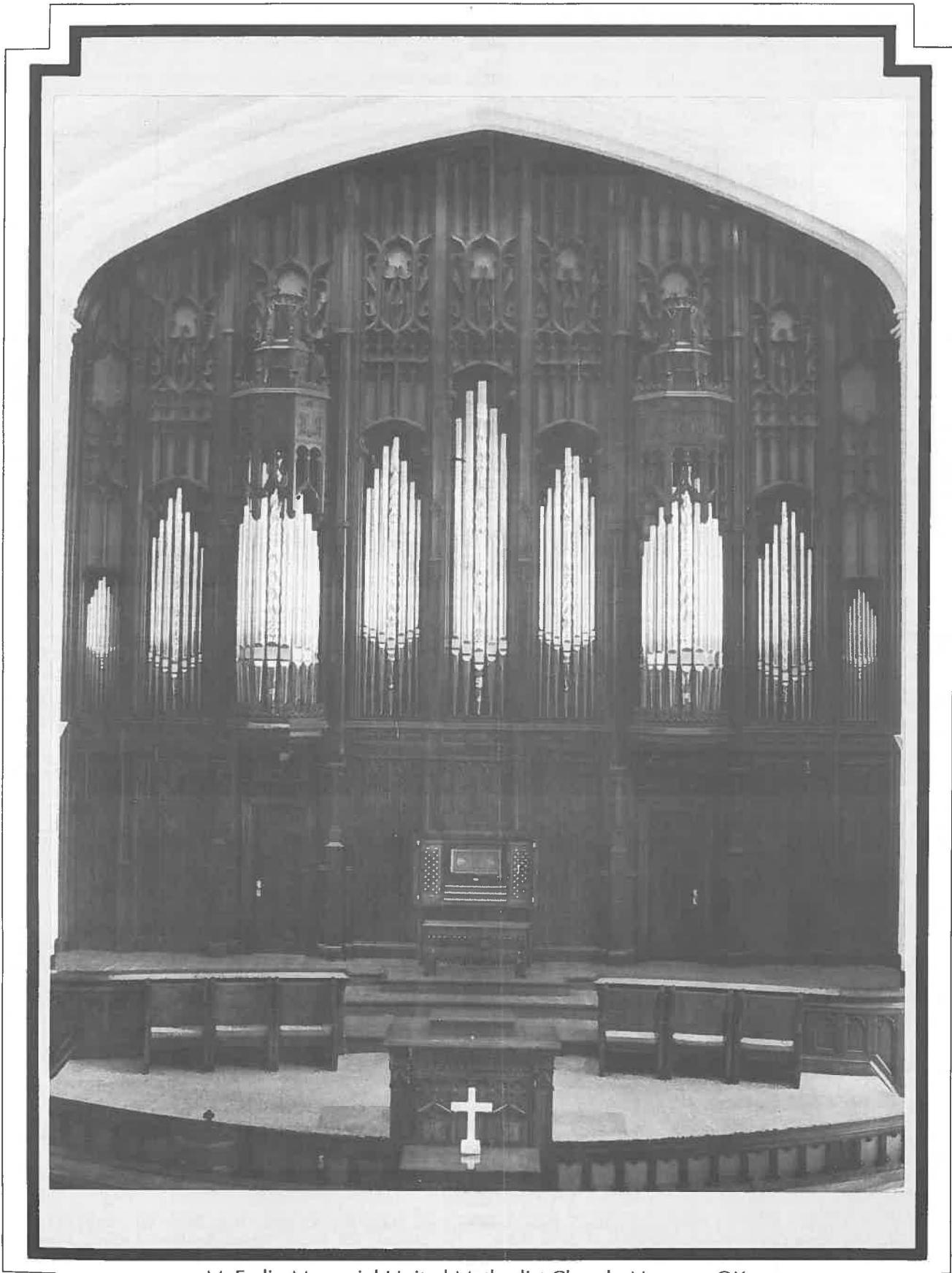


THE DIAPASON

MARCH, 1990



McFarlin Memorial United Methodist Church, Norman, OK
Specification on page 10

Letters to the Editor

Wit and Wisdom in Improvisation
(Contributions in response to "Musical Messages" in the January issue, p. 2)

Crown Him with many crowns—(ambitious) Dentists

Philip Keil
San Mateo, CA

All people that on earth do dwell—
Census Bureau

Come, sweet death—Funeral Directors Assoc.

For the beauty of the earth—Conservation Dept.

From Greenland's icy mountains—National Geographic Society

Give to the winds thy fears—Airline Pilots Assoc.

Ring out wild bells—Guild of Carillon-neurs

Gordon Young
Detroit, MI

1990 Summer Institutes Workshops and Conferences

The Bach Aria Festival and Institute

June 10–24. The University at Stony Brook.

Study the ensemble arias from Bach's cantatas, passions and masses; orchestral class; choral class; solo masterclasses. Yehudi Wyner, others.

Contact: Bach Aria Festival and Institute, c/o Bach Aria Group Assoc., Inc., P.O. Box 997, Stony Brook, NY 11790; 516/632-7239.

BACH WEEK

June 11–15. Columbia College, Columbia, SC.

Intensive study, lectures, masterclasses and performances of music of Bach: Trio Sonatas 1, 2, 6, Canonic Variations, *Orgelbüchlein* (nos. 1–14), Preludes and Fugues (S. 540, 541, 547), Chorale Preludes (S. 735, 736), and Concertos (S. 593, 596). Daily classes in the Alexander Technique. Roberta Gary, Joan Lippincott, Edmund Shay, Laury Christie.

Contact: Dr. Edmund Shay, Music Dept., Columbia College, Columbia, SC 29203; 803/786-3810.

San Francisco Early Music Society Five Workshops in Early Music

June 17–30. Baroque Music, Anna Carol Dudley, director.

June 24–30. Recorder Workshop, David Barnett, director.

July 1–7. Renaissance Music, Marilyn Boenau, director.

July 15–28. Instrument Building, Lyn Elder, director.

July 29–August 4. Medieval Music, Robert Dawson, director.

Technique, masterclasses, chorus, orchestra, repertoire classes, ensembles, electives, at Dominican College, San Rafael, CA.

Contact: Eileen Hadidian, 1721 Rose Street, Berkeley, CA 94703; 415/524-5661.

Summer Specials Royal School of Church Music

June 25–August 11. Addington Palace.

Four courses: choral directing, church music, Bach organ music, general church music. Stephen Cleobury, John Scott, Peter Hurford, Simon Lindley, Martin How, Francis Jackson, Colin Walsh, many others.

Contact: The Warden, RSCM, Addington Palace, Croydon, England CR9 5AD; 01-654-7676.

Workshop for Church Organists

July 2–6. The University of Oregon.

Co-sponsored by the Eugene AGO Chapter, focus on service playing and hymn accompaniment. Masterclass instruction by James Moeser.

Contact: Barbara Baird, 503/346-3791; or UO School of Music, 503/346-3761.

Pipe Organ Encounters for Teenagers

July 2–6. The University of Oregon.

Group and private instruction in organ technique, lecture-demonstrations on improvisation, hymn playing, repertoire, registration. Barbara Baird.

Contact: Barbara Baird, 503/346-3791; or UO School of Music, 503/346-3761.

38th International Haarlem Improvisation Competition

July 3–6. Haarlem, The Netherlands.

From recordings, 10 contestants are selected. Competition held on the Müller organ of the St. Bavo Church. Two public preliminary rounds July 3 and 4; final round July 5, broadcast live by NCRV radio.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mr. E.L.S. Hendrikse, secretary, Postbus 511, 2003 PB Haarlem, The Netherlands; 023-17 12 13.

1990 Training Courses Royal School of Church Music

July 3–8. University of South Carolina, Columbia. Bruce Neswick. For girls and adults. Contact: Ms. Brenda Pruitt, 217 Stirlington Rd., Columbia, SC 29212; 803/782-7416.

July 1–8. Akron, OH. Malcolm Archer. For boys and adults. Contact: Robert Quade, St. Paul's Church, 1361 W. Market St., Akron, OH 44313; 216/836-9329.

July 16–22. Winthrop College, Rock Hill, SC. Richard Webster. For boys and adults. Contact: Ms. Clara Godshall, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

July 29–August 5. Valley Forge Military Academy, Wayne, PA. Barry Rose. For boys and adults. Contact: Ms. Maeredith Doyle, The Baldwin School, Bryn Mawr, PA 19010; 215/527-9516.

July 29–August 5. Valley Forge advanced course for girls. Barry Rose. See above contact person.

August 19–26. Arundel, Quebec. Stephen Crisp. For boys and adults. Contact: Graham Knott, 75 Farnham Rd., Beaconsfield, Quebec H9W 5H7; 514/695-8797.

20th Romainmôtier Interpretation Course

July 8–22. Romainmôtier, Switzerland.

Lessons, lectures focusing on the entire organ works of Jehan Alain. Features the newly-restored Alain house organ, moved from its original location to

THE DIAPASON

A Scranton Gillette Publication

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MARCH, 1990
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Official Journal of the International Society for Organ History and Preservation

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Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER
Harpsichord

JAMES MCCRAY
Choral Music

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Romainmôtier. Marie-Claire Alain, Pierre Segond, Guy Bovet.

Contact: Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; (24) 53 17 18 - 53 14 46.

34th Haarlem International Summer Academy for Organists

July 8–28. Haarlem, The Netherlands.

Courses on Bach (Ewald Kooiman, Piet Kee), Improvisation (Hans Haselböck, Anders Bondeman), Classical French (Xavier Darasse), North German (Harald Vogel), Sweelinck (Bernard Winsemius), Early Spanish (Montserrat Torrent), Franck (Daniel Roth), Messiaen (Gillian Weir); workshops on contemporary organ music (Zsigmond Szathmáry), clavichord (Vogel), harpsichord (Jos van Immerseel), history and function of the Dutch organ (Klaas Bolt). Organs by Müller, Van Covelan, Cavaillé-Coll, Ahrend and Brunzema, Hagerbeer/Schnitger.

Contact: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mr. E.L.S. Hendrikse, secretary, Postbus 511, 2003 PB Haarlem; 023 - 17 12 13.

St. Olaf Conferences on Theology and Music

July 16–19. St. Olaf College, Northfield, MN.

Handbells (Everett Jay Hilty), Adult Choir (Kenneth Jennings, Robert Scholz), Children's Choirs (Janeal Krehbiel), Organ (James Moeser, Susan Dickerson).

Contact: Ronald F. Pechauer, Director of Conferences and Events, St. Olaf College, Northfield, MN 55057; 507/663-3841.

36th Conference on Music in Parish Worship

July 17–19. University of Wisconsin-Madison.

Worship life of the parish, liturgical and non-liturgical. Brian Wren, David Hurd, Gordon McMillan, Michael Kemp, Walter Ehret, Lawrence Kelliher.

Contact: UW-Madison Continuing Education in Music, 610 Langdon St., Madison, WI 53703; 608/263-6822.

Choral Music Performance/Study Tours, University of Colorado, Boulder

July 21–August 5. Rome, Venice, Salzburg, Leipzig, Florence, Weimar, Eisenach.

Larry Kaptein and Lynn Whitten.

August 6–14. Stockholm, Tallinn (Estonia), Helsinki. Robert Shaw, Eric Erickson, Krzyztof Penderecki.

Contact: Choral Music, Division of Continuing Education, University of Colorado at Boulder, Box 178, Boulder, CO 80309-0178; 1-800/331-2801.

27th Early Music Festival Bruges

July 28–August 11. Bruges, Belgium.

Musica Antiqua program includes: international competitions for voice, instruments, ensembles; exhibition of early music instruments and modern replicas;

interpretation classes and lectures; lunchtime and evening concerts.
 Contact: The Tourist Office, Burg 11, B-8000 Bruges, Belgium; (50) 44 86 86.

12th Course in Interpretation of Spanish Organ Music

July 30–August 10. University of Salamanca, Spain.
 Iberian music of the 16th–18th centuries. Classes take place on historic instruments of the Cathedral Nueva (16th and 18th centuries), the University (18th century), and the Cathedral Vieja (16th–17th century). Guy Bovet and Montserrat Torrent.

Contact: Ms. Marisa Aubert, Cous d'Interpretation de Romainmôtier, CH-1323 Romainmôtier, Switzerland; (24) 53 17 18 - 53 14 46.

Paisley International Organ Festival

August 5–11. Paisley, Scotland.
 Organ competition in three categories: Interpretation ages 16–21; Interpretation ages 21–32; and Improvisation ages 18–32. The competition will take place at four locations: Paisley Abbey, Coats Memorial Church, Laigh Kirk, and Lylesland Parish Church. Judges Werner Jacob, Piet Kee, Bernard Lagacé and David Sanger.

Contact: The Administrator, Paisley International Organ Festival, c/o Renfrew Development Co., Ltd., St. James Business Centre, Linwood Rd., Paisley PA3 3AT Scotland, U.K.

2nd World Symposium on Choral Music

August 6–14. Stockholm, Tallinn and Helsinki.
 Concerts, reading sessions, panel discussions, and seminars. Organized by the International Federation for Choral Music in cooperation with the choral organizations of Sweden, Estonia and Finland.

Contact: Walter S. Collins, Secretary General IFCM, University of Colorado, CB 301, Boulder, CO 80309-0301.

Here & There



Agnes Armstrong

On October 22, Agnes Armstrong played the dedicatory service and recital for the recently installed organ at Helderberg Reformed Church in Guilderland, NY. The organ, opus 330 of George S. Hutchings, Boston, was originally installed in 1893 in the Baptist Church at Johnstown, NY. Upon demolition of that structure in the late 1960s, the organ was put into storage.

In 1987, an arson fire destroyed the century-old building of Helderberg Reformed Church, including its Estey organ, and the congregation voted immediately to rebuild. Architect James Hundt worked the required space and acoustical environment for a pipe organ into the design for the new building. Located through the Organ Clearing House of Harrisville, NH, the Hutchings opus 330 was completely restored by Raymond J. Brunner and Co. of Silver Spring, PA, and installed in the new building in May, 1989.

The organ is two manuals and pedal, 14 stops, mechanical action. The hand-pumping mechanism was restored, although an electric blower was also added. Organ pieces at the dedication included Bach's Prelude and Fugue in C Minor, S. 549, *Fireside Fancies* of Clokey, *Old Hundredth* by Karlens, and *Will o' the Wisp* by Nevin.

Robert Clark is featured on a new cassette recording of the Rosales organ at Granada Hills Presbyterian Church, Northridge, CA. Clark, Professor of Music at Arizona State University, performs music of Buxtehude, Scheidt, Bach, de Grigny, Daquin, Brahms, and Reger. Complete registrations are listed along with the organ stoptlist. The tape is available in Dolby B, Dolby C, or dbx noise reduction formats at \$10 (includes shipping) from Gryphone Recordings, P.O. Box 39880, Los Angeles, CA 90039.

Daniel Chorzempa will play the inaugural recital on the new Fisk organ at the State University of New York at Buffalo on April 21. An American from Minneapolis long resident in Europe, Mr. Chorzempa is known here chiefly for his many recordings. The festivities



Daniel Chorzempa

will begin at 3:00 pm with a concert by faculty and students displaying the organ solo and with various ensembles. Chorzempa will play at 8:00 pm. For information: Concert Office, 105 Slee Hall, State University of New York, Buffalo, NY 14260.

At the morning worship service on October 22, the choir and handbells of First Reformed Church, Holland, MI, gave the first performance of *Great Our Joy as now We Gather*, a newly-commissioned anthem by Alfred V. Fedak. Scored for SATB, organ, and three octaves of optional handbells, the work is based on a text by Fred Pratt Green. The commission was made possible by a bequest from Charlotte Mulder, a longtime friend and member of the choir at First Reformed Church. The anthem was repeated at a joint service of worship the following Sunday night in observance of Reformation Day, when the choir was joined by singers from the Pillar Church of Holland, MI. Both performances were under the direction of Richard and Cheryl Van Oss, directors of music at First Reformed Church.

Robert Glasgow is the featured guest artist for a recital and masterclass at Illinois College, Jacksonville, IL. The recital will take place Sunday, April 21 at 8 pm. The masterclass will focus on 19th and 20th century music with emphasis on César Franck, and will take place Monday, April 22, beginning at 9 am. For information, contact: Dr. Rudolf Zuiderveld, Illinois College, Music Dept., Jacksonville, IL 62650; 217/245-3410.

Phillip Truckenbrod Concert Artists announces representation of the English concert organist and recording art-



Christopher Herrick

ist Christopher Herrick. Since 1984 Mr. Herrick has devoted himself entirely to performance and recording work, with commercial releases on the Decca, Hyperion, Meridian, Priory, Musical Heritage, Vista and Virgin Classics labels. Prior to that his career was associated with London's two major Anglican churches. He was a boy chorister and later Assistant Organist at St. Paul's Cathedral, and then for ten years Sub-Organist of Westminster Abbey where he played for many Royal and State occasions and gave over 200 recitals.

