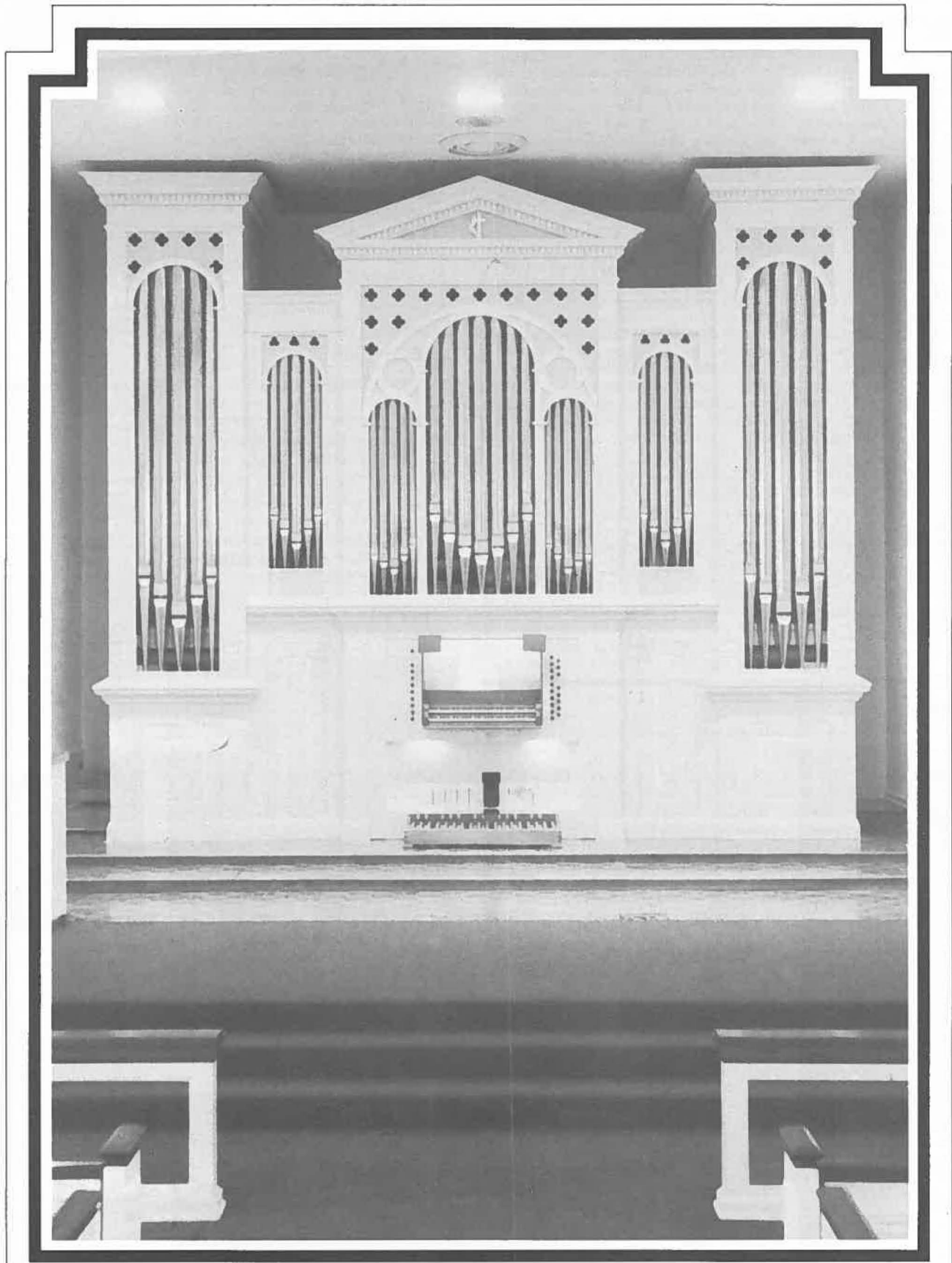


# THE DIAPASON

MAY, 1991



First United Methodist Church, Tahlequah, OK  
Specification on page 18

Date: 2-10-91

From: William Brame

Re: Secondary open 8' stop

I began playing the organ at age 13 in my home parish of St. John's, Montgomery, AL. I also started apprenticing in organs the same year working after school, on weekends and during the summer. I apprenticed with M. H. Millard, who was an independent service company that represented first Hook & Hastings, later Kimball, and finally (and briefly) Kilgen. I became the Assistant Organist at St. John's prior to WWII. After the war I took my first job as O-C at the Episcopal Church of the Holy Comforter which had a fine 4-4-1 tracker built by Pilcher. The beauty of this organ stays with me to this day. To the neophyte a 4-4-1 means 4 stops on the Great, 4 on the Swell and the mandatory Bourdon 16 in the pedal. The stoplist was totally predictable (with minor variations): Great: Open Diapason 8, Melodia 8, Dulciana 8, Octave 4. Swell: Violin Diapason 8, Stopped Diapason 8, Salicional 8, Flute Harmonic 4. The pedal had only the one stop. This little organ had an octave coupler Swell to Great, and, my, what versatility it brought with it. The versatility of the whole organ has lived with me ever since.

Once while I was with the Estey Organ Corporation, I ran into a situation where the space and budget was limited and I "copied" that organ with some variations and it proved to be equally as versatile. This was built for the Episcopal Church of the Advent, Williamston, NC, and folks came from all around to see it. The stoplist, Great: Principal 8, Melodia 8, Gemshorn 8, Octave 4; Swell: Geigen 8, Celeste 8, Stopped Diapason 8, Flute Harmonic 4, Hautbois 8; Pedal: Bourdon 16, Bourdon 8 (12 pipes), Bassoon 16 (SW Ext PF).

As a result of several years with the Montgomery Pilcher it is very difficult for me to face a great organ (in the case of a 2 manual) without a "secondary" or softer OPEN stop of 8'. Many builders have tried to convince me that the

stopped flute is soft enough. That is not the point. A stopped pipe produces a series of odd-numbered harmonics and always comes across to me as an unresolved sound and therefore distressing. The open stop of 8' has the even numbered harmonics and is a beauty for accompanying any solo combination on the Swell. Also back in "my day" it was customary to insert a soft stop on every manual as a "fade away" stop, and the folks did love them.

It has occurred to me that the "soft" or secondary open 8' stop was indigenous to the American organ for years. I can think of some English builders who on occasion included them in their instruments, and sadly I have lived to see them disappear from the scheme of most American organs. Few seem to know or appreciate what I am trying to say—but if you had a softer 8' stop on both manuals of a two manual, then you will surely have some understanding of my point.

Reply from Herb Huestis

Your points about secondary 8' stops are so well taken. I have made this the subject of an article for the *Continuo* magazine, in reference to Brahms' music. You just cannot register the chorale preludes without secondary 8' stops!

I am heartened by the appearance of many new organs that do present a variety of unison stops including 8' principals on secondary divisions. Gone are the days when a change of manuals also meant a change in pitch!

I hope there is some response to this subject, as it is a matter that is often overlooked, but at what cost to the listener!

Please feel free to send a message to the *IN-Group Forum* regarding any of these or other topics, either via mail to THE DIAPASON, *IN-Group Forum*, 380 Northwest Hwy., Des Plaines, IL 60016; or on-line to Herb Huestis at CompuServe ID #70771,1047.

uns, Herr. The St. Luke's Girls Choir joined with the other groups for Parry's *Hear My Words, Ye People*. Additional music by Berkeley and Schein was also featured, conducted by Richard Webster, organist and choirmaster, and Mark Howe, assistant organist. All proceeds benefit the Tour Fund of the choirs. Plans call for the Men and Boys Choir to return to Britain on tour in 1992. The Girls Choir is slated to follow in 1993 on their first tour of England.

A "Memorial Tribute to Jehan Alain" was presented on February 3 by The Music Series at South Church, New Britain, CT. The event was an observance of the 80th anniversary of the French composer's birth. Performances of the Alain organ repertoire were offered by fourteen organists from throughout the Northeast as well as North Carolina: Larry Allen, Ivan Battle, James Biery, Jason Charneski, Paul Fleckenstein, James Gower, Bruce Henley, Debra Huddleston, Elizabeth Husmer, Scott Lamlein, Edmund Murray, John Totter, Michael Wustrow, and Richard Coffey, who is Artistic Director of The Music Series.

The "Cafe Alain," a snack bar offering French pastries and French blend coffee, was open throughout the marathon, and a gala reception followed the concert. Recordings of the complete Alain organ works were made available for purchase throughout the afternoon by

# THE DIAPASON

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## Here & There

The second annual **Cape May Music Festival** takes place May 26–July 6, six weeks, 18 concerts, featuring the New York Chamber Ensemble and the Composers Guild of New Jersey, along with many guest artists and a program of workshops. For information: Andrew Cripps, Mid-Atlantic Center for the Arts, 609/884-5404.

After several years and many difficulties, the 4-manual organ built by Albert Alain, father of Marie-Claire and Jehan Alain, will finally be re-inaugurated at Romainmôtier, Switzerland, June 19–23. The instrument has been restored by the Manufacture d'orgues de Saint-Martin from Switzerland.

Four days of concerts are scheduled, given by Marie-Claire Alain, Gaston Litaize, Jean Langlais, Pierre Segond, and others. Since the organ room has only 60 to 80 seats, persons wishing to attend are requested to inquire well in advance by writing to the Association Jehan Alain, CH-1323 Romainmôtier, Switzerland; phone (024) 53 14 46 or 53 17 18; FAX 53 11 50.

The three choirs of St. Luke's Episcopal Church, Evanston, IL, joined together for a benefit concert on March 10. The St. Luke's Choir of Men and Boys sang Mozart's *Missa Brevis in C, K. 259* and *Ave Verum Corpus*. The St. Luke's Singers (chamber chorale) presented the Buxtehude cantata *Erhalt*



Front: Larry Allen, Ivan Battle, Debra Huddleston, Scott Lamlein, John Totter, Paul Fleckenstein, Elizabeth Husmer; Back: Richard Coffey, Jason Charneski, Edmund Murray, James Gower, Michael Wustrow, Bruce Henley



John Totter, Bruce Henley, Michael Wustrow, Paul Fleckenstein

the Organ Literature Foundation of Braintree, MA. Announcer John Nowacki from Connecticut Public Radio introduced each organist and the pieces



Edmund Murray, Jason Charneski, Scott Lamlein, James Gower

to be played as well as notes about the music, written by Marie-Claire Alain.

The concert served as both a musical tribute and a benefit for the restoration of the Alain house organ. Those in attendance had the opportunity to contribute to the "Association Jehan Alain" project of moving and restoring the Alain family house organ upon which Alain composed his works. This project is under the direction of Guy Bovet in Romainmôtier, Switzerland, where the instrument, in its newly-constructed studio home, will reside. The cost of the project exceeds \$500,000. The Music Series contributed \$1,000 toward that goal.

On January 31, The Music Series and the Hartford (CT) AGO Chapter welcomed Matthew Dirst as clinician for a masterclass as part of the Alain Tribute. On Saturday, February 2, a "Dinner de Fête" was held at South Church for all of the participants in the Tribute.

## Appointments



**Richard L. Elliott, III**

**Richard L. Elliott, III**, has been appointed as a Tabernacle organist, Salt Lake City, UT. Dr. Elliott, assistant professor of music at Brigham Young University, will join other full-time Tabernacle organists, Robert Cundick, John Longhurst, and Clay Christiansen. Their responsibilities include daily organ recitals in the Tabernacle on Temple Square, solo performances and accompanying the Tabernacle Choir on weekly radio and television broadcasts of "Music and the Spoken Word," and performances with the Mormon Youth Symphony and Chorus.

Elliott, 34, was born in Baltimore, MD. He pursued his music studies at the Catholic University of America, Washington, DC; Curtis Institute of Music, Philadelphia, from which he received the BMus; and the Eastman School of Music, Rochester, NY, where he received MMus and DMA degrees. In Philadelphia he also served as assistant organist at the John Wanamaker department store.



**Brian Franck**

**Brian Franck** has been appointed to the music faculty, University of Southern Maine, as instructor of organ. A graduate of Sherwood School of Music, Chicago, and Northwestern University, Evanston, IL, Mr. Franck is a DMA candidate at the University of Michigan. His teachers have included Bernard Piche, Herbert White, Karel Paukert, Marilyn Mason, Robert Glasgow, and Theodore Marier. Franck teaches the Justine Ward Method of Music Instruction at St. Peter's Catholic School, Lewiston, in grades K through 6, where he founded a boys and girls choir program according to the RSCM scheme. He performed the 12 major works of Franck last year at SS. Peter and Paul Church, Lewiston.

**Karl M. Harsney** has been appointed minister of music at St. Johns United Church of Christ, Nazareth, PA. He holds the BMus degree from the University of Cincinnati College-Conservatory of Music, where his teachers included Roberta Gary, David Mulbury, and Wayne Fisher, and he has done graduate study in organ, church music and conducting at the University of Cincinnati and at Westminster Choir College.



**Karl M. Harsney**

The third minister of music in the church's 84-year history, Harsney serves as organist and administrator of the music program which includes seven vocal groups, four handbell groups, Sunday performances on the church carillon, and concerts. He comes to Nazareth following a 16-year tenure as minister of music at Trinity U.C.C., Hanover, PA. His wife, Terry Madeira Harsney, was appointed organist-choir director of St. Paul's Lutheran Church, Easton, PA, where she directs a multiple-choir program. She is a graduate of Westminster Choir College and the University of Cincinnati.

**Karen Reeves**, a church musician with business and marketing experience, has been named music marketing specialist for Genevox Music Group in Nashville. Reeves, a native of Macon, GA, has been involved in vocal and instrumental church music for 15 years, most recently at Judson Baptist Church, Nashville. Prior to employment as a training consultant for the Southern Baptist Sunday School Board, owner of the Genevox Music Group, Reeves was involved in marketing for The Consulting Group in Nashville. Earlier she was administrator for the Nashville Area Junior Chamber of Commerce. She earned the BA in music from Wesleyan College, Macon, GA.



**Donna Whited**

**Donna Whited** has been appointed assistant professor of organ at Virginia State University, Petersburg, VA, where she serves as chairperson of the keyboard department. Dr. Whited is a graduate of the Eastman School of Music where she obtained a DMA in 1988. Organ studies there were completed with Russell Saunders, harpsichord with Lisa Crawford and Arthur Haas. The MMus was completed at the University of Michigan with Robert Clark, and undergraduate study at the University of Kansas. Study in Europe included work with Marie-Claire Alain and André Marchal.

In 1988 she received third prize at the University of Michigan International Organ Competition. She has been a competitor in other contests including Fort Wayne, IN, and Chartes, France.

Recently she was chosen as one of five finalists in the Flint International Organ Competition, Flint, MI.



**Anthony Williams**

**Anthony Williams** has been appointed coordinator of music at Dillard University, New Orleans, LA. In this capacity he will be responsible for the entire music program at Dillard, which currently has five full-time faculty members. Williams, who joined the faculty in the fall of 1990, will continue as assistant professor and university organist at Dillard.

## Here & There

Canadian composer, **Richard Baker**, of Toronto, has recently joined the catalogue of Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., in Minneapolis. Mr. Baker's *Chorale and Fugue in A Minor* and *Three Hymn Invocations*, along with a setting of the *Magnificat*, have just been published by the firm, and are available from Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 54405-2303.

McFarland & Co., Inc., has released *The Modern Classical Organ*, by **Thomas Donahue**. The book takes an interdisciplinary approach to modern organs (built no earlier than mid 1900s) constructed according to the classical organbuilding principles of the 16th, 17th and 18th centuries. 176 pp., illustrations, tables, notes, appendices, bibliography, index; \$29.95 library binding. For information: McFarland & Co., Inc., Box 611, Jefferson, NC 28640; 919/246-4460.

The Gasparo Co. has released a new CD recording entitled, *Karl Holler: Organ Music*, with **Barbara Harbach**, organ; **William Preucil**, violin; and **Roy Christensen**, cello. Included are the *Fantasia*, op. 49 for violin and organ; *Triptychon*, op. 64 for organ; and *Improvisationen*, op. 55 for cello and organ, performed on the 4-manual Möller organ at First Church of Christ, Scientist, Buffalo, NY. GSCD-278, \$14.99 list, distributed by Allegro Imports. For information: Gasparo, P.O. Box 120069, Nashville, TN 37212; 615/254-8460.

**Roger Hannahs'** *A Child This Day Is Born*, for choir, organ and orchestra, was given its premiere on December 23 at the First Religious Society, Unitarian Church in Newburyport, MA, with **Susan Armstrong** playing the organ and **Barbara Owen** conducting. Benjamin Stone's anthem *Touch hands* was also given its first performance. Each year a program is given with the Candlelight Choir and Orchestra, often featuring new American music.

**William Hettrick** is compiling a directory of North American music instrument collections. Names of individuals and institutions having collections will be gratefully received. An information form is then sent out to list specifics. Any private individual concerned about security can have the collection listed anonymously. Requests

to study the collection will be screened by a nearby institution.

Information should be sent to William Hettrick, Music Dept., Hofstra University, Hempstead, NY 11550.

**Harvey Hinshaw** is featured on a new CD recording, *Harvey Hinshaw Performs American Music*, on the Coronet label. Hinshaw, for many years professor of piano at the University of Nebraska and founder of its harpsichord program, performs the *First Sonata* for piano by Charles Ives, and *The Book of Imaginary Beings* for harpsichord by Randall Snyder. For information: Coronet Recording Co., 4971 N. High St., Columbus, OH 43214; 614/888-6624.

**Igor Kipnis**, editor of the forthcoming *Harpsichord Resource Guide* (Greenwood Press), is in the final stages of compiling an international builders' list which forms part of that volume. In order to ensure accuracy, he wishes to double-check entries for all builders of harpsichords, clavichords, and fortepianos. Those wishing to be listed are requested to contact Mr. Kipnis at 20 Drummer Lane, West Redding, CT 06896; 203/938-3767.

*Orgeln in Wien (Viennese Organs)* has been edited and published by **Guenther Lade**. It consists of 296 pages with 268 photographs, an extensive bibliography and index of builders from 1642-1989. Write: Guenther Lade, Postfach 1, A 6932 Langen bei Bregenz, Austria.

**William Mathias** conducted the premiere of his anthem, *In the Time Appointed*, on February 24 at the University of Texas, Austin. The anthem was commissioned by the Endowment for Creative Ministry of University Christian Church, Austin, whose choir was joined by choirs from University Baptist Church, St. David's Episcopal Church, Highland Park Baptist Church, and Central Presbyterian Church, all of Austin. The anthem is set for mixed choir and organ. For information: Oxford University Press, 212/889-0153.

The premiere of *Psalms 130* by **James McCray** took place February 3 during a "Winter Concert of Music for the Church" at First United Methodist Church, Ft. Collins, CO. The work was performed by the church's Sanctuary Choir under the composer's direction, with chamber orchestra and organist Robert Cavarra.



**Michael Murray**

**Michael Murray** will commemorate the twentieth anniversary of the death of Marcel Dupré with a recital in his memory May 30 at St. Augustin's Church in Paris. The program will feature organ works of Dupré including *Cortège et Litanie* and *Triptyque*, as well as works by J.S. Bach and César Franck.

The Yale Institute of Sacred Music presented the premiere of **Daniel Pinkham's** new choral composition based on Psalm 46, commissioned for the Insti-

tute's Spring Symposium, "The Art of Worship," April 4-6. Mr. Pinkham also addressed the symposium on "Composing for Worship."

**William T. Pugh**, owner/technician of Top Rung Tower Chime & Organ Service, has completed the restoration of the 1924 10-note Deagan tower chime system at Trinity United Methodist Church, Seymour, IN. The restoration was completed December 29, 1989, and the chimes, which had not rung for several decades, were used to ring in the opening of the church's 150th anniversary year on New Year's Eve. This was the seventh Deagan system that Pugh has restored, in addition to his servicing numerous other systems.

**Michael Schönheit** is featured on a new CD recording, *Orgelkonzert im Neuen Gewandhaus zu Leipzig*, on the Ars Vivendi label (2100199). Performed on the Schuke organ at the Leipzig Gewandhaus, the repertoire includes works of Bach, Schumann, Mendelssohn, and Guilman. For information: Koch International Corp., 2700 Shames Dr., Westbury, NY 11590; 516/333-4800.



Cathedral of St. Philip, Atlanta, GA

The Episcopal Cathedral of St. Philip in Atlanta has undertaken the process of hardening the "Acoustilith" tiles used in the original ceiling vaulting. More than ten years ago, Bob Neuman from the acoustical consulting firm of Bolt, Beranek and Neuman outlined a way to correct the Cathedral's dry acoustics by painting the ceiling with up to six coats of an acrylic sealer as was successfully done at the Duke University Chapel. The Very Rev. John Sanders, Dean of the Cathedral, discovered a substantial amount of money this past year in a long forgotten account and, with the recommendation of the Cathedral Board of Trustees, ordered the acoustical work be done. At the same time, approval was given to replace the

combination action of the 1962 96-rank Aeolian-Skinner organ with Solid State Logic combination action containing 64 levels of memory. The organ will undergo a complete tonal revoicing in keeping with its new acoustical environment in the coming year. The Cathedral congregation worshipped in the large Hall of Bishops for five weeks while the acoustical and organ work was completed.

The choirs of St. Andrew's Presbyterian Church, Beaumont, TX, Gordon M. Betenbaugh, Minister of Music & Fine Arts, and Presbyterian Church of the Covenant, Port Arthur, TX, Michael Yeager, Minister of Music, performed the *Vierne Mass in C-sharp Minor* on March 3, during the worship service at St. Andrew's. The service was dedicated to all those serving in the conflict in the Persian Gulf. Gordon Betenbaugh was the organ accompanist, and Michael Yeager conducted at St. Andrew's. A second performance was given in the afternoon at Presbyterian Church of the Covenant with Gordon Betenbaugh conducting and Brad Hester serving as organ accompanist.

