

THE DIAPASON

APRIL, 1992



St. Margaret's Episcopal Church, Bellevue, WA
Specification on page 11

To C. C. on the debut of her tuning

'Twas the night before Easter,
And all through the church,
The tuner was busy
Up high on her perch.

The weather was stable,
Not a moment too soon,
The organ well-tempered
But way out of tune.

She soon set to work
Without a keyholder,
Held keys with her toes,
And hunched down her shoulders.

She reached and she reached,
She struggled, she swore:
Her toes were all numb,
Her knees they were sore.

Barefoot and panting,
Her body a tangle:
Her ribs they were twisted,
Her limbs at odd angles.

"My God, I'm in pain,"
She screamed at the night,
"This cannot be done,
I'm a wretch, I'm a fright!"

To a walkboard she climbed,
Ever higher she stole,
Tuned pipes with a hammer,
Held keys with a pole.

She tuned by her ear,
Touched heights few could scale;
She had learned how to tune
Through the summer school mail.

Dainty by nature,
She weighed but a pound,
She swung through the organ
With barely a sound.

Tuning sharp and then flat,
She felt like a hero:
Her hearing uncanny,
Her beats all at zero.

From the walkboard above
She hung like a fixture,
With reckless abandon
She tackled a mixture!

Impunity and daring
Her creed for the day,
She thought she heard beats,
But soon went astray.

"The fifths they are awful,
The unisons murder!"
She screamed at the pipes,
But nobody heard her.

With infinite patience,
From forebears well bred,
She reached for the cotton,
She tilted her head.

"This will not kill me,"
She silently whispered,
"I'll tune till I drop,
Till my ears are all blistered."

Pipe cleaners in hand,
Tenor C was ahead;
Three pipes started sounding,
The fourth one was dead!

She pulled out the pipe,
Blew on it with relish,
Turned it over and sucked:
A dead moth! It was hellish!

No choice but to swallow,
In her windpipe it stuck;
She coughed and she gasped,
She cursed her bad luck.

On the spot she expired,
Her cheeks all aflame:
The organ had beat her,
Not a soul there to blame.

So listen, you tuners,
And well it may serve you,
Your life might be spared
By the Heimlich maneuver.

So tune not at night,
And never alone:
Have a keyholder with you
To hold down that tone.

These organs are deadly,
Not one can you trust;
Say "next" when you need to,
"Back one" if you must.

Take care with your tuning,
But even the score:
One killed is so tragic,
Let's not make it more.

—Walter Bradford
Bradford Organ Company
Evanston, Illinois

1992 Summer Institutes Workshops and Conferences

Cape May Music Festival
May 17–June 28. See listing in the March issue of THE DIAPASON.

Second Annual Church Music Workshop. Valparaiso University. June 7–12. See March listing.

Summer Music Festival for High School Musicians
June 7–13. Drake University. Ensemble offerings, literature and studio classes, private instruction. Organ with Kenneth Usher.

For information: James Cox, Festival Director, Drake University Music Dept., Des Moines, IA 50311.

BACH WEEK 92. Columbia College. June 15–19. See March listing.

Mozart Seminar. Richard Benedum. June 15–July 10. See March listing.

Keyboard Improvisation Workshop. Southern College. June 21–26. See March listing.

San Francisco Early Music Society Workshops
June 21–August 1. See March listing.

Skills for Success in Church Music Ministry. Rollins College. June 24–27. See March listing.

Berkshire Choral Institute
July 5–August 22. Berkshire School, Sheffield, MA. Six one-week sessions, each devoted to different repertoire. Rehearsals, classes, concerts. All weeks but the last are in Sheffield, MA; last week in Canterbury, England. Nicholas Cleobury, John Oliver, Amy Kaiser, Steven Lord, Robert Porco, Robert Page.
Contact: Business Manager, Berkshire Choral Institute, Sheffield, MA 01257; 413/229-8526, x250.

Pistoia Academy of Italian Organ Music
July 5–11. See March listing.

35th International Haarlem Summer Academy
July 12–31. See March listing.

THE DIAPASON

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Romainmôtier Interpretation Course
July 12–23. See March listing.

Collegium Directors' Symposium
August 9–15. See March listing.

Westminster Conference on Worship and Music
July 12–17. See March listing.

5th International Summer Organ Conservatoire at Oxford
August 9–16. University of Oxford. A number of masterclasses: Ewald Kooiman, Bach and his friends; Norbert Petry, Flamboyant French repertoire; Naji Hakim, Langlais workshop; Nigel Allcoat, Tudor and Baroque English repertoire and Improvisation. Concerts, lessons.

Vermont Music & Arts Center
July 12–August 2. Lyndon State College, Lyndonville, VT. Annual workshop for serious amateur musicians; string quartets, piano and strings, early music, wind chamber music, voice, madrigals, concerts.
Contact: Vermont Music & Arts Assoc., Inc., Box 1326, Lyndonville, VT 05851; 802/748-5238.

Contact: Administrator, I.S.O.C., 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN, England; tel & fax (0) 455 632464.

Summer Organ Week
July 13–17. Westminster Choir College. Annual organ week for high school musicians. Joan Lippincott, Eugene Roan.

Contact: Westminster Choir College, Office of Continuing Education, Hamilton at Walnut, Princeton, NJ 08540; 609/921-7416.

XVI Course in Interpretation of Spanish Organ Music
August 10–21. See March listing.

International Conductors' Masterclass
August 11–29. See March listing.

Master Schola
August 11–17. See March listing.

Scuola Internazionale d'Alto Perfezionamento Musicale
August 23–31. See March listing.

42nd Sewanee Province Church Music Workshop
July 13–19. See March listing.

29th Early Music Festival Bruges
July 25–August 8. See March listing.

Académie d'Orgue et de Claviers Anciens de Haute Normandie
August 24–September 5. Les Andelys, France. Historical instruments of Normandie; organ, clavecin, pianoforte, harmonium. J. Christensen, J.C. Zehn-

Cornell Summer Harpsichord Workshop
August 3–7. See March listing.

der, J. Verdin, W. Zerer, F. Lengelle, L. Colladan, J. Regnery.

Contact: Académie Internationale d'Orgue des Andelys, 16 rue de Fontanges, les Andelys, France 27700; tel 32 54 25 85.

Appointments

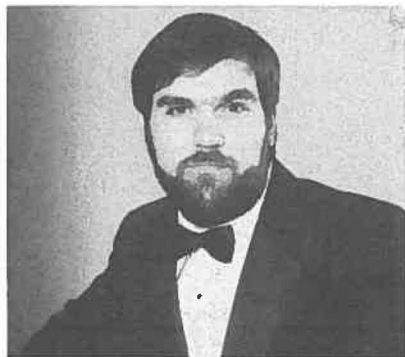


David Higgs

David Higgs has been appointed associate professor of organ at the Eastman School of Music. He will go to Eastman upon the retirement of David Craighead, professor of organ there since 1955.

Higgs is currently director of music and organist at St. Mark's Episcopal Church, Berkeley, CA; director of church music studies at the Church Divinity School of the Pacific Episcopal Seminary; and organist/choir director at Temple Emmanuel-El in San Francisco. Since his 1987 debut with the San Francisco Symphony, he has also performed with them regularly as soloist, ensemble player, and as Symphony Chorus organist.

David Higgs earned his BMus and MMus at the Manhattan School of Music, before taking his performer's certificate at Eastman. His teachers have included Claire Coci, Peter Hurford, Russell Saunders and Frederick Swann. A native of New York City, he held his first position as a church organist at age ten. During his adult years in New York, he was director of music and organist at Park Avenue Christian Church, then associate organist at the Riverside Church and conductor of the Riverside Choral Society.



John A. Stallsmith

John A. Stallsmith has been appointed assistant professor of music and college organist at Stillman College, Tuscaloosa, AL. Duties include teaching music theory, music history, private piano and organ students, and accompanying the Stillman College Choir.

Mr. Stallsmith received the BMus in organ performance from Youngstown State University, and the MMus in organ and church music from the University of Kansas. He is currently finishing his DMA in organ performance at the University of Alabama.

Here & There



Richard Benedum

A series of radio programs written and produced by Richard Benedum, on the life and music of Mozart, has been heard over the National Public Radio Network. The series, entitled "Mozart: His Music and His Letters," includes six programs of thirty minutes each, with each based around a single theme. The programs were produced in cooperation with WDPR-FM in Dayton, OH, with the support of the Ohio Humanities Council and the University of Dayton.

Benedum has also been chosen to lead a seminar on "Mozart: The Man, His Music, and His Vienna" for the National Endowment for the Humanities in 1992. The seminar will be his third successive program for the NEH, and will be held in Vienna, Austria June 15-July 10, 1992.



Mark Buxton

Trumpet Tune, by Frederick Swann, was given its Canadian premiere on January 22 by Mark Buxton on the historic Casavant organ of St. Paul's Anglican Church, Toronto. (The recently restored instrument was dedicated in 1914 by the church's then organist and choirmaster, Healey Wilan, who gave the first performance of his *Introduction, Passacaglia and Fugue* there in 1916.) *Trumpet Tune* has recently been published by the Fred Bock Music Company, and has been recorded by the composer at The Crystal Cathedral on the Gothic label (Gothic G 49048).

Mark Buxton is a native of England, and a graduate of Durham University. One of the last pupils of Jean-Jacques Grunenwald in Paris, he subsequently studied with François-Henri Houbart during the academic year 1983-4 as a recipient of a French government scholarship. Before moving to Canada in 1989, he was titular organist of Notre Dame de France, the French Church in London's Leicester Square. He is presently Director of Music at Islington United Church in Toronto, and, as part of its upcoming 150th anniversary next year, the church is commissioning an anthem for choir and organ from Frederick Swann.

Minneapolis organist and publisher Randall Egan was the featured guest artist in the Second Annual Maxson-Baker Memorial Organ Recital sponsored by First Baptist Church of Philadelphia on December 8. Premieres of two new works by Canadian composers Gerald Bales and Richard Baker were featured: Baker's *A Fancy on "Westminster Abbey,"* and Bales' "Dance" (from *Four Short Pieces*). Both are available from the publisher at Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.



Alexander Fiseisky

Concert Artist Cooperative, beginning its fifth year of operation this April, announces the addition of Russian organist Alexander Fiseisky to its international roster of soloists, ensembles, lecturers, and clinicians. Mr. Fiseisky, soloist of the Moscow Philharmonic Society since 1984, is the vice-president of the Organists' Association of the Commonwealth of Independent States (formerly USSR) and chairman of the Moscow Organists' Association. He has performed and recorded the complete organ works of Bach. In addition to concertizing in his own country he has toured Germany, Hungary, Romania, England, Czechoslovakia, Austria, Switzerland, Holland, and Poland. His first US tour was in March. Further information can be obtained from Beth Zucchini, Director, Concert Artist Cooperative, P.O. Box 543, Bodega Bay, CA 94923; 707/875-3282.

A new work by Barbara Kolb for brass quintet and organ, entitled *Cloudspin*, received its first performance at the Cleveland Museum of Art on October 23. It was one of five works commissioned by the Musart Society on the occasion of the museum's 75th anniversary. *Cloudspin* was performed by organist Karel Paukert and a brass quintet composed of students from the Cleveland Institute of Music, with Carl Topilow conducting.

Cloudspin, 15 minutes in duration, is divided into three movements, each of which "denotes a different approach to color, texture, and form as related to various cloud formations," according to the composer. For information, contact the publisher: Boosey & Hawkes, 24 East 21st St., New York, NY 10010-7200; 212/228-3300.

Günter Lade has adapted and edited the book, *Die Cavallé-Coll-Orgel der Abteikirche Saint-Ouen in Rouen*, by René Verwer. The book may be ordered for 477 Austrian Shillings plus postage from Günter Lade, Postfach 1, Austria-6932 Langen bei Bregenz.

Composer Dan Locklair has sent news of his publications. *Alleluia Dialogues* (double SATB choir a cappella), commissioned by Fourth Presbyterian Church, Chicago, IL, was published in October, 1991 by Hope Publishing Co. *Proclaim the Lord* (SATB a cappella), commissioned in 1985 by All Saints Parish, Concord, NC, was published in December by Music 70. *Custer's Last Stand (on the ground)* (for harpsichord), written for Igor Kipnis in 1989, was published in August by E.C. Kerby, Ltd. (Ricordi). *Ayre for the Dance* (for organ) was published in August by

Ricordi.

Locklair's dance suite for harpsichord, *The Breakers Pound*, was performed by Elaine Funaro on November 4 as part of the Spivey International Harpsichord Festival at Clayton State College in Georgia.

Kimberly Marshall is featured on a new CD recording, *Bach and the Italian Influence*, played on the Fisk organ at Stanford University. The program includes BWV 540, 596, 588, 579, 592, 538, along with four works by Frescobaldi. IMP Classics, PCD 965, available from Allegro Imports, 3434 S.E. Milwaukie Ave., Portland, OR 97202-2749; 503/232-4213.

Marvin Mills, Director of Music at All Souls Church, Unitarian, Washington, DC, is performing the complete organ works of J.S. Bach at All Souls Church, Saturdays, March 21-June 20, to benefit the Karl Halvorson Memorial Organ Endowment Fund. Mr. Halvorson was Director of Music at All Souls from 1955-1980 and responsible for the installation of the 96-rank Rieger organ in 1969. The memorial endowment fund was established shortly after Mr. Halvorson's death in December 1987 to ensure the ongoing maintenance of this organ. For information: 202/332-5266.

Albany Pro Musica, David Griggs-Janower, conductor, premiered Daniel Pinkham's *Advent Cantata* on December 14. The 22-minute work is scored for mixed chorus, wind quintet and harp, with text from the Greater or "O" Antiphons, and was commissioned by Albany Pro Musica.

Richard Benefield conducted the world premiere of Pinkham's *The Small Requiem* on March 29 at St. Stephen's Church, Providence, RI. The work calls for a solo medium voice, mixed chorus, strings and organ. The Boston premiere will be conducted by the composer on April 17 (Good Friday) at King's Chapel.

Katharine Pardee will feature *First Organbook* in her Atlanta recital at the June AGO convention. Primarily for manuals, the work has a duration of about 15 minutes.

All three works are available from the publisher, C.F. Peters Corporation, 373 Park Avenue South, New York, NY 10016.

Wolfgang Stockmeier is featured on a recording of his *Organ Sonatas*, Nos. 3, 5, 6, 7 and 8, on the CPO label (999130-2). The performance took place on the Kreienbrink organ at St. Joseph's Church in Osnabrück. For information: Koch International Corp., 516/938-8080.

Susan Tattershall spent July and August in Tlacoahuaya, Oaxaca, finishing the restoration of the 17th-century organ there. A blower (brought through customs only with the intervention of a Mexican congresswoman) was installed, and all the parts that had been restored the summer before were assembled. The old, damaged pipes had to be taken secretly to pipemaker Joaquin Wesslowski under cover of night, because one government agency had shut down the project, objecting to ANY part of the organ being removed from the loft for whatever reason. The old pipes and the new ones were slipped back into the church with no one the wiser. The organ is loud, and can be heard for four blocks, and is a source of great delight to women working in the local market. The village organist learned organ-playing from a Spanish book by a pupil of Hilarion Eslava (c. 1870?), which describes organs with short octaves, and no pedals! He is thrilled to have an "organo antiguo," just like the ones in his lesson book, on which to play. The members of one of the four village bands in Tlacoahuaya were very intrigued with a Cabezón piece played at a funeral, and want to arrange it for their band. They are eager to resume the Oaxacan tradition of alternating organ and brass band to accompany verses and responses on Feast Days. A re-

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dedicatory recital date has not yet been fixed. Sponsor of the project was the Fundación Pichiquequi, Dr. Ricardo Rosenkrantz, director.

On October 20, 1991, a special music event took place at Trinity Episcopal Church in Geneva, NY. A four-and-one-half stop chamber organ, built around 1810, was welcomed home in a concert of American and English chamber works by the American Virtuosi, Kenneth Hamrich, director and organist. The organ had served Trinity Church in the early 19th century, and was given to the Episcopal Church in Clyde, NY, when Trinity purchased a larger instrument in the 1860s. That church closed, and the organ was given to the county's Historical Society. Thanks to Dr. Minor Myers' detective work, Trinity became aware of the organ's existence, bought it back from the Wayne County Historical Society, and had it restored. The organ has a drawer keyboard, a mahogany veneer case, and a keyboard of 52 notes (C-D-e[♯]), with ivory naturals and skunk-tail sharps. Disposition is: Stopped Diapason 8 (wood), Open Diapason (from c'), Principal 4, Twelfth, Fifteenth. The organ is pitched at G[♯] = 440 and has a mean-tone-variant temperament believed to have been used by Thomas Appleton. The restoration was done by Tattershall Organs.



Timothy J. Tikker

Timothy J. Tikker is featured on a new CD recording, *Charles Tournemire: The Last Symphonic Organ Works*, Arkay Records AR-6118, performed on the organ of St. Ignatius Church at the University of San Francisco. The program includes *Deux Fresques Symphoniques Sacrées*, opp. 75 & 76, *Symphonie Sacrée*, op. 71, and *Symphonie-Choral*, op. 69. This is the first recording of these works outside of Europe and the first solo recording of the St. Ignatius Church organ. Originally built by Kimball in 1912 and rebuilt and enlarged 1966-68, the organ underwent complete tonal revision 1986-89 by Michael McNeil of Santa Ynez, CA (IV/53).

Arkay Records are distributed by Allegro Imports, or may be ordered directly from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129-3056 (\$15.98 per disc, plus \$3 postage per order in the USA).

Robert Triplett is featured on a new CD recording, *Robert Triplett plays Dupré, Martin, Roger-Ducasse*, on the Centaur label (CRC 2030). Recorded on the Möller organ at Cornell College, Mt. Vernon, IA, the disc includes Du-

pré's *Fifteen Pieces*, op. 18, *The World Awaiting the Saviour*, op. 23; Martin, *Pasacaille*; and Roger-Ducasse, *Pastorale*. US distributor is Harmonia Mundi, USA. For information: Centaur Records, Inc., 8867 Highland Road, Suite 206, Baton Rouge, LA 70808; 504/336-4877.

