

THE DIAPASON

MARCH, 1991



St. Paul's Catholic Cathedral, Yakima, WA
Specification on page 14

1991 Summer Institutes Workshops and Conferences

Scuola Internazionale d'Alto Perfezionamento Musicale

April 20-27. Perugia, Italy.
Seminar for organ taught by Odile Pierre.
Contact: Segreteria della Scuola Internazionale d'Alto Perfezionamento Musicale, Palazzo di Draghi, Via dei Priori, 24, 06100 Perugia.

Fourth International Organ Academy in Paris

May 2-4. La Schola Cantorum, Paris.
Conferences, classes, concerts on the French symphonic organ school. Rolande Falcinelli, Odile Pierre, M.L. Langlais, Susan Landale, Daniel Roth, Xavier Darasse, Gaston Litaize, Jean Langlais, others.
Contact: Schola Cantorum, 269, rue Saint-Jacques, 75005, Paris, France.

BACH WEEK

June 17-21. Columbia College and Lutheran Theological Seminary.
Intensive week of study, with masterclasses, lectures and performances of Bach works; daily sessions of Alexander Technique; Baroque performance practices. Robert Gary, Joan Lippincott, Edmund Shay.
Contact: Dr. Edmund Shay, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203.

Lutheran Summer Music

June 23-July 21. Augustana College, Sioux Falls, SD.
High school summer music camp. Individual lessons, chamber music, orchestra, band, chorus, concerts, music literature, theory and composition, worship, drama, church music, sports.
Contact: Dr. Carlos Messerli, Lutheran Summer Music, 2225 Washington St., Lincoln, NE 68502; 402/474-7177.

San Francisco Early Music Society Workshops

June 23-July 6. Baroque Music. Anna Carol Dudley, director. Week I, focus on recorder, harpsichord, viol and voice; solo and ensemble. Week II, other instruments as well, dance, chorus, orchestra.
July 6-13. Renaissance Music. Jane Boothroyd, director. Focus on Franco-Flemish school. Performance, ensembles, instrument building, keyboard technique, improvisation.
July 21-27. Recorder Workshop. David Barnett, director. All levels of players, repertoire from middle ages through 20th century.
July 14-27. Instrument building. Lyn Elder, director.
July 28-August 3. Medieval Music. Robert Dawson, director.
Contact: Eileen Hadidian, 514 Cornell Ave., Albany, CA 94706; 415/524-5661.

1991 Training Courses Royal School of Church Music

June 30-July 7. Ohio Course for Boys and Adults with Gerre Hancock. Robert Quade, St. Paul's Church, 1361 W. Market St., Akron, OH 44313; 216/836-9329.
July 8-14. Carolinas Course for Boys and Adults with Murray Somerville. Clara Godshall, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.
July 9-14. Atlanta Course for Girls and Adults with James Litton. Brenda Pruitt, 3400 Caley Mill Lane, Powder Springs, GA 30073; 404/943-8824.
July 28-August 4. Valley Forge Course for Boys and Adults; Valley Forge Course for Advanced Girls, with Barry Rose. Maeredith Dyle, The Baldwin School, Bryn Mawr, PA 19010; 215/527-9516.
August 18-25. Montreal Course for Boys and Composers Seminar with Stephen Crisp and Alan Ridout. Graham Knott, 75 Farnham Rd., Beaconsfield, Quebec H9W 5H7; 514/695-8797.

39th Annual Summer Workshop

July 7-14, 14-21, 21-28. Lyndon State College, Lyndonville, VT.
Workshops for adult amateur musicians with classes in chamber music, coaching, concerts. Artistic director is Anne Lieberman.
Contact: Vermont Music and Arts Center, Box 1326, Lyndonville, VT 05851.

Workshop in Hymn Playing/Workshop in Hymn Writing

July 10-12. St. Olaf College, Northfield, MN.
Ways of energizing congregational singing, organ registration, hymn playing skills, improvisation. David Heller, Sue Mitchell-Wallace, Albert Travis. Hymn writing course with William Albright and Carl Daw.
Contact: Hymn Society in the United States and Canada, P.O. Box 30854, Texas Christian University, Ft. Worth, TX 76129; 817/921-7608.

Romainmôtier Interpretation Course

July 14-28. Romainmôtier, Switzerland.
Lessons, lectures on three instruments: large organ by Georges Lhôte in the Abbey Church, the recently restored 4-manual Alain family organ, and a meantone Italian organ built in 1706. About 20 organs available for practice in nearby villages. Faculty: Kimberly Marshall, Lionel Rogg, Marie-Claire Alain, Guy Bovet. Concert by participants.
Contact: Cours d'Interpretation d'Orgue, Mademoiselle Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier; tel. (24) 53 17 18-53 14 46.

Summer Organ Week for High School Musicians

July 15-19. Westminster Choir College.
Concentrated organ study—technique, practicing, repertoire, hymn playing, etc. Joan Lippincott, Eugene Roan.
Contact: Office of Continuing Education, Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540; 609/924-7416.

37th Conference on Music in Parish Worship

July 16-18. The University of Wisconsin, Madison.
Music in the worship life of a parish, liturgical or non-liturgical. Karl Hochreither, Helga Schauerte, David Davidson, Bruce Bengtson, Lawrence Kelliher.
Contact: UW-Madison Continuing Education in Music, 610 Langdon St., Madison, WI 53703; 608/263-6822.

THE DIAPASON

A Scranton Gillette Publication

Eighty-second Year, No. 3, Whole No. 976
Established in 1909

MARCH, 1991
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$15; 2 yr. \$25; 3 yr. \$35 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$25; 2 yr. \$40; 3 yr. \$58. Single copies: \$2 (U.S.A.); \$5 (foreign).
Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.
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Southern Utah Early Music and Dance Workshop

July 21-28. Southern Utah State University.
Ensembles of beginning to advanced recorder, early brass, viola da gamba, vielle, keyboard, voice, dance, percussion and lute. Concerts, masterclasses. Director, David Rogers.
Contact: R. Scott Phillips, Marketing Director, Utah Shakespearean Festival, 351 W. Center St., Cedar City, UT 84720; 801/586-7880.

28th Early Music Festival Bruges

July 27-August 10. Bruges, Belgium.
10th Organ Week (July 27-August 3) will include organ competition Bach-Mozart-Salieri (interpretation) and the Prize Mozart-Vivaldi Bruges 1991 (transcriptions, adaptation and interpretation), exhibition, lectures, interpretation classes, recitals, excursions.
Contact: The Tourist Office, Burg 11, B-8000 Bruges, Belgium; (0)50/44 86 86; FAX: (0)50/44 86 00.

Harpsichord/Early Music Workshop

July 28-August 3. Ft. Burgwin Research Center, Taos, NM.
For advanced harpsichordists: works of Rameau, continuo studies. The Texas Baroque Ensemble, Larry Palmer, Susan Ferré, Robert Poovey.
Contact: SMU in Taos, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275; 214/692-2880.

13th International Interpretation Course for Hispanic Organ Music

July 29-August 9. University of Salamanca.
Lessons on the two historic organs of the Cathedral in Salamanca, along with three more historic instruments. Montserrat Torrent and Guy Bovet.
Contact: Cours d'Interpretation de Romainmôtier, CH-1323 Romainmôtier, Switzerland. (24) 53 17 18. FAX: (24) 53 11 50.

Pistoia 1991 Organ Courses

August 25-September 4. Pistoia, Italy.
Interpretation of Italian organ literature with Luigi Ferdinando Tagliavini; seminars on temperaments, Frescobaldi and Piccinini; guided visits to Tuscan historical organs with Umberto Pineschi; concerts and excursions.
Contact: Accademia di Musica Italiana per Organo, Casella Postale 346, Pistoia, Italy.

Here & There

The scholarly library of the late **Homer Disbro Blanchard**, organ historian and professor of German at Ohio Wesleyan University until his retirement in 1977, has been given to The Metropolitan Museum of Art in memory of Dr. Blanchard by his widow, Gwendolyn S. Blanchard, and children, John A. and Mark A. Blanchard and Barbara B. Nelson.

Homer D. Blanchard was a founder and archivist of the Organ Historical Society; his many publications include *The Bach Organ Book* (1985). Dr. Blanchard's collection of books, periodicals, and articles on organ history and construction, acoustics, church architecture, iconography and related subjects comprises 863 titles, many in multiple volumes. Included are rare editions of the 18th and early 19th centuries as well as important recent literature in several languages.

Complementing the Metropolitan Museum's existing holdings, the Blanchard library establishes the Museum as a major repository for documentation of keyboard instrument history and design. After cataloguing, the newly acquired material will be available for consultation through the Museum's Thomas J. Watson Library and the Department of Musical Instruments.

Coincident with the Blanchard gift, the Museum has also received a chamber organ by the distinguished New York builder Henry Erben, as a gift of Alan Miller Laufman in memory of George Templeton Strong. Dated 1838, the two-rank Erben instrument increases to seven the number of American pipe organs in the Department of Musical Instruments. In 1989 the Museum purchased in Indiana the only known organ by Daniel L. Spicher, a mid-nineteenth-century builder who has not been hitherto recorded.



David Britton

St. John's Episcopal Cathedral, Denver, CO, was the site of **David Britton's** fourth recording for Delos International this past June. The Cathedral's historic and virtually original 1938 W. W. Kimball organ was chosen for its sound appropriate to the album's repertoire of American organ music from the Art Deco era. Entitled *ORGANO DECO: Sophisticated American Organ Music circa 1915-1950* (DE 3111), the recording features music by Leo Sowerby, Bruce Simmonds, Robert Russell Bennett, Philip James, Seth Bingham and Robert Crandell. Britton's other record-

ings for Delos include *Masterworks by Jean Jacques Grunenwald & Jean Langlais* (LP; currently out of print), *Bach, Buxtehude & Friends* (Delos DE 1020; Brombaugh organ Eugene, OR), and the company's all time best selling organ recording *Gargoyles & Chimeras* (Delos D/CD 3077; Rosales organ, Portland, OR), a sequel to which is currently in preparation.



Richard F. Collman

Rev. Richard F. Collman has launched a Fine Arts Series at First United Methodist Church, Sioux Falls, SD, to celebrate the installation of the church's new 41-stop 53-rank John F. Nordlie organ. The first event of the series was the organ dedication on November 11, 1990. Morning festival worship featured Bishop Edwin C. Boulton of the East Ohio Methodist Conference and his wife Betty Ann, who played the final sermon "illustration" using Messiaen's *Jesus Accepts Suffering*. JanEl Gortmaker, former church organist and now in PhD studies with James Kibbie at the University of Michigan, returned for the event. She and Rev. Collman commissioned composer Robert Powell to write a new anthem for the occasion which was premiered that morning. The anthem, "Ring Out, Ye Crystal Spheres" (text by John Milton), will be published by Augsburg-Fortress.

The afternoon recital scheduled for 4 pm was also repeated at 8 pm. Michael Farris of the University of Illinois played to a total of 1,600 persons that day. He also presented a workshop for the SDAO the day before on the organ works of Mozart, including several of the Church Sonatas with the SD String Quartet.

The Fine Arts Series also included a Christmas Choir Festival on December 23 featuring the *Christmas Oratorio* by Saint-Saëns. "The Organ and Orchestra" takes place March 17, with Henry Charles Smith, the SD Symphony and Dr. Larry Schou of the University of SD at Vermillion playing organ concertos by Handel and Rheinberger. The fourth item in the series is "Ring Out, Ye Pipes!" on May 5, featuring organists David Beyer, Jack Mohlenhoff, and Rev. Richard Collman (including *The King of Instruments* by William Albright) with organ music of England and America and a folk group called Slainte playing Irish and Scottish ballads and fiddle tunes.

Rev. Richard Collman has been Minister of Music at First UMC in Sioux Falls since 1979. He is a graduate of the University of Minnesota, Yale Divinity School, and the University of Notre Dame. His teachers have included Paul Manz and Sue Seid-Martin. In addition to the organ installation, the chancel was also remodeled with a design by

Ed Sovik. Twelve years of planning have gone into these projects. Future Arts Series are projected, and the church will be one of the sites for the 1991 Regional ACO Convention June 16-19.

Dr. Martin Luther College, New Ulm, MN, has recently received **Heinrich Fleischer's** concert programs spanning a 45-year career in Germany and the United States. These programs, together with periodical reviews and related materials, document his activities as organ recitalist, church musician, conductor, keyboard accompanist, and teacher in Leipzig, Chicago, and Minneapolis. A leading exponent of the organ school of Karl Straube and well-known interpreter of the music of Bach and Reger, Fleischer is professor emeritus at the University of Minnesota. In recognition of his contributions to the organ profession, Dr. Martin Luther College in 1988 established the Heinrich Fleischer Collection in the college library.

Coronata Musikproduktion has released a new CD recording by **Karl Maureen, Johann Ulrich Steigleder Tabulaturbuch "Dass Vater Unser" (1627)**. Recorded on the Ebert organ at the Court Chapel, Innsbruck, the release features the extensive set of variations (40 in all) in a two-disc set, COR 1211. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Peter Schickele's current commissions include *Fantasy for Organ* (American Guild of Organists), a music/theatre piece (Canadian Brass), an opera to be performed by young people (Glen Ellyn [IL] Children's Chorus), and a fanfare for solo viola, brass and percussion entitled *St. George and the Dragon* (Aspen Music Festival).



Sherryl Smith-Babbitt

Concert Artist Cooperative, beginning its fourth year of operation in April, announces the addition of organist **Sherryl Smith-Babbitt** to its international roster of concert artists, ensembles, lecturers, and clinicians. Ms. Smith-Babbitt, Dartmouth College Organist, Hanover, NH, will also be available for performances of literature for oboe/English horn and organ with Ann Greenawalt. Further information can be obtained from Beth Zucchini, Director, Concert Artist Cooperative, 740 Knocknaboulay Way, San Rafael, CA 94903; 415/479-0317.

William Usher has been named the recipient of the 1990 **Paul Manz Scholarship** given by the Lutheran School of Theology at Chicago. This award is given in honor of Dr. Paul Manz and his wife Ruth as a testimony to their commitment to the church and the ministry of music. Applicants were required to submit a cassette tape that included a prelude and fugue of J. S. Bach, a work of César Franck, and the hymn "Westminster Abbey."

Mr. Usher is currently pursuing the Master of Music degree at the Univer-

sity of Southern California where he is a student of Cherry Rhodes. His past teachers include Donald McDonald and Searle Wright.



William Wiedrich and Janette Fishell

The world premiere of **William W. Wiedrich's St. Paul's Mass** was given on December 2, 1990 at St. Paul's Episcopal Church, Greenville, NC. The musical liturgy was conducted by organist-music director **Janette Fishell**. St. Paul's Mass is a setting of Eucharistic music and worship in eight sections for congregation, SATB choir, and organ.

Wiedrich, currently Director of the Wind Band program at East Carolina University at Greenville and a member of the St. Paul's Church Choir, is a published arranger and composer in many mediums. This work includes an Invocation, Gloria, Kyrie, Gospel Responses, Sanctus, Communion, Agnus Dei, Benediction, and three Amens. In progress is a choral Lord's Prayer to commemorate the Consecration of his father, the Rev. William W. Wiedrich, Sr., as Suffragan Bishop of the Diocese of Chicago.

Fishell, who is active as a concert organist in this country and abroad, heads the programs in Organ Performance and Church Music at East Carolina University, Greenville, NC. Since joining the faculty in 1989, Dr. Fishell has redesigned ECU's Church Music curriculum to include a Choral Conducting option at the graduate level, a church internship program for graduate students and new church music courses.

A circular entitled "The Music of **Ellen Taaffe Zwilich**" is available from Merion Music, Inc., Theodore Presser Co., sole distributor. Inquiries should be addressed to the Performance Dept., Presser Place, Bryn Mawr, PA 19010.

The Department of Church Music and Organ, School of Music, Northwestern University, Evanston, IL, offers the **William H. Barnes Prize** in Organ Performance. The annual award covers full tuition for a Master's student. Audition tapes and applications for Master's study received by April 1, as well as campus auditions, will be considered for the award. The choice of contrasting repertoire is open to the applicant without restrictions. Recorded performances must not date prior to April 1, 1990. Interested students should contact Prof. Wolfgang Rübsum, School of Music, Northwestern University, Evanston, IL 60208-1200; FAX 708/491-5260.

Woodland Concert Series will present A Keyboard Fantasia featuring **Larry Allen**, portative organ, **Edward Clark**, harpsichord, and **David Westfall**, piano, April 14, at 4:00 pm. The concert will be held at Immanuel Congregational Church, Hartford, CT. Mr. Allen, Mr. Clark, and Mr. Westfall will be joined by a chamber ensemble for this special tribute to the keyboardist's art which will showcase three new keyboards and three concerti. The concert will also feature a commissioned work by Erik Nielsen for all three instru-

► Summer Conferences

First International Bach Festival Alkmaar

September 2-8. St. Laurens' Church, Alkmaar.

Newly restored Van Hagerbeer/Schnitger organ; central theme "Bach and the organ chorale." Concerts by St. Laurens' Choir School, Amsterdam Loeki Stardust Quartet, Marie-Claire Alain, Hans van Nieuwkoop, Jacques van Oortmessen, workshops, excursions, final round of the 1991 Schnitger Organ Competition. Lectures and workshops given in English.

Contact: Munnikenweg 1a, 1829 BA Alkmaar, The Netherlands.

ments. For further information: 203/527-8121.

The Collierville and Whitehaven United Methodist Churches will present their third annual Handbell Workshop and Festival on April 12-13. The clinician will be Hart Morris. The event will be held at Collierville United Methodist Church, Collierville, TN. For information: Grover McNeill, Collierville UMC, 454 W. Poplar, Collierville, TN 38017; 901/853-8383.

Illinois College will sponsor its annual organ recital and masterclass featuring guest artists **William Albright** and **Douglas Reed**, April 21 and 22. Albright, organist, pianist and composer from the University of Michigan, will perform a recital on the Hart Sesquicentennial organ (Holtkamp, 1979), April 21 at 8 pm. He will also present a program of American ragtime music at 10 am on Monday, April 22.

Reed, professor of music at the University of Evansville, will lead the organ masterclass on Monday, April 22. Potential organists for the class are encouraged to apply to play music of all eras.

A concert of Albright's music will be presented on Tuesday, April 23, at 8 pm in Rammelkamp Chapel. Reed will be a featured guest on the program and perform Albright's *Organ Symphony*. Other performers will include students of Rudolf Zuiderveld, chairman of the Illinois College Music Department; the Illinois College Concert Choir, under the direction of Garrett Allman; and a vocal ensemble directed by Janette Kirkham.

