyn Keiser, masterclass; St Paul's Episcopal, Mobile, AL 9 am
Donald Sutherland, masterclass; First Presbyterian, Morristown, NJ 3 pm
- 22 APRIL
Kimberly Marshall; Harvard University, Cambridge, MA 5:30 pm
Susan Armstrong; Congregational Church, Adams, MA 4 pm
Mary Preston; Downtown United Presbyterian, Rochester, NY 4 pm
Morley Jewell; Cadet Chapel, West Point, NY 3:30 pm
Chanticleer Singers; Christ's Church, Rye, NY 7:30 pm
Chanticleer Singers; St Bartholomew's, New York, NY 3 pm
Keith Bond; St Thomas, New York, NY 5:15 pm
Joan Lippincott; Grace Baptist, Durham, NC 4 pm
Singing Boys of Pennsylvania; Leisure Village, Lakewood, NJ 3 pm
Choral Concert; Trinity Cathedral, Trenton, NJ 8 pm
Donald Sutherland, Phyllis Bryn-Julson; First Presbyterian, Morristown, NJ 4 pm
Bernard Lagace; St Peter's Cathedral, Scranton, PA 7 pm
Gerre Hancock; Trinity Cathedral, Pittsburgh, PA 8 pm
Cj Sambach; First Lutheran, Warren, PA 4 pm
Todd Wilson; Baldwin-Wallace College, Berea, OH 8 pm
Rutter, *Requiem*; Fairmount Presbyterian, Cleveland Heights, OH 11 am

- Mark Scholtz**; Cleveland Museum, Cleveland, OH 2 pm
American Boychoir; High School, Lancaster, OH 3 pm
Craig Cramer, with orchestra; Rosary Cathedral, Toledo, OH 3 pm
Dene Barnard; First Congregational, Columbus, OH 8 pm
David Kocsis; St Philip Cathedral, Atlanta, GA 3:30 pm
Choral Concert; Agnes Scott College, Decatur, GA
John Gouwens; Culver Academy, Culver, IN 7:30 pm
Frederick Swann; First UMC, Anderson, IN 3 pm
Arthur Lawrence; St Paul's Episcopal, La Porte, IN 4 pm
Delbert Dissehorst; Univ of Evansville, Evansville, IN 4 pm
Boyd Jones; First Lutheran, Louisville, KY 3 pm
Choral Concert; St John's Cathedral, Milwaukee, WI 2:30 pm
Robert Glasgow; Illinois College, Jacksonville, IL 8 pm
Nancy Lancaster, with choir; House of Hope, St Paul, MN 4 pm

- 23 APRIL
Huw Lewis; St Mary's, Detroit, MI 8 pm
Delbert Dissehorst, masterclass; Univ of Evansville, Evansville, IN 9 am
Robert Glasgow, masterclass; Illinois College, Jacksonville, IL 9 am
Carlene Neihart; Lady of the Rosary RC, Duluth, MN 8 pm
- 24 APRIL
American Boychoir; High School, Oscoda, MI 8 pm
- 25 APRIL
Igor Kipnis, harpsichord; Cleveland Museum, Cleveland, OH 8 pm

- 26 APRIL
David Herman; First Presbyterian, Wilmington, DE 12:30 pm
- 27 APRIL
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also 28 April)
Todd Wilson; First UMC, Athens, OH 7:30 pm
Edward Tibbs; Advent Cathedral, Birmingham, AL 12:30 pm

- 28 APRIL
Michael Murray; St John the Divine, New York, NY 6, 8:30 pm
Todd Wilson, masterclass; Church of the Good Shepherd, Athens, OH 10 am

- 29 APRIL
James Johnson; Harvard University, Cambridge, MA 5:30 pm
Handel, *Judas Maccabeus*; Cadet Chapel, West Point, NY 3:30 pm
Christian Larsen; St Bartholomew's, New York, NY 3 pm
Michael Kleinschmidt; St Thomas, New York, NY 5:15 pm
Raymond & Elizabeth Chenault; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
Choral Concert; Rutgers Univ, New Brunswick, NJ 4 pm
Paul-Martin Maki; St Stephen's, Millburn, NJ 4 pm
David Herman; St Matthew's Lutheran, Springfield, PA 8 pm
Catharine Crozier; Christ Church, Bethel Park, PA 4:30 pm
Cj Sambach; First Lutheran, Warren, PA 4 pm
John Scott; Church of the Redeemer, Baltimore, MD 7:30 pm
David Fishburn; St Philip Cathedral, Atlanta, GA 3:30 pm
Michael Corzine; Northminster Presbyterian, Macon, GA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Martin Neary; Trinity Episcopal, Toledo, OH
Kei Koltz; Trinity Episcopal, Troy, OH 4 pm
Choral Concert; Second Presbyterian, Indianapolis, IN 8 pm
American Boychoir; Craig H.S., Janesville, WI 3 pm