He is an Oxford graduate and has pursued further study at the Royal College of Music in London. In addition to extensive performing in Europe and North America, Mr. Herrick has performed in Australia and Asia. He is also the conductor of two large London choirs which regularly perform the major choral literature in various English concert halls.

Ronald McKean has just completed a four-year Noon-time Recital Series every Thursday at the First Presbyterian Church, Oakland, CA. His repertoire included the complete organ works of J.S. Bach, Franck, Buxtehude, Vierne, and selected works of Widor, Durufé, Sowerby, Hindemith, McKean, and Schroeder. A major feature of these recitals was a weekly improvisation in styles ranging from Renaissance to modern. McKean was a finalist in the 1986 Haarlem Improvisation Contest in Holland.

There will be no more organ concerts in the series at the present time. The church has signed a contract for a new 55-stop tracker organ by Rosales Organ Company, Inc. For the next two years, McKean will offer weekly harpsichord recitals.



Erich Piastetzki

East German organist Erich Piastetzki is touring America this month. He has concertized in the USSR, Poland, Hungary, Bulgaria, Rumania, Denmark, Sweden, Austria, and France. For information, contact the Rev. Herb Brokering (612/888-5281) or Wayne Earnest (803/365-3055).

Leonard Raver is featured with the Atlantic Brass Quintet in a new CD recording, *Gardner Read: Works for Organ*. The recording includes *Chorale-Fantasia* on "Good King Wenceslas", *Elegiac Aria*, *Sinfonia da Chiesa*, *Pasacaglia and Fugue in D Minor*, "... and there appeared unto them tongues as of fire," and *Suite for Organ*. Produced by Northeastern Records and

distributed by Koch Import Service. For information: Customer Service, Northeastern Records, P.O. Box 116, Boston, MA 02117; 617/536-9096.



Wilbur Schnitker

Wilbur Schnitker, musician-in-residence at Muskingum College, performed in its entirety Bach's *Orgelbüchlein* on October 22, 1989, at the College in New Concord, OH. The evening performance in Brown Chapel, which included comments on each of the chorale preludes, was the centerpiece of the conference on Music for the Liturgical year presented by the College. The conference included afternoon workshops in organ, worship and liturgy, choral conducting, and harpsichord.

Norma Stevlingson has received a promotion to Professor of Music at the University of Wisconsin-Superior, where she has taught organ, harpsichord, music history, counterpoint, form/analysis, and ear training for 14 years. Recently University Chancellor Terrence MacTaggart named her UW-Superior "Teacher of the Year." Dr. Stevlingson continues as organist of Pilgrim Congregational Church in Duluth, MN.

The Houston AGO Chapter will present "The St. Clotilde Tradition—Franck to the Present," April 6 at 8 pm at the First Presbyterian Church of Houston. The program will feature organists Ann Frohbieter, Harold McManus, Bruce Power, and Paul Wey.

The Martha Farr and Hunter Mead Memorial Organ Competitions, sponsored by the Pasadena AGO Chapter, will take place May 12 at Pasadena Presbyterian Church. College freshmen and sophomores may apply for the Martha Farr contest, and college juniors and seniors for the Hunter Mead. All applicants must be enrolled at an accredited college of the Western Association of Colleges in Southern California. Each contest prize is \$500; application deadline is April 12. For information: Karen Clark, 632 N. Rimhurst, Covina, CA 91724; 818/339-8825.

BACH WEEK takes place June 11–15 at Columbia College, Columbia, SC. The week of study, lectures, masterclasses and performances of the music of Bach will focus on the following works: Trio Sonatas 1, 2, 6; Canonic Variations; *Orgelbüchlein* nos. 1–14; Preludes and Fugues S. 540, 541, 547; Chorale Preludes S. 735, 736; and Concertos S. 593, 596. For the first time, Bach Week will include daily classes in the Alexander Technique, taught by Laury Christie (certified teacher of the Alexander Technique and Artist-Faculty member of the University of South Carolina). The organ faculty will include Roberta Gary of the University of Cincinnati, Joan Lippincott of Westminster Choir College, and Edmund Shay of Columbia College.

For further information: Dr. Edmund Shay, Music Dept., Columbia College, Columbia, SC 29203; 803/786-3810.

This summer the Romainmôtier Interpretation Course celebrates its 20th year, with Marie-Claire Alain, Guy Bovet and Pierre Segond as faculty. The emphasis of the course will be on the works of Jehan Alain, with one of the instruments to be used, the newly-restored Alain house organ, which has

been moved from its original location in Saint-Germain-en-Laye, France, to Romainmôtier.

Dates of the course are July 8-22. Information may be obtained by writing to: Ms. Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland. Tel: (24) 53 17 18 or 53 14 46.

The 12th annual **Course in Interpretation of Spanish Organ Music** will take place July 30-August 10 at the University of Salamanca, Spain, and will be led by Guy Bovet and Montserrat Torrent. The emphasis of the course will be on Iberian music of the 16th through 18th centuries. For information, write Ms. Marisa Aubert, Cours d'Interpretation de Romainmôtier, CH 1323 Romainmôtier, Switzerland. Tel: (24) 53 17 18 or 53 14 46.

The **Paisley International Organ Festival** takes place August 5-11. The competition is divided into three categories: Interpretation ages 16-21; Interpretation ages 21-32; and Improvisation ages 18-32. A feature of the competition will be a specially-commissioned work by Scottish composer Thomas Wilson. Judges include Werner Jacob, Piet Kee, Bernard Lagacé, and David Sanger. The competition will be staged in four locations: Paisley Abbey (Cavaillé-Coll, 1872/J.W. Walker, 1968); Coats Memorial Church (Hill & Son); Laigh Kirk (Lammermuir, 1989); and Lylesland Parish Church (Church & Co., 1983).

For information: The Administrator, Paisley International Organ Festival, c/o Renfrew Development Co., Ltd., St. James Business Centre, Linwood Road, Paisley PA3 3AT Scotland, U.K.; 041-887 5922.

The **Third International Organ Competition in Odense, Denmark**, will take place August 30-September 7, under the patronage of His Royal Highness Prince Henrik of Denmark. The competition is open to organists under the age of 32 of all nationalities, and will consist of three rounds: 17 can participate in the first round; of these 10 will be selected for the second round, and three for the final. The program consists of standard repertoire and two recent Danish works.

The city of Odense has offered three prizes: first prize Dkr. 20,000; second Dkr. 15,000; and third Dkr. 10,000. In connection with the prizes organ pipes will be handed out. The fourth, fifth and sixth places will also receive an inscribed organ pipe, which have been donated by Marcussen and Son, Aabenraa.

The opening concert will take place in Odense Concert Hall with participation of the Odense Symphony Orchestra and with one of the jury mem-

bers as soloist on the concert hall organ. The first round of the competition will take place on the Marcussen organ (37 stops) in St. Hans Church, the second round on the Marcussen (56 stops) at Odense Cathedral, and the final in Odense Concert Hall (Marcussen 46 stops).

Jury members include Zsigmond Szathmáry, Hans van Nieuwkoop, David Sanger, Hans Fagius, Grethe Krogh and Poul Børch.

For further information: Secretariat, 3rd International Organ Competition, Laessøgade 74, DK-5230 Odense M.

Ascension Lutheran Church, East Lansing, MI, has announced the results of its Fourth Annual Church Music Festival, held January 7. Darlene Kuperus-Mast, of Ann Arbor, MI, won first prize (\$300) in the Organists' Competition. She performed the Prelude in G Major of Bach, *Nun komm, der Heiden Heiland* of Distler, and the hymn "Now thank we all our God." Second prize of \$200 went to Andrew Fredel of River Forest, IL, and third prize of \$100 to Paul Fejko of Prospect Park, PA.

The winners in the Composers' Competition were also announced at the January 7 program. Sally Lewis of Traverse City, MI won the first prize (\$300) for her composition *The Glory of God*, for choir and organ. Karl Osterland of Ypsilanti, MI was given second prize (\$200) for *The King Shall Come*, for choir, organ and brass. Kurt Poterak of East Lansing was awarded the third prize of \$100 for his work *Magnificat*, for choir and organ.

Dr. Frederick Telschow of Valparaiso University judged the Organists' Competition. Dr. Richard Wienhorst, also of Valparaiso University, judged the Composers' Competition.

Gloria Dei Cantores, under the direction of Elizabeth C. Patterson, is on a 12-week concert tour of England, Scotland, Czechoslovakia and the Soviet Union. The tour began February 9 after a preview performance on January 26 at the Church of the Advent, Boston, MA. The choir has studied under George Guest, Stephen Cleobury and Mary Berry. In addition to concert performances, the group will participate in joint liturgical study seminars with choirs from Czechoslovakia and the Soviet Union, and perform a combined concert with the Kapella Hall Choir of Leningrad. Gloria Dei Cantores makes its home in the Cape Cod area of Massachusetts, and sings weekly services of Holy Communion and the traditional Anglican Choral Evensong. For more information, contact Ann Kana, 508/255-3999.

The **First Church of Christ**, Wethersfield, CT, presented The Third Annual Colonial Concert on February 11. The choirs of First Church were joined by narrator Robert J. Lurtsema, the Colonel John Chester Fife and Drum Corps, and Ars Musica of Newington High School, in a recreation of the sights and sounds of 18th-century America.

First Church presents a Lenten Memorial Concert April 13 at 7:30 pm, featuring Fauré's *Requiem*, two movements from *A German Requiem* and the Motet, Op. 30 of Brahms. The church continues its concert series on May 20 at 7:30 pm with a recital by William Whitehead.



Choir of Clare College, Cambridge University

The **Choir of Clare College, Cambridge University**, England, will complete a coast-to-coast American tour in April singing 16 concerts in ten states and the District of Columbia. The tour opened in Washington, DC and concludes in New York City with a Western-most performance in Riverside, CA. Twenty-nine singers under the direction of Timothy Brown, Director of Music at Clare College, are making the tour. The choir, represented here by Phillip Trukenbrod Concert Artists, will tour again in the autumn of 1993.

The **Allen Organ Company** has installed a three-manual organ of 84 stops in the Basilica of Our Lady of Peace in the city of Yamoussoukro, Republic of the Ivory Coast, Africa. This huge Roman Catholic edifice is said to be the largest church in the world: 525 feet high, 272 columns, some 14 stories high, and 36 windows of French stained glass each 90 feet tall, accommodating 300,000 worshippers.

Rodgers Instrument Corporation has installed a three-manual Oxford 925/eight-rank pipe organ at Shinil Presbyterian Church, Seoul, Korea. There are now six Rodgers pipe organs installed in Korea in addition to many electronic organs.

Nunc Dimittis

John R. McCormack, of Stratford, NJ, died October 27, 1989, at the age of 74.

For more than 20 years, McCormack was supervisor of the organ at the Wanamaker Store, Philadelphia. He began at Wanamaker's in 1943 and primarily did work on sound systems and lighting for ballets, concerts and other events. The last 20 years he worked at the store, he supervised the organ and filled in whenever the regularly scheduled organist was unavailable. In 1978 he suffered a stroke and a year later retired from Wanamaker's. He was a member of the American Theatre Organ Society.

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Music for Voices and Organ

by James McCray

Ascension and Pentecost

In reviewing column topics, it was surprising to notice that never in any of my more than 130 articles of *Music for Voices and Organ* had one been devoted to either Ascension or Pentecost. A few of these special anthems had been included in other general columns, but not as a featured field of inquiry. No excuses are offered, but it is reflective of the comments made in this column recently indicating that we all are less attentive to the church year than we should be.

Ascension, this year, occurs in May between the sixth and seventh Sundays of Easter; it may not receive much attention since the official day is a Thursday; however, those wanting to celebrate it in music may choose to do so on May 27 since that is the final Sunday of the Easter celebration, and the last Sunday prior to Pentecost. The music for Ascension draws on several familiar texts. Because this is the last Sunday in May and a part of the Memorial Day weekend, directors will have to decide about their choir populations for that day. Often, here in America, people celebrate that holiday with a three-day weekend escape, and church choirs have fewer numbers than usual.

Ascension is usually a higher priority in the Catholic church. For many Protestant congregations, it has become a time of relative unimportance. As with many of the events of the church year, Ascension has been relegated to a place of insignificance that often goes unmentioned.

Pentecost, which is the following Sunday on June 3 in 1990, is one of the important days in the church year. Its placement is to occur 50 days after Good Friday (Pente) which is the seventh Sunday after Easter. In some churches it is referred to as Whitsunday although that is less common in America.

Curiously, Pentecost is one major Sunday that few congregations recognize and understand. In many churches, some kind of "refresher" is needed to help focus on this birthday of the church. It is the celebration of the descent of the Holy Spirit upon the Apostles, and usually is marked by the famous chant *Veni Creator Spiritus* which has been adopted by many Christian churches as the Hymn for Pentecost.

Last year, we performed Richard Felciano's *Pentecost Sunday* for choir, organ and electronic tape. The work is not difficult, but does explore non-traditional notation and sounds. It was very successful because the minister used it as the focus for his sermon; by explaining some of the symbolism heard on the

electronic tape sounds, he educated the congregation on how "appropriate" this setting was for Pentecost. Later, he reported that the feedback to his sermon and the music was unusually strong. For the first time in years, Pentecost had an intellectual and spiritual impact, and it stimulated conversation throughout the church. The use of an electronic tape, which is often seen as intruding, was powerful; in fact, the minister even requested that the choir do another electronic work if possible. This is a remarkable development from the traditional response to avant garde music in church. Although *Pentecost Sunday* is an older work that was published many years ago, it is reviewed and recommended below.

As you look forward to the end of the church choir season, give some consideration to celebrating these two major church days with music appropriate to the event. It will help educate the choir, the congregation, and its inclusion will continue to focus on the heritage of the church through musical communication. Who knows, you may even get a request to do more—then, you have made a real contribution to the educational and spiritual growth of your church.

Up Through the Endless Ranks of Angels, Henry Gerike. SAB, trumpet, organ and congregation, Concordia Publishing House, 98-2709, \$1.00 (E).

This concertato setting has four stanzas and an instrumental introduction. Each verse has a separate setting so that even though the melody and harmony remain somewhat constant, there is a progressive development of the musical material. The trumpet part is easy and included in a transposed version at the end. This practical anthem is useful for small church choirs.

God Is Gone Up, Jonathan Varcoe. SATB and organ, Oxford University Press, A 358, no price given (M).

The organ part is soloistic in style, but not overly difficult. The choir remains independent from the organ with unison and two-part areas, and brief unaccompanied sections. The music has some dissonances, but they are stepwise and comfortable to sing. This is sophisticated, exciting music for good choirs.

Ascending into Heaven, Judith Weir. SATB divisi and organ, Novello of Theodore Presser Co., 29 0585, \$3.50 (D+).

The organ part is particularly challenging and extensive preparation will be required. The music is dissonant, but not tiring in its sounds. The choir will need solid singers—difficult interval leaps, full ranges, and choral glissandi. This is a *tour de force* that will challenge any group. The Latin text is translated on the inside cover. Only for advanced ensembles.

Christ, Whose Glory Fills the Skies, Philip Ledger. SATB and organ, Roger



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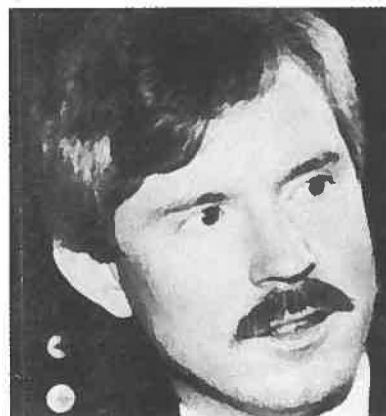
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Dean Publishing Co., HRD-245, \$.95 (M-).

The Charles Wesley text is set so that each verse changes; often the choir sings unaccompanied or with minimal organ background. There is a recurring organ motive that connects phrases and sections. The simple music is tuneful and suitable for most average church choirs.

Come down, O Love Divine, John Leavitt. SATB, violin or flute, and keyboard, Morning Star Publishers, MSM 50-5401, \$.85 (M).

This setting, based on Vaughan Williams' *Down Ampney*, is an expressive, gentle arrangement with the first verse for the men of the choir in two parts. The other two verses are in four parts with the second unaccompanied. The instrumental line is thematic, but not difficult, and would be good for either violin or flute; its high tessitura will cut through the choral lines. The keyboard is easy and on two staves. This is a charming setting that is recommended to any type of choir.

A Mighty Sound from Heaven, arr. Alec Wyton. SATB and organ, H.W. Gray of Belwin-Mills, CGMR 3476, \$.75 (M).

The tune is a Dutch melody that is not particularly familiar, but it is easy to sing. The first two verses are in unison with the first for mixed choir and second for women; the final verse is in four-part harmony. The organ usually doubles the melody and its music is accompanimental. There is a soprano solo descant above the final verse.

Anthem for Pentecost, Hal Hopson. SATB and organ, The Sacred Music Press, S-266, \$.75 (M+).