Gillian Weir is featured on a new compact disc recording, *Scherzo*, produced by Koss Classics, Ltd. (KC-1013). The disc includes works by Guilmant, Duruffé, Vierne, Langlais, Widor, Dandrieu, Gigout, Bonnet, Lefébure-Wély, Bach, Yon, Bossi, Parker, Rheinberger, and Jongen. *Scherzo* was recorded on the 3-manual, 58-rank Aeolian-Skinner organ in Uihlein Hall of the Performing Arts Center in Milwaukee, WI. For information: Koss Corp., 4129 N. Port Washington Ave., Milwaukee, WI 53212; 414/964-5000.

John Wells is featured on a new CD recording, *From the Land of the Long White Cloud, Organ Music from New Zealand*. Dr. Wells plays the 1912 Hobday organ in the Basilica of the Sacred Heart, Timaru, New Zealand. The program includes works of Wells, Griffiths, Lilburn, Mews, Webster, Vierne, Grainger and Hollins. Ribbonwood RCD 1005; DDD 74 minutes; NZ\$32 (plus \$2 post and packing); from Ribbonwood Music and Recordings, 20 Alexis Ave., Auckland 1003, New Zealand.

John E. Williams, Emeritus Professor of Music at St. Andrews Presbyterian College and Organist Emeritus of the Laurinburg Presbyterian Church, Laurinburg, NC, was notified in December that he had been elected to registered membership in the Stille Nacht Gesellschaft of Oberndorf, Austria. Election to membership in the society is by recommendation of a current society member and honors research concerning "Stille Nacht." William's election honors contributions he has made over the past two years of American publications of various types to the "Stille Nacht" Archiv of the Keltenmuseum of Hallein, Austria.

The Delius Society will hold its 15th anniversary concert at Girard College, Philadelphia, PA, April 25, which will include a centenary tribute to Herbert Howells. Featured in the concert will be organists Michael Stairs, Harry Wilkinson, and Bruce Schultz. The organ in Girard College Chapel is by E.M. Skinner, 1933, 102 stops, 6,587 pipes. For information: The Delius Society, 3432 Bleigh Ave., Philadelphia, PA 19136.

Rodolfo Torres, president of the Americas Boychoir Federation, has announced summer itineraries for two Americas Boychoir ensembles, one of which will travel to Mexico in commemoration of the 500th anniversary of Columbus' discovery of the New World, the other to France to participate in a cornerstone laying ceremony at nearly-complete Eurodisneyland. Twelve boys will arrive from their home towns at the San Antonio, TX airport on June 12 to travel by overnight bus to Monterrey, Mexico, returning on June 20. Six boys will travel to France, flying from New York on July 21, returning August 6.

Music teachers and choir directors may obtain invitations for boy singers who display "ambassadorial qualities" by writing to the Americas Boychoir Federation, 29 Manchester, Morgantown, WV 26505.

Columbia College and Lutheran Theological Southern Seminary will present BACH WEEK 92 June 15-19.

This year's literature will include Leipzig chorales nos. 7 and 8, *Orgelbüchlein* chorales 29-45, preludes and fugues BWV 545, 550, 536, 564 and 582. Daily classes will include demonstrations of the Alexander Technique in performance practice, discussions about and complete performances of the Bach selections by the faculty, masterclasses, and lectures about Baroque performance practices. There will be a special session on the typical Bach service at St. Thomas Church and two recitals will take place, by the faculty and the participants. Available for graduate credit; 2 hours. Faculty includes Roberta Gary, Joan Lippincott, Edmund Shay, Laury Christie, and Robert Hawkins. For information: Dr. Edmund Shay, Director, BACH WEEK, Columbia College, Columbia, SC 29203; 803/786-3810.

The Verdin Company, the nation's largest manufacturer of bells, clocks and carillons, is celebrating its 150th anniversary this year. The Verdins emigrated through the Cincinnati area about 1835 from Alsace-Lorraine, France, and settled in Yorkville, IN. François and Michael Verdin located their tower clock business in Cincinnati. The first documented clock tower installation by Verdin was in 1842 at Old St. Mary's Church in Cincinnati, OH. Today that clock is the centerpiece of the Verdin clock and bell museum. Verdin has provided bells to over 30,000 churches, including over 100 cathedrals.

The official celebration of the anniversary will take place June 15 at the Verdin Headquarters, 444 Reading Rd., Cincinnati, OH 45202. As part of the celebration, the doors of the Verdin bell and clock museum will be opened to the public for the first time. Among the guests in attendance will be over 150 carillonneurs from all over the world, representatives from the Petit & Fritsen Bell Foundry of Aarle-Rixtel, Holland, friends and relatives of the Verdins, religious dignitaries and government officials. For further information: 1-800/543-0488.

Southern College will hold a Keyboard Improvisation Workshop June 21-26. Daily improvisation classes (17th through 20th centuries) will be taught by Bruce Neswick, Peter Planavsky, William Porter, and Harald Vogel, with both beginning and advanced levels. Nightly concerts will feature the clinicians, and the final concert will be given by the participants. For information: Southern College, Music Dept., Collegedale, TN 37315-0370; 615/238-2880.

The American Boychoir of Princeton, NJ recently participated in the Sixth World Festival of Boys' Choirs, held every three years in Poznan, Poland. This year's festival, held February 7-10, included 15 concerts by choirs from Finland, Germany, Austria, South Africa, The Netherlands, Belgium, Denmark, Poland, and Czechoslovakia. The American Boychoir was the only non-European choir to participate. Under the direction of James Litton, the 26 choristers of the American Boychoir sang in four concerts during the festival.

In addition to the festival in Poznan, the choir presented concerts in Warsaw, Krakow and Szczecin. This is the second tour in Central Europe during the current season. In October 1991 the choir sang concerts in Prague, Terezin, and Brno during a two-week tour of Czechoslovakia.

The Gary Beard Chorale, a division of the music ministry of Lindenwood Christian Church, Memphis, TN, presented five Christmas concerts in the greater Mid-South region. The Chorale

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will be part of the 1992 Spoleto Festival of Churches as they perform May 30 at Grace Episcopal Church in Charleston, SC, and have begun affiliation with Community Concerts, a division of Columbia Artists Management, Inc.

The Society for the Conservation of Anglican Music has announced its 1992 choral grants. This year's recipients of the grants of \$1,000 each are the choirs of Grace Cathedral, San Francisco, and St. Thomas Church Fifth Avenue, New York City, in this country; and Christ Church Cathedral, Oxford, and Ely Cathedral, Cambridgeshire, in England.

Headquartered in Washington, DC, the Society is a non-profit corporation with members in the United States, Great Britain, and Canada. The Society is dedicated to the fostering of interest in the musical tradition of the Anglican Church and the solicitation of funds to support those choirs which perform such music on a regular basis with proficiency. The Society publishes a periodic newsletter relating to its activities, upcoming concerts and events, and information concerning grant recipients. Membership information is available upon request. Enquiries should be directed to: Richard C. Van Os Keuls, Secretary, The Society for the Conservation of Anglican Music, 2502 Eye St., N.W., Washington, DC 20037.

Orgues Létourneau Ltée has installed a new 15-stop mechanical-action organ in the chapel of St. Paul's Collegiate School, Hamilton, New Zealand. This is the first organ to be imported into the country for many years, and the first from Canada. The organ was completed in the company's factory in Ste.-Hyacinthe, Québec, and shipped in one container to the school.

Fernand Létourneau and his cousin Sylvain Létourneau travelled to New Zealand, and with their New Zealand representative installed and tonally finished the instrument. The organ will be used daily for the chapel services as well as teaching and practicing. Dr. John Wells was the consultant for the project and will play one of the opening recitals, along with Nigel Williams, director of music at the school.

Bruce Thompson & Associates, Orgues Létourneau's New Zealand representatives, handled all of the preliminary negotiations and assisted with the installation. The organ will be featured at the New Zealand Organists Convention to be held in Hamilton in June, when Colin Andrews and Janette Fishell will be the guest recitalists.

Allen Organ Company has announced several recent installations. A four-manual of seven divisions, 137 speaking stops, 177 ranks went to the Church of the Little Flower, a parish of more than 5,800 families in Coral Gables, FL. The Mission of Torch Presbyterian Church in Seoul, Korea, received a 91-stop Allen for its sanctuary and a second 3-manual for its auditorium. A 3-manual was installed in the 2,000-seat United Evangelical Church of the Philippines, Manila. St. Mathias Church in Lubeck, Germany, purchased a 3-manual Allen, with the speakers installed behind the pipes in the balcony and the console placed near the altar.

Laurendale Associates has announced the publication of two new organ works by Hampson A. Sisler. *Family Days Suite* consists of four movements: Mother's Day, Father's Day, Celebrate the Children, and A Salute to Grandparents (PO-1011, \$12.95). *Atonal Variations on "Trinity"* is dedicated to David McK. Williams on the occasion of his 85th birthday (PO-1012, \$3.50). For information: Laurendale Associates, 15035 Wyandotte St., Van Nuys, CA 91405; 818/994-6920.

CPP/Belwin, Inc. has announced the release of three new publications for organ: *The St. Cecilia Collection of Music for Lent and Easter*, compiled

and edited by Dale Tucker, GB00663; Nicolas Gigault *Organ Works Complete*, K 09972; and *Liturgy* by Craig A. Penfield, GSTC 01072. For information: CPP/Belwin, Inc., 15800 N.W. 48th Ave., Miami, FL 33014; 305/620-1500.

Breitkopf & Härtel has announced the publication of *3 Stücke*, op. 142, by Sigfrid Karg-Elert, edited by Günter Hartmann. The three movements are titled *Stimmen der Nacht*, *Valse mignonne*, and *Romantisch*. EB 8584.

The newly revised and expanded **Dictionary of Terms in Music, 4th Edition**, is now available in the U.S. from K.G. Saur. Edited by Horst Leuchtmann, the dictionary lists over 1,500 musical terms in English and German. ISBN 3-598-10913-X, 620 pages, \$55.00. For information: K.G. Saur, A Division of R.R. Bowker, P.O. Box 31, New Providence, NJ 07974-9903; 800/521-8110; fax 908/665-6688.

Morning Star Music Publishers has announced a new location of its opera-

tion to larger and more convenient facilities: Morning Star Music Publishers, 2117 59th St., St. Louis, MO 63110-2800; 314/647-2117; fax 314/647-2777.

Morning Star Music Publishers has announced the availability of two cassettes of new music for Lent, Easter and General Use—one choral, one organ. Write to the above address, and include \$2.00 for each cassette to cover packing and postage.

Theodore Presser Company and Coronet Press have published new music for handbells, along with a four-page listing of their handbell catalog. *I Need Thee Every Hour* (Presser 114-40577), transcribed by H. Geraldine Du Mars for 3 or 5 octaves; *Lift Thine Eyes* (Presser 114-40551), arranged for 3 or 4 octaves by Kevin McChesney from Mendelssohn's *Elijah*; *Two Classical Gavottes* (Coronet 494-42097) by Gluck and Martini, arranged by Raymond Herbek for 3 octaves.

For a copy of the handbell catalog, contact Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010.

Thoughtprocessors has announced the release of *ShowTune*, a new utility for printing out standard MIDI files into music notation. Users can read MIDI files into *ShowTune*, design page layout, view the music on the screen, edit, and print. Hardware requirements: IBM compatible, 640k memory, DOS 3.0 or higher, one hard or floppy drive of at least 720k capacity, graphics monitor: Hercules, CGA, EGA, VGA color or mono, mouse optional, Roland MPU-401 or compatible MIDI interface card for optional playback, extensive printer support: dot-matrix, inkjet, laser printers. \$79. Thoughtprocessors, 584 Bergen St., Brooklyn, NY 11283; 718/857-2860.

The Computer Musician Coalition (CMC) announces new membership opportunities and the publication of *Aftertouch*, Vol. 3, a catalog of electronic music innovations, materials, and new releases. For more information: CMC, 1024 W. Willcox Ave., Peoria, IL 61604.



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Nunc Dimittis

Hugo Gehrke died February 15 in San Mateo, CA at the age of 79.

A noted church musician, organist and organ designer, Mr. Gehrke had designed the organs of Peace Lutheran Church, Mill Valley (CA); St. Paulus Lutheran, San Francisco; Redeemer Lutheran, Oakland; Immanuel Lutheran, Alameda; and St. Peter's Lutheran, San Leandro, among others. A graduate of Concordia College, River Forest, IL, he received the MMus from Northwestern University, and in 1975 was awarded an honorary doctorate from Concordia College, Seward, NE.

Gehrke was an elementary school teacher in Milwaukee, WI before moving to Oakland in 1951, where he spent the next 22 years teaching at California Concordia College. He spent a sabbatical year in 1971 teaching at the Westphalian Church Music School in Herford, Germany. From 1973 until his retirement in 1983, he taught at Concordia College, Milwaukee.

Leo Heim, president emeritus of the American Conservatory of Music in Chicago, died January 1, at the age of 78.

Dr. Heim was associated with the American Conservatory since 1932 when he became a student there. He is credited with twice financially saving the 105-year-old conservatory. A native of Chandler, IN, he came to Chicago in 1931 and earned bachelor's and master's degrees in piano. He began teaching piano at the conservatory in 1935, becoming dean in 1957 and president in 1971. After retiring from that position in 1981, he continued to teach. The school awarded him an honorary doctorate in 1987.

In addition to his work at the conservatory, Dr. Heim had served for over 55 years as organist of the First Church of Christ, Scientist, in Wilmette, IL. He was also past president of the Cliff Dwellers Club in Chicago and provided musical programs there. He had been scheduled to perform in a special benefit concert for the conservatory at the Cliff Dwellers Club, together with violinists Franz Benteler and Marvin Ziporyn. The concert was dedicated in his memory.

David L. Junchen, organ builder and author of the multi-volume *Encyclopedia of the American Theatre Organ*, died January 31. The manuscript for the long-awaited final volume of EATO was completed before his death and is now in the hands of the publisher.

Born in Sherrard, IL, on February 23, 1946, Junchen developed an early fascination with the organ in general, and the theatre organ in particular. This eventually led to his entry into the organ business on a full-time basis after receiving the Bachelor of Science degree in electrical engineering from the University of Illinois in 1968. By 1975, he and Kirk Collins had formed the Junchen-Collins Organ Corporation in Woodstock, IL. Together they designed, rebuilt, and installed instruments for restaurants and homes throughout the country.

Junchen moved to southern California in 1980 to engineer the installation of the famous V/28 Reginald Foort touring Möller in the Pasadena Civic Auditorium. From there he went on to design and install several large theatre organs for private residences and studios in the midwest. He returned to Illinois in January of 1991. At the time of his death he was living in Barrington at work on his magnum opus, a V/76 theatre organ for a private residence.

In addition to holding memberships

in the American Guild of Organists and the American Institute of Organbuilders, Junchen was a member of AMICA and was known for his arrangements for automatic musical instruments.

Leonard Raver died January 29 at the age of 65. Raver was official organist of the New York Philharmonic since 1977 and a champion of contemporary music. He commissioned or played the first performances of works by Virgil Thomson, Ned Rorem, Vincent Persichetti, Gail Kubik, Daniel Pinkham, Gardner Read, Barbara Kolb and Charles Wuorinen, among others.

Raver studied at Syracuse University, Union Theological Seminary School of Sacred Music, and the Amsterdam Royal Conservatory. His teachers included Gustav Leonhardt and Vernon de Tar. He taught at the General Theological Seminary in New York 1966-71, and later held positions at the Hartt School of Music and Yale University, before joining the faculty of the Juilliard School in 1975. Raver left all his scores, books, manuscripts and recordings to Juilliard, where it was announced that the school would establish a Leonard Raver Archive as part of its rare book collection.

William Schuman died February 15 in New York at the age of 81. The Pulitzer Prize-winning composer was the founding president of New York's Lincoln Center and president of the Juilliard School. His musical career spanned more than 60 years, during which he was known as a craftsman who incorporated American folk and jazz into his works. He championed American music, composers and performers as an educator and administrator. Among his works he wrote 10 symphonies, five ballet scores, band music, operas, and numerous pieces for chorus.

gins, development and notation of Gregorian Chant; Chapter 4—First attempts of introducing Chant to the community-at-large; Chapter 5—The Sabbatical Experience/A year of in-depth study at the major European centers of Chant practice; Chapter 6—The return home/Passing along a tradition to their community.

Part I is focused primarily on the charming, and often touching experiences of the Pugsleys. It is full of colorful anecdotes drawn from their intellectual and spiritual pursuits in the area of Gregorian Chant. Unfortunately, while there are some thoughtful, though brief, reflections on issues pertinent to Gregorian Chant (for instance the one paragraph addressing the use of the Latin language over the vernacular for Chant singing), Part I offers virtually no substantive insights into the subject of Chant, and consequently is of little value to the musician seriously interested in Chant, whether for the purposes of academic study or practical use in worship. Part I is probably best suited to the less sophisticated reader, one who has had little or no experience with Chant singing, and who is looking for a non-challenging introduction to the subject.

Part II, titled "Handbook On Chant," is divided into an Introduction and the following eight chapters: Chapter 1—Amens and Alleluias/Notation Develop Chart; Chapter 2—Four Lines and Square Notes/Gregorian Highway Code; Chapter 3—Modes; Chapter 4—Language; Chapter 5—Performance Hints; Chapter 6—Model Plan—Introducing Chant; Chapter 7—New Discoveries in Chant; Chapter 8—Resources in Chant.

While much of what is covered in these sixty-one pages can be found in the preface to the *Liber usualis*, there are some useful materials in Part II. First, there is the one-page "Chant Timeline," a color differentiated "fold-out, (on which) chant is traced through its history as a vehicle of worship for over 30 centuries." This "Timeline" is separated into the following four categories: the "People" and "Events" significant to Chant development, the development of the music itself, and the place of Chant in the Liturgy. The "Gregorian Highway Code," which can be purchased separately from Paraclete Press on a 7" by 10" four-page format, clearly presents the basics of modern chant notation. The Chapter "Resources in Chant" includes an annotated list of significant texts pertinent to chant study and performance, as well as a listing of Service Books and Recordings, and a Gregorian Chant Video-tape Series by Dr. Mary Berry that is "available for purchase or rental through the Creative Communications Department of the Community of Jesus, Inc., Box 1094, Orleans, MA 02653." Also helpful (and probably the strongest segment of Part II) is Chapter 5, "Performance Hints" which offers brief (often one or two paragraphs in length) commentaries on such topics as Rhythm, Phrasing, Pitch, and Interpretation—Text vs. Music.

