

THE DIAPASON

JANUARY, 1990



St. Mary's Chapel of St. Matthew's Episcopal Church, Evanston, IL
Specification on page 16

Letters to the Editor

Musical Messages

It is a general principle of musical aesthetics that there should be at least some correspondence between the music and the message it conveys. Our daily encounter with music suggests that its symbolic content—conveyed through established associations with familiar musical melodies or themes—is an important aspect of our appreciation of musical meaning.

I have long believed that we, as organists, should keep in mind the backgrounds, needs, and concerns of special interest groups in our congregational audiences in this regard. One way of doing this is by improvising on musical themes drawn from such contexts as ordinary hymn tunes or other recognizable sources. Here is a partial list of musical themes, drawn from hymn books, that I have found useful in service playing for this purpose, together with their relevant associations. These melodies may be suitable as improvisational themes for preludes, postludes, the offertory, etc., depending on the circumstances.

All poor men and humble—Internal Revenue Service
 All things bright and beautiful—Jewelers
 Art thou weary, heavy laden—Union of Postal Workers
 Bright the vision that delighted—Optometrists
 Go, tell it on the mountain—Rock Climbers of America, Sierra Club
 Hark the glad sound—Audiologists, audiophiles
 Let there be light—Municipal Electric & Power
 Man is now a race of travellers—American Express
 The earth, the sky, the oceans—Friends of the Earth, Greenpeace
 Through all the changing scenes of life—Actor's Equity

We plough the fields and scatter—Department of Agriculture
 Where cross the crowded ways of life—State Highways Department
 Turn back, O man, forswear thy foolish ways—the same
 Sheep may safely graze—Animal Rights Foundation (also for a butcher's funeral)
 Sleepers awake—after the sermon

I wonder whether readers of THE DIAPASON can suggest any other melodies and their relevant contexts to add to this list?

A.D. Libitum

Editor's note: Readers may send their contributions to "Wit and Wisdom in Improvisation," c/o THE DIAPASON.

Organists' salaries

November 12, 1989
 St. Josephat, Bishop & Martyr

Upon reading your excellent editorial in the November, 1989 issue of THE DIAPASON, we have decided that we are currently encumbering our organist and director of choirs with remuneration beyond his needs as a Christian gentleman, and, indeed, beyond what the market—if you will excuse our use of that term—warrants.

We should be warmly appreciative if you would send us by return mail a copy of the AGO chapter newsletter to which you referred in the editorial in question, so that we might use it in our next salary discussions with our music staff.

With fondest wishes, we are,
 Yours,
 Epcott B. Childers, Canon,
 and Rupert St. John Drewsmerge,
 Rector
 both of St. Erps by the Bye Parish,
 Igglsworth

Here & There

The Conservatory of Music at Oberlin College announces the first Otto B. Schoepfle National Competition in Organ Performance for High School Students. The winners will receive cash prizes totalling \$2,250, with \$1,000 awarded for 1st place, \$750 for 2nd, and \$500 for 3rd. The competition is named in honor of music lover and longtime Conservatory supporter Otto B. Schoepfle, chairman of the board of the Lorain County Printing and Publishing Co.—publishers of the Elyria (OH) *Chronicle-Telegram*—and president of the Elyria-Lorain Broadcasting Co.

The competition is open to all organists presently enrolled in a high school program who will have reached their 14th birthday by March 18, 1990, and who will not have had their 18th birthday by that date. Entrants must submit tapes for preliminary judging by January 31, 1990, and will receive results by February 16. Three finalists will be invited to Oberlin for the final round on March 18. There is no entry fee, and all expenses for transportation, accommodations and meals for the finalists will be paid by the Conservatory.

Submitted tapes should include two movements of a major work of J. S. Bach and a work of contrasting nature. The tape should not exceed 30 minutes. Finalists will be expected to perform the works submitted on tape, and in addition, the Praeludium in C Major by Georg Boehm.

For further information, contact Prof. Garth Peacock, Conservatory of Music at Oberlin College, Oberlin, OH 44074 (216/775-8200).

Duquesne University has announced plans to commemorate its receipt of the Boys Town Sacred Music Collection.

The collection, donated to Duquesne by Father Flanagan's Boys' Home, consists of more than 6,000 volumes of bound single copies of sacred choral music; a number of rare and valuable editions; and a working library of liturgical music formerly used by the Boys Town choirs for services. This extensive collection was compiled through the efforts of Monsignor Francis Schmitt, music director at Boys Town from 1941 to 1975.

Formal dedication events will be held March 23–25. Programs will include lectures and panel discussions on the history of music at Boys Town and the legacy of the summer music workshop, and a concert of selections from the collection featuring Duquesne University musicians and the Children's Festival Chorus of Pittsburgh.

For more information, contact Ann Labounsky at Duquesne's School of Music at 412/434-6080.

The Westfield Center and Smith College will present "Haydn's Piano Sonatas: A Conference and Festival of Recitals," March 29–April 1 at Smith College, Northampton. Fortepianists Malcolm Bilson and Steven Lubin will perform sonatas by Haydn in two evening festival recitals. For some rarely-heard songs by Haydn, Mr. Bilson will be joined by soprano Julianne Baird. Performances on the clavichord, harpsichord, and fortepiano will feature artists Kenneth Fearn, Don Franklin, Margaret Irwin-Brandon, Monica Jakuc, John van Buskirk, and Lory Wallfisch.

For the conference itself, an international panel of scholars and performers has been assembled, including Haydn scholars Laszlo Somfai, A. Peter Brown, and James Webster. Other participating

►page 3

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CONTENTS

FEATURES

Current Problems in the Interpretation of Bach's Organ Works
 by Christoph Albrecht
 translated by Lyn Hubler 14

NEWS

Here & There 2, 3, 4
 Appointments 4
 Harpsichord News 6

REVIEWS

New Recordings 7
 Book Reviews 8
 New Organ Music 13

NEW ORGANS

16

REPORTS

Southern Methodist University Harpsichord Workshop 18
 Master Schola 1989 18

CALENDAR

19

ORGAN RECITALS

22

CLASSIFIED ADVERTISEMENTS

23

LETTERS TO THE EDITOR

2

1989 IN REVIEW—An Index

26

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Plaque honoring Healey Willan

Healey Willan's church, St. Mary Magdalene in Toronto, where for nearly 50 years the composer of the *Introduction, Passacaglia and Fugue* was organist and precentor, celebrated its centennial with a special tribute to its long time famous musician. The church, known to generations of choral lovers as St. Mary Mags, has long been a place of pilgrimage for musicians. To cap off a year of celebration, Queen Elizabeth the Queen Mother was invited to unveil a National Historic Sites of Canada plaque commemorating Willan's long association with the church. That the Queen Mother should attend Sunday morning service, celebrated by Rev. Father Harold Nahabedian, and then proceed to the west front of the church to unveil the plaque in sight of a crowd of some two thousand persons was entirely fitting.

In 1936 Willan had composed *All Hail the King* to mark the Coronation of King George VI and his consort, the present Queen Mother, and in 1953 Willan was commissioned to write a Homage Anthem for use in the Coronation Service in Westminster Abbey, *O Lord Our Governour*, which was sung as the prelates and peers of the realm swore their fealty to the Queen Mother's daughter, Queen Elizabeth II. Willan was the only non-resident of Britain to be so honored.

Known primarily for his sacred and liturgical music, although he composed in a wide range of media, much of his

output was composed for and first presented in St. Mary Magdalene. Willan's many hymn tunes have found their way into the hymnals of all major Christian denominations world wide. His organ works have established themselves as demanding and brilliant in the concert repertoire.

The plaque's wording is

HEALEY WILLAN (1880–1968)
 As a composer, organist, choir master and teacher, Healey Willan waged constant war on mediocre church music. In the process he elevated the position of the church organist and set the standard for his profession. Educated in the musical traditions of nineteenth-century England, Willan came to Canada in 1913 to take up a teaching position with the Toronto (now Royal) Conservatory of Music. While serving as organist and choir master here at St. Mary Magdalene (1921–1968), he composed the sacred music for which he is best remembered, and for which he was awarded the Lambeth Doctorate in 1956.

HISTORIC SITES AND MONUMENTS BOARD OF CANADA

The Queen Mother spoke of her pleasure in being present to "honor the genius of Healey Willan" and pulled the cord to expose the plaque. The plaque was then blessed by the Rt. Rev. Hugh Stiff, who more than 60 years ago had been a boat boy and a regular attender at the Sunday School at St. Mary Magdalene.

—Mary Willan Mason
 Toronto, Ontario

THE DIAPASON

◀Here & There

scholars include Mark Evan Bonds, Christopher Hogwood, Darcy Kuro-nen, Leonard Ratner, Sandra Rosen-blum, Hollace Schafer, Elaine Sisman, and Gretchen Wheelock.

An exhibit of period instruments, library exhibitions, food and drink, and the opportunity to meet and talk with participating artists, scholars, and instrument builders will also be included. For further information, write or call The Westfield Center, One Cottage St., Easthampton, MA 01027; 413/527-7664.

Yale Institute of Sacred Music has announced "England's Christian Traditions," a Study Tour to Durham and Cambridge, May 29-June 16. The focus of the trip will be on major aspects of English Christianity from the Early Church to the present. The program includes morning seminars by Yale faculty, afternoon visits to historic and artistic sites, and evening participation in English choral worship. Five courses will be offered by James E. Annand, Marguerite Brooks, John W. Cook, Peter S. Hawkins, and Paul Marshall. For information: Yale Institute of Sacred Music, 409 Prospect St., New Haven, CT 06510; 203/432-5180.

The 27th Early Music Festival Bruges/Belgium takes place July 28-August 11. The Musica Antiqua program 1990 offers the following: International Competitions for voice, melody instruments, lute and ensembles; an exhibition of early music instruments and modern replicas; interpretation classes and lectures; lunchtime and evening concerts. For information: The Tourist Office, Burg 11, B-8000 Bruges/Belgium; tel: (50) 44 86 86.

The results of the Harpsichord and Fortepiano Competitions Bruges 89 have been announced. The Harpsichord Competition included 59 entries and 45 participants: 1st prize, prize of the audience and BRT-3, Nicholas Parle (Australia); 3rd prize ex-aequo, Jovanka Marville (Switzerland), Kenneth Weiss (USA). The Fortepiano Competition attracted 21 entries and 13 participants: 2nd prize, prize of the audience, Wolfgang Brunner (West Germany); 4th prize ex-aequo, Theresa Bogard (USA), Guido Mayer (Austria); 5th prize, Junko Miyasaka (Japan).



Colin Andrews

British concert organist **Colin Andrews** completed his second concert tour of the Soviet Union this past October. Over the course of six recitals in five cities, Mr. Andrews played to over 4,000 people and performed 25 encores. Venues included the Bolshoi Hall of Moscow Conservatoire (3-manual Cavallé-Coll) and Glinka Chapel, Leningrad. The tour also included an interview on Soviet television. Andrews is scheduled to return to the USSR in May and June of 1990 to record for BBC and Priority Records. Colin Andrews now resides in North Carolina.

Susan Armstrong gave the world premiere of two works that she commissioned from American composers for the 1847 Ferris organ at Round Lake (NY) Auditorium on July 23: *Joyful we*

adore Thee by Benjamin Stone, and *Pastorale* (for organ and orchestra) by Roger Hannahs. Armstrong also performed Widor's *Sinfonia Sacra*, Op. 81 with members of the Albany Symphony.

Richard Benedum, professor of music at the University of Dayton (OH), has been selected by the National Endowment for the Humanities (NEH) to teach a seminar in Vienna, Austria, next summer. Benedum, a Kettering resident, will present "Mozart: The Man, His Music and His Vienna" from June 18 to July 13. The seminar is part of the Summer Seminars for School Teachers program sponsored by NEH, and one of two 1990 NEH sessions to focus on music. It is designed to help teachers prepare for the 200th anniversary of Mozart's death in 1791.



Dr. Charles G. Adams, pastor of Hartford Memorial Baptist Church, with Dennis Bergin

Dennis Bergin of St. Louis, MO, has been named First Prize Winner in the 1989 International Organ Performance Competition, sponsored jointly by the University of Michigan and Hartford Memorial Baptist Church, Detroit. The First Prize consists of the Charles G. Adams Award of \$1,500 and seven professional performance engagements, including a broadcast on Minnesota Public Radio's *Pipedreams* program, heard nationally through the American Public Radio network. Mr. Bergin holds the B.Mus. and M.Mus. degrees in organ performance from Wichita State University, KS, as a student of Robert Town. He is currently organist of Manchester United Methodist Church and the Mary Institute in St. Louis.

Peter Orme, a native of England now residing in Rosemont, Ontario, Canada, received the second prize of \$1,000. An Anglican priest, he serves two rural parishes near Toronto. Joseph Childers, a doctoral student of Frank Speller at the University of Texas at Austin, was awarded the third prize of \$500. Claudia Dumschat of New York, NY, Loretta Graner of Cincinnati, OH, and Brian Du Sell of Elkhart, IN, were also finalists.

The Final Round of the 1989 Competition was held on the 4-manual, 71-rank Petty-Madden organ at Hartford Memorial Baptist Church. An earlier taped Elimination Round had narrowed the field of applicants to the six finalists. All finalists performed identical repertoire, including "Variations" by David Hurd, commissioned for the Competition by the Marilyn Mason Commissioning Fund of the University of Michigan.

The jury for the Final Round was composed of Gerard Gillen, St. Patrick's College, Maynooth, Co. Kildare, Ireland; David Hurd, General Theological Seminary, New York; and Marilou Kratzenstein, the University of Northern Iowa, Cedar Falls. Elimination Round judges were Gale Kramer, Wayne State University and Metropolitan Methodist Church, Detroit; Leslie Peart, Central Reformed Church, Grand Rapids; and Joanne Vollendorf, Christ Church, Episcopal, Detroit.

The Competition is open to all organists of any nationality and age. Repertoire, rules and application forms for the 1990 Competition may be obtained after February 1, 1990 from James Kibbie, University of Michigan School of Music, Ann Arbor, MI 48109-2085.

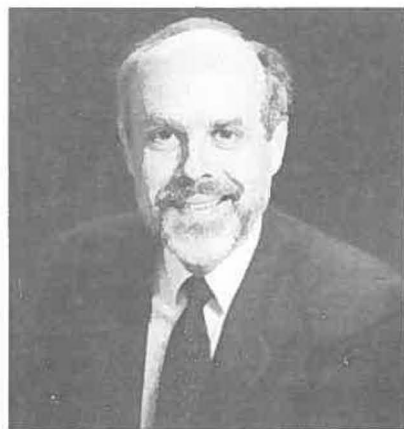
After 15 years, **David Boe**, dean of the Conservatory of Music at Oberlin College and professor of organ and harpsichord, will step down from the deanship at the end of the 1989-90 academic year and devote himself to teaching at Oberlin and to "revitalizing organ study in the United States," according to a press release from the Conservatory.

When Dean Boe was appointed to the Oberlin deanship in 1976, he was the second-youngest dean in Oberlin's history. During his tenure, the faculty was expanded and new majors added. He also led three major capitol projects in the Conservatory—a \$1 million renovation of Warner Concert Hall, a conservatory library addition that increased its size by 150%, and the 1989 electronic and computer music complex.

In addition to being an active recitalist in the US and abroad, Boe has chaired accreditation teams to approximately 25 institutions. He was secretary and member of the executive board of the National Association of Schools of Music 1981-87.

Roberta Gary, professor of organ at the University of Cincinnati College-Conservatory of Music, has been named Interim Head of the Keyboard Studies Division for a two-year period. Among her duties, Gary will be responsible for assigning faculty to recital adjudications, faculty reappointment and tenure, handling the budget, the coordination of the recruitment of students, and serving as student advisor. Gary is currently chairman of the organ department and has been a member of the faculty since 1967.

David Levine, a senior at the University of Pennsylvania, is now serving his second year as the director of a weekly concert series on the four-manual Curtis organ in Irvine Auditorium at the University. In addition to organizing the weekly noon series, Levine also takes care of fund-raising, publicity, and arranges a "Phantom of the Opera" program at Halloween for young people in Philadelphia.



Douglas Reed

Douglas Reed has been promoted to Professor of Music at the University of Evansville where he has taught since 1975. As University Organist, he plays for Sunday morning services and other academic functions in the University's Neu Chapel. He also is the advisor to the University of Evansville AGO Chapter.

Reed has performed extensively in the United States and in Europe. He made his Carnegie Recital Hall harpsichord debut in 1982, and has recently made two European tours with organ recitals in England, Scotland, Belgium and France. In 1985 the University of Evansville awarded him an Alumni Research and Scholarly Activities Fellowship for study of historic European organ design. He has also received Mesker Music Trust and Indiana Arts Commission grants for commissioning new harpsichord and organ compositions.

Reed holds the Bachelor and Master of Music degrees in organ performance from the University of Michigan and

Doctor of Musical Arts from the Eastman School of Music where he also earned the Performer's Certificate. His organ teachers have been Robert Clark, Robert Glasgow, August Huybrechts, Kim Kasling, and Russell Saunders.



James Hopkins, Cherry Rhodes, Rayner Brown

Cherry Rhodes performed two world premieres at Grace Cathedral, San Francisco, on October 15, 1989: Rayner Brown's *Twentieth Sonata* and James Hopkins' *Fantasy on 'Cortège et Litanie' of Marcel Dupré*. The *Fantasy*, which recently won first prize in a competition sponsored by the Los Angeles AGO Chapter, was written for Ms. Rhodes. Both composers were present for the recital. Other works on this program of 20th-century American music were *Prelude and Variations on 'Old Hundred'* by Calvin Hampton, *Revelations of St. John the Divine* for organ and electronic tape by Larry King (written for and dedicated to Ms. Rhodes), and two compositions by Clarence Mader, *October Interlude* and *Afternoon of a Toad*.