This ABA setting has a dramatic spirit for the outer sections with vocal lines that punctuate the text above an organ part employing dissonant arpeggios and fourth chords which drive the rhythm. The contrasting middle area is primarily in unison and has a more traditional character that starts with a simple mel-

ody, then develops into the quartal-harmony style of the opening. Interesting music that sounds more difficult than it is. This anthem is memorable and will invoke the Pentecost mood for everyone.

O Joyful Day, Robert Edward Smith. SAB and organ, G.I.A. Publications, Inc., G-2638, \$.60 (M-).

Subtitled a Canonic Anthem for Pentecost, this is a simple round with accompaniment. The melody is first sung in unison above a happy, light accompaniment; the second verse is a two-part canon, and the third a three-part canon. The music generally is joyous and almost all choral parts follow the canonic theme exactly, so that the vocal music is easy to learn. The simple accompaniment, on two staves, offers variety for each of the verses.

I Will not Leave You Comfortless, Carlton Young. SATB and organ/piano, Hope Publishing Company, CY 3354, \$.70 (M).

The choir and organ function in different ways. The organ moves in jubilant, flowing triplets usually heard as link for the choral phrases; the choir sings homophonic statements with a more serious mood. Young suggests that this anthem could also be used for Easter. There are a few tricky spots, but generally this is useful for most choirs.

Pentecost Sunday, Richard Felciano. Unison Male Choir, Organ, and Electronic Tape, World Library of Sacred Music, EMP-1532-1, no price given (M).

Although this work will seem very modern to most performers and listeners, it is noteworthy that it was first published in 1967 and serves as a pioneer work in the development of the choir/tape style. Often the three performing areas seem to be working independently of each other, yet the total effect of the entire work is mystical and dramatically potent. Neither the choral

or organ writing is particularly difficult, although within the context of the setting it will be moderately taxing to achieve ensemble. There is a time line to help coordinate live and taped elements. The choir speaks and has other choral effects which add to the character of the setting. Certain to be a controversial and positive influence on any Pentecost service, and highly recommended to those directors who seek to enlighten their congregations on the meaning of this day.

Forth in Thy Name, Donald Busarow. SAB with treble instruments and optional congregational singing, Augsburg Publishing House, 11-2371, \$1.20 (E).

This is a collection of service music for Pentecost 8. It contains several short works, often only two pages in length, intended for service use as supplementary material. The music is attractive, accessible, and easy enough for even small ensembles. Often the choir sings in unison; the accompaniments are on two staves and easy.

New Handbell Music

Ah, Holy Jesus/Nine Tailors (Variations on the Chorale by Johann Cruger), Paul Sticha. Theodore Presser Company, 114-40478, \$1.95 (E), for 3 octaves of bells.

This fairly simple and effective arrangement incorporates the following titles for each verse: I. *Introduction*, II. *Peter remembers Jesus' prophecy*, III. *The Crucifixion*, IV. *The bells ring "Nine Tailors" to announce Jesus' death*. This beautiful chorale is a gem for handbells.

Christ the Lord is Risen Today, arr. Barbara B. Kinyon. Agape, No. 1407, \$1.50 (E+), for 2 octaves of bells.

Here is a straightforward arrangement of "Easter Hymn" with a fanfare introduction, interlude and coda. Two verses—short and sweet.

We Shall Walk Through the Valley in Peace, arr. Douglas E. Wagner. Agape, No. 1415, \$1.75 (M+), for 3-5 octaves of bells.

Mr. Wagner has provided an extensive setting of this traditional piece. It has a thick texture with a lot of movement and makes the transition from one key to another very nicely. A good sized choir is needed to cover the range.

Hosanna in the Highest, arr. Katherine K. Beard. Theodore Presser Co., 114-40486, \$1.95 (E-), for 2 octaves of bells.

The familiar hymn tune "Ellacombe" is written more as a bell "introduction" or hymn introduction because it is not much more than a minute in length. Not necessarily a good bargain at the price. It is simple yet effective.

There Is a Balm in Gilead, arr. Dick Averre. Coronet Press, 494-42090, \$1.90 (E+), for 3-3+ octaves of bells.

This old spiritual is given a nice treatment for bells by Mr. Averre. The musical mood is gentle throughout leaving the melody not only on top, but in

the middle and on the bottom as well which provides some good harmonic interest. A very natural transition takes place from the key of C to A^b. This is recommended for any library.

—Leon Nelson

New Organ Music

John Bennett, Six Voluntaries, edited by H. Diack Johnstone. Novello, No. 01 0211 (Agent: Theodore Presser Co.) \$15.00.

John Bennett published his *Ten Voluntaries for the Organ or Harpsichord* in 1758, and in addition to three psalm tunes, it appears he has written nothing more. Yet these voluntaries are recognized as superior examples of the genre, both for the extended length of their movements, and for the technical demands they ask of the performer. There are three-voice fugues, two-voice cornet movements, echos, ritornellos, and French overtures in the mostly-two movement voluntaries. Skillful and melodious counterpoint, as well as harmonic boldness are evident in these examples of Bennett's writing. Highly recommended.

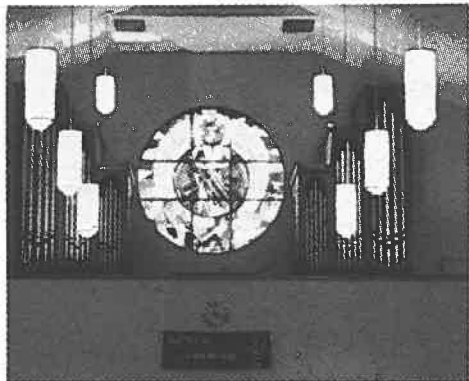
—Edmund Shay
Columbia College
Columbia, SC

Processionals for Organ. Novello (Theodore Presser), \$18.75.

Corny and clichéd they may be, this collection of Marches/Processionals by various composers (Brewer, Lemare, Ireland, Whitlock, etc.) is unashamedly predictable, but fun, and ideal service and/or wedding repertoire. Some of course are transcriptions; nevertheless they all work well on the organ.

Trois Préludes Hambourgeois, Guy Bovet. Oxford Univ. Press, \$9.95.

I was delighted to be asked to review these Preludes, which also come under the heading of "light relief." While I was a student at The Geneva Conservatory, Mr. Bovet (who is a Swiss National) gave a recital there, which included the third of this set of Preludes. We were all amused to discover at the close of the concert, that Mr. Bovet had not, at that point, written the first two! Each Prelude has an anecdote associated with it. The first is entitled "Salamanca" and is based on a theme that was sung to Mr. Bovet by the caretakers at Salamanca Cathedral. It is very reminiscent of folk song and the various legends associated with it are legion! Mr. Bovet accompanies a compound version of the melody with a bolero-like ostinato cluster, and it more or less works itself into a frenzy via a series of variations. The second Prelude is in 8/4 time and "captures the flavor of the Southern United States" to quote the composer. Mr. Bovet continues: "The original idea for this piece came during a visit to Florida where I heard stories of alligators showing up in people's backyards and eating dogs and babies!" The mood is languid and the harmony and R.H. are reminiscent of a jazz musician's creations. The final Prelude has three subtitles, one of which is



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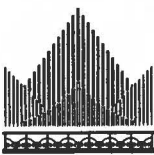
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"Hamburger totentanz!" As with all three preludes, it began life as an improvisation, in this case during a 4-hand improvisation with Hans Gebhard at a church in Hamburg, Germany. An incessant ostinato permeates the piece, and quotations from well known works by Beethoven, Wagner and Offenbach are hidden in the texture! Excellent encore material for the concert organist.

Ein Feste Burg ist unser Gott, Karg-Elert. Fentone (Theodore Presser), \$6.00.

This is a substantial choral-fantasia worthy of attention. The writing is quasi-Reger and difficult. It is short, approximately six minutes, and would be an excellent addition to any performing organist's repertoire.

Hydraulis, William Bolcom. Belwin Mills. \$4.00.

This is a fascinating work. The composer informs us that he has *not* tried to imitate music the Hydraulis (the name given by the Greeks to the first known organ which operated on water pressure that in turn compressed air) may have produced, but that the influence of classical Arabic vocal music is present "because of that music's very animal quality," to quote W. Bolcom. He goes on to say in his preface, "In fact, I imagine the Hydraulis as a huge autonomous animal, more apt to invent its own music than to give itself over to the individual whims of the player." The ideal instrument would be, we are told, a modern Baroque organ. Ideally too, Mr. Bolcom would prefer different temperaments between black keys and white keys, a characteristic similar to the original Hydraulis, but realizes the impracticalities of such an exercise. There is a key to the various signs employed and a yard stick is required during the final pages. Thus armed, we step into the jungle of the score to tame the beast or at least come to terms with it! Although this piece relies wholly on effects to conjure an image, it does so very convincingly by virtue of the fact that the writing is descriptive of the subject material. It would be too extreme for many tastes, but in the hands of a top class player such as the dedicatee and editor William Albright, a University or convention audience, for example, would enjoy this piece.

Eight episodes in the life of our Lord, Peter Pindar Stearns. Shawnee Press Inc., \$5.00.

Each of these episodes is two pages or under in duration. Pindar Stearns is a succinct composer whose grasp of style, atmosphere and writing for the instrument is evident here. Although based on religious themes, I feel that most of these pieces would be a little abstract for church use. However, I commend them to concert artists as worthy of your time and programming.

Pentacles, John Carbon. California Phil. Assoc., \$10.00.

In form and basic harmonic language, *Pentacles* follows this format: Recitative (rhapsodic melody supported by harmonies built on 2nds, 4ths, and 5ths), Toccata (passagework alternating the intervals of the 2nd, 4th and 5th, supported by quint harmonies and passagework built in 5ths), Recitative, Toccata, Recitative, Toccata, Recitative. Each recurrence of each of the styles is constructed similarly, and herein lies the "Achilles' heel" of the piece. To this reviewer the material is developed to the maximum about half way through the work, to the point where the starkness of the harmonic structure becomes somewhat tiring. This is moderate to difficult recital literature for a specialist ear.

—Colin Andrews
Greenville, NC

Book Reviews

The Tempo Indications of Mozart, by Jean-Pierre Marty. New Haven, CT: Yale University Press, 1988. 277 pages + Catalogue 112 pages. \$40.00.

"The metronome," according to Jean-Pierre Marty, conductor, pianist, performer of chamber music, and director of the American Conservatory at Fontainebleau, is "a heartless and one-track-minded apparatus whose cold measurement of speed kills the living realities of tempo." This forthright judgment is elaborated in intricate detail in this book, the first to deal comprehensively with the tempo indications of any composer.

Marty's study is the end result of a long chain of inquiries which began with the author's preparation for a series of performances of a Mozart opera in 1966, later extended to the whole of Mozart's production from K.1 to K.626. His extensive research into the topic covered Mozart's own tempo indications, manuscripts, letters, and catalogue of his own works, other successive catalogues, publications of Mozart societies, and various scholarly papers on Mozart interpretation. He is convinced that Mozart's tempo indications carry precise messages of a highly subjective

nature, inherited from his father and understood by his contemporaries, before this concept was drastically altered by the invention of the metronome.

Although measurements of relative musical speed using pendulum motions and clock timings were known to 18th-century composers, their impact on musical performance was small. Vestiges of the "intrinsic weights" of various notes (♩, ♪, ♫, ♪♩), first established in the 12th century and retained in the earliest tempo indications used in the early 17th century, persisted in the performance practices of Mozart's day. But playing in time is not the same as playing in tempo; although the former is a necessary prerequisite for the latter, it does not automatically guarantee that tempo will be achieved.

While music of the classical period contains fewer than ten tempo gradations between Grave and Presto, Marty's analysis yields 48 in Mozart's works. This number alone is a good indication of the importance that the composer attached to this crucial aspect of truly musical performance, as well as of the humility it must impose on interpreters of his music. The study is based upon the three main categories of slow, moderate, and fast, reflected in the basic indications: Adagio, Andante, and Allegro; and their intermediary steps: Larghetto, Andantino, and Allegretto. In addition, there are special categories

qualifying the extremes of slowness and fastness: Grave and Prestissimo, respectively, and others; and qualifications inflecting in one direction or another: maestoso, grazioso, and vivace, for example. The reference points along the continuum from extreme slowness to extreme fastness are distributed as follows: Adagio (8), Larghetto (1), Andantino (12), Andante (10), Allegretto (5), and Allegro (12).

But this is not all. Each of Mozart's works is placed within a system of simple (single pulse) or composite (double pulse—three varieties) tempos, each subdivided according to the familiar meters (C, 3/4, 2/4, etc.): a total of 21 categories. Mathematically, the number of possible categories in 1,008, but we learn (with considerable relief!) that only 250 of these are manifested in one of more of Mozart's works, not counting those considered in a separate section of the book dealing with other indications, unusual meters, and works without tempo indications. At the same time, there is no reason to suppose that the logic and coherence of these tempo indications is proof of a consciously worked out abstract intellectual system on Mozart's part. Rather, the system illustrates the range and subtlety of performance instructions designed to fulfill the composer's intentions and, in some cases, to control performers' temptations to excesses, either in slow-



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ness or in technical virtuosity.

The apparent complexity of Mozart's tempo indications disappears with the recognition that the ear has the capability of sorting out a regular succession of sounds into groupings of two or three, an auditory phenomenon related to a similar tendency in the perceptual grouping of visual elements investigated by Gestalt psychology. Moreover, this feature lies at the basis of the distinction between simple and compound tempos, and helps to explain how general feelings of tempo are achieved in various meters.

Marty's survey reveals that Mozart's tempos range from Grave ($\text{♩} = 30$), his slowest, in the Intrata of the unfinished Sonata for Two Pianos (K. 375b), to Prestissimo ($\text{♩} = 360$), his fastest, in the act 2 finale of *Le nozze de Figaro*. The typical Mozartian tempo, of which there are over 200 examples in the first movements of sonatas, symphonies, quartets and in operatic arias, is Allegro C, a composite binary tempo ($\text{♩} = 126/252$). Several of the tempo categories manifest only one example, and some major divisions lack any at all.

Throughout the book, Marty attempts to mediate between the metronomic (quantitative, objective, measurable) and expressive (qualitative, subjective, intuitive) aspects of musical performance in different ways. Sometimes, he approaches the problem through the use of suggestive descriptions of tempo generally as an "organic rapport" or "this living interplay between living elements," and by references to the "spontaneous, unrational, unpredictable" aspects of musical art. At other times, he draws more specific parallels between tempo indications as the expressive musical correlates of internal psychological states. For example, an acceleration to Andante grazioso $3/8$ ($\text{♩} = 92$) from the average human pulse in normal situations of 70 beats per minute portrays throbbing amorous emotions in two different operatic arias; Allegro maestoso C ($\text{♩} = 108/216$) conjures up an aura of forbidding grandeur through long-held notes and prolonged silences in several instrumental works; and Allegro molto C ($\text{♩} = 200$) enhances the aggressive release of bitter frustration of Leopoldo in *Don Giovanni's* initial scene. Then, there are more direct unmediated references to the "feelings" of Adagio and Andante and intuitive perceptions of the psychological qualities of pulse and controlled movement. Although these diverse approaches lack any unifying theoretical basis, they contribute to an understanding of musical expressiveness, which consists of a mutually complementary relationship of rhythmic, melodic, harmonic, and literary aspects.

This book challenges the reader to develop an increased awareness of the inner logic of Mozart's tempo indications and the need for a subtle rendition of those key values which will provide entry into a realm of musical experience beyond the alien abstractions of a purely metronomic performance. This practi-

cal reference book offers many thoughtful insights and guidelines for interpreters of Mozart: performers, conductors, critics, scholars, and students. Useful research aids include 18 recapitulative charts, a 112-page catalogue containing incipits of all works, parts, and sections of Mozart's works bearing tempo indications, and a 38-page Index of the same information.

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

New Recordings

Hurry to Bethlehem: The Christmas music of John Rutter; The Cambridge Singers; The City of London Sinfonia (leader: Simon Standage); Brian Kay, narrator; John Rutter, conductor. *Star Carol; Candlelight Carol; Jesus Child; I wonder as I wander; Mary's Lullaby; Shepherd's Pipe Carol; The Wild Wood Carol; Deck the Halls; The Very Best Time of Year; We Wish You a Merry Christmas; Brother Heinrich's Christmas.* Available from Collegium Records, P.O. Box 31366, Omaha, NE 68131, LP recording COL 102; also available on cassette.

If you are a fan of John Rutter's music, especially his Christmas music, this is a recording for you. The carols are fun to hear, particularly the several that were new to this reviewer. Various kinds of carol settings are presented—two are a cappella, three are arrangements of existing carols, several have a "slick" sound, while others are in a more traditional classical vein. All are sung by a mixed choir which emulates the sound of an English choir of men and boys. There is good balance between parts, fine diction, and much musicality in the performance by singers, instrumentalists, and conductor.