The bottom line—Part I offers a nice story, while Part II may be helpful to some as a Gregorian Chant Primer.

Kenneth Sotak, DMus
Queen of All Saints Basilica
Chicago, IL

Charles Valentin Alkan, ed. by Brigitte François-Sappey. Paris: Fayard, 1991. 336 pages. 150 French francs (paper).

A poll of opinions about Charles Valentin Alkan (1813-1888) would probably reveal that most musicians know virtually nothing about him, and that the others frequently know more about

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Book Reviews

The Sound Eternal, by Betty C. Pugsley and Richard J. Pugsley. Orleans, MA: Paraclete Press, 1987; 800/451-5006. 145 pages.

The Sound Eternal is a short, monograph-like work, written in two parts. The book describes the authors' experiences with Gregorian Chant, from both a personal vantage point as well as from the perspective of directors of community musical worship.

Part I, which is divided into six chapters, preceded by a "Prelude" and followed by a "Coda," presents a prosaic, almost story-book description of the writers' first encounters with Gregorian Chant. The story is told in the form of a witness to the faith of the two authors, and the ways in which the scriptural texts set to Gregorian melodies helped them express their faith, and subsequently that of the religious community which they serve as leaders of musical worship. While the chapters are not titled, the storyline they develop might be listed in the following way: Chapter 1—The search for a vehicle for singing the psalms/The authors' first encounters with Dr. Mary Berry; Chapter 2—Their first Chant experiences—from musical settings of texts "in a dead language, loaded with 'thou shalt' and 'thou shalt not's' from a denomination (the author) always had doubts about" to the initial overwhelming experience of their discovery of a seemingly perfect musical vehicle for transporting the texts of the Sacred Scriptures; Chapter 3—The authors' introduction to the ori-

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his eccentricities than about his music. Until recently Alkan has received more attention in England and America than in his native France. One can cite, for example, the pioneer publications, performances and recordings of the American Raymond Lewenthal in the mid-1960s, closely followed by those of Ronald Smith, the British pianist.

Now, at last, the first French book on Alkan has appeared: a significant addition to literature about this musician. It is comprised of essays on specific aspects of Alkan's life and works by eleven authors: Jacques Arnould, Brigitte François-Sappey, Gérard Ganvert, Harry Halbreich, Constance Himelfarb, François Luguenot, Hugh MacDonald, Laurent Martin, Pierre Réach, François Sabatier and Britta Schilling.

The focus is on Alkan as a musician: his compositions, performances, career, and relationship to the musical environment of his time. An annotated chronology supplies the essential biographical information. A chapter sampling critiques of his playing and another containing excerpts from his correspondence with Ferdinand Hiller (1811-1885) and François-Joseph Fétis (1784-1871) shed light on his musical world.

A different dimension of the Alkan story is pursued in chapters that consider the relationship of his compositions to his Jewish faith, and the specific relationship of his career to the contemporary Jewish community in Paris. These are topics that have not previously been explored in comparable detail. Aspects of interpretation, the programmatic significance of Alkan's titles, and the relationship of his music to the piano are reviewed in other chapters.

While all these subjects contribute to one's understanding, the most essential part of the study is the analysis of the music itself. Naturally, the lion's share of attention is given to Alkan's large catalog of piano music. Major works are all analyzed in detail; separate chapters are devoted to the monumen-

tal *Grande Sonate*, op. 33, and the chamber works (all of which include piano).

Organists will be particularly interested in the chapter by François Sabatier on the works for organ and pedal-piano. These compositions fall into four classifications: works designated for organ or pedal-piano; works specified for pedal-piano; works for piano or organ without pedal; works for organ. In the final category one finds only a manuscript *Pro organo* and a set of small modal manual pieces; *Petits Préludes sur les 8 gammes du plain-chant*. The other classifications contain a repertoire of substantial size: five collections of pieces and four single works, spanning the period 1847 to 1872.

In addition to the virtuosity required by many of the pieces, they also pose some special problems. The most obvious one is the lack of pedal-pianos and performers on that instrument. Many of the works for organ/pedal-piano or organ/piano seem to lend themselves more readily to the stringed keyboard instrument than to the organ. Some exceed the compass of the organ keyboards; some use figures and techniques more frequently linked with piano style; some employ textures more suitable for piano than organ. It is not surprising, then, that few organists are acquainted with Alkan's music. Sabatier suggests that we take a second look, and that the collection of ten pieces by Alkan transcribed by César Franck (*Préludes et Prières*, Richault, 1889) might serve as a guide in adapting additional Alkan pieces to the organ.

This chapter includes an overview of the characteristics of Alkan's organ/pedal-piano and organ/piano compositions. Larger works for organ/pedal-piano are analyzed individually. All dating from about 1866, these include the *12 Études* for pedal solo, *13 Prières*, op. 64, *11 Grands Préludes*, op. 66, and the *Impromptu*, op. 69.

The *Impromptu sur le Choral de*

Luther: Un fort rempart est notre Dieu, op. 69 is Alkan's longest work for pedal-piano, and it is accorded the most detailed analysis. Based on "A Mighty Fortress in our God," it is a single movement in four sections, incorporating a passacaglia with twelve variations, a scherzo, a slow section and a fugue. Sabatier opines that its 421 measures could rival the large creations of Liszt. He notes, however, that it moves beyond its contemporaries to suggest the musical language of Dupré rather than Saint-Saëns; the conception of discourse of Reger more than Mendelssohn.

The book concludes with the most complete catalog of Alkan's works available at this date, a review of extant documents, and a selected bibliography and discography. The latter includes two organ recordings: *Alkan Organ Music*, recorded by Kevin Bower at Salisbury Cathedral, England in 1988 (Nimbus CDNI 5089), and *This is Alkan*, recorded by John Wells at St. Matthews-in-the-City, Auckland, New Zealand in 1989 (Ribbonwood RCD 1001).

One would hope this important new book might stimulate other talented organists to edit, perform and record works from Alkan's little-explored corner of our repertoire. Another intriguing possibility would be a revival of the pedal-piano for authentic performances of all its slender but interesting repertoire. Perhaps some adventurous performer with virtuosic manual and pedal skills will accept that challenge!

—Orpha Ochse
Whittier, CA

TT=60:35). Picchi: *Toccata*; Gibbons: *Pavana*; Morley: *Fancie*; Bull: *Ut re mi fa so la*; Farnaby: *Up Tail's All*; Byrd: *Pavana*; Galiarda; *Fantasia*; Philips: *Amarilli di Julio romano*; *Pauana dolorosa Treg(ian)*; *Galiarda dolorosa*; Anon.: *Pakington's Pounce*.

This sampler from FWV, mostly native Elizabethans with the bonus of an Italian toccata, finds Ton Koopman in his usual fine form. The liner notes tell us Koopman played these pieces "exactly as they are written in the manuscript" (from facsimile copies?), presumably to avoid the source conflation of modern editions; however, a listen-through with the Fuller Maitland/Barclay Squire edition provided no major surprises. The disc's virtues lie in Koopman's ability to define each composition's shape through subtle rhythmic inflections. Similarly, he uses rhythmic placement to stress cross relations and the chromatic aberrations in this most colorful repertoire. His use of ornaments is organic. The ornamentation in the Gibbons *Pavana* is intoxicating; here Koopman has gone straight to the heart of the relationship between melodic elaboration and variation technique. The Italian harpsichord used in this recording is appropriate enough, but I can't help wondering what these performances would have sounded like on a less-resonant spinet or virginal. Recommended.

—Randy L. Neighbarger
Chapel Hill, NC

Memphis Boychoir, Memphis Chamber Choir; John Ayer, music director; Diane Meredith Belcher, organist. *What Sweeter Music: Carols for the Year Round*. Pro Organo CD 7031. \$15 plus \$4 postage. Pro Organo, Box X, Wessington Springs, SD 57382; 800/336-2224.

What sweeter music, Rutter; *Wassail Carol*, Mathias; *A Hymn to the Virgin*, Britten; *I saw three ships*, Preston; *Sans*

New Recordings

Fitzwilliam Virginal Book: Excerpts Ton Koopman, harpsichord. Capriccio 10 211 (Compact disc, DDD,

Two opinionated musicians discover the Gregorian chant.

The Sound Eternal Vols. I & II

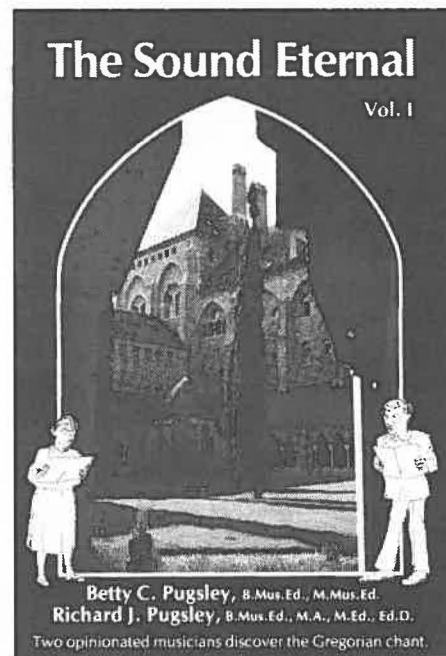
By Betty C. Pugsley, B.Mus.Ed., M.Mus.Ed and Richard J. Pugsley, B.Mus.Ed., M.A., M.Ed., Ed.D.

From a review by Paul W. Le Voir in *Sacred Music*

"This small two-volume set can be of great encouragement to choir directors who have little or no knowledge of Gregorian chant. Its authors . . . began their study of the chant from scratch . . . one even had a prejudice against it, but both ended up loving it . . . Their story unfolds in Part I of the first volume . . . In the second part of Volume I, the authors apply the knowledge they acquired from their research and travels . . . (it contains) 'a little handbook in which we share with you some of the tools and devices that proved successful in starting the chant for us and for our very diverse groups of people . . .'

Between Parts I and II of this volume is a 'chant timeline' foldout, a very useful and interesting chart in which the 'chant is traced through its history as a vehicle of worship for over 30 centuries.' It also helps to establish a proper perspective of the change with regard to the development of western music in general.

Volume II of *The Sound Eternal* is an anthology of antiphons, hymns, psalms, and versicles . . . Containing over 90 selections, along with directions for their use in the Mass and in other liturgical functions, this brief anthology can be very handy for choirs . . ."



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Day Carol, Rutter; *Infant holy, infant lowly*, Peterson, Hancock; *Lullay, my liking*, Holst; *Unto us is born a Son*, Willcocks; *Manger Carol*, Sowerby; *'Twas the moon of wintertime*, Peterson; *A New Year Carol*, Freund; *Here is the little door*, Howells; *Sussex Mimmers' Carol*, Vaughan Williams; *This Joyful Eastertide*, Wood; *Love divine, all loves excelling*, Ayer; *Let us run the good race*, Abell/Stamm; *Maria wanders through the thorn*, McRae; *E'en so, Lord Jesus, Quickly Come*, Manz; *Advent Carol*, Smedley.

Listening to *What Sweeter Music* is a sheer delight from every point of view. A rich collection of significant morsels from Holst, Howells, Sowerby, Britten together with works by younger composers still with us cover the year from Advent through Easter. The choirs are impeccable and how fortunate the Memphis boys are to have this professional training and experience at so early an age. Given this background of discipline and professional reliability they are bound to excel in whatever careers they ultimately choose. And how admirable it is that John Ayer can achieve this standard without the benefit of a resident choir school. The melding of tone between the boys and the women of the Chamber Choir is a lesson in vocal production.

It is interesting that the performances on the first half of the record are close to perfection in every way whereas towards the end there is a little evidence of physical tiredness setting in. One wonders if the time allowed to make the recording was not quite sufficient for the necessary rest and relaxation young humans need to produce their very best. It would be fun to speculate in what order the pieces were recorded! But this little observation makes the performances thoroughly human.

Diane Meredith Belcher provides a superb and sympathetic accompaniment to the accompanied pieces and plays the organ pieces with elegant musicianship. I commend this recording as a fine repertoire of choral music and as a standard of performance from which we can all learn a great deal.

—Alec Wyton

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Great Organ at Methuen—1987 Season. MMMH-C2.

Great Organ at Methuen—1988 Season. MMMH-C3.

Great Organ at Methuen—1989 Season. MMMH-C4.

Available from: Recording, Methuen Memorial Music Hall, 38 Chestnut Court, North Andover, MA 01845-5320. Cassettes: \$12 postpaid each.

Contents of Tape 1: *Toccata and Fugue in D Minor*, Bach, played by Ann Labounsky. *My Heart is Filled with Longing and At Eventide*, Bach, Roberta Bitgood. *Hanover*, Parry, Bruce Neswick. Four Chorale Preludes, Dienel, Earl L. Miller. *Toccata and Fugue in F Major*, Bach, Bruce Adams. *Etude Symphonique*, Bossi, Allen G. Brown. *Marche sur un theme de Haendel*, Guilmant, Ernest Hoffmann. *St. Francois de Paule marchant sur les flots*, Liszt, Rosalind Mohnsen. *Salve Regina*, Manari, George Faxon. *Prelude on an Old Folk-Tune*, "The Fair Hills of Eire, O," Beach, Rodger Vine. *Transports de joie*,

Messiaen, Thomas Richner.

Contents of Tape 2: *Passacaglia and Fugue in C Minor*, Bach, played by Lawrence A. Young. *St. Francois d'Assise: La predication aux oiseaux*, Liszt, Dana Robinson. *Ave Maria*, Reger, Richard Konzen. *Carillon*, Hannahs, Susan Armstrong-Ouellette. *Carillon de Westminster*, Vierne, Charles Callahan. *Choral No. 3 in A Minor*, Franck, Jonathan Dimmock. *Sittio*, Tournemire, Linda Lyster. *Fantasia and Fugue in G Major*, Parry, Ian Sadler.

Contents of Tape 3: *The Star Spangled Banner Concert Variations*, Paine, played by Steven Young. *Priere*, Franck, Earl Eyrich. *Sicilienne en sol mineur*, Fauré, Lois Toepfner. *Imperial March*, Elgar, Philip Kenyon. *Piece d'Orgue in G Major*, Bach, Ruth Tweeten. *Scherzo from the 5th Symphony*, Guilmant, Michael Kaminski. *Fantaisie pour orgue in la majeure*, Boellmann, Grant Moss. *Bell Scherzo*, Lemare, Frederick Hohman. *Tu es petra et portae*, Mulet, Thomas Harmon.

Contents of Tape 4: *Introduction and Fugue in E Minor*, Parker, played by Max Miller. *Erbarm' dich mein, O Herre Gott*, Bach, David Allen Porkola. *Overture to "Le Nozze de Figaro"*, Mozart, Philip Scriven. *Concertstück No. 2*, Lemare, James Welch. *Troisieme Sonate*, Guilmant, Donna Whited. *Concert Variations on the "Austrian Hymn"*, Paine, Rosalind Mohnsen. *Fiat Lux*, Dubois, John Skelton. *Concert Variations on "The Star Spangled Banner"*, Buck, David R. Hunsberger. *Finale from Symphony No. 4*, Widor, Mark Dirksen.

Organ: E. F. Walcker & Co. (1857-63), Methuen Organ Co. (1909) and Aeolian-Skinner Organ Co. (1947).

Visitors to the Methuen Memorial Music Hall in Methuen, Massachusetts during Wednesday evenings from early June to early October are treated to eighteen organ recitals. These recitals are played by famous and not-so-famous organists from the U.S.A. and other countries, and exhibit a wide variety of repertoire and playing styles. Since 1986, 8 to 11 recitalists have been chosen to have excerpts of their recitals combined on a "highlights" recording for the season.

These cassettes are all recorded live, which could present many problems. However, background noise and mistakes are kept to a minimum, and the brief applause at the end of each selection gives one the sense of actually being in the auditorium while listening to these cassettes. This is of course primarily due to the very high quality of these Dolby B recordings, which reproduce the sound of this magnificent organ very well. One really gets a sense of the resonance of the hall in which this beautiful organ is housed.

Listening to a recording such as this requires some adjustment from one selection to the next, as each player's performing style, interpretation and use of registration differ. However, the variety of styles that is exhibited is also one of the attractions of this recording.

Most of the literature is from the 19th and early 20th centuries, although there is a work of J.S. Bach on each recording. Those pieces which display variety of registration and which demonstrate some of the delightful softer solo sounds of the organ seem to work the best. The pieces chosen for the recordings seem to be arranged in a quasi-programmatic manner, as if one were listening to one

program played by 8-11 different organists. One might want to hear the greatest pieces that a particular recitalist played on his/her program. However, more quiet pieces would have been better for greater contrast on these recordings. Also, the programming of four Bach pieces on the first recording (all in Side A!) was not terribly wise in giving variety. Although each listener will have their preference for pieces, composers, playing styles and use of the organ, the performances are usually very good to excellent. Each cassette contains over 70 minutes of music.

Excellent commentary on the hall and the organ, including a complete stoplist, are included in the liner notes of each cassette. With all the information on the hall and the organ, one wonders why no information was given on any of the performers. It would be impressive to the listener to know that these performers come from nearby and from great distances to be a part of this series. Even a brief mention of the organist's current position at the time of performance would have been sufficient.

If you are a regular attender of the Methuen organ recitals, these cassettes are a wonderful souvenir of the yearly recital series. If you do not live close enough to hear the Methuen organ, these cassettes are a great way to experience the greatness of this instrument and to feel the ambience of this series.

The cassette of the highlights of the 1990 season has also just been released, and is available for the same price from the above address. Proceeds from the sale of these audio cassettes benefit the Music Hall Restoration Fund.