Gillian Weir

Queen Elizabeth II has conferred upon British organ virtuoso **Gillian Weir** the honor of Commander of the British Empire (CBE) "for services to music." The award was announced in June at the Queen's Birthday Honours, with an Investiture held at Buckingham Palace on November 7. Miss Weir is the first woman organist and one of a select number of musicians to be distinguished in this way. The Order of the British Empire under which this award falls is the most widely conferred honor placed on civilians or service personnel for distinguished service and accomplishment. The Order was established in 1917 in the Lloyd George era. All honors previously founded were the exclusive preserve of the well-born and well-established. The two criteria for consideration in the awarding of the OBE are degrees of excellence and creativity, and levels of responsibility.

James Welch, University Organist of the University of California, Santa Barbara, played concerts in Europe in August and September. In Czechoslovakia he performed on the Annual Castle Days Concert Series in Bratislava, and at the International Organ Festival at St. Maurice Cathedral in Olomouc. His tour continued with recitals at St. Stefans Cathedral in Vienna, Austria; the Marktkirche in Wiesbaden and Kaiser Wilhelm Gedächtnis Kirche in West Berlin, West Germany; Zmartwychwstania Paskiego Roman Catholic Church in Poznan, Poland; and Die Kirche Jesu Christi der Heiligen der Letzten Tage (LDS) in Dresden, East Germany.



The Canterbury Choir of Trinity Episcopal Church

The Canterbury Choir of Trinity Episcopal Church, Toledo, sang for a week-in-residence at Westminster Abbey in London, England, during the week of July 23. The choir sang for seven services in place of the Abbey choir of men and boys who were on holiday. The U.S. ambassador to Great Britain, Henry Catto, attended the final Evensong service on July 30. A recent recording of the choir (record format only) is available for \$7 postpaid. Write: Music Office, Trinity Episcopal Church, One Trinity Plaza, Toledo, OH 43604-1585.

The Gary Beard Chorale, Memphis, TN, was the chorus-in-residence for the three Celebration workshops sponsored by Hinshaw Music, Inc. held this past August. The Chorale presented identical recitals in each of the three cities (Atlanta, Chapel Hill, NC and Wheeling, WV) as they premiered choral selections from the new Hinshaw catalog. Included was "Music to Hear," a suite of five texts by Shakespeare and composed by George Shearing.

The Organ Historical Society has announced the release of *The American Classic Organ: A History in Letters* by Charles Callahan. This story of the American Classic Organ contains a collection of more than 300 letters written by its creators. The correspondence during the period 1924-58 features letters by G. Donald Harrison, Senator Emerson Richards, E. M. Skinner, Lynnwood Farnam, Ralph Downes, Fernando Germani, Sigfrid Karg-Elert, E. Power Biggs, and others. Of more than 500 pages, the book features many stoplists and photographs. Available for \$34 from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

Orpha Ochse's book, *The History of the Organ in the United States*, has been released in a paperback edition by Indiana University Press. First published in 1975 in a hardbound version, the book offers an account of the organ in the U.S. from the Spanish mission days of the 17th century to the present, with descriptions and specifications of instruments representative of the various periods. Available for \$18.95 from Indiana University Press, Tenth & Morton Streets, Bloomington, IN 47405.

For the 23rd year in a row, The Standard Awards Panel of A.S.C.A.P. has granted a Composer Award to Robert P. Wetzler. With nearly 250 published musical compositions with a dozen U.S. publishers, Wetzler has also

written numerous articles for journals and co-authored *Seasons and Symbols*; a *Handbook on the Church Year* (Augsburg Fortress).

Ian Agrell, British Master Carver, has established his business, The School of Classical Woodcarving, in Denver, CO. Born in England, Agrell trained in the City and Guilds London Art School, the Cambridge Education Authority and with two Master Carvers, before being elected to the Association of Master Carvers in 1981. Mr. Agrell's clients include such British institutions as Ely Cathedral, Lloyd's Bank in the City of London, Trinity College of Music, Kensington Palace and Bolton Town Hall. The latter included restoration of the figures and carved shades of the Town Hall organ in conjunction with J. W. Walker after a fire. Agrell also designed and carved the pipe shades on the Walker organ at Our Lady of the Angels in Worcester, MA.

For further information: Ian Agrell, 1301 Wazee St., Denver, CO 80204; 303/825-6416.

Rodgers Instrument Corp., Hillsboro, OR, maker of Rodgers organs, has begun to manufacture electronic pianos. The pianos are being built in a new 20,000 square foot building that is part of the 43,260 square foot addition to the company's plant that was recently dedicated.

Associated Organ Builders has introduced its new AOB Classic 401DK, a mid-sized, two-manual organ in a draw-knob console. The 401DK features AOB's Tone Generation System with more than 400 pitch oscillators and voice generators. The Tonal Radiating System consists of 20 discrete amplifier and speaker channels with at least one room resonance-compensating amplifier and individually baffled speaker. For information: Associated Organ Builders, 2921 S. 104th St., Omaha, NE 68124; 800/767-6996.

Church Musicians' National Referral Service, headquartered in Huntington, WV, has just celebrated its third anniversary. Albert Zabel, Director of the service, reports that the organization has now served over 550 churches and musicians and made in excess of 4,500 referrals.

As the only referral service working exclusively for churches and musicians of all denominations, the organization has grown steadily since its founding. C.M.N.R.S. works by gathering information from musicians and churches by means of questionnaires. Answers to

key questions are compared and, when wants and needs match, churches and musicians are notified through weekly mailings. A recently-installed computer system has made the operation more efficient.

Interested parties may write to C.M.N.R.S., PO Box 36, Huntington, WV 25706-0036, for a free information packet.

Appointments



Robin Dinda

Robin Dinda has been appointed Minister of Music at First Church (U.C.C.), Nashua, NH. He will administer the music program, direct the choirs, and play the 1926 Austin organ. He has also been appointed Lecturer in Humanities at Fitchburg State College, Fitchburg, MA, where he will teach music history and theory and play the organ for convocations.

Dr. Dinda holds degrees from Davidson College, The University of Cincinnati, and The University of Michigan. Organ teachers have included Wilmer Hayden Welsh, Paul Jenkins, Alexander Anderson, David Mulbury, Roberta Gary, Marilyn Mason, Robert Glasgow, and Huw Lewis. An Associate of the AGO, he has placed in numerous organ performance and improvisation competitions, and is an active recitalist and workshop clinician. He made a solo appearance at the 1986 AGO national convention in Detroit, performing Timothy Kramer's Holtkamp Award-winning work, *Perceptions of Antiquity*, replacing the scheduled performer with 36 hours' notice. In July, 1989 he presented a solo recital of orchestral organ music and transcriptions at the national convention of the American Theatre Organ Society in Detroit.

Dinda is also a published composer with numerous commissions and performances to his credit. His composition teachers include Wilmer Hayden Welsh, Allen Sapp, George Wilson, William Bolcom, and William Albright. In June, 1989 his *Concerto for Keyboard and Strings* was performed by James Hammann and New Orleans Symphony members at the OHS convention in New Orleans.

Christ Church Cathedral, Indianapolis, IN, announces the appointment of Erik W. Goldstrom as Assistant Organist and Choirmaster. A native of the Chicago area, Mr. Goldstrom received the BMus in organ and church music with highest distinction from Northwestern University. He graduated from Southern Methodist University summa cum laude with both the MM in organ performance and MSM degrees. He was



Erik W. Goldstrom

a finalist in the Scarritt Undergraduate Organ Competition in 1984 and 1986. In 1989, he received the Dora Poteet Barclay Award in organ performance. While at Southern Methodist, he was chapel assistant to Robert Anderson. His organ teachers have included Ralph Suden, Richard Enright, and Robert Anderson. Organist and Choirmaster of Christ Church Cathedral is Frederick Burgomaster.



Richard Webster

Richard Webster has been appointed to the faculty of Northwestern University, where he will be teaching in the Church Music department. He will continue as organist and choirmaster of St. Luke's Episcopal Church in Evanston, IL, where he has served since 1974. At St. Luke's he directs the Choir of Men and Boys as well as the recently founded Girls' Choir. Under his direction, the Choir of Men and Boys released their first compact disc entitled "Therefore Let Us Keep the Feast." Webster is also director of Bach Week in Evanston, an annual festival of concerts currently in its 17th season. He has performed and recorded with the Chicago Symphony Orchestra, most recently in their compact disc of the Ives Fourth Symphony under the direction of Michael Tilson Thomas.

A native of Nashville, TN, Webster is a graduate of Northwestern University and has studied organ with Peter Fyfe, Karel Paukert and Wolfgang Rüb-sam. He was also a Fulbright Scholar to England, where, as organ scholar at Chichester Cathedral, he studied the English choral tradition under John Birch. As a composer and arranger, Webster's hymn settings for brass, organ, timpani and singers have received wide circulation, and were heard in the BBC's broadcast "Songs of Praise" last December. Mr. Webster is active in the Association of Anglican Musicians and the Royal School of Church Music Training Courses for Choristers.



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announces

THE OTTO B. SCHOEPFLE NATIONAL COMPETITION IN ORGAN PERFORMANCE - for High-School Students -

Eligibility: Open to all organists presently enrolled in a high-school program who will have reached their 14th birthday by March 18, 1990, and who will not have had their 18th birthday by March 18, 1990.

Competition: Entrants must submit tapes for preliminary judging. Three finalists will be invited to Oberlin for the final round of the competition. There is no entry fee, and all expenses for transportation, accommodations, and meals for the finalists will be paid by the Conservatory of Music at Oberlin College.

Prizes: Overall cash prizes of \$2,250. \$1,000 first place; \$750 second place; \$500 third place

Deadlines: All tapes should be submitted by January 31, 1990. Entrants will receive results by February 16. Finalists will come to Oberlin on March 16, and the finals will be held on the afternoon of March 18 in Finney Chapel.

Judges: Oberlin Conservatory Professors of Organ David Boe, Garth Peacock, and Haskell Thomson, and another distinguished judge

Repertoire: Tapes submitted should include two movements of a major work of J.S. Bach (prelude and fugue or two movements from a trio sonata) and a work of contrasting nature. The tape should not exceed 30 minutes.

Finalists will be expected to perform the works submitted on tape and, in addition, the Praeludium in C major by Georg Böhm (any performance edition).

Tape Requirements: Only unedited tapes in cassette form will be accepted. Use only high-quality tape and equipment. Recording on equipment using a built-in microphone will not provide a fair representation of your musical ability. There should be no verbal messages on the tape. Both the cassette and the cassette cover should bear your name and address. Repertoire need be listed only on the cassette cover. Tapes will be coded to ensure impartiality. Tapes will not be returned.

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Harpsichord News by Larry Palmer

Music

Barbara Harbach has been busily commissioning important new works for the harpsichord. She has recorded a number of them on a long-playing disc which has now been remastered for CD (with several new works added for a total of more than 71 minutes of music). In addition to the complete solo harpsichord works of Bohuslav Martinu, *Four Portraits* by Virgil Thompson, William Albright's *Four Fancies*, and Alec Templeton's *Bach Goes to Town* (all of which Ms. Harbach did not commission), she performs Vincent Persichetti's Sonata Number Seven, Samuel Adler's Sonata for Harpsichord, and Rick Sowash's *The Unicorn: Theme with Six Variations*, which were written for her. All of these are on Gasparo Record CD number KCLCD 2005.

The Adler Sonata, an exciting work

in three movements (duration c. 14 minutes) has been published by Theodore Presser (Bryn Mawr, PA 19010; \$12).

Another Harbach commission is *The Breakers Pound* by Dan Locklair, a dance suite for harpsichord. This 15-minute work is published by E.C. Kerby, Ltd. of Toronto (279 Yorkland Blvd., Willowdale, Ontario, Canada M2J 1S7; no price given). This mood-piece is based on a poem by Stephen Sandy; it is recommended that the words be printed in the program or read before the performance. The composer writes, "Dualities present in the Suite are a reflection of *Freeway*" [the poem]. Movements II and III consist of two paired dances each, with Pavane and Galliard the only ones traditionally paired. Movements IIa and IIb are a Waltz and a Rag. Movements I, Prelude, and IV, Postlude, though separated in the Suite, also constitute a pairing, reflective of the so-called 'French Overture Style.' Here is an attractive work in modern idiom, worth the time it will take to get it under the fingers. The composer is resident composer and As-

sociate Professor of Music at Wake Forest University in Winston-Salem, NC.

Harbach has also been active in resurrecting some older music: In *Women Composers for the Harpsichord* (Elkan-Vogel, \$7.95) she presents Three Selections from Lessons for the Harpsichord (1748) by Elisabetta de Gambarini; Allegro from Sonata in E Major by Marianne Martinez; and Rondo Allegro from Sonata in E-flat Major (c. 1781) by Marianna d'Auenbrugg. These works and others appear on Harbach's CD recording "Music for Solo Harpsichord by 18th Century Women Composers" (Gasparo CD number KCLCD 2010).

Programs

Calvert Johnson played "Sacred Music for Harpsichord" at Covenant Presbyterian Church, Fayetteville, GA, 13 November 1988: Prelude and Fugue in C (WTC, I), seven *manualiter* chorale preludes from *Clavierübung, III*, Prelude and Fugue in F-sharp Major (WTC, I), J.S. Bach; Psalm 36, Sweelinck; Ach, was soll ich Sünder machen?, Pachelbel; Psalm 38, Anthoni Van Noordt; O

Lord, in Thee is All My Trust, John Amner; Biblical Sonata 4 (Hezekiah's Mortal Illness and Recovery), Kuhnau; Psalm 116, Henderick Speuy; Auf meinem lieben Gott, Buxtehude.

Rudolf Innig and Karel Paukert, organ, harpsichord and fortepiano, at the Cleveland Museum of Art, 8 January 1989: La d'Hericourt, La Berville, La Malesherbe, Balbastre (Mr. Paukert); Four Duets for Organ, C.P.E. Bach; Sonata in F for piano, four hands, J.C. Bach; Concerto in A minor for two harpsichords, Krebs; Sonata in D Major, opus 65, number 5, Mendelssohn (Mr. Innig).

George Lucktenberg, harpsichord, Coolidge Auditorium, The Library of Congress, Washington, D.C., 27 January 1989: "Three Centuries of French Harpsichord Music:" works of Louis Couperin, Froberger, Elisabeth-Claude Jacquet de la Guerre, François Couperin, Antoine Forqueray, and *Shasta* by Naji Hakim.

John Metz, harpsichord, was joined by Max Fuller, baroque violoncello and viola da gamba, for this program at Arizona State University, Tempe, 3 February, 1989: Preludes and Fugues in E Major, E minor, F Major, F minor (WTC, I), Sonata in G Major for Gamba and Harpsichord, J.S. Bach; Toccata di fiori oscuri, Rodney Rogers; 2^{ème} Suite, d'Anglebert; Sonata in B-flat Major, opus XIV, Vivaldi.

Lisa Goode Crawford, harpsichord, Kulas Recital Hall, Oberlin Conservatory of Music, Oberlin, OH, 9 February 1989: "English" Suite in G minor, BWV 808, Bach; Suite in C minor and Tombeau sur la mort de Mr. Blancrocher, Froberger; Sonatas Kk. 208, 209, 115, 116, 544, 545, D. Scarlatti; Pieces in C minor (La Rameau, La Montigni, La Sylva, Jupiter), Forqueray.

Larry Palmer, harpsichord, was joined by baroque violinist Michael Ishizawa for this program in the "Limited Editions" house concerts series, 17 March 1989: Suite in D Major, Froberger; Sonata III in F Major, Biber; "English" Suite in G minor, Sonata III in A for violin and harpsichord, Bach. (Willard Martin harpsichord.)

Penelope Crawford, fortepiano, Kulas Recital Hall, Oberlin Conservatory, 8 April 1989: Sonata in F Major, Hob. 23, Haydn; Sonata in D minor, opus 31, number 2 ("Tempest"), Beethoven; Nine Variations on a Minuet by Duport, K. 573, Mozart; Three Fantasies in C: K. 475, Mozart; Wq. 59/6, C.P.E. Bach; Hob. XVII:4, Haydn.

Leonora Mc Croskey, harpsichord, Westminster Presbyterian Church, Oklahoma City, OK, 14 June 1989: Fantasia in C minor, S. 906; Partita in E minor, S. 830; Sinfonias à 3 in C minor, E Major, E minor, D Major, B minor; "Italian" Concerto, S. 971, all by J.S. Bach. (Richard Kingston harpsichord.)

Virginia Pleasants, fortepiano, "Mozart Among his Contemporaries," Purcell Room, London, 14 June 1989: Sonata in C minor, opus 2, number 3, Kozeluch; Divertimento in F minor, Wagenseil; Sonata in B-flat, K. 570, Mozart; Sonata in F minor, opus 13, number 6, Clementi; Sonata in G, opus 35, number 2, Dussek. (Fortepiano, replica by Adlam Burnett of a Viennese fortepiano by Michael Rosenberger, c. 1798.)