For information: Dr. Rudolf Zuiderveld, Music Department, Illinois College, 1101 W. College, Jacksonville, IL 62650; 217/245-3410.

The Fourth International Organ Academy in Paris (France) will take place May 2-4 at La Schola Cantorum. Conferences, classes and concerts will explore the various aspects of "The French Symphonic Organ School" (Widor, Guilmant, Vierne, Dupré), with participants including Rolande Falcinelli, Odile Pierre, M.L. Langlais, Susan Landale, Daniel Roth, Xavier Darasse, Gaston Litaize, Jean Langlais, and others. For information: Schola Cantorum, 269, rue Saint-Jacques, 75005-Paris, France.

The Spoleto Festival USA takes place May 23-June 9 in Charleston, SC. This year the festival will celebrate the 80th birthday of its founder, Gian Carlo Menotti, and will mark its own 15th anniversary. Mr. Menotti founded the Festival of Two Worlds in Spoleto, Italy in 1958 and brought it to Charleston in 1977. The 1991 festival will feature 123 performances including 29 commissioned works of music, dance, theatre

and art.

A detailed brochure can be obtained by calling 1-803/722-2764, or by writing Spoleto Festival, P.O. Box 157, Charleston, SC 29402.

The fifth annual **BACH WEEK** is scheduled to take place June 17-21, sponsored by Columbia College and the Lutheran Theological Southern Seminary. BACH WEEK is an intensive week of study, consisting of lectures, masterclasses and performances of the organ music of J. S. Bach. This year the faculty will discuss and perform the following works: Trio Sonatas II, III & V; *Orgelbüchlein* chorale preludes 15-28; Preludes and Fugues in B minor, C major, A minor and F minor (BWV 544, 547, 543 and 534); Dorian Toccata and Fugue (BWV 538), and the first six Leipzig Chorales (BWV 651 through 656). The organ faculty consists of Roberta Gary, Joan Lippincott, and Edmund Shay. BACH WEEK will again include daily classes in the Alexander Technique, which is a simple and practical method for improving ease and freedom of movement, balance, support, flexibility, and coordination during performance. This will be taught by Laury Christie. Other classes will explore Baroque performance practices (ornamentation, touch and articulation, early fingering and pedaling, etc.). For more information and a brochure, contact Dr. Edmund Shay, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203.

Under the theme of "People of Promise—People of Vision," the **Association of Lutheran Church Musicians (ALCM)** announces its national summer conference at Emory University, Atlanta, GA, June 23-27, 1991. Featured music for the conference includes the professional National Lutheran Choir and the Young Singers of Callanwolde. The main speakers for the conference include Professors Paul Westermeyer and Jane Strohl of Luther Northwestern Seminary, Professor Dan Saliers of Emory University, and Pacific Lutheran University Pastor Susan Briehl.

A variety of workshops will be offered, including "Flexible Choral Tone," "The Care and Feeding of the Church Musician," "Music of Taize," "The Creative Process," "Preparing Children for Life Long Worship Participation," "Synthesizers in Church," "Computers and the Church Musician," and many more. After the conference a continuing education event, "Liturgical Organ Playing: The Creative Edge," will be offered by three well known clinicians.

For more information, contact Mark Glaeser, 4519 Providence Rd., Charlotte, NC 28226; 704/366-1595.

International Seminars in Music has announced its performance and travel programs for 1991/92. The British-American Choral Residency for University Choirs takes place June 27-July 6, 1991 and June 25-July 4, 1992. Ameri-

can and British singers work together to present great choral music, with headquarters at Girton College. John Alldis is principal conductor.

Great Sacred Venues in England for Community and Church Choirs takes place July 8-16, 1991 and July 6-14, 1992, also with John Alldis, principal conductor. This travel and performance program is designed for adult singers to experience great choral venues in Europe and some of Europe's most interesting cities.

Three Cities British Residency Programs for High School Singers takes place July 18-27, 1991 and July 16-25, 1992, for selected high school singers and their directors in performance venues in Cambridge, Colchester, Cardiff and London. For information: ISM, 1200 Westloop Place, P.O. Box 969, Manhattan, KS 66502.

The Tenth National Organ-Playing Competition will be held November 9 at Pasadena Presbyterian Church (CA), in celebration of the 20th anniversary of the **Ruth and Clarence Mader Memorial Scholarship Fund**. Each contestant will perform 30-45 minutes of unrestricted repertoire for both the preliminary (tape) and final rounds. Scholarship awards totalling \$10,000 (First Place \$5,000; Second Place \$3,000; Third Place \$2,000) will be presented during a reception immediately following the concert-competition which is open to the public. Transportation and accommodations will be provided for the finalists who compete in the formal performance. Contestants must be under 35 years of age on the date of the competition. Application forms and tapes must be received no later than September 16. For information: The Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

On November 3, **Dr. Martin Luther College**, New Ulm, MN, sponsored an all-day symposium devoted to the music of César Franck. St. Paul's Lutheran Church in New Ulm hosted the event, held in commemoration of the centennial of the composer's death.

The conference showcased Franck's 12 major organ works, presented in three hour-long recitals by Ames Anderson, Judith Kresnicka, and Charles H. Luedtke, all members of the college music faculty. In addition, two lectures were given by Robert T. Laudon, professor emeritus at the University of Minnesota, and Charles Hendrickson of St. Peter, MN. Dr. Anderson performed the Chorale No. 1 in E, Prelude, Fugue and Variation, Fantaisie in C, and Fantaisie in A. Dr. Laudon spoke on "César Franck: Tradition and Innovation." Prof. Kresnicka performed Chorale No. 2 in B Minor, Pastorale, and Grand Pièce Symphonique. Mr. Hendrickson spoke on "The Cavallé-Coll Organ and Franck." In the closing recital, Dr. Luedtke performed Chorale No. 3 in A Minor, Cantabile, Pièce Héroïque, Prière, and Final.

Bethlehem Lutheran Church, Minneapolis, MN, marked the 25th anniversary of its 55-rank Casavant organ with a gala organ concert featuring Twin Cities organists on November 11. Performing were Edward Berryman, Randall Egan, Jane Nienaber, James Frazier, Sharon Kleckner, and resident musician Maria Bucka.

Direct-to-Tape Recordings has announced a new release, *Songs of Poets, Prophets, and Saints*. The recording features the St. Ann Liturgical Choir; Kenrick S. Mervine, Director of Sacred Music and Organist; Barbara F. Mervine, conductor; Susan Fedak and Glenn Boothby, cantors; the Solid Brass Quartet, with woodwinds and percussion; and Paul Lisicky, Clavinova. The program includes works of Joncas, Cotter, Fedak, Kantor, Horvit, Haugen, and Mervine. Cassette DTR8901C (\$11); DAT DTR8901DAT (\$29.95). Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035; 609/547-6890.

The St. Paul's Cathedral Choir of Men and Boys, Buffalo, NY, joined forces with the Choir of Men and Boys of St. Peter's Episcopal Church in Philadelphia, PA over the long weekend of October 5-8. The two choirs have enjoyed annual get-togethers for several years, alternating between Buffalo and Philadelphia. This weekend gave the choirs a chance to renew friendships as well as to collaborate musically, singing the 11 a.m. Eucharist at St. Peter's as well as an Evensong on October 7.

Rodgers Instrument Corporation has announced a new line of Classic Keyboard Organs, C-440, C-445, and C-505. The organs utilize Rodgers Parallel Digital Imaging™ technology. All three models feature 16-bit digital to analog converters with five additional bits added to linearize output. Developed over three years, the PDI™ technology is an integration of five technologies: digital signal processing, embedded controller, sampling, software, and audio. The instruments include a 10-year electronics warranty and minimum 30-year service life commitment. The three models feature 29 speaking voices, three couplers, and two 100-watt audio channels, along with three MIDI controls. For information: Rodgers Instrument Corporation, 1300 N.E. 25th Avenue, Hillsboro, OR 97124; 503/648-4181.

The Philadelphia Singers celebrated Gian Carlo Menotti's 80th birthday with a performance on February 22 of his madrigal/fable *The Unicorn, The Gorgon and the Manticore*.

The Robert Wesleyan College Chorale is featured on a new CD recording entitled, *American Voices II*, under the direction of Robert Shewan, with organists Kevin Clarke and Barbara Harbach, and the College Brass Ensemble (Bay Cities BCD1022). The recording includes works of Sowerby (*Oh, God, our help in ages past, A Liturgy of hope, I will lift up mine eyes*), Schuman (*Carols of Death, Perceptions, Te Deum*), and Shewan (*A Feast of Carols, Awake my soul; Morning has broken, and Psalm 98*). For information: Bay Cities, 9336 Washington Blvd., Culver City, CA 90230.

The Choir of St. John the Divine Episcopal Church, Houston, TX, has released a cassette recording entitled *Let All the World in Every Corner Sing*, under the direction of organist-choirmaster **Richard Forrest Woods**. The repertoire includes selections from the

William Albright organist, ragtime pianist, composer

Recitals, Masterclass, and Concert

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The Association of Lutheran Church Musicians (ALCM) is publishing a series of brief articles on key topics of Lutheran doctrine by prominent Lutheran theologians. The series, entitled "The Faith We Sing," is appearing in the ALCM's quarterly newsletter, *Grace Notes*. A free sample copy of *Grace Notes* is available from ALCM, 9100 Colesville Rd., Silver Springs, MD 20910; 301/588-4363.

The series called "Papers of the Association of Lutheran Church Musicians" has issued four documents on inclusivity, materials for church musicians, acoustics, and purchasing an organ. The ALCM pamphlet series includes "The Cantor in Historical Perspective" by M. Alfred Bichsel and a poster which delineates the duties of the cantor. Scheduled for release in 1991 is a Parish Education Study Series on the topics for the Church Year, Hymnody, Organ, Psalmody, and Liturgy in the Lutheran tradition.

Lillenas Publishing Company announces the release of *Revival in the Land*. Arranger Mosie Lister presents this easy collection of gospel songs for the choir: 23 full arrangements, 15 short arrangements, 41 songs in all. A full line of companion products is available.

Nunc Dimittis

Cecil Effinger, noted composer and inventor of the "Musicwriter," died December 22 in Boulder, CO. He was 76.

Born July 22, 1914, in Colorado Springs, Effinger obtained a bachelor's degree in mathematics from Colorado College in 1935. He studied with Nadia Boulanger at Fontainebleau in 1939. He taught at Colorado College and the Colorado School for the Blind in the mid to late 1930s, and then served as first oboist in the Colorado Springs Symphony and the Denver Symphony until 1941. During WW II, he directed the 506th Army Band and then taught at the American University, Biarritz, France, 1945-46. He returned to Colorado College for two years as professor, and also served as music editor of *The Denver Post* 1947-48. In 1948, he was appointed professor and head of the composition department at the University of Colorado. He was named professor emeritus and appointed composer-in-residence in 1981, serving until 1984.

Effinger composed music for nearly 60 years and was best known for his *Four Pastorales* for choir and oboe, published in 1962. He invented the *Musicwriter*, a typewriter for music patented in 1954, and the *Tempo Watch*.

Thomas Joseph McBeth died on 17 November 1990 at the Princeton Medical Center, Princeton, NJ, of pneumonia as a complication of AIDS. He was 57 years old, and was an active member of the American Guild of Organists and the Organ Historical Society.

McBeth was born on 20 July 1933 in Sweetwater, TX, and graduated in 1954 with a BA degree in music and German from Baylor University. From 1955 to 1957, he was an organ student of Finn Videro in Copenhagen, Denmark. In 1960, he settled in Princeton, and began to work for the New School of Music. From 1962 to 1965 he taught at the Roberts School for Girls in Istanbul, Turkey, after which he returned to Princeton, and from 1965 to 1977 became the business manager of the New



Thomas McBeth

School. Between 1971 and 1972, he was involved in the publication of *The Art of the Organ*. In 1977, he founded the National Association of Keyboard Arts, and until recently, served as the publisher of their journal, *Keyboard Arts*. About 1977, he established Image Graphics, a typesetting studio, which designed the book *Old Organs of Princeton*, a recent publication of the Boston Organ Club.

Particularly interested in the literary works of the Brownings, he served as director of the Browning Institute for eight years, and as president of the Browning Society for four years. He was also active in church music: he was organist of the Second Presbyterian (St. Andrew's) Church in Princeton for 12 years, and then served the Armenian Apostolic Church in New York City. Most recently, he worked at Zion German Lutheran Church in Brooklyn, NY, during the winter, and Elberon Memorial Church, Elberon, NJ, during the summer until declining health last year forced him to retire. Both churches had historic instruments, and the concerts he organized to feature them had received several grants from the Organ Historical Society.

After a long and active performance career both here and in Europe, his final public concert was given at Zion Church in Brooklyn, NY, on 29 April 1990 with the Brooklyn Heights Chamber Music Society, where he played music by Bach, Guilmant, Lefebvre, Mozart, Saint-Saëns, Rheinberger, and Thiriet.

He is survived by both parents, Lloyd and Mozelle McBeth, of Sweetwater, TX, a brother and his wife, Lloyd Theodore and Gloria McBeth of Houston, TX, and several nieces and grandnieces. He was honored at a memorial service on 1 December, 1990, at Princeton's Nassau Presbyterian Church, with Susan Raynor, Kenneth Kelley, and the choir from the Elberon Memorial Church participating.

—Stephen L. Pinel

Maurine Parzybok Spach died on January 13, 1991, in Evanston, IL at the age of 86. Widow of Dr. Barrett Spach, well-known church musician in the Chicago area and professor of organ and church music at Northwestern University for many years, Mrs. Spach was a prominent singer in Chicago. From 1929 until 1970, she was contralto soloist at the Fourth Presbyterian Church and was also a member of the Chicago Opera Company. Born in Vinton, IA, she was a graduate of Grinnell College and did further study with Nadia Boulanger, Douglas Stanley and Sergius Kagen. From 1965-75 she served as a teaching assistant in voice at Northwestern University in Evanston. She is survived by a sister, Helen Erickson of San Diego, CA, and a brother, Samuel Parzybok of Wichita, KS. On March 29 at 7:30 p.m., the Morning Choir of Fourth Church will sing John Rutter's *Requiem* in memory of Dr. and Mrs. Spach.

—Morgan Simmons
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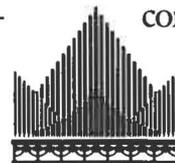
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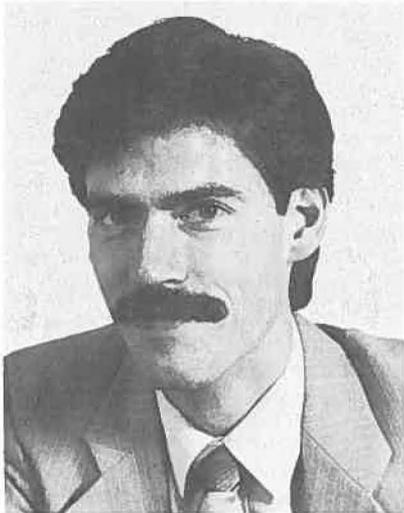
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Carillon News by Margo Halsted



Brian Swager

Swager wins prize

Brian Swager, recently appointed Lecturer in Carillon at the Indiana University School of Music, Bloomington, IN, was the second prize winner in the triennial International Carillon Competition "Queen Fabiola" held in Mechelen, Belgium, July 10-15. The other winners were Boudewijn Zwart of The Netherlands (first), Gildas Delaporte of France (third), and Abel Chavez of Portugal (fourth). An international panel of judges from six countries judged the competition.

Fourteen candidates from Belgium, France, The Netherlands, Portugal, and the U.S.A. registered and an elimination round of playing reduced the field to six finalists that also included Gideon Bodden and Peter Bremer of The Netherlands. All performances took place on the 49-bell Eijsbouts carillon of St. Rombouts Cathedral. All candidates were required to submit a repertory for the competition consisting of three selections each of baroque, romantic, and contemporary works. Performances consisted of a required work, "Ballade" by Peter Cabus, commissioned for the competition, and one other work of their choice. The finals were spaced over three evenings and each of the six finalists played one or two pieces each evening. The finals were filmed by BRT—Belgian television—and the audience, seated in the courtyard of the Mechelen Cultural Center, was able to view the performers high in the tower via television monitors. Highlights of the competition were to be broadcast later.

The competition was under the patronage of Her Majesty Queen Fabiola of Belgium, and the Queen was present on July 15 for the last evening of the finals.

Brian Swager began carillon studies

at Indiana University with Linda Walker Pointer and continued his study as a Fulbright scholar at the Belgian Carillon School where he received the final diploma "with great distinction." Swager has been a graduate assistant at Indiana University for the last three years and he continues as an organ doctoral student of Larry Smith. The Authur R. Metz Foundation, which gave two carillons to the Music School in 1971, has established an endowment to provide for a teacher and performer for the I.U. instruments. Swager will continue teaching and playing weekly (Sunday afternoon) concerts.



Baylor University

Texas Congress 1991

The next annual congress of The Guild of Carillonneurs in North America will take place at Baylor University, Waco, TX, from Thursday, June 27, through Monday, July 1, 1991.



Michael Hall

Appointment

Michael R. Hall was named the full-time carillonneur for Centralia, IL, by

the Centralia Foundation Board. Mr. Hall was the first carillonneur for Centralia, from 1983-85, and he returned last April from Colorado to accept the position following the resignation of Charles Collins.

Cohasset rededication

On Saturday, May 19, at 4:00 p.m., the carillon of St. Stephen's Episcopal Church, Cohasset, MA, was rededicated, 66 years after it was installed in

1924. The original 51 bells (bourdon of 11,500 pounds) were cast by Gillett & Johnston of England, and John Taylor Bellfounders, Ltd. did the new work which included replacing 35 upper register bells and adding six new bells. There are new tower and practice keyboards. The project cost about \$500,000.

Dedicatory concerts were played by Albert Gerken, Milford Myhre, Todd Fair, and Sally Slade Warner, the present carillonneur.

Music for Voices and Organ

by James McCray

Pentecost revisited

Last year one of these monthly columns was devoted to the music of Pentecost and Ascension—the first time in my 103+ articles. Since Pentecost last year was in June, many choirs had finished their annual responsibilities and had moved into a more abbreviated summer schedule. Pentecost 1991 occurs earlier, May 19, and most volunteer choirs will still be functioning, so another column seems appropriate.