*Forsaken of Man*, Leo Sowerby's version of the passion story, has been recorded for New World Records by Chicago's William Ferris Chorale (New World 80394-2). The cantata is a setting for organ, soloists and chorus of texts by Edward Borgers and from the Gospels. It was performed by Sowerby in Chicago's St. James Cathedral every Lent from 1940 until 1962. This is the first recording of the work. Organist Thomas Weisflog, a cast of soloists featuring Bruce Hall as Jesus and John Vorrasi as the Narrator and the fifty-member William Ferris Chorale are under the direction of composer/conductor William Ferris in this compact disc recording.

The Community of Jesus, Orleans, MA, held its fourth "Master Schola," August 7-13, 1990. Under the administration of Betty Pugsley, Richard Pugsley, James Jordan, and David Chalmers, the faculty included Stephen Cleobury, David and Hilary Hill, Marilyn Keiser, and James Litton. Classes included Literature for Youth Choirs, American Choral Literature, Organ Literature Masterclass, British Organ Literature, Spanish Choral Literature, Vocal Pedagogy, Service Playing and Repertoire, Chant and Modern Liturgy, and others. The Community's choir, *Gloriae Dei Cantores*, performed Haydn's *Lord Nelson Mass*, and Marilyn Keiser played an organ recital.

The 17th annual Organ Competition for High School Seniors took place March 9 at Bowling Green State University, Bowling Green, OH. The winner was Daniel Boyle from Weston, OH. He is a senior at Bowling Green High School, an organ student of Ilene Montague, and organist of St. Louis Church, Custer, OH. He will receive a

\$1200 scholarship to the College of Musical Arts.

The Young Actors Guild has launched a nationwide search for child singers to perform in the musicals *Annie* and *Oliver!* with various high schools and community theatre groups next fall. According to Guild officials, both musicals will be performed in at least 46 states between September 1991 and March 1992, using mostly elementary-school children for lead and supporting child roles. Music teachers and choir directors of boy or girl singers, ages 8-13, may request free audition forms and production schedules from the Young Actors Guild, 29 Manchester Dr., Morgantown, WV 26505.

Rodgers Instrument Corporation has announced the publication of an updated General Terminology booklet now available to Rodgers dealers, customers and the general public. Previous editions of Rodgers General Terminology booklet have been a widely used resource document for definitions in the electronic organ and pipe organ field.

The updated 1991 edition of General Terminology includes an expanded set of definitions relating to MIDI keyboards and MIDI implementation as well as additional definitions in digital electronics reflecting Rodgers' 1991 model organs based upon Parallel Digital Imaging™ technology.

The General Terminology booklet now becomes the only publication reflecting precise definitions of MIDI keyboard terminology, digital organ terminology, and pipe organ terminology. Copies may be obtained from local Rodgers Classic Keyboards™ dealerships, Rodgers Classic Organs™ dealerships, or by writing Rodgers Marketing Department, 1300 N.E. 25th Ave., Hillsboro, OR 97124; 503/648-4181.

Carol Press has released music for church orchestras and brass. Orchestral numbers include such items as *Beneath the Cross*, *He Hideth My Soul*, *Let Us Break Bread Together*, and eight other selections. The 14 brass arrangements include settings of such hymns as *The Church's One Foundation*, *Jesus Shall Reign*, and others. Also available are two books. *Publicity*, by George Frink, is written for music directors to help communicate with the professional media. *What Do You Know About A Church Orchestra* treats such topics as writing styles, organizing, equipment, and planning. For information on demo

tapes and samplers, contact: Carol Press, P.O. Box 70161, Charleston, SC 29415; 803/556-0225.

Just released is MENC's new *Data on Music Education*, a revision and expansion of the 1984 publication, *Music and Music Education: Data and Information*. It presents national statistics on various aspects of music education, including degrees awarded, teacher certification status, teacher employment rates and opportunities, student achievement test scores in the arts, school district policies and procedures, secondary school curriculum offerings and enrollment, and student participation rates in the arts.

The sources from which this book was compiled used various data-gathering techniques, the most common being the use of surveys of selected populations in the United States. The information is presented in graph, chart, and tabular form to help provide a comparative basis for selective study. Compiled by Daniel V. Steinel. 1990. 120 pages. \$19.50/\$15.60 MENC members. Stock #1036. To order, write to MENC Publications Sales, 1902 Association Drive, Reston, VA 22091; 1-800/828-0229.

The Organ Historical Society is making available grant support to underwrite use of its collection, *The American Organ Archives*, housed at Talbot Library of Westminster Choir College, Princeton, NJ. Funding, to a maximum of \$1,000, will be made to offset a portion of the cost of travel to and from the collection and maintenance during the grantee's stay.

The grants program was established to foster scholarship in the history of American organs, organists, and organ-building. The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of most 19th-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, etc.

The grants committee, consisting of William Paul Hays (Westminster Choir College), Stephen L. Pinel (Society Archivist), and John Ogasapian (University of Lowell), will receive applications by December 1, 1991. Awards will be announced by January 30, 1992. Application information may be obtained by writing John Ogasapian, Durgin Hall, University of Lowell, Lowell, MA 01854.

## Nunc Dimittis



Jerome Markowitz

Jerome Markowitz, founder and Chairman of the Board of the Allen Organ Company, died February 13 at Lehigh Valley Hospital Center in Allentown, PA, after a lengthy illness. He was 73. Markowitz started Allen in 1937 while a student at Muhlenberg College in Allentown. He named the company

for the city of its origin. Two years later, the first Allen organ was produced and sold to St. Catharine of Siena Church in Allentown. From a small operation that began in Markowitz' basement with two other employees, Allen Organ grew to a more than 240,000-square-foot manufacturing facility in nearby Macungie with a subsidiary in Rocky Mount, NC, and a combined work force of more than 450.

Beginning in the late 1960s, working with researchers at North American Rockwell, he developed the Allen Digital Computer Organ. Unveiled in 1971, this new organ was not only the first digital music instrument, but also one of the first commercially available digital products of any kind. When the company turned 50 years old in 1987, Markowitz decided to put his thoughts about the organ business into words. The result was *Triumphs and Trials of an Organ Builder*, a hard-bound 240-page book published in 1989.

Markowitz served as president of the company from its inception until May 1990, when he became Chairman of the Board. He was succeeded by his son, Steven, and remained chairman until his death.

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## THE ORGAN AT YORK MINSTER 2

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Music by Lefébure-Wély  
Chrome dioxide cassette HAC 831.

## THE ORGAN AT YORK MINSTER 3

Francis Jackson  
Music by Whitlock, Bairstow,  
Silas and Peeters  
Chrome dioxide cassette HAC 833.

**New titles in preparation.**

## GREAT ROMANTIC ORGAN MUSIC

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Chrome dioxide cassette YORK MC 110.

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## Carillon News

by Margo Halsted

### World Carillon Federation Meeting

Zutphen, The Netherlands, was the site for the 8th International Carillon Congress held July 2-5. Over 180 persons from 14 different countries (including guests from East Germany and the USSR) registered for the congress. Gert Oldenbeuving, Zutphen City Carillonneur and Netherlands Carillon Guild President, was the congress host. Milford Myhre, president of the WCF for the past eight years, presided over the business meetings before turning the gavel over to Dutchman Loek Boogert, the new president. A full range of activities was planned for the meetings. English was used for most presentations at the meeting.

Besides the historic Wine House Tower carillon, four travelling carillons were present and there were many recitals throughout the four days. North American performers were Frank DellaPenna, Albert Gerken, Karel Keldermans and Sally Warner. Meetings and talks were held in the Hanzehof, a convention center near the downtown area. George Matthew, Jr., wrote and delivered the North American presentation "Bell-founding in America" and Margo Halsted presented "The Theodore De Sany Carillon Book, Brussels, 1648" (short pieces from the De Sany book had been programmed to play at 15-minute intervals throughout the day on the Wine House carillon). Each member country was scheduled for a



One of the Dutch transportable carillons at the WCF Zutphen meeting (made by Eijsbouts)

presentation and there were other talks as well. The City Museum had an exhibition of the Hemony brothers' work, and a special plaque was dedicated in honor of the casting of the first Hemony Carillon (for Zutphen, 1644).

On Wednesday the group went by bus to nearby Deventer and then by boat to Hattem and Kampen. At each town the local carillonneur played a carillon recital. On the way back, a dinner was served aboard the boat after which there was an impromptu singing session in several languages. On Thursday, there was a bus trip to nearby Lochem and a special concert both inside and outside Zutphen's Walburg Church that featured brass, a mens chorus, organ, and various combination of bells from the nearby city carillon,



Gert Oldenbeuving, Dutch Guild President and WCF Congress host

the swinging bells of the church and several travelling carillons.

The new WCF officers are Dutchmen Loek Boogert, President, and Jacques Maassen, Vice President; and Americans Andrea McCrady, Secretary; and Wylie Crawford, Treasurer.

A special issue of the Dutch Guild's *Klok en Klepel* will feature the WCF meeting. Lyon, France, will be the site of the WCF meeting in 1994 and Germany will host the 1996 meeting.

Following the world meeting there was a special four-day trip for carillonneurs to Antwerp, Gent, Bruges, Louvain and Mechelen, Belgium.

### Music available

New and previously published carillon music composed and arranged by



Karel Keldermans, GCNA President; Peter Langberg, Danish Guild President; Noel Reynders, Belgian Guild President, at WCF Zutphen meeting



Milford Myhre and Loek Boogert at WCF meeting

Leen 't Hart is available from the I. T. Verdin Co. (Attn.: Richard Watson, 2021 Eastern Ave., Cincinnati, OH 45202). A listing is available.

Carillon Music From the University of Michigan, Vol. 1, containing "Autumn Showers" by Robin Dinda and "Three Etudes" by Steve Rush, is available from Margo Halsted, 900 Burton Tower, Ann Arbor, MI 48109. The price is \$5. The music is playable on a 4-octave carillon.

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### Music for Voices and Organ

by James McCray

#### Easy anthems for summer choirs

Summer! Relaxation—or does the wind of church choirs continue to blow? Past articles have focused on this dilemma, so little comment is given; however, examining easy music for smaller summer choirs is appropriate.

That your church uses a choir on a consistent basis during the summer is not important here. Most church groups do some kind of singing in those months from Memorial Day to Labor Day. Many merely perform easy anthems from the past year that have found their way into the ears and voices of the singers; this admittedly is the easiest solution to summer choirs. Directors can set up one Sunday a month, for example, and ask the choir to come to church early to briefly rehearse and perform music sung during the past year; this keeps the fire burning in the general interest of the group.

This summer, perhaps directors in that situation could challenge the group to learn an easy anthem *not* sung before instead of repeating old material. This could create interest in returning to the fold on a warm summer Sunday morning. The offertory and other incidental service music could be "oldies," but directors might have more response from their ensembles were it known that they were going to rehearse and learn a new anthem. That means, of course, that directors need to be reasonably assured that there will be enough singers to accomplish the task. Also, the anthem should be relatively easy so that it can be sung at sight to allow enough time to inject the next level of understanding and musicianship within the brief 20-30 minute rehearsal. Not all choirs have this capacity, but for those that do, it would

be an interesting experiment for a summer return. Furthermore, if a choir discovers that they have grown to the level of learning and performing a new anthem in a brief rehearsal in the summer, imagine the possibilities for the future!

The anthems below are not difficult and vary from two to four parts, usually with a simple keyboard accompaniment. They also would be of use to those church choirs that do continue throughout the summer. In most of those instances, the choir is not full strength because of vacations and other happy occasions to be out-of-town. So, the addition of some of these simple, pragmatic anthems seems felicitous.

To those directors who disappear into the summer haze and end their weekly commitment to the congregation, I wish you a well-deserved rest. It can be a time of renewal as you finally shed the pressure of a weekly rehearsal and performance with additional performances sprinkled in for those special times such as Ash Wednesday, etc. This summer, attend a workshop, visit another church to see what they are doing, do some research in an area that needs your personal growth, and keep watching and reading this monthly missive. Future summer articles will focus on repertoire for the next season. The quiet days of summer when life is more leisurely is a wonderful time to plan your Fall to avoid the last minute panic in September. Thanks for your comments about my column; your interest and support are greatly appreciated.

*Four Liturgical Songs*, Knut Nysted. SATB and keyboard, Morning Star Music Publishers, MSM-80-904, \$1.25 (E).

Each has a refrain that opens the setting followed by two verses which alternate with the refrain. Although these settings are indicated for specific days of the year, their texts often are neutral enough to fit into a "general" category. Even the last one, *Your Savior Comes*, could be used at times other than Christmas because of the verse texts. All of these mini-anthems are two pages in length with some unison areas. The four-part writing is chordal with assistance from the keyboard.

**A Musician's Prayer, Charles Callahan. SATB and keyboard, Randall M. Egan, no number, \$.90 (E).**

This is an anthem that should be in the choir library. The scintillating text by William Austin is so appropriate and speaks to the work and commitment of the volunteer choir. It could be sung on a Sunday when the church/congregation is showing appreciation for the work of the choir, or even for the first Sunday of the new year when they sing and dedicate themselves to their task of musical service. Or, it could be a lovely summer anthem when they come together after a time apart, because it reminds them of the gift they share with the congregation. There are two verses, the first is in unison. The second, in homophonic style, may be sung unaccompanied until the coda. This is a charming, simple anthem that will make the choir feel special and inspired. Highly recommended.

**How Blest the Man, Henry Mollicone. SATB and keyboard, E. C. Schirmer, No. 4505, no price given (E).**

This SATB setting actually is in two parts, men and women, with half of that in unison. There are three verses in this lilting setting of Psalm 112. The music is gentle, flowing, and very easy.

**Let All the People Praise Thee, Natalie Sleeth. Two parts any combination and**

**keyboard with optional congregation and trumpet, Sacred Music Press, S-474, \$1.10 (E).**

The keyboard has syncopated, dancing rhythms that drive the melody. It is possible for the choir to sing in four parts if desired (or that section could be adjusted to two parts and organ). Above it the congregation sings a counter-melody based on St. Anne (O God Our Help), then later the descant adds a trumpet line above the congregation's part, and eventually the music winds back to the opening for a loud, broad closing. This is one of those Sleeth anthems that is certain to please everyone and easy enough for any size of choir.

**Built on a Rock, Paul Royer. SATB and organ, Twin Elm Publishing (M-).**

Based on "Kirken," this hymn-setting has interesting harmonies for the keyboard, but the choral music is structured so that it is not difficult. Two of the verses, which vary in accompaniment/key, are in unison. The area in four parts has the same melody, but the other sections employ keyboard harmony with mild dissonances. Sensitive writing.

**My God's Love, Karen Nelson Gullison. Unison treble with descant and keyboard, Augsburg Fortress, 11-10036, \$.80 (E).**

This simple tune could be sung by children; however, it also may serve as a women's choir anthem. The keyboard is very busy with running sixteenth notes, but it not difficult and provides contrast to the vocal lines. The descant is above the basic melody and has a couple of dissonances to add spice.

**His Dream Come True, John Leavitt. SATB and keyboard, Studio 224/PPP Belwin BSC00120, \$1.10 (M-).**

Useful for a youth choir, this anthem has a tender melody and the setting

tends to be reminiscent of a "pop tune." Only part of the verses have four-part writing, and the accompaniment usually has chordal arpeggios. Easy music that will have appeal.

**Praise Him! Craig Courtney. Two part and keyboard, Beckenhorst Press, Inc., BP 1350, \$1.20 (E).**

The theme is based on the familiar Doxology, but there are other musical ideas that weave throughout the music. The accompaniment, at times, is busy and probably more challenging than the vocal lines. There are rhythmic areas in 3+3+2 that add excitement. Most choirs and congregations would find this anthem very attractive—it sounds more complex than it is.

**Lamp of Our Feet, Robert J. Powell. SATB and organ, G.I.A. Publications, Inc. G-3188, \$.80 (E).**

The music is serene in this 5/4 anthem. The lines descend gently, often in unison, and are doubled by the two-stave keyboard accompaniment that serves as background for the singing. This is a very sensitive and well-crafted setting of a text by Bernard Barton. Highly recommended.

**My Eyes for Beauty Pine, Herbert Howells. SATB and keyboard, Oxford University Press, A 14, \$.60 (E).**

Howells stands as one of the finest choral composers England has produced in this century. This anthem that dates from 1925 is a marvel of simplicity within the realm of mature elegance. Most of the three verses are in unison, with a brief four-part statement that is unaccompanied to punctuate the text. The meters change and add to the flowing lines/texture created by the voices and organ. This is a lovely setting that is delicate, poignant, beautiful and worthy of any choir. Easy yet sophisticated.

## Book Reviews

**The American Classic Organ: A History in Letters, Charles Callahan. (Richmond, VA: The Organ Historical Society, 1990) 531 pp. \$34.00 + postage, available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261 U.S.A.**

Tastes and fashions change, and the pendulum has swung to such an extent over the past decade or so that the stage has been set for the appearance of Charles Callahan's much-awaited document. The way has been laid by works such as Dorothy Holden's *The Life and Work of Ernest M. Skinner*, published by the Organ Historical Society in 1985, and appearing in a second edition but two years later. In addition to being a first-rate account and evaluation of the work of E.M. Skinner, Holden's volume provides much food for thought about the American Classic Organ and its main exponent, Skinner's erstwhile friend, colleague, and protégé, English-born G. Donald Harrison.

As the title of Callahan's book indicates, this is a history in letters. He has painstakingly collected over three hundred letters which cover a period of nearly three and a half decades: the first letter (1924) is from Henry Willis III to E.M. Skinner, and the last, written in early 1958, is from Skinner to Willis—a neat touch of symmetry. Most of the source material is to be found in a file at the Willis company named "American Correspondence": fortunately for posterity, Henry Willis III kept copies not only of letters to himself, but also the carbon copies of his replies. This material has been judiciously supplemented with correspondence by figures such as William King Covell, Emerson Richards, Carl Weinrich, and Ralph Downes, to name but a few. Callahan is

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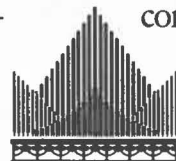
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to be praised for assuming the role of an impartial historian, rather than that of a more partisan critic or judge: his stance is to be commended to those who might be contemplating a similarly scholarly undertaking.

In allowing the correspondence to speak unhindered with its own authentic voice, Callahan presents us with a priceless document which is immensely readable on account of the vivid freshness of the material. It is as if one were literally listening in on conversations between the correspondents. Sometimes, the tone of the letters is reserved, tactful, and diplomatic, reflecting the personalities of the respective authors: this is notably so in the case of G. Donald Harrison, who, by all accounts, was a fairly mild-mannered and quietly spoken person. At other time, the letters are couched in terms which might be described as somewhat direct or even blunt, as is particularly evident in some of Willis' writings. Willis' son and successor, Henry IV, describes his father as "... a man of definite opinions. He basically thought that anyone who did not agree with him was a bloody fool. The alarming thing is that he was usually right." In point of fact, whether one were to agree or not with Willis' opinions, one cannot help but admire and respect his theoretical and hands-on practical knowledge of organ building from so many different countries and periods. Occasionally, the correspondence becomes somewhat heated, and, in two letters (from Skinner and Emerson Richards to T. Scott Buhrmann), the gloves come off with alacrity, the acrid tone of Skinner's disenchantment being well matched by the trenchant pungency of Richards' dismissive contempt.

One of the volume's many bonuses is the new and more accurate light that it sheds on some of the correspondents. One need only consider Emerson Richards as an example. All too often, he is regarded as a wealthy dilettante, the amateur dabbler who masterminded the creation of the sprawling leviathan instrument built by Midmer-Losh in the Atlantic City Hall. Over a period of time, certain facts have become blurred and out-of-focus, and Richards, in some quarters, has been peremptorily dismissed, his work and ideas being consigned to the scrapheap. Even the most cursory glance at Richards' letters in the present volume reveals an articulate and fluent writer, whose phenomenal knowledge of technical matters was, in the words of no less an authority than Lawrence Phelps (quoted by Callahan in his concluding notes), "... the most comprehensive I have ever seen in an individual not employed as an organ builder." Richards, moreover, was a well-travelled and well-read man, as is evident in his persuasive and articulate advocacy of matters such as low wind pressures, unenclosed divisions, and mixtures, to name but some.

An in-depth perusal of the book's wealth of material leads the reader to reflect and ponder upon the many

unanswered questions which arise. What would have been the result, for example, had Willis succeeded in being able to put a Grand Organ into the cavernous spaces of St. Peter's, Rome? Had funds been available, how much further would Harrison have gone in his rebuilding of the Skinner organ in the cathedral of St. John the Divine in New York City? And what course would American organ building have followed had Harrison not left England in 1927? Likewise, the twists and turns of fate, and the many ironies of life will not escape the discerning reader. One need only consider Skinner's decline from pre-eminence into neglect and bitterness, and Harrison's death at the very height of his career while putting the finishing touches to the rebuilding of the Skinner organ in St. Thomas Church, Fifth Avenue, New York City, one of Skinner's favorite and most important installations.

Callahan's labor and meticulous scholarship have produced a volume which will undoubtedly become a seminal point of reference in this field, and an outstanding example of professionalism to any who undertake similarly scholarly ventures in the future. (In passing, one shares Callahan's hope that the work and achievements of Henry Willis III will be subject to critical reassessment in the not-too-distant future.) The Preface, by distinguished historian Nelson Barden, is commensurately articulate, relevant, and polished. Worthy of mention too are Callahan's commentaries and concluding notes, his sketches of the correspondents, the detailed appendix (pipe shop notes and stop lists) and index. Production of the book is top-class, and should ensure that it is as *sine qua non* in the collection of every player, builder, and scholar.