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

Kiedrich. Ton Koopman. Capriccio 10 228. Available from Delta Music Inc., 2275 Carmelina Ave., Los Angeles, CA 90064. No price given.

The rather cryptic title of this disc may need elucidation. Kiedrich is a small town in Germany, not far from Wiesbaden on the east bank of the Rhine. Ton Koopman is probably equally well known as organist, harpsichordist, and conductor. The subtitle of the disc is "German Organ Music Before Bach," and it is one of a series of recordings of famous European organs. The recording was co-sponsored and probably actually recorded by the Westdeutscher Rundfunk (West German Radio), Cologne. There are ten pieces by Hans Kotter, three by Froberger, two by Scheidemann, two by Paumann, and one each by Kerll, Schlick, Hans Buchner, Hassler, Erbach, Siefert, and Buxtehude.

Most of the music played here is from the 16th or fairly early 17th century. The earliest composer is Konrad Paumann (born about 1415) and the latest Buxtehude. Only two works—Buxtehude's "jig" fugue in C major, and Schlick's "Maria zart"—could possibly be called well known, although Kerll's "Bataglia" and the three Froberger pieces are heard occasionally. The accompanying leaflet gives manuscript sources and available editions for all selections, a practice to be encouraged! The compositions are all short; 24 of them make a playing time of 68½ minutes. The longest in Scheidemann's "Toccata in G," while the shortest, one by Kotter, lasts just 54 seconds!

A piece-by-piece description of the contents is not indicated, but a few remarks may be helpful. Kerll's "Bataglia" is fun to play and very effective played, as here, with no reeds but lots

of upperwork. Hassler's "Echo Fantasia" is very much in the style of numerous echo pieces of Sweelinck, but it is certainly equal to any of them and might make a welcome change. The Erbach "Canzon (No. 8)" would be very useful for either service or recital. It is a fairly short and remarkably varied example of its kind. Hans Kotter (1485-1541) was only a name to me. He was a Swiss organist known as the composer, or perhaps just the compiler, of the first Swiss organ tablature. Like many South German and Swiss organists of his time, he was a pupil of Paul Hofhaimer. Six of the pieces performed here are liturgical ("O clemens," "Salve regina," and so on), three are brief preludes probably intended for church use, and one is called "Kochersperger Spanieler," based on the Spanish dance tune known as "Il re de Spagna." Buchner's "Spanieler," also performed on this disc, is a less lively treatment of the same melody. Kotter's pieces are surprisingly inventive, and a group of them would be a nice novelty on any program. Unfortunately, there is no practical edition available—they are available only in a volume of the *Schweizerische Musikdenkmäler*.

The recording was undoubtedly made primarily to show off the organ. Of all the European organs that can claim to be really old, that in the church of St. Valentin at Kiedrich may have the most complicated history. The leaflet offers an abridged account; more details, and some divergent opinions, are available to those who read German in Paul Smets' account written in 1945 (*Orgel-Monographien* 6). An organ, basically the present 8-stop Hauptwerk, was built in the present position in the west gallery when the church was enlarged and remodeled at the end of the 15th century. Suggested dates for the organ range from 1493 to slightly after 1500. According to Smets and others, pipework from an earlier organ was used and there may be early 15th-century pipes still present. The first major change was in 1653, when a Rückpositiv (at present just Positiv) of six stops was added. The pedal organ of seven stops was added in either 1710 or 1722. The various builders were all local ones, active no farther away than Mainz. A wealthy Englishman had the organ rebuilt in 1857-60 by Hooghuyts of Bruges at his own expense. To this day, even experts are not entirely sure to what extent Hooghuyts copied old pipes or completed ranks with his own pipework. Unfortunately, the English benefactor, Sir John Sutton, insisted on restoring the late Gothic case, which involved placing the Rückpositiv and the Pedal behind the Hauptwerk. This has reduced the second manual to what we may call a healthy echo organ, although the pedal is still assertive enough. Theodor Kuhn (Zürich) renovated the instrument in 1985-87, simply restoring it to the condition of 1860, though reconstructing the trackers of 1653 on the Hauptwerk.

The organ as it stands, almost certainly containing basically pipework from the 15th to early 18th centuries plus at least some 19th-century pipes, has a truly lovely sound. The Hauptwerk has one 16', one 8', and six ranks of mixtures among its eight stops; the Positiv is 8', 4', 4', 2', 1½', 1'; and the Pedal of seven stops has only one (very clear) 16', but ranges upwards to a 2-rank superoctave (2' + 1') and a 4-rank mixture! Amazingly, the result is not top-heavy, but it is certainly clear and brilliant. The Kerll "Bataglia" sounds as though a much larger organ were being used. There seem to be no unsatisfactory ranks. Most of the music heard on this disc was written for organs of very

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similar specification and the effect of authenticity is certainly achieved. Perhaps only the Scheidemann works, certainly the "Toccata in G," were intended for a considerably larger instrument with substantial reed tone, but Koopman's small-scale, though varied performance is quite satisfying.

Ton Koopman is obviously totally at home with this music and he makes good use of careful phrasing, varied touch, and even minuscule changes of tempo. One can disagree with some of Koopman's ideas, perhaps above all in Froberger's "Toccata," but his performances are both lively and stylish. I was unhappy only with the performance of Buxtehude's "Fugue in C Major," taken at an unusually slow pace, where a slight hesitation at each voice entry disturbed the flow somewhat.

In addition to things already mentioned, the leaflet contains good notes on the music and information about the performer. One would appreciate some information about the present state of the organ console, never mentioned in the discussion of the instrument. The English translation of the German texts is quite satisfactory.

Excellent sound, good performance, and music worth knowing better: everyone should enjoy this disc! I cannot resist adding a recommendation: Kie-drich is very much worth visiting for its impressive collection of medieval furnishings as well as for its organ.

—W G. Marigold
Urbana, IL

New Organ Music

Charles-Marie Widor, *Selected Works for Organ*. Lissert Publications, Box 904, Marlborough, MA 01752.

Allen Hobbs has prepared an edition of nine movements from the Organ Symphonies of Widor based on fingerings and pedalings and extended annotations gathered from his teacher, Marcel Dupré. Any serious student of the organ and of the works of Widor should not be without this excellent commentary and insight into the playing and teaching of the Master. There is a highly informative introduction and also notes on each of the movements selected. Included is the first movement of the Sixth Symphonie and a revealing score of the famous Toccata from Symphonie Five. The layout of the edition is excellent and the price of \$23.20 plus postage and handling charges of \$2.50 most reasonable. No serious student of the organ should be without this collection.

—George Faxon

Lind, Robert. *Fantasia on "Sine Nomine,"* Paraclete Press, \$2.25.
Betteridge, Leslie. *Rhapsodie,* Paraclete, \$2.00.

Two attractively priced selections seem intended as high quality service music. The Lind piece has three statements of the tune, each beginning as a trio but developing to climactic homophony, separated by a fanfare-like ritornello, and followed by a fughetta-toccata. The cadences are sufficiently conclusive that one might distribute sections of the piece at several points in the service without violating musical structure; the fughetta-toccata cries out to be an uplifting postlude.

The title, *Rhapsody*, may be misleading, as two themes alternate various transformations building to a brief cadenza, the only rhythmically free passage. Firmly tonally centered, it makes a worthy and substantial Prelude to a worship service.

Held, Wilbur. *Three Pieces for Organ,* Augsburg 11-8525, \$6.00.

Variations on an Easter Carol, "This Joyful Eastertide," *Vreuchten*; Meditation on "O Food of Men Wayfaring," *O Esca Viatorum*; Recessional on "Turn Back, O Man," *Old 124th*.

The technical demands are easily

met. The idiom is melodically rich, harmonically mild, rhythmically straightforward. Given these conditions, music doesn't come any more attractive than this!

Haan, Raymond H. *Seasonal Preludes on Five Hymn-Tunes,* AMSI, \$8.95.

The tunes are *Freu dich sehr* (Advent), *Gartan* (Christmas), *Martyrdom* (Lent), *Llanfair* (Easter, optional parts for 2 trumpets included), and *Veni, Creator Spiritus* (Pentecost).

More attractive than the preludes themselves are the separate harmonizations of each tune which would add spice as hymn introductions or free accompaniments. Moderately easy and serviceable.

Moore, Philip. *Fanfare for St. Johns,* Randall M. Egan, Minneapolis, \$3.95.

Given an organ of some brightness in a room of acoustical depth, these 54 measures will help restore communal awe to our increasingly privatized worship. Moderate difficulty. Recommended.

Liddle, David. *Three Pieces, Opus 1,* Novello (Theodore Presser), \$12.95.

Other than the opus number, the pieces have little in common. The Chorale Prelude on "Praise, my soul, the King of Heaven," has a pedal cantus and melodic meanderings that avoid a tonal feeling until the final E major chord. The fugue on the name ANDRE MARCHAL is briefer and less episodic than the subject suggests. Most attractive is the Scherzo on the name DAVID BRIGGS, which suggests some mildly naughty elf-like capers that probably go unpunished. How many composers get their first opus published just seven years after completion?

Middleton, John. *Fantasia, Cramer* (Boosey & Hawkes), \$9.00.

A rhapsodic, highly dissonant, intricate 15 pages that demands an organ capable of ethereal softness, commanding brilliance, with a big solo reed, and an organist of considerable technical skill, no trepidation, and great elan in performance.

Speller, Frank. *Te Deum for Organ,* Concordia, 97-6043, \$7.50.

Based loosely on a Gregorian *Te Deum laudamus* used by Buxtehude and Langlais, among others. This 6'50" work is a big one, for big organs, although a Langlais-esque middle section provides welcome contrast. In suitable hands (and feet), the multi-metered, multi-tonal work could provide much musical excitement.

Eben, Petr. *Job,* United Music Publishers, Ltd., 42 Rivington Street, London EC2A 3BN, no price given.

A work of Mahlerian scope—an organ cycle—eight movements, each based on a quotation from the book of Job. The composer's suggestion of introducing each of the movements with a narrator's quotation of the appropriate passage is a good one.

This is an entire recital program, very demanding of both performer and listener. Words fail to describe the emotional depths that are probed, musically and programmatically. *Job* was awarded the Bohemia and Slovakia critics' prize for 1989. Planners of organists' conventions should investigate presenting this as a major convention event. Although few will ever play it, many should hear it. Its significance cannot be overstated and should not be ignored!

—Scott Withrow
Central Congregational Church
Providence, RI

New Handbell Music

Westminster Chimes, Douglas E. Wagner. Agape (a division of Hope Publishing Co.), No. 1490, \$1.95, three octaves

Baylor University Congress by Margo Halsted

The 1991 Congress of the Guild of Carillonneurs in North America was held at Baylor University in Waco, TX, June 27–July 1. Baylor carillonneur Herbert Colvin and his committee provided a well-run, fun and stimulating meeting, with over 100 persons attending.

Congress recitals were played by Judson Maynard (assisted by Arla Jo Anderton), Beverly Buchanan, George Gregory, Loyd Lott, Albert Gerken and Carol Lens. Lott's recital featured the premiere of *Preludium: Bells in the Air* for brass and carillon by Baylor's Richard Willis, the pairing of carillon with handbells, choir, synthesizer, and brass ensemble with timpani, as well as solo trumpet, oboe and voice(!). In addition, five student members successfully performed Examination Recitals to become full members of the Guild: Ann Adcock of La Mesa, TX; Susan Gentry of San Antonio, TX; Carl Gravender of Clearwater, FL; Jenny King of Grosse Pointe, MI; and Ray McLellan of Ann Arbor, MI. Carillon masterclasses were given by Milford Myhre and Albert Gerken.

Other presentations at the Congress were by Gordon Slater ("Musical Guesses"), John Gouwens ("Virtuosic Carillon Music"), Richard Watson ("The Tuning of American Chimes and Bells") and Larry Weinstein ("The 1992 Congress"). Bellfounder panels were moderated by Margo Halsted and Richard Strauss. Members of the Executive Committee of the World Carillon Federation met at the same time as the Congress, focusing on the next WCF meeting, to be held in Lyon, France, in 1994.

Guild business meetings were presided over by President Karel Keldermans. In addition, several members of the Baylor faculty performed special non-carillon recitals for the carillonneurs, including organist Joyce Jones. Composer Roy Hamlin Johnson was elected to Honorary Membership. As usual, the group also took time for many social occasions.

A post-Congress day in Austin was organized by University of Texas carillonneur Tom Anderson. Richard Watson, who recently installed new Petit & Fritsen bells to transform the University's Meneely chime into a carillon, played a recital.

The 1992 Congress is scheduled for June 12–16 in Dayton, OH, at the Deeds Carillon.

Margo Halsted is immediate past Carillon Editor for *THE DIAPASON*, and University Carillonneur at the University of Michigan.



GCNA president Karel Keldermans



Richard Watson seated at the University of Texas practice instrument



Milford Myhre during his masterclass with student Ray McLellan

(M-).

There are several handbell settings of this motive in the bell repertoire, and this original composition has a nice, uncluttered sound to it. It is certainly not beyond the range of most choirs. The gentle lilt it creates and the key structures it moves through are refreshing. If you don't have this tune in your library, this arrangement should afford you a nice setting of it.

Old Hundredth Fanfare, arr. Terry Mann. A.M.S.I., HB-15, \$1.25, three octaves (E+).

There are many such fanfares based on the well-worn tune. This one is short (one verse), and travels through several keys before reaching the final chord in A-flat. If used in conjunction with the singing of the hymn of the Doxology, one would find the range higher because of this key.

Kyrie, Cathy Moglebust. Augsburg Publishing House, 11-7182, \$1.50, two

octaves (M).

An original tune in c minor implying the words "Kyrie eleison" is hauntingly evident throughout. It remains in the minor to the end. Well written.

Blessed Jesus, compiled by Sharron Lyon, Genevox Music Group, Code 4579-02 (no price), for four to five octaves of handbells (M- to D-).

What makes this collection especially appealing is the wide variety of titles (16), and the originality of each. The compiler has chosen examples from the classical, gospel, and hymn genres, making this volume very useful. Several arrangers are involved, so each piece is fresh and stands apart from the next. Cathy DeRousse, Bill Ingram, Arnold Sherman, Michael Keller, Howard Starks and David Peninger are a few of the arrangers with titles like *Stille Nacht*, *Tallis' Canon*, *Blott en Dag*, and *Regent Square*. A lot of material under one cover. Recommended.

—Leon Nelson

Centennial celebration of Schuelke Op. 70

by David C. Kelzenberg

The white magnesia limestone edifice of St. Boniface Roman Catholic Church, easily the most imposing structure in the picturesque little village of New Vienna, IA, stands in stark contrast to the agricultural land which surrounds it. Originally built at a cost of \$80,000 and dedicated in 1887, this is actually New Vienna's third St. Boniface Church building. And, it is no longer a well-kept secret that a remarkable example of late 19th-century American organ building—the 1891 Op. 70 of Milwaukee builder William Schuelke—can be found here, nestled among the rolling hills of northeast Iowa.

One of the highlights of the Organ Historical Society's 1986 national convention (hosted by the Eastern Iowa Chapter) was a fine recital, played by Luther College organist William Kuhlman, on the New Vienna instrument. Many participants of that convention were amazed and delighted to discover this musical treasure here in rural Iowa. Kuhlman's recital was recorded, and was featured on Michael Barone's American Public Radio program *Pipedreams*, making hundreds of new friends for the instrument throughout the country. A commercial release of that recording has also been made available by the OHS and, as one of their most popular releases, continues to champion the organ's cause.

The Eastern Iowa Chapter of the Organ Historical Society, with assistance from the Dubuque Chapter of the American Guild of Organists, recently hosted a special symposium at New Vienna, honoring this venerable organ's centenary year. Several dozen organists, historians, builders, and enthusiasts from around the midwest came together on this beautiful autumn afternoon of September 22, 1991, to discuss, examine, and hear Schuelke's celebrated instrument. A line—somewhat modified—from the popular motion picture *Field of Dreams* became the chapter's unofficial motto for this event: "If You Build It They Will Come . . . 100 Years Later!" (Appropriate, as the movie's cornfield-turned-baseball field, now a tourist attraction, is located only some five miles from New Vienna.)

The symposium's scheduled activities promised opportunities to hear the organ in both liturgical and concert roles, as well as sessions providing information on the organ and its builder. Following registration and an official welcome, cantor Daniel Lepp and reader Linnea Heinz assisted organist Roy W. Carroll, Dean of Dubuque's AGO chapter and Chair of the Music Department at Loras College, in the afternoon's first event.

"Saints, Songs and Symbols, a celebration with Hymns and Readings" provided a demonstration of the organ's congregational accompaniment capabilities, as symposium participants joined voices in the singing of several appropriate hymn settings, interspersed with readings and chant.

Two lectures by organ historians followed, providing a historical perspective of the instrument and its milieu. First, noted Schuelke authority (and organist at Fort Leonard Wood, MO) Elizabeth Towne "Soosie" Schmitt presented an overview of the builder's work in "William Schuelke, Manufacturer of Church and Chapel Organs." Schmitt's program included many fascinating slide photographs of important historical documents, people affiliated with Schuelke and his firm, the Schuelke factory in Milwaukee, and, of course, Schuelke instruments and the buildings which they graced. Then, Michael Friesen, research/archives chair of the Chicago-Midwest OHS Chapter, discussed several of Schuelke's contemporaries and their work in his lecture, "The Midwest—A Haven for 19th-century German Organ Builders."

An opportunity for a more detailed examination of the organ followed. John Panning of Lynn Dobson Organbuilders, and Carroll Hanson of Casavant Freres—both of whom have been involved in the instrument's renovation and maintenance—took participants to the gallery, where they discussed the organ, its construction, and its history. Several representative pipes were passed around for inspection and discussion, and stops were demonstrated.

This examination of the instrument had to be accomplished in "shifts," due to the number of symposium participants and the size of the church gallery. Unfortunately, this limited the time which remained for the afternoon's two final scheduled events. It would have been interesting to hear more detail from Marilou Kratzenstein of the University of Northern Iowa, who had prepared a presentation on "Late Romantic German Organ Repertoire." Her brief remarks were, however, augmented by more detailed handouts, and she was able to play several intriguing excerpts from relatively obscure works.