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John & Marianne Weaver, organ + flute;
Fourth Presbyterian, Chicago, IL 6:30 pm
Children's Choir Festival; Advent Cathedral,
Birmingham, AL 4 pm
Patricia Fitzsimmons; First Presbyterian, Bes-
semer, AL 3 pm

30 APRIL
Martin Neary, lecture; Oberlin College, Ober-
lin, OH
Stephen Schaeffer; Advent Cathedral, Bir-
mingham, AL 8 pm

1 MAY
American Boychoir; Masonic Temple, Freeport,
IL 8 pm

2 MAY
Bruce Shewitz; Cleveland Museum, Cleve-
land, OH noon
American Boychoir; SIU, Edwardsville, IL 7:30
pm

4 MAY
Raymond & Elizabeth Chenault; Ridgewood
Methodist, Newark, NJ 8 pm
Jon Gillock, with harp; St George's Episcopal,
Maplewood, NJ 8 pm
John Scott; St John's Cathedral, Jacksonville,
FL 8 pm
John Brock; St John's Episcopal, Elkhart, IN
7:30 pm
His Majesty's Clerkes; Our Lady of Mt. Carmel,
Chicago, IL 8 pm
Wilma Jensen; Grace Lutheran, River Forest,
IL 8 pm

5 MAY
***John Brock**, workshop; St John's Episcopal,
Elkhart, IN 9 am
Gerre Hancock, improvisation workshop; St
Anthony's, Milwaukee, WI 1 pm
His Majesty's Clerkes; St Luke's, Evanston, IL
8 pm

6 MAY
John Rose; St Mary's, Longmeadow, MA 4 pm
Kodaly, *Missa Brevis*; St James the Less, Scars-
dale, NY 10 am
Fred Backhaus; Christ Church, Oyster Bay,
NY 4 pm
Mendelssohn, *Elijah*; St Bartholomew's, New
York, NY 3 pm
Hymn Festival; Bryn Mawr Presbyterian, Bryn
Mawr, PA 7:30 pm
Cj Sambach; Zion Ev. Reformed, Hagerstown,
MD 4 pm
Robert Poovey; Christ Church, Charlotte, NC
4 pm

***David Higgs**; Gesu Jesuit Church, Toledo,
OH 4 pm
Choral Concert; First Congregational, Colum-
bus, OH 8 pm
Herbert Buffington; St Philip, Atlanta, GA 3:30
pm
Elgar, *The Dream of Gerontius*; Christ Church
Cathedral, Indianapolis, IN 4 pm
Carl Angelo; Second Presbyterian, Indianap-
olis, IN 8 pm
Bach Week; St Luke's, Evanston, IL (through
May 13)
*Hymn Festival; St Anthony's Church, Milwau-
kee, WI

7 MAY
Singing Boys of Pennsylvania; St Paul's Lu-
theran, Easton, PA

8 MAY
Vierne, *Mass*; Church of the Covenant, Cleve-
land, OH 8 pm
John Scott; Christ Church, Winnetka, IL 7:30
pm

9 MAY
Karel Paukert; Cleveland Museum, Cleve-
land, OH noon
Marjilm Thoene; Kalamazoo College, Kala-
mazoo, MI 8 pm

10 MAY
Michael Murray, with orchestra; Orchestra
Hall, Chicago, IL 8 pm (also May 11, 1:30 pm;
May 12, 8 pm)

11 MAY
John Scott; Historical Society, York, PA 7:30
pm

12 MAY
John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm

13 MAY
Beth Zucchino; SUNY, Binghamton, NY 3 pm
Lee Dettra; Cadet Chapel, West Point, NY 3:30
pm
Robert Delcamp; West End Methodist, Nash-
ville, TN 7 pm
Cynthia Greene; St Philip, Atlanta, GA 3:30
pm