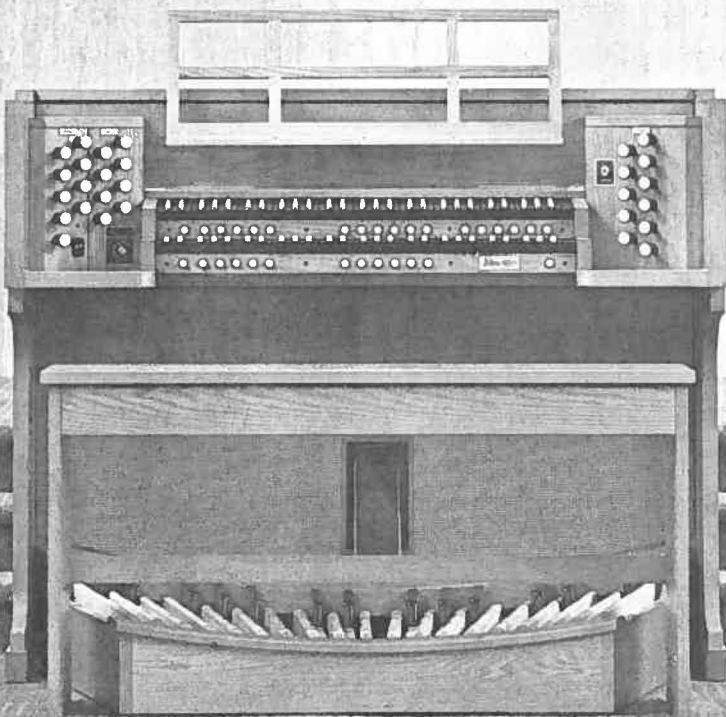
News items for this column are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

CHAPEL

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New Recordings

Music from Winchester Cathedral: Paul Miles-Kingston, treble; Martin Neary, organ; Franck, *Panis Angelicus* (Felix Schmidt, cello); Trad., arr. Neary, *I wonder as I wander out under the Sky* (vocal quartet: Ashley Alexander-Cooper, David Hurley, William Kendall, Allan Mottram); Warlock, *Balulalow*; Fauré, *Pie Jesu (Requiem, Op. 48)*; Vierne, *Impromptu* (Suite no. 3, Op. 54); Duruflé, *Pie Jesu (Requiem, Op. 9)*; Vierne, *Toccata* (Suite no. 2, Op. 53); Holst, *Lullay my Liking*; Martin, arr. Neary, *The Lord's Prayer*; Franck, *Pastorale, Op. 19*; Burgon, *Nunc Dimittis* (Crispian Steele-Perkins, trumpet); Bach, arr. Diack, *Be thou with me*; Franck, *Pièce héroïque*. EMI Records 27 0372 1, cassette 27 0372 4, available from Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0, LP \$14.00.

This recording, made in 1985, highlights one aspect of English singing not usually found as the focal point of a recording—that of the solo boy treble accompanied by a great cathedral organ. Paul Miles-Kingston achieved a great deal of acclaim for his work in the recording of the Lloyd Weber *Requiem*. Unfortunately, on this disk, he sounds husky in his lower range and his diction is not clear.

The repertoire here is interesting. In the Franck, the soloist's voice soars as only a fine boy treble's can. Balance is a little askew between the treble, cello, and organ, with the organ sounding rather distant. The carol arranged by Neary for solo treble and four-part vocal accompaniment is very effective and slightly dissonant, with each of the three verses treated differently. The Warlock carol uses piano plus vocal accompaniment, with the piano accompaniment sounding out of place in the midst of the other pieces with organ or vocal accompaniment. The Fauré solo is sung very musically. The Vierne "Impromptu" is played at a "safe" tempo and thus does not seem as playful as it might. The Duruflé movement, with organ and cello accompaniment, is a little low for this singer. The Vierne "Toccata" needs a more detached touch to clear up the masses of sound heard in the reverberant cathedral, plus a little more rhythmic drive.

The second side of the recording begins with a fine rendering of the Holst carol; the singers (the vocal quartet participates) balance well, and here the reverberant space enhances the piece. The Frank Martin piece is new to this reviewer. It seems, again, to be too low a tessitura for Miles-Kingston, but it is a simple, effective setting of this text. In the Burgon piece the voice, trumpet and organ are nicely balanced. Miles-Kingston's voice soars in the Bach. The two Franck organ pieces are adequately played, although, to this reviewer, they could be a bit more exciting.

Unfortunately the LP available for review was marred by a great deal of hiss. The record jacket included each text, as well as biographies of Miles-Kingston and Neary. No organ specification was given.

All in all, assuming other copies of the recording have a cleaner surface, this is an interesting recording, especially for a taste of the English sound of boy treble and cathedral organ.

Gloria: Foundry United Methodist Church Choir, Eileen Guenther, conductor and organist (Rutter, *Gloria*; Duruflé, *Ubi caritas*; Arnatt, *Most Glorious Lord of Life*; Gigout, arr. R. Guenther, *Grand Choeur Dialogué*; Dubois, *Toccata*; Daquin, *Noel X: Grand Jeu et Duo*; Bach, *Toccata in F, BWV 540*). LP is available from Foundry United Methodist Church, 1500 Sixteenth St. N.W., Washington, D.C. 20036.

The occasion of this recording was the installation of the new Casavant organ in the Foundry United Methodist

Church in 1985. The recording does the organ, the church, the choir, and the organist/conductor proud. The choice of repertoire is grand and appropriate for this happy occasion.

The participating forces give the Rutter *Gloria* an exciting performance. The instrumental players (4 trumpets, 3 trombones, percussionist, timpanist, organist Rebecca Reames) provide fine accompaniment. Conductor Eileen Guenther directs the choir in a balanced recording, with fine diction. The slow second movement contains some sensitive, well-balanced a cappella choral sections. The tricky third movement with its many meter changes moves along fairly well, although it is clear this contained several rhythmically difficult measures for the choir. It sounds as though everyone participating in this work is enjoying it. The Duruflé again is well-balanced, has good diction, and is sensitively sung. The Arnatt anthem, commissioned by the Church for the first Easter with the new organ (a wonderful idea in order to continue to celebrate the organ installation) is a big work, requiring 2 trumpets, 2 trombones, timpani, and organ. It is not an easy anthem to sing, but it does convey elegantly the Edmund Spenser text. The soloists of the choir also do a fine job with these works.

The second side presents exciting organ pieces which display many of the individual colors of the organ; the last three pieces were also played at the inaugural recital. The Gigout, with 6-part brass alternating with organ, is unfortunately not balanced. The brass sounds much bigger than the organ, and the pedal of the organ seems to lack brilliance to balance with the manuals. The Dubois is played quickly, perhaps just a bit fast for the room. The Daquin is a good choice in showing off the individual colors, although there might have been a little more color contrast. The Bach is played very accurately with controlled energy, although it, like the Daquin, could benefit from a bit more articulation.

The record jacket includes texts of the choral works, and brief program notes on the organ works. The insert includes a specification of the organ and several paragraphs about the organ and its builder, the choir, and music ministry at the church, and a list of choir members.

This is a fine recording of an excellent American church choir and a superb model as to what can be done in celebration of a new organ. The choir and instrumentalists are fine musicians. Eileen Guenther displays well her considerable skills as conductor, accompanist, and solo organist.

—Margaret R. Evans
Southern Oregon State College

Giuseppe Gabriele Sirolli. *Johannes Brahms composizioni per organo*. Preludio e Fuga in Sol minore; Preludi ai Corali (No. 3, *O Welt, ich muss dich lassen*) (No. 10, *Herzlich tut mich verlangen*); Preludio e Fuga in La minore; Preludio ai Corali (No. 9, *Herzlich tut mich verlangen*); Fuga in La bemolle minore; Preludi ai Corali (No. 6, *O wie selig seid ihr doch, ihr Frommen*) (No. 7, *O Gott, du frommer Gott*) (No. 4, *Herzlich tut mich erfreuen*) (No. 5, *Schmuecke dich, o liebe Seele*). Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11 plus \$2 per order for postage.

Music from both the beginning and the end of Brahms' musical life is heard on this recording. From the former we find two Preludes and Fugues, in G Minor and A Minor, and the Fugue in A-flat Minor. The Preludes and Fugues were dedicated to Clara Schumann and are clearly modeled after the many Preludes and Fugues of Bach. They originated in 1856-7, a time when Brahms was involved in an intense study of counterpoint and classical forms. The A-flat Minor Fugue is notable for the unusual key it employs. The eleven choral preludes of Opus 122



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were composed in the last year of Brahms' life, shortly after the death of Clara Schumann. Seven of the chorales are included here.

The organ heard on this recording was built in 1913 for the Conservatorio di Torino. It was rebuilt in 1931 by Giovanni Tamurini, utilizing a reed stop from a 17th-century organ. Currently located in the Duomo di Spoleto, it contains 26 stops on two manuals and pedal.

The liner notes, though interesting, are not extensive. The disposition of the organ is included. The English translations of the liner notes contain many grammatical and spelling errors and awkward constructions. This seems to be true of almost all Casa Musicale Eco records, not just this one. The quality of the recording is not what it should be. The organ sounds as if the microphone was placed too close to it, resulting in a harsh, dry sound that would have benefited from more of the reverberation heard in the distant background. Organist Giuseppe Gabriele Sirolli would also have benefited from a better microphone position and/or better editing. As it is, every little bobbled note, every inconsistent attack or release is all too clearly heard, thus marring what would otherwise be a very enjoyable and interesting recording.

Luigi Toja. Composizioni organistiche del XIX e XX secolo. Franck: *Sortie*, [*Offertoire pour la Messe de Minuit*], *Elevation*, *Cantabile*; Reger: *Te Deum*; Brahms: *Es ist ein' Ros' entsprungen*; Hindemith: *Adagio*; Reger: *Schmuecke dich, o liebe Seele*, *Toccata*. Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11 plus \$2 per order for postage.

This collection of 19th- and early 20th-century organ music is played by Luigi Toja. The organ is not identified in any way on the disc or the record jacket, though from the sound it is definitely of romantic tonal design and

seems quite well suited to the repertoire found here. Not only is the organ not identified, no liner notes are provided. Even the meager information found on the jacket is misleading. For example, three works by César Franck are listed as being on the first side of the disc, but there are actually four Franck works to be found there. The *Offertoire pour la Messe de Minuit* is missing from the listings on both the jacket and the record label. In addition, the dates listed for Paul Hindemith would indicate that he is still alive. Perhaps this is an indication that this recording is not a new release. It may have originated before Hindemith's death in 1963.

The first three Franck works are from his posthumously published *Pièces pour orgue ou harmonium (L'organiste, 2e volume)*, numbers one, twenty-five and three respectively. The *Cantabile* is from the *Trois Pièces*. Toja's playing in these works displays clear articulation. His registration schemes appear to remain faithful to Franck's registration indications. Toja seems particularly at home in his playing of the three Reger works. The chorale prelude *Schmuecke dich* is very charming, the *Toccata* is exciting and brilliant. The Brahms chorale prelude on *Es ist ein' Ros' entsprungen* exhibits an uneven tempo which is disturbing. Toja often anticipates the beat, playing notes early and causing the intensity of the work to collapse. On the other hand, the Hindemith *Adagio*, which is the second movement of his *Sonata I*, is very nicely played. Toja's registrations bring out the lyrical quality of Hindemith's melodic lines.

The quality of the recording is good; however one might wish for a few more seconds of silence between the pieces. As it is, they tend to follow one another almost as if they were all part of the same work. Despite the many shortcomings of the record jacket and the record label, this is a recording that is enjoyable to listen to. Luigi Toja pre-

sents a well balanced program of organ works which are very musically played.

Roberto Cognazzo. Sinfonie e preludi celebri. Giuseppe Verdi: *La traviata (Preludio atto I)*, *Nabuccodonosor (Sinfonia)*, *La traviata (Preludio atto III)*; Gioacchino Rossini: *Tancredi (Sinfonia)*; Carlo Pedrotti: *Tutti in maschera (Sinfonia)*; Daniel-Francois-Esprit Auber: *La muette de Portici (Ouverture)*; Rossini: *Il barbiere di Siviglia (Sinfonia)*. Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11 plus \$2 per order for postage.

The 1852 organ of the Church of S. Maria Maggiore in Valenza is heard on this fine recording. The organ currently has 51 registers on two manuals and pedal. Many of the registers are divided.

The works heard on this recording were all written during the 43 years preceding 1856, the period of time when grand opera was at its height of development. This was a time when composers of Italian organ music were imitating the dramatic music of the opera. But these pieces are not imitations of the opera, they are transcriptions of actual opera preludes, sinfonias, and overtures.

Many organists maintain a certain disdain for transcriptions of music from other genres. Perhaps this is a result of having heard too many organ concerts and church services in which no original organ music was heard, or perhaps it is due to poor transcriptions or music which does not transcribe to the idiom of the organ very well. There will undoubtedly be those who will not appreciate the current recording, for whatever reason.

Those who are a little more tolerant may discover a new appreciation of these opera excerpts as interpreted by organist Roberto Cognazzo. In Cognazzo's hands, this music sounds remarkably suited to the organ. It would be interesting to hear an entire opera accompanied by him on an organ such as this. This music is all the more impressive when one thinks about the fact that it is being recreated on an instrument of only two manuals, though with the divided registers it is actually more like having an instrument of three or four manuals. The Serassi's were noted for their use of pipe scales that were conservative and even old fashioned for their day. Relatively low wind pressures were used. As a result, the organ allows for clear articulation.

Two of the selections stand out as personal favorites. The Act I Prelude from *La traviata* is a particularly beautiful piece of music. The quiet opening chords lead to a wonderfully lyric melody, all executed flawlessly by Cognazzo. A vast array of musical effects can be found in the *Sinfonia to The Barber of Seville* which Cognazzo recreates in dramatic excitement.

All those who love the organ and opera, either separately or in combination, are sure to love this recording. Cognazzo plays impeccably on an organ very well suited to making music in a most dramatic way. It makes for fun and exciting listening.

—Jon Holland

available from the publisher, 9999 S.W. Wilshire, Portland, OR 97225.

This collection of 33 essays supplements Nikolaus Harnoncourt's reflections on the nature of Baroque music and its present-day performance set forth in his earlier book, *Baroque Music Today: Music as Speech* (1988), reviewed in THE DIAPASON, June 1989. In that book, the question of musical authenticity was approached through the idea of Baroque music as a language involving dialogue and rhetoric, whose performance involved a knowledge of earlier practices derived from historical sources, theoretical treatises, musicological research, composers' indications, and listeners' reports. The present work retains this conceptual orientation in its concentration on three major figures: Monteverdi, Bach and Mozart.

This book, too, is composed of various lectures, talks, and essays devised over a period of time (neither the original format nor dates are provided), all the product of the author's intensive theoretical and practical activity in conducting performances of the Baroque repertoire by the *Concentus Musicus Wien*. The first half of the book deals on a general level with some unique features of the three composers' music—the historical and cultural milieu, tonal considerations, instrumentation, performance traditions, tempo, and interpretation—which later illuminate the discussion of their specific works. The analytical essays in the second half address problems of interpretation in selected works of Monteverdi (*L'Orfeo*, *Il Ritorno d'Ulisse in Patria*, *Marian Vespers*), Bach (*Brandenburg Concertos*, *St. John Passion*, *St. Matthew Passion*, *Mass in B Minor*), and Mozart (*Idomeneo*, *Requiem*).

It is plain that Harnoncourt does not regard a musically authentic performance as one that is characterized by overzealous purism, cold objectivity, or empty historicism. Rather, twentieth-century performances of 'early music' should attempt to reanimate it in a way that will render it meaningful for today's audiences. The process of restoration, however, requires different emphases for the performance of the works of each composer.

"Monteverdi was a passionate musician, an uncompromising innovator in every respect, a thoroughly modern composer . . . Monteverdi's music is so interesting for us because it can never become 'early music,' but will always remain vital and living." For this composer, in Harnoncourt's opinion, musical truthfulness consists of dramatic expressiveness which preserves the melodramatic and song-like quality of the Italian language, with the aim of preserving the autonomy of the work against the assaults of cultural updating. More specifically, present-day performances must be freed of the Wagnerian packaging of nineteenth-century arrangements to allow the integrated speech-song attributes of the vocal works to contribute to the cohesion of the music with the penetrating psychological portrayals and dramaturgical aspects of the text. Both instrumentation and arrangement are not ends in themselves, but means for conveying mood, characterization, and even the spirit of the age.

"I have never felt that Bach worked in a routine manner . . . I know of no other composer who constantly traverses the entire outermost gamut from strictest counterpoint to the most expressive romanticism." Harnoncourt's working out of the implications of this assessment is extensive, for the 14 essays on Bach comprise almost three-quarters of the book. The discussions of performance traditions again reflect

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Book Reviews

The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart, by Nikolaus Harnoncourt, translated by Mary O'Neill. Amadeus Press, 1989. 220 pages. \$19.95 plus \$3.00 shipping,

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to audiothe author's concern for rhetoric and
tapes musical dialogue as essential features of
considered contemporary presentations of "music
that speaks." The intricacy of Harnon-
court's analyses of the six Brandenburg
Concertos ranks this particular essay
somewhere between a miniature mono-
graph and an exemplary set of program
notes. In the case of the larger choral
works, the emphasis is on their archi-
tectural grandeur (not equivalent to
massed choirs and massive instrumen-
tal forces), the composition of choruses
(male voices preferred), and the impor-
tance of acoustical considerations link-
ing instrumentation to the performing
environment. Again, a prominent crite-
rion is the reconciliation of musical
means with textual requirements in the
service of the Baroque ideal of speech
in tones.

works,
or 20th
works,
century.
fugue
rench
Italian
style.

"Mozart's music . . . encompasses the
fullness of life, from heartfelt anguish
to purest joy. It expresses the bitterest
conflicts, often without offering a solu-
tion. It can be shockingly direct when
it shows us our reflection in a mirror.
The music is much more than beautiful.
It is 'dreadful' in the ancient sense of
the word: sublime, all-seeing, all know-
ing." Harnoncourt's discussion of Moz-
art's music, while the shortest of his
treatment of the three composers, re-
inforces his unifying theme of the im-
portance of abandoning the Romantic
ideal of a smooth, serene, and tension-
free performance in favor of a more
dramatic revelation of character por-
trayal (*Idomeneo*) and personal confron-
tation with death (*Requiem*). For
Mozart, like Monteverdi, musical
truthfulness consists in dramatic ex-
pressiveness rather than purely musical
beauty.