—Mark Buxton  
Toronto, Ontario

**Bach's Clavier-Übung III: The Making of a Print. With a Companion Study of the Canonical Variations on "Vom Himmel Hoch," BWV 769, by Gregory Butler.** Durham, NC: Duke University Press, 1990. 135 pages. \$37.50.

In the early 1970s, Bach scholars began to shift the focus of their interest from manuscript studies to an examination of original prints as sources of evidence for the genesis and dating of some of Bach's important keyboard works. Gregory Butler's contribution to this new direction in Bach studies began, almost by chance, in the context of another project. His curiosity was raised by the mysterious erasure and re-engraving of a page number in a facsimile page from the original print of Bach's *Clavier-Übung III*. This book is the scholarly and painstaking product of his subsequent preoccupation with aspects of the production of the original print.

The dominating hypothesis is that sections of *Clavier-Übung III*—the most carefully planned, intellectually conceived, and challenging volume of organ

music ever published—were composed considerably earlier than previously believed. The genesis of the collection is traced in Chapter 1 through an examination of the influence of the works of several of Bach's contemporaries. For example, certain aspects of Bach's framing prelude (BWV 552/1) and fugue (BWV 552/2) bear a striking resemblance to compositions by Konrad Friedrich Hurlbusch and Johann Krieger, respectively. Chorale settings by Bach's cousin, Johann Gottfried Walther, might have influenced Bach, as well. The analysis of the prominent stylistic characteristics of some of the catechism settings suggest that the composition of *Clavier-Übung III* extended for as many as four years preceding its publication in 1739.

This line of thought is developed further throughout Chapter 2 which deals with the identity of the engravers. The available evidence indicates that the collection was printed in two distinct sections—one in or near Leipzig, the other in Nuremberg—corresponding to differences in the quality of paper available in these locations. This conclusion contradicts the prevailing assumption that the collection was engraved entirely in the Nuremberg shop of the publisher, Balthasar Schmid, who also engraved Bach's *Aria mit verschiedenen Veränderungen*. Bach's probable preference for reproduction engraving, in which the engraver strives to convey an impression of the composer's autograph manuscript, over mechanical engraving which seeks to imitate the appearance of music printed in movable type, is a further consideration in unlocking some of the mystery surrounding the early history of the collection.

Evidence for a large-scale expansion of *Clavier-Übung III* and the changes affecting its concept is presented in Chapter 3. The clue of the erasure of original pagination, the noticeable crowding and compression of pages, and sudden changes in the physical appearance of the engraving all suggest accommodations for an added work (BWV 552/1) and the insertion of four added *manualiter* settings (BWV 679, 681, 685, 686). The evidence suggests, moreover, that Bach decided to expand his original concept of the collection just prior to the start of the engraving and was still finishing work on it when the engraving was already in progress.

Among other relevant details which occupy a succession of three short chapters are foliation, fold marks, and other physical features. The relevant chronologies of Bach's negotiations with the engraver Schmid early in 1739 and a reconstructed order of printings of different sections of the work support the contention that Bach was still engaged in correcting one part of the collection while the other was the printer.

This exhaustive study yields the further insight that the contents of *Clavier-Übung III* break down into two distinguishable strata—a *Missa* layer and a catechism layer—characteristic of the settings, BWV 699–677, and BWV 678, 680, 682, 684, 686, and 688, respectively. While the *stile antico* of some of these (chiefly the longer Kyrie settings of the *Missa*) points to a compositional period in the mid-1730s, the catechism layer, with its noticeable French influences, stems from around 1737. Finally, internal evidence in *Vier Duette* (BWV 802–805) suggests that these remaining

free works, late descendants of the Two-part Inventions, were composed in mid-1739 and sent to the publisher at the last moment.<sup>1</sup> The composer's inability to meet his publishing deadlines, according to Professor Butler, can be explained by "... Bach's additive bent, his absolute compulsion to expand on a given idea, to utterly exhaust the potential of the subject at hand" (p. 88).

The accompanying 26-page companion study of Bach's *Einige canonische Veränderungen über das Weynachts-Lied: 'Vom Himmel hoch da Komm ich her'* (BWV 769), is concerned not only with the dating of the work but also with its ordering scheme. In this analysis, the familiar investigatory techniques are supplemented by references to shifts in the engraver's form of the C clef, physical peculiarities of the engraving, alterations in notation, and changes in the watermarks in the print paper. These considerations lead to the conclusion that the collection was engraved in three separate installments: I–III, V, and IV. Further, the evidence indicates that this sequence reflects the order of their composition over a period of time, during which Bach's initial concept of the work changed from that of an occasional piece to mark a specific event (a baptismal offering for his grandson) to one intended as a practical work for organists.

Discrepancies in the ordering of the five variations (I–II–III–IV–V or I–II–V–III–IV) have been dealt with by other musicologists.<sup>2</sup> Here, these are explained in the context of Bach's work on his "learned showpiece notation" version of the collection on the occasion of his induction in 1747 into the Society for the Musical Sciences, founded by Lorenz Mizler in 1738 to improve the level of music through research into its rational foundations.<sup>3</sup>

Although musicologists may comprise the most attentive audience of this book, practical musicians, too, will be fascinated by Professor Butler's tenacious pursuit of historical truth through a seemingly impenetrable thicket of technical and historical details. Among the book's broader rewards are an increased understanding of the development of Bach's creative process, the evolution of his compositional forms, and their relation to stylistic trends of his time. It also adds significantly to our knowledge of Bach's role in the publication of his own works, as well as of his activities as a composer in the later years of his life.

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

#### Notes:

1. Why? Not for the convenience of the printer to make a round number of pages, or for numerical considerations, or for symbolic reference to the four Gospels or the four Elements, but probably as models of contrapuntal ingenuity offered by a pious composer *ad majorem gloriam Dei*. Peter Williams, *The Organ Music of J.S. Bach*, Vol. 1 (Cambridge University Press, 1980), p. 323.

2. Existing arguments for the different orders of the variations draw upon historical, theoretical-formal-intellectual, or practical-performance-musical considerations, as well as the prominence of the B<sup>n</sup>-A-C-H signature in variations IV and V. For brief summaries, see Hermann Keller, *The Organ Works of Bach* (C.F. Peters, 1967), pp. 286–291; Wilfrid Mellers, *Bach and the Dance of God* (Faber and Faber, 1980), pp. 290–297; and Peter Williams, *op. cit.*, Vol. 2, pp. 315–327.

3. Numerologists happily point out that Bach was the fourteenth member (B + A + C + H = 14).

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**Clarence Watters—In Memoriam: Works by Marcel Dupré, played by the late Clarence Watters on organs in the chapel of Trinity College, Hartford; and Woolsey Hall, Yale University. AFKA SK-508. Available from BKM Assoc., Box 22, Wilmington, MA 01887.**

For those interested in hearing Dupré's works as the master played and taught them, this recording is a must. Intended as a tribute to Clarence Watters, there is no doubt that Watters would have wanted it to be a tribute also to the man with whom he studied in Paris for a year in the middle 1920s. Possessing a formidable technique, Watters plays those works for which Dupré is best-known in a style so authentic, that following an all-Dupré memorial program given at Notre-Dame under the auspices of Les Amis d'Orgue in 1973 and attended by the writer, Dupré's daughter reputedly said, "I thought it was my father playing."

The four versets comprising *Ave Maria Stella* appear here in their entirety, followed by the *Cortege and Litany*. The organ is an Aeolian-Skinner, opus 1, which no longer exists in the Trinity chapel. Supposedly "buried" and otherwise ineffective in the building, it nevertheless records very well here with typical Skinner warmth and clarity. This was replaced by the Austin organ built to Watters' specifications, placed advantageously in a case at the west end, and incorporating French design, scalings, and console accessories (e.g., electric "ventils"). On this, Watters is heard in two excerpts from *Stations of the Cross*: (1) Jesus Falls for the Third Time, (2) Jesus is Stripped of His Clothes; *Variations on a Noel*; and the *Fugue* (only) in *G minor*, Op. 7. On the well-known Woolsey Hall Ernest Skinner organ, we hear the lyrical *Prelude and Fugue in F Minor*, Op. 7; and the only non-Dupré work, Widor's "Gothic" *Symphony*.

The repertory has been frequently recorded. But it is unlikely that we will often hear it interpreted with the restraint and authority that Watters brings to it. The *Variations*, so often treated as a mere *tour de force*, is undoubtedly one of the most "musical" obtainable. The lyric *F minor Prelude* is deeply moving without being mawkish. Complete integrity marks these performances throughout. Those who have heard early Dupré recordings may agree that Clarence Watters' understated yet technically highly competent playing is truly representative of his teacher. The CD format enhances the sound of recordings made years ago. Excellent notes, but with stoplists for the Trinity chapel organs only. Enthusiastically recommended.

—Harry Wilkinson  
West Chester University  
West Chester, PA

**Guy Bovet plays the Wurlitzer Theatre Organ, College Claparede, Geneva (Switz). Works of Teike, von Suppé, Joplin, Saint-Saëns, Brown, and Gershwin. Gallo CD-583 (compact disc, \$18; also cassette, \$12).**

**Spectacular Theatre Organ. Billy Nalle at the Theatre Organ (unidentified). Project 3 Records PRD-5053 (compact disc, \$14).**

(Both available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Add \$2 per order for postage.)

The very best theatre organists are practitioners of an art which is as lofty and elusive as any. In addition to rock-solid technique, they must possess a thorough understanding of harmony and theory, the ability to "orchestrate" through constant change of registration, a repertoire of hundreds of melodies, the flexibility to perform them in all keys, and the ability to freely improvise

at will, within the context of traditional harmony. In many ways, it is an entirely different discipline from "serious" (i.e. "classical"—does someone have a better term?) organ performance.

It is not surprising, then, that few theatre organists are successful "serious" organists. Likewise, very few "classical" organists have been able to achieve genuine excellence at the theatre organ. Even such a master of improvisation and color as the late Virgil Fox achieved only a moderate level of success at the horseshoe console.

The well-known Swiss organist Guy Bovet proves no exception to this premise, although there is much to be recommended in this somewhat unusual offering. Obviously, Bovet had a great deal of fun with this Mighty Wurlitzer, which somehow found its way to Switzerland. That he approached the project with tongue firmly in cheek is evident both in the humorous liner notes and in the photo which graces the back of the package, showing the artist seated at the console, wearing a death's-head mask! (Well, one of the works per-

formed is a transcription of Saint-Saëns' *Danse Macabre*.) Indeed, the program consists entirely of transcriptions from orchestral, band, and solo piano literature, and also includes such gems as Suppé's ever-popular *Poet and Peasant Overture*, Gershwin's *Rhapsody in Blue*, and a Joplin rag. There is no condescension here, however. The recording was made to benefit a worthy cause; proceeds will be used for the restoration of the instrument, which has fallen into disrepair.

In spite of its merits, it must be stated that this is not really an example of "good" theatre organ performance. Performance and repertoire both demonstrate a theatre organ style firmly rooted in the "classical" aesthetic, reminiscent not of the Bijou, the Rialto and the Paramount, but of a more serious organ program, most often encountered (during that very same era) in places like the municipal auditorium or the residence of the wealthy, where the theatre organ's closest "serious" cousin—the orchestrally-imitative monsters of Ernest M. Skinner (and his imitators)—reigned

supreme. This is not to suggest that transcriptions such as these were not staples of the theatre organ repertoire. However, a good theatre organist would produce realizations which were more improvisational and imaginative than these relatively foursquare and literal transcriptions.

I don't want to excessively criticize the recording with this caveat, because in fact it has many exceptional qualities and deserves to be heard. Although not exactly a theatre organist, Bovet is a fine musician, and the performances are lively and exciting. The quality of the recording is excellent, and the sound of the instrument is vividly captured. And—I admit it—it's just great fun to hear this literature performed on this organ! However, true fans of the theatre organ may be somewhat disappointed by these performances.

This difference becomes obvious when one listens to an artist like Billy Nalle. Here we have a master of the theatre organ at work, playing music from the natural repertoire of the instrument: standards and show tunes;

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up-tempo rousers and sentimental ballads. Billy Nalle's CD is eminently recommendable from a purely musical point of view but, unfortunately, other major problems preclude an unconditional endorsement.

First of all, why on earth weren't the instrument and the recording venue identified? The extremely skimpy notes tell us virtually nothing, except that the album was "recorded on the second largest theatre organ in New York City." The cover photo is a stock shot of the handsome console of Radio City Music Hall's Mighty Wurlitzer, which is, as far as I am aware, still THE largest theatre organ in a theatre, anywhere. It is difficult to tell, due to the nature of the recorded sound (more on this later), but this sounds nothing like Radio City to me. Where was this recording made? And, perhaps as significantly, why was that information suppressed? Another major complaint: The sound of the recording leaves very much to be desired. Frequency response and channel separation are poor, and on several tracks one channel is significantly overbalanced by the other. Some careful listening yields the reason for this poor sound, and perhaps for the lack of printed information as well: The unmistakable pops, ticks, and surface noise of the LP record are very audible in many spots, indicating that this producer apparently had no access to the original master tapes, and has simply used an LP record as the master for this CD! I can't fault the good works of the Organ Literature Foundation, but I am inclined to question the legitimacy of this particular venture—a simple transference from an LP record, rather unprofessionally done, released on an unheard-of label, with almost no documentation other than the name of the performer. Does anyone know what's going on here? Billy, I hope you're getting your fair share on this one!

—David Kelzenberg  
Iowa City, IA

tic note (in Dutch only) about the organ does not even give the date of the instrument. However, there is at least a full specification. A charming final sentence mentions a choir organ and other things of interest and says that the sexton will provide full information!

The organ used here is the "Hinz organ" of the Martinikerk in Bolsward, a small Frisian town. The builder's first name is not given. Hinz is presumably the A. A. Hinsch mentioned on page 83 of A. Bouman's useful book *Nederland-Orgelland* (Leiden 1964). Hinsch, a former apprentice with F. C. Schnitger, built almost identical organs in Midwolda, Harlingen, and Bolsward, where the instrument was completed in 1781. According to Bouman, the Midwolda instrument is well-preserved, while that in Bolsward is much altered. The record jacket contributes only the information that the *Bovenwerk* had become unplayable and it was restored by Vermeulen of Alkmaar in 1976. Since the recording dates from that year, it was perhaps intended to document this restoration.

The organ is a three-manual of 43 stops and about 55 ranks. The specification given suggests that the already mentioned *Bovenwerk* is largely a creation of the 19th century, while the *Hoofdwerk*, *Rugwerk*, and *Pedaal* suggest a conservative 18th-century builder. One or two peculiarities: the *Hoofdwerk* contains a *Vox humana*; there is no 4' reed on the manuals; and there is no mixture on an otherwise well-developed pedal division. In general the tone quality is good but not outstanding. The two string stops are highly effective, and the principal chorus is impressive. The manual reeds seem a little undernourished—they do not in any sense crown the sound of full organ—and the pedal organ badly needs the mixture it does not have. The organ is helped considerably by a nicely resonant building.

Mulder's arrangements are fluent, very conservative in their harmonic language, and rarely exciting. They also vary considerably in quality. Three quiet preludes, particularly the two Dutch hymns "U bid ik aan" and "Jezus mijn Heiland," are little more than late-Romantic harmonizations accompanying a solo stop playing the melody. The well-known "Praise to the Lord" ("Lof zij den Heer") is given a fairly trite, but nevertheless effective treatment in which imitative toccata sections alternate with full organ statements of the melody. L. Bourgeois' tune for Psalm 118 is treated in similar fashion. Here the toccata portions are distinctly reminiscent of various movements from Bach cantatas. The most impressive composition is a fairly long (over seven minutes) treatment of the Herrnhut melody known as "Hours and Days, Months and Years." This multi-section work includes an interesting set of variations that show off some of the capabilities of the organ. Unfortunately, both here and elsewhere, Mulder concludes

the work with an extremely trite and not very suitable final cadence.

It is scarcely possible to make a judgment about Mulder's playing beyond saying that it is crisp and rhythmically alive. He does not show great imagination in many of the registrations used. The record jacket includes mention of another Cantilena recording on which he plays mostly 19th-century works. Both his compositions and his playing—one notes the fondness for string tone and heavy use of the (rather violent) tremulant—suggest a predilection for that period.

The recording can be recommended only mildly. Interesting organ sound but unexciting music. Perhaps one should mention that the record offers only about 36 minutes of music.

**Portsmouth Remembers** "... those in peril on the sea." The Choir of Portsmouth Cathedral, The Regent Brass Ensemble, David Thorne (organ), Anthony Froggatt (director). Guild Records GRSP 7021. Available from Church Music & Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada. US\$ 12.00.

I will admit to approaching this recording with some reluctance—gimmicky titles often seem to indicate gimmicky contents. However, this is in fact an excellent anthology of English church music, well performed.

In 1984, Portsmouth Cathedral, which understandably has maritime and naval associations, celebrated two special occasions, the more notable of which was the dedication, by the Queen Mother, of a window commemorating the D-Day landings forty years before. The music performed, plus two other selections relevant to the maritime theme, can be heard on this record, which was clearly conceived as a superior kind of souvenir of the occasion. Froggatt is the Organist and Master of Choristers at the cathedral and Thorne is the Assistant Organist.

Four hymns—"Light's Abode, celestial Salem," "Love divine, all loves excelling," "Eternal Father, strong to save," and "He who would valiant be"—are lovingly performed. There is effective alternation of accompanied and unaccompanied stanzas, and Froggatt and Thorne have provided interesting new descants and, in one case, a brass introduction. "Love divine" is sung to a beautiful tune, "Blaenwern," seldom used in this country.

The six anthems on the recording are hardly hackneyed repertoire, at least not outside of England. John Joubert set Henry VIII's prayer, "O Lorde, the maker of al thing," in 1952. The work is almost chant-like. The treble part is in general rather low and the boys sounded a little rougher here than anywhere else on the record. Herbert Sumson's anthem to the text of Psalm 107 ("They that go down to the sea in ships") succeeds in portraying the changing moods of the sea without sounding trite.

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**Klaas J. Mulder speelt eigen bewerkingen.** Cantilena AG 1852. Available from Church Music & Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada. US\$ 12.00.

A second title refers to the works performed here as *Improvisaties*, but *eigen bewerkingen* ("his own arrangements") is undoubtedly more accurate. The eight themes are listed in Dutch only and a list of them seems pointless. They include a Lutheran chorale, a Herrnhut tune, two Genevan melodies (Bourgeois' Psalm 118 and a melody by Maître Pierre), a Maori hymn, and three Dutch tunes. All but one will be at least vaguely familiar to many church musicians, perhaps in slightly altered versions.

Apparently the recording is aimed at a fairly local audience. There is no information whatever about either the player or his music, and a short essayis-

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It has already become a well-known staple of English church choirs. Mark Blatchly set part of Laurence Binyon's poem "For the Fallen" for a British Legion Festival of Remembrance (1980). Both the text and the music—which incorporates a solo trumpeter playing the Last Post—limit the usefulness of this fine setting. Blatchly's musical language is more conservative here than in other works. The notes use the term "Elgarian" and with some justice. The changing moods and some sustained pianissimo sections offer a challenge that is fully met here.

The best choir performance on the recording is found in Alan Gray's "What are these that glow from afar?", a big, expansive setting of Christina Rossetti's poem. Gray (1855–1931) was one of the celebrated organists of Trinity College Cambridge. This anthem is clearly in the tradition of 19th-century verse anthems—one thinks of Samuel Wesley's anthems. It is a fine show-piece for a good choir and a good accompanist. Sir Ernest Bullock's "Give us the wings of faith" is a little less successful. The extremely abrupt changes of mood don't quite come off here. The record concludes with a rousing performance of John Ireland's "Te Deum in F," already something of a classic.

The organist and the brass quartet are given one solo each. A. Gabrieli's "Ricercare IX del 12° Tono" was performed at the memorial service. The quartet offers a technically adroit, but musically unsatisfying account of it, for the playing is detached to the point of being disjointed. Thorne gives a fine performance of one of Sir Hubert Parry's most ambitious chorale preludes, "Chorale Prelude on Croft's 136th." The obviously large organ, and Thorne, make the dynamic changes and changes of mood entirely convincing.

Like many of the relatively new cathedrals, and a few of the old ones, Portsmouth does not have a choir school. The 18 choristers are chosen from boys at the Portsmouth Grammar School, where David Thorne is Director of Music. The 12 men (four to each section) are apparently volunteers. In the repertory heard here, the choir compares well with some more celebrated groups. The boys' tone is unforced and sweet without any of the proverbial, although actually rare, hooting. Their technical limits are admittedly not tested here. Occasionally there is a problem of balance, which, however, is very probably the fault of the engineers. The trebles are sometimes overly prominent, while the altos seem weak. Since four male altos are definitely capable of balancing almost anything if asked to do so, I am inclined to suspect the microphone placement.

Thorne is obviously a fine organist and an excellent accompanist. He accompanies the choir with a flexibility that is a tribute both to him and to the organ.

The jacket notes are helpful and detailed. They even list choir members by name! It seems ungrateful to ask for more, but it would be nice to have the texts of the anthems. The choir's diction is very good, but there are places where help would be welcome. Organists will of course wish that some information about the organ had been included.

Highly recommended to all lovers of English church music!

—W. G. Marigold  
Union College  
Barbourville, KY

## New Organ Music

**Wedding Album for Organ, arranged by Bryan Hesford. Fentone F540 (distributed by Theodore Presser). \$13.00.**

There are four pieces in this album. Along with the familiar Mendelssohn, Wagner, and Purcell wedding pieces is the "Pomp and Circumstance March No. 1" by Elgar. Although very well arranged, there is nothing really new here musically. What might be new are dynamic markings for the pieces and manual suggestions for phrases. However, one wonders whether some of the dynamic markings are really practical. For example, the markings for the "Lo-hengrin" Bridal Chorus are far softer than what many brides would demand for a firm entrance, and the rather thin ending is also not very reassuring. Also, how do we really bring off the "sf" markings in the Elgar on the organ? (There is also a missing *tempo primo* marking on p. 19 for the return of the first subject in the Elgar.) One wonders whether one is getting anything new for the price of this volume.