The sensitive "I wonder as I wander" uses a baritone soloist (Gerald Finley) in place of the soprano soloist suggested by the score, yet the substitution works. "The Wild Wood Carol" from *The Wind in the Willows* has a haunting melody. "Deck the Halls" is a very nice a cappella arrangement of the traditional carol, and one that would require a good choir to sing it. "The Very Best Time of Year" is a secular work, dealing with families and friends sharing at Christmas. "Brother Heinrich's Christmas," a fable with music, is a charming story about the origin of the carol "In Dulci Jubilo." The work consists mostly of narration, which Brian Kay's voice is particularly good at reciting. People of all ages can enjoy listening to the fable.

The record jacket includes indications of publishers for each work, plus brief comments by Rutter on writing Christmas music, and biographies of

Rutter and Brian Kay. In sum, a recording that is a must for fans of John Rutter's music.

—Margaret R. Evans

Mario Duella. Johann Christian Heinrich Rinck (1770–1846). Eco 647 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.

Duella's credentials include study with Tagliavini, Chapuis, and Heiller. He is clearly attracted to the music of Rinck, and the format of the record suggests that he may be planning a series devoted to it. Here Duella offers us a *Flöten concert [sic!]*, a *Postludium*, and the variations on *Heil dir im Siegeskranz*.

The record provides a good introduction to two aspects of the enormous output of the once-famous composer and organ virtuoso, who was born in Thuringia, trained in Leipzig, and spent much of his life as organist in Darmstadt. In my student days, every organ student played at least one "flute rondo" by Rinck—in my case the work so described was the last movement of the *Flöten concert* recorded here—but few ever knew more than one work. The three-movement concerto is sparkling and delightful. The *Postludium* that fills out the first record side is fluent and effective, and it is formally impeccable, like most of Rinck's music. Even before the current fashion for reviving 19th-century works, various large-scale compositions by Rinck appeared fairly often on recital programs in Germany. Frequently, the listener was pleasantly surprised and inclined to ask "Why doesn't one hear that more often?" The lengthy preludes and fugues, rather reminiscent of Krebs, show clearly the composer's descent, through his teacher Kittel, from Bach. More interesting are the large-scale sets of variations, which were presumably intended to grace the programs of the virtuoso Rinck himself. Duella chose the variations on *Heil dir im Siegeskranz*, better known in the English-speaking world as either "God save the King" or "America." The range of variation techniques employed is wide, and these variations are musically at least as good as Beethoven's on the same theme. The technical demands, while moderate compared to those of some of Rinck's works, are considerable, but this work deserves a place in the repertory of some of our concert organists.

Duella performs on the Tamburini organ in the church of S. Ambrogio è Teudulo in Stresa. The date of the installation is not given, but a rather detailed specification, which however omits the type of action, is provided (in Italian only). It is a three-manual of 31 stops, with an undistinguished and not particularly Italian specification. There is a lack of string tone, since the two string stops on the enclosed division are very weak indeed. The sound of full organ is badly marred by the Trombone

8' on the Pedal, a totally bland stop of enormous power that swamps not only the otherwise weak pedal but also the manuals. The *Flöten concert* benefits from excellent solo flute stops as well as from crisp finger-work and dry acoustics.

Duella obviously likes this music and makes the listener share his enjoyment. His choice of registrations for the variations is convincing and the virtuoso passages are played with suitable panache.

German organ music from the death of Bach until the advent of Mendelssohn is beginning to make an appearance on records and, particularly in Europe, on recital programs. This recording should encourage more of us to investigate some worthy and very grateful music. Strongly recommended.

Helmut Hunger and Roberto Cognazzo. Arie e Sonate per Tromba e Organo. Eco 699 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.

Hunger, a Swiss trumpeter who has made some fine recordings for Angeli-cum (Milan), and Cognazzo, a Turin-based keyboard player and musicologist, combine to offer the finest organ-trumpet record I have come across in a long time.

The first side contains fairly predictable baroque fare: Mouret's famous *Rondeau*, plus an *Air* for organ alone from the same collection; two very short sonatas, originally for trumpet and strings, by Daniel Purcell; a transcription of an organ voluntary by John Bennett (1735–1784); and organ arrangements of the Adagio from Bach's *Tocatta, Adagio and Fugue in C Major* and of *Bist du bei mir*. The Adagio is played in its original key, and the song is transposed into C major. The Daniel Purcell sonatas, a relative novelty, are brief, lively pieces that should attract many performers. The least convincing performance is that of the first movement of the Bennett voluntary, which is, surprisingly, over-Romanticized. The finest playing is found in the two Bach transcriptions, where Hunger's impressive breath control enables him to spin long and beautifully finished phrases.

The second side contains a rather intriguing novelty. Cognazzo's excellent and well-translated notes leave many unanswered questions. Eugenio Consonni's *Sonata in 4 tempi* ("Sostenuto," "Allegro," "Adagio," and "Con vita") runs for a little over 21 minutes. Consonni, born in 1912, has utilized thematic material left by the unknown Bergamo composer Daniele Maffei (1901–1966). One would like to know what Maffei actually left. Was it a sketch for a trumpet/organ work, themes intended for unspecified future use, or what?

Each of the four movements contains a wide range of mood and tempo. The writing is conservative modern, with hints of modal writing and some astrin-

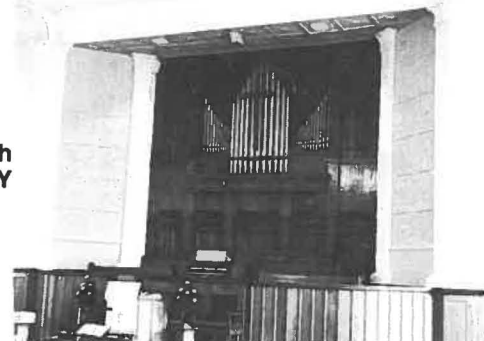
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gent harmonies in a basically traditional structure. The term "sonata" is perhaps used a little loosely, since the structure might be described as informal. The work offers equal opportunities to organist and trumpeter and Consonni clearly understands both instruments well. The organ part is interesting but not impossibly difficult. The trumpeter is faced with some unusual and awkward jumps and expected to shape a number of very long phrases. Hunger is completely at home with the work and gives a persuasive performance. The sonata, or separate movements from it, would make an excellent addition to the repertory of competent organ/trumpet duos. This is modern, challenging, and worthwhile music that will not scare audiences away.

The organ used on this record is identified as that of the parish church of Maggio—possibly the Maggio near Milan—but no further information is given. Cognazzo lets us hear excellent crisp solo stops in the Mouret *Air* and a variety of good principals topped by slightly harsh mixtures elsewhere. The Consonni sonata requires a sizable two-manual, preferably perhaps a three-manual unless a well-trained assistant is at hand.

Strongly recommended for the repertory and for the performance.

Luigi Molino and Renato Fait. *Pagine Classiche per Organo (XVII e XVIII secolo)*. Eco 604 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 per order for postage.

Probably the kindest thing one could do would be to ignore this record completely, but possible buyers should be warned!

The jacket contains absolutely nothing beyond the names of the two performers and the titles, not all entirely correct, of the pieces played. On Side I, Molino plays Titelouze's *Exultet coelum, Tierce en taille* and *Dialogue* by Marchand, *Benedictus* by François Couperin, and a canzona by Zipoli. On the second side Fait offers the Adagio from Bach's *Toccatà, Adagio and Fugue in C* and *Jesu, Joy of Man's Desiring*, one fugue from a Buxtehude prelude and fugue in G major, and a Preludio and Finale by Handel. The Preludio comes from the miscellaneous harpsichord pieces, unless there is an organ version of it unknown to me. The Finale is a version for solo organ of the last movement of the B-flat organ concerto (Op. 4, No. 2).

On the basis of this recording, it is scarcely possible to say anything about the organ, or possibly organs. The engineering is quite spotty and makes even that distinction difficult. Side II has much clearer and brighter sound and the choice of the solo stops is somewhat happier. I think I hear two essentially similar organs, both moderate-sized two- or possibly small three-manual instruments. The nicest sounds are heard in the Handel Finale, where some pleasant principals and good flutes are to be heard.

The playing is never more than adequate. The ornamentation in the old French pieces is basically acceptable, but registrations and tempi show no attempt to produce authentic interpretations. Rubato and innumerable variations of unequal notes are acceptable, but noticeable variations of basic tempo are not. *Jesu, Joy* is played at a funereal tempo in the sentimental style all too common a generation or more ago. Neither performer finishes phrases off convincingly. One could go on.

It would be charitable to assume that the recording is a cheap issue intended for popular consumption, but the asking price does not support that idea. Leave this one alone!

Bernhard Billeter. *Felix Mendelssohn Bartholdy/Joseph Gabriel Rheinberger*. Eco 684 c, available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184. \$11.00

plus \$2.00 per order for postage.

Side I contains the little-known variations on "Wie gross ist des Allmächtigen Güte," written by Mendelssohn at the age of 14, and his third organ sonata with the "Andante tranquillo" played first. (There is no discussion of the order of the movements.) Side II is devoted to Rheinberger's *Sonata No. 8 in E Minor*. The record was undoubtedly made primarily to demonstrate two organs by Franz Anton Kiene, a notable but neglected Swiss builder of the early 19th century.

The Mendelssohn is performed on the two-manual organ built by Kiene in 1836-1839, in the church at Sachseln, just south of Lucerne. The 29-stop instrument has 11 stops on the Hauptwerk, 10 on the Positiv, and 8 on the pedal. A restoration by Mathis in 1975 returned the instrument as nearly as possible to its original state. Its sound, fairly clear on the manuals despite an absence of upperwork, is inherently well-suited to Mendelssohn's music. The pedal organ is surprisingly rich on paper but is very woofy and indistinct in practice. The most interesting sec-

tion of the variations is a canon in two inner parts between widely separated top and bottom voices. The ingenious effect is marred by a really poorly defined bass line and, on the review copy, by considerable buzz. The sonata comes off much better, although there are superior versions available.

Rheinberger's E Minor sonata is arguably one of his finest works. A few years ago recordings of Rheinberger were hard to find, but today there are at least three versions of this sonata available. This is to my mind the best, although Billeter's decision to use the original edition rather than a more recent one may provoke discussion. The 28-stop organ at Beromünster, north of Lucerne, has 14 stops on the Hauptwerk, 9 on the Positiv, and 5 on the pedal, two of them reeds. The instrument was built in 1840-1842 and restored by Graf in 1981. It is considered the best-preserved Romantic organ in Switzerland. As printed here, the specification shows two peculiarities: there is no Positiv to Pedal coupler, and the Hauptwerk contains a Cornett 16' but no reeds—the only manual reed is a Vox

humana on the Positiv. The outstanding stop is the extremely lovely "Flöte douce" [sic!] on the Positiv, but the whole organ has a fine sound that does wonders for the Rheinberger sonata. Billeter manages, presumably with the help of an assistant, a very effective diminuendo towards the end of the passacaglia.

Billeter teaches at academies in both Zürich and Lucerne. His playing is technically flawless throughout but really outstanding in the Rheinberger.

Eco should provide its translators with a multi-language dictionary of organ terminology. The excellent Italian notes are accompanied by a translation that is comprehensible only with good will and some imagination. A more serious misunderstanding could be caused by the translation of "ottocento" as "18th century" instead of, correctly, as "1800's."

Recommended enthusiastically to those interested in Rheinberger's fine sonata.

—W. G. Marigold
Union College
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GRAND ORGUE

16	Montre
16	Bourdon
8	Montre
8	Flûte Harmonique
8	Bourdon
8	Gamba
4	Prestant
4	Flûte ouverte
2 1/2	Quinte
2	Doublette
2	Flûte à bec
V	Cornet
IV	Fourniture
III	Cymbale
16	Bombarde
8	Trompette
4	Clairon
	Tremblant

POSITIF

16	Quintaton
8	Principal
8	Flûte Harmonique
8	Cor de nuit
8	Salicional
8	Unda Maris
4	Octave
4	Flûte à fuseau
2 1/2	Nasard
2	Super Octave
2	Quarte de Nasard
1 1/2	Tierce
1 1/2	Larigot
1	Flageolet
III	Cymbale
16	Doucaine
8	Trompette
8	Cromorne
4	Chalumeau
	Tremblant

RÉCIT

16	Bourdon
8	Diapason
8	Flûte Harmonique
8	Bourdon
8	Gambe
8	Voix Céleste
4	Octave
4	Flûte conique
2 1/2	Nasard
2	Octavin
1 1/2	Tierce
VI	Plein Jeu
16	Basson
8	Trompette
8	Hautbois
8	Voix Humaine
4	Clairon
	Tremblant

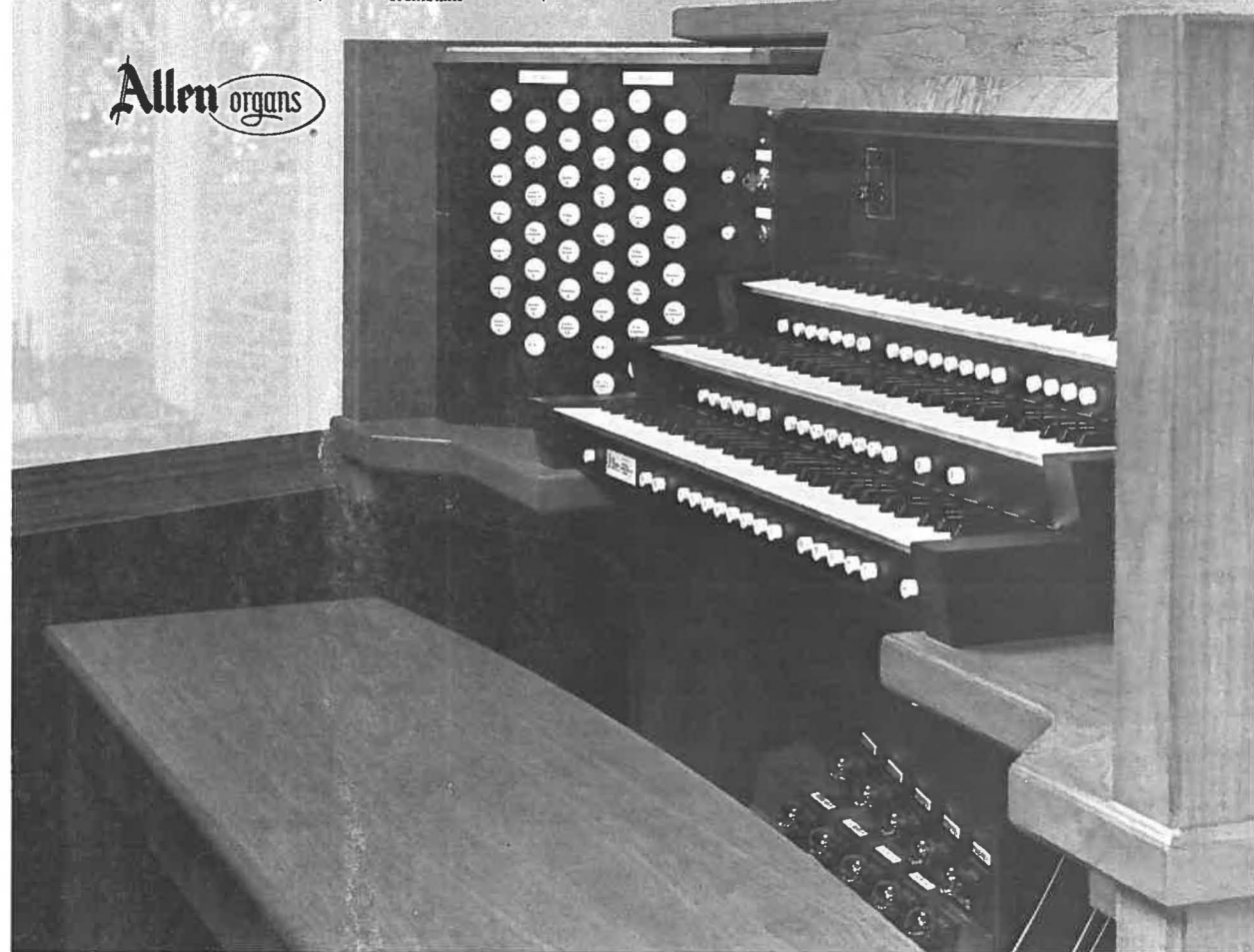
PÉDALE

32	Contre Soubasse
16	Contrebasse
16	Soubasse
16	Bourdon doux
8	Octave
8	Flûte creuse
8	Bourdon
4	Octave
4	Flûte à cheminée
2	Doublette
IV	Mixture
32	Contre Bombarde
16	Bombarde
16	Basson
8	Trompette
4	Clairon