To conclude the afternoon's activities, Delores Bruch of the University of Iowa was scheduled to moderate an open forum. On hand was a "panel of experts" to lead the discussion and to answer specific questions. Alas, no time remained for this discussion, but individuals who had played important roles in the organ's rediscovery, renovation, and



1891 Schuelke Organ
St. Boniface Church
New Vienna, Iowa

preservation were allowed to speak briefly, relating anecdotes and reminiscences concerning their involvement with this special historical landmark.

After a dinner break, participants were joined by parishioners and enough other visitors to nearly fill the church, for the event which everyone had been anticipating: a solo recital. Twin Cities organist John Seboldt, Director of Music at the Church of the Annunciation in Minneapolis, presented an exciting and varied program, demonstrating with each work the superb tonal qualities of this instrument. Seboldt's thoughtful program consisted primarily of late 19th-century music, and allowed both solo colors and rich ensembles to be featured. Wagner's familiar "Pilgrims' Chorus," from *Tannhäuser* (as arranged by Franz Liszt), a colorful highlight of the program, was particularly well-received. The recital (and the symposium) were brought to an appropriate conclusion with the audience participating in the singing of the *Old 100th*. The ovation which followed was generously shared with builder Schuelke, as the soloist repeatedly acknowledged the 100-year-old instrument during the lengthy applause.

In honor of this symposium and the celebrated Schuelke organ, commemorative T-shirts and caps have been produced, and are available from the Eastern Iowa OHS Chapter. The T-shirt sports a line drawing of the New Vienna organ case and the slogan, silk-screened onto a blue-green 50/50 shirt. It is available in a variety of sizes, at a cost of \$11.50 (\$13.50 for XXL) postpaid. The cap is adjustable, and features the Schuelke logo ("Schuelke Organs Always Give Satisfaction") silk-screened on blue-green. Price is \$7.50 per cap postpaid. All proceeds from sales of these items will benefit the chapter. To order William Schuelke commemorative T-shirts or caps, or for additional information, write: EICOHS, Box 486, Wheatland, IA 52777.

The Eastern Iowa Chapter of the Organ Historical Society deserves commendation for its efforts to preserve and promote this remarkable organ. In particular, the pioneering and ongoing

efforts of members Vernon Cerveny, August Knoll, Carroll Hanson and Father Mark Nemmers deserve special recognition, as without their love and dedication this significant musical artifact might not have survived its first hundred years.

The presence of Michael Barone and his recording equipment for these events gives rise to the hope that the organ will again receive national exposure in the near future. With a caring and supporting congregation, a national network of friends and supporters, and an active preservationist group such as the Eastern Iowa OHS Chapter, this instrument should continue to make glorious music for at least another hundred years.

St. Boniface Roman Catholic Church,
New Vienna, IA
Wm. Schuelke, Milwaukee, WI, op. 70,
1891

GREAT

- 16' Principal
- 8' Principal
- 8' Viola de Gamba
- 8' Melodia
- 4' Principal
- 4' Flute d'Amour
- 2 3/4' Quinte
- 2' Octave
- Mixture III
- 8' Trompette

SWELL

- 16' Bourdon
- 8' Geigen Principal
- 8' Salicional
- 8' Aeoline
- 8' Gedackt
- 4' Fugara
- 4' Flauto Harmonique
- 8' Oboe and Bassoon

PEDAL

- 16' Principal
- 16' Subbass
- 8' Octave Bass
- 8' Violoncello

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New Organs



Cover

Bond Pipe Organs, Inc., Portland, OR, has built a new organ for St. Margaret's Episcopal Church, Bellevue, WA. St. Margaret's serves about 315 families in this suburb of Seattle. The purchase of the instrument served as a catalyst for worship renewal. Its specification and placement in the room influenced subsequent decisions concerning sanctuary design. The back gallery and narthex beneath it were eliminated and became part of the worship space. The choir was moved from the gallery to the front of the church, where the organ was to be installed. The altar was brought forward, and new choir risers were built

on either side of the instrument. A new parquet floor installed in the altar area greatly improved the sanctuary's acoustics. It now seats 250 people, and is moderately reverberant. The organ features suspended mechanical key action, and mechanical stop action. Its case is of white oak, with facade pipes of flamed copper. The manuals have boxwood naturals and rosewood sharps. This organ replaces a fifteen-year-old electronic instrument. The Rev. Ralph Carskadden was consultant for sanctuary renewal, and Martin Olsen was organ consultant. Joan Thompson is Liturgist and Director of Music Ministry, and Rev. Steven Gehrig is Rector of the parish.

- GREAT**
 8' Principal
 8' Rohrflöte
 4' Octave
 2½' Quinte (from Sesquialtera)
 2' Superoctave (from Mixture)
 III Mixture
 II Sesquialtera
- SWELL**
 8' Spitzflöte
 8' Celeste
 4' Koppelflöte
 2' Doublet
 8' Trumpet
 Tremolo
- PEDAL**
 16' Sub Bass
 8' Gedackt Bass (20 pipes, 1-12 common with Rohrflöte)
 4' Choral Bass (24 pipes, 1-8 common with Octave)

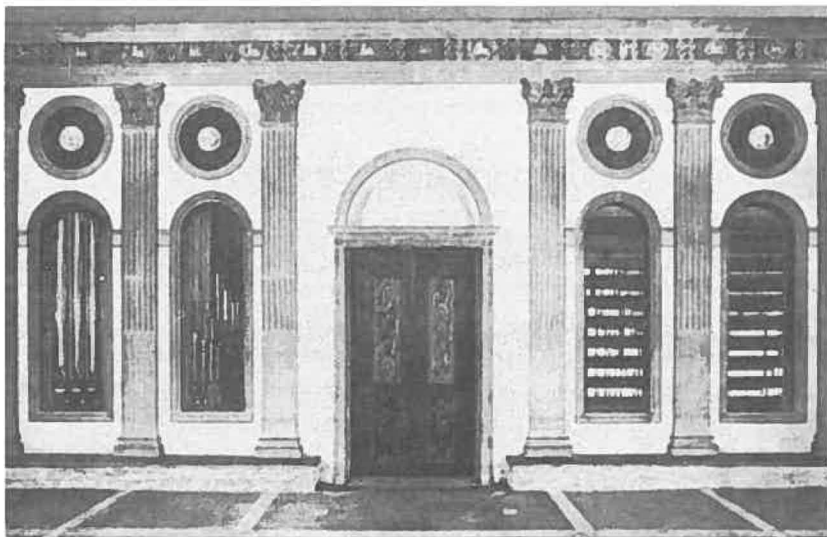


Robert L. Sipe, Inc. Organbuilders, Dallas, TX, has recently completed a new 3-manual instrument for Faith Lutheran Church, Appleton, WI. The instrument was dedicated in the Sunday worship service June 9, 1991 with Robert E. Unger, Minister of Music, pre-

siding at the organ. A mechanical-action instrument with a detached console, electric stop action and solid state combination system. The first inaugural recital was played in October by Thomas Froelich of Dallas, a former organist/director of the church.

- GREAT**
 16' Bourdon
 8' Principal (tin)
 8' Spitzfloete
 4' Octave
 4' Spillfloete
 2' Super Octave
 1½' Mixture IV-V
 8' Trompete
 Tremulant
- SWELL**
 8' Gemshorn
 8' Gemshorn Celeste tc
 8' Rohrfloete
 4' Principal
 4' Hohlfloete
 2½' Nasard
 2' Blockfloete
 1¾' Tierce
 1' Scharf III-V
 16' Basson
 8' Hautbois
 Tremulant

- SOLO (electric action/5" pressure)**
 16' Trompette en Chamade tc
 8' Trompette en Chamade
- PEDAL**
 32' Subbass (electronic 1-12)
 16' Principal (flamed copper)
 16' Subbass
 8' Octave
 8' Gedeckt
 4' Choralbass
 2½' Mixture IV
 32' Kontra Fagott (electronic)
 16' Posaune
 8' Trompete
 8' Trompette en Chamade
 4' Trompette en Chamade



Sebastian Matthaus Gluck, New York, NY, has completed a new organ for the residence of Taylor Payne Cameron and Julia Lodge Cameron near Manhattan's Central Park. The electro-pneumatic instrument speaks down the long axis of the former banquet room in this five-storey limestone home built in 1916. The 36-rank instrument contains 2,354 pipes.

The Great and Pedal flues are located on the left side, with the String and Positive sharing a swell enclosure at the rear. The entire right chamber is occupied by the Swell division, as well as the extensions for the Pedal. The Solo organ is located at the far end of the room, in a former cloak room beneath the staircase in the main hall.

The metal fluework is spotted metal, except for the String Harmonics which is tin, and the Larigot, which is common metal. Zinc basses have a chrome-aluminum coating. The reeds feature English-style shallots, with flared bells and doubled ranks in the trebles of the chorus reeds to maintain power and

brilliance. The Heckelphone has maple boots and shallots, with half-length zinc resonators. Wooden pipework is made of pine and poplar.

A three-horsepower blower delivers wind to the main organ at a pressure of 4", with the entire Positive organ and the bottom octave of the Double Dulciana voiced on 3½". The Solo organ is powered by a 1½ horsepower blower and is voiced on 9½" windpressure. Each division employs a single-rise pressure regulator, sprung and weighted with barbell plates, and offset bass chests are equipped with concussion wipers.

The tonal completeness of the design requires only unison couplers, with the String Organ coupling to any manual. Because of its extreme power, the Solo Tuba is available at unison pitch on the Great, but does not couple as a chorus from the Solo. There are eight combination pistons for each division, except for the Solo, which has four. The String and Positive share a set of pistons and are grouped together at the console.

The design of the instrument is by Sebastian M. Gluck, tonal director of the firm, in consultation with Mrs. Cameron. J. Arthur Eades was at the console for the tonal finishing, with Mr. Gluck at the pipes. Sebastian M. Gluck is a member of the American Institute of Organbuilders.

- GREAT (Manual II)**
 16' Double Dulciana
 8' Principal Diapason
 4' Octave
 2' Doublet
 IV Chorus Mixture 19.22.26.29
 8' Bassoon
 8' Tuba Magna
- SWELL (Manual III)**
 8' Stopt Diapason
 8' Viola
 8' Viola Celeste
 4' Narrow Principal
 4' Chimney Flute
 2' Recorder
 II Cornet 12.17
 II Mixture 22.26
 16' Bassoon
 8' Trumpet I-II
 8' English Horn
 4' Clarion I-II
 Tremulant
- POSITIVE (Manual I)**
 8' Quintadena
 4' Night Horn (wood)
 2' Gemshorn
 1½' Larigot
 8' Clarinet
 Tremulant

- STRING (Floating)**
 16' Double Dulciana
 8' Dulciana
 8' Unda Maris
 4' Dulcet
 4' Dulcet Celeste
 IV String Harmonics 12.15.19.22
 8' Vox Humana
 Tremulant
- SOLO (Manual IV)**
 8' Cello Major (prep)
 8' Cello Major Celeste (prep)
 8' Doppel Flute
 8' French Horn
 Tremulant
 16' Tuba Magna
 8' Tuba Magna I-II
 4' Tuba Magna I-II
- PEDAL**
 16' Major Bass
 16' Minor Bass
 16' Dulciana
 8' Principal Octave
 8' Flute
 8' Stopt Diapason
 4' Fifteenth
 4' Stopt Flute
 2' Twenty-Second
 32' Heckelphone
 16' Ophicleide
 16' Bassoon
 8' Trumpet
 8' Bassoon
 4' Shawm

Julius Reubke

and his Organ Sonata *The 94th Psalm, Part 4*

Michael Gailit

Parts 1, 2 and 3 were published in the January, February, and March issues of *THE DIAPASON* respectively.

2nd movement (Adagio) (mm. 233–316)

The slow movement corresponds to the third group of verse lines of the 94th Psalm. The changing moods correspond particularly to the words "Bekümmernisse" (fear and sorrow) and "Tröstungen" (hope and comfort). To prepare ourselves for a very interesting fact, let us first examine in tabular form the whole of the slow movement (mm. 233–316), which indicates the measures that belong together, and notes its motivic origins:

Measures	Thematic
233-237	complete main theme with head motive and scale
237-242	Development of main theme, 2nd half (scale in pedal)
243-247	2nd theme with head motive and three-note groups (see ex.20)
248-253	Development: double repetition of the main motive dissolving into free measures, which use the descending scale.
254-257	Further development (2nd theme)
258-262	Further development and development of 2nd half of the 2nd theme (see ex.21)
263-268	Thorough development of the head motive
268-271	Transition
272-276	Complete main theme
277-281	Repeat
282-288	Slightly varied development of main theme as at the beginning (see ex.22)
289-303	Double main idea as at the beginning
304-316	Close and epilogue with the so-called third idea (see ex.23).

Sonata form

It is most unusual that the slow movement not only follows the sonata form, but it also follows the progress of the first movement (immediate further development of a theme as soon as it has appeared; short, double repetition of the head motive in mm. 248–250; final measures). Thus, the same sections can be observed here as in the first movement:

mm.233-242	Main theme with following development
mm.243-253	Second theme with following development
mm.254-271	Development section
mm.272-316	Recapitulation

The only exception is that, instead of the expected second theme in the recapitulation, the (varied) entire main idea appears in a similar way as at the beginning of the sonata. By now, the reader will be familiar with Reubke's technique of overlapping two sections. Here, he wants to introduce the 3rd movement, the fugue (the subject of which shows a more original form of the main theme, more related to the 1st than to the 2nd movement), with the pleading main idea (main theme and ascending crescendo chords). However, he does this *not after but before* the close of the slow movement. This is probably the reason why there is no repeat of the second theme in the recapitulation. In the following, particular attention will be paid to the structure of the phrases in the Adagio, so that the form can be shown more clearly.

Main theme and development (mm. 233–242)

The movement begins with the complete main theme. However, Reubke varies it in a subtle and simple manner: he transposes the theme parts (Example 24). The head motive thus gives a pure dominant seventh chord (E–B–D–G[#], whereby the first 9 notes (including the repeated C[#]) are purely diatonic. The characteristic open ending appears in a very simple form: it ends on the dominant E (half-cadence). The main theme is developed further, with the chromatic scale moving to the bass, and new motives added to it.

Second theme and development (mm. 243–253)

Instead of the expected E minor chord at the beginning of m. 243, the second theme comes in with a deceptive cadence on the subdominant A minor, which is the tonic key of the movement. (Also in the 1st movement, the 2nd theme stays

Example 20. Comparison of the motives in the 2nd theme (mm. 53ff) and varied 2nd theme (mm. 243ff).



Example 21. Comparison of the motives: 2nd half of 2nd theme (mm. 59–61), varied (mm. 258–259), third idea (mm. 22–28).



Example 22. Comparison of the notes of mm. 238–242 and 282–288 (outer parts).



Example 23. Comparison of mm. 22–28 and 304–316 (upper voice).



Example 24. Comparison of main theme (beginning with F) with main theme of the Adagio.



Example 25. Beginning of 2nd theme, 1st movement (exposition), beginning of 2nd theme, 1st movement (recapitulation), 2nd theme, 2nd movement (outer voices).



Example 26. Comparison of the melody in mm. 81–82 to mm. 248–250.



in the tonic key.) A comparison shows that this is the 2nd theme: the beginning of the theme is taken from the form of the 2nd theme in the recapitulation of the 1st movement (an up-beat triplet simplified to a quarter-note)¹². The rest shows the characteristic three-note figures with cadence of the first part of the theme (Example 25). Yet another parallel with the 2nd theme in the 1st movement is apparent: here also, half-way through the phrase, a descending scale begins in the pedal.

In the same way, the double occurrence of the head motive after the 2nd theme in the 1st movement is repeated here in the 2nd movement (Example 26). The concordance of the two passages is made evident by a comparison of the further development in both movements (Example 27).

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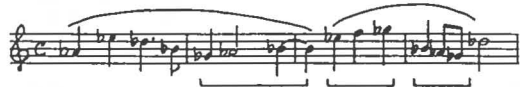
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Example 27. Comparison of the melody in mm. 84–85 to mm. 251–253.



Example 28. 2nd theme (development, 2nd movement).



Example 29. Fugue subject.



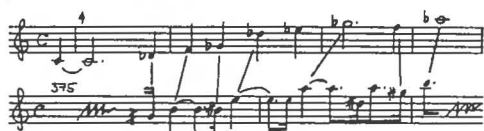
Example 30. Franz Liszt, Piano Sonata in B Minor, beginning of fugato subject (mm. 461–463) and counterpoint (476–477) from beginning of the recapitulation.



Example 31. Sections of the 2nd theme (mm. 60 and 189) which are related to the melody of the upper voice in mm. 357–359.



Example 32. Comparison upper voice, mm. 4ff–375ff.



Development Section (mm. 254–271)

In the exposition the 2nd theme went one step further in the circle of fifths, and ended on the dominant of B minor, on F-sharp major. The reappearance of the head motive and its further development brought us into completely different regions and ended on the dominant of E-flat major, that is, B-flat major.

For various reasons, the following part can be recognized as the development section:

- because the further development proceeds through much more remote keys;
- because the development of the themes is more extensive (use of theme fragments, longer free sections), and
- because the contrasts of mood are much greater.

First, with a deceptive cadence, the 2nd theme comes in at A-flat minor, a semitone lower than the key chosen for the Adagio. It finishes in a different key, but keeps the characteristic groups of three notes (Example 28). The next section is based on different material. Measures 258–259 probably come from the 2nd half of the 2nd theme or from the third idea (see Example 21). The following section develops freely. The next section, from m. 263 onwards (“düster”), again uses the head motive in a very free fashion. A transition from m. 268 onwards arouses expectation about what is to come, the recapitulation.

Recapitulation (mm. 272–316)

Reubke does not let the recapitulation begin schematically in A minor, but enmeshes the parts once more. The two complete citations of the main theme grow out of the development, taking their time until they finally reach the tonic during the second citation. This is again a parallel to the 1st movement where, in the recapitulation, the tonic is reached only in the second section. Instead of the expected deceptive cadence, followed by the 2nd theme, there appears the closing tonic chord, which was held back from the listener in the exposition¹³. As has been said before, the listener is surprised in m. 289 by the reappearance of the pleading complete main idea from the beginning of the work. Before the fugue commences, the movement closes with the third idea, the further development of which ends once more on the dominant ninth chord on G (see Example 23).