16 MAY
Karel Paukert; Cleveland Museum, Cleve-
land, OH noon

18 MAY
Frederick MacArthur;
Methuen Mem Music Hall, Methuen, MA 8 pm
American Boychoir; St Matthews Lutheran,
Hanover, PA 7:30 pm
Thomas Trotter; St Paul's Lutheran, Washing-
ton, DC
John Walker; Riverside Park UMC, Jackson-
ville, FL 8 pm

19 MAY
Mozart, *Requiem*; Trinity Cathedral, Trenton, NJ
8 pm
Marilyn Keiser; Albright College, Reading, PA
John Gouwens, carillon; Culver Academy,
Culver, IN 4 pm
Bernstein, *Chichester Psalms*; College of
DuPage, Glen Ellyn, IL 8 pm
James Russell Brown; North Shore Congrega-
tion Israel, Glencoe, IL 8 pm
Joan Lippincott;
Trinity Episcopal, New Orleans, LA

20 MAY
William Whitehead; First Church of Christ,
Wethersfield, CT 7:30 pm
Salieri, *Missa stylo a capella*; Christ Church,
Oyster Bay, NY 10 am
Palestrina, *Pope Marcellus Mass*; Madison Ave
Presbyterian, New York, NY 4 pm
David Herman; St Thomas, New York, NY 5:15
pm
Cj Sambach; St Mary's, Rahway, NJ 7 pm
Singing Boys of Pennsylvania; St Marks' UCC,
Easton, PA

Rutter, *Gloria*; Holy Trinity Lutheran, Lancaster,
PA 4 pm
Choral Concert; First Presbyterian, Wilmington,
NC 5 pm
Michael Farris; Trinity Lutheran, Greenville, SC
3:15 pm
Robert Shepfer; Second Presbyterian, Indi-
anapolis, IN 8 pm
Mary Preston; St Alphonus, Chicago, IL 4
pm
Mozart, *Coronation Mass*; House of Hope, St
Paul, MN 9:15, 11 am
Warren Hutton; First Presbyterian, Bessemer,
AL 3 pm
Thompson, *The Peaceable Kingdom*; Inde-
pendent Presbyterian, Birmingham, AL 4 pm

23 MAY
Karel Paukert; Cleveland Museum, Cleve-
land, OH noon

30 MAY
Karel Paukert; Cleveland Museum, Cleve-
land, OH noon

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18 APRIL
***Olivier Latry**; Lake Ave Congregational, Pas-
adena, CA 8:15 pm

21 APRIL
Bob Ralston; Paramount Theatre, Oakland,
CA

22 APRIL
***David Higgs**; Central Presbyterian, St Louis,
MO
Choral Concert; SMU, Dallas, TX 4 pm

24 APRIL
Kei Koito; Univ of Nebraska, Omaha, NE 7:30
pm

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25 APRIL
Kei Koito, masterclass; Univ of Nebraska, Omaha, NE 3 pm

26 APRIL
Church Music Colloquium; SMU, Dallas, TX 8 pm

27 APRIL
Kei Koito; St Mary's, Ponca City, OK 7:30 pm
Delbert Disselhorst; Zion Lutheran, Dallas, TX 8:15 pm
Roberta Gary; Univ of Houston, Houston, TX 8 pm
Ted Worth; Evangelical Free Church, Fresno, CA 7:30 pm

28 APRIL
Larry Smith, workshop; Whatley Chapel, Denver, CO 9:30 am

29 APRIL
Christopher Young; First Methodist, Iowa City, IA 4 pm
Larry Smith; Whatley Chapel, Denver, CO 2:30 pm
Choral Concert; SMU, Dallas, TX 4 pm
Beth Zucchini, harpsichord, with ensemble; Skyline Community Church, Oakland, CA 4 pm
Duke Ellington Concert; Grace Cathedral, San Francisco, CA 3:30 & 6 pm

1 MAY
John Scott; Grace Cathedral, Kansas City, MO 8 pm

3 MAY
American Boychoir; Lincoln Univ, Jefferson City, MO 8 pm

4 MAY
Frederick Swann; Crystal Cathedral, Garden Grove, CA

5 MAY
American Boychoir; Hesston College, Hesston, KS

6 MAY
John Stowe; Grace Lutheran, Lincoln, NE 4 pm
American Boychoir; City Auditorium, Holdridge, NE
John Scott; First UMC, Lubbock, TX 5 pm
Thomas Trotter; Highland Presbyterian, Dallas, TX 7 pm
Haydn, *The Creation*; UMC, Garden Grove, CA 7 pm