SOLO

16	Bombarde
8	Trompette
4	Clairon
8	Trompette de fête
8	Cor Anglais
8	French Horn
	Tremblant

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Cover

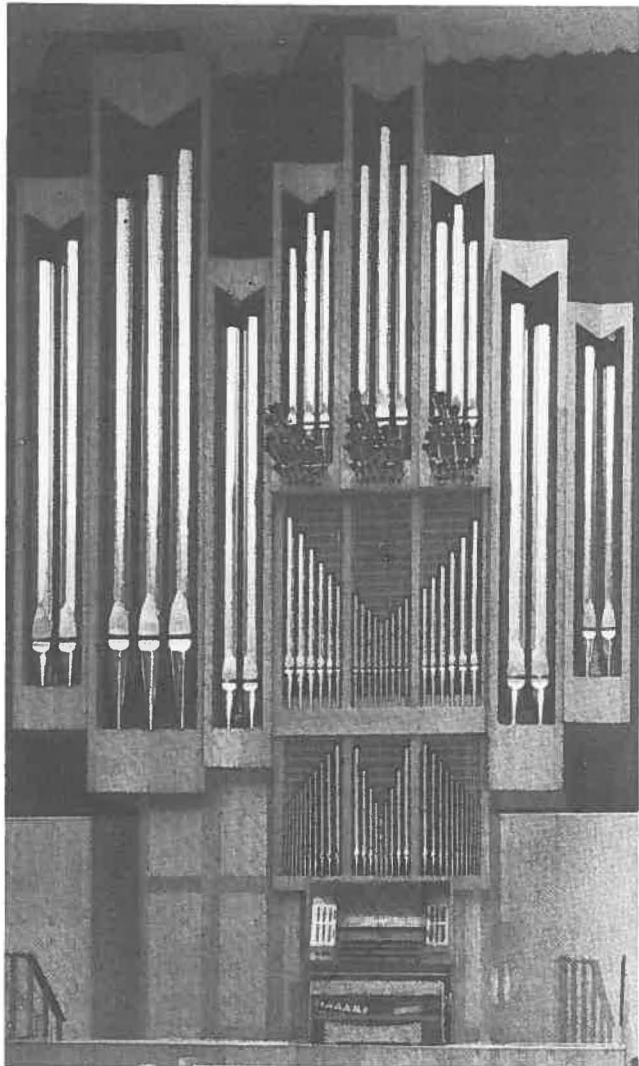
The Noack Organ Company, Georgetown, MA, recently completed a 50-stop, three-manual organ at McFarlin Memorial United Methodist Church in Norman, OK. The firm's Opus 110 occupies a chamber 10 feet above the chancel floor at the front of the church. Within this 26' tall, 36' wide and only 10' deep chamber, a regular organ case of less than 6' depth was built for the manual divisions. The Pedal occupies the space on both sides, except for the 32' Bourdon, which takes up the back of the chamber. The original organ front was retained, since it is an important part of the architecture and provides optimum sound egress for the organ. The front pipes, all from 70% tin with gilded mouths, are new and belong to the 16' and 8' Diapasons of Great and Pedal. All metal pipes (except the low octave of the Violone 16') are either from common metal or 70% tin. The choice of pipe material, a wind pressure of 3 3/4", reasonable nicking of all pipes, and voicing that employs a careful balance between windway size and toehole combine towards the organ's warm yet clear and colorful sound. All reeds are cut to dead lengths and use fairly wide,



open (in the bass tin-faced) shallots in order to emphasize a rich but never harsh sound. The tonal concept combines many of the best historical features (e.g. French and German Baroque, American 19th century) into an


GREAT	SWELL	CHOIR
16' Double Diapason	16' Bourdon	8' Viola
8' Diapason	8' Diapason	8' Gedackt
8' Second Diapason	8' Stopt Flute	4' Violin
8' Chimney Flute	8' Bell Gamba	4' Chimney Flute
4' Octave	8' Celeste	2' Principal
4' Harmonic Flute	4' Principal	1 1/2' Quinte
2 1/2' Twelfth	4' Recorder	Cornet III from c'
2' Fifteenth	2 1/2' Nazard	3/4' Sharp II-III
1 3/4' Seventeenth	2' Gemshorn	8' Cremona
1 1/2' Mixture IV	1 1/2' Tierce	Tremolo
3/4' Sharp III	2' Mixture IV	
16' Double Trumpet	16' Bassoon	
8' Trumpet	8' Cornopean	
4' Clarion	8' Oboe	
	Tremolo	
		PEDAL
		32' Bourdon
		16' Open Bass
		16' Violone
		16' Stopt Bass
		8' Diapason
		8' Gedackt
		4' Octave
		2 1/2' Mixture IV
		2' Sharp IV
		16' Trombone
		16' Bassoon
		8' Trumpet
		4' Trumpet

organ that could only be built here and today. Compass 58/32. 50 stops, 67 ranks, 3,330 pipes. Mechanical (suspended) key action is used; the stop action is direct electric with an 8-level solid-state combination action. Dedication recitals were played by Mary Doezema, organist of the church; David Craighead; and Clark Kelly, who also served the church as consultant.



Steiner-Reck, Inc., Louisville, KY, has built a new organ for Concordia University, Mequon, WI. The casework is made of white oak and lightly stained. The 14 pipe flats make up 8 towers with copper, zinc and tin facade pipes. The Brass Horizontal Trumpet can be tuned from a platform, retractable by means of a crank on the side of the organ, where the Tremulant speeds and depths can also be adjusted. The keying action is mechanical with the exception of the Horizontal Trumpet, the Pedal facade pipes and a few pipes of the Subbass and Gedacktpommer. The stop action with a 32 channel combination action is electric. Dr. Kenneth Kosche was the organ committee chairman. Dr. John Behnke, Associate Professor of Music at Concordia, played the service on August 27, 1989, during which Concordia College was awarded University status and the organ was dedicated. The first of three dedicatory recitals was played by Peter Hurford on September 10, 1989; the second recital by Margaret and Melvin Dickinson, January 21, 1990; and the third by John Behnke March 25, 1990. White oak casework stained to match the cherry wood reredos in the chancel. Hardwood key faces in reverse colors; grenadil naturals, bone/boxwood sharps. Rosewood and maple pedals. Burled elm music desk. Maple, rosewood, and oak tri-color key cheeks.

HAUPTWERK	SCHWELLWERK
16' Gedacktpommer	8' Holzflote
8' Prinzipal	8' Gamba
8' Gedackt	8' Gamba Celeste
8' Gemshorn	4' Prinzipal
4' Octave	4' Traversflote
4' Spitzflote	2' Nachthorn
2' Octave	Aliquot III (2 3/4' + 1 3/4' + 1 1/4')
2' Waldflote	1' Mixtur V
Sesquialtera II	16' Fagott
1 1/2' Mixtur	8' Harmonische Trompete
1/2' Scharff III	8' Oboe
8' Trompete	8' Vox Humana
8' Solo Trompete	4' Klarine
	Tremulant
POSITIV	PEDAL
8' Rohrflote	32' Subbass (Ext.)
8' Dulciana	16' Prinzipal (Facade pipes)
8' Schwebung	16' Subbass
4' Prinzipal	16' Gedacktpommer (HW)
4' Blockflote	8' Octave
2 1/2' Nasat	8' Subbass (Ext.)
2' Prinzipal	8' Gedacktpommer (HW)
1 1/2' Terz	4' Choralbass
1' Sifflote	2 1/2' Mixtur IV
3/4' Scharff III-IV	32' Contraposaune
16' Holzdulzian	16' Posaune [Ext.]
8' Krummhorn	8' Solo Trompete
8' Solo Trompete	8' Trompete [HW]
Tremulant	4' Rohrschalmei



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Gress-Miles Organ Co., Inc., Princeton, NJ, has built a new organ for Boulevard United Methodist Church, Richmond, VA: 2 manuals, 25 ranks, 1,300 pipes; 37 stops plus 3 prepared. This instrument replaced an electro-pneumatic pipe organ. The existing large chamber was reduced in size and made more reflective, so as to function as a traditional case. The Swell is to the left of the reredos and the Great and Pedal to the right, with pipes of the 16' Subbass and 8' Pedal Principal used in the facade. The church has live acoustics but a short reverberation time, giving considerable presence to music. The organ has been voiced along the lines of Christian Müller and Gottfried Silbermann from the 18th century, although with the provision of swell shutters, combinations and the Gemshorn and Celeste it is not limited to early music. Compass is 61/32, tuning is in equal temperament, and pressures are 2 5/8" for the Great and Pedal, 3 1/8" for the Swell, and 3 1/4" for certain basses. Perry Nelson served as consultant and played the opening recital on May 21, 1989, including works of Buxtehude, Sweelinck, Bach, Mulet, Franck, Reger and Vierne.

- GREAT**
 16' Rohrgedeckt
 8' Principal
 8' Rohrfloete
 8' Gemshorn (Sw)
 8' Gemshorn Celeste TC (Sw)
 4' Octave
 4' Spillfloete (prep)
 2' Superoctave (prep)
 2' Rohrpfeiffe
 Mixture IV-V
 8' Trompette (Sw)
 8' Cromorne (Sw)
- SWELL (Enclosed)**
 8' Gedeckt
 8' Gemshorn
 8' Gemshorn Celeste TC
 4' Spitzfloete
 4' Octave Celeste
 2 1/2' Nasat TC
 2' Octave
 1 3/4' Terz TC
 1 1/2' Quintfloete
 1' Superoctave
 Scharf III-IV
 8' Trompette
 8' Cromorne
 4' Clairon
 Tremulant
 Octaves Graves
- PEDAL**
 32' Acoustic Bass II
 16' Subbass
 8' Principal
 8' Rohrgedeckt (Gt)
 8' Gedecktbas (Sw)
 5 1/2' Quintfloete
 4' Octave
 4' Spillfloete (Gt) (prep)
 2' Schwiegel
 Mixture III-IV
 32' Basse de Cornet III
 16' Bombarde
 8' Trompette (Sw)
 4' Cromorne (Sw)



Sebastian Mat. Gluck Orgelbau, New York, NY, has built a new organ for the residence of W. Kenneth Weaver II, New York, NY. To provide for greater registrational freedom, electropneumatic action and solid-state switching were employed, with a projected specification of ten ranks. A single swimmer regulator delivers 75 mm of wind to the pipes, which are mostly of 60% tin. The mutation ranks, which are tapered, and the Mixtuur, are independent. The Violdagamba shares a common bass with the Roergedekt. The organ speaks into a space that was originally two rooms of the prewar apartment; drapery was eliminated, and rugs and upholstery held to a minimum. The oak floors have several coats of satin polyurethane. The main power is switched by ultrasonic codes emitted from a small control panel that governs most appliances and lighting in the house. The console is constructed of American walnut, with the interior fashioned from Honduran mahogany. The tracker-touch manuals, which may have their order changed by plug-in connectors within the console, are ivory and ebony, and the pedal clavier is Vermont maple and Brazilian rosewood. The drawknob arrangement was copied from instruments by the 19th-century American organbuilder John Gayle Marklove. The music rack was inlaid by the builder. Architectural and tonal design are by Sebastian M. Gluck, who also carried out the voicing and tonal finishing. Gluck Orgelbau has also been commissioned to construct a III/83 French Romantic style instrument for Mr. Weaver's church. Mr. Gluck, who is tonal director of the firm, has both an A.B. and an M.S. in architecture.

- HOOFDKOOR**
 16' Infrabas (Middle C)
 8' Praestandt
 8' Roergedekt (Positief)
 8' Violdagamba
 4' Octaaf
 2' Nachthoorn
 Hexquialter IV (8-12-15-17)
 Mixtuur III (15-19-22)
 8' Dulciaan

- BOVENPOSITIEF**
 8' Roerfluit
 4' Gemshoorn
 4' Koppel
 2 1/2' Nasard
 2' Octaaf
 1 3/4' Terts
 1 1/2' Qvinta
 1' Cimbaalfluit
 8' Dulciaan (Hoofdkoor)

- PEDAAL**
 16' Praestandt
 16' Graavo
 8' Octaaf
 8' Baarden
 4' Octaaf
 4' Fluit
 Ruispijp II (19-22)
 32' Vox Ursidae
 16' Basuun
 8' Dulciaan
 4' Cantus

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The discography repertoire of Robert Noehren

Robert Noehren has had a distinguished career as organist, teacher, lecturer, organ builder and recording artist. He has been awarded the Grand Prix du Disque for his performance of two Bach Trio Sonatas and was the first organist to receive the award, International Performer-of-the-Year, by the New York Chapter of the American Guild of Organists. He studied organ with Gaston Dethier, Ernest Mitchell and Lynnwood Farnam and composition with Paul Hindemith. Early in his career he served in church positions in Germantown, PA, Buffalo, NY and Grand Rapids, MI. Later he taught at Davidson College and then became Head of the Organ Department and University Organist at the University of Michigan.

Noehren's perspective of the organ has always taken an unusual and challenging point-of-view. He speaks here of his concerns:

"Over many years I have struggled to find a direction for a more expressive way of handling the organ. Too many organists inadvertently accept the organ as an instrument of very limited expressive resources. It is true that organ tone cannot be affected dynamically at the keyboard as on the piano. It is not possible to strike the keys more vigorously to accomplish a stronger tone. Nevertheless touch is much more that the control of dynamics even at the piano keyboard. Touch controls the duration of each note, and it is the subtle differences of note duration in rhythm that are the greatest source for expression in all musical performance whether it be for the voice, the violin, the piano or the organ. Of course, dynamics influence note duration. On the piano, for instance, a key which is struck with some force tends to produce a longer note than one which is struck more lightly. Unfortunately, touch at the organ is limited only to affecting note duration, whereas on instruments in which the player is able to control dynamics, it is far easier and more 'natural' to affect note duration. Thus, we observe that the control of dynamics and note duration go hand in hand at the piano. Since control of dynamics is missing at the organ keyboard, organists who do not play the piano become indifferent to touch and seek to strike the keys with a uniform (i.e. inexpressive) touch.

As a young man, I studied with Gaston Dethier, an unusual musician who was not only a wonderful organist but also a noted pianist and ensemble player. Dethier believed the organ had far greater expressive possibilities than was revealed in the playing of most organists of his day. He believed that the organ keyboard should be treated with a sensitive touch similar to that required of pianists. At the time, his playing was a revelation to me and illustrated what he believed. It was he who coined the term 'note-duration.' In my later years I have become increasingly interested in touch at the organ.

I have also struggled with the instrument itself. In the many years of my career as a recitalist I have dreamed always of a better instrument, like the serious concert violinist who is really concerned for the quality of his instruments. Over many years I had made studies of old (and new) organs in France, Germany and The Netherlands and searched for a better understanding of the traditions of Schnitger, Silbermann, Cliquot and Cavallé-Coll.

With my concern for touch, I began to realize the importance of voicing and its relation to the action of the organ. I received a grant from the University of Michigan to make a serious study of voicing and eventually realized that voicing was by far the most important element of organ building. I began practicing voicing and soon noted that many organists were unaware of differences between good voicing (i.e. mediocre) and a much better quality of voicing. It is easy to get a good tone from a pipe, but the kind of voicing I heard in Schnitger and Silbermann organs was based on subtle technical differences unknown to many organ builders today. I tried to concern myself seriously for the tone of organ pipes, just as a violinist is so constantly aware of the tone he is producing on the violin. I realized too that the old pipes spoke faster than the pipes of most modern organs and that organists often falsely believed that the action was fast when it was really the fast response in the speech of the pipes. Some builders today try to imitate earlier styles of organ building and are unable to approach the character of such instruments because they do not fully understand the voicing.

Even after I had become Head of the Organ Department at the University of Michigan during the 1950s, I could not resist the urge to interrupt my professional career to become an organ builder. It was my hope then to build an instrument with a disposition and sound which would better suit the musical requirements of a more comprehensive repertoire, one which would be idiomatic for the music of Franck or Messiaen as well as Buxtehude and Bach. I established a shop in Ann Arbor and built several large instruments.

During the early years of my career I had convinced myself that mechanical action provided a more sensitive key action than electric action, but after several years of touring Europe and America playing all kinds of organs I became frustrated with a great many instruments, their tone quality and their lack of response. This included organs with both types of action. I eventually came to realize that the old organs, sometimes with a very beautiful sound, and those modeled after them with their tiered casework, were difficult to hear properly at the keyboards. The architectural form of these old organs with one division on top of another is the product of a design which always dictates a necessity for the shortest and most practical runs of its action. With all these instruments, so tightly organized, the organist is buried in the casework where the sound is obscure, and he is unable to gain a perspective of the effect of the organ as it is heard in the church below. In my experience, playing recitals on these instruments, I was unable to respond directly to the expressive demands of the music. It was almost always necessary to engage the services of another organist to listen below or play for me certain passages so I could judge the effect in the church.