Every page of this book yields frag-
ments of Harnoncourt's erudition—his-
torical, technical, and aesthetic—and
examples of how his musical philosophy
have influenced his performances and
recordings (an updated selected discog-
raphy is included). Above all, the col-
lection offers new insights into the hu-
man dimension of music, not prominent
in the earlier book. While this collec-
tion of essays is intended for the general
public, the level of discrimination and
technical understanding required of the
reader is sometimes more appropriate
to the trained musical connoisseur (of
the kind for whom Mozart wrote, for
example) and, occasionally, other con-
ductors or professional performers.
This sensitive and lucid translation of
Harnoncourt's *Der musikalische Dia-
log*, originally published in 1984, is a
worthy companion to the earlier book,
and will be welcomed by musical listen-
ers, performers, and educators alike.

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

New Organ Music

**Great Performers' Edition. *Clavierü-
bung Part III*, J. S. Bach, ed. Anthony
Newman. G. Schirmer (No. 3173),
\$8.95.**

Anthony Newman's edition of the
"Prelude and Fugue in E flat" and the
"Catechism Chorale Preludes" to use
the edition's title, is prefaced by a
thumb-nail sketch of each of the move-
ments contained therein. This introduc-
tion I found to be rather sparse and
lacking in substance. Mr. Newman's
note on the first version of "Allein Gott"
reads "It is one of those rhythmically
tricky compositions." Agreed he goes
on to explain the correct execution of
triplet and duplet combinations, but, in
a serious study of great music the quote
above seems to me out of place.

As to the edition itself, I found the
quality disappointing on several levels.
The score has the appearance of a high
quality photocopy of laser printing. This
seems creditable but the notation on all
levels is too small and the score appears
cluttered by the many fingerings, edi-

torial ornaments, and parenthetical
slurs. Much of this information is valu-
able but I felt I needed more room to
maneuver. Naturally, the aim of the
Great Performers' Edition is to gain
insight into a respected interpreter's
ideas on certain works, and this edition
fulfills this criterion.

**Prelude and Contrapunctus, Anthony
Newman. G. Schirmer (No. 3708),
\$7.95.**

This is a successful "neo-baroque"
Prelude and Fugue not without its tech-
nical difficulties. The Contrapunctus is
particularly well structured and builds
excitingly concluding with a stretto and
toccata-like coda.

—Colin Andrews
Greenville, NC

**Interpretations Based on Hymn-Tunes,
Book VII, David Cherwien. Summa
Productions SP-104, \$7.50.**

The talented and prolific David Cher-
wien has produced another fine collec-
tion of hymn-based works in this sev-
enth volume of *Interpretations*. While
especially well suited to use in the
worship service, the pieces could be
programmed on a recital as well. Rem-
iniscent of Paul Manz's *Improvisations*,
these works are relatively short, easy
and accessible without being trite.

Aside from the obvious choice of

using these pieces for preludes, post-
ludes, etc., they could be played as
hymn introductions. This use is espe-
cially appropriate considering that each
piece is an interpretation of the first
stanza of its hymn. All of the hymns
represented are found in the *Lutheran
Book of Worship*, but the list is fairly
ecumenical and organists of many de-
nominations will find familiar hymns in
the collection.

**La Bourrée, Michael Praetorius, tran-
scribed by Kenneth Saslaw. Randall M.
Egan, Publisher of Music/The Ken-
wood Press., Ltd., \$3.95.**

La Bourrée is a transcription from
Praetorius' collection of French dances
called *Terpsichore*, although neither the
source nor any of the details of the
original music are given here. It is also
impossible to discern any editorial ad-
ditions or deletions in the score.

The piece actually consists of three
very short sections, the first in the major
mode while the other two, closely re-
lated to each other thematically, are in
the parallel minor/dorian. All three are
tied together by the rhythmic and met-
rical characteristics of the Bourrée.

This music is very attractive and,
with its late-Renaissance harmonic re-
lationships and lively dance-like
rhythms, would make a unique addition
to an organist's repertoire.

**Toccata from the Fifth Symphony for
Organ, op. 42, Charles-Marie Widor,
edited by David Titterington. United
Music Publishers, Ltd. Organ Reper-
toire Series No. 1, \$9.50.**

**Final from the First Symphony for
Organ, op. 14, Louis Vierne, edited by
David Sanger and David Titterington.
United Music Publishers, Ltd. Organ
Repertoire Series No. 6, \$9.50.**

The editors of these relatively new
publications (1987 and 1988 respec-
tively) draw upon various sources to
present carefully corrected editions in
an attractive and beautifully printed
format. While the Widor does not call
for many corrections, the editorial notes
include a good explanation of how the
somewhat confusing dynamic indica-
tions and apparent manual changes
were achieved on the French organ at
the turn of the century.

Since there are many mistakes in
earlier editions of Vierne's symphonies,
this publication of the Final is especially
welcome. The corrections and their
sources listed in the editorial notes
include the work done by Rollin Smith
(published in *The American Organist* in
November of 1980), Maurice Duruflé,
Guenther Kaunzinger, Carl Weinrich,
and Kevin Bowyer as well as that done
by the editors themselves.

—David Christiansen
Brenham, TX

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Current Problems in the Interpretation of Bach's Organ Works

Christoph Albrecht
translated by Lyn Hubler

Until about the middle of this century, the style of German organ playing bore the stamp of the Leipzig school. Whatever Karl Straube taught at the Church Music Institute in Leipzig was adopted as faithfully as possible by his students. When I report about current problems in the interpretation of J.S. Bach's organ music, I mean the new questions which musicologists and performing artists have asked themselves increasingly since about 1960. Jacobus Kloppers' dissertation, *Die Interpretation und Wiedergabe der Orgelwerke Bachs. Ein Beitrag zur Bestimmung von stilgerechten Prinzipien (The Interpretation and Performance of Bach's Organ Works: A Contribution on Stylistic Principles)* (Frankfurt, 1965), gave considerable initiative to these thoughts. Many organ practices previously taken for granted (for example, manual and registration changes in the larger Bach works) have since become problematic. It is certainly a welcome change that the previously observed standardization (or should I say sterility) in the performance of Bach's organ works was overturned. A lively conflict of opinion has set in like a refreshing thunder storm. Unfortunately, I have the impression that interpretation has become too much an issue of fashion, without sufficient historical foundation, simply giving way to the allure and attraction of new ideas. I would like to touch briefly on five controversial questions discussed today: temperament, *inégalité*, manual changes, registration, and articulation. Unfortunately, due to the limited time, I must restrict myself to the presentation of propositions without in-depth documentation.¹

Temperament

In seventeenth-century organ building mean-tone was the normal temperament with equal whole tones (hence, its name) and eight pure major thirds. The other four thirds on C-sharp, F-sharp, G-sharp, and B-flat, however, were musically unusable. After several practical attempts in the seventeenth century to improve the harshness of mean-tone, Andreas Werckmeister was the first to suggest that a well-tempered tuning might be achieved in his *Orgelprobe*, Quedlinburg 1681. Well-temperament is not to be confused with the later equal temperament, but it made it possible to play in all keys.²

In 1683 the two organs of the Marienkirche in Lübeck, where Dietrich Buxtehude played, were tuned over a period of thirty days. This represents many times more time than a normal tuning usually requires. There is no mention of repairs made in the bill. The American musicologist Kerala Snyder has advanced the idea that the organs were retuned according to Werckmeister's principles as proposed two years previously.³ Some of Buxtehude's most important organ compositions (I am thinking of the Preludes and Fugues in E major and F-sharp minor, BuxWV 141 and 146) are in fact unplayable on instruments tuned in mean-tone. Much would then suggest that Bach became acquainted with well-tempered organs at the very latest during his pilgrimage to Lübeck in 1705. On the one hand his *Wohltemperiertes Klavier* proves that he also tuned his harpsichord in this manner. In addition we have the testimony of Forkel, "He tuned both the piano and his clavichord himself. But then there were all 24 keys."⁴ Certainly Bach would not have written one of his most important organ works, the Prelude and Fugue in E-flat Major, BWV 552 in that key if a realization of the piece were not possible. Nothing indicates that Buxtehude, Lübeck, Bruhns or Bach would have first composed their organ pieces in 'simpler' keys and then later in more remote keys with several accidentals in the key signature, as is asserted in current discussions.⁵ Bach and mean-tone organ tuning do not harmonize with one another. The fact that Gottfried Silbermann insisted on mean-tone temperament his entire life is another story.

Inequality

In the last decades, musicologists and performers alike have rediscovered *inégalité* as an important means of ornamentation in the interpretation of French baroque music. Conjoint pairs of notes in values smaller than the metrical pulse can be performed unequally, even if they are notated equally. As a rule, the first note is somewhat lengthened and the other shortened accordingly, so that the underlying beat remains steady. The extent to which the first note is lengthened can be the value of a dot, but can also be shorter or longer.

While French sources are abundant, the opposite is true for German music around the time of Bach. With the exception of two documents from the year 1698 (Georg Muffat)⁶ and 1752 (Johann Joachim Quantz),⁷ there is no mention of a similar practice. But Muffat and Quantz, especially in regard to *inégalité*, are representatives (and students) of French performance practice. Their remarks promote this style, but they do not reflect German customs at the time of Bach.

We have express evidence that Bach's playing was of the *égale* style: Johann Abraham Birnbaum emphasizes about Bach's playing, "the special facility, even at the fastest tempos, to express every note clearly and with consistently equal durational values."⁸

Some have tried to use Johann Mattheson and Johann Gottfried Walther as witnesses for a supposedly thorough familiarity of eighteenth-century German musicians with *inégalité*. Both distinguish between the intrinsic and extrinsic value of a note. A quarter note upbeat is lighter than the equally long metrical pulse (one beat) in a 3/4 or 4/4 measure. Yet Mattheson notes expressly, "From neither the measure nor the note value is anything noticeable taken or added."⁹ And Walther, who also distinguishes between *Quantitas notarum extrinseca* and the *Quantitas notarum intrinseca* establishes—despite differences between stressed and unstressed notes—" . . . in that fashion (according to its extrinsic value) every note has the same length as others of the same value in execution."¹⁰ In my opinion, no one could wish for clearer evidence against *inégalité* in German baroque music.

Manual Changes

According to Karl Straube and his students, frequent manual changes within Bach and pre-Bach organ works belong to standard practice. It is true that Straube in his later years distanced himself self-critically from his early editions. The impulse for this new orientation came from the rediscovery of the instruments by Schnitger and Silbermann in conjunction with the German organ movement of the twentieth century. But even in his later editions, Straube proceeds not only analytically, but also synthetically, that is, he doesn't examine where the musical structure of a work suggests a manual change (or even 'requires' a change of manuals). Rather, the pleasure of the interpreting musician to make the work as varied and interesting as possible evidently stands behind a good part of his recommendations for manual changes.

Jacobus Kloppers' already mentioned dissertation presents justifiable criticism on this topic.¹¹ To be sure, Kloppers overshoots his target to my knowledge by referring repeatedly to the 'Unity of Affect'. "In contrast to later periods, Bach, in his organ works presents only one single affect within a stylistically closed work."¹² Unquestionably, this thesis is correct for a portion of the Bach works, so long as it concerns pieces whose musical profile has no recognizable thematic or formal sectionalization. I prefer not to follow Kloppers when he admits only one affect as valid, even "when within this stylistically closed work, several ideas appear (polythematic)."¹³

In the transcription of concerti grossi by Vivaldi, Bach has reworked this form for organ (or harpsichord) to suit himself. Out of the North German toccata form (which is characterized by the addition of numerous heterogeneous elements) he developed the double form, Prelude and Fugue. In so doing, he binds strongly contrasting elements with contrary affects into a large cyclical form. In place of a string of affects, as in Buxtehude, Bach chooses a rounded form, which is an important characteristic of the Italian concerto grosso. When in an impressive number of Bach organ works the alternation of *Tutti* and *concertino* parts determines the structure, when furthermore the *concertino* portions as a rule are played pure *Manualiter* (with the hands only), then, in my opinion, a lighter registration for the *concertino* results which the manual change practically offers automatically.¹⁴ The following observations support this view. When Bach's organ in Mühlhausen was supposed to be rebuilt, he voted for a third manual. For *cantus firmus* literature (chorales and chorale preludes), two manuals are sufficient in every case. For what reason then, did Bach request a third manual, if he would have played the free organ works on a single manual anyway? The first part of the *Wohltemperiertes Klavier* can be played entirely on a one-manual instrument. The reason: Bach never had a two-manual harpsichord at his disposal before his Leipzig position. As soon as this was the case (around 1726), Bach composed for the corresponding possibilities of these instruments.¹⁵ Also, from this viewpoint, it is actually unthinkable that Bach would have sat himself at a three-manual organ and used only one of the manuals within a work!

Registration

Likewise, under the influence of Jacobus Kloppers' dissertation, it has come to pass that Bach's preludes and fugues are played everywhere today from beginning to end without registration change, predominantly even on *organo pleno*. Once more, the main argument given for this is the unity of affect which may not be harmed. The central truth of this statement is undeniable; the construction of a Bach fugue from a pianissimo beginning through to a fortissimo conclusion must be rejected as inimical to the style. A Bach organ fugue may not be sketched out like a Reger development fugue.

But that is not all that is to be said about this subject! A look at Bach's cantatas and oratorios gives us a starting point for his style of 'registration'. Many of these movements have a single, unified instrumentation throughout. But in a noticeably large number of choruses Bach orchestrates a crescendo. Two fugues from the B minor *Mass* come to mind, 'Et in terra pax' and 'Cum sancto spiritu.' Both begin with a choral movement supported by continuo. In the second exposition strings and woodwinds enter in. The conclusion is accomplished with "kettledrums and trumpets." Evidently, the addition of new sound colors did not destroy the unity of affect. Analogously for his organ works—there are fugues in which one can comfortably add stops from exposition to exposition without endangering their unity. In particular, this applies to the big Bach fugues from his later years. With shorter fugues from the early years an interpretation without registrational changes is much more conceivable.

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Friedrich Wilhelm Marpurg, in his *Abhandlung von der Fuge* (Berlin, 1753), proposed the rule that a fugue may not have any pauses, but must proceed without interruption.¹⁶ Mattheson voiced a similar opinion.¹⁷ But the large Bach organ fugues in particular do not fit into such a scheme. They exhibit much more clear structural sections with correspondingly clear cadential gestures. Furthermore, organists who play Bach's fugues without manual and registration changes must ask themselves the question, why they ignore their chief witness, Marpurg, in the interpretation of preludes. For these non-fugal works Marpurg's ground rule is valid, namely, that they are played "in the manner of two choirs, since one in fact alternates between the Hauptwerk and the Rückpositiv in a conversational fashion."¹⁸

In the receipts from old church ledgers, the payments to the bellows pumper are regularly entered, but not to the registration assistant. In the meantime, even exceptions to this rule have come to light. But it was primarily organ students then, as today, who assisted their teacher without pay. Whoever stood beside the organist to turn pages certainly also, when called upon, pulled the stops, in so far as the player had no free hand to do it himself.

In this regard, a report which appeared in the first issue of the *Berlinische Musikalische Zeitung* about Mozart's visit to Leipzig in 1789 deserves our consideration.¹⁹ It reads,

On April 22, without previous announcement and without pay, Mozart himself performed on the organ of the Thomas church. He played there beautifully and musically for one hour before many listeners. The organist at the time, Görner, and the now deceased Cantor Doles were beside him and pulled stops.²⁰

What could be easier to conclude than that Dole resumed the same function that he had exercised as a pupil and organ student under Bach. Only the fact that Mozart had two so honorable stop pullers standing beside him accounts for their mention.²¹

Articulation

Jacobus Kloppers calls legato the fundamental organ articulation for late baroque music.²² At the same time he acknowledges the numerous exceptions to this rule and calls them 'carry-overs from foreign idioms', for example through the transcription of violin articulation on the organ.²³ Fritz Rothschild was considerably more one-sided, saying, "during the eighteenth century playing was *non legato* if no sign indicated a different performance."²⁴ In the meantime Ludger Lohmann has published his *Studien zu Artikulationsproblemen bei den Tasteninstrumenten des 16.-18. Jahrhunderts* (Regensburg, 1982) which is the most thorough evaluation to date of the sources on this subject. His basic thesis runs that the transition from non legato (as the norm) to legato (likewise as the norm) occurred in the eighteenth century. Then (unfortunately), he gives several very conflicting dates, from the 1720s up until the end of the eighteenth century.

For the central notion of articulation in the eighteenth century Lohmann promotes Marpurg's statement about 'orderly progression', in which he states that one lifts his finger from the previous note very quickly before playing the next note.²⁵ If this sentence (which corresponds to a definition of Lohmann's at the end of this study) is interpreted to mean that "the notes do not run into another, but rather each is clearly and individually shaped, without, however, such a sharp separation that the notes appear cut off,"²⁶ one could long discuss such a definition, as long as another instruction of eighteenth-century pedagogical works is not neglected. In uncommon unanimity, these sources express the so-called 'Fortsetzungsverbot' (prohibition against a manner of progression) that Lohmann also quotes several times.²⁷ According to this rule, the same finger may not be used two or more times in a row for different keys, because the linear flow would be broken. On the basis of these available sources, I find it completely incomprehensible how so many organists today—with reference to Lohmann—play Bach's organ music in such a crass way with an incessant non legato!

Lohmann makes Marpurg's sentence about how to play in an orderly manner a central declaration of late baroque keyboard music. In so doing, Marpurg is given too much honor in my opinion! It would be more appropriate to look to C.P.E. Bach. His exposition about articulation for the most part consists of staking out two false extremes: "One should play neither on sticky nor burning keys." But if I were to designate one single sentence as definitive out of the teaching literature of the eighteenth century, it would be C.P.E. Bach's incisive observation, "all types of touch are appropriate at the right moment."²⁸ Finally, the underlying articulation is no more easy to determine than the fundamental dynamic level of the eighteenth century. Articulation and dynamics are determined from the character (the *Affekt*) of each individual piece.

Repeatedly, 'singing' playing is reported for Bach. In his two-part inventions, Bach pursues the pedagogical orientation with his students "to arrive at a *cantabile* manner of playing."²⁹ With that remark he confesses the Italian and South German traditions in which he grew up in the house of his brother in Ohrdruff, who had studied with Pachelbel in Erfurt.