Pentecost, in simple terms, represents the birth of the church. The descent of the Holy Spirit upon the Apostles is celebrated on this day which is 50 days after Good Friday, thus the term "Pente." In terms of the church year, the calendar is organized into various areas and the period of Pentecost is quite long with 27 Sundays filling this space—from Pentecost Sunday through Christ the King Sunday which is the last week before Advent. Naturally there is specific music for these various Sundays, although not all denominations follow a rigid plan or organization.

One musical approach for Pentecost Sunday is to choose and perform music that in some way stems from the sequence *Come, Thou Holy Spirit, Come (Veni Creator Spiritus)*. That ancient theme and text can serve as the focus for the entire service. There are numerous organ works based on it, especially from the Baroque. That chant tune has also served as the basis for many choral works as well. With careful planning it also could be worked into the introit and even additional service music if needed. In short, this story from Acts can (and should) be the central core for that special Sunday. By carefully organizing the service around this one theme the congregation will receive a firm indoctrination of the musical "spirit" for Pentecost.

All of the reviews this month focus on music for Pentecost with many directly related to the suggested theme mentioned above. Since this occurs late in the regular year for most choirs who primarily function from September-May, it would be a wonderful end-of-the-year experience for them to sing a carefully planned service that overlaps all of the music and meaning into one solid statement. This can have as positive an effect on the choir and the congregation as doing some flashy anthem that explodes and then disappears. A totally unified musical service clearly moves the emphasis of the choir away from "performance" and more directly into "liturgical enhancement." Plan now for a meaningful birthday party for your church!

Veni Creator Spiritus, Johann Michael Haydn (1737-1806). SATB and key-

board (or orchestra), Carl Fischer Inc., CM8317, \$1.25 (M).

This extended setting by Joseph Haydn's younger brother actually calls for piano in Martin Banner's edition. The orchestra, on rental, has strings, 2 oboes, 2 horns, 2 trumpets, and timpani. Only a Latin text is provided for performance, and the choral parts are primarily homophonic with a busy, dancing accompaniment that is filled with running sixteenth notes. This festive setting would serve well as a concert piece in addition to an anthem for a good choir. Solid music.

Veni Creator, Krzysztof Penderecki (1987). SSAATTBB unaccompanied, Schott Kammerchor-Reihe, SKR 20021 (European American), \$8.95 (D+).

Although not as difficult as some of Penderecki's music, this 13-page setting will be a challenge to any type of choir. There are sharp dissonances, mixed meters, wide vocal ranges, and tricky rhythms that alone are not hard, but sophisticated in terms of everything else that is happening within the measure. The music has an austere sound at times, with sustained chords in the lower voices and active contrasts in those above. There is a wide diversity of dynamics. No keyboard reduction is provided because of the complexity of the individual parts. This probably is beyond most church choirs, but it does reflect the comprehensiveness of the text which can be liturgical or concert oriented. Great repertoire for college choirs.

Come, Holy Spirit, Donald J. Reagan. SATB and organ with optional congregation, G.I.A. Publications, G-2647, \$.60 (M-).

Most of the setting is in unison with full choir used only near the end. Each verse of the sequence has its own musical arrangement (men, women, congregation, etc.). Reagan moves through numerous tonal areas. The keyboard is very easy, on two staves. Easy enough for any small church choir.

Pentecost Fire, Jayne Southwick Cool. Unison and keyboard, Choristers Guild, CGA-502, \$.95 (E).

This simple anthem tells the story of Pentecost and works well for a children's choir; however, the style does not prohibit an adult group from using it to explain the meaning of Pentecost through a narrative style. There are many repeated notes and an easy accompaniment that shifts between a slow rhythmic harmony and one that is more syncopated.

Come, Holy Spirit, Come, Steve Kupferschmid. SATB, keyboard and optional flute, Alfred Publishing Co.,

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There are several sections in this anthem, and they are repeated as the music unfolds. The harmony is very "romantic" in style. The flute adds a nice countermelody to the parts which are homophonic with some unison. The keyboard is accompanimental with a mixture of pulsating pedal tones and arpeggios. The text, "Lie the Murmur of the Dove's Song," also appears in the 1989 Methodist Hymnal.

Creator Spirit, by Whose Aid, Charles Callahan. Unison with descant and organ, Morning Star Music Publishers, MSM 50-5400, \$.55 (E).

Two of the three verses are in unison and the optional descant is used only on the final verse. The music is simple with the melody doubled in the keyboard that moves in block chords which gently flow in half notes. The music grows to a loud Amen ending. Easy enough for any type of choir.

Come Holy Ghost, Jonathan Harvey. SSAATTBB, Faber Music Ltd., F0855, no price given (D).

This modern setting begins with a free-rhythm area of unstemmed bass notes that provide the background for other voices that enter with sustained notes. The music is difficult with an independence of lines, dissonances, and choral effects such as a slow chordal glissando and some free areas where sections sing choral fragments in a modified aleatoric style. A non-musical problem with this work is that permission to perform it must be secured from the Performing Right Society of London. It is, nevertheless, a most effective, dramatic composition that will require an advanced group.

Pentecost Joy, J. Philip Cox-Johnson. Unison treble choir and keyboard, Augsburg Publishing House, 11-10018, \$.95 (E).

This lively setting has two basic sections with the first in a rhythmic dance spirit and the other in long legato lines that offer contrast. The keyboard is simple with countermelodies that fill between the vocal lines. The music is repetitive and quite easy.

To the Holy Spirit, Robert M. Speed. Unison (or solo) and organ, Randall M. Egan Publishers, #EC 182, \$1.10 (E).

The text is from the 9th century and follows the basic Pentecost theme. The organ, on three staves, is relatively easy with comfortable chords as a background for the simple, yet beautiful, melody. The mood is pensive throughout. This could be sung as a solo for an introit or as special music. Charming sounds.

Book Reviews

The Bach Manuscripts of Johann Peter Kellner and his Circle: A Case Study in Reception History, by Russell Stinson. Durham, NC: Duke University Press, 1989. 184 pages. \$37.50.

Although the landmark events of the 19th-century Bach revival are well known—the appearance of Forkel's biography in 1802, the accelerated publication of Bach's music, Mendelssohn's centenary performance of the St. Matthew Passion, the founding of the Bach-Gesellschaft in 1850, and the publication of Spitta's monumental study between 1873 and 1880—it would be a mistake to assume that the later years of the eighteenth century were the "Dark Ages," as far as Bach was concerned. In spite of a general neglect of his work, many musicians and their audiences of that period were neither unfamiliar with nor insensitive to Bach's music, thanks to the dissemination of his works by his pupils and other copyists. That lack of substantial historical documentation regarding the reception of Bach's music in the late eighteenth

century can somewhat be offset by a study of the history of those manuscript copies of Bach's works which often were the by-products of collegial or teacher-student relationships.

Reception history deals with "The impact of artworks as reflected in the responses of audience, critic, and artists."¹ Russell Stinson's book is perhaps less an account of how a "Knowledge of the aesthetic and social conditions surrounding the production of a work allows a sharper definition of the work's meaning in its historical context, as it was 'received' by its original audience,"² and more an exercise in historical musicology. The focus of this study, originally presented as the author's thesis at the University of Chicago, is the cantor and organist, Johann Peter Kellner (1705-1772), one of the most important and prolific members of the scribal network of copyists of Bach's music in the Thuringian villages, the area where Bach spent about 30 years of his life. Forty-six of Kellner's manuscripts, mostly of Bach's keyboard works, have survived; several others have disappeared. While the importance of the Kellner circle has been recognized for some time, the manuscripts of its members have not been the subject of intensive study. This book seeks to rectify this omission and claims "to shed light on the chronology, compositional history, and authenticity of the music itself." (p. 4)

Following a general Introduction which provides an understanding of manuscript copying within the Thuringian tradition, the discussion turns, in Chapter 2, to a portrait of Kellner and his musical acquaintances. The question of a meeting, if any, between Kellner and Bach remains obscure. It is conceivable that Kellner might have prepared his Bach copies entirely from autograph exemplars obtained from various contacts or from Bach's relatives or students. The proposed chronology of Kellner's Bach copies, from pre-1725 to post-1730, is based on a study of Kellner's handwriting, paper watermarks, exemplar dates, and the composition dates of the Bach works involved. Six copyists are named as members of the Kellner circle, along with sixteen anonymous copyists and three "other members." These scribes exhibited a predilection for copying Bach's fugues on themes by other composers (Corelli, Albinoni and others) and concerto transcriptions for organ or harpsichord (BWV 592-596). Copies of Bach's organ chorales were rare, however. The activities of the circle terminated with the death in 1810 of Kellner's last pupil, the virtuoso organist, early music specialist, and dedicated collector of Bach's organ music, Johann Ernst Rembt.

Was Kellner a reliable copyist? Kellner's admiration for Bach did not restrain him from deviating from autograph exemplars in a variety of careless

or deliberate ways: rearrangement of the order of movements, omission of individual notes and entire measures, incorrect notation of pitch and rhythm, insertion of musical material of his own composition, and unwarranted transpositions. The evidence of these deviations is sifted, along with alternative plausible explanations, in Chapter 3, which deals specifically with Kellner's copy of the Sonatas and Partitas for Unaccompanied Violin. Apparently Kellner is the culprit responsible for discrepancies between his copies and the autograph original. Whatever the reason—to remove technical difficulties? to reduce the length for performance purposes? to prepare a transcription for keyboard?—it is not authentic Bach.

Chapter 4 examines the evidence for Kellner's authorship and capabilities as the copyist and transcriber of three organ arrangements (only one of which is listed as BWV 1027a) linked to a lost Bach trio sonata and two of Bach's most familiar chamber pieces: the Sonata in G major for Viola da Gamba and Obbligato Harpsichord (BWV 1027) and the Sonata in G major for Two Flutes and Continuo (BWV 1039), different versions of the same composition. In sorting out the differences, Stinson speculates on the possible motives of the transcriber, such as Kellner's interest in keyboard transcriptions in general and in the organ trio as a genre in particular,



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that would help to explain them. In addition, he raises the further questions of Bach's own revision of BWV 1029, the transcriber's problem of adapting continuo parts to the organ, and the rationale for transposition. While the evidence suggests that Kellner was the likely transcriber, unexplained discrepancies point to others involved with the Mempel-Preller Collection, a large constellation of Bach copies compiled at the time.

The hypothesis that a study of the copyist's manuscript chronology holds important clues for the dating of some of Bach's works is explored in Chapter 5 through a consideration of three keyboard pieces: the Fantasy and Fugue in A minor (BWV 904), the Pastorale in F major (BWV 590), and the Prelude and Fugue in C major (BWV 547). The method involves a combination of textual criticism, stylistic analysis (the use of the soprano or treble clef, compositional form, harmonic structure, melodic texture, and the like), and some biographical study. The results of this endeavor suggest that these three works were written in Bach's Leipzig period, a conclusion that reflects an emerging trend of redating works formerly attributed to the master's pre-Leipzig period.

Questions of authenticity and authorship are resumed in the concluding chapter. The analysis focuses on 16 miscellaneous compositions: 12 keyboard works (including the Toccata in D minor, BWV 565), an unpublished sonata for violin and continuo, an unpublished chorale, and two Telemann transcriptions. The results are mixed: several are designated as authentic but youthful Bach works, some are attributed to a Kellner-circle copyist or other composer, and the authorship of a few uncharacteristic-Bach pieces remains unknown.

The meticulous methodology of this book and its supporting historical minutiae will appeal to musicologists, specialists in music history, and dedicated Bach scholars. For these readers, it will challenge heretofore accepted views about the probable authenticity and authorship of some of Bach's works. For generalists, however, Professor Stinson's conclusions have a broader significance. As a contemporary proponent of reception history reminds us, the notion of a purely aesthetic experience is a thin abstraction; one of its mediating components is historical knowledge.³ While these elements may have been worn down to unreflective traditions, our aesthetic experience may be enhanced by an appreciation of them. Moreover, many aesthetic judgments regarding musical works are established by way of historical judgments. This book is a welcome contribution to sharpening this awareness.

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

Notes

1. "Reception," *The New Harvard Dictionary of Music*, edited by Don Michael Randel. (Cam-

bridge, MA: The Belknap Press of Harvard University Press, 1986), p. 682.

2. Ibid.
3. Carl Dahlhaus, "Esthetics and History," in *Esthetics of Music*, translated by William F. Austin. (Cambridge University Press, 1982), Ch. 12.

New Recordings

Pamela Decker performs. Bach, *Prelude and Fugue in D, BWV 532*; Krebs, *Chorale Prelude on "Zeuch ein zu deinem Toren"; Mendelssohn, Prelude and Fugue in d, Op. 37 No. 3*; Decker, *Passacaglia (1980)*; Litaize, *Prelude and Double Fugue, Final*. Rieger organ, Pacific Union College. Arkay Records, Compact Disc, AR 6083. Available from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; \$10.00.

My first introduction to Dr. Decker's playing was in 1984 at the AGO National Convention and I was much impressed with her performance. This CD exhibits her considerable talents not only as a performer but also as a composer. All of the pieces performed are given first rate readings, although the Bach D Major has a breathless quality about it that makes one feel that it should have been "aged" a while longer before the recording was made. After that, all is well and the rest of the recording is excellent. I particularly like the Krebs chorale prelude—certainly not often heard, and given a particularly sensitive performance. Dr. Decker's own Passacaglia, with an ostinato based on a nine tone scale, is a piece which demonstrates her quite fine compositional abilities; again, a difficult piece performed exceptionally well. It is good to have the Mendelssohn and Litaize pieces available in such fine presentations, although I suspect that there are reasons why they are not more often performed.

The organ, a 1984 IV/58 Rieger, seems to be well recorded although the tone is intense and the sound is sometimes not very clear, especially when a plenum combination is being used, which is a great deal of the time on this CD. All in all, a very satisfactory recording by a talented and accomplished young artist. Let us hear more from Dr. Decker.

—Arthur Carkeek
Professor Emeritus of Organ and Theory
DePauw University School of Music
Greencastle, IN

John Balka plays the great organ of Saint Mary's Cathedral, San Francisco. Purcell, *Trumpet Voluntary*; Walther, *Concerto in B Minor*; Balbastre, *Variations on a Noel: Votre Bonté Grand Dieu*; Reubke, *Fugue (from Sonata on the 94th Psalm)*; Widor, *Andante Sostenuto (from Symphonie Gothique)*; Gigout, *Scherzo*; Mulet, *Carillon-Sortie*; Held, arr., *Simple Gifts (from 7 Settings of American Folk Hymns)*; Wood,

arr., *Shall We Gather At The River?*; Jenkins, Dawn. TBG Productions Recording, CD 8509; cassette recording CS 8510. Both may be ordered from St. Mary's Cathedral Gift Shop, 1111 Gough St., San Francisco, CA 94102; the CD is \$20 postpaid; the cassette is \$14 postpaid.

This recording is a good demonstration of the sounds of the 89-rank Ruffatti in the Cathedral. Mr. Balka plays the familiar Purcell work on a very big registration, showing off the trompeta real—it takes a large portion of the instrument to accompany this stop. The Walther "Concerto" is played cleanly, using rather brisk tempi in the fast movements. The slow movement sounds very musical and includes added ornaments. The color possibilities of the instrument are shown nicely in the Balbastre Noel, using changes of registration for repetitions of the parts of the variations. The Reubke "Fugue" is almost too fast for clarity, and frequently the registration seems oppressively big. It seems that the piece might have sounded more in balance if the entire work had been recorded.

Mr. Balka shows off the instrument's French Romantic sounds in the Widor movement; however, his playing is a bit mannered especially with regard to nuance at cadences. The Gigout piece is lively, making the work fun to hear. In the Mulet we hear, again, big registrations. The Held and Wood pieces are nice foils to the big French works. "Simple Gifts" again shows off individual colors present in the instrument, as does the Jenkins composition.

The accompanying notes include comments on the cathedral, the organ, and the musician; specifications of the instrument are also given. There is no discussion of the music. This 1988 recording, which captures well the sounds of the instrument, displays solid playing by John Balka, showing off the color possibilities of the organ in an interesting assortment of works.

—Margaret R. Evans
Southern Oregon State College

David Craighead, organist. *The Last Rose of Summer: And Other Things They Played.* Mechanics Hall "Worcester Organ," Worcester, MA. Gothic Records, Inc. P.O. Box 1576, Tustin, CA 92681. Includes information on the organ and specifications.

In the years since the Bicentennial a renewed interest, and perhaps re-evaluation, of our American musical heritage has led to the release of many fine recordings, such as this one. Mr. Craighead presents here John Knowles Paine's *Concert Variations upon Old Hundred*, op. 2 and his *Deux Preludes*, op. 19; Dudley Buck's *The Last Rose of Summer*; Horatio Parker's *Melody and Intermezzo*; and, to round out the program, Thomas Philando Ryder's *The Thunderstorm*.

In her informative notes, Barbara Owen refers to these men as "first and second-generation" American organ composers, but it should also be recognized that these men wrote successfully in many genres and were highly regarded by both their contemporaries and succeeding generations. While there were earlier competent and creative American composers, for reasons too complicated to be discussed here, Paine, Buck, and those who followed were the first to receive broad recognition for their achievements. That this recognition did not last long past their deaths was due more to changing tastes and the rapid development of American musical styles than to the inherent value of their music. Fortunately, tastes are

again changing and we can listen to these gems from the past with fresh ears.

The pieces presented here are typical of 19th-century recital repertoire. Paine's variations on Old Hundred and Buck's *The Last Rose of Summer* are concert variations, a genre heard on virtually every recital program of that time. Barbara Owen states that this genre was derived from the tradition of extemporizing on well-known melodies during recitals. While the familiar tunes held the attention of audiences these pieces also served as virtuosic show-cases for the performer's talents. The concert variation followed a standard formula: a statement of the theme; several through-composed or *cantus firmus* based variations; a quiet, contemplative variation, often in a minor mode; and finally, one or more fantasia-like variations, often concluding in a fugue. Both sets of concert variations presented here follow this basic structure, more or less.

The other pieces on this recording are free compositions. Paine's *Deux Preludes* seem worlds apart from his variations. Freed from the constraints of a set theme, Paine was able to weave a musical fabric full of charm and invention. Although they were not published until 1892, John C. Schmidt suggests in his dissertation on Paine that they were actually composed and performed in 1864 as "Offertoires." This dating conflicts with that of Owen. Horatio Parker's *Melody and Intermezzo* were composed in 1891 as part of his opus 20. Ryder's *The Thunderstorm* is an example of the often-improvised "storm pieces" heard in 19th-century recitals. While these pieces are often considered the epitome of everything wrong with 19th-century American organ music, the presentation here of one example does much to legitimize the genre.

