

THE DIAPASON

MAY, 1992



The Chapel of St. John the Divine, Champaign, IL
Specification on page 11

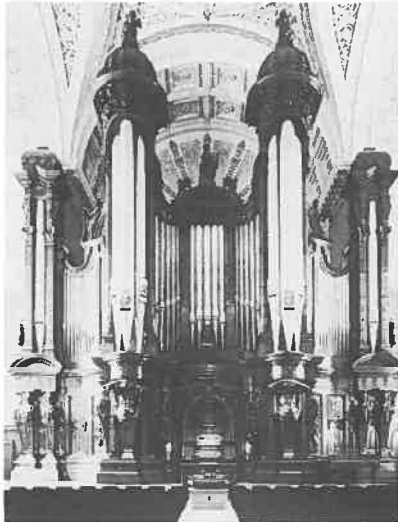
Recording review

Thank you for the positive review of my recording, *Howard Hanson: An American Romantic* (THE DIAPASON, March, 1992). The Hanson Organ Concerto is a masterpiece that deserves greater appreciation by a wider audience. I trust your glowing review of David Craighead's performance will serve to whet readers' appetites.

I would like to point out that the Uni-Pro/Spectrum vinyl disc of this release is no longer in print. The recording has been reissued in compact disc by the Bay Cities Music label (BCD-1005), and may be ordered direct from Bay Cities Music, 9336 Washington Blvd., Culver City, CA 90230, for \$15.98.

John M. Proffitt
Houston, TX

Here & There



Methuen Memorial Hall

The 1992 Organ Recital Series at the Methuen Memorial Music Hall, Methuen, MA, begins June 3 and continues through September 30. The Wednesday evening recitals are scheduled for 8 pm. Featured will be organists from across the country as well as from Canada, England, Germany, and Denmark. (See the Calendar, pp. 17-19.) Recorded information on the recitals is available 24 hours a day on the Music Hall "Event Line" telephone, 508/685-0693.

Designed by the English architect Henry Vaughan for the late Methuen millionaire Edward F. Searles, the Music Hall houses the famed "Great Organ," originally built in 1863 in Germany for the Boston Music Hall. The instrument was the first concert organ in the U.S.A. and had an influence on American organ design and construction in the latter part of the 19th century. Today the organ comprises five divisions, 84 stops, 115 ranks and 6,027 pipes. For further information, contact Edward J. Sampson, Jr., President, Methuen Memorial Music Hall, Inc., 38 Chestnut Ct., North Andover, MA 01845-5320; 508/686-2323.

The Baptist Temple, Brooklyn, NY, will host a slide-tape lecture and organ recital by Susan Armstrong on June 6. The one-hour slide-tape presentation is scheduled for 5 pm with the theme, "The Westfield Years," relating to the interconnected histories of the W.A. Johnson and J.W. Steere & Son organ companies, with slides of the Johnson firm's early years, Johnson and Steere employees, and organ facades; taped excerpts will feature 15 Johnson organs.

At 7:30 pm Dr. Armstrong will perform works of Bach, Buck, Verdi, Bossi, Merkel and Foote on the Baptist Temple's 1918 IV/38 Steere organ. The instrument is the only 4-manual, electro-pneumatic Steere organ still in its original installation with the original console and without tonal modification. For information: The Baptist Temple, 360 Schermerhorn St., Brooklyn, NY 11217; 718/875-1858.

Salem College and the North Carolina School of the Arts will present a Summer Organ Academy, June 7-12. Faculty includes Kimberly Marshall

and David Pegg in concerts, lectures and masterclasses on Dupré, Alain, Franck and Buxtehude, Medieval and Renaissance organ music, and a study and performance of Bach's Cantata No. 4. For information: Summer Organ Academy, Dr. John S. Mueller, Director, Salem College, Winston-Salem, NC 27108; 919/721-2636.

The University of Cincinnati College-Conservatory of Music will sponsor two workshops this summer. The Church Music Workshop takes place June 17-21 with George Guest, and will feature daily instruction, private lessons, reading sessions, open rehearsals, and a final concert. The Choral Conducting Workshop takes place July 10-15 with Dale Warland, and includes conducting lessons, coaching sessions, rehearsals, and concert. For information: Summer Session Office, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221-0003; 513/556-9422, 556-2696.

Oberlin Conservatory of Music will present its 20th annual Baroque Performance Institute, June 21-July 5, with the theme, "Bach and His Music." Under the artistic direction of James Caldwell, the institute offers masterclasses, chamber music coachings, lecture-demonstrations, concerts, and private instruction in voice, strings, winds, harpsichord, fortepiano, and organ. For information: Dr. Beverly Simmons, BPI Administrative Director, Oberlin Conservatory of Music, Oberlin, OH 44074-8268; 216/775-8268.

Skills for Success in Church Music Ministry, a one-of-a-kind workshop now in its second year, will be held on the campus of Rollins College near Orlando, FL June 24-27. Over 25 non-musical aspects of local church ministry will be presented by church musicians and professional business trainers, including classes entitled: "Getting Results With People," "Time Out for Time Management," "Church Politics: How to Survive," "Computers and the Church Musician" and others. For further information, contact David L. Patton at 407/380-2055.

The 34th annual Adult Church Music Workshop sponsored by the Florida Chapter of the Fellowship of United Methodists in Worship, Music, and Other Arts will be held June 29-July 3 at Rollins College, Winter Park, FL. Resource leaders include Richard Hoffland, choral; Andrew Clarke, organ; Susan Ullom Berns, handbells; and Carolyn Minear, children's choirs. Together with the Adult Church Music Workshop will be the 31st Youth and 9th Middle School Church Music Workshops. Classes will include handbells, orchestra and sacred dance. David Bone will serve as youth choral clinician and Shelby Fullerton as middle school choral clinician.

For information: Mrs. Jean Bennett, Chapter President, 5723 Parkview Point Dr., Orlando, FL 32821-7963; 407/239-4995.

THE DIAPASON

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The Archdiocese of New Orleans Liturgical Commission has announced a Hymn Contest to mark the bicentennial of the archdiocese in 1993. A cash award of \$750 will be presented to the winning entry, and the competition is open to any composer in the United States. The hymn, which should be either an entrance song or a communion song, will be sung at a bicentennial Mass in June, 1993, at the New Orleans Superdome.

Deadline for manuscripts is June 30, 1992. Composers are asked to include verses in English, Spanish, and Vietnamese, the predominant languages spoken in the archdiocese, and should include participation by assembly, choir and organ. Use of other musical instruments is also encouraged. For information: Office of Worship, Archdiocese of New Orleans, 7887 Walmsley Avenue, New Orleans, LA 70125.

The Ghost Ranch Vocal Camp will take place July 6-13 at the Ghost Ranch Conference Center near Abiquiu, NM. The camp is designed for the high school and adult chorister. A variety of repertoire is learned during the week, with final concerts at the ranch and in Sante Fe. Cost for the week is \$300 including room, board, and music. The camp is staffed by graduates of Westminster Choir College and the choir is directed by Dr. David A. Wehr. For information: Ghost Ranch Conference Center, Abiquiu, NM 87510; 505/685-4333.

Westminster Choir College will hold its annual Summer Organ Week for High School Musicians July 13-17. Faculty members Joan Lippincott and Eugene Roan cover technique, articulation, practicing, registration, hymn playing, and repertoire. Students will practice on the college's 26 pipe organs, and will perform in a recital on Thursday afternoon. Cost for the week is \$385, which includes tuition, room and board. For information: Westminster Choir College, Office of Continuing Education, Hamilton at Walnut, Princeton, NJ 08540; 609/921-7416.

The four regions of the Association of Lutheran Church Musicians (ALCM) will each present a conference of speakers, workshops and worship this summer.

ALCM Region I (Northeastern states) will meet July 28-31 at Lutheran Church of the Good Shepherd, Lancaster, PA, under the theme "From Age to Age." Contact person is Scott Weidler, 717/393-3958.

Region II (Southern states) will meet July 19-22 at Concordia Lutheran College, Austin, TX, under the theme "With Hearts & Hands & Voices." Contact Harold Rutz (512/452-5996).

Region III (Midwestern states) will meet July 14-17 at Drake University, Des Moines, IA, under the theme "Worship & World: Conflict & Crossroads." Contact Stephanie Dotzel (319/378-1585).

Region IV (Western states) will meet July 5-8 at California Lutheran Univer-

sity, Thousand Oaks, CA, under the theme "The Singing Congregation." Contact Marshall Bowen (818/845-0149).

ALCM offers its members the bi-monthly "Grace Notes" newsletter, various publications, and monthly placement service information. Contact ALCM, St. Luke ELCA, 9100 Colesville Rd., Silver Spring, MD 20910 (301/588-4363). For placement information: ALCM, 5601 W. 62nd St., Mission, KS 66202 (913/362-5707).

Southern Methodist University will present two workshops this summer. The **Harpichord/Early Music Workshop** takes place August 2-8 in Taos, NM. The curriculum will include solo harpichord repertoire of D. Scarlatti and J.S. Bach, and ensemble music of Spain and Mexico. Faculty includes Larry Palmer, Susan Ferré, and members of the Texas Baroque Ensemble.

The **Iberian Organ Seminar** takes place July 30-31 at the Meadows Museum, Meadows School of the Arts, Dallas, TX. The seminar will deal with organ music of the Iberian peninsula utilizing the 1762 Caetano organ at SMU. Faculty is Dr. Linton Powell.

For information on either workshop, contact Dr. Larry Palmer, Division of Music, SMU, Dallas, TX 75275; 214/350-3628, 692-3273, 692-2628.

Master Schola will be held August 11-17 at the Community of Jesus, Orleans, MA. Faculty will include George Guest, David Hill, Craig Timberlake, Columba Kelly, and Vladimir Minin. The *Gloriae Dei Cantores* will sing for demonstration sessions and worship services during the week. Topics include Russian choral music, the life and works of Herbert Howells, English polyphony, organ voluntaries for the worship service, children's choir techniques, building voices for the choir, Gregorian chant, as well as a choral conducting masterclass. The *Gloriae Dei Cantores* will sing a concert of Russian sacred choral music at the Church of the Advent in Boston on August 16.

For information: Master Schola, The Community of Jesus, Inc., P.O. Box 1094, Orleans, MA 02653; 508/255-1094.

Appointments

Daniel Zager has been named editor of the Music Library Association's premiere publication, *NOTES*. Dr. Zager holds the BMus in organ and MA in library science from the University of Wisconsin, Madison, and the MA and PhD in musicology from the University of Minnesota. He has been conservatory librarian at Oberlin College since 1987 and was music librarian at Pennsylvania State University 1983-87. He has held various positions in MLA, and is also a member of the Association of Lutheran Church Musicians and the American Guild of Organists. Dr. Zager has contributed articles and reviews to a number of journals including *THE DIAPASON*.

Here & There

Dean Billmeyer, associate professor of music and university organist at the University of Minnesota, has been awarded a leave of absence for the spring quarter of 1992 to pursue advanced studies in improvisation. During the month of May, Billmeyer will study improvisation with Jan Jongepier at the Jacobijnerkerk in Leeuwarden, the Netherlands. There he will work with that church's 18th-century organ built by Christian Müller. He will also travel to England for a solo recital at Canterbury Cathedral. Billmeyer has per-



Dean Billmeyer at the 1932 IV/108 Aeolian-Skinner at University of Minnesota

formed this year at St. Paul's Cathedral, London, Alice Tully Hall, New York, and Trinity Cathedral, Pittsburgh, as well as in the Twin Cities.



Heidi Emmert

Heidi Emmert, winner of the Grand Prix de Chartres 1990 and of prizes in five other international organ competitions, premiered *Introduction, Passacaglia and Fugue* by the British composer Peter Bannister in Ludwigshafen (Germany). Bannister, born in London, studied at Cambridge University and in Paris, and is now living in Warsaw. His composition was written in October 1991 and is dedicated to Heidi Emmert. The recital in Ludwigshafen was part of a concert tour in January during which Ms. Emmert played on organs in France and her native Germany.



Stephen Hamilton

Stephen Hamilton has signed for representation by Phillip Truckenbrod Concert Artists. Mr. Hamilton this season became organist and music director of the Episcopal Church of the Holy Trinity, Manhattan, succeeding Anthony Newman. Also this season his first compact disc recording, Marcel Dupré's *Stations of the Cross*, was released by Arkay records.

Hamilton began organ studies as a special student at Iowa State University under Marianne Webb and Nancy Davis Lancaster. He took his bachelor's and master's degrees at Southern Illinois University where he studied with Marianne Webb and graduated with honors. He has studied privately with Marie-Claire Alain, Russell Saunders, and Arthur Poister. He is currently a doc-

toral candidate at the Manhattan School of Music under John Walker. He taught a number of years at Virginia Interment College where he chaired the Performing Arts Department, and more recently has served churches in Minneapolis.

Wilma Jensen is featured on a new compact disc recording, *Mors et Resurrectio* (Passiontide—Easter), on the Arkay label (AR6117). The disc was recorded on the 85-rank Casavant organ at St. George's Episcopal Church in Nashville, TN, and includes works by Joulain, Lesur, Maleingreau, Langlais, Howells, King, and Tournemire. Total time 73:05. \$15.98 plus \$3 postage USA, \$5 outside USA, from Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.

Harpichordist **Shirley Matthews** is featured on a new CD recording, *Joseph Haydn: Harpichord Sonatas (5) of the 1770s*, on the Gasparo label (GSCD-284). The program includes sonatas in C Minor (XVI:20), F Major (XVI:23), A Major (XVI:26), E-flat Major (XVI:28), and B Minor (XVI:32). Distributed by Allegro Imports, 3434 SE Milwaukie Ave., Portland, OR 97202; 503/232-4213; also available directly from Gasparo Records, P.O. Box 600, Jaffrey, NH 03452; 603/532-8821.

New choral works by **James McCray** received their premieres in February. *Sanctus* for TTBB, 5 solo handbells, solo trumpet, percussion and piano was commissioned by the All-State Choir Governing Board for the 1992 Colorado All-State Men's Choir. It was premiered at their festival with Jo-Michael Schibe conducting.

Magnificat for SATB, oboe, handbell choir, mezzo-soprano and organ, commissioned for the 100th anniversary of St. Ambrose Catholic Cathedral in Des Moines, IA, was premiered there with the composer conducting. *Musica Ecclesia*, a community choral group under the direction of Dr. Aimee Beckmann-Collier, served as the choir for the performance.

Nunc Dimittis for SATB, soprano solo, vibraphone and small percussion, commissioned for the 35th anniversary of the Illinois Wesleyan University Choral Commissioning Series, received its premiere in Bloomington, IL, with Dr. David Nott conducting.

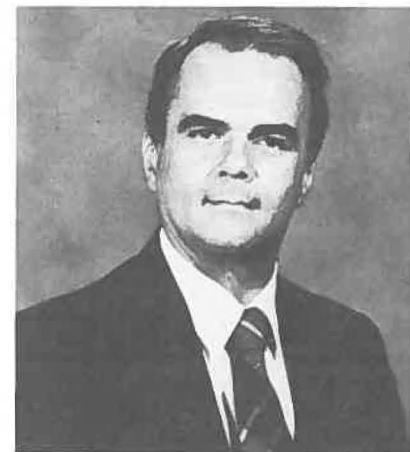
William J. Peterson played two concerts February 2 and 7 at Pomona College, Claremont, CA, in celebration of the 20th anniversary of the Beckerath organ in Lyman Hall. The two concerts together constituted a complete performance of J.S. Bach's *Dritter Teil der Clavierübung*. The first event in the anniversary series was a symposium, "American Organ Music Since 1970: A Retrospective," last October, given by William Peterson, Lawrence Archbold, Mary Ann Dodd, Sheila Allen, Edward Murray, Frances Nobert, and James Walker. Mr. Peterson is associate professor of music, college organist, and chair of the music department at Pomona College.

William T. Pugh, Owner/Technician of Top Rung Tower Chime & Organ Service, has completed the restoration of the 1926 sixteen-note Deagan Tower Chime System at St. Mark's United Church of Christ, New Albany, IN. The chime system was moved to the church's new building in 1959, but had since fallen silent. This is the eighth Deagan Tower Chime System that Mr. Pugh has restored; he services numerous other systems nationwide.