In Ernst Ludwig Gerber's *Tonkünstlerlexikon* from 1790, a comparison is drawn between the (at that time well-known) organist Christoph Gottlieb Schröter and J.S. Bach.

But whoever is familiar with the excellent, connected manner of playing, with which J.S. Bach treats the organ could never be pleased with Schröter's style, in which he mistreats the organ with a continuous staccato.³⁰

In this connection it is also worth noting the obituary of Bach's son Johann Christoph Friedrich (the "Bückeburger" Bach), where it is said of him that:

the fugue was his element . . . His inner voices were always as clean and complete as the outer voices. It was of course on the organ that this music made its greatest impression, but even when playing the harpsichord he was accustomed to hold notes and observe ties as if he were playing the organ.

(This quote is from Georg Schünemann in the *Bachjahrbuch*, 1914, pp. 126-7; as far as I can tell this interesting comment has passed unnoticed till now in the modern literature.) It is surely no exaggeration if these lines are interpreted as as reference to polyphonic composition (or improvisation) technique and a legato manner of playing.

And finally, there is still one piece of circumstantial evidence for Bach's preponderant legato playing—Forkel extols the peaceful hand position in Bach's keyboard playing.³¹ In France, François Couperin was the harbinger of legato playing on keyboards. In his *L'art de toucher*, 1717, he taught how to turn the thumb under and how to hold the hands calmly. We find these two also with J.S. Bach. Together with the remarks about his *kantables* playing, I can only draw a single conclusion, namely, that his playing must have had a particular legato quality to it. Naturally, this does not in any way indicate legato throughout. By way of comparison, reference is made to a comment about Couperin from Charles Burney's French travels,

. . . and though M. Couperin has the true organ touch, smooth and connected; yet he often tried, and not unsuccessfully, mere harpsichord passages, smartly articulated, and the notes detached and separated.³²

In my estimation, only a very differentiated art of articulation that commands a thick legato as well as a sharp staccato and all the intervening values, will be suitable for the magnitude and many-faceted aspects of Bach's music. ■

Notes

1. I expand on the questions touched upon here in the following works: *Interpretationsfragen. Probleme der kirchenmusikalischen Aufführungspraxis von Johann Walther bis Max Reger*, 1981; *Jeu inégal bei Bach?* in *Der Kirchenmusiker*, 4/1981; *Italienische Einflüsse auf Johann Sebastian Bach* (MS), 1985; *Zur Artikulation Bachscher Orgelwerke in Der Kirchenmusiker*, 3/1988.
2. Gottfried Rehm gives a short summary of types of tuning and tuning problems in *Musik und Kirche* 6/1983.
3. *The American Organist* 5/1987.
4. Johann Nikolaus Forkel, *Über Johann Sebastian Bachs Kunst und Kunstwerke*, 1802, chapter 3.
5. A report on this discussion can be found in Klaus Beckmann's 'Stand Buxtehudes E-Dur Präludium in C-Dur?' in *Der Kirchenmusiker*, 3/1986.
6. *Florilegium secundum*, 1698.
7. *Versuch einer Anweisung, die Flöte traversière zu spielen*, 1752.
8. Doc. II, 300.
9. Mattheson, *Der vollkommene Capellmeister*, 1739, VII, para. 21.
10. Johann Walther, *Lexikon*, s.v. 'Quantitas Notarum'.
11. Jacobus Kloppers, *Die Interpretation und Wiedergabe der Orgelwerke Bachs*, 1965.
12. *Ibid.*, p. 285.
13. *Ibid.*, p. 289.
14. For this complex problem I point to two significant dissertations unfortunately available only in typescript: Rudolf Eller, *Die Konzertform Johann Sebastian Bachs*, Leipzig 1947; and Johannes Krey, *Bachs Orgelmusik in der Weimarer Periode*, Jena 1956, to chapter V in Hans-Joachim Schulze's *Studien zur Bach-Überlieferung in 18. Jahrhundert*, 1984, and to Werner Breigs article, 'Bachs Orgelmusik unter dem Einfluss der italienischen Konzertform' in *Bach-Studien* 9, 1986.
15. cf. Hamsdieter Wohlfarth, 'Joh. Seb. Bach und die Clavierinstrumente', in *Bachwoche*, Ansbach, 1983.
16. Friedrich Wilhelm Marpurg, *Abhandlung von der Fuge*, 1753, p. 10.
17. Mattheson, *Op. cit.*, p. 368.
18. Marpurg, *Der kritische Musicus an der Spree*, 1749-50, p. 304.
19. *Berliner Musikalische Zeitung*, 33/1805.
20. Quoted in Document III, Nr. 1009.

21. Concerning registration questions, consult Albrecht, *Interpretationsfragen* (see footnote 1), p. 220-231, and Ferdinand Klinda, *Gedanken zur Bach-Registrierung in Orgel, Orgelmusik und Orgelspiel: Festschrift Michael Schneider zum 75. Geburtstag*, 1984, p. 44-54.
22. Kloppers, *Op. cit.*, p. 296.
23. *Ibid.*, p. 208.
24. Fritz Rothschild, *Vergessene Traditionen in der Musik*, 1964, p. 116.
25. F.W. Marpurg, *Anleitung zum Clavierspielen*, 2nd edition 1765, p. 29.
26. Lohmann, *op. cit.*, p. 341.
27. *Ibid.*, p. 171.
28. Carl Philipp Emanuel Bach, *Versuch I*, p. 118.
29. Facsimile of the *Aufrichtigen Anleitung in der Neue Bach Ausgabe* V, 3, p. VIII.
30. Gerber, *Tonkünstlerlexikon*, vol 2, p. 455.
31. Forkel, *Op. cit.*, chapter 3.
32. Quoted in Lohmann, *Op. cit.*, p. 274-275.

Dr. Christoph Albrecht is Music Director of the Marienkirche, Berlin, German Democratic Republic. This article is the revised edition of a lecture given by the author on May 29, 1987, at the Prague Bach Festival. First published in German in the journal *Musik und Kirche*, 4/1988, Kassel, West Germany. English translation by Ljn Hubler. Ljn Hubler is Minister of Music at Webster Groves Presbyterian Church, St. Louis, MO. She holds a DMA in organ from Stanford University and studied two years in France with Marie-Claire Alain. Prior to the St. Louis position, Dr. Hubler was Music Director at Hyde Park Methodist Church, Austin, TX.

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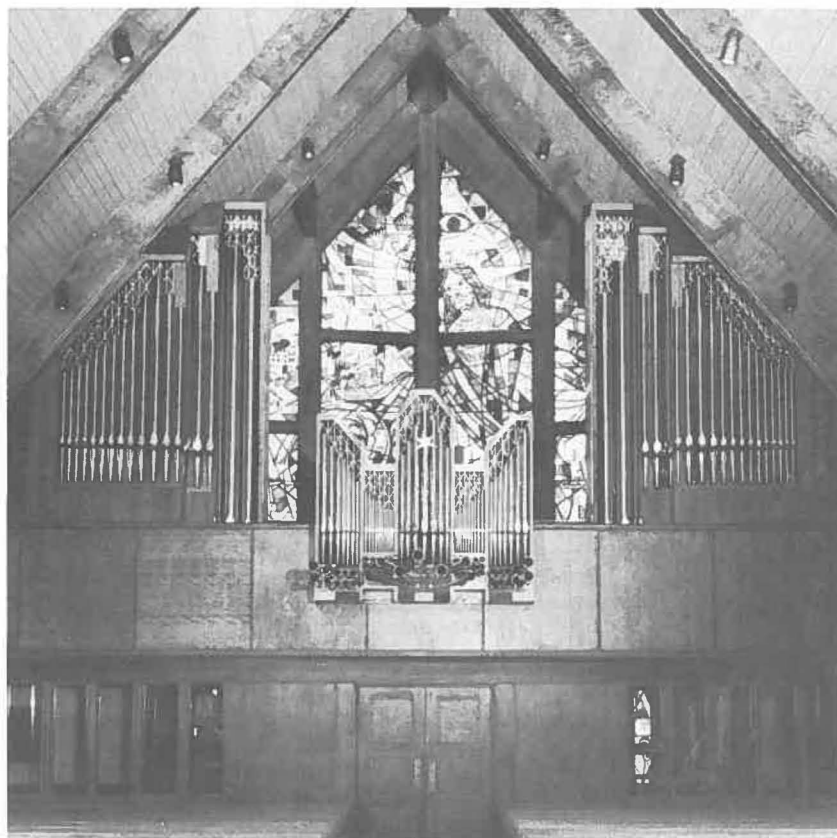
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- 8' Holzgedackt
- 8' Viole
- 8' Voix Celeste
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- 4' Halb Gedackt
- 2' Klein Oktav
- II Mixtur
- 8' Trumpet
- Chimes

SWELL

- 16' Contra Viole
- 8' Prinzipal
- 8' Holzgedackt
- 8' Viole
- 8' Voix Celeste
- 4' Oktav
- 4' Halb Gedackt
- 2 3/4' Nazard
- 2' Klein Gedackt
- 1 3/4' Terz
- 1 1/4' Quinte
- 1' Prinzipal
- 16' Bombarde
- 8' Trumpet
- 8' Vox Humana
- 4' Clarion
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- 4' Choral Bass
- 4' Halb Gedackt
- II Rauschpfeife
- 16' Bombarde
- 8' Trumpet
- 4' Clarion



Martin Ott Pipe Organ Company, Inc., St. Louis, MO, has built a new organ, Opus 41, for Morning Star Lutheran Church, Omaha, NE. Harlan McConnell is Director of Music. Dedication concerts were played by Walter Pelz, Charles Ore and Paul Manz. The Concertato/Suite on Wie schön leuchtet

der Morgenstern by Walter Pelz was commissioned for the dedication by the Ott firm, and is published by Morning Star Publishing House, St. Louis. Key action is mechanical; stop action is electric with an eight-mode combination action; console is detached.

HAUPTWERK

- 16' Bordun
- 8' Prinzipal
- 8' Bleigedackt
- 4' Oktave
- 4' Koppelfloete
- 2 3/4' Quinte
- 2' Oktave
- 2' Nachthorn
- 1 3/4' Terz
- Mixtur IV-V
- 8' Trompete

SCHWELLWERK

- 8' Viola
- 8' Holzgedackt
- 4' Prinzipal
- 4' Blockfloete
- 2' Floete
- Scharf III
- 16' Dulzian
- 8' Trompete
- 8' Oboe
- Tremulant
- Nachtigall

RUECKPOSITIV

- 8' Rohrfloete
- 8' Quintade
- 4' Prinzipal
- 2' Oktave
- 1 3/4' Terz TG
- 1 1/4' Quinte
- Zimbel III-IV
- 8' Horizontale Trompete
- 8' Krummhorn
- 8' Vox Humana
- Tremulant
- Zimbelstern

PEDAL

- 16' Prinzipal
- 16' Subbass
- 8' Oktavbass
- 8' Pommer
- 4' Choralbass
- Mixtur III
- 32' Bombarde
- 16' Posaune
- 8' Trompete

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Dana Hull, Restorer, Ann Arbor, MI, has restored an 1857 1-manual, 4-stop Henry Erben pin action organ, obtained through the Organ Clearing House, at St. James Episcopal Church in Dexter, MI. The organ's original home was Christ Church (Episcopal) at Rouse's Point, NY. No changes were made to the organ itself, but a 27-note pedal was added by running the action under the organ. The Pedal Bourdon pipes, also obtained through the Organ Clearing House, are a small scale set from an Erben organ of 1875. The pedalboard was of special construction by Charles Ruggles. The case has been re-grained in the original way by an Ann Arbor firm which specializes in faux finishes.



Miller Pipe Organ Co., Louisville, KY, has rebuilt and enlarged the 1952 Wicks organ at First Baptist Church, Corinth, MS. The organ rebuilding was part of a sanctuary renovation project. The original installation contained 11 ranks. The new organ comprises 22 ranks.

GREAT

- 8' Principal
- 8' Holzgedeckt
- 8' Dulciana
- 4' Octave
- 2' Flachfloete
- Fourniture IV
- 8' Krummhorn
- Tremulant
- Chimes

SWELL

- 16' Rohrbourdon
- 8' Geigen Principal
- 8' Rohrfloete
- 8' Viole da Gamba
- 8' Viole Celeste (TC)
- 4' Principal
- 4' Koppelfloete
- 2 1/2' Nazard
- 2' Principal
- 1 3/4' Tierce (TC)
- 16' Contra-Trompette
- 8' Trompette
- 4' Clarion
- Tremulant

PEDAL

- 16' Principal
- 16' Subbass
- 16' Rohrbourdon
- 8' Octave
- 8' Bourdon
- 8' Rohrfloete
- 4' Choral Bass
- 4' Bourdon
- 2' Octavin
- 16' Contra-Trompette
- 8' Trompette
- 4' Clarion
- 4' Krummhorn



Hoyer Organ Co., Lawrence, KS, has built a simple three-rank practice organ for the home of Reverend and Mrs. Herman Mayer, Bentonville, AR. The house is a true earth home with south facing windows. The ceiling is of ample height for the organ so that no pipes had to be mitred. Wind pressure is 3" and the action is electro-pneumatic. The entire organ is unenclosed. The instrument is used by Mrs. Mayer both for practice and teaching.

GREAT

- 8' Gedeckt
- 8' Spitz Flote
- 4' Principal
- 4' Gedeckt
- 2' Principal

POSITIVE

- 8' Spitz Flote
- 4' Spitz Flote
- 2' Gedeckt

PEDAL

- 16' Bourdon
- 8' Gedeckt
- 8' Spitz Flote
- 4' Principal
- 4' Gedeckt
- 2' Principal

ANALYSIS

- 16' Bourdon 12 pipes
- 8' Gedeckt 73 pipes
- 4' Principal 61 pipes
- 4' Spitz Flote 73 pipes



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Southern Methodist University Harpisichord Workshop

Having classes at a site surrounded by the Carson National Forest is indeed a refreshing way to study. Such an opportunity was provided by the Second Annual Harpischord Workshop, sponsored by Southern Methodist University July 23-29 at its Fort Burgwin Research Center near Taos, New Mexico. The illness of Wm. Neil Roberts from the Los Angeles Harpischord Center prevented him from sharing the classes with SMU Professor Larry Palmer. As the workshop began on Monday, Professor Palmer had not only to assume all the teaching responsibilities, but also to prepare an extra recital to replace a Tuesday program scheduled by Mr. Roberts. With the collaboration of workshop participants David Zimmerman and Gilbert Martinez, a program was assembled (works of Louis Couperin, Handel, Frescobaldi, Martinu, Mompou, Howells, and Francois Couperin). On Thursday evening Palmer played his planned program (works of Fischer, Soler, Scarlatti, and the Bach "English" Suite in G minor) at St. James Episcopal Church in Taos.

On extremely short notice Susan Ferré, director of the Texas Baroque Ensemble, joined the workshop faculty. In addition to teaching some of the solo repertoire classes, Dr. Ferré taught principles of *basso continuo* playing and coached ensemble works. The students appreciated her knowledge and demonstrations of certain Baroque dance steps as guides to decisions for tempo and articulation choices. Ferré joined Dr. Palmer at the Thursday evening concert, in *Polka* for Two Harpischords by Prokofiev, and she added three solo works by Mondonville. For *Carillon* by British composer Stephen Dodgson, Palmer was joined by workshop mem-

ber James Weld at the second harpischord.

Thirteen participants (from Pennsylvania, California, Oregon, Tennessee, Texas, Arkansas, and Kansas) included enthusiastic amateurs, both undergraduate and graduate students in music, and college professors. The announced repertoire included any of the harpischord works of Louis Couperin, the "French" Suites of J.S. Bach, and 20th-century sonatas by Persichetti, Martinu, and Busoni. Students also brought repertoire of their own choice, as well as ensemble works and compositions for two keyboard instruments. On Friday evening all participants performed in recital with works drawn from the week's solo and ensemble repertoire.

Since Mr. Roberts had planned to bring four harpischords with him, his absence left a void in the practice rooms! Students and faculty had to make do with two Willard Martin French harpischords, a clavichord, and a tiny virginal (all brought from Dallas) for practicing and performing during the week.

On Wednesday evening the entire class made a "field trip" to Santa Fe, where ten people saw Richard Strauss' *Der Rosenkavalier* at the Santa Fe Opera, while the remaining participants attended a concert in the Santa Fe Chamber Music Festival Series.

One hopes that this program will continue to grow and prosper, although its leaders need to bring more focus and definition to the workshop, especially if both solo and ensemble works continue to be programmed. As presented this year there was the frustration of having too much to do in too little time!

The greatest satisfaction was the feeling of a "community of learners." With

different approaches and musical ideas, Mr. Palmer and Ms. Ferré shared the teaching responsibilities with ease and freedom, and encouraged the students to ask questions and contribute information with the same openness. The beautiful natural environment (even drenched with the rains of the early days) provided the right combination of leisure and intensity. Despite dispari-

ties in background among the students and the necessary last-minute substitution in the faculty, a sense of community developed early and intensified during the week. Structured social times at the faculty house and communal dining in the excellent dining hall contributed much to the group's sense of well-being and togetherness.

—Edith Kilbuck

Master Schola 1989

The third annual Master Schola took place August 15-21 in Orleans, MA, at The Community of Jesus. The conference provided in-depth study of church music in an ecumenical environment which included the chanting in Latin of the Offices and opportunities to hear and conduct *Gloriae Dei Cantores*, a professional choir of 40 voices.

Into this setting 62 conferees from 21 states and Canada met with a distinguished faculty. From England, in his third visit to the Schola, George Guest, University organist and director of the choir of St. John's College, Cambridge, led a class entitled "Selection of Musical Tempi" which also included a close look at the St. John's Choir and School. Mary Berry, also of Cambridge, England and founder and director of the Schola Gregoriana, shared her expertise on Gregorian Chant with two courses. Dorothy Richardson was the third English Master at the conference. Miss Richardson, professor of voice at the Guildhall School of London, led courses on "How to Use My Own Voice" and "Coping with My Choir's Vocal Problems."