It is clear that David Craighead and his collaborators have endeavored to present this music as it was heard in the late 19th century, at least insofar as it is possible for 20th-century musicians. Mr. Craighead's careful attention to details of registration and style, particularly in light of 19th-century performance practices, as well as his elegant playing have resulted in a very successful recording. Barbara Owen states in her notes: "While some of this music has been performed and recorded on modern instruments, it does not truly come to life until heard in the sonorities which the composers themselves knew." The listener will soon come to agree.

Recommended for purchase.
—Laura Probst
University of Minnesota

Lorenzo Perosi (1872–1956) composizioni per organo. Played by Arturo Sacchetti. Eco 668 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

Side I includes "Preludio in Fa magg.," "Preludio in Sol magg.," "Preludio in Mi bem. magg.," "Offertorio sopra il 'Veni Creator Spiritus,'" "Breve fugato," "Te Deum, ricercare per organo." Side II is devoted to one composition lasting about 24 minutes: "La Trasfigurazione di Nostro Signore Gesù Cristo," organ reduction by Marco Enrico Bossi.

For reasons that will become apparent, Perosi, despite his dates, is essentially a late Romantic composer—one of those numerous figures little known outside their own country. The *Oxford Companion to Music*, for example, mentions him in about three lines as

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the composer of a number of once popular oratorios. His father was *maestro di cappella* at the cathedral in Tortona, and Lorenzo studied with him before continuing his musical studies in Rome, Montecassino, Milan, and finally Regensburg, where he would have benefited from the instruction of some of the leading reform-minded church musicians of the day. In 1893, he became *maestro di canto* at the seminary in Imola and, in 1894, *maestro di cappella* at St. Mark's in Venice. He was ordained in 1895. He was apparently always unstable mentally, and in 1922 he was admitted to a mental institution, where he remained until his death. His organ compositions date chiefly from the 1890s, and those on this recording were all written between 1890 and 1898. He was deeply interested in the revival of Gregorian chant, which he had studied at Montecassino, and in the reform of Italian church music. His works are supposedly imbued with religious mysticism. There is little indication of his abilities as an organist; the moderate demands of those works recorded here suggest limited technical ability.

The three preludes are pleasant, rather predictable works somewhat reminiscent of Rheinberger or his contemporaries. Two of them are in strict three-section form. The third of the group surprises with a couple of abrupt modulations. The "Offertorio" is more interesting, with a nice fugal section. It would be a useful piece for organists in search of "different" liturgically oriented music. The short fugato is the liveliest work on the record, an energetic if undeveloped fugue over a disappointingly unenterprising pedal part. The *ricercare* on the *Te Deum* is structurally sound but remarkably restrained for a setting of this joyful text. One unusual feature: Perosi quotes part of the Lutheran chorale "Jesu, meine Freude" near the end of the second section.

Bossi's organ reduction of the "Trasfigurazione" was commissioned by the publisher Ricordi in 1899, just one year after the composition of the oratorio. The work uses six sections from the much longer work: "Preludio," "Et statim circumspicientes," "Il Variazione," "La liberazione dell'ossesso: Smanie," "Et frequenter eum," and "Finale." According to the notes, Bossi was very faithful to the spirit of the original. One cannot tell, without a score of the oratorio at hand, whether the harmonies and so on are Perosi's or Bossi's. It would also be useful to know the form of the sections that Bossi reworked—are they choruses, instrumental interludes, or what?

The music shows something of a hodge-podge of influences. There are sections in traditional German chorale-prelude form; harmonies reminiscent of Wagner, whose music deeply influenced Perosi after visits to Bayreuth; numerous echoes of Gregorian melody; and generally late Romantic harmonies. The most interesting sections musically are "Et statim" and the finale. Sacchetti imposes a convincing unity on "Trasfigurazione," but the work is not varied enough to sustain interest for 24 minutes. The individual sections would all be useful service music, and none of them require more than a moderate-sized two-manual organ, although a third manual would certainly make performance easier. The technical demands are moderate but a performance of the whole work would make considerable intellectual demands on the performer.

Sacchetti, listed on the sleeve as a teacher at the Academy of St. Cecilia in Rome and choral conductor for the Italian Radio, is in fact now musical director of Radio Vatican City, although he may well have retained his other positions. He plays this music with understanding and affection. I am still bothered by his tendency to abrupt releases in many fast passages, a tendency that sometimes breaks the flow of the music. He uses the organ of the church of the B. V. Assunto in Bioglio, previously heard on his recording of

works by Bossi. The instrument is a two-manual of 27 stops (32 ranks) built by Mascioni in 1953. The jacket gives the specification but no further information. The organ is either well equipped with pistons and the like or Sacchetti has a first-rate assistant. I find the sound of the organ satisfactory but not exciting. For example, the *cromorno* is disappointingly bland.

Alberto Galazzo provides excellent notes, probably the best I have seen on any of the Eco recordings, and this review is clearly indebted to them. They are, however, in Italian only.

It would be presumptuous to judge Perosi's music on the basis of rather limited acquaintance—apart from recordings, my exposure to his works has been limited to hearing a few assorted pieces on recitals in Germany. The works I know all lack climaxes and excitement. They are carefully constructed, and one has the impression that Perosi was so committed to joining the mainstream of European organ music, and above all to avoiding the excesses of 19th-century Italian organ music,

that he ended up by writing predictable and derivative music. It is to be hoped that all teaching institutions acquire this recording, for it certainly fills gaps in our knowledge of Italian organ music. Otherwise, however, it can be recommended only mildly to those interested in making the acquaintance of some useful if unexciting service music.

Gli organi storici di Vicoforte. Played by Roberto Cognazzo. Eco 658 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 01284. \$11.00 plus \$2.00 postage per order.

Readers need to be aware of the fact that the Italian (or possibly just Eco's) definition of "historic" is rather elastic. In general, it is being applied to typical (usually) one-manual instruments with divided stops, i.e. to Italian organs built before the importation of French or German concepts of a normal type of organ.

Vicoforte is a small town not far from Turin on the road to Nice and not far

from Centallo, where two of the organ-building families represented here have been working for a century and a half. The main attraction of Vicoforte is the Basilica "Regina Montis Regali," a domed building of the 17th and early 18th centuries that is still a minor place of pilgrimage. Clearly the town and its surrounding area are considered to contain organs of some interest, for a summer season of organ concerts has been held there since 1970. Cognazzo has been artistic director of the series since 1975. This recording, sponsored by the Association "Pro Vicoforte," is intended to provide a permanent record of some of the instruments used in these summer concerts.

The information provided about the organs is considerably clearer and more detailed than that on most of Eco's single records, although it is not equally good for all four instruments. Since the recording is intended to show off the organs, it seems logical to combine remarks about the music and the instruments.

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- 4 Koppelflöte
- 2 1/2 Nasat
- 2 Blockflöte
- 1 1/2 Terz
- IV Mixture
- 16 Basson
- 8 Trompette
- 4 Clairon
- Tremulant

P E D A L

- 16 Diapason
- 16 Bourdon
- 16 Lieblichgedackt
- 8 Octave
- 8 Gedacktflöte
- 4 Choralbass
- IV Mixture
- 16 Posaune
- 8 Trompette

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struments in the Basilica. The oldest organ on the record, by far, is a positiv that dates from the mid to late 18th century. The builder is not known. The little organ has a principal chorus of five stops (based on Principale 4') and a Voce umana (treble only); there are twelve pull-down pedals. The manual has 45 notes with a "short octave." Francesco Bossi of Centallo restored the instrument in 1979. Giovanni Gabrieli's "Canzon II" (from *Intavolatura di Torino*) and a "Fantasia allegra" by Andrea Gabrieli (from *Canzoni alla Francese . . .*) are wonderfully clear on the small-scale and very gentle stops of this organ. Neither piece is particularly often played.

The larger organ in the Basilica is a two-manual of 28 stops, the upper one enclosed, built in 1903 by Carlo Bossi. The manuals have 58 notes, the pedal 27. There are three "accessory pedals" that operate the couplers and four that operate vents; there is also a crescendo pedal, apparently of German type. Tonally, I do not find the instrument very satisfactory. To call the sound "weighty" would be an understatement. It does have some nice string sound and two good soft solo reeds. Bossi had studied transalpine organs carefully and this is a well-preserved early example of the acceptance of northern organ concepts. Cognazzo demonstrates it with two compositions. The first, "Tre accordi e loro conseguenze" ("Three tunes and their consequences"), was written by Giulio Viozzi in 1980 at Cognazzo's request. It is an ambitious work lasting eight and a half minutes in mildly astringent modal style that is technically fairly demanding. This interesting and worthwhile piece is followed by "Offertorio n. 2" from *Douze offertoires pour orgue op. 36* by Antoine-Edouard Batiste. This work should remind us of the trash that was perpetrated by Batiste and others. It is as "secular" as the ill-reputed Italian organ music of the 19th century and much less entertaining! It does, however, work well on this

instrument.

The two organs represented on the second side are basically similar. The Barchietti organ in the parish church of the Vicoforte suburb Fiamenga was built at the end of the 19th century. It has about 20 half stops, including two pedal ranks. There are 58 notes on the manual and 15 on the pedal. Galuppi's "Divertimento in Do maggiore" and Giuseppe Vallaperti's "Sonata in Sol maggiore" are both delightful if facile works that show off the flute and principal ranks of the well preserved organ. The "Sonata in Re maggiore" by Giovanni Morandi is described in the notes as "strictly written for organ," a description I find puzzling. The work seems to represent a half-way stage between 18th-century keyboard music and the opera-influenced music of the 19th century.

The Barchietti organ was, according to the notes, renovated at some unspecified date and deprived of such accessories as bells and drum. The organ of the parish church of Vicoforte, built by the Centallo firm of Vittorio in 1876, is apparently both untouched and in excellent condition. It has 25 (mostly) half stops, a manual compass of 58 notes and a pedal compass of 13—apart from special effects there would seem to be only one pedal stop—and seven "accessory" pedals. The manual stops are divided at note 25 (C). There are three excellent reeds in both bass and treble. Cognazzo plays "Cinque versetti brillanti," by Giuseppe Perosi (1842–1908), who was organist at Tortona cathedral and father of the better known composer Lorenzo Perosi. Cognazzo, a pioneer in performing this literature, clearly considers Perosi the best craftsman among the orchestrally and operatically minded Italian composers before the musical reforms of the early 20th century. The music is well-constructed, certainly tuneful, and worth performing occasionally in recital. It makes good use of the accessory stops!

Cognazzo, born in 1943, teaches in Turin and works as an organ consultant in the province of Liguria (Genoa). His recording of music for trumpet and organ, with the Swiss trumpeter Helmut Hunger, was reviewed recently. His playing is idiomatic, the phrasing exemplary. It would be interesting to hear him play some more extended and demanding compositions.

One wishes that such records included information about how to obtain or at least locate the music. Eco once again has problems with its translators. Cognazzo's notes on the music are very useful, but the English translation literally changes the meaning of his remarks in several places. European manufacturers should not be expected to provide English-language notes, but one should be able to rely on the accuracy of translations if they are, in fact, there. The jacket contains seven good color photographs of the organs used.

This is not a record for everyone. It contains some unfamiliar repertoire well played on appropriate instruments and will interest those who wish to extend their acquaintance with either Italian organ music or Italian organ-building.

W. G. Marigold
Union College
Barbourville, KY

New Organ Music

E. C. Bairstow, *Prelude in C*. J. B. Cramer & Co. (Agent: Boosey & Hawkes), St. Martin's Organ Series No.

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E. C. Bairstow (1874–1946) was organist of York Minster and well known throughout the north of England as a conductor of choral societies. His *Prelude in C* is shaped by a basic musical form known as *ternary*, which is expressed with the letters A-B-A. The academic qualities of the *Prelude in C* are revealed in the structural elements of the form: the A-section consists of repetitive sixteenth-note figures for the right hand, harmonic filler for the left, and a chorale-like theme in quarter notes for the pedals. The contrasting B-section presents fragments of the A theme (without its sixteenth note figuration) in rising sequences, each separated by brief reminiscences of the A-section. Bairstow's traditional harmonies are far from bold, and often exhibit a too-predictable reliance on diminished-seventh and augmented-sixth chords. However, the music is not without a certain dated charm of moderate interest, and is sure to give pleasure to some organists and audiences.

Now Thank We All Our God. Organ Music for Praise and Thanksgiving, edited by C. H. Trevor. Oxford University Press. \$11.95.

Mr. Trevor's anthology of 18 chorale preludes is centered around the music of composers whose lives span four centuries, from Buxtehude and Pachelbel to Reger and Micheelsen. While many of the selections appear in other publications, it can be a convenience to have several settings of the same chorale in a single volume. All but one of the chorale preludes were written for the organ. The single exception is an arrangement of J. S. Bach's popular chorale setting from cantata No. 79, "Nun danket alle Gott," which is widely known in a more satisfactory arrangement by E. Power Biggs. There is not one piece in this collection that is beyond the capabilities of the average organist, and all exhibit musical qualities of interest and merit, which is an achievement worth recommending.

Flor Peeters, Little Chorale Suite for Organ. Cramer Music (Agent: Boosey & Hawkes), \$11.00.

Each of the five movements of this short suite is based on an appropriate hymn for the *Introit, Gradual, Offertory, Communion* and *Postludium*. Tertian harmonies are connected homophonically with a confident, but uninspired, technique that places minimal demands on the performer. Organists in search of easy service music that requires modest pedal skills will find this suite attractive.

—Edmund Shay
Columbia College
Columbia, SC

New Handbell Music

Spirit of God, Frederick C. Atkinson, arr. Robert DeWelle. Coronet Press (sole selling agent: Theodore Presser Company), #494-42092, \$1.85, three octaves (M).

This old hymn is given a nice treatment, starting simply and then becoming more embellished with an effective key change. It ends as simply as it began. I appreciate settings of hymns that are not used much in the bell repertoire. This stands out.

Rondo, from "Sonatina," Op. 36, No. 5, Muzio Clementi, arr. Jay Daniels. Theodore Presser Company, #114-

40506, \$2.50 (E+), three octaves.

This delightful piece, by its very nature, hints of music-box fare, and is arranged as such for three octaves of bells. In fact, listening to the melody will bring home a popular, contemporary love song. It's amazing how those old melodies ringing in our minds bring about a regeneration in a much different genre. Highly recommended.

Fantasy on "Forest Green", Lee Burs-wald. The Sacred Music Press, S-HB58, \$1.95, three to five octaves (M-).

This creative setting of a traditional English melody encompasses three "verses" of the tune with a performance note mentioning that "diamond-shaped note-heads mark the tune throughout this work. These notes should predominate, especially when the melody appears as an inner voice." The arrangement begins with a rocking motif which introduces the melody quite simply underneath; the second idea hints at the melody with new harmonic material. This brings us back to the opening rocking motif now inverted, and the melody and supporting harmony take on a grander scale to the end. This is a wonderful tune and setting of it. Highly recommended.

Ring Out His Praise, compiled by Sharon Lyon. Broadman Press (distributed by Genevox Music Group), #4579-01, no price, two to three octaves (E+-M-).

This collection contains sixteen titles by various arrangers and composers including Robert J. Powell, Raymond Haan, David Peninger and David Justice to name a few. Titles range from "Sweet Hour of Prayer" to "The Holly and the Ivy," and several pieces are original titles which makes this offering an interesting and varied assortment of music for the handbell idiom. Here are several styles all under one cover. This could be a nice addition to any library and I would hope it would be a good buy for the 32 pages of music.

Leon Nelson

The University of Michigan Historic Organ Tour XXIII

The University of Michigan Historic Organ Tour XXIII: The Provinces and Paris took place August 1–15, 1990. The 100th anniversary of César Franck's death, and the 300th anniversary of the publication of François Couperin's two organ masses were the incentive for this tour. Thirty participants from Australia, Canada, and the United States studied and played instruments built by Jean Pierre Cavallé, Aristide Cavallé-Coll, François Henri Cliquot, Grenzing, Kern, Puget and Andreas Silbermann.

We visited the Kern shop in Strasbourg, and at St. Peter's Church, a restoration of a Silbermann by Kern. After *Son et Lumière* at the Cathedral, the resident organist played the Kern instrument. The sound and the magnificence of the splendid case in gold, red and blue was a stunning experience, as was the floodlighted facade of the building. At Albert Schweitzer's house in Gunsbach, amid much memorabilia, we saw his pedal piano, Widor's autographed photograph, and in the Parish Church the organ built by Kern to Schweitzer's specification, which Schweitzer did not live to see.

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Many of the resident organists improvised or played recitals. The improvisation by the *titulaire* at Lyon, Louis Robilliard, was thrilling. The sound of the instrument placed at the front of the building, unusual for a Catholic church at that time, fits the space perfectly. Charles Marie Widor's father was organist here. The Silbermanns at Marmoutier and Ebermünster, the Cliquot at Souvigny and Houdan, the Cavallé (with additions by Puget, Merkin and restoration by Gonzales) at Montréal, and the Cavallé-Colls at St. François de Sales in Lyon, St. Sernin in Toulouse, St. Ouen in Rouen, St. Clotilde, and the Madeleine in Paris were memorable.

Tour members played Couperin's *Convent Mass* in two concerts at Cintagabelle and Houdan. Although we saw many beautiful cases, no one was prepared for the instrument at Cintagabelle. The pipes gleamed, many gilded figures, and at the top two angels blowing trumpets. Originally built for the Abbey at nearby Boulbonne, it was moved to Cintagabelle in 1819. Its last restoration took place in the 1980s, and the dedicatory recital was held in December 1989. At Houdan, on the Cliquot, the music again came wonderfully alive.

Of particular interest were the first and last instruments of Cavallé-Coll, St. Denis in Paris, and St. Ouen in Rouen. The latter was built in classical style with a Dom Bedos positif and récit, the positif at the back of the organist. This organ cost so much more than Cavallé-Coll was paid by the church that he had to sell his shop to Charles Mutin. What a building! What a sound! At the Madeleine, his organ of 1846 has the first *voix celeste*, the first reverse separated console, and it was here that he used octave graves for the first time. In a private collection at Montpon Menestrol, we saw a Spanish instrument of the 18th century, one from Italy, and a 1977 Grenzing. Because of the extreme summer heat, only one organ was playable on our visit.