Larry Schou, professor of organ and harpichord at the University of South Dakota, made his debut with the Kirk Chamber Orchestra of Kissimmee, FL on February 2. Dr. Schou performed Handel's Organ Concerto No. 13. The Kirk Chamber Orchestra is under the direction of Paul R. Dickinson, organist and music director at First Presbyterian Church, Kissimmee. Also on the pro-

gram were solo works by Böhm, Couperin, Mozart, Franck and Widor.

Torvald Torén is featured on a new CD recording, *Duruflé l'Oeuvre d'Orgue*, on the Proprius label (PRCD 9059). The disc was recorded on the Gronlunds organ at Hedvig Eleonora, Stockholm. Proprius records are distributed in the U.S.A. by May Audio Marketing, Inc., 76 Main St., P.O. Box 1048, Champlain, NY 12919.



Samuel John Swartz

The School of Music at the University of Redlands, CA, has awarded **Samuel John Swartz** the "Excellence in Teaching Award" for 1991-92. Chosen by the student body from among 30 colleagues, Dr. Swartz received the award at a dinner and concert on April 13. He is professor of organ and harpichord, university organist, and founding director of the Redlands Organ Festival at the university.

Willem van Suijdam is featured on a new CD recording, *Willem van Suijdam Plays Classical and Sacred Music with Organ, Grand Piano & Trumpets*, Church & Music Records, CMR 103-2. Played on the Strumpfler organ at the Eusebius Church, Arnhem, The Netherlands, the program includes works by Drost, Dunford, Hoeve, Bach, Luchinetti, Mendelssohn, Zwart, Piazza, Koelewijn, and Asma. CN \$25, U.S. \$22. Available from Church Music & Records, Box 154, Neerlandia, Alberta, T0G 1R0 Canada; 403/674-3949. In the U.S.A., Church Music & Records, 8085 Kraft Ave., S.E., Caledonia, MI 49316; 616/698-0186.

Herman van Vliet is featured on a new cassette recording, *Rejoicing in the Lord*. The program consists of psalms and hymns sung by choirs and audience at the Maranatha Reformed Church in Surrey, B.C. CN \$13, U.S. \$12. For information: Church Music & Records, Box 154, Neerlandia, Alberta, T0G 1R0 Canada; 403/674-3949. In the U.S.A., Church Music & Records, 8085 Kraft Ave., S.E., Caledonia, MI 49316; 616/698-0186.

James Welch played the opening recital for the 1992 organ series at Grace Cathedral, San Francisco, on February 16, with works of Belgian and French romantic composers, including Jongen, *Toccata*; Saint-Saëns, *Fantaisie*, op. 101; Weitz, *Symphony I*; and Vierne, *Symphony I*. On March 8, Welch premiered three new works for carillon by Joyce Lightbody, a conceptual artist from Malibu, CA. Organized by the Art Museum at the University of California at Santa Barbara, the event was part of the university's Twentieth Century Art series. The pieces, entitled "bel-pla," incorporated musical fragments by Mozart, Buddhist chant, nationalistic themes, and classic rock and roll songs of the 50s and 60s. The scores, intricately designed and colored, formed part of the Lightbody show in the ART Museum. Welch has been on the UCSB faculty since 1977.

Austrian Radio presented an American Festival of Organ Music on March 8 in the Radio Hall of the Österreichis-

cher Rundfunk, Vienna. Included were three solo recitals and a concert of music for organ and orchestra broadcast live throughout Austria, Germany, Eastern Europe and Russia.

Solo recitals were played by **Todd Wilson**, performing a program entitled "American Classics" which included the Ives *Variations on America*, and by **Michael Farris** in "America Today" including works by Bolcom and Pinkham. Parisian organist **Jean-Paul Imbert** performed a recital of works by French composers who had appeared in New York City during the 20th century. The final concert featured three organ/orchestra works: Samuel Barber's *Toccata Festiva* (Todd Wilson, soloist), *The Snow Walker* by American-born Michael Colgrass (**Guido Mayer**, soloist), and the Jongen *Symphonie Concertante* (**Martin Haselböck**, soloist). British conductor John Carewe led the Radio Symphony Orchestra of Bratislava, Czechoslovakia.

The day-long broadcast of organ music included live interviews with **Paul Riedo**, organist of St. Thomas Aquinas Church in Dallas, **Karen McFarlane**, **Martin Haselböck**, and John Carewe. The primary topic of discussion was "The Organ in America": the types of instruments in the U.S., the beginnings of the American concert circuit, how European organists/teachers have influenced American teaching and playing, and the differences between European and American organ cultures.

Hope Publishing Company has announced the publication of a new anthem series entitled *The Fourth Presbyterian Church of Chicago Anthem Series*. The series includes *Psalm 133*, Richard Proulx; *Alleluia Dialogues*, Dan Locklair; *Rune of Hospitality*, Charles Huddleston Heaton; *Blessed Are You*, Kenneth Jennings; *Prayer for Transfiguration Day*, John Weaver; *Let All the World in Every Corner Sing*, Walter Pelz; and *Come, Thou Holy Paraclete*, David Hurd.

The anthems were commissioned by **Dr. Morgan Simmons**, organist and choirmaster of Fourth Church since 1968. A portion of the royalties will help to underwrite the church's Annual Festival of the Arts, now in its eighth season. All of the anthems have been recorded by the Choir of Fourth Church. A cassette recording is available for \$10.00 plus \$1.50 postage and handling from: Fourth Presbyterian Church, 124 E. Chestnut, Chicago, IL 60611; 312/787-4570.

For information on the published anthems, contact: Hope Publishing Co., 380 S. Main Pl., Carol Stream, IL 60188; 708/665-3200.

Douglass Boulevard Christian Church, Louisville, KY, has announced the publication of *Soli Deo Gloria*, Second Edition, a collection of 34 hymn texts by Carolyn Lott Monohan. *Soli Deo Gloria* was commissioned by the church for its 1989 Festival Fine Arts. The second edition contains eight additional hymn texts, four newly composed hymn tunes, and one hymn harmonization by F. Anthony Thurman. \$10.00 from Douglass Boulevard Christian Church, 2005 Douglass Blvd., Louisville, KY 40205; 502/452-2629.

House of Hope Presbyterian Church, St. Paul, MN, presented the *Cantata misericordium*, op. 69 of Benjamin Britten, on Sunday, February 9. The Motet Choir of the church and the Bach Chamber Players of St. Paul were under the direction of **Thomas Lancaster**. Britten composed his *Cantata misericordium* in 1963 for the 100th anniversary of the International Red Cross.

Shenandoah Organ Studio, Inc. of Lyndhurst, VA, has been commissioned to build a new pipe organ for the Laurel Presbyterian Church of Glen Allen, VA. The organ will be a Model 205 in the firm's "Blue Ridge Series" of instruments designed for small churches desiring to replace electronic substitutes

with pipe organs. The detached two-manual, low profile oak console will consist of 32 tablets controlling a total of five ranks in a matching enclosed cabinet. Virtually all of the major components including console, windchests, and enclosure will be fabricated in the new factory located in Central Virginia. Woodworking and cabinetry will be accomplished by shop foreman Stuart Hall. Design, engineering, layout and installation will be completed by company president Robert G. Lent. A June dedication is anticipated for the new organ.

The Danish firm of **Marcussen and Son** has built a new organ for the First Presbyterian Church, Moorestown, NJ. The inaugural recital was played by Professor **Grethe Krogh** on January 12, and included works of Bach, Buxtehude, Langlais, Kellner, Matthison-Hansen and others.

Randall M. Egan, Publisher of Music, Ltd., Minneapolis, has issued its 20th Anniversary Catalogue of Publications. The catalogue includes some 200 choral-organ-vocal-orchestral titles by leading composers of Canada, England and the United States. It is available from the publisher at Kenwood Abbey, 2024 Kenwood Pky., Minneapolis, MN 55405-2303.

Harold Flammer Music has announced the publication of three new collections for organ: *Quiet Preludes for Organ*, arranged by Robert Lau (HF-5191) includes arrangements of seven favorite hymns, "Savior like a shepherd lead us," "Just as I am," "I need thee every hour," "Amazing grace," and others; *Partita on "Marching to Zion,"* by Jon Spong (HH-5054); and *Lent through Easter*, Eight Seasonal Pieces for Organ, arrangements by contemporary composers, compiled and edited by Darwin Wolford (HF-5192). For information: Harold Flammer Music, 49 Waring Dr., Delaware Water Gap, PA 18327-1099; 717/476-0550.

Theodore Presser Company has published Thomas Pasatieri's *Alleluia* in two versions. Based on medieval Latin chant, the work is available both for solo voice (Presser 111-40131, \$3.75) and for SATB (Presser 312-41620, \$1.10) with piano accompaniment. Both Latin and English texts are provided. An optional harp part is available on special order (111-40131P), and orchestral accompaniment is available on rental. *Alleluia* has been recorded on Teldec's *Christmas with Thomas Hampson*, with the St. Paul Chamber Orchestra conducted by Hugh Wolff. For further information contact Theodore Presser Company, 215/525-3636.

Selah Publishing Co., Inc. announces the publication of its 1992 Spring catalog, available free of charge. New in this catalog are organ collections by Richard Proulx, Gilbert Martin, Austin Lovelace, and Alfred V. Fedak. Selah's choral catalog is also expanding with octavos by Austin Lovelace, William Rowan, Alfred V. Fedak, Roy Hopp, and David Ashley White. Excerpts are included along with suggestions for use. Call Selah at 1-800/852-6172 for a free copy of this catalog, or write to Selah Publishing Co., P.O. Box 103, Accord, NY 12404.

Thomas C. Stangland Music Publishers has announced the publication of *Wedding March for Organ*, op. 94, by **Tomas Svoboda**. The American-Czech composer is well-known for his orchestral works. Orchestras in Europe, Japan and the U.S. have given 250 performances of his works. The *Wedding March* is his first keyboard publication since 1979. For information, contact Thomas C. Stangland Co., P.O. Box 19263, Portland, OR 97280; 503/244-0634; fax 503/244-8442.

Nunc Dimittis

M. Alfred Bichsel died February 15. Born on October 2, 1909 in La Chaux-de-Fonds, Switzerland, Marcel Alfred Bichsel came to the U.S. with his parents in 1917. He graduated from Concordia Collegiate Institute, Bronxville, NY, and received the BDiv from Concordia Seminary, St. Louis, MO, and the MSM from Union Theological Seminary in New York. He also studied at New York University, the Juilliard School, the Eastman School of Music, the American Institute of Musicology in Rome, and received the Docteur es-Lettres from the University of Strasbourg, France.

Bichsel began his teaching career at Concordia, Bronxville as instructor of foreign languages and director of music. In 1943 he joined the faculty of Valparaiso University as instructor in languages and music; there he founded the Chapel Choir and was appointed director of music of the Chapel of the Resurrection upon its completion in 1958. He also taught at Chicago Musical College of Roosevelt University. In 1960 he went to head the graduate department of church music at the Eastman School of Music, where he founded the Eastman Polyphonic Choir. He remained at that post until his retirement in 1975. In that year he was presented with the Boys Town Medal of St. Cecilia. In 1982, Concordia College conferred upon him the honorary Doctor of Laws degree.

Robert J. Kaiser died on March 17 in Buffalo, NY.

Born in Buffalo on August 11, 1925, Kaiser served in World War II in the U.S. Navy. In 1944 he went to work as an apprentice at the Schlicker Organ Company, learning the organ business under the late Herman L. Schlicker. In addition to shop work, Kaiser completed many installations for the firm. He also accompanied the late E. Power Biggs as organ technician and tuner when Biggs toured with a portable organ built by the Schlicker firm. He worked closely with Robert Noehren on several installations where Noehren served as consultant.

In 1958 Kaiser joined the Delaware Organ Company. He was responsible for many new installations in upstate New York, New York City, and the Buffalo area, including the Church of the Holy Family, the parish church of the United Nations in New York City. He left Delaware in 1971 to become owner of a Lockport, NY golf course, and pursued this career until 1982 when he retired to West Palm Beach, FL, where he contracted cancer in 1990.

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In memoriam Sylvester E. Kohler

April 23, 1907–November 21, 1991

The passing on November 21, 1991 of Sylvester E. Kohler, well known organbuilder of Louisville, KY, at age 84, was a great loss to his many friends and to the organ world. Syl's beloved wife, Braidene, who often had assisted him with organ work, and whom he had so lovingly cared for after a series of debilitating strokes, preceded him in death only two days earlier.

Syl's organbuilding career spanned nearly 70 years, beginning with Henry Pilcher's Sons, where he eventually became manager of the service department and head reed voicer. When the Pilcher firm closed he started his own service business, while also serving as a regional sales representative for the Schantz Organ Company. Syl retired from active service work in 1982, but continued to serve as a consultant to Miller Pipe Organ Company, where he occasionally voiced and repaired reeds.

It was a great joy to know Syl, and his cheerful, outgoing personality was uplifting to all who were in his presence. He had an amazing memory and could easily recall the full stoplists of organs he had built and maintained. It was always a treat to have Syl in the shop—his vast experience was of invaluable help to all of us.

Personally, I was influenced by Syl Kohler long before I ever met him. Growing up at Park Christian Church in New Albany, IN, we had a Pilcher pipe organ, Opus 1307, which was installed in 1926. Syl had a hand in the building of the organ, rebuilt and enlarged it in 1952, and maintained the instrument until his retirement. My grandparents were married at Park Christian shortly after the installation of the organ, and my grandmother was a loyal member of the choir for over 50 years. Many other relatives were baptized, married and buried with the sounds of this organ. As a youngster I became enamored of that old Pilcher. Although it was small, the church organist, Miss Ruth Ewing, had the ability to make it sound much larger than it actually was. When the junior choir occasionally sang from the choir loft, I always asked Mrs. Thompson, the choir director, if I could sit where I could see the organ console. Completely mesmerized by every movement that Miss Ewing made, I sometimes forgot to sing and my mother once admonished me to at least move my mouth and try not to stare at the organist!

When Park Christian relocated to a new building in 1990, many of the members hoped that the old organ would move with them. Unfortunately, the powers-that-be opted for an electronic substitute. Shortly before the old 1868 building was demolished, the pipe organ was sold to another church which hopes to eventually install it in a new building. It was my dubious honor to be the last person to play the organ before its removal.

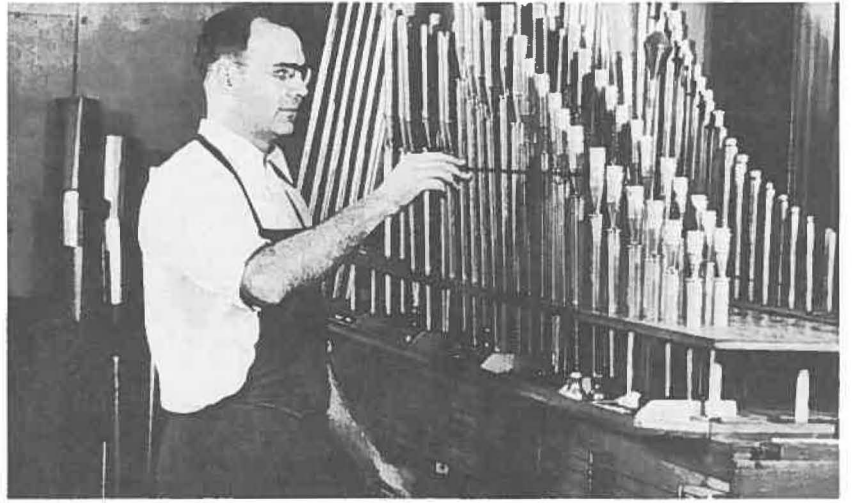
At the time Syl Kohler rebuilt the organ in 1952, he removed the Henry Pilcher's Sons nameplate and replaced it with his own. About a year ago Syl came into the office and gleefully announced that he had a surprise gift for me. Opening a small envelope, I found the Pilcher nameplate from the Park Christian organ! It will always be a treasured keepsake, not only of my old church, but as a gift from a dear friend who greatly influenced my life through his craft.

Since 1985, I have served as assistant organist at St. Mary's Catholic Church in New Albany. Climbing around one day in our 1886 Carl Barckhoff tracker, I found pencilled on one of the chests, "Syl Kohler-1934." Syl certainly left his mark on all of the organs he touched, and his sterling personality leaves an indelible mark on all of us who were privileged to be his friend.