3rd movement (Allegro) (mm. 317–530)

The following “Allegro” forms the 3rd movement, and takes the form of a four-voice fugue with an exposition, an extended developmental episode and a counter-exposition¹⁴. Here we have once again a three-part form, the middle part of which is a development section, as in sonata form. Both outer parts show in each voice a complete statement of the fugue subject, which carefully remains in the tonic or dominant key (with the exception of the last entry). A stretto, a short accelerated coda, finishes the movement.

Exposition	mm.317-374	57 mm.
Developmental episode	mm.375-429	54 mm.
Counter-exposition	mm.430-503	73 mm.
Coda	mm.504-530	26 mm.

The three main sections are almost the same length (in the counter-exposition, account must be taken of the ever-increasing tempo).

The fugue subject

The fugue subject (Example 29) is of well thought-out construction, its parts set rather closely together. It falls into three different parts:

Fugue subject, 1st part	head motive	3 mm.
Fugue subject, 2nd part	ascending scale	2 mm.
Fugue subject, 3rd part	“Liszt motive”	2 mm.

The beginning of the fugue subject stems from the head motive, which is extended to three measures by repetition of the main motive (semitone + third). An ascending scale follows in the next two measures, which could be taken to represent symbolically the part of the text which speaks of hope and trust in the Lord.

The subject is concluded by two additional measures with a characteristic figure, which Reubke could have added in honor of his teacher, as the motive is the head motive of the main theme of Liszt’s Piano Sonata in B Minor. This theme serves in the recapitulation of this sonata as fugato subject, the head motive alone as counterpoint, as well (Example 30). These two “Liszt”-measures in Reubke’s fugue subject are not foreign to the whole. They are arranged in this way that their notes also form an ascending scale: E-flat–F-sharp–G–A-flat–B–C–D (–E-flat).

We find once again the number 7 in the fugue subject when counting its measures. One cannot avoid the impression that this is conjured up on purpose by extending the head motive to three measures, and also by adding two measures of the “Liszt motive.” On the other hand, by extending the main theme at the beginning, it can start on C, and then continues principally in the tonic key of C minor.

Exposition (mm. 317–374)

The four entries of the fugue subject follow the traditional rules with *dux* (fugue subject) and *comes* (answer) in tonic and dominant:

Dux (tenor)	mm.317-323	7 mm.
Comes (alto)	mm.324-330	7 mm.
Episode	mm.331-338	8 (2 × 4) mm.
Dux (soprano)	mm.339-345	7 mm.
Episode	mm.346-349	4 mm.
Comes (bass)	mm.350-356	7 mm.

In addition the two little episodes show a well-balanced construction. The first takes its basic material from the scale and has two two-measure rising and falling phrases, the second of which rises higher. The second rises for four measures, and at the climax and the highest note in the fugue up to now, the pedal brings in the last entry of the fugue subject.

Developmental episode (mm. 375–429)

This section begins at the first climax at m. 375. A gradually increasing transition leads up to it, which also uses material from the second theme (Example 31). The theme parts are developed in regular groups of 8 measures (clearly in contrast to the irregular number of measures in the original themes!).

In the first 8 measures from m. 375, the triple forte is used for the fourth time. This is a key-part of the work. The melodic shape of the upper voice refers clearly to the second half of the main idea at the beginning of the work (Example 32), which answers the main theme with ascending, visionary chords, which can be interpreted at least as a plea, if not as a vision of God appearing. A similar interpretation has been mentioned already concerning the first two “Grave” measures at the end of the 1st movement —also triple forte. If Reubke imagined that this vision could become reality in his work, then it was just here¹⁵.

After this section, which is set apart from the surroundings by the dynamics, the music returns to a more common language, so to speak, as regarding the dynamics. In the second 8 measures, clear reference is made to the development section of the 1st movement—in a similar way, from m. 127 onwards, chords in dotted rhythm following the descending scale are observed. Here, each two measures of these chains of chords are answered with two more measures, the

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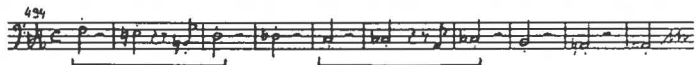
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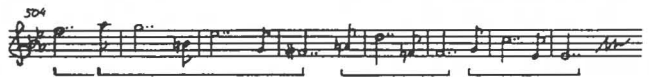
Example 33. Sketch of the thematic outer voices, mm. 477–485.



Example 34. Head motive in pedal, mm. 494–503.



Example 35. Sketch of the upper voice, mm. 504–511.



figures of which follow the ascending scale, combined with a variation of the head motive in the pedal.

The development of the next 8 measures brings in the first four measures the "Liszt motive" (last two measures of the fugue subject), dramatically emphasized twice by registration ("Posaune 32"!), and answered in the second four measures by combined ascending and descending scales (mm. 391–398).

The next 7 measures (mm. 399–405) decrease the level of developmental treatment. They introduce a process of gradual dissolution of the thematic material, i.e. as it goes on, fewer parts of the theme appear. The first group of four measures, bringing in the head motive twice in the upper voice, is repeated in transposition, tightened by omitting the last measure in the repeat. The next group of 8 measures (mm. 406–413) contains only free figures—only the pedal passages have a distant relationship to the ascending scale.

The work proceeds to a widely-set cadence. For four measures (mm. 414–417), C minor on the six-four chord is approached in a typical manner¹⁶ with the full organ. After a further eight measures, the figures based on the scale reach the dominant ninth chord for the last time, which has already appeared at important points three times, from which, within four measures, falling scale-figures lead into the accelerated counter-exposition. The fugue in particular makes clear that in the organ sonata, Reubke uses measures in regular groups of 4 or 8 in developmental sections, but in themes he uses irregular groups.

Counter-exposition (mm. 430–503)

The counter-exposition also progresses quite regularly, except at the end.

Dux (alto)	mm.430-436	7 mm.
Episode	mm.437-440	4 mm.
Comes (tenor)	mm.441-447	7 mm.
Episode	mm.448-451	4 mm.
Comes (soprano)	mm.452-458	7 mm.
Episode	mm.459-477	19 (8 + 11) mm.
Main theme (bass)	mm.478-493	16 (8 + 8) mm.
Transition	mm.494-503	10 mm.

Similar to a recapitulation, dux and comes appear in their original shape of the main forms of the tonic and dominant. While the first two short episodes take their motives from the scale, the longer third episode, which prepares for the pedal's last important entry, shortens the head motive into two passages of different lengths. Thus, in the episode, the measures divide as follows:

8 measures (mm.459-466)	4 (2+2) + 2 (1+1) + 2	measures
11 measures (mm.467-477)	4 (2+2) + 4 (2+2) + 3 (1+1+1)	measures

The expected last entry in the pedal does not bring the fugue subject, but the augmented main theme, which however maintains the ascending scale of the fugue subject¹⁷. A variation of the main theme in its original form is added in the upper voice (Example 33). The first part of the main theme, the head motive, serves in the pedal as the basis for the transition to the stretto (Example 34).

Stretto (mm. 504–530)

The stretto accelerates the tempo further. Even though the counter-exposition accelerated the tempo so far that the augmentation of the main theme in the pedal from m. 478 onwards does not appear enlarged, but is felt as being almost in the usual tempo, now Reubke is obliged to reduce the tempo of the figures so that they remain playable in the pedal. He changes to quarter-note triplets keeping the same beat.

The first group of 8 measures is based on the head motive and its sequences (Example 35). The additional note at the beginning recalls the head motive in the version of the second theme. The following 4 (2 + 2) measures bring the descending scale, twice and varied. The following 8 (4 + 4) measures prepare for the broad closing: without abandoning the motion in quarter-note triplets, the descending scale appears augmented in the pedal, and is repeated as before. This gives in the 8 measures a doubly enlarged variation of the preceding 4 measures. Therefore the stretto appears as a last variation of the main theme, strictly following the order of its two parts (head motive and descending scale). After all the regular groups of measures, the number 7 appears for the last time. The last 7 measures form the final cadence of the work. They are taken from the third idea, which closes the 3rd movement and the whole work, as it did the 1st and 2nd movements.

The last line of Psalm 94, "And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness," appears to paint a picture of the inevitable path to revenge, at the end of which God's immutable and terrible judgement of the guilty falls¹⁸. If one follows Reubke's development and the progress of his life in hearing his five works in chronological order, one can scarcely avoid the impression that the organ sonata contains also biographical aspects: Reubke's resistance to the unavoidable, unjust fate of his deteriorating health, which probably warned him that death was approaching.

Summary

The "94th Psalm" of Julius Reubke is a symphonic poem in three connected movements, inspired by the text of the psalm. Because of the three movements and their form, the "94th Psalm" can rightly be called a sonata. The four verse groups preceding the work in the first edition are echoed in the main idea and

in the three movements. For Liszt and Reubke, program music means that the work is based on something outside music (in this case a text), which inspires the musical ideas of the work. However, the progress of the work does not follow a plot, but rather depicts an absolute musical form. This does not preclude larger parts, and even details, from conjuring up a picture of the text.

In the "94th Psalm," this absolute musical form is sonata form, which can be shown in the 1st and 2nd movements. Even the 3rd movement, the final fugue, shows elements of this form. The middle movement uses the main theme(s) in a more varied and developed way than the two outer movements, while the 3rd movement returns in its fugue subject to a more original version of the main theme. Thus, the sequence of movements seems to correspond to sonata form. Normally in this style of composition, a theme is developed as soon as it has entered. This produces here sections with the theme at the beginning, followed by developmental sections, which follow the progress and construction of the theme. Actual development sections differ from these "theme developments" in that they are worked through more thoroughly.

There is a striving after such a mass of variation that the same thing is never repeated. However—and this makes the parts of the over-all form recognizable—the sequence of thematic sections is exactly maintained within the schematic form. In the "94th Psalm," the order of the sections is so exactly maintained, that we even find corresponding passages between the 1st and 2nd movements. Just as the development sections move further away, the recapitulations come back towards their original forms, without being repeated literally.

In order to give the message greater intensity, repeated parts are varied and shortened, parts which should be consecutive according to the formal scheme overlap and are enmeshed. This is why the recapitulations in the 1st and 2nd movements both return to the tonic key only in the 2nd section. In addition, the whole of the thematic material stems from a single theme, which consists of a characteristic head motive and a partly chromatic descending scale. The main motive (semitone + third) and the scale are ever-returning motive patterns of the style. In the "94th Psalm," there is scarcely a measure that does not show a relationship to the fundamental material, or from a development thereof.

Taking a broad view of the history of music, one can see that, with the emergence of a new style, it was first tried out, and the constructions of the compositions were relatively simple. The longer outstanding composers occupied themselves with a particular style, the more they tried to intensify its musical message, and to make it more artistic. In this way, every style achieved certain climaxes and end-points, before being overtaken by further developments.

It can rightly be said that Julius Reubke's "94th Psalm" sums up the important vocabulary of Liszt's musical language, a part of the so-called Neo-German School. Not only the main motive semitone + third, but also the descending scale, belong to the characteristic melodic patterns of this style. Thus, Julius Reubke's "94th Psalm" can be regarded as a culmination of the development of this style. One can only admire Reubke's compositional abilities, his melodic and harmonic inventiveness, his ability for varying musical ideas, and his sense of proportion and form. After both sonatas, Reubke probably would have tried to extend the style he had developed on the two major keyboard instruments to other sorts of works and settings (for instance, the opera he wanted to write), but then, as far as one can see from his creative development, it seems quite possible that he would have later turned to new musical directions, which remain unknown¹⁹.

Just at the time when Reubke was probably ready to withdraw himself from Liszt's influence, he was called away from this life. If one tries to speculate, one should remember that Reubke increasingly emphasized the development and intensity of the message. In his piano sonata—parallel to Wagner's "Tristan," which was unknown to him and which was written at about the same time—he also systematically used cadences with open endings and "the art of sounding silence" (Wagner on his "Tristan"). If he had been granted a longer period of creativity, we might have observed in his later compositions elements of his musical language as we know today, for instance, perhaps from Scriabin. ■

Notes

12. For this reason, the alternative phrasing suggested by Wayne Leupold in his edition of the 94th Psalm, which separates the first note from the rest, goes against the thematic construction, and is therefore quite unacceptable. This note, particularly, is a distinguishing characteristic between the main and the second themes!

13. Beethoven was a master of effects of surprise. First, the listener is surprised by something out of the ordinary, and when the same passage is repeated in the regular way then, the listener is surprised by the ordinary. Reubke could have observed this during his studies in Berlin, as the teaching repertoire of his piano teacher, Theodor Kullak, included, among other works, Beethoven sonatas. His theory teacher Adolf Bernhard Marx wrote an analytical work on Beethoven's 32 piano sonatas.

14. In this connection it should be remarked that it is sometimes asserted that neither Liszt nor Reubke could write fugues. Mainly, consequence in the development of the theme is said to be lacking, and the so-called "free" development is criticized.

15. In discussing this sonata, we have already observed the dimensions to which the main theme is developed, and how advanced the development already was. A fugue written exactly according to classical principles, in which the theme wanders correctly through all the voices, undergoing the most artistic combinations thereby, would sound static in the face of the two very dynamic preceding movements.

Especially in this piece, the finale of the work must take account of the text and its end. The representation of triumph and of the merciless justice of God must not be forgotten. Nevertheless, the exposition and the counter-exposition are complete and the entries of the fugue subject follow quite closely one after the other. The more colourful and effective parts are in the extended developmental episode and in the coda. This shows Reubke to be an excellent composer: on the one hand he respects the traditional process of fugue; on the other hand he is able to integrate the fugue into a larger context.

16. The octave doubling in the measures preceding the triple forte suggested by Wayne Leupold does not appear appropriate, as these would be louder because of the higher position and the fullness of the chords. The entry of the redeeming E major would be too soft and therefore too weak, the addition of the remaining registers up to the full organ could hardly make up for it.

17. The harmonic sequences follow a similar cadential scheme as in an instrumental classical concerto, before the soloist's cadenza.

18. This is not just a variation of the fugue subject. The thematic connections all point to the 1st movement. The up-beat in m. 477 is related to the 2nd theme (m. 189), m. 480 onwards to the first development of the head motive in m. 16 onwards; apart from this, a characteristic part of the fugue subject, the last 2 measures ("Liszt motive") are missing.

19. This is typical of the picture of God as judge in the Old Testament, whence the psalm originates. Only in the New Testament is God seen as a forgiving authority.

20. The term "early fulfillment" (of one who died young) is often used in connection with Reubke's musical development and early death. The author rejects such a term. As an experiment, imagine that any of the great composers died at an earlier age, then in every case the state of maturity of the works written up to that time would justify the description "early fulfillment." If Beethoven had died after his piano trios op. 1, today he would be regarded as a composer of early fulfillment because of the outstanding quality of these works. We know, however, how far Beethoven was able to go beyond his op. 1 in his later works!

Author's addenda

Unfortunately the proofs for the first part of this series were lost in overseas mail. The author would like to mention a few corrections.

When Part 1 was published, the German Democratic Republic did not exist anymore. Only Winterberger was a fellow-student of Reubke in Berlin; Bülow and Winterberger were fellow-students when having lessons with Liszt. The stop "Echozug" did not reduce the full organ to a *pp*; it moved the swell shutters of the Brustwerk (Echo division). This explains the swell markings at the beginning of Reubke's organ sonata together with the double pedal: the registrant could easily open and close the swell. Neither stop nor shutters exist today. The title of D.H. Engel's oratorio should read *Winfried und die Heilige Eiche bei Geismar* (not Gosmar); the members of the orchestra of Braun and Fiede had formed the orchestra for the Merseberg performance. The Reubke picture after the plaster medallion appears on the front page of Chorzewpa's edition of the "94th Psalm."

This article is a continuation of the tribute to Rayner Brown on the occasion of his 80th birthday (see the March issue of THE DIAPASON).

Schoenberg's contempt for the music and composers associated with so-called Neo-Classicism is neatly summarized in the text from the third of his *Three Satires*, Op. 28: But who's this beating the drum / Why, it's little Modernsky! / He's had his hair cut in an old-fashioned queue, / And it looks quite nice! / Like real false hair! / Like a wig! / Just like (or so little Modernsky likes to think) / Just like Papa Bach! (reprinted in Weiss/Taruskin: *Music in the Western World: A History in Documents*, New York: Schirmer, 1984; p. 466). Though Stravinsky is the immediate object of his scorn, the reference to "Papa Bach" clearly indicates the general nature of his attack on the movement as a whole. Like so many other critical comments against Neo-Classicism (by Varèse and Constant Lambert, for example), Schoenberg's is one-dimensional and does not get beyond the view of Neo-Classicism as a mere imitation of the past. There is likewise an implied suggestion that no composer of talent would stoop to the use of historical models. With his comment, Schoenberg was, of course, grinding a philosophical axe. He was, after all, a true believer from another camp. But the fact of the matter is, Neo-Classicism was a more complex phenomenon than simply "back to Bach."

Neo-Classicism was, rather, the inevitable result of a compelling *Zeitgeist*: the need, following the cataclysmic events of World War I, to turn away from the excesses of the Romantic era. The war ended, finally, the validity of Romanticism. It was time for a new beginning. And it was the emergence of the discipline of musicology—and the subsequent unearthing of much of the great music of the past at the turn of the century—that helped to shape the nature of this new beginning.

It is difficult in this age of complete editions and recordings of the music of just about everyone (including Schoenberg) to imagine that, as late as the 1890s, Heinrich Reimann, the teacher of Karl Straube (who was probably Reimann's most famous pupil and who became known internationally through the publication of his *Alte Meister des Orgelspiels*, and *Choralvorspiele Alter Meister*), was acquainted with but a single fugue of Buxtehude!