Considered to be the world's largest mechanical action instrument, the organ of 147 stops by van den Heuvel of Holland at St. Eustache in Paris was impressive in its choruses and ensemble and its individual ranks. The ICMI-equipped console has all the controls one could wish for, the electric nave console a duplication of that in the tribune: a thrilling sound in a magnificent setting. Lunch at the medieval town of Oberai in Alsace, staying in the walled town of Carcassonne, the drive through the Loire Valley and visiting the Chateau de Chenonceau, the wine-cellar at Montlouis, the large lava cones at Le Puy en Velay with their shrines to St. Michael and the Virgin Mary, and the tram tour of the old city at night, dinner hosted by the Mayor of Cintagabelle, and a reception by the Mayor of Montpon were greatly appreciated.

Tour leader Marilyn Mason was assisted by Gordon Atkinson, Daniel Dillingham, James Fleming and Thomas Marshall. Erven Thoma prepared a highly informative 70-page booklet which included articles by Richard Tappa. We saw, listened and learned—a successful and enjoyable tour.

—Gordon Atkinson
Director of Music
The First United Presbyterian Church
Tequesta, FL

Sixth San Anselmo Organ Festival

by John Pagett

The sixth annual organ festival at First Presbyterian Church, San Anselmo, CA, was held July 7–12, 1990. The festival has attracted national attention because of its improvisation competition. Former winners Bruce Neswick and Ron McKean recently distinguished themselves in the contest held at the Boston AGO Convention.

The Festival originated as part of a grant to the church from the local Buck Foundation, a grant which, in addition to providing a II/30 chancel organ built by Schoenstein and Co. of San Francisco to complement a larger, older III/42 Aeolian-Skinner gallery instrument, stipulated a yearly Festival during which the organ and its music would be studied and performed. Over the years leading performers and scholars have visited the Festival and explored a number of topics.

Festival VI marked a change in leadership as founder Sandra Soderlund bowed out to be replaced by Layten Heckman. Inevitably there were some rough spots in such a transitional year, but on the whole everyone pitched in and the week was largely a success. The theme of the Festival was "The Organ In America" and consisted of the usual workshop fare of lectures and concerts held either in the church itself or at nearby San Francisco Theological Seminary. As so often happens at these events, scholarship surpassed musical performance, but in general a discerning Festival participant could find worthwhile enrichment, and it is only to be hoped that the meager number of registrants and concert audiences (few from the local area, it seems) does not portend future trouble, for the Festival, small and intimate by nature, fills an important spot in the continuing education spectrum.

The major Festival presenters, who in some cases doubled as both lecturers and performers, included William Albright, Jack Bethards, John Ferguson, Eileen Hunt, Barbara Owen and Wilbur Russell. William Albright led off the "lecture" side of things with a session on his own music (amply illustrated with recorded illustrations) in which he spoke about writing organ music that doesn't sound like "organ" music (at least in a traditional sense), of his search for new, unusual and innovative uses of the organ through unique sounds and textures, his interest in heterophony and his use of spatial notation.

On the latter subject he reports, however, that as he has progressed as a composer he has moved toward a more traditional kind of notation finding through experience that he has gotten better realizations from players trained to react to precise notation in contrast to improvisers and jazz-oriented musicians who like to have more "notational" input. Later in the week Albright also lectured on and illustrated his considerable contributions to contemporary hymnody.

John Ferguson, Professor of Organ and Church Music and Minister of Music to the student congregation at

St. Olaf College, Northfield, MN, led a session on improvisation in hymn playing, a basic, hands-on approach that stressed resources and techniques for getting started in dressing up hymn accompaniments. His lecture-demonstration served as a follow-up to the hymn festival he led Sunday morning as part of the Presbyterians' regular weekly worship. Using brief, improvised introductions, rather fast tempi, an occasional use of instruments and an unfortunate instance of whistling by the pickup choir as part of one introduction, Ferguson led the somewhat perplexed and timid congregation in a service of hymns old and new with a breather provided by the church's pastor, Charles Eaton, who sermonized on singing our praises to God.

In a pair of lectures illustrated with slides and recordings called "The American Organ and its Music," Barbara Owen spoke, in part one, devoted to the period 1750–1850, of the essentially accompanimental nature of early American organ music and of the influence of imported, i.e., English, instruments. Part two covered the half century 1850–1900 when native players went to Europe to study both composition and performance, advances appeared in the instrument itself and concert level activity—players, pieces and places—became common.

The legacy of E. Power Biggs as a performer of new music was highlighted by Eileen Hunt, author of a new study of Biggs' career with special emphasis on pieces he commissioned and premiered. Besides a careful description of the Boston University Organ Library, repository of priceless "Biggsiana," Hunt divulged the choice tidbits that Biggs approached Poulenc about a second organ concerto and Stravinsky about a first, neither of which ever came about.

The careers of two prominent American organ builders were celebrated in back-to-back sessions by John Ferguson and Jack Bethards. John Ferguson, author of a study on his topic, lectured on Walter Holtkamp, Sr., giving biographical information and contrasting Holtkamp's radical ideas (at least at the time), e.g., his early experimentation with tracker action, with his more traditional practices such as the visual and aural simplicity of his instruments.

Jack Bethards, president of the Schoenstein Company, devoted his time to a discussion of G. Donald Harrison and the American Classic organ, a study to which he brings great enthusiasm and careful research. In a packed presentation Bethards spoke of the origin of the American Classic organ, contrasted it with its Romantic ancestor and described the various elements of the American Classic style as articulated by Harrison.

Finally, Wilbur Russell, Professor of Music at the Seminary and organist at the host church, lectured on Appalachian hymnody and spirituals describing the various types and kinds of no-

tation. Russell played a number of recorded examples of this literature, both polished and untrained, the latter giving this kind of hymnody a very different effect.

The Festival began on Saturday with the improvisation finals and a recital by William Albright of commissioned American organ works, events this reviewer was unable to attend. Sunday night featured a concert by the Valley Choral Society Chamber Singers conducted by Philip Maxwell, an ensemble of well meaning, amateur singers who sang a program of anthem-length pieces from Colonial times to the present including several premieres. The chorus tended to sing the more complex pieces with greater precision than their simpler offerings where there were lapses in attack and release caused by not looking at the conductor, who directed with a clear conception and technique.

In a recital Monday night former Bay Area organist Paul Fleckenstein employed his facile technique in a program of lightweight music which, although clearly delighting the largest audience of the Festival, proved tiring to this listener by the end.

The latter part of the Festival included a program of American music for the organ, voice and instruments. Several pieces and performers were outstanding. Accompanied by Wilbur Russell, now as pianist, mezzo-soprano Sally Johnson, Director of Music at First Presbyterian, sang Robert Flemming's *The Confession Stone*, a dramatic "scena" with words by Owen Dodson. Not only is this a first rate piece, but Johnson revealed herself to be a singer of genuine refinement and elegance. The other "star" of the evening was Marian Marsh, a well known Bay Area singer, who was joined by David Farr, Dean of the local AGO Chapter, in a splendid account of Ned Rorem's provocative *The Resurrection*.

The Festival ended with a concert by Eileen Hunt at which she played the California premiere of two other Rorem works, his *Organ Books 2 and 3*, attractive and engaging works which should find ready acceptance among serious players, especially when presented as convincingly as they were by Hunt.

As in prior years the Festival took a break midway, this time via a field trip Wednesday to visit several peninsula wineries as well as the overly loud and disappointing new Fisk organ in the Portola Valley home of Jacques Littlefield. The day ended in San Francisco with a delightful tour of the Schoenstein factory which occupies a historically registered building, one built expressly as an organ factory! Various aspects of organ building and design were demonstrated by Jack Bethards and one of his workmen who had stayed late for the occasion.

Scarcely was Festival VI winding down than Festival VII was announced, an investigation of the organ in England to be held July 14, 1991. May their tribe prosper!

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The question in your letter received today is somewhat obscure, indistinct; I hardly know what to answer; "If the indications by figures of the tempi in my Requiem should be strictly adhered to?"

Well—just as with all other music. I think here as well as with all other music the metronome is of no value. As far as at least my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my own works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called "elastic" tempo is moreover not a new invention. "Con discrezione" should be added to that as to many other things.

Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly, to be sure, but with the greatest care and clearness.¹

In this reply to George Henschel's question on the accuracy of Brahms' metronome markings, Brahms joined the ranks of composers who have expressed the frustrations of attempting to define human sensibility with mathematical precision. Unfortunately, in another widely-circulated English version, the quotation stops just before the remark on "elastic tempo," omitting the explanation that the tempo indications Brahms does give are as accurate as he feels possible.² Too many performers, relying solely on tradition and personal temperament, have carried Brahms' indications to such an extreme as to make them meaningless. Harold Schonberg has noted the tendency of performers since World War II to take the music ever more slowly.³ Are the bloated, brooding and tragic outpourings usually heard really supported by the "elastic tempo" and "con discrezione" mentioned above? In particular, if Brahms was so careful with his tempo markings, what guidelines may we draw up to help make sense of the chorale preludes op. 122, only two of which seem to have the tempo marked?

For purposes of the following essay, we will assume that the tempo of a given work is as much a part of the composer's concept as the notes, dynamics, instrumentation or other features. In other words, in writing the work, the composer had in mind a somewhat specific tempo and character, which could be indicated in several different ways. For Brahms, we find that, with only three kinds of exceptions, every movement of every work has some kind of tempo heading. The first kind of exception includes the various cadenzas to works of other composers, and some of the variations in Brahms' own works. In these cases the tempo is determined either from the movement to which the cadenza belongs, or from the previous variation (there is always a tempo for at least the first variation in a set). The second kind of exception includes the transcription of the Bach chaconne, the two gigues, the two sarabandes and certain of the waltzes in opp. 39, 52 and 65. In these works, the title obviously serves as a tempo or character determinant. The third kind of exception involves certain songs and those works based on chorales. The *Altdeutsches Kampflied*, *Beim dunkeln Schoss*, *Grausam erwieset* and *O wie sanft!* are all posthumous works without opus numbers. *Es ist das Heil* op. 29 no. 1 and *Warum ist das Licht* op. 74 no. 1 have only the heading *Choral* for the first and last sections respectively (all of the other sections have the usual kinds of tempo indications). Finally, nine of the chorale settings in op. 122 have nothing but the title of the chorale. In the first two kinds of exceptions, the use of conventions to set the tempo is clear. It is the possibility of a convention for at least the chorales in the third kind of exception that concerns us here. We shall approach this first from the standpoint of the 18th-century models, and then from that of the use of the chorale in other 19th-century composers in order to understand the environment of the chorale.

17th and 18th century chorale conventions

The chorale conventions of the 17th and 18th centuries explain the nature of the chorale and the functions of the prelude in some detail. Put briefly, the chorale was expected to be performed according to the sense of the text. This affected the mood, which in turn guided organ registration and tempo. Since it was possible that a single tune could be used for texts of wholly opposite characters (e.g., *Lobt und erhöht des grossen Gottes Güte* was sung to the tune of the Holy Saturday hymn *Herzliebster Jesu, was hast du verbrochen*), it was necessary that the tune be performed differently in different uses. The tempo of the hymn played a very important role in making sense of the text.⁴ It was no less important in the prelude to the chorale, which was meant, among other functions, to prepare the congregation for the content of the hymn about to be sung.⁵ In addition to the obvious matter of giving the pitch, the prelude also served to clarify the tune when it was possible that the same text could be sung to different tunes, or even acquaint the congregation with a new tune.⁶ Obviously, in order to be able to do this, the tune had to be clearly discernable, and for this a solo stop or even a solo instrument (often the oboe) could be used; conversely, the use of ornaments, especially coloratura, was deplored by some precisely because it obscured the tune.⁷

It is true that the chorale or its tune could be used either within the context of a larger work, such as the concluding movement of a cantata, or as the basis for a more involved original composition (Bach's *Christ lag in Todesbanden* BWV 4 would be one example containing both uses). But the tune must have more than a merely subliminal existence; otherwise its purpose, if not its very presence, is altogether lost. It would seem that too often the sanctity of the text has been used as an excuse to create an artform (the *Choralbearbeitung*) with a very curious and distinctive hallmark: it has become the only accepted manner of setting a familiar tune in which that tune does not need to be at all recognizable to the listener. However, the idea of an aural meandering, one that stops more or less of its own accord and seldom follows any regular form, is quite at odds with the purpose of the chorale setting as reflected in the various documents discussing its use in the 18th century.

Given the use of the chorale in the 18th century, it is obvious that the tune itself did not have a tempo, but the text sung to that tune did. Thus it is not surprising to find that a separate tempo indication for the chorale prelude is rather rare: the *title of the text* was the tempo determinant. Of the few pieces that do have some other indication (not including those found in the course of a larger work, where it may be desirable to be more explicit), that indication is almost invariably *adagio*, a word whose meanings are not so obvious to modern musicians. While it could mean some degree of slowness, either relative to other terms (its usual modern sense) or only slower than usual, it could also refer more to a particular *style* of performance than a tempo.⁸ The supple and mannered style indicated by this is well suited to a coloratura setting, and it is just this type of setting that is most likely to be marked *adagio*. Regardless of which interpretation is assumed (tempo or style), it was still expected that the tune being set could be recognized, and that the interpretation in all its aspects, including registration and tempo, would reflect the text indicated by the title.

In addition to the latitude for the tempo of the tune created by the variety of texts, latitude also existed in the accommodation to the acoustical properties of a given building, the habits of a particular congregation, and the personal temperament of the performer. As might be expected, some performances would be considered too fast by some, too slow by others, and just right by still others. Nonetheless there seems to have been a somewhat specific and relatively narrow range that was understood for the tempo of a chorale, so that by the 19th century the term "chorale" came to be used as a character and tempo designation, analogous to "minuet" or "march."

A kind of chorale prelude, used only in certain circumstances, was the free fantasy, which may or may not include a phrase or two of the chorale. This was supposed to be used only when the chorale to be sung was sung frequently enough that its tune was quite well known. Examples of the free fantasy prelude with its chorale are found in Kittel's *Der Angehende praktische Organist*, dating from the early 19th century. In these examples, the prelude necessarily shares the key of the chorale, and as a rule its meter. Presumably it would also share the same tempo as well. The settings of the chorales themselves are not the simple homophonic treatments one might expect, but are more like the type of composition today considered a prelude.⁹ While chorale preludes continued to be written and used in the 19th century, serving the same purposes as those in the 18th century if in a different harmonic language, 19th-century settings of chorales are today better known in a variety of other works.

19th-century chorale settings

With the 19th century we find more frequent indications of tempo in chorale-based works, notably in the use of metronome markings. Generally the metronome marking places the basic pulse note value of the chorale in the range of 40–60 beats per minute; the same range is implied by verbal indications. Thus a chorale tune moving in quarter notes may have quarter-note = 60 or perhaps *sostenuto*, while a tune in half notes may have quarter-note = 120 (i.e., half-note = 60) or perhaps *allegro*. In the latter case, the specific tempo marking refers to the accompanying parts, yet the ultimate result is still to place the chorale tune itself within a particular range. Examples would include *Helft mir Gottes Güte* and *Jesu, meine Freude* by August Gottfried Ritter, the cantatas *O Haupt voll Blut und Wunden* and *Meinem Jesum lass ich nicht*, the *Trauungslied* and the many chorale preludes of Max Reger, and the chorales in Felix Mendelssohn's *St. Paul*, *Lobgesang*, *Reformation* symphony, *Hymne* and the organ sonatas op. 65 nos. 1, 3, 5 and 6.

At one remove from these are those works or movements having only the designation *Choral*, the implication being a tempo that was already known and would be made plain enough by the text. Examples may be found in the motet *Soll ich aus den Todes Weg* by Heinrich von Herzogenberg, and the *Kirchenmusik* op. 23 no. 1 of Mendelssohn. Reger's *Von Himmel hoch* and *O wie selig* both use *Tempo des Chorals* to modify the marking *ziemlich langsam*, thus limiting the slowness. Mendelssohn's *Kirchenmusik* op. 23 no. 3 has the tempo scheme *Choral - vivace - tempo primo - vivace - tempo primo*, in which the designation *Choral* must be taken to refer to tempo.

From this it would be logical to assume that, when no explicit tempo was given for a chorale tune setting, the implied tempo was that at which that tune was usually performed for the text indicated. Thus we find that the preludes of Herzogenberg will show manual changes, dynamics and some registration, as would be more typical of the 19th century than the 18th, yet still rely only on the title to indicate the tempo (chorale fantasies, on the other hand, usually have tempi, owing to the freer nature of the works). Reger's *Auferstehen, auferstehen* has no marking, but would presumably use *Tempo des Chorals*, as in his other cantatas. In Bruckner, original works using traditional texts will have tempo markings (e.g., *Vexilla regis* or *Tantum ergo*), while original settings of traditional tunes and texts will have none (e.g., *Veni creator* or *Ave regina coelorum*).

In summary, it may be noted that the 19th century relied somewhat less on generalized conventions than the 18th, in large part because the less standardized nature of the music made such conventions unreliable (e.g., a Baroque concerto need not mark the first movement as *allegro*, while a Romantic concerto would have to mark all movements). However, when the music did indeed permit such a convention (e.g., tempo for a chorale-based work), it could be used and understood.

Brahms' chorale preludes

Turning to the chorale preludes of Brahms, we should note several facts concerning their composition and publication. In a letter dated May 1891 to his publisher and friend, Fritz Simrock, Brahms requested that any unpublished manuscripts left at his death should be burned. However, a few lines later he stated that anything undoubtedly ready for publication (*unzweifelhaft druckfertig*) should go to Simrock, presumably for publication.¹⁰ We know from the May 1896 entries in Brahms' calendar that he had completed seven chorale preludes.¹¹ He is supposed to have played them in June for Eusebius Mandyczewski (who apparently did not like them) and Richard Heuberger (who apparently did).¹² On July 5, Heuberger is supposed to have heard the remaining four. In the spring of 1902, Mandyczewski submitted the eleven to Hans Simrock, who had them authenticated

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and published.¹³ It is not the intent of this brief historical sketch to question the authenticity of the only posthumous works to enter into the numbered catalog of *opera*. Nonetheless, there are certain questions concerning the *Druckfertigkeit* which will concern us.