Syl was not an organist, but he rev-

eled in the sound of the "King of Instruments," and was an honorary lifetime member of the AGO, as well as holding membership in the Organ Historical Society. At the funeral, Miss Sarah Janet Whitehead, a longtime Louisville organist and AGO chapter officer, reminisced about how Syl had taught her, as a teenager, to make emergency organ repairs. She recalled how humorous it was that Syl would always show up at organ recitals with his suit pockets full of tools in case a cipher developed. To those who were not privy to Syl's identity, he was the mystery man with the clanking suit!

As chairman of the 1993 national convention of the OHS, to be held in Louisville and Southern Indiana, I had planned to do something special to personally recognize and honor Syl. That will not be possible now, but Syl will certainly be with us in spirit, and the lasting legacy he leaves to us is the many organs that we will hear during convention week. Many of those instruments are in existence today because of his dedication to organbuilding. Memories of Sylvester Edward Kohler will



Syl Kohler, voicer at Henry Pilcher's Sons, Louisville, KY, 1937.

forever live on in our hearts like the music of a glorious hymn, played with all the stops pulled out!

—Keith E. Norrington

Keith E. Norrington is administrative assistant for Miller Pipe Organ Co., Louisville, KY.

It was with great sadness that we learned of the death of our good friend

and fellow organbuilder, Sylvester E. Kohler. Syl, as he was called by all his friends, was pivotal in the formation and continuation of Miller Pipe Organ Company. He served as encourager, consultant, and co-worker. His death leaves a very big hole in our hearts and lives.

Syl always had a constant thirst for knowledge. He was always reading about faraway places, or some new technology, or studying some new idea that had occurred to him. Although com-



per•cep•tion \per-'sep-shən
 n 1: quick, acute and intuitive
 cognition 2: a capacity for
 comprehension

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pleting only eight grades of formal education, he travelled extensively. After graduation, he travelled the western United States for three years with his father and older brother.

Their travels covered almost every state west of the Mississippi River. During those three years, Syl never had a roof over his head, just a tent or the stars. Every five hundred miles it was necessary to tear down part of their Model-T Ford for replacement of parts before the trip could continue. Syl learned a great deal about geography, practical living, and human nature. In 1923 he left his father and older brother to return to Louisville. He lost contact with them—it was not re-established until December, 1936, thirteen years later.

Looking for a temporary job until something better showed up, Syl applied for a position at the Pilcher Organ Company. In his article, "Memoirs of an Organbuilder" (*The Tracker*, Vol XIX, No. 2, 1975), Syl said the reason he got the job was because he could not play the organ. The company wanted workmen, not just someone to play around with the instruments.

After a time, Syl became more and more fascinated with the mechanics of the organ. He asked Mr. Gerard Pilcher if he could learn more, and Mr. Pilcher began a series of classes on organ action after working hours. Syl also enrolled in an electrical engineering course on his own. Beginning with wood pipes, he became a pipe voicer, eventually becoming the only reed voicer ever employed by the Pilcher firm.

Things were going well, and Syl was married April 13, 1928. He was also making service trips for the firm to many of the southern states. Syl's love of travel served him well. Just like today, downturns in the economy do not effect the organ industry for a year or two, but by late 1932, Syl was laid off by the Pilcher firm due to the Great Depression. After several weeks he found another job on the second shift. He was being paid \$12.00 a week, the same wage he made in 1923 when he began at the Pilcher firm.

In March of 1934, Syl was called to the Pilcher office and offered the position of manager of the city service department besides returning as reed voicer. He was offered \$100 a month plus 40 cents an hour for the voicing work. In this position, Syl travelled all over the south, oftentimes being on the road for two weeks or more at a time. In 1942, the government issued orders that stopped all building of musical instruments in the United States. The metals and other materials were needed for the war effort.

The Pilcher family tried to build other things that would be allowed under the orders of the War Board, but the firm was forced to close June 30, 1944. Once again, Syl was out of work. He was offered a position with the Moller firm as their local service agent, but he told them that he would really like to try to make it on his own. Things were very slow at first, but his many years of faithful service to the local churches soon made his business pick up. In 1952, Syl began a long association with the Schantz Organ Company of Orrville, OH, as their sales representative for the area. He was also very successful at this task.

Syl began to wind down his service work in 1969. He needed to have cataract surgery on both eyes, and he was about to complete the last organ he built on his own: Salem United Church of Christ in Louisville. He kept servicing a few of the newer instruments and continued to represent the Schantz firm until 1976.

I came to Louisville in August of 1972. It was the next year that I met Syl Kohler. I was doing some work on a Moller organ that needed its primary action releathered. Another builder in town suggested that I ask Syl Kohler if he would do the releathering for me. After a phone call, I went to Syl's home to meet him for the first time. I asked him what he would charge for releather-

ing the primary action. He pointed to his left wrist and tapped his watch. "Buy me a new one of these," he said. He was also very quick to point out that all his friends called him Syl.

By 1974, I had gotten to know Syl a good deal better. I was doing some service work here and there for other builders while completing my graduate degree. During the summer, we had begun a large repair project at a local Catholic church. As it neared completion, there were some pipes that did not want to speak properly. I called Syl and asked him if he would come to the church and look at them. When he arrived, he presented me with one of his own tuning knives. It was a very special moment. I have always looked at that day as the "passing of the torch." Two years later, Syl asked the Schantz firm if I could take over his job of representing the company. After my wife and I made a trip to the factory in Orrville, they said yes.

Gradually Syl turned his remaining contracts over to me. First the ones in Louisville and then his final job in southern Indiana. We were very close. Since I had no family in Louisville, Syl was like a father to me. He was also what is often called a "mentor." In January, 1985, Mrs. Kohler suffered a severe stroke. Syl became her around-the-clock nurse. Continued strokes through the following years put an even heavier burden on Syl as he provided her with constant care. As time progressed, he would "escape" while going to the grocery or drug store and stop by the shop to say "hello" and visit for a few minutes. Syl should be sainted for the love and dedication he exhibited to his wife of sixty-three years. Mrs. Kohler preceded him in death by two days. They were both very special people.

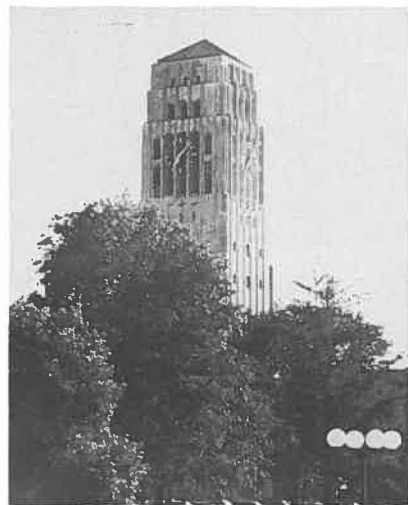
I have often said that "Syl Kohler has forgotten more about organs than I will ever know." He was responsible for keeping many of the organs in the Louisville area going for many years. In my estimation, he was an organbuilder par excellence, always ready to share his knowledge with those who would learn. He was also one of the most wonderful human beings I have ever known. The world has lost a great man.

Requiescat in pace. Te Deum laudamus.

—James E. Miller

James E. Miller is president of Miller Pipe Organ Company, Louisville, KY.

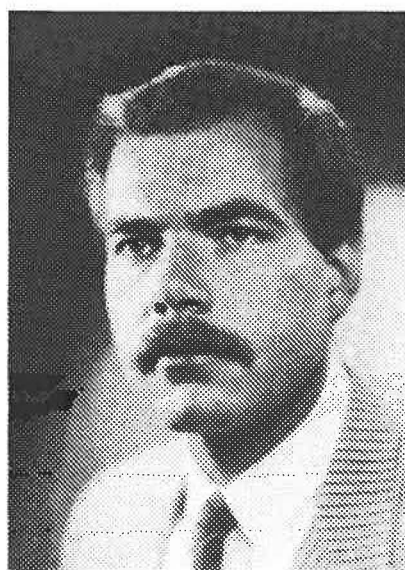
Carillon News by Brian Swager



Burton Memorial Tower

Michigan workshop

Todd Fair was the featured performer, speaker and instructor for a carillon workshop held at the University of Michigan's Burton Memorial Tower from October 9-12. Organized by U-M Carillonneur Margo Halsted, the workshop included a lecture on "The Carillon Art in the World Today," several recitals, masterclasses, and a videotap-



Todd Fair

ing session followed by a viewing of the tape along with a critique from the instructor.



Jim Angell

Retirements

James B. Angell served as University Carillonneur at Stanford University from 1960-91. Angell began his carillon study in Philadelphia at the First Methodist Church of Germantown with W. Lawrence Curry, a student of Anton Brees. A distinguished scientist, Dr. Angell had recently retired as Professor of Electrical Engineering at Stanford.



Richard von Grabow

Richard von Grabow held the post of carillonneur at Iowa State University for 18 years, where he taught more than 80 carillon students. He studied carillon with Patricia Ewing Ouimette, Bruce Eberle and Bert Gerken, and holds degrees in piano and music education. Publisher of music issued by American Carillon Music Editions, Dr. von Grabow was the chair of the GCNA Student Examination committee from 1985-90.

Bok Tower Festival

Florida's Sixth International Carillon Festival took place in Lake Wales the first two weekends in February. Concerts on the 57-bell instrument at Bok Tower Gardens featured resident carillonneur Milford Myhre, and guest recitalists Janet Dundore of Whitmarsh, PA; Karel Keldermans of Springfield, IL; Heleen van der Weel of The Hague, The Netherlands; and Claude Aubin of Montreal, Canada. A highlight of the festival was a children's ballet, *Peter Rabbit and the Tales of Beatrix Potter*, performed by a troupe of young dancers from the Abington Art Center (Philadelphia) accompanied by Janet Dundore at the carillon.

1992 GCNA Congress in Dayton

Carillon Historical Park in Dayton, OH, will be the site for the 1992 Congress of the Guild of Carillonneurs in North America. Highlights of the June 12-16 Congress include a variety of recitals (solo, duet, music for synthesizer and carillon), a bell tuning demonstration, visits to other area carillons, a tour of the new bell museum at St. Paul's Church in Cincinnati, and a panel discussion on the student examination process. New carillon compositions by Roy Hamlin Johnson and George Crumb will be premiered. Registration information is available from congress host Larry Weinstein, 125 Waller Ave., Lexington, KY 40503.

Music for Voices and Organ

by James McCray

SAB Choral music

We do not mean to prohibit the use of harmony occasionally on festive days . . . We approve such harmony as follows the melody at the intervals, for example, of the octave, fifth and fourth, and such harmony as may be supported by the simple chant of the church; but we prescribe this condition, that the integrity of the chant itself remain undamaged, and that no well-established piece of music is altered as under this authority.

Pope John XXII
Edict 1325

The three-part SAB choir is not one which receives much attention these days, yet in terms of small church groups it has a frequent necessary appeal. Not all groups have enough tenors—in smaller churches, they may be almost non-existent. This is not to suggest that they do not exist, only that they have not been found/developed. This is unfortunate since that voice color in the middle of a choir does add considerably to the basic quality of the sound. Nevertheless, there is a considerable body of literature for SAB texture.

Most women's choirs sing in three parts and it works beautifully for them. There, however, the chords are usually closer in terms of intervallic note structure so that sound is immediately more balanced. With SAB there may be a gap in the chord if the alto line is in its average place on the staff and the bass notes are even moderately low. This is one of the challenges for writing SAB music, to achieve a balance in the sound with that restriction.

The other concern is that in many situations there may be choirs that actually have a tenor or two, but their voices are not strong enough to balance with the more solid bass section, so the director elects to do SAB repertoire. Then the concern is that the tenors may have to sing too low to be of any value to the group, and if the music has too high of a tessitura it reduces the effectiveness of the basses. This adds to the challenge for the composer.

Furthermore, it may be that the men are grouped together because they are less solid in their singing than the

women who may have more depth in each section. The director tries to consolidate all of the male sound to make up for that, and sometimes it is fine, but only too often the disparity in vocal ability remains. Then, for the composer the problem is to write something that has interest for the men, but does not overly tax their limited vocal ability. What may happen is that the "interesting" parts are given to the women and the men sing a dull, unmusical line that makes them look worse instead of better. The overall effect on the listener may be improved because the women sound so good on their lines and the weaker men are not emphasized; however, this kind of programming will eventually take its toll on the interest level of the men who may give up singing in the group since they are bored.

One other situation comes to mind which relates to all of the above—that youth choirs may sing SAB music for the same reasons. This often ends in an even greater lack of quality because of the lightness of the men's (boy's) voices.

All of this seems to suggest that I am against SAB music, but that is not the case. It is only that the problems in this area need to be kept in mind when choosing music.

What is the solution? Choose SAB music that has interesting lines in all parts, and at the same time, add enough men to balance the SA parts so that the three-part texture is relatively equal. Then the SAB music will make your choral sound more secure and attractive to the choir and the listeners. The reviews below all feature SAB literature.

And Shall I Silent Be? Jeff Whitmill. SAB, handbells (4 octaves), flute and organ, Roger Dean Publishing Co., HRD 335, \$1.25 (M-).

Here is a wonderful anthem for the SAB choir. The text, music, arrangement, and orchestration are all very sensitive. Whitmill's music is gentle yet poignant with five verse settings. The men sing on 3 and 5 with the first one as unison solo for them. Lovely music and an anthem that will have immediate appeal. Highly recommended to SAB church choirs.

Laudate Dominum, Marc Antoine Charpentier (1634-1704). SAB (or SA), organ and optional trumpets and timpani, Mark Foster Music Co., MF 164, \$1.45 (E).

This four-minute motet has been arranged by Noel Goemanne who suggests that it could also be sung in unison. Both Latin and English texts are provided for performance. The baritones have very little music of their own and sometimes sing with the altos. The trumpet music is busy and adds much to the spirit of the music. Vocal lines are not difficult and easy enough for young voices. The motet closes with a loud Amen area with fanfare trumpets interspersed between the phrases. Useful setting.

Praise, My Soul, the King of Heaven, John Carter. SAB unaccompanied, Flammer of Shawnee Press, Inc., D-5420, \$1.10 (E).

Carter's setting of this famous Lyte text is very different from the traditional tune. All four verses are there, with each receiving a slightly developed version. There is a modulation and a strong closing. The music is tuneful and easy to sing.

Prayer for Partnership, Tom Mitchell. SAB and keyboard, Choristers Guild, CGA-539, \$.95 (E).

At the end there are several long chords which employ four parts (adding tenor) to help with the balance problem mentioned above. The music has a very easy melody and harmony, and includes a modulation. The accompaniment is simple with arpeggios and chords that provide a comfortable background for the singers.

A Mother's Love, David Len Allen. SAB and piano, Jackman Universe of Theodore Presser Co., 392-00729, \$.85 (M-).

The text and harmony are "sentimental" in style; it feels like a vocal solo that has been arranged for choir. The keyboard uses arpeggios in both hands in places and provides a flowing background for the singers. The harmony is very romantic in style with warm shifting chords and some chromaticism.

The Lord Is my Shepherd, Allen Pote. SAB (or SAT or SATB) and piano, Choristers Guild, CGA-551, \$1.10 (M).

This is 10 pages long with some recurring material. The music is warm but not overly sentimental and the harmonies have comfortable progressions which are attractive. The music is lovely and especially appropriate to a youth choir for which it was written. At the end there are SATB phrases which will sound better with the additional line for balance. The accompaniment will support the voices and often doubles their lines within the chords. Recommended to those choirs wanting a warm

yet moderately sophisticated setting of this familiar Psalm text.

The Strife Is O'er the Battle Done, Michael Praetorius (1571-1621). SAB unaccompanied, G.I.A. Publications, G.2796 (E).

There are four strophic verses in the SAB setting edited by Edward Klammer, and each closes with an Alleluia. Very simple homophonic music that may sound better accompanied.