On the American side were Gerre and Judith Hancock from New York. Gerre Hancock led a class entitled "The American Chormaster" in which he spoke about American choral music and shared insights about the St. Thomas Choir School, and led a Keyboard Improvisation master class. In addition, he held a master class in the evenings with Dr. Guest on choral conducting which provided six participants with the privilege of leading the *Gloriae Dei Cantores*. Judith Hancock, who has recently accepted a position at St. James Church, NYC, led a class entitled "The Complete Accompanist" in which she demonstrated ways to adapt orchestral re-

ductions to the organ. She also held a master class daily dealing with organ literature.

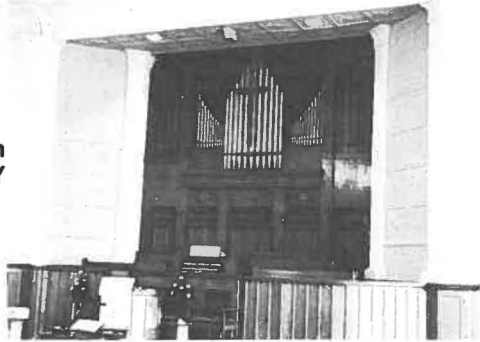
Several highlights of this conference stand out. Every morning after breakfast there was a panel discussion by these Masters on issues and questions submitted by the participants. Every evening we were treated to luxurious meals capturing a specific theme—Italian and Hungarian among others, complete with entertainment by members of the Community. Musical highlights of the conference included the performance of Dupré's *Fifteen Antiphons* within the Vespers for Feasts of the Blessed Virgin Mary. Dr. Berry conducted her class in chanting the antiphons, each followed by a Dupré Antiphon, performed by Douglas Butler on the small Hook and Hastings organ in the chapel. Another highlight was the performance of Mozart's *Coronation Mass* (K. 317) conducted by Dr. Guest and sung by the Schola participants and *Gloriae Dei Cantores*. Dr. Berry conducted the Propers for the Feasts of the Blessed Virgin Mary during the performance. Accompaniments were solidly provided by Community organists, James Jordan and David Chalmers, throughout the week.

These conferences are directed by Richard Pugsley, Betty Pugsley, Alan MacMillan, James Jordan, and David Chalmers. Master Schola 1990 will be held August 7-13, and will feature Stephen Cleobury, David Hill, Hilary Hill, Marilyn Keiser, and James Litton. For further information, write to Master Schola, The Community of Jesus, Box 1094, Orleans, MA 02653; (508)255-1094.

—Marjorie H. Proctor

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- #9003 A Montreal Organ Book — a capsule survey of three centuries of music and instrument building in Canada's province Quebec.
- #9004 The American Muse — some fresh, new works from the pens of mostly young American composers, recorded in concert.
- #9005 Swann Song — performances by and conversation with the famous American recitalist Frederick Swann, organist at the Crystal Cathedral in California.



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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

16 JANUARY
Singing Boys of Pennsylvania; Athens H.S., Athens, TN 8 pm

18 JANUARY
Singing Boys of Pennsylvania; Albemarle College, Elizabeth City, NC 8 pm

19 JANUARY
Singing Boys of Pennsylvania; Trinity UCC, York, PA 7:30 pm
Raymond, Elizabeth Chenault; First Presbyterian, Greenville, SC 8 pm
David Craighead; Holy Trinity Lutheran, Akron, OH 8 pm
Brian Bailey; Our Saviour's Lutheran, Naperville, IL 8 pm

20 JANUARY
Susan Armstrong; Harvard University, Cambridge, MA 3 pm

21 JANUARY
Charles Tompkins; Yale University, New Haven, CT 8 pm
Bach, *Cantata 36;* Church of the Good Shepherd, New York, NY 11 am
Bach, *Cantata 150;* Holy Trinity Lutheran, New York, NY 5 pm
+ **Richard Heschke;** Good Shepherd Church, Plainview, NY 4 pm
Robert Parkins; Duke University, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Schuyler Robinson, with trumpet; Independent Presbyterian, Birmingham, AL 4 pm
Christopher Herrick; Christ Church Cathedral, New Orleans, LA 4 pm

23 JANUARY
Barbara Thomson; Rutgers Univ, New Brunswick, NJ 4 pm
Willibald Guggenmos; Irvine Auditorium, Philadelphia, PA 8 pm
John Brock; Southern College, Collegedale, TN 8 pm

24 JANUARY
Robert Gallagher; St John's Church, Washington, DC 12:10 pm

26 JANUARY
Kim Heindel, harpsichord; Hobart & Smith Colleges, Geneva, NY 3, 8:15 pm
Thomas Murray, with orchestra; National Presbyterian, Washington, DC 8 pm

James Dorroh; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 JANUARY
Thomas Murray, with orchestra; Montgomery College, Rockville, MD 8:30 pm
Lutheran Church Musicians Guild; Our Saviour Lutheran, Detroit, MI

28 JANUARY
John Weaver; Holy Trinity Lutheran, New York, NY 5 pm
Haig Mardirosian; Sacred Heart Cathedral, Newark, NJ 4 pm
Mickey Terry; Union Baptist, Baltimore, MD 5 pm

Raymond, Elizabeth Chenault; All Saints, Atlanta, GA 2 pm
Porter Remington; Druid Hills Presbyterian, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Willibald Guggenmos; First Congregational, Columbus, OH 8 pm
Peter Stoltzfus, with brass; St Paul's, Flint, MI 4:30 pm
Hymn Festival; Cathedral of St John, Milwaukee, WI 3 pm
Handbell Concert; First Presbyterian, Deerfield, IL 4:30 pm

30 JANUARY
Mickey Terry; Church of the Epiphany, Washington, DC 12:10 pm

31 JANUARY
Scott Turkington; St John's Church, Washington, DC 12:10 pm

1 FEBRUARY
George Stauffer, Kathryn Schneider, with trumpet; St Paul's Chapel, New York, NY

2 FEBRUARY
Peter DuBois; Asylum Hill Congregational, Hartford, CT 8 pm
Kim Heindel, harpsichord; Muhlenberg College, Allentown, PA 8 pm

3 FEBRUARY
Bach, *Six Motets;* Christ & St Stephen's, New York, NY 8:30 pm

4 FEBRUARY
John Rose; Trinity College, Hartford, CT 3 pm
Bach, *Mass in A;* Holy Trinity Lutheran, New York, NY 5 pm
Haydn, *Little Organmass;* Christ Church, Oyster Bay, NY 10 am
David Herman; Avenue UMC, Milford, DE 4 pm
Singing Boys of Pennsylvania; St Peter's Lutheran, Line Lexington, PA 4 pm
Scott Weidler, with oboe; Good Shepherd Lutheran, Lancaster, PA 4 pm
Herman Taylor; St Paul's Episcopal, Winter Haven, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Anne & Todd Wilson; Church of the Covenant, Cleveland, OH 4 pm
Atlanta Early Music Consort; Cathedral of St Philip, Atlanta, GA 3:30 pm
Gillian Weir; Christ Church Cathedral, New Orleans, LA 4 pm

6 FEBRUARY
William Entriiken; Rutgers Univ, New Brunswick, NJ 8 pm

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Karel Paukert, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm
***Peter DuBois**; Assumption Cathedral, Louisville, KY 8 pm

7 FEBRUARY
Thom Neil; St John's Church, Washington, DC 12:10 pm
+ **Cj Sambach**; Northbrook Presbyterian, Birmingham, MI 7:30 pm

8 FEBRUARY
+ **Cj Sambach**; Nardin Park UMC, Farmington Hills, MI 7:30 pm

9 FEBRUARY
***Marilyn Keiser**; St John's Episcopal, Tampa, FL 8 pm
Cj Sambach; Northbrook Presbyterian, Birmingham, MI 8 pm

10 FEBRUARY
***David Craighead**, masterclass; Christ Church, Oyster Bay, NY 4 pm
***Marilyn Keiser**, workshop; Christ UMC, St Petersburg, FL 10 am

11 FEBRUARY
Eileen Hunt; Trinity College, Hartford, CT 3 pm

Joseph Colaneri; Holy Trinity Lutheran, New York, NY 5 pm
Alice Park, lecture; St James the Less, Scarsdale, NY 10 am

***David Craighead**; Christ Church, Oyster Bay, NY 4 pm
Bradley Brookshire, harpsichord; UMC, Red Bank, NJ 4 pm
The Princeton Singers; Trinity Cathedral, Trenton, NJ 3:30 pm

Barbara Thomson; St Stephen's, Millburn, NJ 4 pm
Joan Lippincott; Abington Presbyterian, Abington, PA 4 pm

Andrews Mills; First Presbyterian, Wilmington, NC 5 pm
Kim Heindel, harpsichord & organ; Christ Lutheran, Cape Coral, FL 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Thomas Trotter; Christ Episcopal, Warren, OH 4 pm

John Schaeffer; Cathedral of St Philip, Atlanta, GA 3:30 pm
Sam Koontz; First Unitarian-Universalist, Detroit, MI 2 pm

Huw Lewis; Covenant Baptist, West Bloomfield, MI 6:30 pm
Lee Erickson, lecture; Whitefish Bay Methodist, Whitefish Bay, WI 7 pm

Norma Stevlingson; Pilgrim Congregational, Duluth, MN 4 pm

12 FEBRUARY
American Boychoir; First Presbyterian, Vero Beach, FL

13 FEBRUARY
Robert Parris; Southern College, Collegedale, TN 8 pm

14 FEBRUARY
Samuel Carabetta, with tenor; St John's Church, Washington, DC 12:10 pm

15 FEBRUARY
Hinson Mikell; St Paul's Chapel, New York, NY

16 FEBRUARY
Brubeck, Mass; Avery Fisher Hall, New York, NY
Jesper Madsen; Emory University, Atlanta, GA 8:15 pm

Frederick Swann; Roswell UMC, Roswell, GA
James Metzler; Trinity Episcopal, Toledo, OH 8 pm

Bernstein, *Missa Brevis*; Mt. Carmel RC, Chicago, IL 8 pm

18 FEBRUARY
McNeil Robinson; Harvard University, Cambridge, MA 5:30 pm

Frederick Grimes; Trinity College, Hartford, CT 3 pm
Harold Stover; St Bartholomew's, New York, NY 3 pm

Bach, *Cantata 18*; Holy Trinity Lutheran, New York, NY 5 pm

Thomas Trotter; Ursinus College, Collegeville, PA 7:30 pm

John Walker; Fox Chapel Presbyterian, Pittsburgh, PA 7:30 pm

Mickey Terry; First UMC, Hyattsville, MD 4 pm
Marilyn Keiser; First Presbyterian, Naples, FL 4 pm

Mireille Lagacé, organ + harpsichord; Cleveland Museum, Cleveland, OH 2 pm

Donald Sutherland; Decatur Presbyterian, Decatur, GA 7:30 pm

Dene Barnard, with baritone; First Congregational, Columbus, OH 8 pm
David Schrader; Grace Lutheran, River Forest, IL 4 pm

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

20 FEBRUARY
Joan Lippincott; Vermont College, Montpelier, VT 8 pm
Huw Lewis; Hill Auditorium, Ann Arbor, MI 8 pm

21 FEBRUARY
Verdi, *Requiem*, with orchestra; St Bartholomew's, New York, NY

Mickey Terry; St John's Church, Washington, DC 12:10 pm

23 FEBRUARY
John Scott; Washington Cathedral, Washington, DC 7:30 pm

James Litton, workshop; St John's, Tampa, FL (also 24, 25 February)

***David Craighead**; Messiah Lutheran, Knoxville, TN
Choral Concert; Lindenwood Christian Church, Memphis, TN 7:30 pm

Stephen Schaeffer, harpsichord, with trio; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 FEBRUARY
***David Craighead**, masterclass; Messiah Lutheran, Knoxville, TN

25 FEBRUARY
Jean-Pierre Leguay; Trinity College, Hartford, CT 3 pm

Haydn, *St Nicholas Mass*; Church of the Good Shepherd, New York, NY 11 am

St Cecilia Chorus; St Bartholomew's, New York, NY 3 pm

Peter Planyavsky; Holy Trinity, New York, NY 5 pm
David Drinkwater; Rutgers Univ, New Brunswick, NJ 4 pm

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

Peter Williams; Duke University, Durham, NC
Michael Corzine; St Martha's, Sarasota, FL 7:30 pm

Robert Wolfersteig, with soprano; Cathedral of St Philip, Atlanta, GA 3:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm

Sr. Mary Hueller; St John's Cathedral, Milwaukee, WI 3 pm
Elizabeth & Raymond Chenault; Cathedral Church of the Advent, Birmingham, AL 4 pm

26 FEBRUARY
Haydn, *St Nicholas Mass*; Second Presbyterian, Indianapolis, IN 7:30 pm

27 FEBRUARY
Thomas Murray, with orchestra; City Hall Auditorium, Portland, ME 7:45 pm

Jean-Pierre Leguay; Christ Lutheran, York, PA 8 pm
Peter Planyavsky; SS Peter & Paul, Sandusky, OH 7:30 pm

28 FEBRUARY
Organ Festival; First Presbyterian, Deerfield, IL 4:30 pm

**UNITED STATES
West of the Mississippi**

15 JANUARY
***Alison Ponder**; St Anne's, Houston, TX 8 pm

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Redlands Organ Festival; Univ of Redlands, CA (through 20 January)

19 JANUARY
***Gerre Hancock**; St Luke's Episcopal, Long Beach, CA
Frederick Swann; Kamehameha Schools Chapel, Honolulu, HI

20 JANUARY
Hilliard Ensemble; St Mark's Cathedral, Seattle, WA 8 pm

21 JANUARY
John Eggert; Good Shepherd Lutheran, Moorhead, MN 7 pm
Simon Preston; First Presbyterian, Lincoln, NE
Jubilee Singers; La Jolla Presbyterian, La Jolla, CA 7 pm

23 JANUARY
William Albright; Baylor University, Waco, TX

25 JANUARY
Kenneth Hart; SMU, Dallas, TX 8:15 pm

26 JANUARY
Marilyn Keiser; North Texas State Univ, Denton, TX
Simon Preston; St Stephen's Episcopal, Belvedere, CA

27 JANUARY
Lee Erwin; Paramount Theater, Oakland, CA

28 JANUARY
Kris Van Vark; Central College, Pella, IA 3 pm
Harry Huff, with saxophone; First UMC, Boulder, CO 4 pm
***David Britton**; First UMC, Phoenix, AZ 4 pm

30 JANUARY
John Fenstermaker; Grace Cathedral, San Francisco, CA 8 pm

3 FEBRUARY
***David Britton**, workshop; St Paul's Episcopal, Yuma, AZ 10 am

4 FEBRUARY
John Eggert; Gloria Dei Lutheran, Rochester, MN 3 pm
***David Britton**; St Paul's Episcopal, Yuma, AZ 5 pm
David Higgs; Glenkirk Presbyterian, Glendora, CA 4 pm

9 FEBRUARY
Thomas Trotter; St Paul's Cathedral, San Diego, CA 8 pm

10 FEBRUARY
John Rose, masterclass; Univ of Nebraska, Omaha, NE 1 pm

11 FEBRUARY
John Rose; Univ of Nebraska, Omaha, NE 4 pm

16 FEBRUARY
Thomas Trotter; St John's Cathedral, Denver, CO 8 pm

17 FEBRUARY
The King's Singers; Majestic Theater, Dallas, TX 8:15 pm

20 FEBRUARY
Frederick Swann; Christ Church Methodist, Tucson, AZ 8 pm
James Welch; Univ of California, Irvine, CA 8 pm

23 FEBRUARY
***Peter DuBois**; St Paul's UMC, Houston, TX 8 pm
Beth Zucchino, harpsichord, with ensemble; St Ignatius, San Francisco, CA 12:30 pm

25 FEBRUARY
Handel, *Dixit Dominus*; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
David Britton; Union Pacific College, Angwin, CA 8 pm
Cherry Rhodes; Immanuel Presbyterian, Los Angeles, CA 7:30 pm

27 FEBRUARY
***McNeil Robinson**; St Thomas Aquinas, Dallas TX 8:15 pm

INTERNATIONAL

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

17 JANUARY
Nancy Cooper; St Michael's, Altenstadt, Germany 7 pm

19 JANUARY
Gillian Weir, with orchestra; St John's Smith Square, London, England 7:30 pm

20 JANUARY
Sylvain Carol; Cathedral, St-Hyacinthe, Quebec

21 JANUARY
Nancy Cooper; St Martin's, Marktoberdorf, Germany 9 am

24 JANUARY
Nancy Cooper; Augsburg University, Augsburg, Germany 8 pm

26 JANUARY
Wesley Warren; Rideau Park United Church, Ottawa, Ontario 8 pm

27 JANUARY
Jean-Guy Proulx; Notre Dame, Paspebiac, Quebec

30 JANUARY
Arthur Wills; Leeds Town Hall, Leeds, England 1:05 pm
Gillian Weir; St Stephan's, Karlsruhe, Germany 8 pm

3 FEBRUARY
Jean Ladoceur; Notre Dame, Verdun, Quebec

6 FEBRUARY
Peter Sweeney; Leeds Town Hall, Leeds, England 1:05 pm

10 FEBRUARY
Chantale Roussel; Notre Dame Verdun, Quebec

13 FEBRUARY
Gillian Weir; Finlandia Hall, Helsinki, Finland 7:30 pm

17 FEBRUARY
Catherine Todorovski; Marie Reine des Coeurs, Montreal, Quebec
Gillian Weir; Christ Church Cathedral, Oxford, England 7:30 pm

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Nigel Allcoat; Leeds Town Hall, Leeds, England 1:05 pm

22 FEBRUARY

Gillian Weir; St David's Hall, Cardiff, Wales 5:45 pm

23 FEBRUARY

Gerre Hancock; Holy Trinity Anglican, Winnipeg, Manitoba 8 pm
Gillian Weir; St Luke's, Rhydyfelin, Wales 7:30 pm

24 FEBRUARY

Thérèse Laflamme; Marie Reine des Coeurs, Montreal, Quebec

Gillian Weir, masterclass; St David's Hall, Cardiff, Wales 10 am

Gillian Weir; St David's Hall, Cardiff, Wales 1:05 pm


25 FEBRUARY

Don Menzies, with choir & ensemble; Westminster United Church, Winnipeg, Manitoba



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Organ Recitals

ROBERT ANDERSON, Kirche Christkönig, Karlsruhe-Rüppurr, West Germany, October 22: Hymnus *Pange Lingua*, Grigny; Chaconne en la, Chaumont; *Allein Gott*, S. 663, Passacaglia, S. 582, Bach; Fantaisie en ut majeur, Franck; Méditation VI (*Méditations sur le Mystère de la Sainte-Trinité*), Messiaen; Tiento (*Suite Médiévale*), Langlais; Paraphrase-Carillon (*L'Orgue Mystique*, Nr. 35), Tournemire.