Were the works genuinely "ready for publication"? If we are to believe the attitude of Brahms as expressed in the letter to Henschel, with which this essay began, then the works would be complete only with some kind of tempo designation, as "careful and clear" as possible. Yet nine of the eleven have no explicit tempo marking, although the pieces seem in every other respect complete; no. 10 even has *ritenuto sempre* and *adagio* at the very end, despite the absence of any earlier tempo indications. Moreover, we know that the first seven pieces were actually handed over to his copyist, William Kupfer, that the manuscript includes many alterations (including tempo markings), and that Brahms instructed Kupfer to use an ordering different from that of the original manuscript.¹⁴ Why should Brahms have given such attention to every aspect except tempo, in this his last work? Did he really intend to allow, as is so often heard today, a tempo that emphasizes the rich counterpoint and harmony at the complete expense of the tune, which can become completely unrecognizable?

There is evidence that the tempo indications are actually present, but in an implicit form.

In Düsseldorf the 22-year-old youth sought to perfect himself in organ playing, and mastered the difficult instrument to such a degree that later, in Hamburg, he could hold forth from the organ bench with honor on specific occasions. There are internal and external reasons supporting the probability that some of the chorale preludes Brahms left behind were written then and only revised in 1896.¹⁵

Brahms the organist would quite likely have been exposed to the chorale tempo convention described earlier; the motets op. 29 no. 1 and op. 74 no. 1 would indicate that he was not averse to its use. If we assume that Brahms employed the convention in the chorale preludes (the two markings of *adagio* and *molto moderato* would fall within the conventional practice of an indication only when the tempo is different from what might be expected), then the pieces are indeed complete in every way, since the title of the chorale serves as the tempo indication.

The chorale text can determine not only the tempo for the tune being used, but the registration and the nature of the accompanying lines as well. That Brahms is relying on known conventions for the registration is evident: there are no indications aside from a solitary *8 Fuss* for the pedal in the 6/4 *Herzlich tut mich verlangen* (again an indication of a departure from the norm of a 16' pedal line). Other implications of the various manual and dynamic notations, with their effect on the registration, will be discussed below.

As mentioned, 19th-century choral settings that state the tune in half notes often set a tempo, either in indicative wording or in metronome markings, that keeps the chorale tune at about its sung pace, while often making the accompaniment more active. Four of the op. 122 preludes (nos. 1, 2, 3 and 7) use the half note for the chorale tune; however, nos. 3 and 7 are also *alla breve*, thereby effectively negating this aspect. The contrast between nos. 1 and 2, though, shows a quite clear distinction for the accompanimental figures, in keeping with the text. *Herzliebster Jesu*, the Holy Saturday hymn of sorrow, uses figure no. faster than eighth notes, a gentle 4:1 counterpoint against the cantus. It is possible that the *adagio* marking is only somewhat cautionary, and refers to the half note, not the quarter. It is also quite possible that *adagio* still reflects the 18th-century meaning mentioned above: an indication not so much of a specific tempo as of a supple and flexible style of performance. Such a use from a contemporary of Brahms can be found in the second symphony for organ of Charles-Marie Widor, where the movement entitled *Adagio* has an actual tempo marking of *andante*. In either interpretation, the tune being set should be recognizable in the mannered chromatic lines.

In contrast to *Herzliebster Jesu*, *Mein Jesu, der du mich* uses the tempo of the half-note chorale tune to push the quarter note forward, using sixteenth notes and even thirty-second notes to express the rejoicing text.

My Jesu, who have taken me to you for eternal pleasure,
See how your own so gladly proclaims the great bridegroom's fame.

Clearly the mood is far from somber, and the use of the chorale tempo convention will ensure that the celebration is not mistaken for a dirge.

Even in the remaining pieces the use of the chorale tune to set the tempo creates a far greater variety of characters much more in keeping with the variety of texts. They also become wonderful miniatures, for, except the first one, which runs some three minutes, the remaining pieces all last one to two minutes. Brahms had certainly written brief pieces before (e.g., the waltzes op. 39). There is no reason to assume that the choice of organ (instead of piano) or of chorale tunes (instead of folk songs) is an indication that the pieces are supposed to last any longer than this.

The comparison to the piano is actually a fair one. Though Brahms did study organ, he was foremost a pianist, and this would undoubtedly affect his thinking of technique. In using this tempo convention, the pieces not only become shorter, they also become harder. Brahms knew the difficulties of his music, and did not apologize for it. With regard to the accompaniment of *Beim Abschied* op. 95 no. 3, he wrote:

I am always doing dumb things, in that at the last moment I will try to make something easier than it is or can be.¹⁶

Virtually every great composer, as well as many less-gifted ones, has had to answer to the charge of writing music that is too difficult. But composers do not generally write according to the ease of performance, but rather according to the musical ideas to be expressed. Perhaps it is more telling that works such as the Brahms violin concerto or the Chaikovskii first piano concerto were pronounced unplayable by the very virtuosi for whom they were written (Joseph Joachim and Anton Rubinstein respectively), yet are now part of the standard repertoire. Selecting a tempo on the basis of technique is not a reason, merely an excuse.

Brahms' organ notation

Other aspects of Brahms' organ notation may be summarized here and examined for their implications for registration and related matters. An indication for a change in manuals alone seems to indicate primarily a change in color, not necessarily in dynamics. Two manuals of essentially equal dynamic but distinct color seem to be all that is necessary for *Es ist ein Ros'*, and is explicitly indicated in *Herzlich tut mich verlangen* no. 10.

When both a change in dynamic and a change in manual are desired, both are indicated. This is self-evident in *O Gott, du frommer Gott* and *O Welt* no. 11. It may be argued that dynamic changes alone are sufficient indicators, and that certain features of note beaming would support this. However, this does not seem likely. While most of the beaming in *O Gott* seems to conform to the manual

changes indicated, it also happens to conform to the phrase structure, while the change of manual in *Herzlich tut mich verlangen* no. 10 (m. 16) is not reflected in the beaming (one could make the manual change a beat later, but this disturbs the *Vorimitation* in the tenor, which is brought out by the manual change where indicated). Most often the beaming reflects primarily the phrase structure, for we can find examples of unusual beaming where no manual change is intended, as well as examples of conventional beaming where the 'dynamic change equals manual change' theory suggests a manual change should take place.

In *Mein Jesu*, the *piu f* (m. 10) does not offer any convenient place to change manuals (or add a stop, a color change amounting to much the same theory); the *p* (m. 18) does. The *f* in m. 34 seems to suggest a change by the beaming; but virtually every beat of mm. 34–8 is filled with beamings that suggest phrasings, not manual changes, thereby weakening the argument for manual changing here. *Herzliebster Jesu* seems to offer a convenient moment to change in the phrasing in mm. 15–16, yet after the crescendo beginning in m. 19 we do not find an indication of where the crescendo is to end, or a similarly phrased passage to change back to the first manual: does the first half belong on one manual and the second half on another? (Notice also the beaming for phrasing in the first part of m. 27.) In *Herzlich tut mich erfreuen*, the beaming mirrors the dynamic changes in all cases except m. 16. In *O Gott*, the beaming often coincides with a change of manual, though beaming for phrasing without manual change occurs as well (mm. 42–7). In like manner the beaming in *Es ist ein Ros'* seems to reflect primarily the phrasing (e.g., mm. 1, 5 and 9) and only coincidentally the manual changes. *Herzlich tut mich verlangen* no. 9 would pose a problem for the change to *p* (m. 9) though not back to the *f* (m. 13). The clearly marked manual changes in *O Welt* no. 11 are only in part reflected by the beaming, though completely by the dynamics.

In addition to the lack of consistency of 'dynamic change equals manual change,' there is also the problem of indications of gradual crescendi without any indication for a manual change, as in *Herzliebster Jesu* and *O wie selig*. Both works have a fairly continuous texture for the passages in question, with no convincing opportunity for a terraced increase either by stop additions or manual changes. The obvious implication here would be the use of the shutters for an enclosed division. In *Herzliebster Jesu*, this manual obviously begins open, would close quickly in m. 15 and open gradually beginning in m. 19. In *O wie selig*, the manual would have to begin closed in order to make the gradual crescendo beginning in m. 11.

This in turn brings us to the curious uses of the word *dolce*, found in nos. 1, 3, 4, 5, 6, 8, 10, and 11. The interpretation of this term along the lines of "sweetly" would make sense for some but not all of the chorales. "Gentle" comes much closer, but gentle in what sense? A gentle character presents much the same problem as "sweetly." However, if we take it in reference to dynamics, it can be shown to be used rather consistently, and quite in keeping with the one-manual implications discussed so far. Essentially, it seems to imply the use of an enclosed division, indicating some degree of at least partial if not total closure. A comparison could be made to the use of mutes in the orchestra, which will affect both the dynamic and the timbre, just as closing the boxes in the organ. Thus, we may begin *Mein Jesu* on a manual with a full registration but closed (or partially closed) boxes. This allows us to make all the necessary dynamic changes without changing manuals; the same would be true for *Herzlich tut mich erfreuen*. *Herzliebster Jesu* and *O wie selig* have been discussed above. *O Welt* no. 3 would use a full registration with closed boxes throughout, as would the first manual of *O Welt* no. 11. *Schmücke dich* and *Es ist ein Ros'* would likewise use unchanging closed boxes but with a smaller registration.

Using *dolce* in this way, we find an interesting use in *Herzlich tut mich verlangen* no. 10, where it occurs in the phrase *piu dolce sempre* (m. 17). As with the *riten. sempre* two measures later, the phrase implies a gradual and ongoing change. If we take this to mean a gradual closing of the boxes (since a reduction in stops or a further change in manual is rather improbable), then this becomes in effect the only specific indication for a gradual diminuendo in any of the organ works (there are several indications of crescendo). As for the pedal in this passage, it should be noted that, except in the two preludes where the pedal is assigned the *cantus firmus* (nos. 1 and 10), the pedal is generally involved in only one dynamic level (*f*) and, except for the early measures of the crescendo in *Herzliebster Jesu*, is silent during the passages to be made quieter through the use of the boxes; even in *Herzliebster Jesu*, it is silent for the three measures of *p* preceding the crescendo.

Thus, all of the preludes can be performed using only one manual except where specific changes are given; dynamic changes are handled with enclosed divisions, and it is not necessary to rationalize disturbance of the musical line for the purpose of making manual changes when none are asked for. The tempo convention not only makes editorially added changes excessive, but likewise eliminates the other reason commonly given to justify changes: the otherwise 'long' stretches with no relief to the ear are in fact quite short.

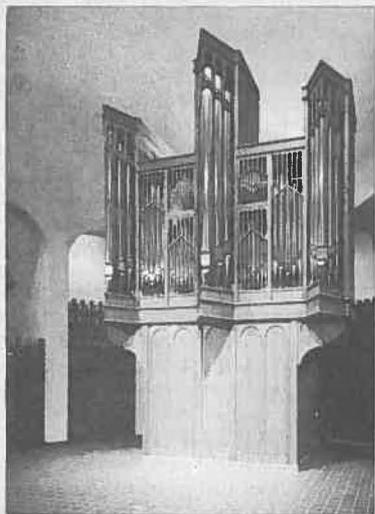
In applying the same principles to the earlier organ works, we find that the prelude and fugue on *O Traurigkeit* would require two manuals for the prelude (as marked), changing to one only for the fugue, which will also probably add a reed to the pedal; it may even be possible to use the same solo reed from the prelude (manual I, *f*) for the pedal in the fugue, so that only the addition of the Manual I–Pedal coupler for the fugue is all that would be necessary. The use of *dolce* in the A-flat minor fugue could conceivably be the same as that discussed above, here requiring a muted timbre of a dynamic essentially equal to that of the open first manual in order to balance the pedal. In contrast to the fugue on *O Traurigkeit*, the A-flat minor fugue does require manual changes as indicated. The very early preludes and fugues in A minor and G minor, essentially student works, do not show the kinds of consistencies offered by the published works, but then it is not clear that they were ever intended for publication. The first edition, in 1927, was prepared from copies formerly in the possession of Clara Schumann (where Brahms could not have burned them), and we cannot say what form they would have had in a version that Brahms would have considered final and *druckfertig*.

Summary

In summary, the performance of the chorale preludes op. 122 seems, on the bases of historical conventions and internal evidence, to require a simpler and less mysterious approach than would be deduced from the usual interpretative guidelines. Such Romantic notions as 'the swan songs of a dark and brooding master, all too aware of his impending death,' or 'a higher, arcane language of the interior soul that is ultimately inaccessible to us lesser mortals,' serve only as maudlin rationales for the excesses of the irresponsible practice commonly known as "artistic license." Such license may well produce a fairly authentic 19th-century performance, though not necessarily one that is in any way an accurate expression of Brahms' intentions. But if it is really Brahms, or any other composer, that we wish to honor, and not the unpredictable whims of conceit or ignorance, then perhaps we should begin to pay closer attention to what the composer has actually written. ■

Cover

Richard L. Bond Pipe Organs, Inc., Portland, OR, has built a new organ for St. Paul's Catholic Cathedral, Yakima, WA. Although the organ is built in a freestanding case, all-electric slider chests were used. The console is on a movable platform. The case is of white oak featuring the Roman arch motif found throughout the church. Pipes from the 16' Prestant and 8' Principal are in the facade and are of polished zinc and 70% tin. The case, wind supply, and chest work were built by Gene Roach, Jess Wells, and Clifford Fairley. Tonal finishing was by Dean Applegate and Richard Bond.



GREAT

- 16' Principal
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2 3/4' Quinte
- 2' Superoctave
- 1 3/4' Terz
- IV Mixture
- 8' Trumpet

SWELL

- 8' Geigen Principal
- 8' Gedackt
- 8' Voix Celeste
- 4' Octave
- 4' Rohrflöte
- 2' Gemshorn
- III Scharf
- 8' Oboe
- Tremolo

PEDAL

- 16' Principal (Ct)
- 16' Sub Bass
- 8' Open Bass
- 4' Choral Bass (prep)
- 16' Posaune (prep)



The Berghaus Organ Company, Bellwood, IL, has built a new organ for Ascension Lutheran Church, Waukesha, WI. Designed to meet the needs of a small suburban congregation in a sanctuary seating 200, this freestanding encased organ comprises 18 stops and 22 ranks. Both key and stop action are mechanical, and the casework is made of white oak, hand finished with Danish oil. The Hauptwerk division is located in the upper portion of the case, located directly above the Brustwerk, and the Pedal division is located to the right of the organist, with the lowest twelve pipes of the 8' Offenbass forming its facade. The bottom eight pipes of the 8' Principal in the Hauptwerk share a common bass with the 8' Offenbass in the Pedal. Compass is 56 notes for the manuals and 30 notes for the Pedal.

HAUPTWERK

- 8' Principal
- 8' Rohrgedackt
- 4' Octave
- 4' Spillfloete
- 2' Hohlfloete
- Sesquialtera II
- Mixture III-IV
- 8' Trompete (prep)
- Tremulant

BRUSTWERK

- 8' Gedackt
- 4' Blockfloete
- 2' Principal
- 1 1/2' Klein Nasat
- 1' Klein Octave (prep)
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Subbass
- 8' Offenbass
- 4' Choralbass
- 16' Fagott

► May, Brahms

Notes

1. Henschel, pp. 98-99.
2. Schauffler, p. 180.
3. Schonberg, p. 90.
4. Türk, p. 83.
5. Ibid., pp. 110, 119.
6. Ibid., p. 129.
7. Ibid., p. 127.
8. Mattheson, p. 477.
9. Steigleder's *Tabulatur-Buch dass Vater Unser* contains a wide variety of contrapuntal settings of the chorale, with the notation that they may be used either as a prelude or as an accompaniment to a solo voice or instrument, and gives variants of the tune to be used for certain of the settings.
10. Kalbeck, IV pt. 1, p. 230.
11. Ehrmann, *Johannes Brahms: Weg, Werk und Welt*, p. 459.
12. Kalbeck, IV pt. 2, p. 470.
13. McCorkle, M., p. 489.
14. Ibid., p. 490; Kalbeck, op. cit., IV pt. 2 p. 470.
15. Kalbeck, IV pt. 2, pp. 469-70.
16. Brahms, *Briefwechsel*, vol. III p. 110.

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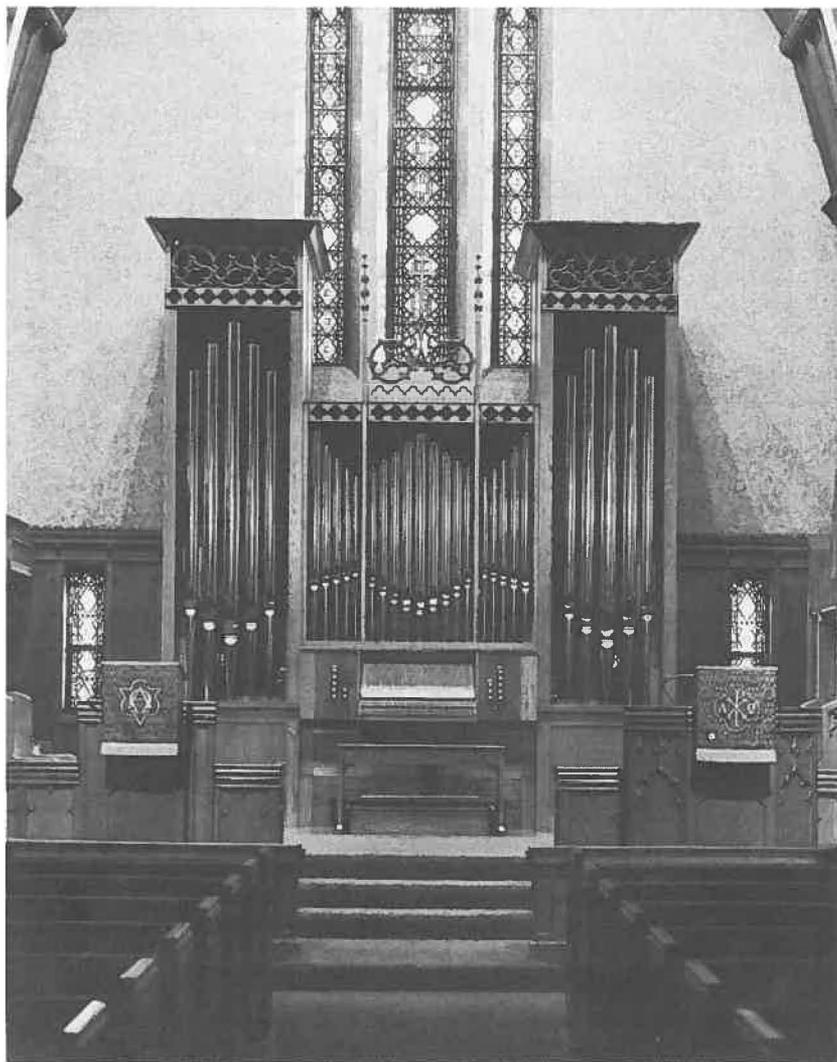


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John-Paul Buzard Organ Craftsmen, Inc., Champaign, IL, has built a new organ for First United Methodist Church, Creston, IA. This organ of eleven stops utilizes mechanical key and stop actions. The case is made from solid white oak and employs carvings in the pedal towers duplicated from the church's old reredos. The central cross and rosettes were taken from the reredos, restored and incorporated into the case. The altar, not shown in this photograph, was made portable, the old reredos shortened and simplified and presents a unified visual impression in front of the organ's keydesks for services. The altar may be removed for recitals and concerts.