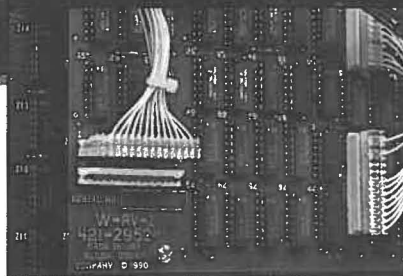
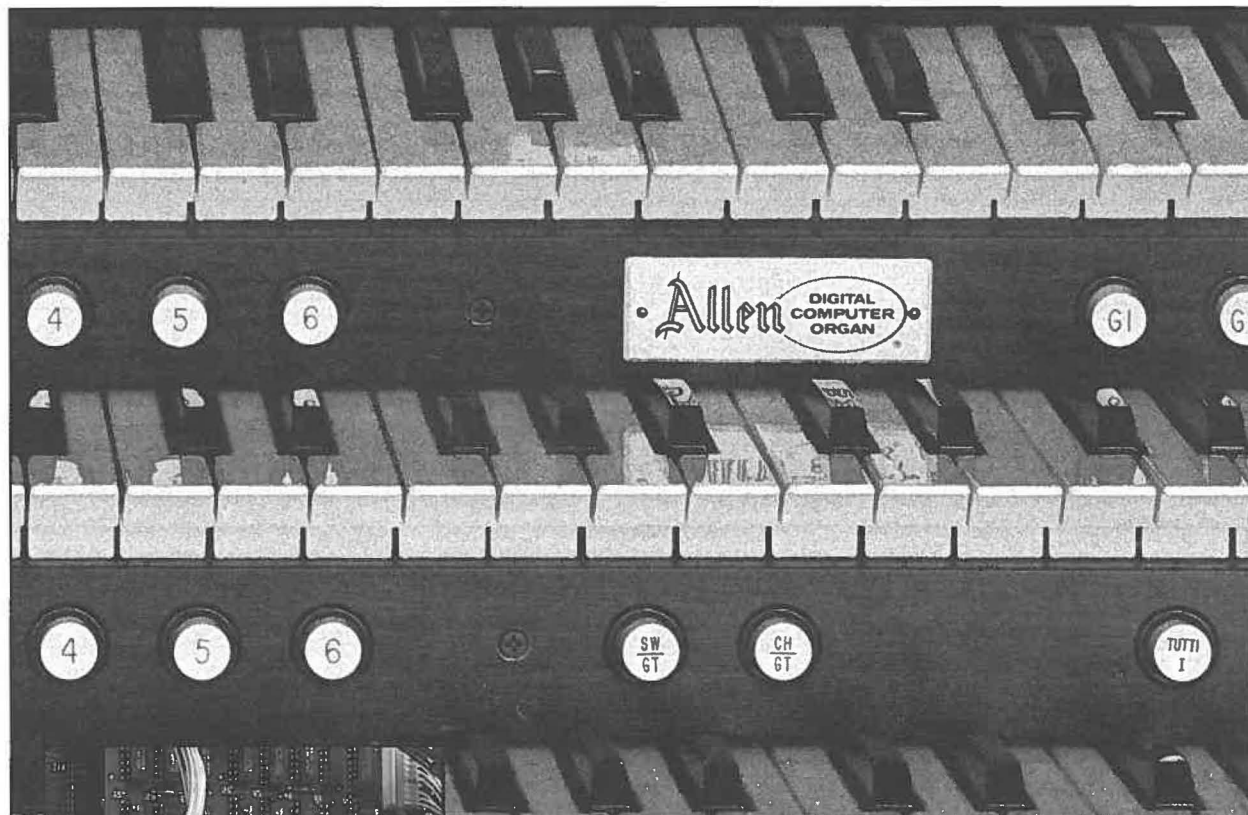
Look, Ye Saints, the Sight Is Glorious, Robert Wetzler. SAB (or SATB), AMSI, 620, \$.80 (M).

There are three somewhat repetitive verses in this anthem. The music is fast and rhythmic with changing meters that add to the driving spirit of the setting. The tenor section has some notes in a few cadential areas to add color and balance. This is a fine SAB setting that will challenge but not overly-tax most SAB choirs. The text is for the Sundays after Easter. Highly recommended.

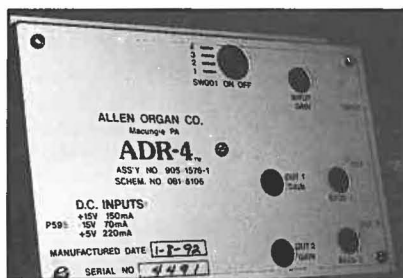
Book Reviews

You Are Your Instrument: The Definitive Musicians' Guide to Practice and Performance, by Julie Lyonn Lieberman. New York, NY: Huiksi Music, 1991. 146 pages. \$20.00. Available from the publisher, P.O. Box 495, New York, NY 10024-3202; add \$2.00 shipping in U.S.A., \$3.50 Canada and foreign.

The feats of musicians are like those of athletes: when they lead to injury, they can disrupt promising or established careers. In both fields, achievement is linked to an awareness of mind-body interaction, learning, practice, and performance. In this resource book, Julie Lyonn Lieberman, an improvising violinist, singer, composer, educator, and author, focuses on how an understanding of the anatomical structures of those parts of the body involved in music making can assist in the prevention and healing of physiological problems ranging from temporary tensions to chronic, debilitating muscular



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pain. Her practical survey reflects developments in the recent but growing field of music medicine.

The first section of the book advocates using the power of the mind to effect physiological changes through conceptualization, a technique involving the use of mental imagery in conditional practice sessions away from the instrument. At this point, the hypothesis of brain hemisphere functions, referred to elsewhere in the book, is introduced. Traditional education, it is claimed, has favored the left hemisphere (rational verbal, analytical, sequential, linear) to the neglect of the right hemisphere (creative, intuitive, imagistic, spatial, wholistic, synthesizing, musical). The development of musicianship through techniques appropriate to the right hemisphere is recommended to achieve an ideal balance and parallel between the two. Although the treatment of brain hemispheric differences acknowledges "varying amounts of cross-over function," this qualification is abandoned, in the same sentence, by the intention to "discuss the two hemispheres as if they had totally different functions" (p. 19, italics added). This deliberate distortion of a complex topic is inexplicable, given the availability of research which shows that hemispheric differences are small—with the exception of speech, a muscle function controlled by the left hemisphere—and that a continuum of function allows both hemispheres to perform cognitive tasks. Moreover, existing evidence contradicts the author's assertion that imagery is the exclusive province of the right hemisphere. Also, the generalized claim that creative and musical abilities reside in the right hemisphere is wrong, since they can be impaired by damage to either side of the brain.¹ Finally, the lack of agreement on what constitutes musical ability renders any attempt to localize it in one or another hemisphere futile.²

The first section also proposes a helpful six-fold memory technique (muscle, imagistic, visualization, auditory, visual, analytical) to replace random methods of learning music in preparation for performance. Other approaches, such as sensory awareness, biofeedback, and weightlessness, are mentioned briefly. Here, as elsewhere, each section is accompanied by suggested approaches for making practical use of the preceding concepts or techniques.

The second section of the book, devoted exclusively to bodily matters, identifies various muscle signals of stress or injury caused by overuse, underuse, or imbalance in muscle groups, and offers suggestions for monitoring muscle tension and achieving relaxation. Keyboard players, as well as singers and instrumentalists, need to understand the mechanics of breathing and to practice effortless methods for maximizing oxygen intake for peak energy production. Problems of awareness and muscle balance are analyzed

through descriptions of various anatomical structures—hands and arms, neck, shoulders, upper and lower torso, legs and feet, jaws and lips—along with descriptions of specific conditions or tendencies and suggestions for correcting or alleviating them. Particular attention is given to problems of both standing and sitting musicians.

In the third section, a non-technical survey of music medicine distinguishes between problems amenable to home treatment and those requiring active medical intervention. Although constructive rest involving imagery, visualization, and re-education are the keys to recovery in most cases, the choice of a doctor sympathetic to the musician's problems and lifestyle is essential. For the potential patient, a description of the most common injuries sustained by musicians is included.

A miscellaneous collection of other musical matters, amounting to a series of practical footnotes or corollaries to the preceding exposition of techniques for maximizing mental or physical potential, follows in the fourth section. Practical tips abound for dealing with nervousness (performance preparation and imaging, as opposed to drug inhibitors of anxiety), ensemble playing, sight reading, recording sessions, environmental hazards (bug spray outdoors, cigarette smoke indoors), carrying instruments (no problem for organists and pianists!), audience response, and others.

The fifth section consists of a photo-illustrated Muscle Balance Glossary of 23 physical exercises claimed to aid relaxation and healing; these are among the suggested approaches recommended in the earlier discussions of anatomical structures. However, a number of these exercises have unacknowledged associated risks and therefore should not be undertaken without professional advice or supervision; some others are not justified in terms of physiological fact. For example, the "Hang Over" (standing with head down on knee level, fingertips on floor, p. 111) raises blood pressure in the head and stresses the lower back; the "Head Lifts," claimed to "increase strength in the neck and help hold the vertebrae in alignment" (p. 112), actually could pinch a nerve in the back and cut off blood flow to the brain; the "Pendulum Swings," a standing, twisting movement "using natural momentum" (p. 118), could aggravate rather than heal back problems; the "Snaking" exercise, involving motion in all directions—"Connect with your sensuality" (p. 122)—is risky due to hyperextension of the neck and back; the excessive flexion in one form of "Leg Stretches" (p. 124) and the "Chest Expansion" exercise (p. 126) involves positions and movements contraindicated for neck and back problems. Some exercises are based on a faulty understanding of human physiology: the "Leg Lifts" (lying prone on the stomach, p. 114) do not strengthen

stomach muscles as claimed, nor is the "Psoas Balancing Technique" (p. 120) a reliable indicator of muscle deficiency. The "Castor Oil Pack," claimed to be a "powerful use of heat for muscle relaxation and rejuvenation" (p. 113), has no basis in fact. Finally, to associate the "meridians" in "Pressure Points" exclusively with shiatsu, acupuncture, and acupuncture is selective; they are commonly employed by therapists generally.³

The concluding section of the book consists of a Directory of 35 physical therapies, self exercise systems, mind and spirit therapy systems, and healing remedies which range from generally accepted techniques to others beyond the fringe of mainstream medicine. Therapies such as traditional kinesiology, occupational therapy, massage, and physical therapy are listed alongside such alternative therapies as chiropractic; the Alexander Technique favored by some musicians; Roling, a related structural integration system; and other controversial techniques such as acupuncture (claimed to "cure" arthritis). Those in the alternative therapy category have been criticized for their lack of credible experimental and clinical evidence or inadequate theoretical foundations; they may be no more effective than credible placebos in producing therapeutic benefits.⁴

The popular self exercise systems recommended, such as aerobics, dance, tai chi, and yoga, are harmless in moderation, and occasionally fun; meditation, as a mind and spirit therapy, also has a widespread following. Of the healing remedies, several reflect an uncritical "New Age" orientation in the presentation of the claims of herbology (emphasis on the "natural," "actual foods" composition of herbal remedies versus "synthesized chemicals") and homeopathy ("the individual is viewed holistically"). In addition, there are vague and unsupported statements about foods "helpful to the overall health of the muscles . . . or degenerative to muscle tissue" (p. 137). As for nutrition generally, the implication that foods containing healthful nutrients are to be found mainly in health food stores is selectively misleading. The concluding recommendation "to learn more about different healthful diet regimens such as macrobiotics" is ill-advised, considering that the danger of incurring serious nutritional deficiencies from following the faddish dietary restrictions of macrobiotics was publicized 20 years ago and professional nutritionists condemn the practice.⁵

This book was written from the standpoint of a musician speaking to fellow musicians and contains much empathetic understanding of their medical problems. However, the mixture of sound advice, factual inaccuracies, incomplete or misleading information, and uncritical advocacy of popular fads, renders it unreliable as a guide to healing. While it contains many valuable insights for musical performers, teachers, and students who want to know more about how the use of their bodies and minds affects their music making, the book is not "definitive" (conclusive, precise, distinguishing) and cannot be recommended without many serious qualifications. *Caveat emptor.*
—James B. Hartman

Notes

1. Terence Hines, *Pseudoscience and the Paranormal: A Critical Examination of the Evidence* (Buffalo, NY: Prometheus Books, 1988), 297-300.
2. Harold W. Gordon, "Music and the Right Hemisphere," in *Functions of the Right Cerebral Hemisphere*, ed. Andrew W. Young (New York: Academic Press, 1983), 65-86. Individual talents vary in the perception and recognition of melodies, rhythmic or time sense, reading musical notation, performing detailed musical analysis, singing ability (involving verbal skills), and other receptive or expressive abilities. The classic exposition is found in Carl E. Seashore, *Psychology of Music* (New York: McGraw-Hill, 1938), later revised by the author and associates. At any rate, music is more than the sum of the parts measured by standardized psychological tests. See also Howard Gardner, "Musical Intelligence," chap. in *Frames of Mind* (New York: Basic Books, 1983), 99-127, which includes a discussion of the lateralization of musical abilities in the brain hemispheres.
3. This reviewer gratefully acknowledges the contributions of Suzanne Boreskie, Director, Target Fitness Program, and Professor Glen Bergeron, Director, Athletic Therapy Clinic, Faculty of Physical Education and Recreation Studies, The University of Manitoba, who assessed the reliability and effectiveness of the exercises described in the Muscle Balance Glossary section of the book.
4. See articles on these specific therapies in Douglas Stalker and Clark Glymour, eds., *Examining Holistic Medicine* (Buffalo, NY: Prometheus Books, 1989), 181-96, 197-220, 245-72; *The Skeptical Inquirer* 12 (1987): 47-55, 56-62, 63-9.
5. "Zen Macrobiotic Diets," Statement of the American Medical Association Council on Foods and Nutrition, *Journal of the American Medical Association* 218 (1971), reprinted in *Nutrition Reviews*, supplement (July 1974: 27-8). Also: "[Zen macrobiotics] is a worthless and dangerous diet for anyone, and a potentially deadly one for children." Alice Chenault, *Nutrition and Health* (New York: Holt, Rinehart and Winston, 1983), 631.

New Recordings

Musik Für Orgel: Susan Carol Woodson plays music by Liszt & Reger at the organ of l'Eglise du Chant d'Oiseau, Brussels, Belgium. (Barcarolle 248.002) Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$18 postpaid.

Susan Carol Woodson, an American organist now residing in Belgium, makes a highly impressive compact disc *début* on the remarkable *Chant d'Oiseau* instrument in Brussels. Curiously enough, we are told nothing about the organ, apart from a specification which appears at the end of the liner notes. Not even a mention of the builder or a note about some of the instrument's rather unusual features: the pedal division, for example, of *Flûte ouverte 16, Soubasse 16, Quinte 10², Flûte 4, Flûte creuse 2, Théorbe III, Contrebasson 32, Bombarde 16* is somewhat unconventional, to say the least. Admittedly, the organ is well known, but it still seems a shame that more information could not have been included, perhaps at the expense of the testimonial by one of Woodson's teachers, Marie-Claire Alain. (I don't disagree with the testimonial,

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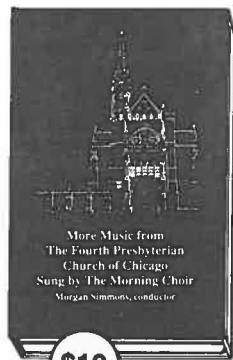
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but fail to see that such things have a place in this context: a particular bee in my bonnet, I'm afraid.)

Such reservations aside, this recording is notable for some quite outstanding playing. Woodson's performance of Liszt's *Weinen, Klagen* is thoroughly poised and dramatic, avoiding the excesses of hysteria and melodrama which often characterize readings by lesser players. The oases of calm are finely and musically handled, whereas the various moments of fever and *cauchemar* are appropriately hair-raising. While nobody would claim that *Weinen, Klagen* occupies first place in the canon of Liszt's music, it must be said that it has not always benefitted from kind treatment at the hands of its interpreters. Too often, it comes across as just under twenty minutes or so of raging sound and fury, aimlessly sprawling and lurching from one dynamic and emotional extreme to another. Susan Woodson's reading does much to redress the balance, and, for this reason alone, is highly recommended.

Reger's titan *Phantasie und Fuge in D Minor*, op. 135b, is the other major work on this disc. As with *Weinen, Klagen*, Reger's huge canvas is often the victim of performances which have no real feel for the immensity of the work. The *Phantasie* is a searching test of any player, as is the fugue which, as one critic (I'm sure that it was Sorabji) so brilliantly noted, literally grinds to a halt under its own massive weight. Woodson is obviously undaunted by the many challenges that op. 135b so relentlessly poses, and plays with control and conviction.

The op. 59 *Benedictus* gets an outing too, a piece on which many Reger players cut their first teeth. Woodson gives the music plenty of room to breathe in the generous acoustical setting, although, at times, the performance does seem to become rather ponderous, losing its natural ebb and flow. (I cannot help but think that the organ is less at ease in the Reger items than in the Liszt, but this is very much a matter of taste.) Liszt's transcription of the final movement of Bach's Cantata 21 completes the programme, a reminder of the numerous transcriptions that he made of works by himself and by others.