7 MAY
American Boychoir; Scottsbluff H.S., Scottsbluff, NE 8 pm
San Antonio Early Music Festival; San Antonio, TX (through May 12)

8 MAY
David Higgs; St Mark's Episcopal, Little Rock, AR 8 pm

10 MAY
Robert Town; Wichita State Univ, Wichita, KS 7:30 pm

11 MAY
American Boychoir; St John's Cathedral, Denver, CO 8 pm
Robert Bates; St Mark's, Seattle, WA

12 MAY
Frederick Swann, workshop; Corpus Christi Cathedral, Corpus Christi, TX 10 am

13 MAY
American Boychoir; Central Presbyterian, St Louis, MO 7:30 pm
John Scott; St Mark's Episcopal, Shreveport, LA 3 pm

Thomas Trotter; Trinity Church, Longview, TX 5 pm

Eileen Coggin; St Mark's Episcopal, Berkeley, CA 5:30 pm
Jon Gillock, with harp; First UMC, San Diego, CA 7 pm

16 MAY
John Rose; St Michael's, Dallas, TX noon

20 MAY
Choral Concert; Grace Cathedral, San Francisco, CA 5 pm
Guilmant, *Organ Symphony 1*, with orchestra; La Jolla Presbyterian, La Jolla, CA 7:30 pm

21 MAY
John Rose; Country Club Christian, Kansas City, MO 8 pm

26 MAY
Lyn Larsen; Paramount Theatre, Oakland, CA

INTERNATIONAL

18 APRIL
John Grew; Christ Church Cathedral, Montreal, Quebec 8 pm

20 APRIL
Simon Preston; Knox Presbyterian, St Catharines, Ontario

21 APRIL
Louise Fortin; Notre Dame, Beaupré, Quebec

22 APRIL
Choral Concert; St John the Baptist, Montreal, Quebec

23 APRIL
Simon Preston, with ensemble; Thomson Hall, Toronto, Ontario 8 pm

24 APRIL
Ian Tracey, Simon Lindley; Town Hall, Leeds, England 1:05 pm

25 APRIL
Michael Murray, with orchestra; Singer Concert Hall, Calgary, Alberta 8 pm

27 APRIL
Patricia Phillips; Dominion-Chalmers United Church, Ottawa, Ontario 8 pm

28 APRIL
Richard Paré; Notre Dame, Beaupré, Quebec

29 APRIL
Choral Concert; St John the Baptist, Montreal, Quebec
Clay Christiansen; Westminster United Church, Winnipeg, Manitoba

8 MAY
Michael Harris; Town Hall, Leeds, England 1:05 pm

22 MAY
Simon Lindley, with baritone; Town Hall, Leeds, England 1:05 pm

25 MAY
Robert Glasgow; Dominion-Chalmers United Church, Ottawa, Ontario 8 pm

27 MAY
David Brown; Auferstehungs Kirche, Hamburg, Germany 8 pm

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Organ Recitals

ROBERT ANDERSON, Southern Methodist University, Dallas, TX, November 6: Praeludium for organ, Zwilich; *Trois Danses*, Alain; Passacaglia, Variations and Fugue on BACH, Op. 150, Karg-Elert; Paraphrase-Carillon, Op. 57 (*L'Orgue Mystique* No. 35), Tournemire.

JESS ANTHONY, Trinity United Methodist Church, Little Rock, AR, November 12: Prelude and Fugue in A Minor, Bach; *Prière*, Franck; *Litanies*, Alain; Prelude from *Tristan and Isolde*, Wagner/Gottschalg; *Chants d'oiseux*, Messiaen; *What a friend we have in Jesus*, Bolcom.

WARREN APPLE, with Michael Brown and Todd Owens, trumpets, Augusta College, Augusta, SC, October 12: Sonata, Purcell; Prelude and Fugue in G Major, Bach; Sonata Seconda per Trombetta Solo, Viviani; Prelude, Fugue and Variation, Op. 18, Franck; Voluntary II, Voluntary V, Handel; Toccata, Gigout; *Prayer of Saint Gregory*, Hovhanness; Fantasia in G Minor, Telemann; Sonatine pour Trompette, Langlais.