The organ is voiced on 3 inches of wind pressure, utilizing moderate scales, relatively high cut-ups and a moderate amount of fine nicking of the flue pipes. The sounds are very warm and of sufficient flexibility to both accompany soft choral anthems and lead vigorous hymn singing.

- GREAT**
 8' Chimney Flute
 4' Prestant
 2' Recorder
 1½' Mixture II
 Tremulant
- SWELL**
 8' Stopped Diapason
 4' Spitz Flute
 2' Principal
 Sesquialtera II
 8' Minor Trumpet
- PEDAL**
 16' Bourdon
 8' Octave



Petty-Madden, Hopewell, NJ, has built a new organ for St. Stephen's Lutheran Church, Williamsburg, VA. The organ and choir are located to the right of the pulpit in an octagonally-shaped room. The white oak case is finished with hand-rubbed polished shellac. Pipes of the Principal 8' are in the front facade with pipes of the Principal 8' and Octave 4' in the side facade. Facade pipes are in heavily flamed copper and polished tin-lead alloy. Both key action and stop action are mechanical. Manual compass is 56 notes. Pedal compass is 32 notes. Two manuals, 14 ranks, Opus 27.

- MANUAL I**
 8' Principal
 8' Rohrgedeckt
 4' Octave
 2' Octave (half draw from Mixture)
 2' Mixture IV-V
- MANUAL II**
 8' Metalgedeckt
 4' Koppelflute
 2' Gemshorn (half draw from Sesquialtera)
 2½' Sesquialtera III
- PEDAL**
 16' Subbass
 8' Gedeckt bass (ext)

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Stephen F. Meador, Greensboro, NC, has built a new organ (Opus 5) for Trinity Protestant Episcopal Church, Statesville, NC. All chests are of Honduras mahogany. Chest action is electric by Reisner and Justin Matters, except the lowest 16' Bourdon pipes. New type reservoirs and wipers utilize rubberized bellows cloth. Wind pressures are 3.125" and 3.2"; voicing is closed toe, open flue, little or no nicking of lower lip and languid. Eleven of the ranks are from older organs, rebuilt by Meador; 6 ranks are new.

- GREAT**
 16' Bourdon
 8' Open Diapason
 8' Melodia
 4' Octave
 4' Chimney Flute
 2' Spitz Principal
 Mixture IV
 8' Trumpet (prep)
- SWELL-POSITIVE**
 8' Stopped Diapason
 8' Gemshorn
 8' Celeste
 4' Spitz Flute
 4' Stopped Flute (prep)
 2' Principal
 1 1/2' Spitz Quint
 1' Mixture IV (prep)
 8' Cromourne
- PEDAL**
 16' Bourdon (Sw ext)
 8' Open Diapason
 8' Stopped Diapason (Sw)
 4' Octave Bass (Ext)
 16' Trumpet (prep)
 8' Trumpet (prep)



Visser-Rowland Associates, Inc., Houston, TX, has built a new organ for Holy Trinity Episcopal Church, Oxford, MD. The instrument is installed in a shallow transept and has mechanical key action and electric stop action. The console is reversed so the organist can also direct the choir. The wind system has a single parallel bellows with gently flexible winding. The instrument serves a 190-seat room with intimate acoustics, requiring special attention to scaling and wind pressure. Arthur Rhea is the music director of the church and served also as the consultant to the project. Pieter Visser designed the instrument, and Patrick Quigley and Charles Eames supervised its construction. Thomas Turner performed the tonal engineering and the finishing.

- MANUAL I Hauptwerk**
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 2' Waldflöte
 2 1/2' Sesquialtera II
 1 1/2' Mixtur IV
 8' Trompette
- MANUAL II Brustwerk (expressive)**
 8' Gedeckt
 8' Salizional
 8' Celeste
 4' Flöte
 2' Prinzipal
 1 1/2' Larigot
 8' Rohrschalmey
 Tremulant
- PEDAL**
 16' Subbass
 8' Prinzipal
 4' Choralbass
 16' Dulzian
 8' Trompette

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Range Organ Company, Mesquite, TX, has built a new organ for Holy Trinity Episcopal Church, Garland, TX. The 15-stop, 19-rank organ is located at the rear of a newly built choir/organ gallery which is behind the main altar and high above the floor level of the nave. The choir and former organ were in a loft at the opposite end of the

nave which proved structurally insufficient to support the new instrument. The new gallery enables this new instrument to be placed on the central axis of the building and to speak directly into the nave. The pipework was supplied by F.J. Rogers, Ltd., pipemakers in Leeds, England. The windchests are electropneumatic.

- GREAT**
 8' Principal
 8' Holzgedackt
 4' Octave
 4' Flute (prep)
 2 1/2' Sesquialtera II (prep)
 2' Super Octave
 Mixture IV
- SWELL**
 8' Bourdon
 8' Viola
 8' Viola Celeste
 4' Spitz Principal
 4' Flute
 2' Gemshorn
 Mixture III (prep)
 8' Trompette
 4' Clairon
- PEDAL**
 16' Bourdon
 8' Principal
 8' Bourdon (ext)
 4' Choral Bass (ext)
 16' Trompette (12 pipes)
 8' Trompette (Sw)
 4' Clairon (Sw)

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
David Herman; Trinity Church, Boston, MA 12:15 pm
Raymond & Elizabeth Chenault; Second Presbyterian, Petersburg, VA 8 pm
Rudolf Zuiderveld; Fourth Presbyterian, Chicago, IL 12:10 pm

16 MARCH
Cj Sambach; St Mary Magdalen, Kentwood, MI 7:30 pm
Singing Boys of Pennsylvania; Eastminster Presbyterian, Evansville, IN 8 pm

17 MARCH
Webber, *Joseph and His Amazing Technicolor Dreamcoat*; First Church of Christ, Wethersfield, CT 7 pm
The Princeton Singers; St Bartholomew's, New York, NY 4 pm
Justin Hartz; St Patrick's Cathedral, New York, NY 4:45 pm
Joan Ringerwole; St Thomas, New York, NY 5:15 pm
Marsha Long; Cadet Chapel, West Point, NY 3:30 pm
John Walker; Asbury Methodist, Rochester, NY 4 pm

Gloriae Dei Cantores; St Paul's Cathedral, Buffalo, NY 5 pm
Tower Hill Oratorio Choir and Orchestra; First Presbyterian, Red Bank, NJ 7:30 pm
Russell Patterson, with choir and orchestra; First Presbyterian, Philadelphia, PA 3:30 pm
Francine Mate; Washington National Cathedral, Washington, DC
Sigmund Kramme; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sarah L. Martin; St Philip Cathedral, Atlanta, GA 3:30 pm
Collegium Musicum Bremen; St Philip Cathedral, Atlanta, GA 8 pm
Michael Stockdale, guitar; St Paul's Episcopal, Flint, MI 4:30 pm
Marilyn Keiser; First UMC, Warsaw, IN
Verdi, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm
Rossini, *Stabat Mater*; First Congregational, Evanston, IL 10 am
*Dupré, *Stations of the Cross*; St Thomas the Apostle, Chicago, IL 3 pm
Singing Boys of Pennsylvania; First Congregational, West Dundee, IL 5 pm

18 MARCH
Singing Boys of Pennsylvania; St John's Lutheran, Sterling, IL 7 pm

19 MARCH
Karel Paukert & Bruce Shewitz; Cleveland Museum, Cleveland, OH 3:30 pm
Singing Boys of Pennsylvania; Collingwood Presbyterian, Toledo, OH 7:30 pm
James Moeser; Southern College, College-dale, TN 8 pm

20 MARCH
Thomas Trotter; St Bartholomew's, New York, NY 4 pm
Melody Doering; Christ Church, Oyster Bay, NY 4 pm
Kent Wehman, piano; Park Ridge Community Church, Park Ridge, IL 12 noon

21 MARCH
M. Brampton Smith; St Paul's Episcopal, Flint, MI 12:05 pm

22 MARCH
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Singing Boys of Pennsylvania; Court St UMC, Flint, MI 7:30 pm

Concerto Choral Celebration; Lindenwood Christian, Memphis, TN 7:30 pm
Robert Reeves; Fourth Presbyterian, Chicago, IL 12:10 pm

23 MARCH
Atlanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA
Bach, *Mass in B Minor*; Pabst Theatre, Milwaukee, WI 8 pm (also March 24, 7:30 pm)

24 MARCH
Fauré, *Requiem*; St Bartholomew's, New York, NY 4 pm
Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY 5 pm
John Hermans; St Thomas, New York, NY 5:15 pm
John Walker; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Singing Boys of Pennsylvania; St Mary of the Angels, Olean, NY 3 pm
Haydn, *Paukenmesse*; UMC, Red Bank, NJ 7 pm

Mozart, *Requiem*; First Presbyterian, Philadelphia, PA 4 pm
Dennis Schmidt; Holy Trinity Lutheran, Lancaster, PA 4 pm
Michael Murray, with orchestra; Christ Lutheran, Hazleton, PA 3:30 pm
David Furniss; St John's UCC, Lansdale, PA 7:30 pm
John Butt; Duke Univ, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; Church of the Covenant, Cleveland, OH 4 pm
Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm
Vivace Winds; St Philip Cathedral, Atlanta, GA 3:30 pm

27 MARCH
Singing Boys of Pennsylvania; Archwood UCC, Cleveland, OH 7:30 pm

28 MARCH
Andrew Andela; St Paul's Chapel, Columbia Univ, New York, NY 12 noon
Sue Mitchell-Wallace; Central UMC, Asheville, NC 7:30 pm
Milford Myhre, carillon; Bok Tower Gardens, Lake Wales, FL 8 pm

29 MARCH
Philadelphia Singers; Academy of Music, Philadelphia, PA 8 pm
Bryn Mawr Chamber Singers; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm
Dubois, *Seven Last Words*; St Stephen's, Richmond, VA noon
Service of the Cross; Lindenwood Christian, Memphis, TN 5:30 pm

30 MARCH
Singing Boys of Pennsylvania; First United Presbyterian, Greenville, OH 8 pm

31 MARCH
Michael Kleinschmidt; St Thomas, New York, NY 2 pm
Choral Evensong & Te Deum; St Bartholomew's, New York, NY 4 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

2 APRIL
Gloucester Cathedral Choir; St Philip Cathedral, Atlanta, GA 8 pm

4 APRIL
Sacred Music Symposium; Yale Univ, New Haven, CT (also April 5, 6)
Matthew Lewis; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

5 APRIL
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also April 6)
Philip Scrivin; Trinity Church, Boston, MA 12:15 pm
Univ of Chicago Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

7 APRIL
Quentin Lane; St Thomas, New York, NY 5:15 pm
Matthew Dirst; Grace Episcopal, Newark, NJ
Cj Sambach; First United Presbyterian, Bloomsburg, PA 4 pm
David Arcus; Washington National Cathedral, Washington, DC
Murray Lohuis duo; Farmville Presbyterian, Farmville, VA 4 pm
York Minster Choir; Greene Mem UMC, Roanoke, VA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

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Bruce Neswick; Cathedral Church of the Advent, Birmingham, AL 4 pm

Arthur Lawrence; St Paul's Episcopal, La Porte, IN 4 pm

Brahms, *Requiem*; High School, Barrington, IL 7:15 pm

William Albright; Illinois College, Jacksonville, IL

8 APRIL

York Minster Choir; St Stephen's Episcopal, Coconut Grove, FL 7:30 pm

Michael Murray, masterclass; Bexley UMC, Columbus, OH 7:30 pm

William Albright, masterclass; Illinois College, Jacksonville, IL

9 APRIL

Arnold Richter; Church of the Epiphany, Washington, DC 12:10 pm

York Minster Choir; Valparaiso Univ, Valparaiso, IN

10 APRIL

David Brown; First Presbyterian, Philadelphia, PA 4 pm

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

12 APRIL

Scott Withrow; Trinity Church, Boston, MA 12:15 pm

Raymond & Elizabeth Chenault; First UMC, Brevard, NC 8 pm

York Minster Choir; Nardin Park UMC, Farmington Hills, MI 7:30 pm

Marilyn Keiser; St John's Cathedral, Jacksonville, FL 8 pm

Cj Sambach; Our Lady of Sorrows RC, Birmingham, AL 9:30 & 11 am (also April 13, 9:30 am, April 14, 3 pm)

13 APRIL

Marilyn Keiser, masterclass; St John's Cathedral, Jacksonville, FL 10 am

York Minster Choir; Christ Church Cathedral, New Orleans, LA 4 pm

14 APRIL

Larry Allen, organ, Edward Clark, harpsichord; Immanuel Congregational, Hartford, CT 4 pm

David Pearson; St Thomas, New York, NY 5:15 pm

Stephen Cleobury; St Bernard's Episcopal, Bernardsville, NJ 7:30 pm

Rutgers Univ Glee Club; West Side Presbyterian, Ridgewood, NJ 4 pm

David Craighead; Market Square Presbyterian, Harrisburg, PA 8 pm

Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm

Susquehanna Univ Choir; St. Joseph's RC, Lancaster, PA 8 pm

Mary Fenwick; St John's Ev Lutheran, Quakertown, PA 3 pm

Donald Ingram; Washington National Cathedral, Washington, DC

Marilyn Keiser, hymn festival; St John's Cathedral, Jacksonville, FL 5 pm

Zsigmond Szathmáry; Cleveland Museum, Cleveland, OH 2 pm

David Kocsis; Cathedral of St Philip, Atlanta, GA 3:30 pm

Choral Concert; Second Presbyterian, Indianapolis, IN 7:30 pm

Bernard Lagacé; Christ Church Cathedral, Indianapolis, IN 8 pm

York Minster Choir; Univ of Louisville, Louisville, KY 3 pm

Phyllis Stringham; Cathedral of St John, Milwaukee, WI 3 pm

Carole Terry; Rockefeller Chapel, Univ of Chicago, IL 5 pm

John Gillock, with harp; Westminster Presbyterian, Peoria, IL 3 pm

Edward Parmentier, harpsichord; Independent Presbyterian, Birmingham, AL 4 pm

Westminster Cathedral Choir; Christ Church Cathedral, New Orleans, LA 4 pm

15 APRIL

York Minster Choir; Christ Church, South Hamilton, MA 8 pm (also April 16)

Frederick Swann; Holy Trinity Lutheran, Buffalo, NY 8:15 pm

David Craighead, masterclass; Lebanon Valley College, Anneville, PA

Peter DuBois; Church of the Resurrection, Lansing, MI 7:30 pm

16 APRIL

Robert Glasgow; St Mary the Virgin, New York, NY 8 pm

Frederick Swann, masterclass; Holy Trinity Lutheran, Buffalo, NY

Marvin Mills; Church of the Epiphany, Washington, DC 12:10 pm

17 APRIL

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

18 APRIL

Pearl Hyun; St Paul's Chapel, New York, NY noon

19 APRIL

Rodger Vine; Trinity Church, Boston, MA 12:15 pm

Choral Concert; Princeton Theological Seminary, Princeton, NJ 8:15 pm

Wilma Jensen; St David's Episcopal, Baltimore, MD 8 pm

Matthew Dirst; Westminster Presbyterian, Charlotte, NC

20 APRIL

Joan Lippincott, workshop; Newark UMC, Newark, DE 9 am

Wilma Jensen, workshop; St David's Episcopal, Baltimore, MD 9 am

21 APRIL

Michael Kleinschmidt; St Thomas, New York, NY 5:15 pm

David Hurd; SUNY, Binghamton, NY 3 pm

+ Organ Dedication Service; St Mark's Ev Lutheran, Kenmore, NY 4 pm

Joan Lippincott; Newark UMC, Newark, NJ 4 pm

Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Thomas Murray; St Peter's, Philadelphia, PA 5 pm

Gillian Weir; St Stephen's Episcopal, Wilkes-Barre, PA

Patrice Caire; St Thomas More Cathedral, Arlington, VA 3 pm

Cj Sambach; Freemason St Baptist, Norfolk, VA 3:30 pm

Gerre Hancock; St Matthew Episcopal, Wheeling, WV 4 pm

Dave Kirk; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

French Choral Music; Church of the Covenant, Cleveland, OH 3:30 pm

James Moeser; Trinity Episcopal, Troy, OH

Richard Fuller, fortepiano; Seventh-day Adventist, Kettering, OH 4 pm

Diane Belcher; First Congregational, Columbus, OH 8 pm

Laura vander Windt; Second Presbyterian, Indianapolis, IN 8 pm

Judy Glass; Sharp Mem Methodist, Young Harris, GA 8 pm

Cynthia Roberts-Greene; Cathedral of St Philip, Atlanta, GA 3:30 pm

James Mellichamp; Methodist Temple UMC, Evansville, IN 7 pm

Matthew Dirst; Ascension Lutheran, Riverside, IL 4 pm

Raymond & Elizabeth Chenault; Fourth Presbyterian, Chicago, IL 6:30 pm

Robert Delcamp; Weatherly Heights Baptist, Huntsville, AL 3 pm

Oberlin Baroque Ensemble; Christ Church Cathedral, New Orleans, LA 4 pm

23 APRIL

Gillian Weir; Cathedral of the Incarnation, Garden City, NY 8 pm

Washington Bach Consort; Church of the Epiphany, Washington, DC 12:10 pm

Barbara Brums; Southern College, Colledale, TN 8 pm

24 APRIL

Andrew Mills; St John's Church, Washington, DC 12:10 pm

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26 APRIL
John Abdenour; Trinity Church, Boston, MA 12:15 pm
Milford Myhre, carillon; Bok Tower Gardens, Lake Wales, FL 8 pm
Stephen Schaeffer, harpsichord, with cello; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 APRIL
 Choral Concert; St John's Episcopal, Stamford, CT 8:30 pm
 Poulenc Festival; Christ Church Cathedral, Indianapolis, IN (also April 28, 29)
Marilyn Keiser, with ensemble; Christ Church, Raleigh, NC 8 pm
 His Majestie's Clerkes; Seabury-Western Seminary, Evanston, IL 8 pm