Susan Woodson's recording is distinguished by excellent playing and thoughtful interpretations. One hopes that it will be the first of many by a player who has much to say, and does so in an uncommonly articulate manner.

—Mark Buxton
Toronto, Ontario

Bach, Complete Toccatas and Fugues. Played by David Schrader. Cedille Records, CDR 90000 006. Available from Cedille Records, 5432 S. Ridgewood Court, No. 2, Chicago, IL 60615. \$15.98 plus \$2.00 shipping.

The disc includes all five toccatas and fugues—BWV 566 in the E-major version—and the *Prelude & Fugue in E minor* (BWV 548, "Wedge") as a bonus. Cedille might be well advised to downplay the questionable claim that this is the first complete recording of the toccatas and fugues on one CD. See the Kooiman version reviewed on p. 8–9 of the March issue of THE DIAPASON. Unlike that recording, this one provides separate band numbers for each movement, including the adagio of BWV 564.

Schrader provides few surprises; his readings can safely be described as standard, and there are none of the idiosyncrasies that distinguished, or marred, Kooiman's interpretations. Thanks at least in part to the organ used, this recording is much clearer, particularly in the inner parts, than the Dutch version.

There is much to enjoy here. The alternating manual passages in the D-minor toccata and fugue (BWV 565) are very effective and the passage work in the *Toccat, Adagio & Fugue in C major* sparkles. Schrader indulges in some rather mannered "commas" in the toccata, and some of the ornamentation in the adagio is surely arguable. The bouncy C-major fugue is played at a fairly high dynamic level, and it is interesting to compare this to Kooiman's unusual, but effective, treatment of the same fugue. The *Toccat & Fugue in E major* is a difficult work for the performer, since not all of its sections are top-flight Bach, but Schrader brings it off convincingly.

While I have heard more interesting performances of the "Dorian Toccat" than this one, performances that made the alternation of manuals more effective, Schrader gives a clean performance in which even those dense passages come across to the listener. The accompanying fugue gets a first-rate performance.

The great *Toccat and Fugue in F*

major does not fare so well, although the fault probably lies in the organ. The long pedal points in the first part of the toccata are far too soft—the very reverse of my complaint about Kooiman's performance!—and the toccata would benefit greatly from more variation in volume. Schrader seems least at home in the E-minor prelude, where some of the inner voices are not coherent; the effect is slightly choppy. On the other hand, the accompanying fugue is beautifully played. Here the bright combination of stops used for the running passages is delightful.

David Schrader, a Chicago organist, is well known as a performer on piano, harpsichord, and organ. I prefer a little crisper articulation and phrasing than Schrader offers here, but the playing is assured and technically above reproach.

The main weakness of this recording lies in the organ. It is the Daniel Jaekel organ (III/38) in Salem Lutheran Church, Wausau, WI. The instrument is patterned after the organs of Arp Schnitger both in specification and in voicing. One can scarcely judge individual stops from this recording, but there are many lovely sounds, and the instrument is in many ways a very fine "Bach organ." There is, however, one big problem. Of the nine pedal stops, four and a half are transmissions from the *Werck* (Great), including the 8' and 4' principals and the mixture. All of the pedal solos rely entirely on the (independent)

16' Posaune—a stop that Schrader calls "extroverted" but which is rather harsh and not overly prompt in speech. (The latter characteristic is obvious in the pedal solo in the C-major toccata, where a number of notes are blurred.) It is apparently impossible to produce independent pedal sound to balance the manuals at any substantial dynamic level without resorting to the reeds, which completely swamp any other pedal stops. The effect becomes wearying and gives the reeds a role they did not have in Schnitger's instruments of comparable size.

One wonders what market Cedille hopes to reach. The accompanying leaflet contains a good brief essay by Schrader on the history of the toccata, but virtually nothing about the pieces on the disc. There is no mention of the frequent appearance of BWV 566 in another key. The organ specification provides considerable extra information, about the construction and temperament (Kirnberger II), for example, but does not mention what kind of action is used. Non-organists might like to know.

Schrader offers a good, but not overly exciting, performance of the toccatas and fugues. It is clearly superior to Kooiman's recording at Haarlem in terms of clarity. With the limitations noted, the Jaekel organ is probably more suitable for performances of big Bach works than is the famous Dutch



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organ, but there is a richness of tone in the Haarlem recording that neither organ nor building can match here. However, while organists can (presumably) never have too many different recordings of Bach's major organ works, listeners who want to acquire *one* really satisfying recording of the toccatas and fugues should consider other recordings, both recent and not so recent.

Georg Böhm. Oeuvres pour orgue. Played by Daniel Fuchs on the organ of St-Paul de Lausanne. Gallo CD-494. Available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$18.00 plus \$2.00 postage per order.

This disc, which runs just under 63 minutes, offers a good collection of Böhm's organ works: the preludes and fugues in C major, A minor, and D minor; the partitas "Freue dich sehr, o meine Seele" and "Wer nur den lieben Gott lässt walten;" and chorale preludes on "Vater unser im Himmelreich," "Vom Himmel hoch," "Nun bitten wir den heil'gen Geist," and "Christe, der du bist Tag und Licht." I think that all these works have been recorded somewhere before, but it is good to have them easily available on a well-recorded disc.

Fuchs, born in 1956 in Geneva, was trained there and in Paris (with Grunenwald and Marie-Claire Alain); he has been organist at St-Paul de Lausanne since 1985. He has apparently done mostly piano recordings, notably of the works of Bach and Brahms.

The organ was built by Orgelbau Felsberg in 1986 in North German style. It is a 2-manual instrument (Hauptwerk and Rückpositiv) of 26 stops and 39 ranks situated in the rear gallery with the pedal in separate towers to either side of the Rückpositiv. It is a fine instrument with sharply defined pedal flues, an excellent manual chorus, and some fine individual stops—particularly, perhaps, a lovely Trichterregal. On the recording, full pedal with reeds is too much for any manual combination. This may be the result of microphone placement. More puzzling is the unevenness of the pedal reed 16'; this is quite noticeable in the prelude in D minor.

Probably as a result of his French and French-Swiss training, Fuchs treats the preludes with a freedom that many of us will find unacceptable. The C-major prelude is presented as a series of fast and slow sub-movements. In all three preludes, the tempi in the pedal solos vary enormously, typically with an accelerando effect at the beginning of each. In the A-minor prelude, I find one passage particularly disturbing; a pedal solo figure is played at half the speed of the same figure heard immediately before in the manuals. In the D-minor prelude, the admittedly rather angular pedal solo is phrased so obviously that the effect is chopped up—I cannot resist saying that it is much easier to play that way! The fugues are given more standard treatment, with a ten-

dency to moderately slow tempi and extreme separation. Fuchs favors rather broad ritardandos at all final cadences.

The best performance on the recording is surely that of the fine partita on "Freue dich sehr," a partita that ranks with the very best of baroque chorale partitas. Fuchs makes excellent use of the possibilities of this instrument. All of the chorale-based works are convincingly played. One possible quibble: Fuchs does not always keep the speed of the chorale melody constant.

The ambitious booklet, by Jean-Marie Tricoteaux and Pierre-Alain Clerc, presents some problems of its own. There is little information about the music performed on the disc, but a great deal of relatively learned information about North German organs and performance practice, which offers as fact some very debatable statements. The assumption that two manuals and pedal were normally registered at the same pitch would need proving; even more questionable is the statement that the North German pleno could be based on a reed just as well as on a principal. Neither of these remarks has any connection to Fuchs's registrations on this recording in any case. A brief discussion of the principles of organ placement and layout is more convincing.

If Gallo is seeking to reach an international market, they must do something about translations. The booklet contains German and English translations of the French original. The German is fluent but contains some basic, though forgivable, mistranslations, but the English version is a comedy of horrendous errors. The use of a basic multilingual dictionary of organ terms would prevent such gems as "height" (pitch), "full play" (plein jeu), "coat" (add color), and the like.

Recommended with reservations: interesting repertoire, fine sound, and interpretations that will interest some listeners and repel others.

—W. G. Marigold
Urbana, IL

Johann Gottfried Walther: Organ Works. Wolfgang Stockmeier, organ. CPO 999 131-2 (3 compact discs. DDD. TT=58:25, 71:02, 58:34). Distributed by Koch International 516/938-8080.

Toccatas and Fugues in C, G, A, C and D minor; *Fuga in F major*; *Concerto in G major*; *Alcuni Variazioni sopra un Basso Continuo del Sigr. Corelli*; Concertos after Albinoni, Blamr, Gentili, Gregori, Manzia, Vivaldi, Megck, Taglietti, Telemann, Torelli.

This collection represents the complete "free" organ works of Johann Gottfried Walther; that is to say, everything except Walther's numerous chorale-based works. Walther (1684–1748) held the post of Weimar court organist, but he is primarily remembered today as the author of the important reference *Musikalische Lexikon* and for his fourteen organ arrangements of instrumental concertos by a host of mostly Italian composers. Dr. Stockmeier's recording

is a very likable collection of performances, but the set raises questions concerning source and performance choices that it does not adequately answer.

In the concerto arrangements Walther adapted his sources to the organ's capabilities in a style reminiscent of Bach's transcriptions. In fact, Walther and Bach were cousins, and both held posts in Weimar between 1708 and 1717. Dr. Stockmeier speculates in the recording's program notes that the two young relatives may have undertaken a joint study of the Italian style. Walther's preludes and fugues, representative of the North German tradition, are well-crafted but never reach the affective intensity of similar works by Bruhns, Buxtehude, or Bach.

Dr. Stockmeier, prorektor of the Cologne Musikhochschule, is familiar to North American record collectors for critically-praised releases of Widor and Karg-Elert. His performances of Walther's music are high-spirited and good-natured. These readings stress through line and structure rather than emphasizing smaller rhythmic patterns. The music is clearly articulated without being consistently *détaché*. An occasional end-of-movement rallentando will stretch over several measures. Dr. Stockmeier has completed two of the Torelli concerto arrangements left unfinished by Walther. In the D minor concerto (Torelli's Op. 8, no. 7) the fleshing out of the two-part texture in the inner movements is deftly handled. The neo-Silbermann sound of the new 35-rank organ in the Sankt-Martins-Kirche, Zetel has been attractively captured by CPO's engineers.

The discs' quality makes the lack of significant accompanying notes especially annoying. The documentary spirit behind such a comprehensive recorded program should have surely seen the need for more extensive print annotation. The original versions of the concertos are not identified, and Walther's transcription techniques are not discussed in any serious detail. The original works receive only cursory descriptions. The manuscript sources for the Torelli reconstructions are not fully identified. Stockmeier consulted the complete Walther organ works in *Denkmaler Deutscher Tonkunst* for most of the program. However, he used his own edition of the concerto after Blamr, and "manuscript evidence" led him to rework the Telemann *Sonata per la chiesa*. Unfortunately, the offending differences between DDT and the alternate performance sources are not described.

There is much pleasure to be found in the three hours of music in this box. Sadly, its educational potential is diminished through lack of supporting information.

—Randy L. Neighborger
Chapel Hill, NC

tions, but in most cases the suggestions are limited to designating the location of the solo voice and perhaps suggesting a suitable stop for the purpose.

Several features of this volume make it particularly useful for organists who have not had a great deal of experience playing weddings. Whenever possible, the editors provide suggested locations for making cuts in the processional and recessional sections. Also, the editorial comments at the beginning of many of the pieces are concise and useful. They cover everything from the original form of the piece to performance practice issues.

Experienced organists will also find this volume worthwhile, thanks to the wide variety of repertoire and the inclusion of two new pieces. One is an interesting fanfare by William Mathias and the other a trumpet tune which includes a "love song" by Andrew Carter. In addition to the usual assemblage of processional and recessional by Clarke, Purcell, Wagner and Mendelssohn, Oxford has added less familiar marches by Handel, Charpentier, and William Walton. The prelude music includes selections by Bach, Boëllmann, Handel, Vaughan Williams, and Searle Wright. Even the entire "Toccatà" from Symphony #5 by Widor puts in an appearance.

Adagio in Canon, K.410, Wolfgang Amadeus Mozart, arranged by Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd. \$3.95.

After the bicentennial observance of Mozart's death, organists who are wishing that Mozart had left a little more for them to play may enjoy this new transcription. Mozart originally intended K.410 for two horns and bassoon. The canon occurs between the two horns in inversion at the fifth. The bassoon provides an active contrapuntal accompaniment.

Waller assigns the two horn parts to the manuals and the bassoon part to the pedal. The result is a pedal part which is a great deal more difficult than the manual parts, both technically and in terms of articulation. The pedal articulation is clearly marked, alternating between staccato and legato, with toe/heel symbols provided. Waller's tonal conception of the piece is much less clearly indicated. He simply designates "all divisions: 8' mp." The decision is left to the performer of whether to play the canon on separate manuals to create more of a trio effect, or on one keyboard to imitate the tonal homogeneity of the two horns.

The Canon is charming, although unfortunately only two pages in length. Designated a "Little Organ Classic," the piece would work well even on a very small organ.

—Sally Cherrington
St. Luke's ELCA
Park Ridge, IL

New Organ Music

Oxford Book of Wedding Music. Oxford University Press 375119-4. \$19.95.

If you find yourself cluttering the music rack at weddings with a stack of well-worn volumes each containing one of the pieces you need, then Oxford's new volume of wedding music could simplify your life considerably. The editors have stated that their purpose is "to bring under a single cover the small but select group of pieces to which couples—and organists—return again and again, and which have stood the test of time." They have accomplished their purpose admirably.

The thirty pieces in Oxford's collection are divided into three sections: quiet prelude music, processional, and recessional. Many of the transcriptions are newly arranged or at least "updated," and they are nicely done at the intermediate level. All of the pieces are playable on two manuals. Keyboards are designated with roman numerals. Several pieces include complete registra-

New Handbell Music

Prayer Responses for Handbells, Judy Hunnicutt, Genevox Music Group, 4579-21 (no price), each response arranged for two, three, and four octaves (E).

This collection simply uses well-known sung responses adapted for bells. The five titles include *Hear Our Prayer, O Lord; Almighty Father, Hear Our Prayer*; the *Dresden*, threefold and sevenfold mens. A useful item.

I Need Thee Every Hour, setting by Clarence Kohlmann, arranged by H. Geraldine Du Mars, Theodore Presser Company, #114-40577, \$2.25, for three to five octaves of bells (M-).

This is a fairly straightforward setting of the old gospel song. The feeling of the setting leans toward a gospel piano arrangement which aptly fits the text and the music. There is a nice introduction which is used later as interlude fill.

—Leon Nelson

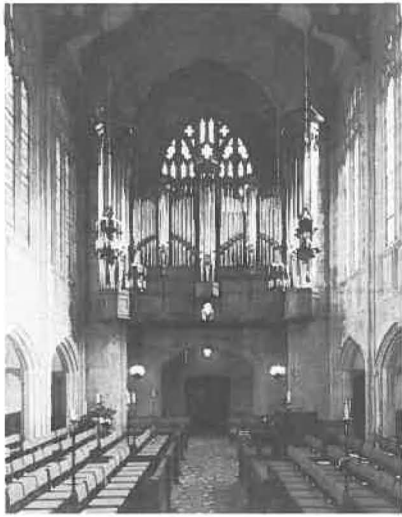
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Cover

John-Paul Buzard Organ Craftsmen, Inc., Champaign, IL, has built a new organ, their Opus 7, for the Chapel of St. John the Divine (Episcopal), Champaign, IL. The chapel is a limestone structure begun in the 1920s, the completed part of which served as the visual inspiration for the new organ. The parish voted to build a new pipe organ as the first phase of a long-term chapel completion effort. Designed to complement St. John's Gothic architecture, the mouldings and detailings in the organ's three towers and flats match the details found in the limestone statuary niches and window tracery. The three crowns atop the towers are made from basswood and encrusted in 23-karat gold leaf. Carvings found on the pew frontals have been translated into the console's white oak cabinet; additional carvings of a tambourine, flutes and reed pipes adorn the console's lower portion.

The organ's tonal design was inspired by the English Romantic organbuilding style. The chapel's solidly Anglican choral program, rich hymnody, and the daily cathedral-style liturgies require a wide variety of tone colors at unison pitch, complete development of the various choruses, and characteristic reed stops for the English Swell, a profound pedal, and high volume solo effects.