**Three Rhapsodies for Organ, Herbert Howells. Galaxy Music Corporation 1.5244. No price listed.**

Excellent remarks by Christopher Palmer introduce us to this volume of

the three pieces which form Howells' Opus 17. These pieces were written in 1915 and 1918, when the composer was in his early twenties. They are an important statement from the composer's early works for organ. In style, they are similar to the six Psalm-Preludes. The last two rhapsodies certainly express the most emotion and unsettledness of the three, and may reflect the heightened feelings in England during World War I. The style of Howells, which leads one on in a seamless texture from one colorful chord to another, propels the listener forward to the final climax. It is music which requires a solid technique and good skill in registration, as few specific suggestions are given. This will be an important volume to possess as we prepare for the centenary of Howells in 1992.

**Partita on Picardy, Albert Zabel. Concordia 97-6038. \$4.50.**

This hymn tune, which usually accompanies the hymn "Let All Mortal Flesh Keep Silence," generally gets a quiet, contemplative setting in organ and choral arrangements. This partita has six varied movements which express many different musical styles and forms. Because of the forthright character of the compositional style, this hymn tune takes on a much stronger character than is normally experienced. The "Scherzo" gives an interesting and lighthearted twist to the tune, which is set in 3/2

time. The final "Toccata" is a very assertive presentation, exhibiting the tune in various keys before ending (somewhat abruptly, and perhaps disappointingly) in the relative major of the original key. The harmonic language is fresh and innovative. This is definitely a different view of this hymn tune, and may not sit well with those who correlate only a certain emotion and tempo for this tune. However, for those who are looking for a fresh new look at this hymn tune, this partita is well worth further investigation.

**6 Hymn Preludes, Kevin J. Sadowski. Concordia 97-6044. \$6.75.**

**Pastorale on "O Morning Star, How Fair and Bright," Kevin J. Sadowski. Concordia 97-6045. \$3.00.**

The hymn tunes treated in the first volume include "Walton," "Divinum Mysterium," "Hymn to Joy," "Melcombe," "Nettleton" and "Old 124th." The hymn tunes are always presented very clearly in each of the settings. In addition, the composer always makes a point of incorporating segments and suggestions of the hymn tune in the notes of the accompanying voices. The setting of "Hymn to Joy" is very satisfying, although may be somewhat tricky to play. Many of these hymn tunes have not been the basis of abundant organ compositions, so these works fill a real need for settings of these tunes for organ.



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The pastorale is a very interesting setting of the familiar hymn tune "Wie schon leuchtet." Set in 6/8 time and marked *Andante*, the hymn tune always appears in a very straightforward manner. The accompanying voices provide the real interest of the piece, with a clever use of chromaticism and unconventional harmonization for the *cantus firmus*. E major is an interesting key for this composition, as it makes the piece sound very bright.

These compositions will work very well as pieces for service playing. The composer's musical style is very accessible to the player and to the listener.

**Partita on Slane, Charles Callahan, Concordia 97-6046. \$4.50.**

**3 Processionals for Trumpet and Organ, Charles Callahan, Concordia 97-6052. \$6.50.**

The partita is made up of six varied movements based on the familiar Irish hymn tune. The movements also explore various keys, including E-flat, B-flat, G, B, E, and suggestions of several others. The composer's harmonic style is very interesting, and adds great quality and depth to the usual simple harmony which accompanies this tune. The last movement is the most interesting, as the composer builds from a very calm

beginning to a big climax, before finally ending very softly. The hymn tune goes through various keys and changes in this variation, exhibiting the great skill of the composer. Registration suggestions might have been helpful in the last movement. Unity is achieved in the composition when the opening theme in the first movement appears as the opening theme of the fifth movement (although in a faster rhythm.) Some unnecessary "parallel fifth" movement detracts from the strength of the composition at times. This work will be very useful for the service player, who may look in vain for a better setting of this hymn tune.

The three processionals represent contrasting styles and lengths. The harmonic language is extremely interesting and captivating, providing an appropriately spicy accent to the usual chords one expects in trumpet tunes. The first processionals is the most interesting of the three, and provides for the possibility of a dialogue between two trumpets. These works deserve your attention if you play music for trumpet and organ. This music will "wake up" an otherwise tired procession.

**Trumpet Voluntary, John Stanley, edited and arranged by S. Drummond**

**Wolff, Concordia 97-6048. Score and parts. \$5.50.**

This is an arrangement for two trumpets, two trombones, optional timpani and organ by an arranger very familiar with this format. The usual style of trumpet voluntary exists here, with the statement of the theme by the brass quartet echoed by the organ. Alternation between the two forces occurs until the *tutti* ending. Stanley's clear and festive style of composition is evident in this setting. This piece would work well for festival services or wedding processions.

—Dennis Schmidt  
St. Paul's School  
Concord, NH

## New Handbell Music

**10 Hymn Accompaniments for Handbells, Set 3, John Folkening, Concordia Publishing House, #97-6058, \$2.50 (E-M-), for 3-5 octaves of bells.**

This collection, excerpted from the *Lutheran Book of Worship*, consists of handbell settings of Baptism, Holy Communion, and Lesser Festival

hymns. The accompaniments are representative of the styles of accompaniment found in the pamphlet "Handbells in the Liturgical Service" (Concordia Publishing House, copyright 1984, No. 99-1254.) They are creatively written and emphasize the percussive nature of bells rather than duplicating melodic material. The settings can be used as alternate hymn stanza accompaniments for choirs, or as accompaniments when the hymn is sung by the choir as an "anthem" in worship or concert, alternating with a keyboard accompaniment. The other collections in the series include *10 Hymn Accompaniments for Handbells*, Set 1, which includes settings for Advent, Christmas and Epiphany hymns, #97-6022, and Set 2 which includes settings for Lent and Easter hymns, #97-6035. These collections are a bargain and a good investment in handbell repertoire if one has access to these hymns.

**My Heart Ever Faithful, David Peninger, Van Ness Press, distributed by Genevox Music Group, #4184-33 (no price) (E+M-), 3 octaves.**

This collection contains a dozen classical arrangements of familiar tunes by composers such as Handel, Gluck, Bach, Chopin, Beethoven and Schumann. They are not difficult and are well written within two or three pages. Much good material under one cover. A fine addition to any library.

**Festival Finale on "Jerusalem", for handbells and organ with optional brass sextet and timpani, C. Hubert H. Parry, arr. Douglas J. Benton, Robertson Publications (Theodore Presser Company, agent), #494-01483, for 3-6 octaves of bells (this folder contains two Handbells/Organ scores and six Handbell parts), \$12.50 (D).**

Since this hymn has traveled out of the English hymnals onto the screen and then into other idioms including other handbell arrangements, this magnificent music is arranged on a grand scale for handbells and organ or, adding to that, a brass sextet and timpani. In either arrangement, this setting provides a fresh look at the hymn and, if you have good enough forces to bring this together, this set should be part of your library.

**In Remembrance, arr. Tammy Waldrop, Genevox Music Group, code 4184-31, no price, for 4 (optional 5) octaves of handbells (M).**

This lovely melody, excerpted for bells from the musical "Celebrate Life" by Buryl Red, transfers very nicely to this idiom. It is well written for a broad range of bells and I would think that this would ring especially well for those choirs who are familiar with the text of the pulpit musical/drama. Highly recommended.

—Leon Nelson



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- 1803 George Pike England 1-8  
St. Joseph Roman Catholic Church, Taneytown
- 1817 Hall / 1884 Roosevelt  
Basilica of the Assumption, Baltimore
- ca. 1850 Henry Erben (attr.)  
Stone Chapel United Methodist Church, Westminster
- 1852 Henry Erben? 1-9  
Chapel of the Holy Evangelists (Episcopal), Baltimore
- 1860 Charles Strohl 1-7  
Old Salem Lutheran Church, Baltimore
- 1868 Pomplitz 1-8  
Second & Fourth Baptist Church, Baltimore
- 1880 Henry Niemann 1-6  
First Unitarian Parish Hall, Baltimore
- ca. 1880 Wilson S. Reiley 2-10  
Redeemer Lutheran Church, Baltimore
- 1881 Henry Niemann 2-19  
St. Leo's Roman Catholic Church, Baltimore
- 1884 George Jardine 2-11  
Mount De Sales Academy, Baltimore
- 1884 Roosevelt /  
ca. 1925 Lewis & Hitchcock 3-29  
St. Luke's Episcopal Church, Baltimore
- ca. 1885 Henry Niemann 2-15  
St. Joseph Monastery, Passionist, Baltimore
- 1885 Hilborne L. Roosevelt, 1-9  
Lovely Lane United Methodist Chapel, Baltimore
- 1886 Baltimore Church Organ Co. 2-25  
Holy Cross Roman Catholic Church, Baltimore
- 1887 Hook & Hastings 2-10  
Strawbridge United Methodist Church, Baltimore
- 1889 J. H. & C. S. Odell 2-24  
Corpus Christi Roman Catholic Church, Baltimore
- 1891 Johnson & Son 2-16  
Carter Memorial Church of God in Christ, Baltimore
- 1892 Henry Niemann 2-21  
St. Peter the Apostle R. C. Church, Baltimore
- 1893 Henry Niemann 2-21  
First Unitarian Church, Baltimore
- 1897 A. B. Felgemaker 2-13  
Trinity Lutheran Church, Taneytown
- 1897 Henry Niemann 2-13  
Otterbein Church (Methodist), Baltimore
- 1900 Hook & Hastings 2-10  
Basilica of the Sacred Heart, Edge Grove, Pennsylvania
- 1901 Adam Stein 3-35  
St. Mary's Episcopal Church, Baltimore (Hampden)
- 1902 Adam Stein 2-10  
Light Street Presbyterian Church, Baltimore
- 1918 Casavant Freres, Ltée. 3-37  
former St. Charles Seminary, Baltimore
- 1925-1982 Austin 4-217  
St. Matthew's Lutheran Church, Hanover, Penn.
- 1930 E. M. Skinner 3-44  
Brown Memorial Presbyterian Church, Baltimore
- 1952/61 Aeolian-Skinner 4-61  
St. Michael & All Angels Episcopal Church, Baltimore
- 1961 Andover-Flentrop (Fisk) 2-35  
Mt. Calvary Episcopal Church, Baltimore
- 1973 Kleuker 2-22  
St. John's Lutheran Church, Parkville
- 1983 Wilhelm 2-20  
St. Mark's on the Hill (Episcopal), Baltimore
- 1989 Richard Howell 2-18  
Epiphany Episcopal Church, Timonium
- 1990 D. A. Flentrop 2-22  
Messiah Lutheran Church, Germantown



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# Landowska for eye and ear

## The harpsichordist remembered at St. Leu and on compact disc

Larry Palmer

A five-year gap in correspondence with former harpsichord student Glen Robert Frank came to an end in October 1990 when he sent a "catch-up" letter from San Francisco. Enclosed with his news was a handwritten memoir written by an 83-year-old choir member from a church where Glen occasionally serves as substitute organist. Fern Shackelford Canney, who taught music at the Cornish School in Seattle, jotted down these memoirs at Glen's request. Here are her *Memories of Wanda Landowska, Summer 1932*:

After a long, cold winter in Leipzig (1931) studying piano and German, we, my friend Margaret Joslin and I, made arrangements through our teacher to take a summer workshop with Wanda Landowska. We arrived in Paris to take the train to Saint-Leu-la-Forêt, 15 minutes out of Paris, where we were met by the secretary of the school [Denise Restout], who took us to our quarters—a room on the second floor in the home of a French family.

The next day we walked to the school (a villa where Wanda lived) and were shown the theatre where the summer school would be held. This was in 1932 and we had just heard that Hitler had come to power in Germany. We were glad to be in France!

After being shown around, we were taken into the villa to meet with Wanda. She stood up tall and straight and very formally asked us our names and a few questions about why we were here. Then she gave us each a name more fitting than the ones we gave her. My name was "Capucine." I found out later it was the flower nasturtium. That is what she called me from that time on. Here I was, 23 years old, and miraculously changed from "a fern" to "a flower!"

Landowska then assigned us to a teacher who was to prepare us for the class. The next day we met this teacher for our first lesson: she was Amparo Iturbi, wife of the famous pianist. José Iturbi had been taken on by Wanda as her protégé. He was in evidence all the time we were there, and often he played to demonstrate for us. We learned from Amparo that we were to do finger exercises for several hours each day. I can hear her yet, "Haben Sie die Finger?" "Lift your fingers!"—as with hard, high strokes we were to develop the technique for playing the harpsichord. We practiced very diligently for one week.

Finally we were allowed to attend THE class. The theatre where it took place was in the garden of the estate. The walls of this room were lined with ancient instruments of all kinds and periods—a study in itself. My friend Margaret and I each played a [Bach] prelude and fugue. Actually we only got half-way through before we were stopped and told that our expression was wrong. It should be like black and white. Then Landowska showed us how to do it. It was difficult for us to play her way after studying Beethoven and all the German classics, but since there were about 20 students in the class we learned a lot by listening to them.

Then came Saturday—our day off—and we were told that we were supposed to walk in the woods with Wanda. So we all trailed after her as she led the walk in the manner of a queen with a long flowing robe that floated out behind her. She had a super ego and demanded all the attention and power. She was very serious as we walked together, and if there were a leaf or stone in her path, one of the students had to pick it up. Walking with her most of the time was her fellow Pole, Paderewski.

Wanda was to give a concert in Paris which all the students were to attend. Waiting for the train we had to stand in the rain. Paderewski, with a large black umbrella, came to hold it over our heads. (I had played his music as a child, and was thrilled at this attention.)

During our 12-week course with Landowska she never did become really friendly or human, but we were awed at her playing. She really was the greatest performer of this music. Before we left at the end of the course we were required to have a meeting with Landowska, who wanted to sell us a Pleyel harpsichord. She was so insistent that we had a hard time saying no. The price was \$1000 for an instrument delivered to the U.S. This seemed like a fortune to us, as we would probably have no more than \$50 to get us back to Seattle after our fare on the North German Lloyd ship was paid.

Momo Aldrich (born 1897), Landowska's secretary from July 1927 until October 1931, wrote a longer description of Landowska's "School of Ancient Music" in her "Reminiscences of St. Leu," published in *THE DIAPASON* for July, 1979 (pages 3, 8). In the penultimate paragraphs, she commented:

Undeniably, life in St. Leu was fascinating. It has been said that Landowska's admirers, her students and friends, had put her on a pedestal. Critics spoke of her as priestess, a queen, the muse of the harpsichord, the vestale of a temple. She accepted all the homage, all the adoring expressions of fervour as a matter of course. For she, herself, was her sharpest critic. In the seclusion of her inner thoughts, she would analyze, scrutinize any deviation from perfection in her writing as well as in her playing. No problem was ever too small, too insignificant to be dismissed.

In the privacy of her sanctum on the second floor of the villa, she would study far into the night. The impeccable performances of a monumental work such as the "Goldberg Variations" had required of her years of intimacy with the score, years of concentration and study. We shall never know if the 30 variations played by Goldberg ever induced Count Kayserling to doze; to me they were a heavenly pretext to stay awake!

Landowska gave her first concert of the complete "Goldberg Variations" at St. Leu in May, 1933. The first recording of this monumental work was committed to disc in Paris during November of that year. Writing in *The New English Weekly* for 26 July 1934, the brilliant, if eccentric, pianist-composer-critic Kaikhosru Sorabji (1892–1988) praised Landowska's achievement while venting his spleen against Dolmetsch-inspired English harpsichords.

I recommend to the attention of those of my readers who are interested in gramophones and records a very fine set just issued . . . in a limited edition [of 300 copies] for subscribers only: The Goldberg Variations of Bach, played by that great harpsichord artist, Wanda Landowska, upon one of those magnificent Pleyel instruments, easily the finest of their kind made today, and immeasurably superior to the much-boomed products of arty-craftiness, Wardour-Street-sham-antique so much admired in certain woolly-headed quarters. Those who have only heard the harpsichord tinkled upon in the jejune spineless, and not to say note-inaccurate manner from which some of us have suffered so cruelly, can have no conception of the splendour of a Pleyel harpsichord played by such an artist and virtuosa as Landowska . . .

This recording of the Goldberg Varia-



Wanda Landowska at the entrance to the concert hall at St. Leu. (Photo credit: Studio Lipnizki, Paris.)

tions is splendid playing, vivid, vital, superbly and tautly rhythmical, but with no metronomic rigidity as purveyed by the tape-machine school of Bach specialists; a diversity of colour, an artistic employment of the multifarious tonal and timbre devices of the instrument, as discreet and tasteful as it is effective, illuminating the texture of each variation and delicately characterising and individualising each one of them, without ever forcing any out of the framework of the work as a whole.

More than 50 years later, and no longer restricted to a limited edition (nor, for that matter, to a tiny portion of the listening public), Landowska's first recording of Bach's major variation-set is once again available, now in the latest compact disc format. This issue includes 72 minutes of music: The *Goldbergs* (played without repeats), and two of Landowska's most popular "signature" works recorded at St. Leu in 1935/36. Bach's *Chromatic Fantasy and Fugue* receives a magisterial performance replete with booming 16-foot register, while Landowska's ebullient reading of the *Italian Concerto* recalls Albert Schweitzer's well-known comment, "Any one who has heard Frau Wanda Landowska play the Italian Concerto on her wonderful Pleyel clavecin finds it hard to understand how it could ever again be played on a modern piano." (In *J. S. Bach*, translated into English by Ernest Newman, 1911; volume 1, page 353.) Adding to the pleasure of the performances, Keith Hardwick's sound transfers from the original shellac recordings to digital technology are extremely well done. Issued in EMI's Great Recordings of the Century series (CDH 7610082), this disc is not only an indispensable contribution to the aural history of the 20th-century harpsichord revival, but a satisfying musical experience for devotees of Landowska's way with Bach—those of us who grew up with it, and those who will discover it through these reissued recordings.

Other CDs of Landowska's playing are currently available. They are, for the most part, remasterings of recordings she made for RCA Victor during the rich autumn of her career: those years between her spectacular return to American concert life at New York's Town Hall (a performance of the *Goldberg Variations* on 21 February 1942) and her death in Lakeville, CT (16 August 1959). Most notable among the reissues is that of the complete *Well-Tempered Clavier*, books 1 and 2, recorded in New York and Lakeville between 1949 and 1954.

To augment our knowledge of Landowska's performances during the 1930s there is a recent French compact disc issued in 1990 by The Classical Collec-

tor (FDC 2004), available in the United States through Qualiton Imports: *Landowska Plays Handel, Haydn, and Mozart*. Here is another generous selection (71 minutes of music) including two harpsichord concertos: Handel's *Concerto in B-flat*, opus 4 and Haydn's *Concerto in D Major*, Hob. XVIII/11, recorded in Paris in March 1937, with Eugene Bigot leading the orchestra; and Mozart's *Piano Concerto in D*, K. 397, the "Coronation," recorded in London in April 1937 with conductor Walter Goehr during King George VI's Coronation season. (Landowska recorded only one other concerto: Bach's *D minor*, BWV 1052, in 1938.)

The Handel *B-flat Concerto* was on the program for Landowska's American debut concerts in Philadelphia, New York, and Chicago (1923/24), and it is interesting to note that for each of these early programs she also played a Mozart piano concerto, as well as a harpsichord solo. Since Handel's *Air and Variations in B-flat* for harpsichord and Mozart's *Fantasia in D minor*, K. 397 for piano complete the present disc, one may experience the mixed programming offered at concerts during the earlier decades of this century when it was considered necessary to cushion the shock of the unfamiliar (and usually disliked) harpsichord sound by including piano works on the same program.

It was not until after her wartime return to the United States that Landowska consistently gave complete programs of harpsichord music. Of course she continued to perform the music of Haydn and Mozart at the piano, and this disc is particularly welcome for the reappearance of Landowska's delicious Mozart interpretations. In all these pieces one may note the truth of Harold Schonberg's colorful description of Landowska's playing, "She was a genius at underlining the dramatic and emotional content of a piece. When she held on to a fermata, worlds tottered and the sun stopped until she went on to the next phrase." (*The Great Pianists*, New York: Simon and Schuster, 1963; page 399.)

Once again the sound transfers are well-done, with only an abrupt cessation at the conclusion of the second movement of the Haydn Concerto to mar the effect. The inventive cadenzas are Landowska's own. Finally, the profusely-illustrated brochure in French and English offers a succinct and accurate chronology of Landowska's life and career. No author is credited. Two minor errors: the assertion that Falla's *El Retablo de Maese Pedro* of 1923 was "the first contemporary work to reintroduce [the harpsichord]" when that place in history belongs to the solo work *Rigodon* by Francis Thomé (c. 1892), and to the orchestral scoring for the opera *Thérèse* (1905/6) by Jules Massenet; and another of the many amusing misspellings of harpsichord appears on the cover, where "Clavecin" is translated as "Harpsichor." ■

Special thanks to Glen Robert Frank and to Mrs. Frank R. Canney for permission to publish her *Landowska/St. Leu* memoir; and to Douglas Taylor for sending me a collection of Sorabji reviews as well as for information about that fascinating musical personality. Readers wishing to learn more about Landowska are referred to the harpsichordist's own writings *Landowska on Music*, edited by Denise Restout and Robert Hawkins (New York: Stein and Day, 1964; paperback, 1969). This volume includes a complete (pre-CD) discography.