Even though editions of old music in those early days were imperfect by today's standards, they made available music which, for musicians maturing in the early years of our century, had an exotic appeal. The rediscovery of the compositional prowess and process of early composers such as Josquin, Lassus and the Baroque masters, was perhaps a humbling and even inspirational experience. The availability of this music was of obvious importance to many composers of the 1920s who were seeking a way out of the Romantic impasse.

Three composers who emerged in the 1920s were Paul Hindemith, Carl Orff, and Johann Nepomuk David. All three were born in 1895. And each of them grew to early maturity under the spell of a new historical awareness, in which each in his own way could savor the richness of the Western musical heritage.

Of the three, Carl Orff is a special case. In composing works that were primarily for the theater, he paraphrased the textures and techniques of early opera, using monodic recitative, relatively static harmony, and driving, repetitive rhythms. It was the musicologist and curator of the music instrument collection in Berlin, Curt Sachs, who urged Orff to investigate the music of Claudio Monteverdi. Becoming acquainted with Monteverdi's music changed Orff's life: his aesthetic goals were clarified and he was able to pursue his own writing with greater confidence. His realizations with modern instrumentation of several works by Monteverdi (among them *Orfeo*) served at once as an homage to this spiritual mentor as well as exercises in preparation for the composition of his own characteristic stage works—which would be inconceivable without the example of Monteverdi.

Despite a wide-ranging stylistic palette in his composition, Hindemith's pre-eminent ideological center is that of a prototypical "back to Bach" Neo-Classicalist, particularly in view of his

ever-present and prodigious contrapuntal skill and his penchant for the use of Baroque forms. Though Bach was one of his models, Hindemith was acquainted with a broad variety of music from the past upon which he could draw as a point of departure in his writing. During his tenure as a professor at the Hochschule in Berlin, he became inter-

ested in historical instruments and early music. Subsequently, as a refugee from National Socialism and as a professor at Yale University, he founded the Yale Collegium Musicum with which he performed a gamut of early music from the medieval period to the Baroque. With this activity at Yale, he probably did more than anyone to give impetus to the performance of early music and the growth of the Collegium Musicum movement in the USA. As late as 1958, in a concert in Berlin, he performed in and conducted dances by Pierre Attaignant and Monteverdi's *Sestina*, as well as Stravinsky's *Kantate* (1952), and two works of his own, the *Oktett*, and *Des Todes Tod*. According to one biographer, Giselher Schubert, he wanted to remove older music from its "special" realm and perform it along with all other music as part of the continuum of music history. Even in his last work, the *Mass* of 1963, Hindemith reveals his ongoing historical interest when he describes the Benedictus movement as being "in the manner of a *faux bourdon*." The movement is not an *imitation*

of a *faux bourdon*, but represents, with its use of freely-moving, parallel six-four chords, a modern realization of the principle of the historical *faux bourdon*. The success, and, indeed, the beauty of this music is a perfect rebuke to Schoenberg's frivolous "Papa Bach" indictment of Neo-Classicism.

Of this triumvirate of composers born in 1895, Johann Nepomuk David is the least known but in many ways the most interesting because of his unique relationship to and regard for historical models.

David was born in the small Upper Austrian town of Eferding. Following his early schooling there, he went to the monastery school at St. Florian where he was a choir boy, and then to the humanistic Gymnasium at Kremsmuenster. There followed four years at the teacher training institute in Linz, after which he would spend almost twenty years (1915-1934) as a grade school teacher in the towns of Peterskirchen, Waizenkirchen and Wels. While at Waizenkirchen, he took a one year's leave (1921-22) to study in Vi-



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Example 1a

Thema
Moderato
Joh. Nep. David, Werk 29^a
(1912)

Example 1b

1. Variation
Andante
Horn in F II

Example 1c

2. Variation
Allegro leggiero 3/4
Flute

Example 1d

144 Minore
Violin I
Violin II
Viola
Violoncello
Kontrabaß

Example 2

Example 3

Example 4

Allegretto

Example 5

Langsam

enna, both at the university and at the state academy for music. Although it is not documented, it is virtually certain that he also made the "pilgrimage" to Moedling during this period to attend lectures by Schoenberg. Upon his return to Upper Austria, and fresh from his encounter with the Schoenberg circle, he composed a number of Expressionistic works, at least one of which was performed at a public concert in Linz in 1923.

The following year, David assumed a new teaching post in Wels, and it was here that his life as a musician took a decisive turn. In addition to his teaching duties, he became organist at the (Protestant) Christus-Kirche. As a Catholic, David was now regularly involved with the rich musical heritage of the Lutheran church. He steeped himself in the music of Bach and Schuetz, as well as that of Renaissance masters such as Josquin and Palestrina. According to his first biographer, Rudolf Klein, his greatest accomplishment during this time was the founding and leadership of a chamber choir, the Bach-Chor, that was dedicated to the performance of the masterpieces of the Renaissance and Baroque. His choir became a legend in Upper Austria—and even beyond its borders.

Constant contact with the great polyphonic music of the past, both as organist and choral director, moved David to reassess his musical philosophy as a composer: he repudiated all his previous compositional efforts and made a new beginning. In 1925, he began composing organ works that emulated the methods of contrapuntal manipulation of J.S. Bach. This humbling regimen, again, an homage to a historical model, allowed him, ultimately, to achieve a mastery of counterpoint that was second to none.

Around 1930, David began writing a series of chorale and hymn settings for organ entitled the *Choralwerk* that would become his *magnum opus* and form a connecting thread running through his entire life as a composer.

The early organ works—as well as his first major choral work, a *Stabat mater* (1927)—soon brought him a certain amount of recognition beyond the borders of Austria. Several German organists "discovered" his music and performed it regularly. The subsequent enhancement of his reputation resulted in an appointment in 1934 as professor of theory and composition and director of choral organizations at the Leipzig Conservatory. Incredibly, after twenty years as a provincial musician and grade school teacher in the relative quiet of small Upper Austrian towns, David was now, suddenly, thrust into the rich musical life of a large city with a great musical tradition.

David began his "new life" in the mid-1920s in Wels by imitation, with Bach as his model. Despite the derivative style of these early works, organists have not been inhibited from programming them: the *Chaconne* in A-minor (1927) continues to be one of his most performed works. For professional avant-gardists, one of the most problematic aspects of David's music is the fact that his scores look like old music. The surface of his works for organ—the look of the scores—reminds one of Bach, and the first impression of his choral scores is that of Renaissance polyphony. This is by way of saying that David's music is not blatantly modern, but is, rather, music of subtlety and substance, qualities that may escape those critics who only listen for surface sensation or effect. It is music that gains by familiarity.

David found his personal voice sometime in the 1930s and continued to develop and broaden his style until his death in 1977. His music is, first of all, *monothematic*. Almost everything that occurs in a movement of his music derives from a theme or motive. In Example 1, from his *Variations on a Theme of Johann Sebastian Bach*—he also wrote variations for orchestra on themes by Schuetz and Josquin—we have a clear instance of David's homage to his classical model, as well as a

representative example of his compositional skill. The theme, "Was bist du doch, O Seele," is something of a rarity: an actual choral tune by Bach. The original exists only as two voices (soprano and bass) with figured bass. Example 1a shows the opening of the theme, i.e. David's realization in four parts of Bach's original figured bass. Example 1b is the beginning of the first variation, in which Violin I plays the theme in (basically) eighth notes, while the rest of the strings imitate Violin I in augmentation, in (basically) quarter notes. The opening of the second variation, Example 1c, shows a rhythmicized version of the head of the theme, followed by the same theme head pizzicato accompanied by a figuration in the oboe which is, in fact, an embroidered version of the theme! Finally, Example 1d, a passage that occurs later in the second variation, reveals the theme in D minor in the first violin part, imitated in the cellos and basses in augmentation, plus an accompaniment in the viola which is the theme in diminution and mirror inversion. This is a great piece of music—with an ending that is as beautiful as any in all of music literature—in which all of the devices pointed to above are used again and again, but in no case does it sound contrived. David's music shows that contrapuntal skill can be, at the same time, serene expression.

David's first orchestral works—except for his early, repudiated compositions—were written in Leipzig. Before the events of the closing days of World War II drove him out of the city, he had completed ten orchestral works, including three symphonies.

According to the theory of Darius Milhaud, when an imitation occurs at an interval other than the unison or octave, the possibility of *polytonality* exists. This principle is central to David's imitative procedures, in which polytonality grows quite naturally from the (almost) exclusive use of real answers. In Example 2, each voice is in a different key and there is no adjustment for the fifth-orientation of the melody, "Wachet auf." The conservative nature of the harmonic coincidences has to be ascribed to David's rhythmic choices and more generally to his overall contrapuntal technique.

David's polytonality—like monothematicism, a staple of his style—is often combined with polymeter. The result is a multi-planar effect in which contemporaneity is achieved by complexity of

texture rather than preoccupation with dissonant sonority. Dissonance is certainly there, but it is always mollified by the primacy and strength of the lines. By this method, David is able to use tonal materials, even pre-existent chorale, hymn or folk tunes, and make them work as part of a convincing twentieth-century statement. Example 3, the opening of the choral prelude, "Wenn mein Stuedlein vorhanden ist," is a clear demonstration of David's technique of polymeter, but with all voices in the same tonality. In Example 4, "Lobt Gott, ihr frommen Christen," we see a demonstration of explicit polytonality—in which each voice uses a different key signature—and implicit polymeter in the bottom voice—by virtue of the augmentation of the note values. Finally, Example 5 illustrates again David's approach to polymeter combined here with polytonality in three different keys (written without signatures), G in the top voice, and B and E in the two bottom parts (the alto part vacillates between E and B). Of added interest here is the Schoenbergian octave displacement and distortion of the phrase structure of the chorale tune ("Aus tiefer Not") in the top voice.

Except for Mendelssohn, Brahms and Reger, nineteenth-century composers, by and large, displayed little awareness of earlier music other than that of the generation immediately preceding them. The early part of the twentieth century, however, ushered in a new era in which historical awareness on the part of young composers was common, thanks in large part to the rise of musicology. The use of historical models was not a refuge for the untalented. To be sure, there were grossly deficient works written under the banner of "Neo-Classicism," but probably many more deficient works composed under the slogan of "Serial composition." Orff, Hindemith and David, in their unique solutions to the problems of New Music, have shown that tonality is broad and flexible and can accommodate as many personal styles as imagination will allow. Their individual solutions with the use of historical models in very personal ways were intellectually, as well as musically, sound, satisfying and successful. And that, as they say, is the bottom line.

Donald Johns is Professor of Music, emeritus at the University of California, Riverside, CA.

Calendar

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

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

UNITED STATES East of the Mississippi

- 15 APRIL**
LIU Chamber Singers; Christ Church, Oyster Bay, NY 12:10 pm
Fauré, *Requiem*; St Bartholomew's, New York, NY 8 pm
Early Music Concert; Pick-Staiger Hall, Evanston, IL 7:30 pm
- 17 APRIL**
Bach, *St John Passion*; Trinity Church, Boston, MA 8 pm
Brahms, *Requiem*; First Presbyterian, Stamford, CT 8 pm
Dupré, *Le Chemin de la Croix*; Christ & St Stephen's, New York, NY 12 pm
Stainer, *The Crucifixion*; Brick Presbyterian, New York, NY 12:15 pm
Choral Concert; Academy of Music, Philadelphia, PA 8 pm
Haydn, *Stabat Mater*; Fourth Presbyterian, Chicago, IL 7:30 pm
Dubois, *Seven Last Words*; Lindenwood Christian Church, Memphis, TN 5:30 pm
- 18 APRIL**
Marc Cheban; Longwood Gardens, Kennett Square, PA 2:30 pm (also April 19)
- 19 APRIL**
Michael Kleinschmidt; St Thomas, New York, NY 2:30 pm
Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
- 21 APRIL**
Gillian Weir; City Hall, Portland, ME 7:30 pm
Todd Wilson; West Liberty State College, West Liberty, WV 8 pm
- 22 APRIL**
Gillian Weir, masterclass; St Luke's Episcopal, Portland, ME 9:30 am
John Stansell; Christ Church, Oyster Bay, NY 12:10 pm
- 24 APRIL**
Murray Somerville; Trinity Church, Boston, MA 12:15 pm
David Liddle; Christ Episcopal, Pittsford, NY 4 pm
- 25 APRIL**
Gillian Weir, masterclass; Immanuel Congregational, Hartford, CT 9:30 am
Delius Commemorative Concert; Girard College, Philadelphia, PA 3 pm
- 26 APRIL**
Gillian Weir; Immanuel Congregational, Hartford, CT 7:30 pm
Susan Armstrong; United Church, Rutland, VT 4 pm
Elfrieda Stadlmann; St Thomas, New York, NY 5:15 pm
David Liddle; First Presbyterian, Syracuse, NY

- Todd Wilson; Westminster Presbyterian, Buffalo, NY 8 pm
James Litton; St Stephen's, Millburn, NJ 4 pm
Choral Concert, with orchestra; First Presbyterian, Germantown-Philadelphia, PA 3:30 pm
David Messineo, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm
Peter DuBois; Trinity Cathedral, Pittsburgh, PA 8 pm
Robert Parkins; Bethlehem Lutheran, Richmond, VA 8 pm
Bodine Chorale; Memorial Auditorium, Gainesville, FL 3 pm
David Hurd; Trinity Episcopal, Troy, OH 4 pm
Mozart, *Requiem*; St Mary's College, South Bend, IN 7:30 pm
John Gouwens; Culver Academy, Culver, IN 7:30 pm
Delores Bruch; Carthage College, Kenosha, WI 2 pm
Crystal Jonkman; Fourth Presbyterian, Chicago, IL 6:30 pm
Carole Terry; Rockefeller Chapel, Chicago, IL 8 pm
David Schrader; St Mark's Episcopal, Glen Elyn, IL 4 pm
Catharine Crozier; Illinois College, Jacksonville, IL
John Scott; Emmanuel Mem Episcopal, Champaign, IL 7 pm
Marie-Madeleine Duruflé; Pilgrim Congregational, Duluth, MN 4 pm
Mark Buxton; Christ Church Cathedral, New Orleans, LA 4 pm

- 27 APRIL**
David Hurd, workshop; Trinity Episcopal, Troy, OH 7:30 pm
Robert Glasgow; MacMurray College, Jacksonville, IL 8 pm
- 28 APRIL**
David Liddle; King's Chapel, Boston, MA 12:15 pm
John Scott; Trinity Episcopal, Indianapolis, IN 7:30 pm
Robert Glasgow, masterclass; MacMurray College, Jacksonville, IL 9 am

- 29 APRIL**
Richard Heschke; Christ Church, Oyster Bay, NY 12:10 pm
David Liddle; St Paul's Cathedral, Boston, MA 12:45 pm

- 30 APRIL**
American Boychoir; Temple Beth Israel, York, PA

- 1 MAY**
Renea Waligora & Robin Dinda; Trinity Church, Boston, MA 12:15 pm
Dedham Choral Society; Trinity Church, Boston, MA 8 pm
Wolfgang Rübsum; Millar Chapel, Evanston, IL 8:30 pm (also May 3)

- 2 MAY**
Gillian Weir; St Barnabas Episcopal, Greenwich, CT (also May 3)
John Weaver, workshop; First Presbyterian, Hampton, VA 10 am
Todd Wilson, masterclass; First Presbyterian, Roanoke, VA 9:30 am
David Higgs & Robert Noehren, masterclass; Cathedral of St John, Milwaukee, WI 9 am
His Majesty's Clerkes; St Luke's, Evanston, IL 8 pm

- 3 MAY**
Bach, *Cantata 51*; First Church of Christ, Wethersfield, CT 7 pm
John Scott; Reformed Church, Bronxville, NY 4 pm
Michael Kleinschmidt; St Thomas, New York, NY 5:15 pm
James Moeser, masterclass, 4 pm; recital, 7:30 pm; The Park Church, Elmira, NY
Bach, *St John Passion*; Cadet Chapel, West Point, NY 3:30 pm

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Cherry Rhodes; First & Central Presbyterian, Wilmington, DE 7:30 pm
John Weaver; First Presbyterian, Hampton, VA 4:30 pm
Todd Wilson; First Presbyterian, Roanoke, VA 3 pm
Jean-Pierre Leguay; Holy Family Catholic, Hilton Head, SC 8 pm
Larry Smith; First Presbyterian, Greenwood, TN 3 pm
Choral Concert; First Congregational, Columbus, OH 8 pm
David Burton Brown; Grosse Pointe Mem Presbyterian, Grosse Pointe, MI 3:30 pm
Robert Glasgow; Central United Methodist, Lansing, MI 4 pm
Menotti, *Death of the Bishop of Brindisi*; Second Presbyterian, Indianapolis, IN 7:30 pm
***David Higgs**; St John's Cathedral, Milwaukee, WI 3 pm
His Majesty's Clerks; Church of the Ascension, Chicago, IL 8 pm

5 MAY
David Higgs; Cleveland State Univ, Cleveland, OH 8 pm
Choral Concert; Church of the Covenant, Cleveland, OH 8 pm
Gillian Weir; Rockefeller Chapel, Chicago, IL 8 pm

6 MAY
Julie Brown; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

7 MAY
David Herman; First & Central Presbyterian, Wilmington, DE 12:30 pm

8 MAY
Brian Jones; Trinity Church, Boston, MA 12:15 pm
David Higgs; Peachtree Road United Methodist, Atlanta, GA 8 pm

9 MAY
Gillian Weir; Spivey Hall, Clayton State College, Morrow, GA 8:15 pm (also May 10)
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

10 MAY
Thomas Murray; Harvard Univ, Cambridge, MA 3 pm
Peter Stoltzfus; St Thomas, New York, NY 5:15 pm
Choral Concert; Christ Church, Wilmington, DE
Lorenz Maycher; First Church of Christ, Scientist, Washington, DC 4 pm
Singing Boys of Pennsylvania; Trinity United Church of Christ, Telford, PA 10 am
Boyd Jones; Our Savior Lutheran, Louisville, KY 3 pm
Bach Week; St Luke's Episcopal, Evanston, IL (through May 17)