To say this is an "English Romantic" organ though is simplistic. Although inspired by the great instruments at King's College, Durham Cathedral and York Minster, an historical copy it is not. Upon reading the tonal specification, one will find some stops missing which may have been considered "essential" to this style by some. The most glaring "omission" is a wooden pedal Open Diapason 16'; another might be a Swell Violin Diapason 8'. Having listened to the concerns of the parish, it was obvious the budget for the organ—and the space available—would not allow for a big open wood or a Violin Diapason. Scaling and treatment of the other Pedal stops and the Swell Salicional have served to create the intended effect.

Pipes in the organ are made from a variety of woods and metals: 75% English tin was used for the facade pipes, metal flutes in the Swell are made of 15% tin with narrow mouths to provide a penetrating quality at the appropriate volume. The Great flutes are made of 50% tin with relatively wide mouths so they may be used in different ways with other voices. Reed pipes, with the ex-

ception of the wooden Pedal Trombone, are made entirely from 50% tin. The Tuba 8', which plays on high wind pressure, is horizontally mounted atop the swell box, just behind the flats.

The Buzard staff includes Phillip Campbell, accounting; David A. Carhart, case, installation; Roger Daggy, installation, tonal finishing; Phillip Enge, installation, tonal finishing; Daniel Fishbein, case, chests, installation; Henry Mayer, case, carving, chests, installation; Shawn Murphy, chests, installation; Jay Sallmon, office management; Ray Wiggs, shop management, installation.

The Rector is The Rev. Timothy J. Hallett; Jerald Hamilton was the dedication recitalist; Mrs. Linda S. Buzard is organist/choirmaster of the chapel.

GREAT

- 16' Gedeckt
- 8' Open Diapason
- 8' Flute a Biberon
- 8' Viola da Gamba
- 4' Principal
- 4' Spire Flute
- 2' Fifteenth
- 1 1/2' Fourniture IV
- 8' Major Tuba (horiz)
- 8' Major Tuba Solo (C25-C61)
- Cymbalstern

SWELL A

- 8' Salicional
- 8' Voix Celeste (tc)
- 4' Principal
- 2' Plein Jeu IV
- 16' Basson (1-12 1/2 length)
- 8' Trompette
- 8' Oboe
- 4' Clarion (from 16')
- Tremulant
- 8' Major Tuba (Great)
- 8' Major Tuba Solo (C25-C61)

SWELL B

- 8' Stopped Diapason
- 8' Flute Celeste
- 4' Flute Harmonique
- 2 1/2' Nazard
- 2' Block Flute
- 1 3/4' Tierce
- 8' Clarinet
- Tremulant

PEDAL

- 32' Subbass (elect)
- 32' Lieblich Gedeckt (elect)
- 16' Open Diapason
- 16' Bourdon
- 16' Gedeckt (Great)
- 8' Principal
- 8' Gedeckt (Great)
- 4' Choral Bass
- 2' Mixture III
- 16' Trombone (Wood)
- 16' Basson (Swell)
- 8' Major Tuba (Great)

Schaedle Pipe Organ Services, Cincinnati, OH, has completed the following projects:

Prince of Peace Lutheran Church, Bellevue, KY, new organ, electric action;

Sisters of St. Frances Chapel, Oldenburg, IN, rebuild, electric action, and additions;

Cathedral of St. Peter in Chains, Cincinnati, OH, rebuild, electric action, and additions;

St. William Church, Cincinnati, OH, rebuild, electric action, and additions;

Matthew United Church of Christ, Cincinnati OH, rebuild, electric action, and additions.



T. R. Rench and Co., Racine, WI, has restored and installed a 1912 Kilgen tracker action instrument for the Unitarian Universalist Church of Urbana, IL. The organ was relocated from another church in Urbana and was acquired as a result of a merger of the two congregations.

Tonally the organ is almost original. The exception is the Swell "Principal" which was installed a number of years ago by rescaling the original 4' Violina into a sort of Fugara. An original Kilgen Violina was not obtainable so the "Principal" was retained, since the tonal result is fairly acceptable.

To reduce the encroachment in the view of the rose window the central area of the pipe display was rearranged and the casework was modified. The casework is of walnut-finished oak and the pipe facade is made up of speaking pipes from the Open Diapason, Octave, and Dulciana stops. The pipes are finished in bright gold with pewter-like

polished pipe metal mouths.

A new 4' x 8' bellows was built following Kilgen practices of the era and replaced the three small organ supply reservoirs that had obviously replaced the original Kilgen bellows. Hence, the instrument now has a proper wind system.

Tubular pneumatic action was originally used for the Pedal Bourdon and for the valve action for the display pipes. Apparently the pneumatic action had been troublesome over the years, and it was requested that it be replaced with tracker action. Hence the display pipes are now supplied wind by conveyances from the Great chest in the well-known fashion, and a new tracker action was fitted to the original pedalboard and Bourdon windchest.

Consultants were Michael Quimby and Alan Laufman. The dedication recital was played by Dr. Marilyn Kay Stulken.

GREAT	SWELL (expressive)	PEDAL
8' Open Diapason	8' Violin Diapason	16' Bourdon
8' Dulciana	8' Salicional	
8' Melodia	8' Aeoline	
4' Octave	8' Stopped Diapason	
4' Flute d'Amour	4' Principal	
2' Fifteenth	4' Flute Harmonic	
	8' Oboe	
	Tremolo	

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The Clavichord as a Guide to the Interpretation of 15th- to 17th-century Keyboard Literature

Philippe Chanel

This article is a slightly revised version of a paper presented on March 10, 1990 at the Southeastern Historical Keyboard Society.

Let one run up or down the keyboard with the first, middle or last finger, and even with his nose if it helps, for as long as what he plays sounds fine and pure, and is correct and pleasant to the ear, it is not very important how one accomplishes it.

Michael Praetorius probably did not have the clavichord in mind when he wrote this provocative, but basically sound statement. True, music cannot be reduced to a set of rules. Its essence combined with the instrument on which it is expressed and the psychological characteristics of the artist are of much greater significance than any dogmatic pronouncements. However, the knowledge of, and the attention paid to universally accepted laws of nature remain essential for the creation of beauty.

About 26 centuries ago, the Greek philosopher Pythagoras invented the monochord, with the purpose in mind to demonstrate, visually and acoustically, musical intervals. It was a simple device, consisting of a resonating box spanned by one string over two fixed bridges and a supplementary moving bridge used to produce different pitches. The monochord, or manichordium as it was also called, continued its existence, both as a musical instrument in medieval times and as a tuning device figuring in very prominent print on the title page of Andreas Werckmeister's treatise *Musicalische Temperatur* published in 1691. This simple instrument is the true origin of all the later versions of the clavichord.

Mechanism of action and the playing technique

The touch

The following remarks concerning the mechanism of action of the clavichord will serve as a theoretical basis for a graceful and delicate touch. Clavichords are mechanically the simplest and most sensitive of all keyboard instruments. They require a playing technique which is careful, direct yet smooth, and demand a high level of concentration. The clavichord's intimate expressiveness arises from its means of tone production. The keyboard has only one moving part per note—the keys can be depressed by a pressure of less than half an ounce.

In contrast, the modern piano has a very complex double escape mechanism consisting of relatively heavy and numerous mechanical parts. The clavichord key lever simply rocks on its fulcrum and the tangent implanted at its extremity rises to strike the pair of strings above. This has to be achieved with a very limited range of motion.

Most importantly, the player is responsible for the quality of the tone not only at the beginning and at the end, but during all of its production. A rough attack will send the tangent bouncing against the strings, triggering a feeble buzzing tone not unlike a guitar string too weakly stopped on the frets. The action should create a distinct sensation of pressing the strings into vibration rather than striking them. The clavichord will quickly tell the player when the touch is wrong.

The fact that pressure must be maintained after the tone is produced makes it evident that the touch, while supple and light, demands nevertheless a certain weight. The energy of the vibrating strings is imparted to the bridge as readily as to the keys. This elastic energy can be felt and helps to raise the fingers at the release. The raising of the fingers is also assisted with properly weighted keys.

The strings must be resilient and taut so they may be gently pressed as well as caressed into vibration in order to produce clean tones in all dynamic shades. The release must be quick, in order to avoid the buzzing of the strings against the tangents. Besides setting them in vibration, the tangent also modifies the pitch by increasing the tension of the strings. This allows the player to increase the pitch slightly by changing the finger's pressure on the key. This action of stretching and slackening the strings creates a subtle vibrato known as *bebung* (or trembling), an exquisite characteristic unique to the clavichord and impossible to achieve on any other keyboard instrument.

The *bebung* can be used both as an ornament or as a natural enhancement of the tone, very much like the vibrato of string players. It is produced by exercising an oscillating pressure of the finger on the key. The *bebung* is not described in the early Spanish treatises, probably because it was such an inherent musical feature that it was not deemed necessary to mention it. The pressure bar, a strip of wood padded underneath, latches onto the case and bears down on the muted portion of the strings to the left of the row of tangents. This makes possible a more uniform touch but at the cost of some restriction of the vibrato.

The physical characteristics of the instrument, based on the laws of gravity and of conservation of energy, will guide the playing technique. Without mentioning them explicitly, Tomas de Sancta Maria, in his 1565 treatise *Arte de Toner Fantasia*, gives us very useful instructions. The keys, we read in chapter 15, must be struck at their tip or end, that is, toward the outside. This constitutes an obvious application of the laws of levers and the clavichord will immediately protest by a weak and impure sound if this law is broken. The rule of not using the thumb on accidental keys becomes quite logical when we realize that by using it, the other fingers would then have to play much within the keyboard and with much less leverage.

Fingernails are made of hard material like the keys. When one is struck by the other, the wood of the keys is heard much and the music little, thus the instruction to play with the fleshy part of the fingers. For the same reason, the fingers must remain close to the keys. However, they should not press too hard, which would cause the pitch to rise at the end of the sound. Since a close application of the fingers is important to achieve a sweet tone, accidental keys should be built lying very low to facilitate economical hand motions. Excessive pressure and a high finger technique in clavichord playing will produce out of tune rattles and buzzes.

In summary the finger has to transfer energy to set the strings in vibration and then should relax just enough when it feels the resilient response. There are many valid personal ways to achieve a correct sound production. If these basic rules are respected, the clavichord's tonal response will be the best guide to a correct technique.

Ornaments

The clavichord can teach us a good deal in the performance of ornaments, particularly in the Iberian style.

The *qiebro sencillo*, a simple mordent between half tones, can be achieved in a particularly convincing fashion by leaving the second finger on the main note and by caressing very lightly the superior note. Even between two fretted notes, such as F and F-sharp, the sonorous result adds a spicy and appealing flavor.

The *portato* (tragen der toene) is another form of pitch modification, consisting of a single sharp inflection after the tone has been sounded. Although it is more characteristic of 18th-century repertoire, its use is legitimate as an occasional ornament in earlier music.

Fretting, fingering and articulation

With the requirements of polyphonic music, the clavichords acquired more strings in order to play chords. The first clavichords were fretted (in French "lié," in German "gebunden") which means that more than one key would utilize the same pair of strings, striking them at different locations in order to produce different pitches. The fretting typical of German instruments has common strings for C and C-sharp, E-flat and E, F and F-sharp, G and G-sharp, B-flat and B. D and A are free. However, Iberian instruments have a different fretting system, leaving E and B-natural free.

The practical consequence of fretting is that only the higher of two fretted notes will sound when both keys are struck at the same time. In other words, chromatic seconds cannot be played. This technical limitation leads to helpful suggestions of fingerings and articulations, not so immediately obvious on unfretted instruments.

Clavichords evolved toward less and less fretted instruments. Yet, even in the 18th century, a famous German builder, Christian Gottlob Hubert, reverted to building fretted instruments. One such example dating from 1782 is on display at the Metropolitan Museum of Art in New York. The following considerations are therefore also applicable to later compositions played on such instruments.

As a practical application of the previous remarks a chromatic theme taken from a toccata of Tarquinio Merula recently discovered by François Seydoux in the library of the city of Solothurn in Switzerland will be discussed. The theme consists of the following descending quarter notes: A, G-sharp, G, G-sharp, G, F-sharp, F, F-sharp, E. The fretting does not allow a legato between the chromatic notes which use the same strings. Therefore a space is dictated by the instrument itself between G-sharp and G, and F-sharp and F. G and F-sharp however are on separate strings and could be played legato. I would not do so with these two diatonic notes since F-sharp begins a new figure. The articulation of this theme

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will be discussed later from the standpoint of the temperament.

The fingers employed could be the same on the two chromatic notes or one could use the third followed by the second. Since the accent should be on the G-sharp it will be pressed with more strength. Consequently the third finger will receive back some of this kinetic energy which will help to leave the key just before the index finger strikes the G-natural.

We note that the fretting provides a natural way to articulate in the loose legato style suggested by Tomas de Sancta Maria in Chapter 16 where he states: "After a finger has struck the key it must be raised before the next finger strikes the following key." The fretting also leads to a spontaneous articulation of two notes by two, but never systematically, since not all notes are fretted. This type of articulation, which is suggested by the clavichord, is mentioned in numerous works of the Italian and Spanish Renaissance.

When and where necessary, a clean and close link is possible between fretted notes, and, with some practice, even trills between two fretted notes can be performed. Overlapping legato is neither possible nor desirable in interpreting music from this period. Practicing on the clavichord teaches one to avoid unpleasant slurs between tones and semi-tones with a much clearer sonorous result.

Tuning and listening

One of the many reasons for the popularity of small fretted clavichords in the 16th and 17th century was that they were inexpensive, easy to transport and quick to tune. One has to be careful to tune the clavichord with uniform pressure on the keys, since the pitch varies with the tuner's touch. Widening the lower octaves minutely may allow playing with more volume in that range. Tuning the highest pairs of strings slightly out of unison may give a certain life and warmth to the upper register, which is usually the weakest.

It is crucial to always practice on a well-tuned clavichord. If octaves or other intervals are out of tune, it becomes impossible to develop the sensitivity of touch which insures against the danger of playing sharp, particularly in the upper register. The fretting and the position of the tangents were most often set up for meantone tuning, but the variation of pitch allows for a limited flexibility of the temperament. Some intervals can be brought into better accord by raising the pitch of one of the notes. A sharp major third can be made sweeter by sharpening the lower note. An excessively flat fifth can be adjusted by applying additional pressure to the upper note. Although this capacity would seem to be limited to the clavichord, it can also be achieved on the valves of organs with a particularly light and sensitive action. This trick, however, demands an unusually subtle finger control.

The meantone temperament, consisting of pure major thirds and narrow fifths, was widely used from the Renaissance on. It is thought provoking in terms of the phrasing of chromatic themes and in the rendering of dissonances (called "durezza" in Italian and "falsas" in Spanish). If we take a second look at the chromatic theme discussed before and examine it from the perspective of meantone temperament, we notice that the gap between G-sharp and G is narrower in meantone than in equal temperament; however, between G and F-sharp the gap is larger. The awareness of these facts could also influence the way of articulating these notes, keeping in mind that chromatic notes, as their name indicates, are simply different shades of the same note.

Harmonic stresses and relaxations are very much increased in intensity with this temperament. Equal temperament totally loses the very taste of them. It is an irreplaceable training for the ear to practice a tiento de falsas on a clavichord tuned in meantone temperament. The pure major thirds make striking contrasts in the coloring of augmented triads. Their harshness itself becomes expressive. We need to remember the dissonances heard in the mesotonic system and to keep them vivid enough in our mind. This way, we may succeed in conveying some of these harmonic stresses when we perform them on other keyboard instruments tuned in equal temperament.

Tempo

In order to produce beautiful sounds, which is the essence of clavichord playing, one should have the time to hear them. Our times of stress and hurry seem to have contaminated music making to the point where all too rapid tempi spoil the pleasure of the few introverts still enjoying the oniric aspects of the musical experience. It seems that the clavichord provides a safeguard against excesses both of loudness and of speed. One has to learn patience with the clavichord. If it is rushed, it will protest by making unpleasant noises. If, on the contrary, it is caressed slowly and sensually, it will respond by singing beautifully.

To conclude, the clavichord, in addition to being a fascinating instrument in its own right, can be regarded today as it was during the Renaissance and the Baroque periods as the ideal esthetic guide for the interpretation of keyboard music. As I have tried to show, it increases the delicacy of touch, indicates ways to articulate and to phrase, and develops the awareness of harmonic colorings in such a way that these very effects can be suggested on other keyboard instruments.