AGNES ARMSTRONG, Mabel Tainter Theatre, Menomonee, WI, October 8: Fanfare in C Major, Purcell; Prelude and Fugue in C Minor, S. 549, Bach; Ciacona in F Minor, Pachelbel; *Will o' the Wisp*, Nevin; *Fireside Fancies*, Op. 29, Clokey; Grand Choeur in Gregorian tonality, Op. 52, No. 2, *Chant du Matin*, *Strophes sur l'Hymne Adoro Te Devote*, Op. 65, *Improvisation sur Automaneal Organ*, *La Creche*, *Pastorale et Adoration*, Op. 50, No. 3, Guilmant; *Ite Missa Est*, Lemmens.

TIMOTHY BELK, St. John's Lutheran Church, Salisbury, NC, October 22 (with soprano Christine Stanley): Choral in A Minor, Franck; *Pie Jesu*, Fauré; Ciacona in E Minor, BuxWV 160, Buxtehude; If thou but suffer God to guide thee, S. 647, Lord Jesus Christ, with us abide, S. 649, Piece d'Orgue, S. 572, Bach; *Nun Danket*, Karg-Elert; *Thanksgiving*, Op. 66, No. 2, O'Connor-Morris; *Pisgah*, *Wondrous Love*, Wood; *Alleluia*, Hummel; *Carillon de Westminster*, Vierne.

EILEEN COGGIN, Carmel Mission Basilica, November 12: Cornet Voluntary, Gibbons; Echo, Scheidt; Canzon Terza, Frescobaldi; Toccata and Fugue in F Major, *Nun bitten wir den heiligen Geist*, Canzonetta, *In dulci jubilo*, Buxtehude; *O Gott, du frommer Gott*, *Es ist ein Ros*, *Herzlich tut mich erfreuen*, *Herzliebster Jesu*, Prelude and Fugue in G Minor, Brahms; *Hymne au Soliel*, *Impromptu*, Toccata, Vierne.

PHILIP T.D. COOPER, St. John the Baptist Catholic Church, Chico, CA, October 27: Praeambulum pedaliter in F, Hasse; *Allein Gott*, Celle Tablaturbuch; Proemium in re, Kottler; *Maria zart*, Schlick; Brande Champanje, Pavane dan Vers, van Soldt Ms; Tokkata in C, Lüneburg Tablatures; Praeludium in C, BuxWV 138, Toccata in G, BuxWV 164, Buxtehude; *Herzlich lieb hab ich dich*, O Herr, Scheidemann; *Malle Sijmen*, Sweelinck; *Ein ander Dantz*, *Ennelein von Torgau*, Ammerbach; Psalm 42, van Soldt Ms; Magnificat IX toni, Scheidt; Capriccio in D, Böhm.

PETER DuBOIS, St. Joseph's Cathedral, Wheeling, WV, November 10: Sonata in A Major, Op. 65, No. 3, Mendelssohn; *Ecce Lignum Crucis*, Heiller; Prelude and Fugue

in D Major, S. 532, Bach; *Crown Imperial*, Walton/Murrill; Scherzo (Symphonie IV), Widor; *The Ninety-fourth Psalm*, Reubke.

JANETTE FISHELL, with John Rommel, trumpet, St. George's Episcopal Church, Nashville, TN, October 22: *Job for Organ*; *Okna* ("Windows" after Marc Chagall), Eben.

STEVE GENTILE, Centennial United Methodist Church, Roseville, MN, November 12: Echo Fantasia, More Palatino, Sweelinck; Preludium in D Major, Buxtehude; Prelude and Fugue in A Minor, *Deck thyself my soul*, *These are the holy ten commandments*, Bach; Toccata and Fugue, Op. 59, Reger; Passacaglia, Toccata, Near; *O come, o come, Emmanuel*, *In the bleak midwinter*, Danek; Flourish and Chorale, McCabe; Allegro vivace, Finale (Symphonie I), Vierne.

JERALD HAMILTON, Shattuck Auditorium, Milwaukee, WI, November 12: Concerto in A Minor, S. 593, Bach; Partita on *Nun komm, der Heiden Heiland*, Kropfreiter; Sonata in B-flat Major, Op. 65, No. 4, Mendelssohn; *Wie schön leuchtet, Machs mit mir, Jauchz*, *Erd und Himmel*, Op. 67, Nos. 49, 25, 15, Reger; Andante, Allegretto (Sonata in E-flat), Parker; Adagio, Final (Symphonie III), Vierne.

GUNNAR IDENSTAM, St. Leander Church, San Leandro, CA, November 10: Prelude and Fugue in E Minor, S. 548, Bach; Four Swedish Folksongs, arr. Idenstam; *Variations on a Noël*, Op. 20, Three Sketches, Op. 41, Dupré; Improvisation in the form of a symphony in four movements, Idenstam.