# The “Dobenecker” Toccata, BWV-Anh. 85:

## An Early Bach Work?

Frank Morana

The prospects for positive authentications in Bach's very earliest works are dampened, somewhat, by the lack of a secure critical apparatus in either of the established source-oriented and style-oriented methods. Where these works are concerned, the reliability of the sources (almost all of them, secondary) may depend less upon handwriting, watermarks, and the like, than upon provenance. But provenance, like style, is contextual, in that the various dispositions in the provenance of a secondary source may lend themselves to conflicting interpretations. As for style, the history of Bach research is laden with faulty attempts to codify its elements, and a whole corpus of spurious Bach still remains somewhat impressed in popular consciousness.

The Toccata in F minor, BWV-Anh. 85, has not been republished in this century. It appears in *Musica Sacra, Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts, für die Orgel, zum Gebrauch beim Gottesdienst und zum Studium, gesammelt und herausgegeben von Franz Commer*,<sup>1</sup> where it is attributed to one, Dobenecker, after an inscription in one of the sources. While no composer of that name has been known to have existed, Bach's biographer, Philipp Spitta, discovered that a Dobenecker family, indeed, resided in Leipzig during Bach's time; and that a Christian Friedrich Dobenecker, son of Christian Dobenecker, a merchant, was enrolled at the University of Leipzig from 1728 to, at least, 1735<sup>2</sup>—i.e., at the same time as both Wilhelm Friedemann Bach and Carl Philipp Emanuel Bach. As Spitta had rightly conjectured all along, Dobenecker's inscription was merely that of an owner or copyist.<sup>3</sup>

Franz Commer (1813–1887) was a composer, organist, and music historian who, early in his career, was engaged in archival work for the Königlichen Institut für Kirchenmusik (later, the Institut für Kirchen- und Schulmusik, now part of the Staatliche Hochschule für Musik und Darstellende Kunst) in Berlin.<sup>4</sup> It is from this collection that he discovered the Dobenecker manuscript upon which his edition is based. That manuscript, six pages long, included as well the single-movement Fugue in G minor, BWV-Anh. 101. It was entitled *Toccata ex F. et Fuga ex G*.<sup>5</sup> It is, today, presumably, a casualty of the Second World War.<sup>6</sup>

The Königlichen Institut für Kirchenmusik was a major repository for the music collection from the estate of Johann Nicolaus Forkel (1749–1818), Bach's first biographer.<sup>7</sup> Forkel's remark that Bach's toccatas, despite “much artistic merit in one way or another . . . belong, nevertheless, among his youthful attempts” would apply, appropriately enough, to the F minor Toccata.<sup>8</sup>

Two other manuscripts of the work belonged to Friedrich Wilhelm Rust (1739–1796), the Dessau *Capellmeister*, who was a pupil of both Wilhelm Friedemann and Carl Philipp Emanuel Bach. Of these, one was inscribed *Toccata con Fuga in F moll*, with no composer named. It was handed down to Wilhelm Rust (1822–1892), grandson of F.W. Rust and, himself, the foremost Bach editor of his time.<sup>9</sup> Unfortunately, when the bulk of Bach's individually transmitted keyboard works were being prepared for publication in the *Gesamtausgabe* (*Werke*, XXXVI [1890]), W. Rust had, by then, long since retired; and when, in the next installment of the keyboard works (XLII) the Toccata was summarily rejected for publication, he was no longer alive.

The other manuscript of F.W. Rust's, lost, already, during the nineteenth century, was known only through a copy of the fugue portion of the Toccata, which belonged to the Dessau cleric, Julius Schubring (1806–1888). According to Spitta, it was this lost manuscript—Schubring's source—that expressly named J.S. Bach as the composer.<sup>10</sup> For Spitta, this information ought, by right, to have carried the greatest weight insofar as authenticity were concerned. But instead, he belabors the compositional attributes of the work, and imagines certain structurally unlikely and impossible inaccuracies in its transmission. He positively authenticates the work, on the one hand, only to retreat from his own verdict, all in the very same few sentences. This equivocation appears to have exerted a negative influence upon several generations of scholars, from Spitta himself,<sup>11</sup> to Naumann,<sup>12</sup> to Wolffheim,<sup>13</sup> to Redlich,<sup>14</sup> to Schmieder,<sup>15</sup> to Kilian,<sup>16</sup> all of whom seem to have suppressed the work in one way or another. His information regarding Schubring's source is not even crucial to the argument for authenticity—as will presently be shown. Yet, it is highly unlikely that Spitta, with his theological background and propensity for travel, would not have obtained that information directly from Pastor Schubring in Dessau.

The Schubring manuscript of BWV-Anh. 85, containing just the fugue, was part of a collection that passed on through the late Professor Dr. Walther Schubring (d. 1969). That collection is, in almost every other respect, a quality representation of early- and middle-period Bach keyboard and organ works, comprising, in order: (1) Prelude and Fugue in e, BWV 533, (2) Prelude and Fugue in G, BWV 541, (3) Fugue in D, BWV 532/2, (4) Fugue in g, the “little,” BWV 578, (5) Fugue in g, the “great,” BWV 542/2, (6) Toccata in d, BWV 565, (7) Toccata in F, BWV 540/1, (8) Toccata in d, the “dorian,” BWV 538/1, (9) Prelude and Fugue in g, BWV 535, (10) Keyboard reduction of a motet by Johann Kuhnau, *Tristis est anima mea*, arranger unknown, (11) Prelude and Fugue in C, BWV 531, (12) Prelude and Fugue in d, BWV 549a, (13) Fantasy in g, BWV 917, (14) Capriccio on the departure of a beloved brother, BWV 992, (15) Prelude and Fugue in a, BWV 894, (16) Prelude and Fugue from the Sonata in C, BWV 966/1-2, (17) Toccata in D, BWV 912, (18) Prelude and Fugue in A, BWV 896, (19) Fugue in f, from BWV-Anh. 85, (20) Fugue in C, BWV 946, (21) Prelude and Gigue from Partita I, BWV 825/1,7, (22) Praeambulum from Partita V, BWV 829/1, (23) Concerto in d, for harpsichord and strings, BWV 1052.<sup>17</sup> Note that the collection represents Bach's very earliest works particularly well, e.g., BWV 549a and 531 (from 1700–1703), and BWV 533 and 565 (c. 1704).<sup>18</sup> The first half of the pieces in the collection are *pedaliter*, while the remainder are *manualiter*. There are, also, two variants for BWV 912 which appear, out of place, amidst nos. 2 and 7. No. 19 is entitled simply, *Fuge*. The watermark suggests a dating, for the paper, of around 1823. The handwritings are Schubring's own, for most of the collection, and that of another, unidentified copyist for nos. 13, 16–20, and all but the first page of no. 21.<sup>19</sup> The

fact that Schubring began to copy no. 21 himself, and then turned the work over to the other copyist, suggests that the collection, itself, was a deliberated project, rather than merely an ongoing assemblage of separately acquired materials.<sup>20</sup> Werner Wolffheim examined the collection in 1912, and pencilled onto the front flyleaf a short table of its contents. Of no. 19 he wrote, “Fuge f-moll unbekannt (nicht v. Bach).”<sup>21</sup> This entry is curious, since Wolffheim was certainly familiar with Commer's *Musica Sacra*.<sup>22</sup>

Of all the pieces in Schubring's collection, only the first, BWV 533, includes Bach's name in the heading. It, alone, reads, fully, *Praeludium und Fuge für die Orgel von J.S. Bach*.<sup>23</sup> One could assume that Schubring followed no design in this matter, but merely copied the headings verbatim from his sources. But of all of sixteen extant manuscript sources for BWV 533, none has a heading or title that conforms to Schubring's.<sup>24</sup> Alternatively, one must assume that Schubring did, indeed, follow a design, and that, accordingly, it would have been redundant for him to have continued naming Bach in any beyond this first heading. In other words, Schubring expressly designed his collection to be devoted exclusively to the works of J.S. Bach—and its whole contents, therefore, may be deemed to have been authentic, at least so far as he, himself, was aware.<sup>25</sup>

So much, then, for the purity of Schubring's intentions—but what about the reliability of his sources? Two of the pieces stem directly from the *Möllersche Handschrift*,<sup>26</sup> and another four, perhaps indirectly so: nos. 11 and 12 (BWV 531 and 549a), and nos. 13, 14, 17, and 18 (BWV 917, 992, 912, and 896), respectively.<sup>27</sup> The *Möllersche Handschrift*, Mus.ms. 40644, Staatsbibliothek Preussischer Kulturbesitz (West Berlin), remained virtually unknown throughout the nineteenth century. It features twelve compositions by J.S. Bach (of which, for two movements, it is the sole source) in a collection which comprises fifty-two pieces altogether, including works by such composers as Albinoni, Böhm, Bruhns, Buxtehude, Pachelbel, Reinken, and Zachow.<sup>28</sup>

The owner during Schubring's time was the Dessau *Capellmeister* Friedrich Schneider (1786–1853). Schneider had had opportunity all his life for acquiring, assimilating, and disseminating Bach's works, first, as an organist at Leipzig (at the University church from 1807–12, and the *Thomas Kirche* from 1812–21), and then, in his successorship to F.W. Rust at Dessau, from 1821–53.<sup>29</sup> That this successorship extended beyond mere officialdom is apparent, in that he was also a teacher of composition to Wilhelm Rust.<sup>30</sup> In a letter to Felix Mendelssohn, Schubring mentions Schneider as having owned some ten Bach cantatas, as well as organ music.<sup>31</sup> It is surprising, then, that Schneider's position in the transmission of Bach's keyboard works has not been more traceable hitherto.

F.W. Rust's authority as a Bach source, as already stated, rests upon his having studied with both Wilhelm Friedemann and Carl Philipp Emanuel Bach. Among the sources copied or owned at one time by F.W. Rust, one can enumerate BWV 536, 540/2, 577, 582, 802–805, 807–815, 818, 819, 819a, 903a, 909, 912, 914, 917, 966, 1061/1, and 1079/2,8.<sup>32</sup> In comparing the Schubring collection against these, a possible source-connection between Schubring and F.W. Rust is therefore indicated in at least three instances: BWV 912, 917, and 966.

This, of course, need not impute any direct first-hand connections, but only that Schubring's circle of sources included access to F.W. Rust's legacy.<sup>33</sup> Schneider may very well have been his conduit in this regard. The sampling, itself, must be taken as a conservative reflection upon the Schubring-Rust connection. For one thing, a reliable source compendium is not yet readily available for one-third of the works in Schubring's collection.<sup>34</sup> For another, more source materials may have emanated from F.W. Rust than can be documented, e.g., among W. Rust's holdings. Nor can one speculate on how many other F.W. Rust sources may have disappeared altogether—which brings us, once again, to BWV-Anh. 85: “Aber es gab noch eine dritte Handschrift, ebenfalls aus Rusts Nachlasse, welche jetzt nur in einer Copie der Fuge fortexistiert, die Herr Pfarrer Schubring in Dessau seiner Zeit davon nahm, diese nannte ausdrücklich als Verfasser Sebastian Bach” (Spitta).<sup>35</sup>

As already mentioned, the real difficulties in Spitta's account of the work touch not upon matters of provenance, but rather, upon its structure. He identifies W. Rust's copy of the Toccata as an “original version,” with its fugue theme not three bars long, but two, i.e., without the reiteration of its opening measure. (See Example 1.) Were this so, not only would the whole fugue have been shorter—necessarily, by as many measures as the number of entrances of the subject—but every attendant counterstatement might have needed to be modified as well. If the fugue really underwent such a process one could test for it, through those entrances where the voice-leading, if carried over from bars one to bars three (or else, from bars “zero” to bars two of the theme), remains smooth; i.e., one omits either the first or second bars from every entrance, and observes how well the voice-leading is preserved. As it happens, such a subject would appear to obey the compositional logic of the piece quite well. The voice-leading remains smooth in ten out of thirteen entrances, and in two cases, only minor re-composition would have been called for. One entrance is ambiguous—it absolutely will not admit of such treatment, and yet, the first bar, itself, emerges as if it were a fragment. (See Example 2.) Coincidentally, this entrance happens to occupy the exact proportional center of the fugue.

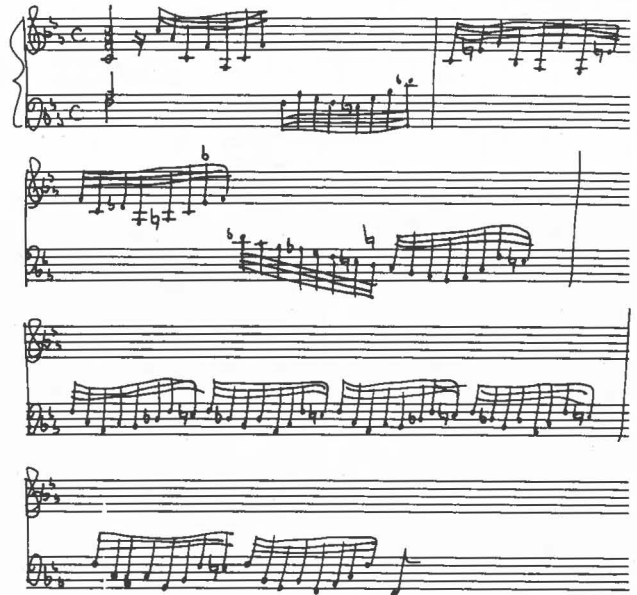
Spitta goes on to mention that the lost F.W. Rust source (as reflected in Schubring's copy) also gave the work in its original version. So far as a possible filiation with the W. Rust manuscript is concerned, the latter's title—if original—*Toccata con Fuga in F moll*, would indicate a relatively late (or later) dating. Indeed, the titling for works of the *Toccata* genre, up to the early eighteenth century, differs from that of the subsequent period. Inasmuch as the *Toccata per se* always includes, within itself, a more or less self-contained fugue, early eighteenth-century sources, respecting this fact, use the simple title “Toccata” to designate the entire work. Only later, do redundant titles, such as “Toccata and Fugue,” or “Toccata con Fuga,” become prevalent.<sup>36</sup> The tendency to use these redundant titles corresponds, historically, to the general decline of fugue-technique itself; as that technique became more the exception than the norm, it was more likely to have been singled-out in the title. The Dobenecker manuscript, for example, which may date from between 1728–35, is titled in conformity with earlier eighteenth-century practice, while W. Rust's manuscript reveals a later disposition, its text notwithstanding. Thus the long lost F.W. Rust manuscript may well have pre-dated the W. Rust copy.

Frank Morana is a concert pianist whose specialty is the complete music of J.S. Bach—including the organ and choral works. He is represented by WTPD Management in New York City. His former teachers include Belkis Melekset (piano), Thomas Graves (organ), and Howard Accurso (musicology). His *All-Bach Recitals*<sup>™</sup> is a 16-concert “claviermusic compendium” which he has performed repeatedly.

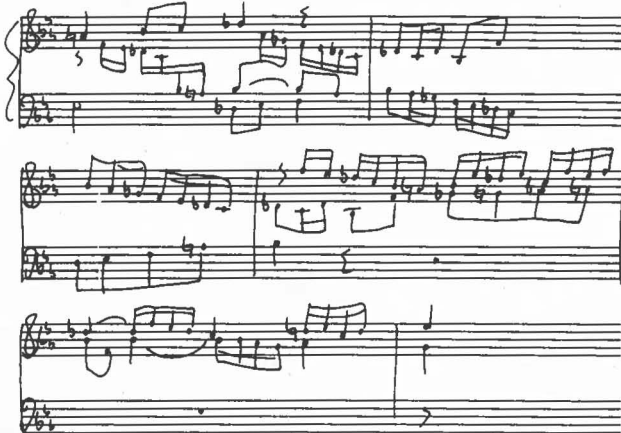
Example 1. BWV-Anh. 85, mm. 28–32 (fugue theme)



Example 3. BWV-Anh. 85, mm. 1–4



Example 2. BWV-Anh. 85, mm. 64–68



As for the Dobenecker manuscript, it would be incredible that Dobenecker, or any other Leipziger, would have obtained for copying, an autograph manuscript by the celebrated Cantor, and then have omitted to mention him by name. (As a revision-work, such an autograph would certainly have been signed.) But if the Dobenecker manuscript were, itself, an autograph (or a copy thereof) from the hand of, say, W. F. Bach, then one could allow that Friedemann might, for some reason, have neglected to name his father.<sup>37</sup> This needn't preclude the possibility that F.W. Rust's version (whether a copy, autograph, or whatever) might still have been acquired from either of the Bach sons.

As for the composition of BWV-Anh. 85, it is *manualiter* throughout. It runs some 178 bars, in three distinct sections. These sections are structurally indivisible, insofar as the first two sections end with half-cadences, while the third section commences from the mediant. The first section (of twenty-eight bars) begins with a characteristically brilliant flourish that is technically comparable to the opening passages in Bach's Toccatas in C minor, G minor, and F-sharp minor. As in these

works, the passage rambles over both the upper and lower registers of the keyboard, without necessarily lending itself to any obvious division between the hands. (See Example 3.) But whereas, in the C minor and F-sharp minor Toccatas, these passages develop into multi-voiced settings, here, as in the G minor, no such development is forthcoming. Thus, after a few bars, the first section moves along lines that, in a more fully developed Toccata, might properly have constituted a second formal section—the traditional 'grave.' (See Example 4.) The four-part writing here is occasionally compromised by the insertion of 'filler' notes, as also occurs in such early works as the Sonata in D, BWV 963, first movement (c. 1704), the chorale setting, *Ach Gott vom Himmel sieh darein*, BWV 741 (pre-1708),<sup>38</sup> and the Toccata in E, BWV 566, finale (c. 1706).<sup>39</sup> The absence of motivic consistency in this section, however, is uncharacteristic.<sup>40</sup>

The second section is the four-voiced fugue (bars 29–104). The physiognomy of its subject (see, again, Example 1) is akin to that of the C minor Toccata in the reiteration of its opening phrase, and also, to the Albinoni subject in the B minor Fugue, BWV 951 (earlier version, BWV 951a), in the chromaticism of its final phrase. The only apparent weakness in this fugue is in the exposition, where the link between the third and fourth entries is inorganic and, between the first and second entries, non-existent. The chromatic portion of the subject has a counter-subject which appears regularly throughout the first half of the fugue, but only sporadically through the second half. A recurring two- to three-bar episode features an independent motif in close stretto, as well as a descending scale motif derived from the theme. A second episode, however, carries the much stronger structural

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Example 4. BWV-Anh. 85, mm. 5–8

Example 5. BWV-Anh. 85, mm. 61–64 (at 69–72, a fourth higher)

Example 6. BWV-Anh. 85, mm. 101–105

Example 7. BWV-Anh. 85, mm. 105–109

stamp. (See Example 5.) It occurs twice, and in between these occurrences lies the peculiar entrance discussed earlier, in connection with the original version of the fugue. (See, again, Example 2.) It is remarkable, that this particular Episode-Subject-Episode is, literally, the heart of the second section, bars 61–73 being its exact proportional center.<sup>41</sup> The final stages of the fugue feature some quite rousing entrances, including one in which the composer manages to lead all four voices onto the tonic, for a grandly rhetorical (if contrapuntally incorrect) effect. (See Example 6.)

The final section emerges suddenly, yet gracefully, in the mediant key, from out of the dominant chord which concludes the fugue. (See Examples 6 and 7.) This section is, perhaps, the most problematic, textually. Whereas, in the part-writing of the first section, chords were 'filled-in' in a manner consistent with at least three early Bach works, here, the opposite prevails, and several chords are less than fully figured (possible scribal errors?). The section is in 3/2 time, which,

traditionally, is often mistakenly equated with slow tempo. Thus, Spitta construes this section as the 'grave,' which, save for a copying error, should precede the fugue. (But clearly, in reference to the key-relations as already mentioned, this would be impossible.) The actual motion may be more akin to that of the second section of the so-called *Fantasia con Imitazione*, BWV 563 (c. 1704),<sup>42</sup> which is written in 3/4 time. At the end, there is a phenomenon peculiar to early Bach, where a belated excursion to a previously unexplored key occurs, right in the midst of the concluding bars. This is found, elsewhere, in such works as the *Legrenzi Fugue*, BWV 574, the *Capriccio sopra la lontananza*, BWV 992 (c. 1703–06),<sup>43</sup> and the cantata *Gottes Zeit*, BWV 106 (c. 1708 or before).<sup>44</sup> The piece ends on a minor tonic, unaltered.

The stylistic compatibility of BWV-Anh. 85 with the known early work of Bach, then, while demonstrable on a number of points, remains questionable on two points—the lack of consistent motif in the first section, and the possible gaps in the harmony in the last section. It must be considered, however, that, with the mere handful of Bach's works actually datable to the period before c. 1704–05, any generalizations drawn from these works must be carefully weighed against the risk of disregarding a possible legitimate new specimen, with all that that might conceivably add to our understanding of the corpus of Bach's early work as a whole. In the absence of a broader base of comparison, one can only welcome as a positive sign—along with the favorable source situation—the various points of stylistic similarity that we are already able to observe.

In closing, it may not be amiss to mention that the single-movement Fugue in G minor, BWV-Anh. 101, included in the Dobenecker manuscript, was also published by Commer.<sup>45</sup> Its subject bears a striking resemblance to the fugue subject of the so-called "Concerto and Fugue" in C minor, BWV 909, itself a neglected piece, of 'doubtful' status, whose sole source was a manuscript, entitled *Concerto e Fuga C<sup>♯</sup> per il Cembalo Solo di J.S. Bach*, from the collection of Friedrich Wilhelm Rust.<sup>46</sup> If the two works are indeed companions, the G minor would represent an attempt toward greater organizational clarity. It is in four voices, so far as the exposition and other subject entries are concerned, although these entries are mostly attended by mere chordal accompaniment. A frequently recurring episode is mostly three-voiced; it is a typical Bachian invertible counterpoint combination, of which, however, only two of the six possible contrapuntal permutations present a graceful keyboard execution. The concluding bars feature a toccata-like 'display' passage (as an offset to an intended improvised prelude?),<sup>47</sup> and, like many earlier Bach keyboard works, a solitary pedal-point in the closing chords.<sup>48</sup>

Both BWV-Anh. 85 and BWV-Anh. 101 were, in fact, almost published in the *Gesamtausgabe*; but editor Ernst Naumann, declaring "the authorship too doubtful [and] the transmission too faulty" opted to exclude them.<sup>49</sup> It should be clear, however, so far as BWV-Anh. 85 is concerned, that the "Dobenecker" inscription, in the one source out of four, is but incidental to the question of authorship, and that the transmission of this work is perfectly acceptable on its face—Spitta's misgivings notwithstanding. At the very least, the work should not have been excluded from the *Gesamtausgabe*.