Carl Philipp Emanuel Bach, two hundred years after Tomas de Sancta Maria, was saying the same thing when he wrote, "a good clavichordist makes an accomplished harpsichordist, but not the reverse."

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Born in Switzerland, Philippe Chanel attended the University and the Conservatory of Lausanne and is currently performing and teaching in Washington, DC and in Lausanne, Switzerland. He was selected for the 1988, 1989 and 1991 Swiss Organ Festival and for the 1989 Antwerpiano Festival. His recording of Renaissance and early Baroque clavichord music was released under the VDE Gallo label (CD 545) and was featured on WGMS radio in Washington, DC and on Radio Suisse Romande.

Acoustics in the Worship Space VIII

by Scott Riedel

Acoustics in the Worship Space, I, II, III, IV, V, VI, VII have appeared in THE DIAPASON, May 1983, May 1984, January 1986, May 1987, April 1988, April 1990, and July 1991 respectively.

"A Church is not a Concert Hall"

An all too common response from those involved in church building or remodeling projects to the notion of acoustical planning is, "We need not worry too much about acoustics in our church—after all, this is a church, not a concert hall."

To many, the "concert hall" is thought of as a critical acoustical environment, while a church is considered a "quiet place of prayer" without other significant acoustical concern. The fact is that the church has many critical and complex acoustical needs. A concert hall has far less complex acoustical needs than a church!

A careful examination of the functional use of the room and behavior of participants in a worship service will reveal that a typical church service is very much an *acoustical event*, with the activity of the service largely communicated through sound. In a typical service there is a wide variety of sounds introduced; speech of sermon, lessons, prayers—music of organ, choir, instruments—and the participatory sounds of the congregation in hymns, psalms, and sung and spoken responses.

The church room, therefore, must provide a setting where all of the various sounds can be projected from diverse source locations to all listening locations. These "locations" are *truly diverse*. Note again: speech emanates from pulpit, altar, ambo, font, speakers, etc., while music emanates from organ, choir singers, instruments, etc. The important participatory sounds of the congregation (in hymns and liturgy) emanate from every seating location in the room. "Listeners" must receive this sound energy at all locations as well. The entire room, then, is critical as a sound *distributor* and *receiver* for *music* and *speech*.

By comparison, in the typical concert hall the less complex acoustical requirements are these: distribution of sound energy among musicians on the stage, and careful distribution of sound energy from the stage to the audience.

Critical acoustical differences between church and concert hall in this context are the *one* primary sound

source location in the *concert hall* (the stage) compared to the *many* aforementioned sound source locations in the *church*, and the behavior of those in attendance. The audience is passive and quiet in the concert hall. The church demands an active, vocal, participating congregation.

Note that the technical and architectural means to acoustical success in a church or concert hall are both complex, requiring extreme technical precision. There are many architectural elements in the church space which contribute to its unique acoustical success. In most cases the use of a relatively high ratio of sound *reflective* materials in and around the congregation's seating area is important. Sound absorbing materials such as carpeting, pew pads, or acoustical tile ceilings remove sound energy from the congregation. The effect is inhibited or prohibited congregational participation in speech and song. Sound reflecting materials such as wood, ceramic, vinyl, etc. floors, and plaster, stone or well sealed wood ceilings and walls can reinforce and distribute reflected sound energy among the congregation. In this way the congregation can become active aural participants, and not simply quiet observers. Appropriate room volumes, geometric form, and location of participants are also important to acoustical success for worship.

The functional differences make the church worship space more, not less, demanding upon the architecture for a truly desirable acoustical setting. ■

Scott R. Riedel is a consultant in acoustics and organ design living in Milwaukee, WI. He is director of music at Sherman Park Lutheran Church in Milwaukee, and teaches the course "Science of Acoustics" at Columbia College, Chicago.

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An Introduction to the Choralpartitas of Helmut Bornefeld

Arlene deYoung-Judd

Many thanks to Rayner Brown, who several years ago suggested that I learn the music of Helmut Bornefeld and Siegfried Reda. (This article is a continuation of the 80th birthday tribute for Rayner Brown in the March issue.)

At the end of the nineteenth century, German composers looked to their heritage for a stimulus toward fresh ideas, naturally turning to one of their most fruitful periods of music history—that of the late Renaissance and the Baroque. In the school known as the *Orgelbewegung*, the contributions of Pepping, David, Burkhard, Distler, Reda and others were primarily musical compositions. On the other hand, that rather extraordinary man, Helmut Bornefeld, made significant contributions to many art forms—a composer who was compelled to express himself not only through music, but also in painting, sculpture, poetry, prose and organ building.

Given his enormous artistic output, it seems most unusual that Bornefeld's work is scarcely known outside his own country. Perhaps the answer, at least partially, is that Bornefeld was not interested in becoming a well-known composer. His energies were directed, in a way like those of J.S. Bach, to the area and people immediately surrounding him. Thus we have the phenomenon of a man universally interested in the arts, with a totally provincial attitude toward the rest of the world.

Nevertheless, it seems inescapable that a man of Bornefeld's creative talents must sooner or later impact the rest of the artistic world. One of the tragedies in twentieth-century musical life, and in particular that of organists, is the very limited awareness of our contemporaries' work. It is the purpose of this article to increase that awareness, to introduce the reader to some truly beautiful music and a thoroughly deserving composer and artist.¹

The following discussion will introduce Bornefeld's *Choralpartitas*, those organ compositions which fulfill to the greatest degree the sound possibilities of the twentieth-century German organ movement. These comprehensive works evidence compactness and structural clarity, a linear, polyphonic melodic style, the development of an original harmonic style and a fresh instrumental interpretation of the *cantus firmus*.

The *Choralpartitas* are part of Bornefeld's monumental *Choralwerks*, a collection of several hundred pieces for all aspects of the church year. The *Choralwerks* include accompanied and a cappella choral pieces, works for solo voices with various accompaniments, pieces for solo organ and for organ and other instruments. That portion of the *Choralwerks* which is the eight *Choralpartitas* includes the following:

Choralpartita I—"Wir glauben all an einen Gott" (BA 2435)

Choralpartita II—"Der Herr ist mein getreuer Hirt" (BA 2436)

Choralpartita III—"Nun komm, der Heiden Heiland" (BA 2437)

Choralpartita IV—"Mit Fried und Freud ich fahr dahin" (BA 2438)

Choralpartita V—"Gott der Vater wohn uns bei" (BA 3975)

Choralpartita VI—"Komm, Gott Schöpfer, Heiliger Geist" (BA 2654)

Choralpartita VII—"Christus, der ist mein Leben" (BA 3975)

Choralpartita VIII—"Das Te Deum deutsch 'Herr Gott, dich loben wir'" (BA 2420)

Of all the individual pieces included in the *Choralwerks*, the eight *Choralpartitas* contrast with the bulk of the *Choralwerks* in length, and, sometimes, in technical difficulty. By far the greatest number of specific *Choralwerk* compositions are conceived as *Gebrauchsmusik*. In his preface to the 1979 *Sonatine*, Bornefeld discusses his "simpler Chorale Partitas" (numbers II, III, IV, V and VII), calling them "access routes to my works for organ which are very demanding technically."² The following analysis and examples will show not only the contrasting level of difficulty of the *Partitas I, VI* and *VIII* but also their intensity and breadth of

conception.

Adam Adrio states that the *partita* as a form, as well as the titles given to the individual movements, have firm historical roots.³ The term *partita* is first found in the early Baroque in Italy, where it was used for a genre of chamber music consisting of sectional instrumental variations on bass melodies.⁴ It remained for Northern European composers, however, to develop the *partita* for organ. The patterned variations of J.P. Sweelinck and his pupil Samuel Scheidt, in particular, became examples for the twentieth-century *Orgelbewegung* school. A host of additional German Baroque composers wrote in the form; it is with Buxtehude, Pachelbel, Gottfried Walter, J.S. Bach and many other lesser lights that we find sets of variations on the Lutheran chorales, intended for functional use in the church service. In this context, the organist could use any one variation as a prelude, or use his discretion in choosing which variations to play in *alternatim* with the congregation.

In Bornefeld's *Choralpartitas*, the intense concern with the meaning of the chorale, and the formal logic in the placement of contrasting movements in each *partita* places these works in two categories: 1) individual movements intended for use in a liturgical *alternatim* context (numbers III and VII), and 2) concert pieces to be performed as a multi-sectional unit (numbers I, II, IV, V, VI and VIII). Of the latter category, numbers VI, "Komm, Gott Schöpfer," and VIII, "Herr Gott, dich loben," are the most technically difficult. The Lutheran chorales chosen by Bornefeld as his *cantus firmi* in the *partitas* are those which deal with the essentials of the Christian faith. They are nearly all transcriptions by Luther and Walter; in addition the *cantus firmi* of *Choralpartita I, VI* and *VIII* were all derived from the official Latin hymnody and are therefore the most ancient. The chorale tune used in *Choralpartita VIII*, "Herr Gott, dich loben wir," is a probable translation of Luther from St. Ambrose, although the earliest German source, the *Kleugschen Gesangbuch* of 1529, is now lost. The first portion of that lengthy hymn of praise is shown in Example 1. A closer examination of elements of style of this last *Choralpartita* of the group of eight will reveal numerous stylistic elements found throughout Bornefeld's work.

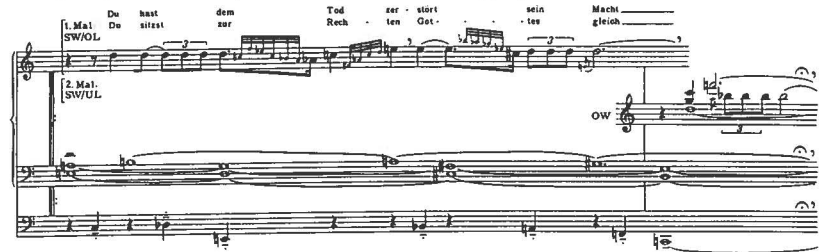
The 1956 *Te Deum* is an expression of faith and devotion as well as a fulfillment of the aims of the *Orgelbewegung* and Bornefeld's work. Here, as also in *Choralpartitas I, IV* and *VII*, the text is underlaid throughout the work. Being continuous, the long chorale tune is divided among the five movements. Within an overall plan of slow-fast-slow-fast-slow, each movement additionally has its own structure. The movements, while untitled, together serve to fulfill the possibilities inherent in the organ chorale.

The first movement of *Partita VIII* is best called a chorale phantasia, with an overlay of melody always heard in long notes. The treatment of the chorale, however, is extremely free, producing what is almost a set of variations in

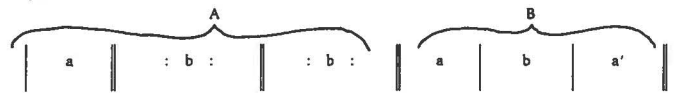
Example 1: *Te Deum*, "Herr Gott, dich loben wir" (excerpt).



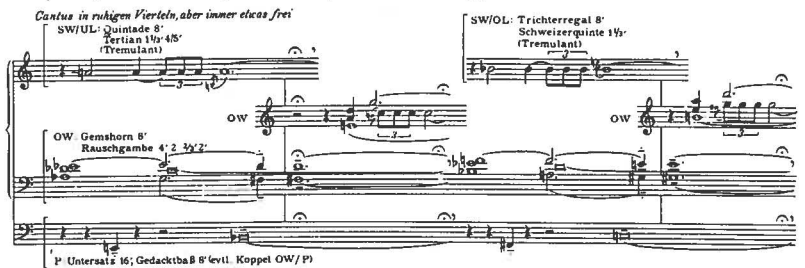
Example 2, from *Choralpartita VIII*, movement III, page 17⁶.



Example 3, structure of movement III.



Example 4, from *Choralpartita VIII*, movement III, p. 16.



itself. Movement I nevertheless has a balanced formal scheme, including introduction and conclusion. The following outline shows Bornefeld's logical musical thoughts and their development:

- 1) Introduction of compositional material
- 2) Parallel quartal chords under the *cantus firmus*
- 3) Leaps surrounding the *cantus firmus*; 5-voice imitation of the *cantus*; *cantus* in parallel fourths with ostinato chordal accompaniment
- 4) *Cantus* in octaves with quartal chord accompaniment
- 5) Conclusion with slow eight-note quartal chords, extended harmonic rhythm and very slow *cantus firmus*.

There is no correspondence between the musical structure of the *cantus firmus* and that of the first movement. In the second movement, however, Bornefeld's musical form is quite close to that of the chorale. As the *cantus* is repetitive, alternating phrases 2 and 4, so is Movement II, creating a rondo form. This movement is an extended *cantus firmus* chorale as well as an organ trio.

In Movement III, Bornefeld gives us two distinct sections, beginning with the usual introduction to show some of the basic compositional techniques he intends to employ. Two chorale types are found—the first, employing phrases 8, 9 and 10 of the tune, is a cantabile ornamented chorale (Example 2). Following a brief transition, a slow chorale canon begins, accompanied by a melismatic soprano and a D pedal point. Phrase 10 of the tune is re-employed under both lines of the canon, reinforcing "Ein Richter du zukünftig bist alles, das tot und lebend ist." The structure of Movement III is determined by the written repeats, a device seldom used by Bornefeld (Example 3).

The fourth movement of *Partita VIII* is a chorale fugue. The *cantus*, this time

phrases 11 and 12, is added in the development and recapitulation, a device also found in several other of Bornefeld's fugues. The fugue subject evolves from the *cantus firmus*, phrase 11, with its characteristic diatonic movement and leaps of a fourth; there is no counter-subject. This fugue is also notable for its additional material. A pedal solo begins at measure 75, which then dissolves into a final statement of the *cantus firmus*. The final cadence, measures 85–87, restates the opening motive of the subject in sequence and parallel six-note quartal chords.

Movement V is Bornefeld's finest example of chorale canon. After a brief introduction, the slow canon develops, first in two parts, finally in three. Accompanying voices in this case are parallel tritones and an ostinato pedal. In this case, structure is completely determined by the text and the repetitions of the chorale.

The majority of the movements in all eight *Choralpartitas* are contemporary interpretations of historical organ chorale genres (Tusler's and Johns' classification)⁶ such as the chorale fantasia, fugue, ornamented chorale, chorale motet, chaconne, etc. Bornefeld's most original contribution to the *partita* repertoire is, I believe, the balancing of several organ chorale genres into a large concert form.

A study of the eight chorale melodies used as *canti* in the *Choralpartitas* reveals an obvious modality. Thus, there is the dorian of "Wir glauben all," the mixolydian of "Komm, Gott Schöpfer" and the aeolian of the "Te Deum" among others. The movement in the sixteenth-century tunes is predominantly conjunct, and voice ranges are conservative. The contour of these melodies falls into a simple pattern: beginning in the lower or middle portion of its range, a melody gradually moves up to its note of climax, then descends gradually to its final. Bornefeld usually incorporates

Example 5, from *Choralpartita I*, "Wir glauben all," p. 16.

Example 6, from *Choralpartita VI*, movement II, "Fuge," measures 43-45.

Example 7, from *Choralpartita I*, "Fantasia," measures 19-20.

Example 8, from *Choralpartita I*, "Fuge," measures 114-115.

Example 9, from *Partita VI*, "Phantasia," measures 101-102.

the chorales at their original notated pitch level. The majority of the tunes (the "Te Deum" excepted) are rich rhythmically, with frequent intrusion of triple meter into the basic duple metric structure.

Certain melodic characteristics are constant throughout Bornefeld's work, related directly to the cantus. He consistently, for example, uses a conjunct approach with a definite modal flavor. Any accidentals are used to enhance the tonal center. At the same time, style characteristics peculiar to Bornefeld contrast and balance the chorale melodies. One of the most prominent of these is the composer's fondness for unusually wide ranges, particularly in the upper voices. Another distinct device is his almost total avoidance of voice crossing in the notated pitch, even in the organ trios. As a result, each of the contrapuntal planes is clearly heard. One of Bornefeld's peculiarities in notation should also be mentioned. Richard Baum, in his article in *MGG*, discusses the concept of *schichtige* notation, in which the various layers of sound are provided with their own staff, but only for the duration of their sound⁷ (Example 4).