DOUGLAS REED, First United Methodist Church, Sullivan, IN, November 5: *Plein jeu*, *Basse de trompette*, *Grand jeu* (Magnificat), DuMage; *Come, thou long expected Jesus*, Held; *Good Christian men, rejoice*, Dupré; *O morning star*, Distler; *O sacred head*, Brahms; *Christ the Lord is risen today*, Norris; *Come, Holy Ghost*, Guilmant; Fantasy and Fugue in G Minor, S. 542, Bach; Sonata in C, Op. 65, No. 2, Mendelssohn; Choral in A Minor, Franck.

JAMES WELCH, University of California, Santa Barbara, October 25: Toccata in D Minor, S. 538, Sonata No. 4 in E Minor, S. 528, Pedal Exercitium, Three *Schübler* Chorales, *Kleines harmonisches Labyrinth*, S. 591, Toccata, Adagio and Fugue in C Major, S. 564, Sonata in D Major (C.P.E. Bach), *Wir glauben*, S. 740, Prelude and Fugue in A Minor, S. 543, Bach.

TODD WILSON, The Church of the Covenant, Cleveland, OH, November 14: Overture to *Die Meistersinger*, Wagner/Lemare; Minuet, C.P.E. Bach/Kraft; Dance of the Reed-Flutes (*Nutcracker Suite*), Tchaikovsky/Kraft; Passacaglia and Fugue in C Minor, Bach; *Roulade*, Bingham; Suite, op. 5, Duruflé.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, November 5: Praeludium, S. 552/1, *Dies sind die heiligen zehen Gebot*, S. 679, *Wir glauben*, S. 680, *Vater unser*, S. 683, *Jesus Christus, unser Heiland*, S. 688, Fuga à 5, S. 552/2, Bach; Variations on *America*, Ives; First-Day Thoughts, Mary Dyer did hang as a flag... "There is a Spirit that Delights to Do No Evil..." The World of Silence (*A Quaker Reader*), Rorem; Adagio (Symphonie VI), Widor; *Tu es petra*, Mulet.

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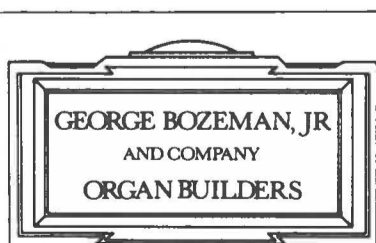
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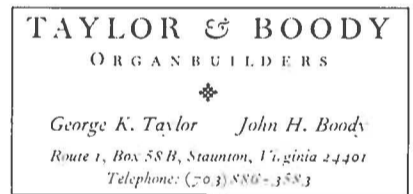
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Austin Op.1250, 1924; 3M, 24R, 73-note chests incl. #2 scale open wood 16'; carefully stored by Austin personnel. \$11,500. 407/833-2087, or P.O. Box 2562, Palm Beach, FL 33480.

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2M, 19R Skinner rebuilt/revoiced ca. 1960. Moderate pipe scales with little nicking. Excellent condition. Asking \$17,500. For details write: Pipe Organ, 12707 Uplander Street, NW, Coon Rapids, MN 55433.

2M, 22R Hall organ in good condition with new Diapason chorus and recently re-leathered console. Can be heard and played. Being replaced by larger organ. Asking price \$25,000. Call Charles Snider at 708/858-1020. Buyer to remove from church. Available June 1990. St. Mark's Episcopal Church, Glen Ellyn, IL 60137.

1964 Hillgreen-Lane #1252; 3M tilting tablet console; 19 stops, 22R. May be seen and played. Buyer to remove August, 1990. Send SASE for specifications and details. The Congregational Church, 965 17th Ave. S.W., Rochester, MN 55902. 507/289-4581.

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Schober electronic organ; 2M/P, 33 stops. Write: Front Range Baptist Church, 625 E. Harmony Rd., Ft. Collins, CO 80525. Call: 303/223-5757.

Rodgers 2M Cambridge Mod. 220 drawknob console; 4 chan. including 3 ext. amp/speakers plus Leslie; mint cond. \$15,000. O.B.O. Eurotech, 467 Industrial Way, Placentia, CA 92670. 714/579-0193, 714/738-1569.

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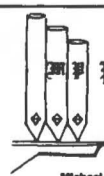
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