Notes

- 28 vols. (Berlin, 1839–76; Regensburg, 1877–87), 1:28–34. The complete collection is neither limited to the organ, nor to the seventeenth and eighteenth centuries.
- Philipp Spitta, *Johann Sebastian Bach*, 2 vols. (Leipzig, 1873 and 1880), 2:992.
- Spitta, 1:822–3.
- "Commer." *The New Grove Dictionary of Music and Musicians*, 20 vols. (London, 1980), 4:591.
- Robert Eitner, *Biographische-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten*, 10 vols. (Leipzig, 1900–04), 3:218.
- Personal communication. Staatliche Hochschule für Musik und Darstellende Kunst, Musikbibliothek (December, 1988).
- "Commer." *The New Grove Dictionary*.
- Hans T. David and Arthur Mendel, eds., *The Bach Reader* (New York, 1966), p. 343; Johann Nicolaus Forkel, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802/R1968), p. 99.
- Richard Jones, "Rust," *The New Grove Dictionary*, 16:348–9.
- Spitta, 1:822–3.
- It is tempting to attribute Spitta's curious indecisiveness to his rivalry with Wilhelm Rust. See Gerhard Herz, "Toward a New Image of Bach," *Bach Quarterly Journal of the Riemenschneider Bach Institute*, 1/3 (July 1970), pp. 14–15. But is it conceivable that Spitta would have actually withheld an authentication, just because Rust owned the score?
- Rejected BWV-Anh. 85 for publication in the *Gesamtausgabe*. Ernst Naumann, ed., *Bach: Werke*, XLII:xxxvi.
- De-authenticated the Fugue of BWV-Anh. 85, in examining Schubring's manuscript. See *Bach: Neue Ausgabe sämtlicher Werke (NBA)*, IV/5.6, Preludien, Toccaten, Fantasien und Fugen, *Kritischer Bericht*, (Kassel and Leipzig, 1978), p. 114–5.
- Expunged the work in an editorial revision of *Commer's Musica Sacra*. H.F. Redlich, ed., *Musica Sacra, Band 1, Meister des Orgelbarock* (Berlin, 1931), pp. 192–3 ("Die Eliminierten Stücke").
- Excluded the work from the main body of the BWV. Wolfgang Schmieder, ed., *Bach-Werke-Verzeichnis*, 7th ed. (Wiesbaden, 1980), pp. 612ff.
- Omitted proper BWV identification of the Fugue of BWV-Anh. 85, in an otherwise descriptive source-account. Dietrich Kilian, ed., *NBA*, IV/5.6, *Kritischer Bericht*, pp. 114–5.
- Ibid.*
- George B. Stauffer, *The Organ Preludes of Johann Sebastian Bach* (Ann Arbor, 1980), pp. 92–93 (a synopsis of their chronology).
- Kilian, *loc. cit.*
- The fact that the work of the unidentified copyist is separately paginated does not contradict this; the other pagination, from nos. 1 thru 9, breaks off until no. 16, and may indicate some departure from an intended scheme, without, however affecting the overall objective.
- Kilian, *loc. cit.*
- See Wolfheim, "Die Möllersche Handschrift," *Bach-Jahrbuch*, IX (1912), p. 58n.
- Kilian, *loc. cit.*
- See Stauffer, pp. 210–211.
- This aspect of the argument for authenticity must, of course, extend to the Kuhnau transcription as well. But the source history for that work remains outside the bounds of the present article.
- Kilian, *loc. cit.*
- The possibility of direct first-hand connections depends upon comparison of the respective texts; one therefore awaits the appearance of *NBA*, IV/5.7, and 9, for the data necessary to confirm the actual relations between the *Möllersche Handschrift* and Schubring's copies of BWV 917, 992, 912, and 896.
- Kilian, pp. 98–106.
- Franz Gehring and E.M. Oakeley, "Friedrich Schneider," *The New Grove Dictionary*, 16:684–5.
- Jones, "Rust."
- Julius Schubring, ed., *Briefwechsel zwischen Felix Mendelssohn Bartholdy und Julius Schubring* (Leipzig, 1892/R1973), pp. 100–104.
- Bach: Werke*, XXI:viii; XXXVI:xx,xxxii, lxii,lxiii; XXXVIII:xxxvii; XLII:xvi,xxv; *NBA*, IV/4, *KB*, p. 21; IV/5.6, *KB*, pp. 171, 177; V/7, *KB*, p. 51; V/8, *KB*, pp. 16–18, 20–21; VIII/1, *KB*, pp. 87–88.
- Once again, the possibility of direct first-hand connections depends upon comparison of the respective texts; one awaits publication of *NBA*, IV/6.7, and 9 for the data necessary to confirm the actual relations between F.W. Rust's sources and Schubring's.
- This gap would be filled with the appearance of Vol. II/1 of Hans-Joachim Schulze and Christoph Wolff's *Bach Compendium. Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs*, 7 vols. (Leipzig, 1986–).
- "But there was yet a third manuscript, likewise from Rust's estate, which now exists only in a copy that Pastor Schubring of Dessau had, in his day, taken therefrom, which named expressly as the composer, — Sebastian Bach." Spitta, 1:822.
- See Peter Williams, "BWV 565: A Toccata in D minor for Organ by J.S. Bach?," *Early Music*, IX (1981), p. 331; Stauffer, pp. 17–19.
- See Martin Falck, *Wilhelm Friedemann Bach. Sein Leben und seine Werke* (Lindau/B., 1913), p. 53.
- Walter Emery, Christoph Wolff, Nicholas Temperley, Richard Jones, "Johann Sebastian Bach," *The New Grove Dictionary*, 1:831, 833 [work-list by Jones].
- Stauffer, p. 92.
- It is perhaps significant in this regard that the beginning of the fugue (whose theme, of course, appears many times) is marked—at least in Commer's edition—"Thema." Additionally, the introductory section contains a subtle allusion to this theme, at measure 27.
- The first bar of the finale counts as the last bar of the fugue.
- Stauffer, p. 92.
- Jones, [Table of works].
- Alfred Dürr, *Studien über die frühen Kantaten Johann Sebastian Bachs* (Wiesbaden, rev. 1977), p. 166, 221.
- Musica Sacra*, 1:34–7.
- Bach: Werke*, XLII:xxvi.
- See Stauffer, p. 130.
- E.g., BWV 946, 949, 950, 666, 865.
- Bach: Werke*, XLII:xxxv.

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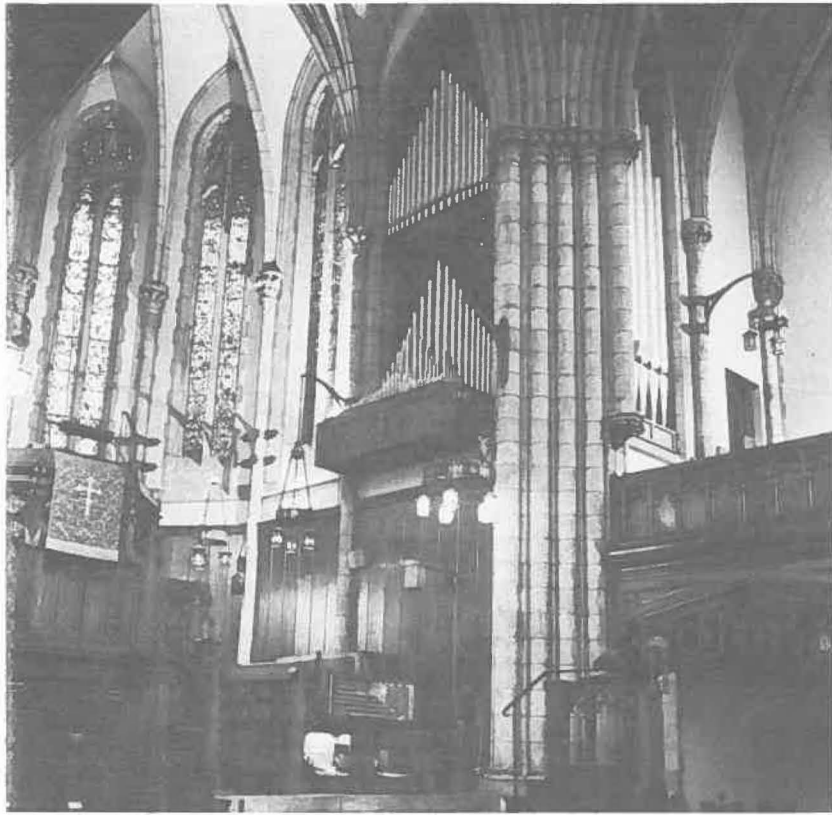
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# New Berghaus Organ for The Evangelical Lutheran Church of the Holy Trinity Akron, OH



View of Positiv, and Swell organs (opposite side of chancel facade is mirrored with Great and Pedal organs)

The Ev. Lutheran Church of the Holy Trinity, a French gothic structure located in downtown Akron, OH, provided the setting for the extensive rebuilding of an organ by Berghaus Organ Company, Inc., Bellwood, IL. The contract, signed in 1981, designated work on the main chancel organ which included installation of seven slider windchests (two for the Great, two for the Positiv, two for the Swell and one for the Pedal), one all-electric chest for the celesting voices in the Swell, and a number of new and reconditioned existing electro-pneumatic chests for the Vox Humana and large pipework in the Pedal. The contract specified relocating the divisions of the organ, removal of four false facades, cantilevering Great and Positiv Principal chests into the chancel, and the placement of all manual windchests on a common level in order to ensure temperature and tuning stability. Except for the console's combination system, all relays, couplers, and key actions were converted to solid-state using Peterson components.

The organ, originally built by Möller in 1914, comprised three manuals and pedal (complete with Echo). In 1955, Reuter rebuilt the organ, introducing new pitman windchests and new pipework. The Möller console and parts of the Möller organ remained. After 26 years of use, the windchests were in need of re-leathering, due, in part, to age and water damage.

In 1981, the congregation engaged Dr. Thomas Gieschen, music professor at Concordia University, River Forest, IL, as its consultant. After a preliminary specification was developed, the congregation sought a builder, one especially willing to build slider chests. A mutual desire developed between the builder and the parish organ task force to create a comprehensive eclectic design.

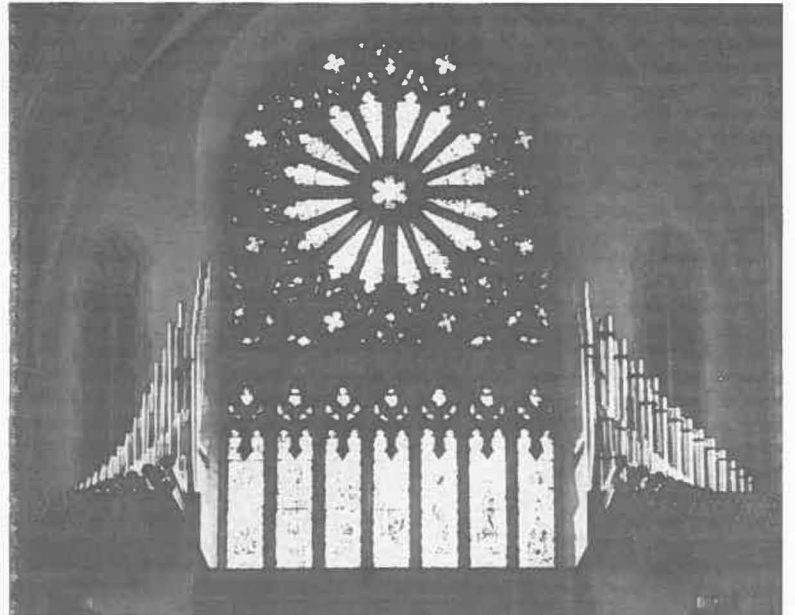
In the middle of this work, the congregation engaged a new, full-time director of music, David Foerster. Voicing was done by the late John F. Shawhan and the organbuilder.

New pipes were made by A.R. Schopp's Sons of Alliance, OH, and Carl Giesecke of Göttingen, Germany.

Schopp also rebuilt reeds and re-languided a number of sets enabling them to play on a lower wind pressure of about three inches. The extension of the 16' Bombarde to the 32' pitch was accomplished by using the lowest twelve wooden resonators of the Möller 16' Trombone. The C1 resonator (16' pitch) was almost twelve inches square. It and its eleven upper neighbors were fitted with Giesecke's wooden boot assemblies and with unleathered, slightly tapered shallots. Helmut Hempel of Cleveland, OH, provided new pipes, re-languiding and rebuilt pipes.

The console was replaced with a four-manual console fitted with virtually every modern feature. Berghaus Organ Company built the console; Laukhuff provided four keyboards outfitted to Berghaus specifications. Tracker touch was simulated through the use of magnetic bars. Peterson supplied the solid-state multiplexing, 32-channel memory, four-level programmable crescendo, Great/Positiv manual transfer, transposer, and digital clock. Also featured is Peterson's Digital Pipe Organ Player. All old electrical cables between the console and Peterson relays (located in the chambers) were replaced. The console was installed in the summer of 1989 and in addition, two new stops were added. To the Great organ was added an 8' Querfloete patterned after the Aristide Cavallé-Coll Flûte Traversiere found in the instrument at Abbey St. Etienne in Caen. This flute is overblowing from f18 to C61. A 16' Holzdulzian was brought to the Pedal to provide relief from the strong Bombarde, the only 16' reed.

Little work was done to the Echo organ through the years, except to keep it alive—to some degree. In 1985, the church initiated discussion regarding an unenclosed Antiphonal organ in the rear gallery which would feature a horizontal trumpet. A contract was signed between the congregation and Berghaus Organ Company to build this Antiphonal organ to feature two en chamade reeds at 16' and 8' pitches. Considering a wind pressure of three inches and playing from slider chests, these large-scale, schiffchen-shallot Giesecke reeds



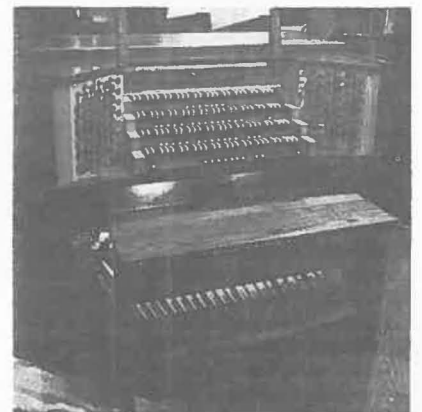
Antiphonal-rear gallery

make a stunning effect played alone, played in contrast to the main organ, or drawn as a crown to the full organ. The 16' Pedal Gedackt bass sits on one of the slider chests. That chest has been designed to accept electric valves uniquely built into the rear portion of the chest.

Dr. Frederick Jackisch played the dedicatory recital on October 16, 1983. Soon to follow were a recital and LP recording made in 1984 by Karel Paukert. A recital series enjoys its seventh year of existence. Organists from around the world have performed on this instrument, enhanced by the excellent acoustic of the church building.

There is no doubt that many builders would prefer to build all instruments from scratch. This, however, is not always possible. It was suggested to this congregation to discard the entire organ and start anew. Today, the person who suggested such is an avid supporter of the rebuilt organ and of the recital series. This builder will remain in debt to this congregation for the privilege of building this large instrument: 82 ranks, 4,551 pipes.

—Leonard Berghaus  
Berghaus Organ Company, Inc.  
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- 16' Gedackt bass (Ped)
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- 8' Bourdon
- 4' Octave
- 4' Rohrpfefe
- 2' Mixture V
- 16' Trompete-en-Chamade
- 8' Trompete-en-Chamade

GREAT	SWELL	PEDAL
16' Quintadena	16' Flauto Dolce (12 pipes)	32' Contrabourdon (12)
8' Principal	8' Principal	16' Principal
8' Querfloete	8' Viole de Gambe	16' Holzprincipal
8' Gemshorn	8' Viole Celeste	16' Subbass
8' Gedackt	8' Flauto Dolce	16' Lieblich Gedackt
4' Octave	8' Dolce Celeste	10 2/3' Lieblich Quint (L.G.)
4' Holzfloete	8' Rohrfloete	8' Octave (12)
2 2/3' Quinte	4' Octave	8' Bourdon (12)
2' Octave	4' Flauto Dolce (12 pipes)	8' Gedackt (12)
1 1/2' Mixture IV-V	4' Nachthorn	4' Octave
1/2' Nonenzimbel III	2 2/3' Nasat	4' Hohlfloete
8' Trompete	2' Blockfloete	2 2/3' Mixture IV
16' Bombarde (12 pipes)	1 3/4' Terz-Sept	1 1/2' Rauschquinte II
8' Bombarde	2' Mixture IV-V	32' Contrabombarde (12)
4' Bombarde (12 pipes)	16' Fagott	16' Bombarde (Gt)
Chimes	8' Trumpet	8' Bombarde (Gt)
	8' Oboe	8' Holzdulzian
	8' Vox Humana	4' Hautbois
	4' Clarion	
	Tremulant	
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2' Gemshorn		8' & 4' Swell/Great
1 1/2' Quintfloete		8' Positiv/Great
2 2/3' Sesquialtera		8' Antiphonal/Great
1' Scharff IV		8' & 4' Swell/Positiv
16' Rankett		8' Antiphonal/Positiv
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8' Bombarde (Gt)		
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Zimbelstern—Tablet and Toe Stud

# New Organs

## Cover

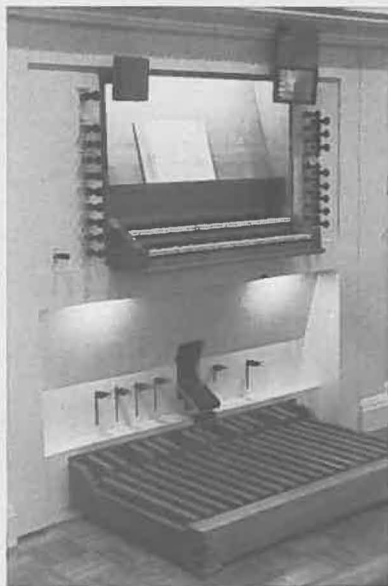
M.L. Bigelow & Co., Inc., American Fork, UT, has built a new organ (Opus 18) for First United Methodist Church, Tahlequah, OK; 23 stops, 26 ranks. The organ echoes the Greek Revival architecture of the sanctuary, and forms an architectural focus behind the main altar (removed for the photograph). The case is of hand planed and painted poplar. Metal pipes throughout were built by Rogers of England, and are of hand scraped 28% tin, including the polished facade pipes, which are all functional, and have gilt Roman style mouths. The Great division is located on either side of the case; the Swell division in a deeper case in the center, surrounded on three sides by swell shades. Pipes from the Great Open Diapason 8' hide the swell shades from view. Chests for the Bourdon 16' and Trombone 16' are located behind the main case.

Wind is provided by a 3/4 H.P. "Ventus" blower feeding a 4'x7' single-fold, wedge-shaped reservoir located in the adjacent choir room. Wind pressure is 90mm (3 1/2") to all divisions. Floating plate stabilizers located as extensions to both Great and Swell pallet boxes can be deactivated at the keydesk to impart a flexible quality to the wind. Mechanical key action is "key-tensioned," making use of pallet springs to hold the key up, and avoiding the use of backfalls. A mechanical combination action is composed of four foot-operated generals. One combination is "capture" settable

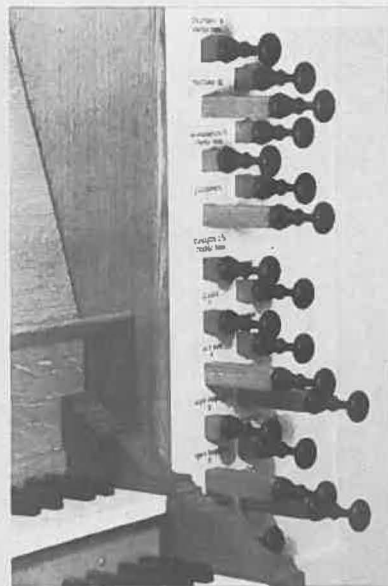


at the keydesk. A foot operated Great/Pedal reversible completes the keydesk accessories. Natural keys are plated with pegged bone. Sharps are ebony.

Of particular interest are the divided stops on the Great which facilitate three separate manual registrations: Solo (Great, right hand); Echo (Swell); and Accompaniment (Great, left hand). Nearly every stop or combination of stops on the Great has a softer counterpart on the Swell. The narrow-scaled Open Diapason on the Swell is mild enough to accompany a solo vocalist, but substantial enough to serve as a foundation stop as well. The wooden Stopped Diapason in the Swell (with pierced stoppers in the treble) provides a contrasting color to its metal counterpart on the Great. The Sesquialtera and the Nineteenth combine to serve as a quasi-mixture. The Hautboy approaches orchestral color, yet is broad enough to serve in chorus textures as well. The Basson 16' provides an alternative color, and with its full length cylindrical resonators, adds considerable weight to the Swell ensemble. Dr.



Mark Bighley, consultant, and faculty at nearby Northeastern State University, played the inaugural recital.