I constantly heard organists praising the advantages of mechanical action, yet their playing belied an unawareness to what was really happening. I discovered over and over again, at least with large organs, that the action was heavy and cumbersome. I may have persuaded myself that my finger was actually opening the pallet in the chest above, but the weight of a long arrangement of trackers and roller boards represented an unreasonable load for the finger, hand and even the arms to handle. It reminded me of automobiles of 20 years ago with their clumsy mechanical steering wheels and, by comparison, modern power steering with its sensitive control even in the most critical situations. I could no longer believe those who said that it was possible for the finger to control sensitively the opening and closing of the pallet. In fact, tracker action on large organs is usually so clumsy that even the best player is unable to execute a reasonably fast repetition, especially in the bass and tenor octaves. Mechanical action in small organs can be built satisfactorily, but I realized that for those of us who are interested in a high level of artistic performance, a moderately large organ with a comprehensive disposition of registers is required if one desires to perform the entire organ repertoire.

I came to the conclusion that the function of a good action is to open and close the valve or pallet precisely in an appropriate way to favor the voicing of the pipes. It is true that over the years electric action of one sort or another had played havoc with the development of the organ, but times have certainly changed and the day has arrived to take advantage of the great advances in technology available to us. A serious organ builder with high artistic purpose is now able to build a great organ with the required instrumentation controlled by the most sensitive and responsive electric action. Moreover, the construction and action of the wind chests may now be controlled to suit the finest kind of voicing, as represented, I believe, by the work of Schnitger and Silbermann, an art which is still not fully appreciated. Such voicing can be adapted to a comprehensive tonal design representing several traditions. I realized too that with electric action an ideal position for the console could be found where the player could enjoy the response of his instrument and hear it in the best possible way.

It is my hope that more and more organists and builders will seek to analyze and judge what is happening to the art of the organ of our generation and begin to realize the tremendous possibilities which lie before us. Today, young organ builders with vision have a wonderful opportunity. Likewise, I hope that some of our gifted young organists will become more aware of the brilliant young pianists and violinists who are fully exploiting the expressive possibilities of their instruments and seek to find a way to a more sensitive approach to organ playing."



Robert Noehren



Robert Noehren in 1953 at the great organ in the Dutch town of Gouda

Robert Noehren, who now lives in San Diego, continues to play recitals and make recordings. His five most recent CDs are available on Delos International.

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From Dom Bedos to Cavallé-Coll at Saint-Denis

Frank Speller

It is not so far from Dom Bedos to Aristide Cavallé-Coll. Neo-baroque enthusiasts maintain that the period represents a short and unattractive distance from decadence in French Baroque organ building to the organ's very worst esthetic in the 19th century. A less judgmental viewpoint will counter that Dom Bedos summed up 18th-century practices in organ building while reflecting the taste of his particular time and that Cavallé-Coll at his best gave the 19th-century organ its most beautiful voice. Whatever the case, there are interesting connections between Dom Bedos and Cavallé-Coll which produced a new reality for the organ in the latter's time.

This reality with all its innovations was founded solidly upon the past. Cavallé-Coll came from a family of organ builders whose members went back in an unbroken line to almost the beginning of the 18th century.¹ In 1822, when Cavallé-Coll was only eleven, he was already working in his father's shop learning ways of building organs that had not changed significantly in over one hundred years. In addition, both Cavallé-Coll and his father, Dominique, read Dom Bedos' famous treatise *The Art of the Organ Builder* which was written in four volumes between 1766 and 1778. Cavallé-Coll's children even referred to this monumental work as their father's breviary.² The connection with Dom Bedos was cemented in family pride by the fact that Cavallé-Coll's grandfather, Jean-Pierre, was personally recommended by Dom Bedos to make repairs on an organ.³

Cavallé-Coll's instrument at Saint-Denis, Paris, built between 1833 and 1841, is the first and greatest evidence of the 19th-century master's indebtedness to Dom Bedos. Many of its "classical" (French Baroque) characteristics were maintained, in theory at least, in the best organs Cavallé-Coll built throughout his career. It is quite remarkable that such an instrument could have been conceived and built. Church authorities and the organ committee were surely aware of the monumental nature of this instrument. However, if they had known of its pivotal importance in looking forward and back in time, they would have wondered if there were an organist worthy to play it either by improvising or with written music. The dismal state of organ music in the first half of the 19th century is well-known and would hardly have encouraged the creation of such an organ.

Only in 1853, the year after Lemmens' playing had its first impact on Parisians, did Cavallé-Coll observe that "the wind is (blowing) toward classical music."⁴ Only then could he see a real use for an organ such as his at Saint-Denis. As the musical situation was back in 1840 when the principals 16 and 8 were installed, he could only be happy with their tone and compare his Montre with a similar stop at the cathedral of Béziers which Dom Bedos admired for its quality of craftsmanship.⁵ This minor instance is only one of many which show how much Cavallé-Coll oriented himself toward Dom Bedos and used him as a guide.

Eight years is a long time to complete a project even as large as the organ at Saint-Denis. Though Cavallé-Coll was building other organs during this period and was very busy, he must have had second thoughts about the plans he hastily made in three days when he was only twenty-two (in 1833). If he had been content to build the five-manual Baroque organ with some free reeds

and "theatrical effects" (drums, etc.) that he had originally proposed,⁶ it could have been finished in two or three years. As it turned out, the plan which won him the contract simply "got his foot in the door."

Cavallé-Coll was by nature very cautious. There were many trends in organ building⁷ that were far removed from classical, even prudent, tastes around the time the organ at Saint-Denis was germinating in his mind. However, he

always proceeded methodically . . . he did not thoughtlessly adopt changes for the organ (at Saint-Denis) . . . which perhaps themselves would have to be changed later.⁸

These strong words written by Cavallé-Coll's children in 1929 must be examined. In looking back it was easy enough for them to see that, from the organ at Saint-Denis on, their father's esthetic would dominate French organ building in the 19th century. It could not have been so easy for Cavallé-Coll to foretell the future from the 1833-41 period. Indeed, he felt the heat of competition keenly (both in quality and perhaps conception of organs) from other builders at an exposition in 1839. He wrote his father that "it's quite obvious that they are more advanced than we."⁹ These two points, that it is very unlikely that Cavallé-Coll saw a real use for his organ when it was built and that other builders were at his heels, illustrate sharply the drama of his situation.

It must have been with some turmoil that Cavallé-Coll waited for "special ingredients" for his masterpiece that would determine its final form in 1841. The first came four years after he signed the contract when he decided to use the Barker lever.¹⁰ Two years later (six years into the project!) he found the means to increase wind pressure and vary it to suit the needs of different stops. At the same time he perfected his harmonic flutes.¹¹

Without the Barker lever, the large number of stops, especially with the manuals coupled together, and higher wind pressures would have made the organ unplayable. However, the use of the Barker lever caused concern because it would allow the organist to play too fast. Sacred music on the organ would lose its character when an organist of poor taste could play as many notes as quickly as a pianist, causing confusion in the resonance of a large church. Cavallé-Coll responded:

(The organ) has the vastest resources which must inspire the largest ideas . . . It is not the weight of the keys which must regulate the organist's playing; it is his intelligence (and) his art which must guide him . . .¹²

Cavallé-Coll needed higher wind pressures for his harmonic stops, both flutes and reeds. Without a stable wind supply system he could not have higher pressures. The concern for stable wind pressure and perhaps even a desire for it to be higher was shared by Dom Bedos. In France during his time, builders were embroiled in a controversy about whether several small French bellows in an organ were better than one large German bellows. Dom Bedos

made his pronouncement:

It is obvious that German bellows are better than the French (type). One may regard as a principle that there can never be too much wind for an organ . . . One (large) bellows should allow an organ (of ordinary size) to sound with all its strength.¹³

How could he speak with such authority about German bellows? Surprisingly enough, he went to Weingarten to see the famous organ there in 1751.¹⁴ He must have seen other organs along the way. Even more surprising is his statement that German organs speak on higher wind pressure than French organs and that he seemed to want the same for the French.¹⁵ He even had a device (called an *anémomètre*) to measure pressures accurately.

The first result of higher wind pressure is that the reeds were no longer weak in their trebles. Dom Bedos noticed this problem¹⁶ and Cavallé-Coll solved it at Saint-Denis. He was very proud when he wrote his father that

the higher notes of the reeds speak with a clearness and power that distinguishes them from all that has been done before.¹⁷

For Dom Bedos the second result of a stable and adequate wind supply occurred with the foundation stops which demand a lot of wind. Again, he is surprising:

. . . the *Plein Jeu* (*plenum*) . . . is used with all the foundation stops which nourish it in exact proportion.¹⁸

However, he does not stop at this point:

. . . All foundation stops (on the *Positive*) have the same scale as similar stops on the *Great*, but it is necessary to have more finesse with the *Positive* (*Nazard*), *Tierce* and *Mixtures* (than with similar stops on the *Great*).¹⁹

With this comment Dom Bedos makes the sound of the *Positive* in a *plenum* seem bottom-heavy, even "Romantic" in a negative sense.

For all his suggestions for registrations, the one that consumes the most wind is the *Plein Jeu* in which foundation stops and mixtures are coupled from the *Positive* to similar stops on the *Great*.²⁰ In this circumstance no fewer than six 8' foundation stops are used together; one *montre* on the *Positive* and one on the *Great*, and, similarly, two flûtes and two bourdons. It is no wonder that Dom Bedos was concerned with having a good wind system if not higher wind pressure.

In comparison to other 19th-century builders, Cavallé-Coll in ordinary situations seems moderate with his use of high wind pressures. For example,

It is not, as has been believed, in exaggerating wind pressure that (he) obtained power and harmonious roundness from (harmonic trumpets) but from reducing the length of the reed proportionally to that of the resonator.²¹

Cavallé-Coll may not have been as far removed from Dom Bedos regarding wind pressures as is thought.

Whatever the case, it is certain that the nineteen harmonic flute and reed stops (out of 69 stops, total)²² at Saint-Denis needed higher pressures than other stops. To say it another way, principals, bourdons and strings would not sound ideally on high pressures which suited harmonic reeds and flutes. Different pressures were needed. In addition, the trebles of stops on particular manuals in certain acoustical situations may need higher wind pressures than

the basses of the same manuals in order to project properly. The *Positive* and *Bombarde* manuals on the organ at *Nôtre Dame* (Paris) which Cavallé-Coll built in 1868 are good examples of this practice.²³

Dom Bedos would not have thought of the idea of different wind pressures for different stops and different parts of a manual. Yet to Cavallé-Coll it was all quite logical. He humorously exaggerated the benefit of different wind pressures for different stops in writing his father the following criticism of the 75-stop organ he heard at Saint Paul's Church, Frankfurt:

Just as one French soldier is as good as five (soldiers) of any other nation, (so) an organ of fifteen stops with different wind pressures offers more power and nuance . . . than this colossal instrument.²⁴

Cavallé-Coll was proud of his harmonic flutes for their ability to imitate the real orchestral instrument. He said,

The flute octaviante we put on the *Swell* (at Saint-Denis) should blow (*enfoncer*) *Tulou* (a famous flutist) away . . . It has a quality of sound which imitates the *traverse* flute (so well) that it could be mistaken (for the true instrument).²⁵

There is even an 8' stop on the *Great* called "traverse flute" among the numerous harmonic flutes at Saint-Denis. The instrument these stops imitated to one degree or another was by no means new. Well-known in the 18th century, it was called a *traverse* or *German flute*. In attempting to imitate its sound, Dom Bedos recommended that all 8' foundation stops on the *Positive* and *Great* be coupled together. The organist was to play as high on the *Great* as he could and imitate "the style of songs belonging to the *Flute*."²⁶ This registration could not have approached the sound of the real *traverse* flute as closely as any of Cavallé-Coll's harmonic flutes.

Oddly enough, Cavallé-Coll's original idea for the construction of the 8' harmonic flute was much more complicated, even impractical, than it eventually turned out to be. He said,

All the pipes of this stop have almost the same length and it is by the harmonics that I propose to obtain the different degrees of the chromatic scale. I hope for very much from this new stop from the results I have obtained after several tries.²⁷

Cavallé-Coll's harmonic flutes were a new sound in France which fulfilled a desire for imitation which went back to the Baroque period.

However, the sounds of his harmonic reeds, particularly the trumpets, were not so new. He simply extended to the 8' pitch an 18th-century practice which Dom Bedos mentioned:

For the *Clarion*, it is normal to make the trebles speak an octave higher than the length of their pipes (i.e. harmonic) in order to give more body (increase the fundamental) to their sound.²⁸

Cavallé-Coll may be considered less innovative with his harmonic reeds than with his harmonic flutes. It must be emphasized that with his imitative stops he was no more "Romantic" than builders before him who put sounds of their own times into their organs.

Though harmonic stops, higher wind pressures, different wind pressures and the Barker lever made the organ at Saint-Denis seem uniquely romantic, it has been seen that only the last two of Cavallé-Coll's "special ingredients" were unrelated to the past. All of these innovations were interdependent. Har-

Frank Speller is associate professor of organ and harpsichord at The University of Texas at Austin. He holds Bachelor's and Doctoral degrees from the University of Colorado, and a Master's degree and performer's certificate from Indiana University. His teachers have included Everett Hilty and Alexander McCurdy in the United States, and Jeanne Demessieux and Pierre Froidebise in Europe.

monic stops could not speak without higher pressures. The resulting heavy touch was made bearable by the Barker lever. Different (lower) pressures would not have been needed for flues if the harmonic stops did not exist. Without all these innovations the organ at Saint-Denis would not have been. However, they are only the first part of the story.

The second part is about the uncanny resemblance of Cavaillé-Coll's organ to a "dream" organ of Dom Bedos which was never built. Even more extraordinary is the effect of Dom Bedos' visit to Weingarten upon his ideal instrument. With its five manuals, 86 stops and 139 ranks, it was enormous.²⁹ Dom Bedos admits that it would be hard to find an organ loft large enough for it and that the cost would be excessive, but what a dream!

In addition to the ordinary resources of the French Baroque organ, the Great and Bombarde each have a 32' stop and the Pedal has two. It was not unusual for the Great to have such a stop on large organs during Dom Bedos' time. It was used along with 16' and 8' cornets for the left-hand part in Duos.³⁰ However, an open 32' stop in the pedal (very expensive!) plus a bourdon of the same pitch made history in France simply as an idea.

Before Dom Bedos' time, the pedal had only 8' and 4' stops. If an organist wanted a bass line at the 16' pitch he had to use a 16' stop on the Great in his registrations. During his time the 16' pitch in the pedal was rare. If there was one (either a Flute or Bombarde) he recommends it in some of his registration suggestions.³¹ Going lower from the 16' to the 32' pitch must have been inconceivable to any Frenchman exposed to the idea by reading his treatise, whether he was an organist, builder or member of the Royal Academy of Sciences of Bordeaux which commissioned Dom Bedos' work. Who could appreciate such a stop without actually hearing it outside the context of a Duo? Dom Bedos must have liked the two 32' stops he heard at Weingarten. His two 32' stops on the manuals suggest that he wanted to continue and even expand the "Duo" use of this pitch. At the same time, the 32' stops on the pedal suggest that he was encouraging his countrymen to consider new and foreign uses of this division.

The above perspective is interesting not because Cavaillé-Coll had a 32' stop on the Great in honor of the past (there was only an 8' cornet) and certainly not because of the 32' stop in the pedal. Though unusual, it was taken for granted in his time. Rather, it was because, in comparing the organ at Weingarten with the "dream" organ in his "breviary," Cavaillé-Coll must have known that with his 32' stop in the pedal he was embracing a German concept that had been accepted some 60 years before by Dom Bedos.

There were other Germanic concepts from Weingarten by way of Dom Bedos that Cavaillé-Coll utilized in his own "Romantic" way at Saint-Denis. The only surprising aspect of the numerous mixtures at Weingarten is their composition and number of ranks which Dom Bedos duly noted.³² If he did not astonish his French readers by suggesting 16 ranks in four mixtures on the Great and nine ranks in two mixtures on the Positive, he must have stunned them by suggesting ten ranks in two mixtures on the Pedal. This idea proclaimed the ultimate Germanic taste for independent bass lines!

Though Cavaillé-Coll put only a 5 1/2' Quint and no mixture on the Pedal at Saint-Denis, it is too coincidental that the Great has exactly the same number of mixtures and ranks as the Great on Dom Bedos' organ and that the two mixtures on the Positive at Saint-Denis have only one rank less than those on the Positive of Dom Bedos' organ. With the musical taste of the 1840s, who was going to appreciate Cavaillé-Coll's version of Dom Bedos' "Plein Jeu"? The theoretician said,

Of all (sounds), that which is the most

harmonious in the organ, in the judgment of connoisseurs and of those who have taste for true harmony, is the Plein Jeu . . .³³

One last thought about the pedal divisions on these three organs: each has a secondary reed at the 8' pitch. Since the German use of the Pedal stop is well known, there is nothing remarkable about the Fagot at Weingarten. How did Dom Bedos want his Cromorne to be used? Was it for a bass line in trios or did it have the same function in plenums with a pedal registration based upon the 16' pitch? In the latter instance, it certainly would not have been as obtrusive as a pedal bombarde and trumpet. Whatever the case, there is humor here. Dom Bedos freely admitted he did not understand the German names of stops at Weingarten, so he called the Fagot a type of Cromorne. No matter its quality of sound, his mistake in categories was corrected by Cavaillé-Coll who made his secondary reed at Saint-Denis a bassoon.