TIMOTHY J. BELK, First Presbyterian Church, Lancaster, SC, October 8: Choral in a, Franck; Ciacona in e, BuxWV 160, Buxtehude; Wake, awake for night is flying, S. 645, Savior of the nations, come, S. 659, Fantasy and Fugue in g, S. 542, Bach; My heart abounds with pleasure, Deck thyself my soul with gladness, My heart is ever yearning, Op. 122, Brahms; Preludes on American Folk Hymns: *Pisgah*, *Wondrous Love*, Wood; Outburst of Joy (*Ascension Day*), Messiaen.

BYRON L. BLACKMORE, Our Savior's Lutheran Church, La Crosse, WI, October 8: *Toccata, Villancico y Fuga*, Ginastera; Chaconne in D Minor, Pachelbel; Canon in B Major, Op. 56, No. 6, Schumann; *The Burning Bush*, Berlinski; *Herr Jesu Christ, dich zu uns wend*, S. 709, *Pièce d'Orgue*, S. 572, Bach; Choral, Honegger; Prelude and Fugue in D-sharp minor, Op. 56, Olsson.

ULLRICH BÖHME, College of St. Thomas, St. Paul, MN, October 9: *The conflict between David and Goliath*, Kuhnau; *Meditation on a Tone Row from the Last Hymn of the 'St. Matthew Passion' by Johann Sebastian Bach*, Neubert; Allegro in D Minor, Mendelssohn; Praeludium, S. 552/1, *Sechs Schübler-Choräle*, S. 645-650, Fuga a 5, S. 552/2, Bach.

DELORES BRUCH, Bethany College, Lindsborg, KS, October 22: Praeludium in G Minor, BuxWV 163, Buxtehude; Prelude and Fugue in E-flat, S. 552, Bach; *O Gott, wir danken deiner Güte, Gott sei gelobet und gebenedeiet*, Scheidemann; *Wir glauben all an einen Gott, Vater*, S. 740, Bach; *Warum sollt ich mich denn grämen, Herzlich Lieb' hab' ich dich*, O Herr, Krebs; Finale für Orgel, Op. 58, Jung; Sonata I, Op. 42, Guilman.

JAMES CALLAHAN, College of St. Thomas, St. Paul, MN, September 11: Prelude and Fugue in B Minor, S. 544, Bach; *Vater unser im Himmelreich* (two settings), Telemann; *Nun komm, der Heiden Heiland*,

S. 659, *Wo soll ich fliehen hin*, S. 646, Bach; *O Ewigkeit, du Donnerwort, Nun danket alle Gott*, Schmidt; Canon, Op. 59, Introduction and Passacaglia, Reger; Sonata No. 7 in F Minor, Op. 127, Rheinberger.

EILEEN COGGIN, St. Leander Church, San Leandro, CA, September 22: Organ works of Johannes Brahms: 11 Chorale Preludes, Prelude and Fugue in A Minor, Fugue in A-flat Minor, Chorale Prelude and Fugue on *O Trawrigkeit, O Herzlied*, Prelude and Fugue in G Minor.

CRAIG CRAMER, St. Michael and All Angels Episcopal Church, Dallas, TX, October 18: Prelude and Fugue in C Major, S. 545, Bach; *Essai*, Langlais; *Herzlich lieb hab ich dich, o Herr, Wie schön leuchtet der Morgenstern*, Krebs; Prelude, Scherzo and Passacaglia, Leighton.

DAVID CHRISTIANSEN, St. Paul Church, Davenport, IA, October 22: Toccata in D Minor, Fugue in D Major, Op. 59, Nos. 5, 6, Reger; *Suite du Troisième Ton*, Guilain; Prelude and Fugue in A Minor, S. 543, Bach; *Litanies*, Alain; Cantilène (*Symphonie Romane*), Widor; *Now, Ore; Rhosymedre*, Vaughan Williams; *In dir ist Freude*, Gárdonyi; Sonata I, Op. 65, Mendelssohn.

MARGARET DE CASTRO, St. James United Church, Montreal, August 29: *Glosado Ancol que col partire*, Cabezon; Pastorale, Op. 19, Franck; *Allein Gott*, S. 664, Bach; *O Jésus Christ, Source de Grâce, Bâtie sur le Roc, l'Eglise s'élève*, Janacek; Prelude and Fugue in E-flat, S. 552, Bach.

RANDALL EGAN, Central Presbyterian Church, Des Moines, IA, October 1: Concerto in G Minor, Camidge; Elegiac Prelude, Petite Suite, Bales; Fugue in A Minor, Bach; Flourish and Chorale, McCabe; Reflections on Two Hymn Tunes, Partita on *Was Gott tut*, Speed; Siciliano, Prelude and Fugue in G Major, Bach.

JOHN EGGERT, Jehovah Lutheran Church, St. Paul, MN, October 8: Festival Prelude, Daneke; *Creator alme siderum*, Callahan; What is this lovely fragrance, Ferguson; In the bleak midwinter, Daneke; *Jesu meine Freude*, Shilling; Fantasy and Fugue on 'Triumph', Kitzrow; Fantasy for Organ, Callahan; Prelude on 'Beach Spring', Velde; Trio for Organ, Wolinski; Variations on *In dulci jubilo*, Engel; Prelude, Wetzler; Christ is Arisen, Skalen.

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THERESE LAFLAMME, St. James United Church, Montreal, August 1: *Te Deum*, Langlais; *Allein Gott in der Höh sei Ehr*, S. 662, 663, 664, Prelude and Fugue in B Minor, Bach; Two Fugues on BACH, nos. 3 and 6, Schumann; Toccata (Symphonie V), Widor.

MARY MILLIGAN, First Presbyterian Church, Allentown, PA, October 22: Prelude and Fugue in G, Brubns; Trio Sonata in C Minor, Bach; Fantasia in F Minor, K. 594, Mozart; *Le Jardin Suspendu*, Alain; Fugue in C, S. 577, Bach; Symphonie II in E Minor, Op. 20, Vierne.

ROSALIND MOHNSSEN, City Hall Auditorium, Portland, ME, July 13: A Joyous March, Sowerby; Prelude in D-flat, Op. 19, No. 1, Concert Variations on the Austrian Hymn, Op. 3, Paine; Pastorale, Op. 28, No. 3, Parker; Rhumba, Elmore; *Marche des Marseillois et l'Air ca-ira*, Balbastre; Allegretto, Vierne; *Marche Pontificale*, Widor; *Cantilène improvisée*, Tournemire; *Marche américaine*, Op. 31, Widor/Dupré.

KARL E. MOYER, St. Andrew Lutheran Church, September 10: Toccata and Fugue in D Minor, *Christ unser Herr zum Jordan kam*, Jesu, joy of man's desiring, Bach; *Ronde française*, Boëllmann; *Pro Martyribus*, Op. 150, No. 5, Allegro giocoso, Op. 150, No. 7, Saint-Saëns; Fantaisie in A, Franck; *Wie schön leuchtet der Morgenstern*, Manz; *As pants the hart*, Parry; Allegro (Symphonie VI), Widor.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 1: Toccata seconda, Frescobaldi; Concerto in G Major, Bach; *Élévation (Tierce en taille)*, Couperin; Sonata in G Minor, Lindberg.

FREDERICK SWANN, Elon College, NC, September 26: Trumpet Tune, Stanley; Choral in B Minor, Franck; Prelude and Fugue in G Major, S. 541, Bach; Symphonic Chorale 'Jesus, Lead the Way', Karg-Elert; Toccata 'Thou art the rock', Mulet; Improvisation on three hymns: Now thank we all our God, Amazing grace, A might fortress; Sonata in F Minor, Op. 65, Mendelssohn.

CHARLES TOMPKINS, with Trudy Fuller, mezzo-soprano, Trinity Episcopal Church, Huntington, WV, September 25: Cloudes and Darkness, By the Waters of Babylon, Sing ye a Joyful Song, Dvorak; A Song of Wisdom, Stanford; Wherefore see-

ing, But of the Times and Seasons, Rejoice in the Lord Alway, Pinkham; Sonata in F Minor, Mendelssohn; Gaudete, Heiller; *Les Angelus*, Vierne; Alleluia, Mozart; Prelude and Fugue in G Minor, Op. 7, No. 3, Dupré.

WILLIAM H. TURNER, Decatur Presbyterian Church, Decatur, GA, October 15: *Offertoire sur les Grands Jeux*, Couperin; *Wachet auf, Kommt du nun, Herzlich tut mich verlangen*, Toccata, Adagio and Fugue in C, Jesu, joy of all desiring, Little Fugue in G Minor, Bach; Choral in E, Franck.

JOHN VANDERTUIN, Trinity Lutheran Church, Ayton, September 10: Prelude and Fugue in C, Boehm; *Herr Jesu Christ dich zu uns wend*, Bach; Variations on 'St. Christopher', Vandertuin; Intermezzo, Cantabile (Symphony No. 6), Widor; Toccata in G, Dubois; Aria con Variazioni (Fifth Harpsichord Suite), Handel; Scherzo (Symphony No. 2), Vierne; Suite *Orbis Factor*, Letendre; *Herzlich tut mich erfreuen*, Daveluy; *Jesu meine Freude*, Fantasia, Fugue and Choral *Ein feste Burg*, Vandertuin.

MARIANNE WEBB, Southern Illinois University, Carbondale, IL, September 22: *Grand Choeur Dialogué*, Gigout; Fantaisie in C, Franck; Passacaglia, S. 582, Bach; Fantaisie in E-flat, Saint-Saëns; Prelude on *Iam sol recedit igneus*, Simonds; *Moto Ostinato*, Eben.

GILLIAN WEIR, Augustana Lutheran Church, Denver, CO, October 15: Six Dances, Attaignant Collection; *Mein junges Leben hat ein End*, Sweelinck; Trio Sonata in E-flat, Bach; Allegro moderato (Symphony V), Widor; *Grand Choeur Dialogué*, Gigout; Concert Piece, Peeters; Toccata alla Marcia, Orr; Rose Windows, Mulet; Scherzo, Bossi; Allegro deciso (*Evocation*), Dupré.

JAMES WELCH, Mormon Tabernacle, Salt Lake City, UT, August 5: Fugue in G, Bach; Humoresque, Yon; A Clarinet Tune, Oxley; *Roulade*, Bingham; *There is a happy land*, Shearing; *Come, come, ye saints*, An Old Melody; Toccata Festiva, Purvis.

BRETT WOLGAST, St. Olaf Lutheran Church, Austin, MN, October 15: Praeludium in G Minor, BuxWV 149, Buxtehude; Trio Sonata in C Major, S. 529, Fugue in E-flat, S. 552, Bach; Fireflies, Memorial for a Deceased Child, Vierne; *Views from the Oldest House*, Rorem.

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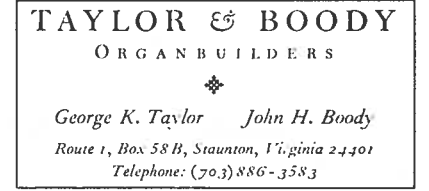
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The Organ Historical Society is offering a 16-page catalog of publications, recordings, and other items, many of which are produced by the OHS. The catalog also includes many hard-to-find popular books, recordings and tapes from other sources. Send 25¢ stamp to: OHS, Box 26811, Richmond, VA 23261.

Videocassettes/Audio Cassettes/CD's. Clas-sical, 2-organ, Gospel, Theatre, and Instructional: for free catalog write to Allen Organ Co., Box 36, Macungie, PA 18062-0036, or phone 215/966-2202.

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"The organs of the Divine Word Seminary." Techny, Illinois. Leon Nelson, organist. Works by Campa, Lemmens, Walton, Lenel, others. Stereo LP \$7.00, postpaid. Collector's item. Nelson, 824 Waukegan Rd., Deerfield, IL 60015.

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

HARPSICORDS

Hubbard, French, two manuals, 1975; 8', 8', 4'; buff stop, peau de buffle. Walnut case, waxed finish. Completely overhauled, restrung, and voiced. Excellent condition. Asking \$8,000. Chapline, Box 230, Newbury, NH 03255. 603/763-4019.

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3M, 43R Moller, 1890, rebuilt by Moller 1924. In storage, must sell. \$6,000 OBO. 228 Elberon Ave., Allenhurst, NJ 07711. 201/531-0672 or 201/842-4355.

1951 Moller organ; 2M console with pedal and 5R (originally 16); several swell-shade actions included; good condition. Available Jan 1990. Asking \$7,500. Contact Fredericksburg United Methodist Church, P.O. Box 7072, 308 Hanover St., Fredericksburg, VA 22404. 703/373-9021.

1914 Moeller, totally rebuilt with new console and chests in 1954; 2M/18R. Some new pipework in 1970. Excellent playing condition. \$35,000 negotiable. Buyer removes. Available June 1, 1990. Contact Jeff Fowler, First Presbyterian Church, 200 East Main St., Northville, MI 48167. 313/349-0911.

Early 2M, 16R Moller pipe organ; rebuilt 1968 with new leather; currently in use; now available. Crec. pedal, Sforz. \$15,000 or best offer. Recently serviced. Bethany Apostolic Church, 862 Covert Ave., Evansville, IN 47713.

2M, 7R Hinners with newer Schantz console. Asking \$7,000. Buyer remove. Zion United Methodist Church, Toledo, OH. 419/382-3403 or Carolyn Leo 419/385-4793.

28R 1964 Moller pipe organ; 3M console; divided swell; full length, full register Trompet en Chamade; clear ensemble; bright upperwork. Maintained by excellent firm. \$40,000. For photo and complete specs contact First Presbyterian Church, Moorestown, NJ 08057. 609/829-2246.

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Fine Haskell/Moeller pipe organ for sale, pres-ently in use, available immediately (buyer to remove). 2M, 22R incl. lovely 8' oboe and 3R mixture added in 1985. \$14,000 O.B.O. by Feb 1990. Full history and specifications available on request. Organ is in Hyattsville, MD, easily accessible by I-95. Contact: Robert Petillo, 7529 Dover Lane, Lanham, MD 20706. 301/552-7290.

2M, 19R, 1950 Kilgen, AGO pedal, now in use; buyer to remove. Best offer. All or parts. Methodist Temple UMC, 2109 Lincoln Ave., Evansville, IN 47710. 812/476-1306.

Laukhuff tracker; \$7,500; 8' Gedeckt, 4' Rohr-flute, 2' Prinzipal, 1 1/2' Quint; divided manual cc-f'''; coupled flat pedalboard cc-d'. Playable at Trinity Lutheran Church, Ft. Worth, TX 817/732-1439 (weekday mornings).

TRACKER ORGAN, 1986, available due to relocation. 14 ranks. Gt: 8, 4, 2, II, Cr. 8; Pos: 8, 4, 2 1/2, 2, 1 1/2; Pd: 16, 8, 4; usual couplers. Handsome oak case with carved pipe shades. Excellent condition. Asking \$70,000. Contact 803/279-4509.

Kilgen/Johnson, 2M, 23R, best offer; buyer to remove. First Lutheran Church, 9th & Douglass Streets, Alexandria, MN 56308. 612/762-2196.

2M Wicks pipe organ; 4R/27st with transpose. 1962. Contemporary cabinet; organ has had very little use and is in excellent condition. Price \$16,500. Contact: Gott's Organ Co., 860 State Rd., S. Yarmouth, MA 02664. 508/398-2512.

1920 Moeller organ rebuilt by Casavant in 1955; 45 stops; anticipated availability, April 1, 1991; buyer to remove organ; \$60,000; for more information, or to play and inspect the organ, write Dr. Justin Sleight, Central United Methodist Church, 215 N. Capitol Ave., Lansing, MI 48933.

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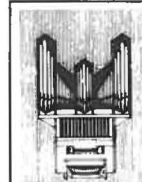
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MISCELLANEOUS FOR SALE

Used parts. Two small blowers; Reisner switches, ganged, and Reisner note relays, not wired; Wicks 3-rank console, contains all stop switches, bench; Wicks note relays. Lots more. So. central Calif. SASE to Box JA-903, THE DIAPASON.

2-manual console, dark oak, elec-pneum Tellers-Kent; great, swell & choir main chests, Hill-green-Lane elec-pneum; 61-note harp. All good condition. Buyer to remove between Jan 20 and Feb 2, 1990. Trinity United Church of Christ, 915 N. Main, Akron, OH 44310. Call 216/688-7788 after 7 pm.

8' Oboe (Casavant, 1950), C-c 8' Quintaton (Skinner?). Best offer. 312/281-1094.

Two 2M Moller consoles (1920s); buyer to move; \$300 each. Call 717/234-1488.