### SWELL

- 8' Open Diapason (1-12 from Stopped Diapason)
- 8' Stopped Diapason (wood)
- 4' Principal
- 4' Tapered Flute (Prepared)
- 2' Fifteenth
- 1 1/2' Nineteenth
- Sesquialtera II
- 16' Basson
- 8' Hautboy

### PEDAL

- 16' Bourdon
- 8' Open Diapason (Gt)
- 4' Octave (1-4 from Gt)
- 16' Trombone
- 8' Trumpet (Gt)

### GREAT

- 16' Double Diapason (1-12 stopped)
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 4' Chimney Flute
- 2 3/4' Twelfth (Treble/Full)
- 2' Fifteenth
- 1 3/4' Seventeenth (Treble/Full)
- Mixture IV
- 8' Trumpet (Treble/Full)

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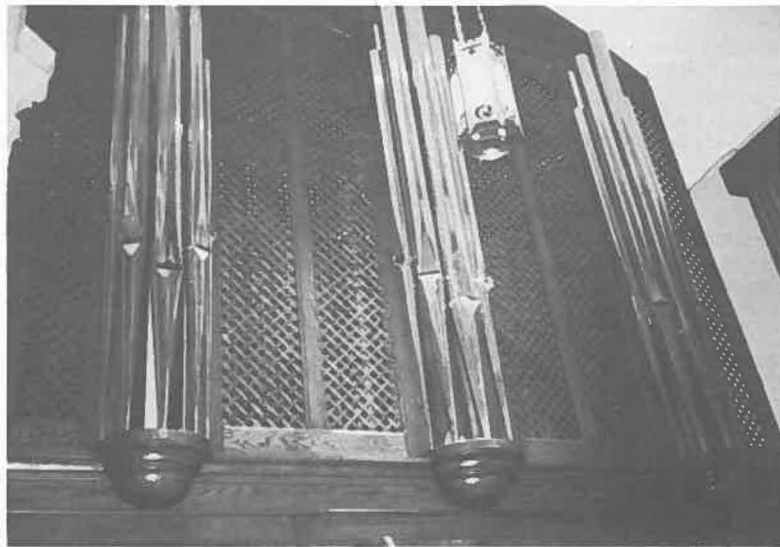
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was played by Peter Nygaard, instructor in organ at Concordia College, Moorhead, MN, and was recorded for broadcast by KCCM, The Minnesota Public Radio affiliate. Staff organist is Ruth Fossum.

### GREAT

- 8' Principal
- 8' Melodia\*
- 8' Dulciana\*
- 4' Octave
- 2' Fifteenth (ext)
- III Mixture
- 8' Trumpet

### SWELL

- 8' Stopped Diapason\*
- 8' Salicional\*
- 8' Vox Celeste\*
- 4' Praestant
- 4' Rohrflöte
- 2 3/4' Quinte\*
- 2' Doublette (ext)
- 8' Oboe
- Tremulant

### PEDAL

- 16' Bourdon\*
- 8' Diapason\*
- 8' Flute\* (ext)
- 4' Choralbass\*
- III Mixture (Gt)
- 16' Double Trumpet (ext)

\* denotes revoiced Bennett pipework

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Johnson Organ Company, Inc., Fargo, ND, has built a new organ for Pontoppidan Lutheran Church, Fargo. The two-manual organ of 17 ranks was installed behind a screen formerly containing a 1928 Bennett organ. New facade aluminum pipes of the Great Principal replace the Bennett dummy pipes. Although the church is fully carpeted, the sound enhancement benefits from the high smooth plastered ceiling and hard surface walls. Pipes recycled from the Bennett instrument were revoiced and pressures lowered. Metal pipes were furnished by Giesecke and wood pipes are Artisan. The dedication

Visser-Rowland Associates, Houston, TX, has built a new organ (Opus 83) for Trinity United Methodist Church, Wilmington, NC. The instrument, which replaces a 1922 Moller organ original to the building, was designed by Pieter Visser in consultation with Thomas Turner, who was responsible for the stoplist and scaling. Charles Eames supervised the installation and Mr. Turner, assisted by Mark Hotsenpiller and Brian Davis, did the tonal finishing.

The space for the organ is quite unusual, having been built in the shape of a 1920s ballroom orchestra shell. Placement of the organ was planned to take advantage of the chamber's acoustical properties, and the result is an exceptionally well-projected rich sound. The organ has mechanical key action and electric stop action. The detached console, with choir seating around it, is located behind the reredos. A single parallel bellows provides gently flexible wind. A dedicatory recital was played by Marilyn Keiser.

**MANUAL I Positiv**

- 8' Gedeckt
- 4' Prinzipal
- 4' Kleinflöte
- 2' Oktav
- 2 3/4' Sesquialtera II
- 1 1/2' Larigot
- 1' Kleinmixture IV
- 8' Krummhorn
- Tremulant
- Chimes

**MANUAL II Hauptwerk**

- 16' Quintaton
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Nachthorn
- 2' Waldflöte
- 1 1/2' Mixture V
- 8' Trompete

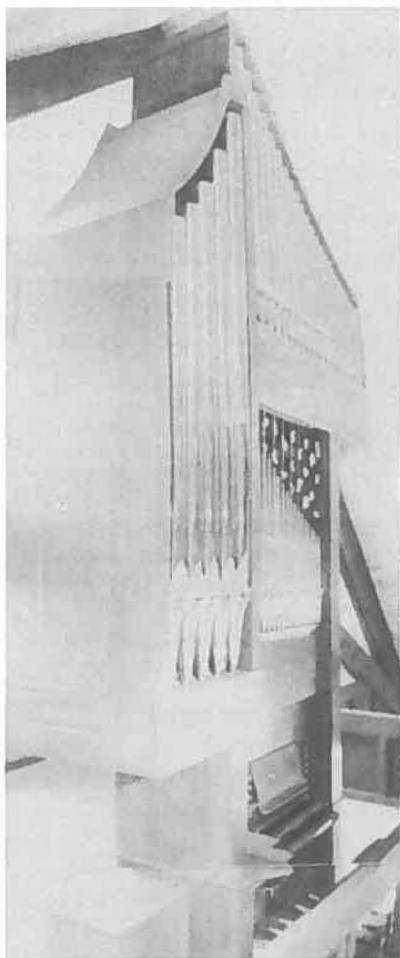


**MANUAL III Schwellwerk**

- 8' Gedeckt
- 8' Salizional
- 8' Celeste
- 4' Prinzipal
- 4' Blockflöte
- 2' Oktav
- 1' Scharff IV
- 16' Fagott
- 8' Oboe
- Tremulant

**PEDAL**

- 16' Prinzipal
- 16' Subbass
- 8' Oktav (Ext)
- 8' Gedeckt (Ext)
- 4' Choralbass
- 2 3/4' Mixture IV
- 16' Stillposaune
- 8' Trompete
- 4' Schalmey



Lewis & Hitchcock, Inc., Vienna, VA, has built a new organ for Broyhill Chapel of Mars Hill College, Mars Hill, NC. 10 stops, 14 ranks, 736 pipes. The organ is erected in a case of oak, finished on all sides, and is freestanding in the musician's gallery in the rear of the chapel. The Positiv is in the Brust position above the console. The Great is in the Haupt position at the top of the case, and the Pedal is to the left. For reasons of economy and space, three of the Pedal stops are extended from the Positiv division. A portion of the Great is enclosed, to give flexibility. The Positiv Cornet contains the traditional 2 3/4' and 1 3/4' pitches, and also a 1 1/4' for additional color. Stops are by drawknob, and couplers are by treadle. The organ was designed by George Payne, who also did the voicing. The organ was a gift of the late General Hugh B. Hester of Asheville, as a memorial to his wife Paula.

**GREAT/SWELL**

- 8' Principal
- 4' Octave
- SWELL SHADES**
- 8' Gemshorn
- 1 1/2' Mixture III
- 8' Trumpet
- Manual Coupler

**POSITIV**

- 8' Gedeckt
- 4' Spitzflöte
- 2' Prinzipal
- 2 3/4' Cornet III tg#

**PEDAL**

- 16' Gedeckt
- 8' Spitzflöte
- 4' Prinzipal
- 16' Trumpet

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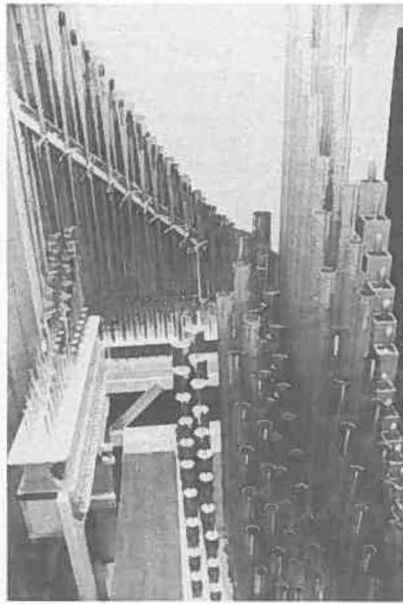
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The Reuter Organ Company of Lawrence, KS, has renewed and enlarged the circa 1940 Reuter organ at Trinity Lutheran Church, Freistadt, WI. Trinity Lutheran Church is the oldest Lutheran congregation in Wisconsin, and the organ project was part of the congregation's 150th anniversary celebration. The organ currently has 22 ranks. Wind chests and regulators were re-leathered, pipes cracked due to a roof leak were reconditioned, and a new AGO standard console was supplied with a multi-level combination action. Wind pressures were lowered in all divisions, and chambers were renovated and insulated. Scott R. Riedel was consultant to the church, and was organist for the rededication festival service which included the church's 60-voice choir conducted by Earl Hilgendorf and Herbert Becker. The "Prelude on Nicea" was composed by Joseph Kucharski for the service. Tonal finishing was by Franklin Mitchell and Steven Barnhardt of the Reuter Company. Brook-Falls Organ and Piano Company represent the Reuter Company in Wisconsin.

- GREAT**  
 8' Principal\*  
 8' Doppelflöte  
 4' Octave\*  
 4' Koppelflöte\*  
 2' Waldflöte\*  
 II Sesquialtera\*  
 IV Mixture\*  
 8' Trompete (Sw)  
 Chimes
- SWELL**  
 16' Gedeckt  
 8' Gedeckt (from 16')  
 8' Salicional  
 8' Voix Celeste  
 4' Principal\*  
 4' Rohrflöte\*  
 2' Blockflöte\*  
 1 1/2' Quint\*  
 8' Trompete\*  
 8' Oboe  
 Tremulant
- PEDAL**  
 16' Open Diapason  
 16' Gedeckt (Sw)  
 8' Open Diapason (from 16')  
 8' Gedeckt (Sw)  
 4' Gedeckt (Sw)  
 16' Kontra Trompete  
 8' Trompete (Sw)  
 4' Oboe (Sw)

\*-New Ranks

A four-rank fully unified direct electric action pipe organ was recently installed in the Macomb Ward Chapel of the Nauvoo Illinois Stake of the Church of Jesus Christ of Latter-day Saints. It was designed and installed by members of the small congregation, with assistance from **Schneider Pipe Organ, Inc.**, of Kenney, IL. The original three-rank organ was built for a suburban Chicago home by Wicks Organ Company of Highland, IL, and was located through **THE DIAPASON**. The 97-note gedeckt rank was revoiced to classical standards with mild chuff under the direction of the Berghaus Organ Company of Bellwood, IL, before acquisition by the church. Schneider built a classically voiced 85-note principal rank on separate chests and rewired the original two-manual console for the addition. Local volunteers built a red oak case under the fully exposed pipework and stained it to match existing woodwork in a Japanese Modern setting. The two-manual American walnut console, with a 32-note AGO flared pedal board, was enhanced with a hand rubbed oil finish. Tonal finishing and final voicing were done by the Levson Organ Company of Buffalo, IA.

**Resources:**

- 8' Principal 85 pipes
- 8' Gedeckt 85 pipes
- 8' Salicional 61 pipes
- 8' Dulciana 61 pipes
- 16' Bourdon 12 pipes

**PEDAL**

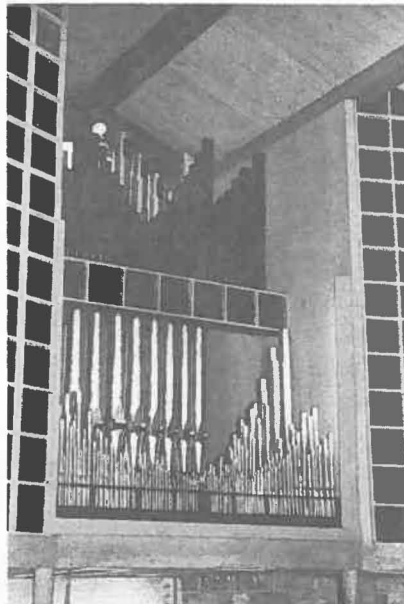
- 16' Sub Bass
- 8' Principal
- 8' Gedeckt
- 4' Flute
- 4' Violina

**SWELL**

- 16' Bourdon
- 8' Principal
- 8' Stopped Flute
- 8' Salicional
- 8' Dulciana
- 4' Flute
- 4' Dulciana
- 2 1/2' Nazard
- 1 1/2' Tierce
- Tremolo

**GREAT**

- 16' Bourdon
- 8' Principal
- 8' Flute
- 8' Viola
- 8' Dulciana
- 4' Prestant
- 4' Flute d'Amour
- 4' Violina
- 2' Piccolo



**Paul Jernigan, Jr., and associate Shawn Sanders** announce the tenth anniversary of the organ project at their church, St. Matthews Methodist, Houston, TX. Based on Wicks Opus 3258 from Dallas, the organ was moved in March 1980 to replace an electronic instrument. With donated steel, gauged for the manufacture of offshore drilling platforms, church volunteers hoisted and welded forming the shelf on which the chancel organ rests. Others plastered and installed house wiring. Jernigan volunteered his efforts modifying and assembling the organ, designing and building the casework. In 1983 select ranks from Kilgen Opus 4406 were incorporated. In 1986 the gallery organ was started with Sanders joining the project. The gallery organ was dedicated in 1988 with a recital by Bob Brewer, and was given to the church by Jernigan and Sanders as a memorial. The casework and chests were designed and built by Jernigan and Sanders with the organ doubling as Sander's learning laboratory. Originally eight ranks, the organ is approaching 40 ranks and grows almost yearly and completion is not anticipated. The three-manual Wicks console is pristine with Wicks graciously providing matching vintage parts over the years through the many revisions. Jernigan has been organist of the church since 1973.



**GREAT**

- 8' Open Diapason
- 8' Concert Flute
- 4' Octave
- 4' Harmonic Flute
- 2' Fifteenth (ext)
- 2' Octavin
- II Cornet
- III Fourniture
- 8' Trumpet (Sw)
- 8' Clarinet (in Ch Box)
- Tremulant

**SWELL**

- 8' Geigen Diapason
- 8' Rohrflute
- 8' Salicional
- 8' Voix Celeste
- 4' Principal (ext)
- 4' Flute (ext)
- 4' Salicet (ext)
- 2 1/2' Nazard (ext)
- 2' Piccolo (ext)
- III Plein Jeu
- 8' Trompette
- 8' Vox Humana
- Tremulant
- Vox Tremulant
- Electronic Carillon

**CHOIR**

- 8' Gedeckt
- 8' Dulciana
- 8' Unda Maris
- 4' Flute (ext)
- 2 1/2' Nazard
- 2' Flute (ext)
- 1 1/2' Tierce
- 8' Festival Trumpet
- Tremulant

**PEDAL**

- 32' Resultant
- 16' Bourdon
- 16' Salicional (ext Sw)
- 16' Lieblich (ext Sw)
- 8' Bassflute
- 8' Gedeckt (Ch)
- 8' Cello (Sw)
- 16' Trombone (ext Sw)

**GALLERY ORGAN (floating)**

- 8' Principal
- 8' Stopped Flute
- 8' Gemshorn
- 8' Celeste
- 4' Principal
- 8' Oboe
- Tremulant

**GALLERY PEDAL**

- 16' Bourdon (man ext)

# 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 MAY  
**Marilyn Brattskar**; St John's, Washington, DC 12:10 pm  
**Bruce Shewitz**; Cleveland Museum, Cleveland, OH 12 noon
- 16 MAY  
**Hannes Meyer**; Zion Lutheran, Mt Pulaski, IL 7:30 pm
- 17 MAY  
**James Welch**; Trinity Church, Boston, MA 12:15 pm  
**John & Carolyn Skelton**; Mem Music Hall, Methuen, MA 8 pm  
William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm  
**Hannes Meyer**; Farmer City UMC, Farmer City, IL 7:30 pm  
**Stephen Schaeffer & Jane Gibbs**, organ & piano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
- 18 MAY  
Garden State Singers; First Presbyterian, Red Bank, NJ 7:30 pm  
**Simon Preston**; First Presbyterian, Bethlehem, PA 10:30 am  
**Joan Lippincott**; Seventh-day Adventist, Kettering, OH 7 pm (also May 19 with choir 8 pm)  
Motet Choir and Collegium; Rockefeller Chapel, Univ of Chicago, IL 8 pm  
New Classic Singers; Arts Center, College of DuPage, Glen Ellyn, IL 8 pm
- 19 MAY  
**Joan Ringerwole**; St Thomas, New York, NY 5:15 pm  
**Peter Conte**, with choir; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Craighead**; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm  
**Benjamin Hutto & Clara Godshall**; Christ Church, Charlotte, NC 4 pm  
**Todd Wilson**, with orchestra; Church of the Covenant, Cleveland, OH 3 pm  
33rd annual Choir Festival; First Presbyterian, Flint, MI 3:30 pm  
Dayton Bach Society; Seventh-day Adventist, Kettering, OH 8 pm  
**Robert Sheper**; Second Presbyterian, Indianapolis, IN 8 pm  
+ **Paul Manz**; Lake Edge Lutheran, Madison, WI 7 pm  
Mozart, *Coronation Mass*; Fourth Presbyterian, Chicago, IL 6:30 pm  
**Frank Ferko**; St Alphonsus, Chicago, IL 7:30 pm  
**Hannes Meyer**; St. Peter's RC, Quincy, IL 4:30 pm
- 20 MAY  
\***David Craighead**, workshop; Eastminster Presbyterian, Pittsburgh, PA 7:30 pm
- 21 MAY  
**Hannes Meyer**; LDS Church, Macomb, IL 7:30 pm
- 22 MAY  
**Anthony Newman**, with flute; Public Library, New York, NY 6 pm  
Kirkwood Flute Ensemble; St John's, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon
- 23 MAY  
Spoleto Festival USA; Charleston, SC (through June 9)
- 24 MAY  
**Renea Waligora**; Trinity Church, Boston, MA 12:15 pm  
A night at the opera; Lindenwood Christian Church, Memphis, TN 7:30 pm

**Hannes Meyer**; Old St Mary's, Detroit, MI

- 25 MAY  
**John Gouwens**, carillon; Culver Military Academy, Culver, IN 4 pm
- 26 MAY  
**David Lang**; St Thomas, New York, NY 5:15 pm  
**Russell Patterson**; National Cathedral, Washington, DC  
Musikanten; St Thomas More Cathedral, Arlington, VA 7:30 pm  
**Peter DuBois**, with orchestra; Baptist Temple, Charleston, WV 4 pm  
Evensong for Girls' voices; Christ Church, Charlotte, NC 4 pm  
**Marilyn Kielniarz**; Rockefeller Chapel, Univ of Chicago, IL 5 pm
- 27 MAY  
**Milford Myhre**, carillon; Bok Tower Gardens, Lake Wales, FL 3 pm
- 28 MAY  
**Jonathan Wright**; Church of the Epiphany, Washington, DC 12:10 pm
- 29 MAY  
USAF Camerata; St John's, Washington, DC 12:10 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 12 noon
- 31 MAY  
**Robin Dinda**; Trinity Church, Boston, MA 12:15 pm  
American Boychoir; Richardson Auditorium, Princeton, NJ 8 pm  
**Raymond & Elizabeth Chenault**; St John's Episcopal, Chevy Chase, MD 8 pm
- 2 JUNE  
Bach concert; First Church of Christ, Wethersfield, CT 7 pm  
**Ronald Cross**, harpsichord; Veteran's Mem Hall, Snug Harbor, NY 7 pm  
**Henry Lowe**; Washington Cathedral, Washington, DC  
**Carol Teti**; Christ Lutheran, Athens, OH 4 pm  
Bach, *Mass in B Minor* (Kyrie & Gloria); Rockefeller Chapel, Chicago, IL 8 pm  
**Paul Wander Weele**, with Chicago Brass Quintet; North Shore Congregation Israel, Glencoe, IL 4 pm
- 4 JUNE  
**Michael Kleinschmidt**; Church of the Epiphany, Washington, DC 12:10 pm
- 5 JUNE  
**Hannes Meyer**; Mem Music Hall, Methuen, MA 8 pm  
**Michael Kleinschmidt**; St John's Church, Washington, DC 12:10 pm  
**James Darling**; St John's Episcopal, Chevy Chase, MD 8 pm
- 7 JUNE  
**Laurence Jenkins**; Trinity Church, Boston, MA 12:15 pm  
**Jerome Butera**; Fourth Presbyterian, Chicago, IL 12:10 pm
- 8 JUNE  
**John Gouwens**, carillon; Culver Academy, Culver, IN 7:30 pm
- 9 JUNE  
**Anthony Newman**; St Stephen's, Millburn, NJ 4 pm  
Choral & Organ Concert; St John's Episcopal, Chevy Chase, MD 4 pm
- 10 JUNE  
**James Kibbie**; Univ of St Thomas, St Paul, MN 8:15 pm
- 11 JUNE  
**Robert Gallagher**; Church of the Epiphany, Washington, DC 12:10 pm
- 12 JUNE  
**Bruce Neswick**; Mem Music Hall, Methuen, MA 8 pm
- 14 JUNE  
**Bruce Neswick**; Trinity Church, Boston, MA 12:15 pm  
**William Aylesworth**; Fourth Presbyterian, Chicago, IL 12:10 pm
- 15 JUNE  
American Boychoir; Westminster Choir College, Princeton, NJ 11 am
- 16 JUNE  
**Marcellus Breach**; Washington Cathedral, Washington, DC