Thereafter, on his better organs he provided his pedal divisions with bassoons as secondary reeds. Such stops are at the 16' and 8' pitches at Notre Dame and at the 16' pitch at Saint-Sulpice in Paris. Why have them? Most likely at Saint-Denis Cavaillé-Coll was imitating Dom Bedos without experiencing a musical use for his bassoon. Later he knew his version of a German "plenum" would not work in the music of Bach with a bombarde and trumpet in the pedal. With his bassoons he must have been defending a German and Belgian:

On Cavaillé-Coll more than anyone else the playing of Lemmens (and) his interpretation(s) of the works of Bach produced a profound impression. Attracting Lemmens to Paris by proposing an organist's position became his dearest desire.³⁴

Specifically, he wanted Lemmens to be organist of his masterpiece at Saint-Sulpice.³⁵

There is one other aspect of the dream organ that is worthy of note: the Bombarde division. Its little four-rank "Grosse Fourniture" at the 4' pitch says so much. Along with an open 8' stop, Prestant 4' and Doublette 2', it was timidly pleading for its manual to have an ensemble of principals perhaps to complement those on the Great and Positive (without being coupled) and certainly to reinforce the ensembles on these manuals (by being coupled). This idea, doubtlessly prompted by Weingarten, also made history. Previously, the Bombarde manual provided only trumpet colors and, not being considered an independent division, was always coupled to the Great when used.³⁶

Cavaillé-Coll's Bombarde manual had an ensemble of flues from 16' to 2' pitches but no mixture except a VII-rank Grand Cornet which reinforced the trumpets, not the flues. There was only a partial allusion to Weingarten here. However, the French Baroque was alive and well at Saint-Denis with sets of first and second trumpets on the Bombarde, Great and Pedal plus sets of clarions on the Bombarde and Pedal. Dom Bedos thought these stops were necessary on large organs.³⁷

With Cavaillé-Coll's innovations at Saint-Denis he looks "Romantic;" in other aspects just mentioned he is definitely related to the Baroque. He summed up his own position in a simple way in a letter he wrote his father on a "study-trip" he took three years after he finished the organ at Saint-Denis. He said,

We have . . . heard the organs of Silbermann, father and son. The foundation stops are good; the reeds are bad. In short, these organs with their tracker action and wind supply (systems) have the same virtues and faults as all our old organs (in France).³⁸

On this same trip, which took him to England, Holland, Switzerland and Germany (where he would have seen the organ at Weingarten if had enough time and money³⁹), he wrote two letters

to his father. One mentions another "special ingredient" in the organ at Saint-Denis; the other shows its absence. It brings us to the final part of this story.

At the Cathedral of Utrecht Cavaillé-Coll heard a very capable organist play. He said,

. . . our virtuoso had near him two helpers who served as pistons . . . in order to vary his registrations and thus have the effect of our pedals on the organ at Saint-Denis."⁴⁰

Another time he heard a less than capable organist who played without helpers. The result was comical and must have been experienced by churchgoers many times before Cavaillé-Coll invented his pedals. He narrates,

After a battle of several minutes between the organ and organist, between the pedals and low notes (in the left hand), these notes and higher ones came to a stopping point which announced to us that the organist would change his registration . . . Bang, crash, boom. There go the stops in their order."⁴¹

The pedals Cavaillé-Coll spoke of which left the organist's hands free to play controlled couplers, vents, the Great to pneumatics and swell shades. Except for the last, these devices certainly varied the registers; however, they did much more as Cavaillé-Coll must have known.

For the first time in history they allowed an organist to make crescendi (and decrescendi) without assistants, without stopping and, most importantly, within the context of homogeneous ensembles. Except for the lowest dynamic level which was represented by the appropriate stop(s) on the Swell alone, any registration, soft or loud, by coupling two or more manuals together, used more than one stop of the same type at the same pitch.

This concept was enforced by Cavaillé-Coll's specification at Saint-Denis.

The same type of stop was found on more than one manual. Bourdons, trumpets and clarions were on all four manuals; harmonic flutes on all manuals except the Bombarde; principals, strings and mixtures on the Great and Positive, etc.

Also, this concept was qualified by each manual having a different dynamic level. Consequently, each stop on one manual was louder or softer than the same stop on another manual. The Swell was the softest. Being the only manual with shades, its expression (from the softest bourdon to the fullest sounds) was more "intimate" than that provided by a similar registration on any other unenclosed manual. The Positive was louder than the Swell, and the crescendo continued through the Great to the Bombarde with any registration, small or big. This sequence for crescendo is confirmed in registration indications from Franck to contemporary French organ composers.

For example, a crescendo using only 8' bourdons at Saint-Denis involved drawing each of these stops on all four manuals. To begin, only the Swell was coupled to the Great whose bourdon would speak only when activated by the Great to pneumatics. At some point the Positive was coupled; then the Great was activated and finally the Bombarde was coupled. There resulted a crescendo through four dynamic levels of bourdons, all successively sounding together. It would never do to liken this procedure to German Baroque terraced dynamics, albeit in the context of homogeneous ensembles.

While Cavaillé-Coll's pedals encouraged organists to think in terms of homogeneous ensembles, the specifications of his best organs throughout his career demanded that they do so. It could be no other way. At Saint-Denis the numerous harmonic flutes, bourdons and fewer principals and strings left no room for other flue colors at the 8' pitch. Cavaillé-Coll knew the obvi-

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ous: two bourdons blend together better than a bourdon and a rohrflute. Consequently, throughout his career he generally limited his 8' foundation stops to the above four categories at Saint-Denis. Ordinarily, these stops were present in a large organ before the rare Kéraulophon or Quintaton would be found as with Cavaillé-Coll's organ at Saint-Sulpice (Paris, 1862).⁴²

It is interesting that Cavaillé-Coll heard many other types of sound on his "study-trip" after he built the organ at Saint-Denis. He particularly admired the craftsmanship of the Swiss builder, Haas, who promised to send him a boxful of different pipes so that they could be studied in detail.⁴³ Even with this knowledge, Cavaillé-Coll usually remained faithful to his strict version of homogeneous ensembles throughout his career.

He obviously was not bothered by having to limit the colors of his flue stops in order to realize his crescendi. Neither was Dom Bedos bothered by so few 8' flue colors, though no system limited the possibilities of his taste. Even on his "dream" organ there was only one instance of color in addition to the ordinary 8' flues (Montre, Flûte and Bourdon). On the Récit there was a conical 8' stop.⁴⁴ It is amusing that there was no French name for this stop whose sound Dom Bedos must have carried in his head in returning to France from Germany. (A strong case can be made showing that German organs in all aspects had far more color than their French counterparts in the 18th and 19th centuries. This subject, however, is not under consideration here.)

As was said before, Cavaillé-Coll's manner of crescendi made history. However, homogeneous ensembles were nothing new in France. Of the registrational suggestions Dom Bedos makes, the four loudest (Grand Jeu, Plein Jeu, Trumpets and Clairons for "la Fugue grave" and Foundation Stops)

all require the appropriate stops on the Positive to be coupled to similar stops on the Great. Certainly Cavaillé-Coll did not invent the foundation stop ("Fonds") registration. It must have been the sound most frequently heard during church services from at least 1750 on. Dom Bedos recommends this sound as a registration by itself, as accompaniments for solo stops and combinations and to accompany choirs and perhaps small congregations.⁴⁵

One last thought about homogeneous ensembles: Cavaillé-Coll must have been concerned that "gentler" sounds would be heard in a very large church. Certainly two or three bourdons would be more audible than one. Dom Bedos shared this concern. In order to imitate "little birds" (!), he recommended that the Nazard on the Positive be coupled to the same stop on the Great.⁴⁶ As one of the softest stops on an organ, one Nazard was not enough.

The ventsils at Saint-Denis are curious. They affect only the Positive and divide this manual into three parts. Either the foundation stops, the treble or the bass reeds could sound on the Great. A musical use of the "Fonds" ventils is easy enough to understand. With the reed ventsils, either the left or right hand is stronger when both hands are playing on the Great with some of its stops drawn. Why Cavaillé-Coll should want this effect is another matter. Perhaps he was translating into Romantic terms a sort of Baroque "Basse" or "Dessus" de Trompette or perhaps he was thinking of a similar sound on a harmonium. This instrument was very popular in 19th-century France. Strangely enough, his version of it, the Poikilorque, got him to Paris with the help of Rossini to bid on the organ at Saint-Denis.⁴⁷

In any case, the ventils system that Cavaillé-Coll ordinarily used the rest of his career was known only after his organ at Saint-Denis. At the church of the Madeleine (Paris, 1846) the four

manuals and pedals each were divided into two parts: the foundation stops and the reeds (with upper-work).⁴⁸ With such divisions the manuals provided eight dynamic levels: four with foundation stops and four with reeds. With all or most stops drawn, crescendi involving the loudest sounds were thus obtained.

The distance from Dom Bedos to Cavaillé-Coll is not so far. Only fifty-five years separate the publication of the last volume of Dom Bedos' treatise from Cavaillé-Coll's signing the contract for the organ at Saint-Denis. Though the amount of time was small, each man lived in his own century, answered to its tastes and worked with its technologies. Our ears today cannot confuse what is left of the best of Cavaillé-Coll's sounds with even more remote remnants of organ sounds in France from the 18th century. Their differences are too great.

Nevertheless, the connections between the two men make Cavaillé-Coll no longer seem so divorced from past traditions of organ building in his country. To the contrary, he clearly took account of the past and used it in his own way in order to answer the needs of his time. It is remarkable that his success in the 19th century carries over to our epoch which has such different styles of organ building and playing. Many players and organ composers still respond positively to his sound. ■

Notes

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32. Dom Bedos, op. cit., Vol. II, pp. 472-474
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35. Cavaillé-Coll, op. cit., p. 125
36. Dom Bedos, op. cit., Vol. III, p. 533
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Cathédrale de Saint-Denis (Paris)

- POSITIF**
- 16' Bourdon
 - 8' Bourdon
 - 8' Salicional
 - 4' Prestant
 - 4' Flûte
 - 2 1/2' Nasard or Quinte
 - 2' Doublette
 - 1 1/2' Tierce
 - IV Cymbale
 - IV Fourniture
 - 8' Flûte harmonique
 - 4' Flûte octaviane
 - 2' Flageolet harmonique
 - 8' Trompette harmonique
 - 8' Cor d'harmonie et Hautbois
 - 8' Cromorne
 - 4' Clairon octaviant
- GRAND-ORGUE**
- 32' Montre
 - 16' Montre
 - 16' Bourdon
 - 8' Montre
 - 8' Viole
 - 8' Bourdon
 - 8' Flûte traversière harmonique
 - 4' Flûte octaviane harmonique
 - 4' Prestant
 - 2 1/2' Nasard or Quinte
 - 2' Doublette
 - IV Grosse Fourniture
 - IV Grosse Cymbale
 - IV Fourniture
 - IV Cymbale
 - 8' 1ère Trompette harmonique
 - 8' 2me Trompette harmonique
 - 8' Basson et Cor Anglais
 - 8' Clairon octaviant
 - 8' Cornet à pavillon

BOMBARDE

- 16' Bourdon
- 8' Bourdon
- 8' Flûte
- 4' Prestant
- 2 1/2' Nasard or Quinte
- 2' Doublette
- VII Grand Cornet
- 16' Bombarde
- 8' 1ère Trompette de bombarde
- 8' 2me Trompette harmonique
- 4' 1er Clairon harmonique
- 4' 2me Clairon octaviant

RÉCIT

- 8' Bourdon
- 8' Flûte harmonique
- 4' Flûte octaviane harmonique
- 2' Octavin harmonique Quinte
- 8' Trompette harmonique
- 4' Clairon harmonique
- 8' Voix humaine harmonique

PÉDALE

- 32' Flûte ouverte
- 16' Flûte ouverte
- 8' Flûte ouverte
- 4' Flûte ouverte
- 5 1/2' Gros Nasard or Quinte
- 16' Basse-contre
- 8' Basson
- 16' Bombarde
- 8' 1ère Trompette
- 8' 2me Trompette
- 4' 1er Clairon
- 4' 2me Clairon

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Calendar

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

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

UNITED STATES East of the Mississippi

15 MARCH
John Rutter, masterclass; South Church, New Britain, CT 7:30 pm
Gail Archer; St Paul's Chapel, New York, NY noon
John Whiteley; St Paul's Episcopal, Chattanooga, TN 8 pm
Charles Miller; St Paul's, Flint, MI 12:05 pm

16 MARCH
Cambridge Singers; South Congregational, New Britain, CT 8 pm
Daniel Roth; Grace Church, Utica, NY 8 pm
Richard Heschke; Concordia College, Bronxville, NY 8 pm
Christopher Young; Cedar Lane Unitarian, Bethesda, MD 8 pm
***David Jenkins**; College of St Thomas, St Paul, MN 8:15 pm

17 MARCH
Clare College Choir; National Presbyterian, Washington, DC 7:30 pm
David Hurd; Nashotah House, Nashotah, WI 8 pm

18 MARCH
***Guy Bovet**; Church of the Advent, Boston, MA 8 pm
***Cj Sambach**; First Congregational, Water-town, CT 3 pm
Gillian Weir; Grace Church, White Plains, NY 5 pm
Mozart, *Requiem*; Cadet Chapel, West Point, NY 3:30 pm
American Boychoir; Christ Church, Oyster Bay, NY 4 pm
Bach, *Cantata 78*; Church of the Good Shepherd, New York, NY 11 am
I Cantori di New York; St Bartholomew's, New York, NY 3 pm
Durufle, *Requiem*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Susquehanna Univ Choir; Good Shepherd Lutheran, Lancaster, PA 8 pm
John Herr; Trinity Lutheran, Lancaster, PA 4 pm
Daniel Roth; St Joseph's, Washington, DC 3 pm
Clare College Choir; St John's Episcopal, Roanoke, VA 7:30 pm
Robert Glasgow; Morehouse College, Atlanta, GA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; Broad St Presbyterian, Columbus, OH 4 pm
Donald Kaye, with tenor; First Unitarian, Detroit, MI 2 pm
Fauré, *Requiem*; Second Presbyterian, Indianapolis, IN 9:30, 11 am
Larry Smith; Second Presbyterian, Indianapolis, IN 8 pm

Rutter, *Requiem*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am
Anita Werling; St Luke's Episcopal, Dixon, IL 4 pm
Delbert Disselhorst; Westminster Presbyterian, Peoria, IL 3:30 pm

19 MARCH
Clare College Choir; Holy Comforter Church, Richmond, VA 7:30 pm

20 MARCH
John Whiteley; Lynchburg College, Lynchburg, VA 7:30 pm
Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

21 MARCH
***Marilyn Keiser**, workshop; Spring Hill Presbyterian, Mobile, AL

22 MARCH
Joel Hastings; St Paul's, Flint, MI 12:05 pm

24 MARCH
+ **Joan Lippincott**; Trinity Episcopal, New Orleans, LA
Bach Marathon; Druid Hills Presbyterian, Atlanta, GA

25 MARCH
Fauré, *Requiem*; Old South Church, Boston, MA 4 pm
Tallis Scholars; Immanuel Congregational, Hartford, CT 4 pm
Jonathon Biggers; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Susan Armstrong, with brass; Zion Lutheran, Brooklyn Heights, NY 2 pm
Bach, *B Minor Mass*; Madison Ave Presbyterian, New York, NY 4 pm

William Trafka, with choir & orchestra; St Bartholomew's, New York, NY 3 pm
Christopher Young; Forum State Education Bldg, Harrisburg, PA 4 pm
Robert Delcamp; St Anne's, Bethlehem, PA 4 pm

Cambridge Singers; Washington Cathedral, Washington, DC 4 pm
Mickey Terry; Briarwood Presbyterian, Alexandria, VA 4 pm

Michael Radulescu; Duke Univ, Durham, NC 5 pm

John Brock; St Luke's Episcopal, Hilton Head Island, SC 5:30 pm
John Whiteley; All SS Episcopal, Atlanta, GA 3 pm

Sarah Martin; Cathedral of St Philip, Atlanta, GA 3:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Edward Smith, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm

Michael Murray; Westbrook Park UMC, Canton, OH 4 pm
Durufle, *Requiem*; Christ Church Cathedral, Indianapolis, IN 7:30 pm

Choral Concert; St Luke's, Evanston, IL 7:30 pm

Guy Bovet; Chicago Theological Seminary, Chicago, IL 4 pm
Rudolf Innig, with soprano; House of Hope, St Paul, MN 4 pm