11 MAY
Frank Dellapenna, carillon; Longwood Gardens, Kennett Square, PA noon, 2, 4 pm (also May 12)

12 MAY
Robert Parkins; Bethlehem Lutheran, Richmond, VA 8 pm
American Boychoir; Good Shepherd Lutheran, Lancaster, PA 7:30 pm
Roberta Gary; Christ Church Cathedral, Indianapolis, IN 8 pm

13 MAY
Michael Velting; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

15 MAY
David Gallagher; Methuen Mem Hall, Methuen, MA 8 pm
Rodger Vine; Trinity Church, Boston, MA 12:15 pm

American Boychoir; Trinity Cathedral, Trenton, NJ
Rutter, *The Reluctant Dragon*; Grace Episcopal, Silver Spring, MD 7 pm (also May 16)
Huw Lewis; Denison Univ, Granville, OH 8 pm
+ Donald Busarow; Pilgrim Lutheran, Chicago, IL 7:30 pm
Warren Hutton; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

16 MAY
Thomas Murray; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm

17 MAY
Bach, *Cantatas 6 & 78*; Madison Ave Presbyterian, New York, NY 4 pm
Vaughan Watson; St Thomas, New York, NY 5:15 pm
Choral Concert; Trinity Lutheran, Lancaster, PA 4 pm
John Obetz; St Paul's Church, Washington, DC 7 pm
Charles Woodward; First Presbyterian, Wilmington, NC 6 pm
Cj Sambach; Good Hope Lutheran, Oil City, PA 4 pm
Robert Shepfer & Martin Ellis; Second Presbyterian, Indianapolis, IN 8 pm
+ Darryl Roland; First Presbyterian, Evansville, IN 4 pm
Choral Concert; Fourth Presbyterian, Chicago, IL 6:30 pm

18 MAY
Choral Concert; Church of the Advent, Boston, MA 8 pm

19 MAY
Olivier Latry; St Thomas Church, New York, NY 8 pm

20 MAY
Robert Gallagher; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

21 MAY
Britten, *War Requiem*; Avery Fisher Hall, New York, NY (also May 22, 23)

22 MAY
Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
Matthew Dirst; First Presbyterian, Stamford, CT 8 pm

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

24 MAY
Harold Showman; St Thomas, New York, NY 5:15 pm
Bach, *Cantata 11*; St Luke's Ev Lutheran, Chicago, IL 4 pm
Early Music Concert; Rockefeller Chapel, Chicago, IL 8 pm
Bruce Neswick; St Mark's Episcopal, Glen Ellyn, IL 4 pm

25 MAY
Britten, *War Requiem*; St John the Divine, New York, NY

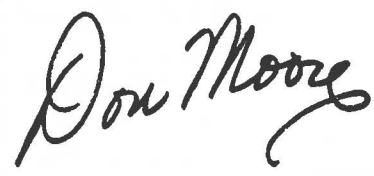
26 MAY
Marie-Madeleine Duruflé; Cathedral of St Paul, Stamford, CT 8 pm
Marilyn Perkins Biery; First Church of Christ, Hartford, CT 12:15 pm

27 MAY
Edwin Godshall; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

29 MAY
Barry Turley; Trinity Church, Boston, MA 12:15 pm
David Burton Brown; Calvary Reformed Church, Reading, PA

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30 MAY
John Gouwens, carillon; Culver Academy, Culver, IN 7:30 pm

31 MAY
Charles Wilson; St Thomas, New York, NY 5:15 pm
David Burton Brown; Epiphany Lutheran, Burtonsville, MD
Marie-Madeleine Duruflé; Shadyside Presbyterian, Pittsburgh, PA 8 pm
Boyd Jones; Christ Church Cathedral, Lexington, KY 4:30 pm
Wolfgang Rüksam; Millar Chapel, Evanston, IL 4 pm

UNITED STATES
West of the Mississippi

16 APRIL
Dillard Univ Choir; First Congregational, Waterloo, IA 7:45 pm

22 APRIL
Paul Thomas; St Michael & All Angels, Dallas, TX 12:20 pm

24 APRIL
Keith Weber; Bethany Christian, Houston, TX 8 pm
Jean-Pierre Leguay; First Congregational, Los Angeles, CA 8 pm

26 APRIL
Lucius Weathersby; First Congregational, Waterloo, IA 3 pm
John Ditto; St Andrew's Presbyterian, Iowa City, IA 8 pm
Delbert Disselhorst; Sacred Heart Cathedral, Davenport, IA 2 pm
Texas Baroque Ensemble; Cathedral Santuario de Guadalupe, Dallas, TX 5 pm
John Walker; St Andrew's Lutheran, Bellevue, WA 3 pm

27 APRIL
Hymn Festival; St Andrew's Presbyterian, Iowa City, IA 7:30 pm
Early Music Festival; San Fernando Cathedral, San Antonio, TX 8 pm

28 APRIL
Early Music Festival; San Jose Mission, San Antonio, TX 5:30 pm
Fred Tulan; Old St Mary's, San Francisco, CA 12:30 pm

30 APRIL
John Scott; St John's United Methodist, Lubbock, TX 8

1 MAY
David Craighead; Christ Church, Little Rock, AR 8 pm

3 MAY
Lucius Weathersby; Basilica of St John, Des Moines, IA 3 pm
Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm

8 MAY
Robert Bates; St Mark's Cathedral, Seattle, WA 8 pm
Britten, *Noye's Fludde*; Grace Cathedral, San Francisco, CA (also May 9)
Heidi Emmert; Crystal Cathedral, Garden Grove, CA 8:15 pm

10 MAY
Marie-Madeleine Duruflé; Landreth Auditorium, Texas Christian Univ, Ft Worth, TX 8 pm

11 MAY
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 7:30 pm

13 MAY
Paul Thomas; St Michael & All Angels, Dallas, TX 12:20 pm

14 MAY
Marie-Madeleine Duruflé; First Plymouth Congregational, Lincoln, NE 8 pm

15 MAY
Matthew Dirst; Boston Ave United Methodist, Tulsa, OK 8 pm
Gerre Hancock; First Baptist, Amarillo, TX 7:30 pm

16 MAY
James Welch; LDS Church, Houston, TX 7:30 pm

17 MAY
Carlene Neihart, with orchestra; Grace & Holy Trinity Cathedral, Kansas City, MO 4:30 pm
Hymn Festival; Highland Park Presbyterian, Dallas, TX 7 pm

18 MAY
Marie-Madeleine Duruflé; Village Presbyterian, Prairie Village, KS 8 pm
Jesse Eschbach, masterclass; Stanford Univ, Palo Alto, CA 10 am

20 MAY
Richard Morris; St Michael & All Angels, Dallas, TX 12:20 pm

22 MAY
Early Music Festival; Round Top, TX (through May 25)

24 MAY
Ft Worth Early Music; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

26 MAY
Keith Weber; Palmer Mem Episcopal, Houston, TX 7:30 pm

27 MAY
May Walker; St Michael & All Angels, Dallas, TX 12:20 pm

INTERNATIONAL

20 APRIL
Ian Tracey; Liverpool Cathedral, Liverpool, England 11:15 am

25 APRIL
Julie Ann Carr & Carol Williams; St Mary's, Southtown, Gt. Yarmouth, England 7:30 pm
McNeil Robinson, with orchestra; Singer Hall, Calgary, Alberta 8 pm

26 APRIL
David Higgs; Westminster United Church, Winnipeg, Manitoba 8 pm

3 MAY
Richard Hobson, with tenor; Grosvenor Chapel, London, England 7:30 pm

4 MAY
Stephen Disley; Liverpool Cathedral, Liverpool, England 11:15 am

5 MAY
Margaret Phillips; St Lawrence Jewry, London, England 1 pm

6 MAY
John Scott; St Paul's, Toronto, Ontario 8 pm

9 MAY
David Sanger; Rochester Cathedral, Rochester, England 8 pm

12 MAY
Thomas Trotter; St Lawrence Jewry, London, England 1 pm

19 MAY
Patrick Russill; St Lawrence Jewry, London, England 1 pm

20 MAY
David Liddle; Sherborne Abbey, Dorset, England 7:30 pm

25 MAY
David Houlder; Liverpool Cathedral, Liverpool, England 11:15 am

26 MAY
Nicholas Danby; St Lawrence Jewry, London, England 1 pm

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ROBERT ANDERSON, with Georg Otto Klapproth, oboe, St. Remigius, Vierns, September 22: *Sonate g-moll*, Wq 135, *Praeludium D-Dur*, Wq 707, C.P.E. Bach; *Fantasia g-moll*, Krebs; *Pièce d'Orgue*, S. 572, Bach; *Litania Pastorale*, op. 62, Krol; *Clair de Lune*, op. 53, no. 5, Vierne; *Partita "Wie schön leucht,"* op. 41, no. 1, Koetsier; *Adagio C-Dur*, KV 580a, Mozart; *Hymne d'Action de Grâce "Te Deum Laudamus,"* Langlais; *Rhapsodie in Des-Dur*, op. 127, Rheinberger.

GORDON ATKINSON, St. Andrews Church, Wairoonga, August 3: *Toccata and Fugue in D minor*, *Jesu, joy of mans desiring*, Bach; *A Voluntary on a Flight of Angels*, Handel; *Voluntary in C minor*, Greene; *Psalms Prelude*, set 1, no. 1, Howells; *I am black but comely*, Dupré; *Petite Suite*, Bales; *Soliloquy*, Atkinson; *Toccata (Symphony no. 5)*, Widor.

CATHARINE CROZIER, Deer Park United Church, Toronto, Ontario, October 20: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Comest thou, Jesu, from heaven to earth?*, S. 650, *Glory be to God on high*, S. 662, *Kyrie, God, Holy Ghost*, S. 671, Bach; *Suite in D*, Du Mage; *The Despair and Agony of Dachau*, Siffer; *Papillons*, Brown; *Prelude and Fugue on BACH*, Liszt.

PHILIP CROZIER and SYLVIE POIRIER, Quirinus Munster, Neuss, June 22: *Duet for Organ*, Wesley; *Sonate in d-moll*, op. 30, Merkel.

GEORGE EDWARD DAMP, Cornell University, October 20: *Partita: Wachtet auf, ruft uns die Stimme*, Distler; *Love came down at Christmas*, Damp; *O Traurigkeit, o Herzeleid*, Brahms; *Offertoire pour le jour de Paques, O filii et filiae*, Dandrieu; *Partita: Jesu du bist allzu schöne*, Böhm; *Pie Jesu*, Boulanger; *Jesu Christus, unser Heiland*, Bach.

LYNNE DAVIS, Jack Singer Concert Hall, Calgary Centre for Performing Arts, September 24: *Veni creator, de Grigny*; *Scherzo (Sonata No. 5)*, Guilmant; *Chant Funèbre (Esquisse Byzantine VII)*, Mulet; *Choral III in A minor*, Franck; *Méditation, Acclamations*, Demessieux; *Prelude, Adagio et Choral varié sur le "Veni creator,"* op. 4, Duruflé.

ROBERT DELCAMP, Cathedral of St. Philip, Atlanta, GA, October 13: *Te Deum*, Demessieux; *Prelude on "Iam sol recedit*

igneus," Simonds; *Sonata on the 94th Psalm*, Reubke.

DELBERT DISSELHORST, Bethany College, Lindsborg, KS, October 4: *Praeludium in E minor*, Bruhns; *Diferencias sobre el canto llano del caballero*, Cabezon; *Tiento de medio registro de tiple de quarto tono*, Arauxo; *Gaitilla de mano izquierda*, Durón; *Sonata III*, S. 527, *Prelude and Fugue in G Major*, S. 550, Bach; *Prelude and Fugue in C minor*, WoO 10, Brahms; *Organbook III*, Albright; *Hommage à Igor Stravinsky*, Hakim.

MARY ANN DODD, with Sheila Allen, mezzo-soprano, Pomona College, October 6: *A Proclamation*, Pinkham; *Mysteries*, Bolcom; *Meditation and Toccata*, Borroff; *Under Clear Heaven*, Crawford; *Sweet Sixteenths*, Albright; *Do not go gentle*, Persichetti.

STEVEN EGLER, with Frances Shelly, flute, University of Michigan, Ann Arbor, MI, October 15: *Lobe den Herren, Five Pieces*, Langlais; *Three Pieces*, Sanders; *The Dove Descending*, Roush; *Trois Mouvements*, Alain; *Ballade*, Martin.

JOSEPH GALEMA, Illinois College, Jacksonville, IL, October 13: *Fantasia in G Major*, S. 572, *Schübler Chorales*, S. 645-650, Bach; *Trumpet March*, Bush; *Carillon de Westminster*, op. 54, no. 6, Vierne; *Alléluias sereins (L'Ascension)*, Messiaen; *Final*, op. 27, no. 7, Dupré.

JERALD HAMILTON, Grace Episcopal Cathedral, Topeka, KS, October 11: *Sonata IV in B-flat*, Mendelssohn; *Andante, Allegretto (Sonata in E-flat)*, Parker; *Wie schön leuchtet*, op. 67, no. 51, *Christus, der ist mein Leben*, op. 67, no. 5, *Jauchz, Erd und Himmel, juble*, op. 67, no. 15, Reger; *Concerto in D Minor*, S. 596, Bach; *Three Prayers for Peace*, Mauldin; *Adagio, Final (Symphonie III)*, Vierne.

DAVID HIGGS, Christ United Methodist Church, Memphis, TN, October 25: *Toccata prima*, Muffat; *Concerto in A minor*, Bach/Vivaldi; *Mein junges Leben hat ein End*, Sweelinck; *Prelude and Fugue in D Major*, S. 532, Bach; *Sonata in F*, Mendelssohn; *Pastorale*, Stravinsky/Higgs; *Variations sur un Noël*, Dupré.

PETER HURFORD, St. Thomas Church, New York, NY, October 15: *Sonata III in A*, Mendelssohn; *Trio in A minor*, *Warum betrübst du dich, mein Herz, Freu dich sehr, o meine Seele*, Krebs; *Sonata I*, Hindemith; *Prelude and Fugue in G*, S. 541, *Prelude in E-flat*, S. 552i, *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, *Fugue in E-flat*, S. 552ii, Bach.

AIVAR KALEJS, Methuen Memorial Hall, Methuen, MA, October 2: *Sonata in F minor*, Mendelssohn; *Fantasy and Fugue in A minor*, op. 19, Richter; *Evocation à la Chapelle Sixtine, Nun danket all Gott*, Liszt; *Fugue in D Major*, Guilmant; *INRI*, Straume; *Per aspera ad astra*, *Toccata on J. Medlins song Live Thee Forever*, Latvia, Kalejs.

JOAN LIPPINCOTT, Mt. Calvary Episcopal Church, Baltimore, MD, October 20:

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JOHN W. VANDERTUIN, St. Pius X Church, Brantford, Ontario, August 15: *Prelude and Fugue in E Major*, Lübeck; *Allein Gott in der Höh sei Ehr*, *Prelude and Fugue in C Major*, Bach; *Cantilene (Sonata No. 11)*, Rheinberger; *Benedictus*, op. 59, no. 9, Reger; *Toccata in C Major*, Schmidt; *Prelude and Fugue in F-sharp minor*, Vandertuin; *Suite Orbis Factor*, Letendre; *Supplication*, *Pasticcio*, Langlais; *Toccata in D Major*, Lanquétuit.

JOHN WEAVER, Cadet Chapel, West Point, NY, October 13: *Adagio and Allegro in F*, K. 594, Mozart; *Trio Sonata No. 5 in C Major*, S. 529, *Prelude and Fugue in D Major*, S. 532, Bach; *Prelude*, *Scherzo and Pussacaglia*, op. 41, Leighton; *Symphonie No. 5 in F*, Widor.

MARIANNE WEBB, Southern Illinois University, Carbondale, IL, September 20: *Paean*, Leighton; *Von Gott will ich nicht lassen*, S. 658, *Toccata in C Major*, S. 564, Bach; *Prelude and Fugue in B Major*, op. 7, Dupré; *Canon in B Major*, op. 56, *Sketch in D-flat*, op. 58, Schumann; *Final (Symphonie V)*, Vierne.

GILLIAN WEIR, St. Thomas Aquinas Church, Dallas, TX, October 21: *Variations de Concert*, Bonnet; *Six Dances*, d'Attainant; *Mein junges Leben hat ein End*, Sweelinck; *Toccata in F*, Buxtehude; *Toccata in F*, Bach; *Suite Profane*, Francaix; *Variations on a theme of Frescobaldi*, *Dialogue sur les Mixtures*, Langlais; *Allegretto (Sonata in E-flat minor)*, Parker; *Scherzo Symphonique*, Guilmant.

TODD WILSON, Chevy Chase Presbyterian Church, Washington, DC, October 20: *Prelude and Fugue in E Minor*, Bruhns; *Unter der Linden grüne*, Sweelinck; *Fantasia and Fugue in G Minor*, Bach; *Variations on "The Last Rose of Summer"*, Buck; *Theme and Variations (Hommage à Frescobaldi)*, Langlais; *Andante sostenuto (Symphonie Gothique)*, Widor; *Sketch in E minor*, op. 41, no. 1, *Variations sur un Noël*, op. 20, Dupré.

RUDOLF ZUIDERVELD, Calvin College, Grand Rapids, MI, October 6: *Fantasy in F Minor*, K. 608, Mozart; *Ciacona in D Major*, Pachelbel; *Prelude and Fugue in G Major*, S. 541, Bach; *Requiescat in pace*, Sowerby; *Final (Symphony No. 1 in D minor)*, Vierne.

GARY ZWICKY, with Elaine Zwicky, and strings, Eastern Illinois University, Charleston, IL, October 21: *Mein junges Leben hat ein End*, Sweelinck; *Sonata in F Major*, KV 244, *Sonata in C Major*, KV 336, *Overture*, KV 399, *Ach Gott, vom Himmel sieh' herein*, *Adagio for Glass Armonica*, KV 356, *A Little Gigue for Clavier*, KV 574, *Adagio and Allegro for an Organ in a Clock*, KV 594, Mozart; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Variations on "America,"* Ives; *Concerto in B-flat*, op. 4, no. 2, Handel; *Improvisation on the "Te Deum,"* Tornemire.

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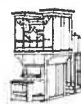
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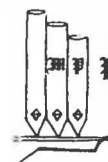
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