28 APRIL
Louis Robilliard; Second Congregational, Holyoke, MA 8 pm
Todd & Anne Wilson; St Paul's Episcopal, Glen Cove, Long Island, NY 4 pm
Brenda Leach; St Thomas, New York, NY 5:15 pm

Donald Sutherland; Christ Church, Westerly, RI 4 pm
David Herman; Longwood Gardens, Kennett Square, PA 2:30 pm
 Choral & Organ Concert; Holy Trinity Lutheran, Lancaster, PA 4 pm
Michael Farris; First Presbyterian, Erie, PA 4 pm

Mozart, *Coronation Mass*; First Presbyterian, Germantown, PA 3:30 pm
Robert Lehman; Washington National Cathedral, Washington, DC
 Choral Concert; St Stephen's, Richmond, VA 5 pm
D'Arcy Trinkwon; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Paul Reido; Cathedral of St Philip, Atlanta, GA 3:30 pm

Kevin Jones; Cleveland Museum, Cleveland, OH 2 pm
 Choir Festival; First Presbyterian, Flint, MI 3:30 pm
James Moeser; First Congregational, Battle Creek, MI 4 pm

Rossini, *Stabat Mater*; Second Presbyterian, Indianapolis, IN 8 pm
Marek Kudlicki; Chicago Theological Seminary, Chicago, IL
 His Majestie's Clerkes; Church of the Ascension, Chicago, IL 2:30 pm
Wolfgang Rubsam; Rockefeller Chapel, Univ of Chicago, IL 5 pm

Mozart, *Mass in C*, K.259; Park Ridge Community Church, Park Ridge, IL 10:30 am
John Finney; Pilgrim Congregational, Duluth, MN 4 pm
Gillian Weir; Independent Presbyterian, Birmingham, AL 4 pm
 Music of Mozart; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

30 APRIL
Gillian Weir; First Presbyterian, Columbus, GA 8 pm
Simon Preston; Uihlein Hall, Milwaukee, WI 8 pm

**UNITED STATES
 West of the Mississippi**

15 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm
Michael Murray; First Congregational, Los Angeles, CA 8 pm

17 MARCH
Larry Schou, with orchestra; First UMC, Sioux Falls, SD
 Texas Baroque Ensemble; Christ UMC, Plano, TX 7:30 pm
Jan Jongepier, Dutch Psalter Festival; St Mark's Cathedral, Seattle, WA

21 MARCH
 Church Music Colloquium; SMU, Dallas, TX 8 pm

22 MARCH
Olivier Latry; Trinity Episcopal, Portland, OR

23 MARCH
 Phoenix Bach Choir; Chandler Center for the Arts, Chandler, AZ 8 pm

24 MARCH
Stephen Hamilton; St Mark Cathedral, Minneapolis, MN 8 pm
***Matthew Dirst**; College View Seventh-day Adventist, Lincoln, NE 8 pm
 Durufle, *Requiem*; Plymouth Park UMC, Irving, TX 7:30 pm
 Phoenix Bach Choir; Trinity Cathedral, Phoenix, AZ 4 pm

26 MARCH
***Matthew Dirst**; Westminster Presbyterian, Oklahoma City, OK
Olivier Latry; St Andrew's Presbyterian, Ft Worth, TX 7:30 pm

5 APRIL
Michael Farris; Westminster Presbyterian, Dubuque, IA 8:30 pm
Anne & Todd Wilson; Central Presbyterian, St Louis, MO 8 pm

9 APRIL
Patrice Caire; Christ Episcopal, Little Rock, AR 8 pm

11 APRIL
 York Minster Choir; St Mark's Cathedral, Minneapolis, MN 8 pm

12 APRIL
 Winchester Cathedral Choir; St John's Cathedral, Denver, CO 8 pm

14 APRIL
Paulsson & Huff Duo; First Plymouth Church, Lincoln, NE 8 pm
David Higgs; First UMC, Lubbock, TX

15 APRIL
***Peter Sykes**, organ & harpsichord; Univ Park UMC, Dallas, TX 8:15 pm

19 APRIL
Michael Murray; First Presbyterian, Tulsa, OK 8 pm

21 APRIL
Clyde Holloway; Palmer Mem Episcopal, Houston, TX 7:30 pm

23 APRIL
Michael Farris; North Park Presbyterian, Dallas, TX 8 pm
Clyde Holloway; Palmer Mem Episcopal, Houston, TX 8 pm
Patrice Caire; Crystal Cathedral, Garden Grove, CA 8:15 pm

26 APRIL
***Matthew Dirst**; St John's Cathedral, Denver, CO 8 pm
Simon Preston; First Congregational, Los Angeles, CA 8 pm

28 APRIL
Simon Preston; First Unitarian, Kensington, CA
David Higgs, with orchestra; Pacific Union College, Angwin, CA 8 pm

INTERNATIONAL

15 MARCH
 Gloriam Dei Cantores; St James' Cathedral, Toronto, Ontario 8 pm

17 MARCH
****Olivier Latry**; All Saints Cathedral, Edmonton, Alberta 3 pm

19 MARCH
Olivier Latry; Jack Singer Concert Hall, Calgary, Alberta 8 pm

24 MARCH
Olivier Latry; Westminster United, Winnipeg, Manitoba

5 APRIL
 York Minster Choir; Trinity Church, St John's, New Brunswick 8 pm

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► Calendar

- 13 APRIL
American Boychoir, workshop; St Paul's, Toronto, Ontario
- 14 APRIL
American Boychoir; St Paul's, Toronto, Ontario
- 19 APRIL
+John Scott; St Thomas, Toronto, Ontario 8 pm
**Frederick Swann; Dominion Chalmers Un Church, Ottawa, Ontario 8 pm
- 28 APRIL
**Thomas Murray; Central Presbyterian, Hamilton, Ontario

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Organ Recitals

AMES ANDERSON, St. Paul's Lutheran Church, New Ulm, MN, November 3: *Chorale No. 1 in E Major, Prelude, Fugue and Variation, Fantaisie in C Major, Fantaisie in A Major*, Franck.

ROBERT ANDERSON, Christ Church United Methodist, Tucson, AZ, November 18: *Praeludium in E Minor*, Bruhns; *Sonata in G Minor*, Wq 70/6, *Praeludium in D Major*, Wq 70/7, C.P.E. Bach; *Hochzeitspraeludium*, Strauss; *Adagio for Strings*, Barber; *Passacaglia in C Minor*, Mendelssohn; *Passacaglia, Variations and Fugue on B.A.C.H.*, Op. 150, Karg-Elert; *Paraphrase-Carillon (L'Orgue Mystique, No. 35)*, Tournemire; *Postlude pour l'Office de Complies*, Alain; *Preludio (Symphony II, Op. 26)*, Dupré.

MAHLON BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 9: *Rondeau*, Mouret; *Concerto I, Jesu, joy of man's desiring, Rejoice now Christian souls, In dulci jubilo, We all believe in one God*, Bach; *Greenboughs, Liebster Jesu, wir sind hier, Greensleeves, Purvis; Variations on 'Greenland', Noël Symphonique*, Balderston.

LUCILE BEASLEY, Trinity Episcopal Church, Santa Barbara, CA, December 2: *Entrada Festiva, Lasky, Jesu, the Father's Only Son*, Van Hulse; *Once in Royal David's City*, Young; *The Rejoicing*, Callahan; *Reverie - Improvisation on an old French tune*, Bedell; *In Thee is joy*, Bach; *Veni Emmanuel, Prepare the way, The angel Gabriel from heaven came, Rejoice believers, Tell out my soul, Hark the glad sound*, Manz; *Pastorale on What is this lovely fragrance*, Lovelace; *Carol Rhapsody*, Purvis; *In the bleak mid-winter*, Gibbs; *Three Noëls*, Guilman.

JAMES RUSSELL BROWN, St. Luke's Episcopal Church, Evanston, IL, November

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18: *Praeludium*, Zwilich; *Wachet auf*, Bach; *Phantasie über den Choral, 'Wachet auf'*, Reger; *I. Adoro te, III. le Dieu caché, X. la Résurrection du Christ (Livre du Saint Sacrement)*, Messiaen; *Prélude, Adagio et Choral varié sur le thème du 'Veni Creator'*, op. 4, Duruflé.

JEROME BUTERA, with Melissa Nelson, pianist, Park Ridge Community Church, Park Ridge, IL, November 18: *Choral No. 1 in E Major, Choral No. 2 in B Minor, Choral No. 3 in A Minor, Prelude, Fugue and Variation*, Franck; *It came upon a midnight clear, O come Emmanuel, The first Noel*, Graham; *This Joyful Birth*, Sikes; *Rhapsody*, Demarest.

JAMES R. CREECH, First Presbyterian Church, Wilmington, NC, November 18: *Toccata (Symphony V)*, Widor; *Passacaglia and Fugue in C minor*, Bach; *Voluntary IX in G minor*, Stanley; *Choral No. 2 in B minor*, Franck; *My heart is ever yearning*, Brahms; *Grand Dialogue in C*, Marchand.

ROBERT DELCAMP, Cathedral of St. Philip, Atlanta, GA, November 25: *Allegro (Symphonie VI)*, Widor; *Adagio (Symphonie III)*, Vierne; *Grand Pièce Symphonique*, op. 17, Franck.

MATTHEW DIRST, Grace and Holy Trinity Cathedral, Kansas City, MO, November 20: *Batalla de 6 tono*, Jimenez; *Andante with Variations*, K. 616, Mozart; *Trio Sonata I in E-flat*, S. 525, Bach; *Praeludium in G Major*, Bruhns; *Dialogue a 2 Tailles de Cromorne, Dialogue de Flutes, Dialogue sur les Grands jeux*, de Grigny; *Deuxième Fantaisie*, Alain; *Choralphantasie: 'Hallelujah, Gott zu loben'*, op. 52/3, Reger.

JANETTE FISHELL, First Presbyterian Church, Wilmington, NC, December 6: *Pièce Héroïque*, Franck; *Petite rapsodie improvisée, Cantilène improvisée, Choral-Improvisation sur le 'Victimae paschali'*, Tournemire; *Clair de lune*, Vierne; *Scherzo*, op. 2, Duruflé; *Le Monde dans l'attente du Sauveur*, Dupré; *Desseins éternels, Dieu parmi nous*, Messiaen.

JON GILLOCK, with Kathleen Bride, harpist, First United Methodist Church, Schenectady, NY, October 28: *Andante (Concerto I in C)*, Soler; *Adagio (Concerto in C Minor, S. 1060)*, Bach; *Minuet (Concerto I in C)*, Soler; *Aria in Classic Style*, op. 19, Grandjany; *Concerto for Harp in B-flat*, op. 4, no. 6, Handel; *Prelude and Scherzo*, Burgett; *Fantaisie in A Major*, Franck; *Aria, Fugue (Suite)*, White.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, December 18: *Prelude and Fugue in C Major*, S. 547, Bach; *To Bethlehem went the Virgin pure, A Child is born in Bethlehem*, Peeters; *Variations on a Noël*, Dupré.

DAVID HURD, College of St. Thomas, St. Paul, MN, July 6: *Praeludium in G*, Bruhns; *Freu dich sehr, O meine Seele*, Böhm; *Aus tiefer Not*, S. 686, 687, Bach; *Three Fugues: Thomas, Julian, Talley*, Hurd; *Suite pour Orgue*, Grunewald; *Sombere Muziek over Psalm 103 vers 8, Fantaisie over het Lutherlied: 'Een Vaste Burg is onze God'*, Zwart; *Improvisation*.

PETER HURFORD, University of Alabama, Tuscaloosa, AL, October 12: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Joseph est bien marié*, Dandrieu; *Choral III in A Minor*, Franck; *Sonata V in C*, S. 529, Bach; *Variations sur un thème de Clément Jannequin*, Alain; *Valet will ich dir geben*, S. 735, Liebster Jesu, wir sind hier, S. 731, Bach; *Passacaille*, Raison; *Passacaglia in C Minor*, S. 582, Bach.

ARDYTH LOHUIS, with Robert Murray, violin, All Saints Episcopal Church, Atlanta, GA, October 28: *Solo II*, op. 1, Stanley; *Poem*, Sowerby; *Largo and Hallelujah*, op. 76, Weiner; *Largo*, op. 93a, Reger; *Ouverture (Sechs Stücke)*, op. 150, Rheinberger; *Contemplazione*, op. 117, no. 3, Ravanello; *Souvenir d'Amérique: 'Yankee Doodle' Variations Burlesques*, Vieuxtemps.

ROSALIND MOHNSSEN, Teikyo Westmar University, LeMars, IA, November 4: *March on a Theme of Handel*, op. 15, no. 2, Guilman; *Fugue in G*, Bach; *On the Coast*, Buck; *Pastorale*, op. 28, no. 3, Parker; *Concert Variations on the Austrian Hymn*, Paine; *Fantasy based on a folk song from Yamagata*, Takata; *Improvisation in A Minor*, op. 150, no. 7, Saint-Saëns; *Marche du Veilleur de Nuit*, Widor; *Toccata*, Jongen; *Concerto in G Minor*, Poulenc.

JOHN OBETZ, Albion College, Albion, MI, November 3: *The Angel with the Trumpet*, Charpentier; *Tierce en taille*, du Mage; *Lambourin Noël*, Charpentier; *Cantilène*, Final (*Symphonie Romane*, op. 73), Widor; *Views from the Oldest House*, Rorem; *Adagio for Strings*, Barber; *The Star Spangled Banner: Concert Variations*, Paine.

WILLIAM OSBORNE, Denison University, Granville, OH, October 28: *Chorale No. 2 in B Minor, Fantasy in A Major, Heroic Piece, Prelude, Fugue, and Variation, Chorale No. 3 in A Minor*, Franck.

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KAREL PAUKERT, Museum of Art, Cleveland, OH, November 11: *Allegro con spiritu*, Lento, Allegro, Vivace, Roman/Janacek; *Sonatina No. 1*, Söderholm; *Tre Passionskoraler*, Janacek; *Sonata in G Minor*, Lindberg.

ANDERS PAULSSON, soprano saxophone, and HARRY HUFF, organ, Lindenwood Christian Church, Memphis, TN, November 9: *Overture*, Paulsson; *Pavane*, Faure; *Sonata in E-flat*, S. 1031, Bach; *Improvisation No. 1*, Noda; *Anthem for the Homeless*, Paulsson; *Voluntary on 'Engelberg'*, Hampton; *Amazing Grace*, early American; *Music for a Short Subject*, DeBlasio; *In a Sentimental Mood*, Ellington; Suite from *Porgy and Bess*, Gershwin.

RICHARD M. PEEK, St. Patrick's Cathedral, Charlotte, NC, October 28: *Missa della Madonna*, Frescobaldi; *Kommst du Nun, Jesu*, S. 650, *Prelude and Fugue in G Major*, S. 541, Bach; *Prelude, Fugue et Variation*, Franck; *Partita on 'Fairest Lord Jesus'*, *Prelude on 'St. Patrick's Breastplate'*, Peek; *Gavotte*, Wesley; *Adagio (Sonata I)*, Mendelssohn; *Allegro (Symphonie II)*, Vierne.

SIMON PRESTON, Lindenwood Christian Church, Memphis, TN, October 5: *March on a Theme of Handel*, Guilment; *Concerto op. 7, no. 5*, Handel; *Variations on a Theme of Handel*, Landmann; *Trois Pièces*, Vierne; *Choral No. 1 in E*, Franck; *Choral-improvisation on 'Victimae paschali'*, Tournemire.

JOAN RINGERWOLE, Illinois College, Jacksonville, IL, October 21: *Præambulum in G*, Lübeck; *Brande champagne*, van Soldt Ms.; *Book II (Ordre II)*, *Book II (Ordre VI)*, Couperin; *The Despair and Agony of Dacha*, Sifler; *Fantasia on Psalm 33*, de Wolf; *Les Angelus*, Vierne (with Janette Kirkham, soprano); *Variations de Concert*, op. 1, Bonnet.

H. MAX SMITH, Trinity Church, Statesville, NC, November 4: *Chaconne in G Minor*, Couperin; *Was Gott tut*, Kellner; *Concerto in C*, Vivaldi; *Mein Jesu, der du mich*, Brahms; *Fantasia in G Major*, Bach; *Choral in B Minor*, Franck; *Clair de lune*, Karg-Elert.

SAMUEL JOHN SWARTZ, Central United Methodist Church, Stockton, CA, November 11: *Fanfare in D Major*, Lemmens; *Pastorale*, op. 19, Franck; *O wie selig*, Schmidt; *Näher, mein Gott, zu Dir*, op. 81, Karg-Elert; *Toccata on 'O Filii et Filiae'*, Farnam; *Steal Away*, Miller; *Alpine Fantasy and Storm*, Flagler; *Variations on 'America'*, Ives.

JOHN WEAVER, Augustana Lutheran Church, Denver, CO, November 2: *Voluntary in G Major*, Walond; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in E-flat*, Bach; *Toccata for Paschal Vigil*, Cole; *Cantabile*, Scherzo (*Symphonie II*), Final (*Symphonie VI*), Vierne.

GILLIAN WEIR, Independent Presbyterian Church, Memphis, TN, October 26: *Variations de Concert*, Bonnet; *Trio Sonata No. 1 in E-flat*, Bach; *Prière*, Franck; *Variations on a theme of Frescobaldi (Hommage à Frescobaldi)*, *Dialogue sur les Mixtures (Suite Breve)*, Langlais; *Trois Danses*, Alain; *Rosace*, Mulet; *Scherzo*, Bossi.

TODD WILSON, Westminster Presbyterian Church, Dayton, OH, October 28: *Final*, op. 27, no. 7, Dupré; *Humoresque 'L'Organo Primitivo'*, Yon; *Irish Air from County Derry*, arr. Lemare; *Passacaglia and Fugue in C Minor*, Bach; *Roulade*, op. 9, no. 3, Bingham; *Jam sol recedit igneus*, Simonds; *Fantasia and Fugue on the Name of BACH*, op. 46, Reger.

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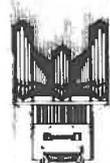
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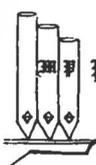
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