1985 3M Austin console, 144 stop tabs, white exterior, walnut interior, excellent condition. W. Griffin, 1420 Hainesport Rd., Mt. Laurel, NJ 08054. 609/234-3384.

Used pipes and organ equipment, SASE, Lee Organs, Box 2061, Knoxville, TN 37901.

Used electrical components: Reisner switches, relays, C3 stop key magnets, RR capture system, coupler actions and more. REPLY BOX SP-891, THE DIAPASON.

Console, 1973, for sale. Zimmer; open colonial style; white with walnut trim, plus walnut interior; tilt tabs (rocking); Ped.10, SW 9, GR 9. Available about March, 1990. Purchaser to remove. \$7,000. Contact: Organist, 109 S. King St., Stevens, PA 17578. 215/267-6726.

MISCELLANEOUS FOR SALE

Used pipework, chests, consoles, etc. Send SASE for list. Richard Swanson, 624 N. Francis, Lansing, MI 48912.

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1989 In Review—An Index

* = picture
+ = musical examples
† = stoplist
= diagrams

Articles, Reports, and Reviews

by author (boldface) and subject

Alkan. See Wells, John.

Andrews, Colin. New Organ Music. Dec 12–13

Benitez, Vincent. Rhythm and Meter in Buxtehude's Toccata in D Minor

BuxWV 155. Jul 14–16 + #

Biery, James. Book Reviews. May 8–9

_____ . New Organ Music. Jan 9, May 9

Bighley, Mark. New Recordings. Aug 5–6

Book Reviews. See Carbon, Hartman, Werling, Shay, Biery.

Bullat, Nicholas. New Recordings. Jan 10–11

Buxtehude. See Benitez.

Carbon, John. Book Review. Jan 9–10

Carillon News. See Halsted.

Computer-Assisted Design. See Huestis.

Czechoslovak Organbuilding. See Koukal.

Conferences, Workshops, Festivals, etc.

The American Classic Organ Symposium, Salt Lake City, by **Roy Kehl.** May 10–11 *

Association of Anglican Musicians 1989 Conference, by **Ray Urwin.** Nov 9

Association of Lutheran Church Musicians; Second Biennial Conference, by **Shelley McGehee.** Dec 23–24

Buxtehude in Rochester, by **Douglas Reed.** Oct 14 *

Catharine Crozier at Illinois College, by **Pamela Feenstra.** Jul 9 *

Charles Tournemire in St Paul, by **Jess Anthony.** Oct 15

Computer-Aided Organ Documentation Colloquium, by **Stefan Behrens.** Sep 9

Conference of Roman Catholic Cathedral Musicians, by **Haig Mardirosian.** Apr 6–7

Evergreen Music Conference, by **Marie H. Taylor.** Mar 7

Fourth San Anselmo Organ Festival, by **Matthew Walsh.** Jun 8–9 *

Historic Organ Tour of Italy and Yugoslavia, by **Mary Gibbard.** Oct 16

Hymn Society of America, Annual Conference, by **Davis Folkerts.** Nov 9

Master Schola '89, by **Robert Ferris.** Feb 4 *

Mendelssohn Organ Conference, Univ of Nebraska, by **Ted Gibboney.** Jan 6

OHS 1989 Convention, New Orleans, LA, by **Elizabeth Sodola.** Oct 12–13. *

Sacred Music Workshop: University of North Alabama, by **Marjorie Proctor.** Jul 10

Summer Institute of French Organ Studies, by **Richard Tappa.** Dec 24

U of Kansas Organ & Church Music Institute, by **John Schaefer.** Sep 9

Worship & Hymnody Conference, Univ of Iowa, 1988, by **Robert Triplett.** Mar 7–8

de Groot, Adri. In Praise of the Single-Manual Organ. Sep 10–12 * †

Donahue, Thomas. A Modern Quodlibet for the Goldberg Variations. Jul 10 †

Erben, Henry. See Pinel.

Ferris, Richard M. See Pinel.

German Organs. See Marigold.

German Romantic Organ. See Parkins.

Goldberg Variations. See Donahue

Halsted, Margo. Carillon News. May 6–7, Oct 6, Dec 7.

Handbell Music. See Nelson.

Harpsichord News. See Palmer.

Hartman, James. Book Reviews. Jan 10, Feb 6–7, Apr 7–8. Jun 6–8, Jul 6–7,

Nov 8, Dec 10–11

Heim, Leo. Stella Roberts: A Tribute. Jan 4 *

Holland, Jon. New Recordings. Sep 7–8

Huestis, Herbert. Computer-Assisted Design: Three Challenges for the Future.

* # Dec 19–21

Janson, Peter. New Recordings. Apr 10, May 8

Johnson, David W. Theophil Rusterholz, Carillonneur. Feb 8–9 *

Koukal, Petr. A View of Czechoslovak Organbuilding. Aug 13 * †

Kramer, Gale. New Organ Music. Feb 7, Aug 7

Leach, Brenda Lynne. A New Era for the American Church in Paris. Sep 13 * †

Lowe. See Pinel.

Marigold, W.G. A Variety of Recent German Organs. Apr 11–13 * +

_____ . New Recordings. Jul 7–8, Aug 4–5

McCray, James. Music for Voices & Organ. Jan 8, Feb 5, Mar 9, May 7, Jun 6,

Jul 6, Aug 6–7, Sep 5, Oct 6–7, Nov 6, Dec 9–10

_____ . Norman Dello Joio's Mass Settings: A Comparative Introduction.

Sep 14–16 +

Messiaen. See Tikker.

Nelson, Leon. Handbell Music. Mar 11, Apr 10, Jun 8, Jul 8, Oct 8, Dec 13

New Organ Music. See Andrews, Biery, Kramer, Shay, Zager.

New Recordings. See Bighley, Bullat, Holland, Janson, Marigold, Zager.

Organ Recitals. Jan 21–22, Feb 20, Mar 20, Apr 20–21, May 19–20, Jun 19–20,

July 19–20, Aug 15–16, Sep 19–20, Oct 20, Nov 19–20, Dec 27–28

Palmer, Larry. Harpsichord News. Oct 6, Dec 7

Parkins, Robert. Rediscovering the German Romantic Organ, Part I. Jan 14–17 *

+ Part 2, Feb 14–15 Part 3, Mar 12–13 * +

Pinel, Stephen. Henry Erben: Nineteenth-century New York Organbuilder. Apr

14–17 * +

_____ . Richard M. Ferris: New York Organbuilder. Jun 12–15 * +

_____ . New York Organbuilders, Part III: John Lowe, English-American

Organbuilder. Aug 10–12. *

Roberts, Stella. See Heim.

Rusterholz, Theophil. See Johnson.

Shay, Edmund. Book Reviews. Apr 9

_____ . New Organ Music. Mar 11, Apr 9–10, May 9, Jul 8, Aug 7, Sep 8

Shuster, Carolyn. Quantity and Quality of Wind: The Present Experiment of the

Historic French Organ at Dole. May 12–13 * †

Sloane, Carl. An Alternative Method of Cent Calculation. Jun 16 #

Taiwan. See Welch, James.

Tikker, Timothy. The Organs of Olivier Messiaen, Part 2, Jan 12–13 * + Part 3,

Feb 10–13 Part 4, Mar 14–16 *

Triplett, Robert. New Recordings. Sep 6–7, Oct 8–9, Nov 7–8, Dec 11–12

Tuning. See Sloane.

Welch, James. An Organ Tour of Taiwan. Nov 12–13 * †

Wells, John. Charles-Valentin Alkan. Nov 14–16, Dec 22–23 +

Werling, Anita. Book Review. Mar 10–11

Zager, Daniel. New Organ Music. Nov 8

_____ . New Recording. Mar 11

Appointments

Ayer, John,* to Memphis Boychoir, Memphis, TN. June 4

Beck, William,* to Wilshire Blvd Temple, Los Angeles, CA. Feb 3

Biery, James,* to St Joseph Cathedral, Hartford, CT. Sep 3

Callahan, Charles,* to Rollins College, Winter Park, FL. Dec 3

Carney, Michael,* to St Mark's Episcopal, Berkeley, CA. Apr 3

Ciampa, Leonard,* to First Baptist, Jamaica Plain, MA. Jun 4

Conte, Peter,* to John Wanamaker Store, Philadelphia, PA. Nov 3

Crow, Proctor,* to Tonal Director, Reuter Organ Co., Lawrence, KS. May 4

Davis, Lynne,* to Conservatory of Music, Clamart, Paris, France. Apr 3

Davis, Theodore,* to Reveille UMC, Richmond, VA. Sep 3

DeFotis, Constance,* to Wellesley College. Feb 3

Dodd, Mary Ann,* to SUNY, Binghamton, NY. Mar 3

Dorroh, James,* to St Luke's Episcopal, Birmingham, AL. May 4

Dressler, Thomas,* to St Cecelia's RC, Iselin, NJ. Feb 3

Dryer, SharonRose,* to Nazareth College, Rochester, NY Dec 3

Edwards, Carla,* to DePauw Univ, Greencastle, IN. May 4

Elliott, Richard, to Brigham Young Univ. Jan 3

Farmer, David, to Buzard Organs, Champaign, IL. Oct 3

Farris, Michael,* to Univ of Illinois, Champaign, IL. Nov 3

Fishell, Janette,* to East Carolina

Univ, Greenville, NC. Oct 3

Goad, Norman,* to First Presbyterian, Midland, TX. Nov 3

Hagler, Cameron,* to Cherry Creek Presbyterian, Englewood, CO. Jul 4

Hancock, Judith,* to St James, Madison Avenue, New York, NY. Nov 3

Hendrickson, Peter,* to Westminster Presbyterian, Minneapolis, MN. Sep 3

Himes, Douglas,* to Allen Organ Co., Macungie, PA. Jun 4

Hoffman, Ruth, to Union Church, Hinsdale, IL. Jan 3

Hubler, Lynn, to Webster Groves Presbyterian, St. Louis, MO. Jul 4

Jean, Martin,* to Valparaiso Univ, Valparaiso, IN. Jul 4

Jensen, Wilma,* to St George's

Episcopal, Nashville, TN. Mar 3

Joyce, Donald,* to St John's in the Village, New York, NY Dec 3

Krentz, Michael,* to Holy Spirit Lutheran, Emmaus, PA. Sep 3

Lovelace, Austin,* to tonal director, Associated Organ Builders, Auburn, WA. Jan 3

Maple, Howard,* to AIO, Houston, TX. Jul 4

Matthews, Kenneth, to First Unitarian, Berkeley, CA. Sep 3

Oakes, Dudley, to representative for Orgues Létourneau, St-Hyacinthe, Quebec. Jan 3

Patterson, Louis & Kimberly,* to Westminster Presbyterian, Lincoln, NE. Sep 3

Appointments continued

Peterson, Larry, to St Paul Lutheran, Davenport, IA. Oct 3

Ruiter-Feenstra, Pamela,* to Bethany College, Linsborg, KS. Dec 3

Ripper, Theodore, to St Andrew's Episcopal, Roswell, NM. Jun 4

Seeber, Eckart,* to First United Church, Victoria, B.C., Canada. Apr 3

Travis, Erik,* to Austin Organ Co. May 4

Turkington, Scott, to National Shrine, Washington, DC. Oct 3

Tuttle, John,* to St Thomas Anglican, Toronto, Ontario. Nov 3

Wyatt, Ronald,* to Austin Organs. Oct 3

Yount, Max,* to St Paul Lutheran, Beloit, WI Dec 3

Honors and Competitions

Baade, Colleen,* awarded Fulbright grant. Nov 3

Cleveland, Douglas,* awarded organ scholarship. Oct 3

Dryer, SharonRose,* wins first prize, Concours International. Nov 3

Kleinschmidt, Michael,* wins Flint Organ Competition. Jul 3

Neary, Martin,* made Honorary Member of the Royal Academy. Dec 4

Paul, Jennifer,* awarded NEA grant. Dec 4

Pinel, Stephen,* honored by OHS. Dec 4

Smith, Mark,* wins Ft Wayne Competition. May 2

Van Duzee Walter, Edna,* honored by Village of Round Lake, NY. Dec 4

Wagner, Dave,* receives Arts Achievement Award. Dec 4

Watanabe, Kiyo,* wins undergraduate division Hall Organ Competition. Jul 2

Weaver, John,* receives 1989 Distinguished Alumni Award from the Peabody Institute. Sep 3

Wyrick, Julie Ann,* wins graduate division Hall Organ Competition. Jul 2

Obituaries

Akin, Nita. Apr 4

Beard, Henry. Dec 6

Belcke, Glenn. Apr 4

Chapman, Keith. Sep 4

Cogswell, David. Oct 4

Engel, James. Sep 4

Fanter, Elbert. Dec 6

Fearnley, Wm. Aug 4

Heise, Mercie. Jan 4

Howes, Arthur Wellesley. Jul 4

Marriott, Frederick. Dec 6

McCarty, Randall. Jun 5

Miller, Earl. Aug 3

Monks, Frederick. Mar 4

Olson, Conrad. Nov 4

Ritchie, Joseph. Nov 4

Rodland, Rev. John. Dec 6

Stark, Brayton. Jun 5

Winesanker, Michael. May 4

Organ Stoplists

Austin

St John Lutheran, Council Bluffs, IA. 3/33, * Dec 16

Berghaus

Clerics of St Viator, Lisle, IL. 2/3, * May 15
Surbert Residence, Valparaiso, IN. 2/18 tracker, * Jan 18

Brombaugh

Agnes Scott College, Decatur, GA. 1/8 tracker, * Jan 1, 18

Brunner

Nassau Presbyterian, Princeton, NJ. 1/3 tracker, * Jun 10

Brunzema

St John's Episcopal, Charlotte, NC. 2/32 tracker, * Jun 11

Bulley

Mt Olive Lutheran, Newton, NC. 2/17, * Dec 16

Buzard

St Andrew's Lutheran, Champaign, IL. 2/8 tracker, * Mar 19

Dobson

Ascension Episcopal, Stillwater, MN. 2/28 tracker, * Nov 11

Fisk

First Presbyterian, New Bern, NC. 2/22 tracker, * Oct 11

Greenwood

Bethel UMC, Chester, SC. 2/20, * Mar 18
First Presbyterian, Okolona, MS. 2/7, * Jan 18

Gress-Miles

First Presbyterian, Roselle, NJ. 2/27, * Aug 9
West Hartford UMC, West Hartford, CT. 2/24, * May 14
Trinity Baptist, Seneca, SC. 2/26, * Nov 10

Henry

Mt Zion Congregational, Cleveland, OH. 3/32, * Mar 18

Holzinger (Harris)

Sifler residence, Hollywood, CA. 2/6 tracker, * Oct 10

Johnson

Lake Park Lutheran, Lake Park, MN. 2/7, * Dec 18
St Francis Convent, Hankinson, ND. 2/6, * Jun 10

Kney

Brandon Univ, Brandon, Manitoba. 2/9 tracker, * Nov 1, 10

Lewis & Hitchcock

Eastern New Mexico Univ, Portales, NM 2/7. * Nov 10

Lively

University of the South, Sewanee, TN. 2/4 tracker, * Oct 1, 10

Marceau

St Michael's Lutheran, Portland, OR. 3/41, * Dec 18

Mander

Cranmore School, Guildford, England. 2/13 tracker, * Jun 11

McManis

University Hills Baptist, Denver, CO. 3/42, Apr 1, 18-19

Miller

Holy Cross RC, Deerfield, IL. 2/15, * May 16

Nordlie

St John's Lutheran, Des Moines, IA. 2/9 tracker, * Jul 11
St Martin's-by-the-Lake, Minnetonka, MN. 2/20 tracker, * Mar 1, 17

Orgues Létourneau

Christ Church, Vienna, Austria. 2/13 tracker, * Jul 11

Ott

Peace Lutheran, New Berlin, WI. 2/14 tracker, * Oct 11
Poke Run Presbyterian, Apollo, PA. 2/19 tracker, * May 15

Petty-Madden

Hartford Mem Baptist, Detroit, MI. 4/77, * Aug 8

Rosales

Trinity Episcopal, Portland, OR. 3/18, * Feb 1, 16

Ruggles

Cleveland Institute, Cleveland, OH. 2/4 tracker, * Oct 10

St. James Episcopal, Grosse Ile, MI. 2/12 tracker,* Aug 1, 18

Schlicker

Our Lord's UMC, New Berlin, WI. 2/5, * May 16

Schoenstein

First Presbyterian, San Anselmo, CA. 2/29, * Jun 1, 10
Hope Lutheran, San Mateo, CA. 2/14, * Mar 19
St Elizabeths, San Francisco, CA. 2/22, * Dec 17
St Patrick's, Honolulu, HI. 2/9, * Nov 11

Sipe

Westminster Presbyterian, Dallas, TX. 2/28, * Apr 19

Smalley

Chauney's Restaurant, Victoria, B.C. 1/4 tracker, * Feb 16

Steere (renovation)

First Presbyterian, Franklin, IN. 3/39, * Jul 1, 12-13

Tattershall

Ferré residence, Garland, TX. (regal), * Jan 18

Temple

Grace Community UMC, Bourbonnais, IL. 3/30, * Apr 19

van Daalen

Trinity Episcopal, Norfolk, NE. 2/16 tracker, * May 1, 14

Visser-Rowland

Pro-cathedral of St Clement, El Paso, TX. 3/50 tracker, * Dec 17

Wilhelm

St Paul, Grosse Pointe Farms, MI. 2/47 tracker, * Aug 9

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Frederick Swann



Ladd Thomas



Thomas Trotter†*



John Weaver

Martin Neary, April, 1990 (Jan and Feb only)
 St. John's College Choir, Cambridge, Sept 1990
 St. Thomas Choir, April 7-13, 1991
 Winchester Cathedral Choir, April 1-22, 1991
 King's College Choir, Cambridge, Sept 1991

† = available 1990-91
 * = available 1991-92



Gillian Weir†*



Todd Wilson