26 MARCH
Wilma Jensen; Middle Tennessee State Univ, Murfreesboro, TN 8 pm

27 MARCH
Marilyn Keiser; Christ Church, Pensacola, FL 8 pm

Louis Robilliard; Ohio Wesleyan Univ, Delaware, OH 8:15 pm

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29 MARCH
Fortepiano Conference; The Westfield Center,
Easthampton, MA (also 30, 31 March & 1 April)
Cj Sambach; Grace Episcopal, Honesdale, PA
11:50 am
Tom Bara; St Paul's, Flint, MI 12:05 pm

30 MARCH
Donald Paterson; Cornell Univ, Ithaca, NY
8:15 pm
Bach, St John Passion; Alice Tully Hall, New
York, NY
Frederick Swann; Calvary Baptist, Savannah,
GA 7 pm
Clare College Choir; St John's Episcopal, Lan-
caster, OH 7:30 pm
Handbell Workshop & Festival; Collierville
UMC, Collierville, TN (also 31 March)

31 MARCH
Frederick Swann, workshop; Calvary Baptist,
Savannah, GA 9 am
Clare College Choir; First Baptist, Cleveland,
OH 12:30 pm

1 APRIL
Todd Wilson; First UMC, Schenectady, NY 4
pm
Clare College Choir; St Peter's, Geneva, NY 4
pm
New York Choral Society; St Bartholomew's,
New York, NY 3 pm

Thomas Murray; Hershey Theater, Hershey,
PA 3 pm
Kim Heindel; Lehigh Univ, Bethlehem, PA 3
pm
Cantemus Choir; Trinity Lutheran, Lancaster,
PA 4 pm

Raymond & Elizabeth Chenault; Presbyterian
College, Clinton, SC 8:15 pm

John Whiteley; St John's Episcopal, Tampa,
FL 4 pm
Schola Cantorum; St Philip Cathedral, Atlanta,
GA 3:30 pm

Rudolf Innig, with soprano; Cleveland Mus-
eum, Cleveland, OH 2 pm
Singing Boys of Pennsylvania; First Presbye-
terian, Findley, OH 3 pm
Louis Robilliard; Rockefeller Mem Chapel,
Chicago, IL 5 pm

2 APRIL
Clare College Choir; Trinity Memorial, Bing-
hamton, NY 7:30 pm

3 APRIL
Barclay Wood; St Philip Cathedral, Atlanta,
GA 8 pm
Olivier Latry; First Presbyterian, Columbus,
GA

Michael Radulescu; Southern College, Col-
legedale, TN 8 pm
Louis Robilliard; Univ of the South, Sewanee,
TN

4 APRIL
Choral Concert, with orchestra; First Church of
Christ, Wethersfield, CT 7:30 pm
Handel, Israel in Egypt, with orchestra; St
Bartholomew's, New York, NY 8 pm
Clare College Choir; Park Avenue Christian,
New York, NY 8 pm
Marianne Webb; SIU, Carbondale, IL 1 pm

5 APRIL
Gwendolyn Toth; St Paul's Chapel, New York,
NY noon
Brampton Smith; St Paul's, Flint, MI 12:05 pm

6 APRIL
Olivier Latry; Bryn Mawr Presbyterian, Bryn
Mawr, PA 8 pm
Louis Robilliard; Glenn Mem Church, Atlanta,
GA 8:15 pm
Jeff Weiler, silent film King of Kings; Edge-
brook Community Church, Chicago, IL 8 pm

7 APRIL
Olivier Latry, masterclass; Bryn Mawr Pres-
byterian, Bryn Mawr, PA 10 am

8 APRIL
Palmetto Men's Chorus; St Bartholomew's, New
York, NY 3 pm
Bach, Cantata 182; Holy Trinity Lutheran, New
York, NY 5 pm
William Entriken; Rutgers Univ, New Bruns-
wick, NJ 7 pm

Choral Concert; UMC, Red Bank, NJ 7 pm
Bach, St John Passion; Christ Church, Char-
lotte, NC 6 pm
Bach, Cantata 4; First Presbyterian, Wilmington,
NC 5 pm

Wayne Moore; St Philip Cathedral, Atlanta,
GA 3:30 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Choral Concert; Second Presbyterian, Indian-
apolis, IN 8 pm

9 APRIL
Robert Delcamp, Dupré, Stations; Univ of the
South, Sewanee, TN 7:30 pm

12 APRIL
Dubois, Seven Last Words; Christ Church,
Memphis, TN 7 pm

13 APRIL
Bach, B Minor Mass; Academy of Music, Phil-
adelphia, PA 8 pm

15 APRIL
Bach, Cantata 4; Holy Trinity Lutheran, New
York, NY 5 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Bach, Easter Oratorio; Independent Presbye-
terian, Birmingham, AL 5 pm

18 APRIL
Bristol Cathedral Chamber Singers; Christ
Church, Charlotte, NC 8 pm

19 APRIL
American Boychoir; Dulles Office Bldg., Water-
town, NY

20 APRIL
Gerre Hancock; St Stephen's Episcopal,
Wilkes-Barre, PA 7:30 pm
George Ritchie; UMC, Berea, OH
Frederick Swann; Trinity Lutheran, Des
Plaines, IL 8 pm
Marilyn Keiser; St Paul's Episcopal, Mobile,
AL

22 APRIL
Mary Preston; Downtown United Presbyterian,
Rochester, NY 4 pm
Morley Jewell; Cadet Chapel, West Point, NY
3:30 pm

Chanticleer Singers; Christ's Church, Rye, NY
7:30 pm
Christian Larsen; St Bartholomew's, New
York, NY 3 pm

Joan Lippincott; Grace Baptist, Durham, NC
4 pm
Singing Boys of Pennsylvania; Leisure Village,
Lakewood, NJ 3 pm

Choral Concert; Trinity Cathedral, Trenton, NJ
8 pm
Gerre Hancock; Trinity Cathedral, Pittsburgh,
PA 8 pm

Todd Wilson; Baldwin-Wallace College, Be-
rea, OH 8 pm
David Kocsis; St Philip Cathedral, Atlanta, GA
3:30 pm

Rutter, Requiem; Fairmount Presbyterian,
Cleveland Heights, OH 11 am
Mark Scholtz; Cleveland Museum, Cleveland,
OH 2 pm

American Boychoir; High School, Lancaster,
OH 3 pm
Craig Cramer, with orchestra; Rosary Cathed-
ral, Toledo, OH 3 pm

Dene Barnard; First Congregational, Colum-
bus, OH 8 pm
Frederick Swann; First UMC, Anderson, IN 3
pm

Arthur Lawrence; St Paul's Episcopal, La
Porte, IN 4 pm
Delbert Disselhorst; Univ of Evansville, Ev-
ansville, IN 4 pm

Choral Concert; St John's Cathedral, Milwau-
kee, WI 2:30 pm
Robert Glasgow; Illinois College, Jackson-
ville, IL 8 pm

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

23 APRIL
Huw Lewis; St Mary's, Detroit, MI 8 pm
Delbert Disselhorst, masterclass; Univ of
Evansville, Evansville, IN 9 am

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Robert Glasgow, masterclass; Illinois College, Jacksonville, IL 9 am
***Carlene Neihart**; Lady of the Rosary RC, Duluth, MN 8 pm

24 APRIL
 American Boychoir; High School, Oscoda, MI 8 pm

26 APRIL
David Herman; First Presbyterian, Wilmington, DE 12:30 pm

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

28 APRIL
Michael Murray; St John the Divine, New York, NY 4, 7 pm
Todd Wilson, masterclass; Church of the Good Shepherd, Athens, OH 10 am

29 APRIL
 Handel, *Judas Maccabeus*; Cadet Chapel, West Point, NY 3:30 pm
 Chanticleer Singers; St Bartholomew's, New York, NY 3 pm
Ronald Cross; St Thomas, New York, NY 5:15 pm
Raymond & Elizabeth Chenault; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
 Choral Concert; Rutgers Univ, New Brunswick, NJ 4 pm
Paul-Martin Maki; St Stephen's, Millburn, NJ 4 pm

David Herman; St Matthew's Lutheran, Springfield, PA 8 pm
Cj Sambach; First Lutheran, Warren, PA 4 pm
John Scott; Church of the Redeemer, Baltimore, MD 7:30 pm
David Fishburn; St Philip Cathedral, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Martin Neary; Trinity Episcopal, Toledo, OH
Kei Koito; Trinity Episcopal, Troy, OH 4 pm
 Choral Concert; Second Presbyterian, Indianapolis, IN 8 pm
 American Boychoir; Craig H.S., Janesville, WI 3 pm
John & Marianne Weaver, organ + flute; Fourth Presbyterian, Chicago, IL 6:30 pm
 Children's Choir Festival; Advent Cathedral, Birmingham, AL 4 pm

30 APRIL
Martin Neary, lecture; Oberlin College, Oberlin, OH
Stephen Schaeffer; Advent Cathedral, Birmingham, AL 8 pm

UNITED STATES
West of the Mississippi

16 MARCH
Frederick Swann; Trinity Lutheran, Sacramento, CA 7:30 pm

17 MARCH
David Higgs; The Auditorium, Independence, MO

18 MARCH
Peter Hendrickson; Westminster Presbyterian, Minneapolis, MN 4:30 pm
Raymond & Elizabeth Chenault; First UMC, Little Rock, AR 3 pm
John Whiteley; Christ Episcopal, Tyler, TX 7:30 pm
 Choral Concert, with orchestra; Highland Park Presbyterian, Dallas, TX 7 pm

William Wells; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Marcia Farmer; UMC, Garden Grove, CA 4 pm

20 MARCH
 Clare College Choir; St Mark's Episcopal, Shreveport, LA 7:30 pm
Guy Bovet; First Lutheran, Glasgow, MT
Peter Hurford; Sunnyside 7th-Day Adventist, Portland, OR 8 pm

21 MARCH
 Clare College Choir; Trinity Cathedral, Little Rock, AR 5 pm

23 MARCH
 Clare College Choir; Grace Cathedral, Kansas City, MO 8 pm
 Cambridge Singers; St John's Cathedral, Denver, CO 8 pm
Luigi Tagliavini; St Mark's Cathedral, Seattle, WA
John Pagett; First Congregational, Berkeley, CA 8 pm
McNeil Robinson; First Congregational, Los Angeles, CA 8 pm

25 MARCH
 Brahms, *Requiem*; Central College, Pella, IA 3 pm
James Moeser; First Presbyterian, St Joseph, MO 4 pm
 Clare College Choir; First Methodist, Lubbock, TX 5 pm
 Georgia Tech Chorale; Grace Cathedral, San Francisco, CA 5 pm
Beth Zucchini, harpsichord, with instruments; San Francisco Theological Seminary, San Anselmo, CA 4 pm
Norberto Guinaldo; UMC, Garden Grove, CA 4 pm

26 MARCH
 Clare College Choir; First UMC, Phoenix, AZ 7:30 pm

27 MARCH
 Clare College Choir; Christ Church, Las Vegas, NV 7:30 pm

28 MARCH
 Clare College Choir; Calvary Presbyterian, Riverside, CA 7 pm

30 MARCH
John Whiteley; St Paul's Cathedral, Oklahoma City, OK 7:30 pm

6 APRIL
 *Franck Concert; First Presbyterian, Houston, TX 8 pm

8 APRIL
 Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm

10 APRIL
John Crandall; Central College, Pella, IA 7:30 pm

18 APRIL
 *Olivier Latry; Lake Ave Congregational, Pasadena, CA 8:15 pm

21 APRIL
Bob Ralston; Paramount Theatre, Oakland, CA

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

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

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

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

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

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

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

INTERNATIONAL

17 MARCH
Danny Bellisle; Marist House, Iberville, Quebec

18 MARCH
 Choral Concert; St John the Baptist, Montreal, Quebec

20 MARCH
Stephen Farr; Town Hall, Leeds, England 1:05 pm

23 MARCH
Peter Hurford; Ryerson United Church, Vancouver, BC 8 pm

24 MARCH
John Vandertuin; James Street Baptist, Hamilton, Ontario 7:30 pm
Aline Daveluy; Marist House, Iberville, Quebec

25 MARCH
Mark Toews; Dominion-Chalmers United, Ottawa, Ontario 8 pm
Peter Hurford; Robertson-Wesley United Church, Edmonton, Alberta 3 pm
 Choral Concert; St John the Baptist, Montreal, Quebec

27 MARCH
Peter Hurford; Singer Concert Hall, Calgary, Alberta 8 pm

31 MARCH
Yves Prefontaine; Cistercian Abbey, Rougemont, Quebec

2 APRIL
Marek Kudlicki; St Rita, Turin, Italy 8 pm

7 APRIL
Yvon Larrivé; St Ambrose, Loretteville, Quebec

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

10 APRIL
 Fauré, *Requiem*; Town Hall, Leeds, England 1:05 pm

14 APRIL
Serge Laliberté; St Ambrose, Loretteville, Quebec

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

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

21 APRIL
Louise Fortin; Notre Dame, Beauport, Quebec

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

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

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

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

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

28 APRIL
Richard Paré; Notre Dame, Beauport, Quebec

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

Organ Recitals

DAVID CHRISTIANSEN, Elmhurst College, Elmhurst, IL, October 26: *Est-ce Mars*, Sweelinck; *Auf meinen lieben Gott*, Buxtehude; *O Welt ich muss dich lassen*, Brahms; *Down Ampney*, Alwes; Prelude and Fugue in A Major, S. 536, Bach; Toccata in D Minor, Fugue in D Major, Op. 59, Nos. 5 & 6, Reger; Intermezzo (Sonata No. 4, Op. 98), Rheinberger; *Litanies*, Alain; *Cantilène (Symphonie Romane, Op. 73)*, Widor; Allegro (Symphonie II), Vierne.

PETER DuBOIS, Lutheran Theological Southern Seminary, Columbia, SC, October 31: Concerto in G Major, S. 592, Bach; *Ein feste Burg*, Buxtehude; *Nun komm der Heiden Heiland*, S. 599, Bach; *Vom Himmel hoch da komm ich her*, Walcha; *Herzlich thut mich verlangen*, Brahms; *Nun freut euch*, S. 734, Bach; Grand Dialogue in C Major, Marchand; Sonata in A Major, Op. 65, No. 3, Mendelssohn; *Ecce Lignum Crucis*, Heiler; Prelude and Fugue in D Major, S. 532, Bach.

MARY FENWICK, Episcopal Church Farm School, Glen Loch, PA, October 21: Prelude, Fugue and Chaconne, Buxtehude; Pastorale and Aviary, Roberts; Meditation, Sowerby; Fantasy and Fugue in G Minor, S. 542, Bach; *Wie soll ich dich empfangen*, Pepping; Canon in A-flat, Op. 56, No. 4, Sketch in D-flat, Op. 58, No. 4, Schumann; Troisième Symphonie, Vierne.

JAMES WEST GOOD, Hendricks Avenue Baptist Church, Jacksonville, FL, October 29: Fanfare, Hewitt-Jones; *Cortège et Litanie*, Op. 19/II, Dupré; Duo, Basse de Cromorne, Caprice (Suite de Deuxième Ton),

Clerambault; Prelude and Fugue in C Major, S. 547, Bach; Partita, *Hyfrydol*, Op. 42, Callahan; Prelude and Fugue in E-flat, Op. 99/III, Saint-Saëns; *Softly and tenderly, We're marching to Zion*, Held; *Carillon de Westminster*, Vierne.

DOM ANDRE LABERGE, St. Peter's Lutheran Church, Ottawa, Ontario, October 27 (harpsichord and organ): Suite for lute in C Minor, S. 997, Sonata in D Minor, S. 964, Chaconne in G Minor, S. 1004, *Sei gegrüßet, Jesu gütig*, S. 768, Sonata III, S. 527, Toccata in E, S. 566, Bach.

RAYMOND MARTIN, Lutheran Church of the Redeemer, Atlanta, GA, October 8: Prelude and Fugue in D Major, Buxtehude; *Dies sind die heiligen zehn Gebot*, S. 678, *Christ unser Herr zum Jordan kam*, S. 684, Toccata in F Major, S. 540, Bach; *Le Banquet Céleste*, Messiaen; Allegro, Adagio, Vivace (Symphonie VI), Widor.

MARY MILLIGAN, First Presbyterian Church, Allentown, PA, October 21: Toccata and Fugue in D Minor, S. 565, Bach; Suite du Troisième Ton, Guilain; *Grande Pièce Symphonique*, Franck; Sonata in G Minor, Op. 29, Tinel; *Méditations sur le Mystère de la Sainte Trinité: VIII*, Messiaen; Prelude and Fugue in G Minor, Op. 7, Dupré.

JOHN OBETZ, Grace and Holy Trinity Cathedral, Kansas City, MO, September 29: Introduction and Passacaglia, Reger; *Komm, Heiliger Geist, Herre Gott*, Reger, Bach (S. 651); Passacaglia and Fugue in C Minor, S. 582, Bach; *L'Ange a la Trompette*, Charpentier; *Priere*, Op. 37, No. 3, Jongen; *Vision of*

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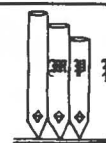
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