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19 JUNE  
**Paul Jenkins**; Mem Music Hall, Methuen, MA 8 pm  
**Ronald Stolk**; St John's Church, Washington, DC 12:10 pm

21 JUNE  
**Marilyn Mulder**; Fourth Presbyterian, Chicago, IL 12:10 pm

23 JUNE  
**William D. Tinker**; Mary Keane Chapel, Enfield, NH 7:15 pm  
**Stephen Tharpe**; Washington Cathedral, Washington, DC

24 JUNE  
**Mary Preston**; St Alphonsus, Chicago, IL 3:30 pm

25 JUNE  
**Anthony Rimore**; Church of the Epiphany, Washington, DC 12:10 pm  
**Jean-Pierre Leguay**; Holy Name Cathedral, Chicago, IL 8 pm

26 JUNE  
**Brian Swager**; Mem Music Hall, Methuen, MA 8 pm  
**Robert Lehman**; St John's Church, Washington, DC 12:10 pm  
**Huw Lewis**; St Luke's, Evanston, IL 4 pm

28 JUNE  
**Jonathan Hall**; Fourth Presbyterian, Chicago, IL 12:10 pm

29 JUNE  
Atlanta Bach Choir; Wesleyan College, Macon, GA 8 pm

30 JUNE  
**Kedra Greaves**; Mary Keane Chapel, Enfield, NH 7:15 pm  
**Peter Baichi**; Washington Cathedral, Washington, DC

**UNITED STATES**  
West of the Mississippi

17 MAY  
**Robert Glasgow**; St Paul's UMC, Houston, TX 8 pm

18 MAY  
**Hannes Meyer**; First Christian, Ft Madison, IA 7:30 pm  
**Robert Glasgow**, masterclass; St Paul's UMC, Houston, TX 10 am  
Mozart, *Requiem*; Camelback Bible Church, Paradise Valley, AZ 8 pm

19 MAY  
White Eagle; Plymouth Park UMC, Irving, TX 7:30 pm  
Mozart, *Requiem*; Chandler Center for the Arts, Chandler, AZ 7 pm  
**Jonathan Dimmock**; Grace Cathedral, San Francisco, CA 5 pm  
Pentecost Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

24 MAY  
Texas Baroque Ensemble, Music of Mozart; Festival Institute, Round Top, TX (through May 27)  
**R. Monty Bennett**; Southern Utah Univ, Cedar City, UT 7:30 pm

25 MAY  
Handel & Haydn Society of Austin; Round Top, TX 3 pm  
**Penelope Crawford**, fortepiano; Round Top, TX 8 pm

27 MAY  
Texas Baroque Ensemble; Round Top, TX 3 pm

2 JUNE  
Mozart Concert; Grace Cathedral, San Francisco, CA 5 pm

3 JUNE  
**James Welch**; St Michael & All Angels, Corona del Mar, CA 8 pm

9 JUNE  
**Carlene Neihart**, with orchestra; Central Presbyterian, Kansas City, MO 2 pm  
Ramirez, *Misa Criolla*; Grace Cathedral, San Francisco, CA 5 pm  
**Monty Bennett**; First Presbyterian, Santa Barbara, CA 4 pm

17 JUNE  
**Jesse Eschbach**; First Baptist, Austin, TX 2 pm

23 JUNE  
**Anthony Newman**; Grace Cathedral, San Francisco, CA 5 pm

24 JUNE  
**Carole Terry**; Christ Church Episcopal, Tacoma, WA 8 pm

25 JUNE  
**John Walker**; Pacific Lutheran Univ, Parkland, WA 8 pm  
**\*Philip Smith**, with trumpet; St Edmund's Episcopal, San Marino, CA

**INTERNATIONAL**

17 MAY  
**Gillian Weir**; Windlesham House School, Pulborough, W Sussex 7:30 pm

25 MAY  
**Gillian Weir**; Wimborne Minster, Wimborne, Dorset 7:30 pm

28 MAY  
**Gillian Weir**; Bath Abbey, Bath 7:30 pm

30 MAY  
**Michael Murray**; St Augustin's, Paris, France

31 MAY  
**Gillian Weir**; St David's Cathedral, St David's, W Wales 7:30 pm

3 JUNE  
**Gillian Weir**; Brangwyn Hall, Swansea, Wales 8 pm

4 JUNE  
**Philip Crozier**; St James United, Montreal 12:30 pm

5 JUNE  
**Gillian Weir**; St Mary's, Olveston, Bristol, England 7:30 pm

11 JUNE  
**Silvie Poirier**; St James United, Montreal 12:30 pm

12 JUNE  
**Gillian Weir**; Bloomsbury Baptist, London, England 7:30 pm

14 JUNE  
**Gillian Weir**; Bolton Abbey, Skipton, North Yorkshire, England 8 pm

18 JUNE  
**Paul Jessen**; St James United, Montreal 12:30 pm

19 JUNE  
**Philip Crozier**; Prospekt Kirche, Dortsmond, Germany 7 pm  
Alain house organ re-inauguration; Romainmôtier, Switzerland (through June 23)

21 JUNE  
**Philip Crozier**; Johanneskirche, Dusseldorf, Germany 8 pm

22 JUNE  
**Philip Crozier & Silvie Poirier**; Neuss Munster 12 pm

25 JUNE  
**Regis Rousseau**; St James United, Montreal 12:30 pm

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# 1991 Summer Institutes Workshops and Conferences

## Late announcements

For complete listings of Summer Institutes, Workshops and Conferences, see the March and April issues of *THE DIAPASON*.

### Summer Music Festival for High School Musicians

June 9-15. Drake University, Des Moines, IA.

Ensemble and private instruction; organ, piano, voice, strings, wind and percussion. Organ study with Dr. Kenneth Usher.

Contact: James Cox, Festival Director, Drake University Music Department, 2507 University Avenue, Des Moines, IA 50311.

### Organ Music in Spain's Golden Age

June 16-20. The Westfield Center.

This performance workshop, led by Montserrat Torrent, takes place on the C.B. Fisk opus 72 at Wellesley College, with James David Christie, David Dahl, Nancy Granert, William Porter, David Schrader, and Susan Tattershall.

Contact: The Westfield Center, One Cottage St., Easthampton, MA 02027; 413/527-7664.

### Rensselaer Program of Church Music and Liturgy

June 17-29, June 18-August 1. St. Joseph's College.

Historical and Theological Perspectives of Christian Worship, with graduate and undergraduate sequences; organ, piano, guitar, voice.

Contact: Rev. Lawrence Heiman, C.P.P.S., St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978; 219/866-6272.

### Cornell Summer Harpsichord Workshop

June 17-21.

Masterclasses and private lessons, French baroque style, figured bass, repertoire, technique, concerts. Joyce Lindorff, director.

Contact: Prof. Joyce Lindorff, Center for 18th-Century Music, Lincoln Hall, Cornell University, Ithaca, NY 14853; 607/589-6426.

### Choral Conducting Workshop

June 19-23. University of Cincinnati.

Elmer Thomas, director; Dale Warland, guest conductor. Morning, afternoon and evening instruction; individual instruction and coaching; rehearsals; final concert.

Contact: Summer Session Office, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221-0003.

### Annual Workshop Fellowship of United Methodists

June 24-28. Rollins College, Winter Park, FL.

Sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music and Other Arts, workshops will be held for adults, youth, and middle school participants. Rodney Eichenberger, Charles Callahan, Dan Hermany, Ann Small, Linda Bradberry, David Brunner.

Contact: Jean Bennett, 5723 Parkview Point Dr., Orlando, FL 32821.

### St. Olaf Conferences on Theology and Music

July 15-18. Northfield, MN.

"Holy Week and Easter" are the themes for the two conferences; lectures, workshops, seminars, recreation. Anton Armstrong, John Ferguson, Helen Kemp, Larry Smith, others.

Contact: Office of Church Relations, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN 55057-1098; 507/663-3841.

### 30th Annual Church Music Workshops, Association of Disciple Musicians.

July 27-August 1. DePauw University.

Daily worship, vocal, organ, handbell, piano, liturgical dance, carillon, recitals, concerts. Robert Hauck, Wilma Jensen, Henry Leck, Christine Anderson, others.

Contact: Thomas E. Wood, P.O. Box 1986, Indianapolis, IN 46206.

## Organ Recitals

BARRY ANDERSON and DON MENZIES, with Westminster Choir, Westminster United Church, Winnipeg, Manitoba, October 28: *Messe Solennelle*, op. 16, Vierne; *Esquisse Gothique No. 3*, Langlais; *Suite*, op. 5, Duruflé; *Sonata a due Organi*, Lucchinetti; *Fugue in G Minor*, Mozart; *Concerto I for Two Organs*, Blanco; *Fugue for Organ Duet*, Merkel.

ROBERT ANDERSON, with Roger Roe, oboe and english horn, Southern Methodist

University, Dallas, TX, November 26: *Pasacaglia in C Minor*, Mendelssohn; *Sonata in G Minor*, Wq 70/6, C.P.E. Bach; *Fantasia in G Minor*, Krebs; *Pastorale*, Eben; *Hochzeitspraeludium*, Strauss; *Postlude pour l'Office de Complies*, Alain; *Rhapsodie*, Rheinberger; *Chorale No. 2 in B minor*, Franck; *Partita*, op. 41, no. 1, Koetsier; *Preludio (Deuxième Symphonie, op. 26)*, Dupré.

DIANE MEREDITH BELCHER, Emory University, Atlanta, GA, November

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13: *Prelude and Fugue in C Minor* S. 546, Bach; *Jesu Leiden, Pein und Tod*, Vogler; *Ein feste Burg*, Hanff; *Sech Trios*, op. 47, Reger; *Intermezzo*, Alain; *Fantasia*, Weaver.

JAMES ISAAC BOSCHKER, Trinity Ev. Lutheran Church, Bismark, ND, November 18: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Allein Gott*, S. 664, *O Lamm Gottes unschuldig*, S. 656, *Komm Heiliger Geist*, S. 651, Bach; *Chorale No. 2 in B Minor*, Franck; *Scherzo in E Major*, Gigout; *Final (Symphonie I)*, Vierne.

DAVID CHRISTIANSEN, Yale University, New Haven, CT, September 28: *Suite du troisième ton*, Guilain; *Praeludium und Fugue a moll*, S. 543, Bach; *Sonata I*, op. 65, no. 1, Mendelssohn; *Est-ce Mars*, Sweelinck; *Herlich tut mich verlangen*, Partita vom seligen Sterben, op. 98, Krol; *Allegro (Deuxième Symphonie)*, op. 20, Vierne.

ROBERT DELCAMP, Grace Episcopal Church, Chattanooga, TN, December 14: *Cortege and Litany*, op. 19, *Prelude and Fugue in F Minor*, op. 7, no. 2, *Variations on a Noel*, op. 20, Dupré.

MATTHEW DIRST, Stetson University, DeLand, FL, January 4: *Praeludium in G Major*, Bruhns; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Trio Sonata I in E-flat*, S. 525, Bach; *Première Fantaisie*, *Deuxième Fantaisie*, Alain; *Andante with Variations*, K. 616, Mozart; *Prelude and Fugue in G Minor*, op. 7/3, Dupré.

MARY FENWICK, St. Francis Xavier Church, Philadelphia, PA, December 16: *Choral varié sur le thème du 'Veni Creator'*, Duruflé; *Chantons je vous prie*, Dandrieu; *Berceuse*, *Scherzo (Symphonie II)*, Vierne; *Choral No. 2 in B Minor*, Franck; *Salve Regina*, Falcone; *Prelude and Fugue in G Major*, S. 541, Bach; *God rest ye merry, gentlemen*, Elmore; *Greensleeves*, Wright; *Little Jesus, Sweetly Sleep*, Wyton; *Variations sur un Noël*, Dupré.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 23: *Processional in E-flat*, Johnson; *Watchman, tell us of the night*, Lo, *how a rose e'er blooming*, Stearns; *Herders, hij is gebooren, Nu sijt willecomme, Jesu, lieven Heer*, Peeters; *Singen wir mit Fröhlichkeit, Es flog ein Täublein weisse, In dulci júbilo*, Schroeder; *Carillon on 'Come, all ye Shepherds', I saw three ships*, Young; *Elevation, Communion, Postlude (Messe Basse)*, op. 100, no. 3, Van

Hulse; *A Christmas Suite on 'Irby'*, Gell; *God rest you merry, gentlemen*, Rutter; *Fanfare for Christmas*, Pelz.

H. EDWIN GODSHALL, Jr., St. John's Church, Chevy Chase, MD, January 4: *What child is this*, Gehrke; *How brightly shines the morning star*, Ahrends; *Angels we have heard on high*, Gehrke; *In dulci júbilo*, Drischner, Bach; *Voluntary on the Old Hundredth*, Purcell; *Three preludes on 'Vom Himmel hoch'*, Zachau; *Voluntary I in C*, *Voluntary VII in C*, Handel; *Trumpet Voluntary in D*, Bennett; *Trumpet Voluntary in D*, Purcell; *Voluntary 6 in D Minor*, Walond; *Votre bonté, grand Dieu*, Balbastre; *Or, ditese-nous Marie*, Chauvet; *Es ist ein Ros' entsprungen*, Brahms; *Variations on the 'Sicilian Hymn'*, Carr; *Variations on 'Adeste Fideles'*, Taylor.

JERALD HAMILTON, First Presbyterian Church, San Antonio, TX, February 7: *Concerto in A Minor*, S. 593, Bach; *Andante*, *Allegretto (Sonata in E-flat)*, Parker; *Sonata IV in B-flat*, Mendelssohn; *Wie schon leuchtet, Christus der ist mein Leben, Ein feste Burg*, Reger; *Three Prayers for Peace*, Mauldin; *Adagio, Final (Symphonie III)*, Vierne.

FRANK HERAND, December 16: *Suite in D Major*, Stanley; *Nun komm der Heiden Heiland*, S. 659, Bach; *Processional*, Shaw; *Noël: Joseph est bien marié*, Balbastre; *Antiphons I, III, V (Vespres du Commun)*, op. 18, no. 1, Dupré; *La Nativité*, Langlais; *Variations on an American Hymn Tune*, Young.

DAVID HIGGS, Philharmonic Center for the Arts, Naples, FL, January 6: *Dialogue sur les grands jeux (Suite du premier ton)*, Clérambault; *Prelude and Fugue in D Major*, S. 532, Bach; *Choral No. 2 in B Minor*, Franck; *Variations sur un Noël*, op. 20, Dupré; *The Primitives*, At the Ballet, Everyone Dance (*Five Dances*), Hampton; *Andante in F*, K. 616, Mozart; *Prelude and Fugue on BACH*, Liszt.

JARED JACOBSEN, St. Mary Cathedral, San Francisco, CA, December 30: *Noël grand jeu et duo*, Daquin; *Magnificat*, op. 10, Bonnet; *Venite adoramus*, Gehrenbeck; *Silent Night*, Barber; *Carillon on 'Orientis partibus'*, Wills; *Nave, Hebble; A Festive Voluntary: Variations on 'Good King Wenceslas'*, Eben; *Resonet in Laudibus*, Karg-Elert; *Improvisation on 'God rest you merry'*, Roberts.

BLAIR SUMNER JENKINS, First United Methodist Church, Wilson, NC, January 27: *Praeludium, Fuga und Ciacona*, Buxtehude; *O Mensch beweine, Ich ruf' zu dir*, *Wir glauben all'*, *Praeludium et Fuga, b moll*, Bach; *Trumpet Tune in D Major*, Landman; *Imperial March*, op. 32, Elgar; *Hyfrodol, Liebster Jesu, Manz*; *Carillon-Sortie*, Mulet.

CALVERT JOHNSON, Agnes Scott College, December 6: *Nun komm der Heiden Heiland*, Heiler; *O come, o come Emmanuel*, Reichel; *Bring a torch, Jeanette Isabella*, Diemer; *The Holy Boy*, Ireland; *Variations on 'Adeste fideles'*, Taylor; *Pastorale*, S. 590, Bach; *Een kindekijn is ons geboren*, Bull; *Introito (Sonata de Navidad)*, Jimenez; *Wie schön leucht'*, Karg-Elert; *Go, tell it on the mountain*, Hancock; *Weihnachten*, Liszt.

MARILYN KEISER, West End Presbyterian Church, Ridgewood, NJ, February 24: *Concerto in B-flat*, op. 4, no. 2, Handel; *Rhapsody No. 1*, Howells; *Allein Gott, Wir glauben all, Vater unser*, *Kyrie Gott Heiliger Geist (Clavierübung III)*, Bach; *Introduction and Passacaglia (Sonata No. 8 in E Minor)*, op. 132, Rheinberger; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; *Threnody (Sonata for organ)*, Arnatt; *Rubrics*, Locklair; *Allegro vivace, Finale (Symphonie I)*, op. 14, Vierne.

JOAN LIPPINCOTT, Christ United Methodist Church, Lincoln, NE, December 2: *Concerto in A Minor*, S. 593, *Allein Gott*, S. 675, 676, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Trois Danses*, Alain; *Symphonie V*, Widor.

KARL E. MOYER, Lutheran Church of the Holy Spirit, Lancaster, PA, January 13: *O Lamm Gottes*, S. 1095, *O Jesu, wie ist dein Gestalt*, S. 1094, *Du Friedefurst*, S. 1102, *Prelude and Fugue in B Minor*, S. 544, *Come, sweetest death* (arr. Fox), Bach; *Pentacles*, Carbon; *Puer natus est nobis*, Messiaen; *Sonata V in C Minor*, op. 80, Guilman.

KAREL PAUKERT, Museum of Art, Cleveland, OH, December 2: *In the Isles of the Sea*, Pinkham; *Voces luminis*, Wiley; *Shall we gather at the river*, Thomson; *Prayer (Suite)*, Creston; *Preamble for a Solemn Occasion*, Copland.

DAVID PETERS, St. Andrew's Church, St. John's, Newfoundland, November 25: *Pièce Héroïque*, *Pastorale*, *Prelude, Fugue and Variation*, *Choral No. 3 in A Minor*, Franck.

ROBERT REUTER, Covenant Presbyterian Church, Charlotte, NC, January 27: *Prelude and Fugue in F Minor*, Handel; *Prelude and Fugue in B Minor*, S. 544, Bach; *Choral I*, Andriessen; *Arioso*, Peek; *Prelude on a theme in Gregorian style*, DeLamarter; *Prayer*, Creston; *Jubilation*, Reuter; *A Carpenter is Born*, Edmundson; *The Christmas Pipes of County Clare*, Gaul; *Passacaglia*, Sowerby.

JOHN ROSE, Westminster United Church, Winnipeg, Manitoba, January 27: *Cortege et Litanie*, Dupré; *O man bewail thy grievous sin*, *Prelude and Fugue in A Minor*, S. 543, Bach; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in C Minor*, Mendelssohn; *Symphonie III*, Vierne.


DENNIS SCHMIDT, Phillips Academy, Andover, MA, January 13: *Prelude and Fugue in G Minor*, Bruhns; *Concerto in D Major*, Hook; *The Suspended Garden*, Alain; *Toccatina and Fugue in D Minor (Dorian)*, Bach; *Pièce Héroïque*, Franck; *Adagio*, *Allegro*, *Adagio*, K. 594, Mozart; *Canon*, Chadwick; *Dieu parmi nous*, Messiaen.

MARIJIM THOENE, Eastern Michigan University, Ypsilanti, MI, January 22: *Variations sur Lucie creator*, Alain; *Five Antiphons for the Feast of the Assumption*, op. 18, Dupré; *Vision vom Kristallinen Meer*, Ahrens; *Ecce Lignum Crucis*, Heiller; *Aue Maris Stella*, op. 18, Dupré; *Dreifaltigkeits-Triptychon*, Kropfreiter.

TODD and ANNE WILSON, Performing Arts Center-Uihlein Hall, Milwaukee, WI, October 30: *Concerto for organ and piano*, Peeters; *Variations on a Theme of Paganini*, Wilson; *Fantasy and Fugue on the Name of BACH*, op. 46, Reger; *Final (Sept Pièces)*, op. 27, Dupré; *Variations Symphoniques*, Franck; *Allegro animato (German Rounds)*, Moszkowski; *Suite from Carmen*, Bizet, arr. Biery.

BRETT WOLGAST, First Lutheran Church, Cedar Rapids, IA, January 13: *Praeludium in C Major*, Böhm; *Caravan of the Three Kings*, Purvis; *Christ, unser Herr zum Jordan kam*, Bach; *Wie schön leuchtet, Krebs; Machs mit mir, nach diener Güt*, Reger; *Prelude on 'Deo Gratiis'*, Willan; *Trio Sonata in D*, Telemann; *Sonata No 1 in F Minor*, Mendelssohn.

ARLENE DE YOUNG-JUDD, St. John's Cathedral, Albuquerque, NM, December 11: *Tema con variazione per la Notte di Natale*, Monnikendam; *Es is das Heil*, S. 638, *Gottes Sohn ist kommen*, S. 703, *In dulci júbilo*, S. 608, Bach; *Orgelpartita: Nun komm der Heiden Heiland*, Distler.

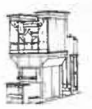
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Classified Advertising Rates  
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## PIPE ORGANS FOR SALE

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## PIPE ORGANS FOR SALE

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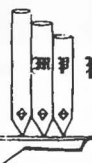
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 David Hill  
 Martin Neary

\* = available 1991-92



Gillian Weir\*



Todd Wilson