Within the eight partitas, much of the melodic material is taken from the chorale melodies. For example, the pitch formulae of Bornefeld's fugue subjects and canons are common to all of the chorale tunes. The resulting compositional lines are often found in sequence, retrograde and ostinato. In addition, contemporary ornamentation in Bornefeld's writing is fascinating. The manipulation of pitch formulae and motivic patterns remains constant; however, the ornamented passages occur under rhythmic changes making them essentially new motives (Example 5). In Example 5 observe the interesting dodeca-aphonic use of the perfect fourth and minor second. The 12-tone row is used only rarely by Bornefeld; in this case the row is tonally centered, repeating and sustaining note 12, a-natural. Here, the context is tonally centered and the row used as ornamentation.

Rhythmically, the most significant influence on Bornefeld's work is that of Hugo Distler. Both derive their rhythmic peculiarities from the polymetric characteristics of the chorale tunes. Bornefeld solves rhythmic notational dilemmas by indicating 6/4, 3/2 *Sehr ruhig* at the beginning of the "Fantasia" from *Partita I*, for example. In compositional genre with consistently simple rhythms and strict meter, bar lines are used. In some movements, no signature is given. Bornefeld occasionally employs the dotted bar line as an aid to the performer (Movement II, "Te Deum"). A polymetric combination of 2's and 3's often occurs in Bornefeld's freer movements. As an extension of that rhythmic idea, subdivision of the

beat into quintuplets is also common (see Example 5).

During the twelve-year compositional period (1948-1960) in which the *Choralpartitas* were created, a harmonic analysis reveals experimentation and evolution of a firm quartal system with a conservative incorporation of melodic twelve-tone elements. Within this system, the harmonic intervals of the perfect fourth and minor seventh dominate the harmony. In addition, in the middle partitas (numbers III, IV, VI and VII) the perfect fifth and minor third are frequently heard as are a relatively large number of major sixths. This would seem to be an effort to incorporate more tertian harmony into his work at that time. To cite a specific, the "Fuge" from *Partita VI* exhibits parallel triads in the middle voices, measures 34-46 (Example 6).

The high incidence of octave relationship between soprano and pedal is a harmonic device established throughout the partitas; the stability thus provided is an acceptable replacement for the root relationship, a replacement that would seem to be essential in a system that is basically tonal (Example 7). In his treatment of consonance and dissonance, Bornefeld accepts the criteria of earlier periods. In most of the partitas, the fourth is the most stable and consonant of all intervals, being the ultimate point of resolution. Parallel melodic lines are a frequently used device; extensive parallelism is, in fact, a hallmark of Bornefeld's style, particularly with octave doublings of the cantus firmus and fourth doublings in fugue subjects (Example 8).

In Bornefeld's harmony, the concept of the "root of the chord" is redefined. The root may be said to be always either the bass note or the note with octave doublings. Bornefeld's quartal harmonies may contain intervals which may be counted either up or down from the root; thus analysis cannot proceed as it does in traditional functional harmony, where the root of a chord is determined by the other tones' third relationship above it. As Persichetti has said, "Chords by perfect fourths are ambiguous in that, like all chords built by equidistant intervals (diminished seventh chords or augmented triads), any member can function as the root. The indifference of this rootless harmony to tonality places the burden of key verification upon the voice with the most active melodic line."⁸

Perhaps more than any other single factor, Bornefeld's cadences distinctly show his harmonic development during the years of the eight partitas. For example, the leading tone and dominant are almost always avoided in the next-to-final chord. The final cadences of *Partitas I, IV, VI, VII, VIII* and the third movement of *V*, as well as many other resting points, show fully devel-

oped quartal cadences (Example 9). In the above example, note the extensive use of the "chord-building" technique, one of the most distinctive aspects of Bornefeld's harmonic style. The tonal center, as always, is clear. Bornefeld only rarely cadences a section on a major triad with no quartal elements. Note in the final chord the octave doublings denoting the tonal center, the simultaneous use of G major, D quartal and A quartal chords and the Hindemithian approach to final cadence through contrary motion.

As the preceding summary of Bornefeld's style shows, compositional color is indispensable in an imaginative piece. Thus any discussion of Bornefeld's music would be lacking if it did not include a consideration of instrumental color. His compositions, like his instruments, or "like a painting or a design for a building, are by their very nature a perfectionist's undertaking."⁹ If one is to raise the level of quality with either the building of organs or the composition of music for the organ, the very best must be requested. With the enormous help afforded by the registration indications, it is up to the performer to produce with as much stylistic integrity as possible the artistic intentions of the composer.

On many occasions Bornefeld spoke of the necessity of expressing contemporary perceptions, to "perceive and understand the intrinsic nature of musical life of the present day,"¹⁰ while at the same time holding one's heritage in the highest esteem. In numerous prefaces to the *Choralwerks*, he admonished the performer again and again never to obscure the chorale melodies. Let us briefly look once again at *Choralpartita VIII*, Movement I, from the standpoint of registration, in order to see the clarity of the cantus as it is enhanced and surrounded by a lovely foil of aural color.

In the "Te Deum," Movement I, the introductory ascending quartal chords prepare the listener with a bright but gentle sound—a harmonic introduction. The Oberwerke is registered Gemshorn 8', Rohrflöte 4', Rauschgambe 4', 2 2/3', 2'; the Swellwerke is indicated Holzflöte 8', Prinzipal 2', Schweizerquinte 1 1/3' (+ Tremulant) and the Pedal provides the foundation in double whole notes, Untersatz 16' and Gedacktbass 8'. There follow fragments of the cantus, Vorpleno 8', in canon, as a melodic introduction. The chorale then enters in the uppermost voice, still Pleno 8' (Pedal Pleno 16'), supported by harmonic fourths. In the next small section, staccato triplet 8ths, registered Weitgedack 4', Blockflöte 1' (+ Tremulant), move around and through the longer cantus, played in octaves. Fragments of the chorale are then heard, always in their original order, as these latter two registration color-ideas alternate. Fi-

nally, the two approaches to registration unite in the final statement—triads, fourths, sevenths in slower triplet quarters underlie the cantus which is now completely in the highest register, "Zungen pleno," "Heilig ist unser Gott, der Herre Zebaoth!"

In conclusion, Bornefeld has said,

... the attempt to create a valid relationship between the basic organ and its material, a relationship that will say something to the listener, remains (as it always was) both a difficulty and a stimulus for the composer.

Theoretical considerations of this kind cannot produce music; nor can they replace it. But they may at least be a help in ensuring that the future path of the organ is not beset with ideological potholes that make life even harder for player and listener than it is already.¹¹

All this can only become music when allied to an interpretation which displays pleasure in performing, sensitivity to sound, and imagination.¹² ■

Notes

1. Arlene DeYoung-Judd, *The Organ Partitas of Helmut Bornefeld* (Master's Thesis, University of California at Los Angeles, 1969), pp. 10-17, 198-199.
2. Helmut Bornefeld, Preface to *Sonatine* (Wien: Universal Ed., 1979).
3. Adam Adrio, "Erneuerung und Wiederbelebung," in Friedrich Blume, ed., *Geschichte der evangelischen Kirchenmusik*, tr. by Ray Giles (Kassel: Bärenreiter, 1965), p. 273.
4. Manfred F. Bukofzer, *Music in the Baroque Era* (New York: Norton [c. 1947]), pp. 45-46.
5. All examples are from the Bärenreiter-Ausgabe, reprinted by permission of Foreign Music Distributors, sole U.S. agent.
6. Donald C. Johns, *Johann Nepomuk David's Choralwerk: A Study in the Evolution of a Contemporary Liturgical Organ Style* (Northwestern University, 1960), pp. 29-31.
7. Richard Baum, "Helmut Bornefeld," *MGG*, 2 (1952), cols 141-142.
8. Vincent Persichetti, *Twentieth-Century Harmony* (New York: Norton [c. 1961]), p. 94.
9. John Fesperman, *The Organ as Musical Medium* (New York: Coleman-Ross [c. 1962]), p. 37.
10. Helmut Bornefeld, "We Must Continually Focus on Our Obligations," *Der Kirchenchor* (No. 6, 1981), pp. 85-86. Tr. Arlene deYoung-Judd.
11. _____, Preface to the *Sonatine* (Wien: Universal Ed., 1979).
12. _____, Preface to the *Sonata Serena* (Wien: Universal Ed., 1979).

Arlene deYoung-Judd is a member of the music faculty at the University of New Mexico, and concertizes under the management of Artist Recitals Concert Promotional Services.



The Spivey International Harpsichord Festival was held November 3-9, 1991, at Clayton State College (on the southeastern edge of Atlanta, Georgia), sponsored by Clayton State College, Agnes Scott College, and the Clayton State College Lyceum, with the support of the Walter and Emilie Spivey Foundation. Personal sponsorship was evident, too, in the cooperation of area families who helped with transportation, housing for competitors, social functions, and local arrangements of all sorts.

The Festival focused on three major areas: scholarship, instruments, and performance. An academic symposium, "The Harpsichord after a Century of Revival" (November 3-5), provided a forum for reflection and discussion over a wide range of topics. The symposium, an exhibition of harpsichords and competition for the Spivey Award for Excellence in Instrument Building (also November 3-5), and the Spivey International Performance Competition (November 7-9) were linked together by an excellent series of recitals. The topics addressed in the symposium, the repertoire performed in the recitals, the instruments on display and in use, and the kinds of contributions various people made to the week's program all worked well together. Performers and builders were active participants in the academic symposium; scholars and teachers performed; judges shared insights and encouraging words with competitors and audiences; audiences questioned, applauded, and elected two "audience prize" winners in the performance competition.

The Festival depended heavily on the vision and skills of Spivey International Performance Competition Director Larry Corse (Clayton State College) and Symposium Coordinator Calvert Johnson (Agnes Scott College), as well as the multiple contributions of several participants. Keynote speaker George Lucktenberg (Clayton State College) was also a featured recitalist, a judge in the performance competition, a symposium panelist, and a host. Larry Palmer (Southern Methodist University) was a symposium speaker and panelist, moderator of the panel presentation by the builders' competition jury, and a featured recitalist. Edward Parmentier (University of Michigan) was a symposium panelist, a judge in both competitions, and a featured recitalist. Blandine Verlet (France) was a judge in the performance competition and a featured recitalist.

The instrument builders providing harpsichords for the many performances and those participating in the competition contributed to the quality and success of the week. Phillip Tyre of Grand Rapids, MI, who holds the title "Affiliate Instrument Builder" at Clayton State College, served as "Performance Competition Consultant" and "Instrument Coordinator" for the Festival. He also contributed to the rules and judging form for the builders' competition, and his own instruments were major attractions in recitals. These included a new pedal harpsichord played by Anthony Newman, two German-style instruments used by Bradley Brookshire, and the famous "Magnum Opus" harpsichord used in semi-finals and finals of the performance competition. Willard Martin (Bethlehem, PA) provided a fine instrument for both the recital series and the performance competition, supplied two instruments for competitors' practice needs, and illustrated his symposium with examples played on yet another instrument, tuned at super-low pitch. He, and others, worked diligently meeting the day-to-day tuning and maintenance requirements that are always a part of harpsichord events.

Setting the tone for the week, the symposium touched on many aspects of

the harpsichord revival, highlighting some of the people, events, and works that had shaped the course of that revival, demonstrating the present state of that revival, and suggesting, at least by implication, directions in which the revival might now proceed. In the Festival's keynote address George Lucktenberg offered a chronology of the harpsichord's revival, focusing on music written for the instrument in the past hundred years. Fittingly, this address was followed by Larry Palmer's recital titled "Revival Rarities: from Moscheles to Strauss." In presenting almost-never-performed works for harpsichord by Moscheles, Thomé, Busoni, Delius, Landowska, Howells, Chanler, and R. Strauss, Palmer and the Spivey organizers gave the symposium a distinctive character. In addition to the works programmed, Palmer enlisted Elaine Funaro to join him in performing a Polka for two harpsichords from Prokofiev's incidental music for Pushkin's *Eugene Onegin* as an encore.

Monday morning's symposium session, "Twentieth-Century Perspectives," again featured Larry Palmer, who showed a series of slides of important figures in the harpsichord revival, and Elaine Funaro, who performed three compositions which have won the Alienor competition: *The Breakers Pound* by Dan Locklair, *SUNBOW* by Albert Glinisky, and *Jubilat Deo* by Tom Robin Harris. Alice Hudnall Cash (University of Louisville) discussed Wanda Landowska's career and performed four of her short works for piano, and Arthur Haas (Eastman School of Music) provided a careful and fascinating look at "Baroque Techniques of Expression as Seen in Twentieth-century Harpsichord Music," drawing examples from works by Bach, Ligeti, Jolas, d'Angelbert, and Louvier.

Of the five papers grouped under the rubric "Questions of Authenticity," three related to Bach. Sandra Corse (Georgia Institute of Technology) tackled the intricacies of Adorno's writing about authenticity and the performance of Bach's music, while Bradley Brookshire (New York) offered practical thoughts and scholarly insights on varying the repeats in the music of J.S. Bach, illustrating with his own performance of the "Sarabande" from Bach's *D-major Partita*. In a paper read for her by Larry Corse, Prof. Elmira Gabrielyan (Byelorussian State Conservatory) discussed the interpretation of the *Chromatic Fantasy and Fugue*, drawing heavily upon rhetorical figures. In contrast to the the Bach papers, Laura Rhoades Smith (University of Northern Colorado) demonstrated how five Mozart sonatas are very well suited to performance on the harpsichord. The final paper of this session was a complete departure from performance issues but a particularly intriguing approach to authenticity: John R. Watson (Colonial Williamsburg Foundation) read on "A 1758 Encyclopedia of Harpsichord Making: Reading the Tool Marks," shedding light on how early instrument makers worked and contributed to the history of tools and technology as well.

Tuesday morning brought three papers from major figures in the harpsichord world. Edward Kottick (University of Iowa) described "The Acoustics of the Harpsichord," Keith Hill (Manchester, MI) read a paper entitled "Harpsichord Sound: An Essay in Bloom," and Willard Martin discussed "Pitch in Early Harpsichords." Each demonstrated understanding dependent on both scholarly inquiry and personal achievement as builders and musicians. Prof. Kottick took the floor later that day, too, to share slides of instruments seen on the 1990 Lucktenberg/Kottick Historic Keyboard Tour.

That harpsichord builders in our time are more than craftsmen was very clear

throughout the symposium. The craft and skill of current builders was under close scrutiny during the Spivey Festival, however, and the jury for the Builders' Competition was given time during the symposium to describe their procedures. The international jury consisted of Genzo Takehisa (Japan), Edward Parmentier (U.S.A.), Frank Cooper (U.S.A.), Elmira Gabrielyan (Byelorussia), and Martin Skowronek (Germany). Special mention should be made of Kanako Cotter and David Robinson who served as translators for Japanese and Russian, respectively. An instrument demonstration was not part of the jury's presentation at the symposium, but in response to a request from the audience, jurist/recitalist Edward Parmentier promised to try to find a way to let the audience hear each of the five selected instruments, not just the first-place instrument that would be his recital instrument that evening. Future builders' competitions will surely include a public side-by-side demonstration (such as Parmentier did deliver following his formal recital).

The symposium's final session approached the topic of harpsichord pedagogy from several perspectives: work with children in Canada was described by Sarah Byrne (Ontario, Canada), a statistical summary of repertoire available for study on recordings was analyzed in a paper co-authored by Joseph W. Coffman (University of Iowa) and Cynthia Priem (Indiana), the benefits of harpsichord study for pianists were outlined by Barbara Baird (University of Oregon), and issues faced at the college level were addressed in a closing panel discussion. Barbara Baird's paper was particularly well designed and thoughtful, and certainly useful to anyone trying to overcome resistance to harpsichord as a component in college programs for piano majors. Her paper, along with her comments and those of Palmer, Haas, Brookshire, Parmentier, and Lucktenberg during the closing panel discussion, gave the impression that harpsichord study at the college level may continue to be a lively topic as the "harpsichord revival" enters its next century!

As evidence of the vitality of advanced harpsichord study worldwide, the quarter-final round of the Spivey International Performance Competition offered performances by thirty impressive harpsichordists from fourteen countries. Throughout all rounds of the competition the judges—George Lucktenberg, Edward Parmentier, and Blandine Verlet—were seated behind screens. The thirteen performers whom they chose to advance to the semi-finals were Johannes M. Bogner (Austria), Sally Etter Christman (U.S.A.), Matthew Dirst (U.S.A.), Gretchen Elikor (U.S.A.), Asako Hirabayashi (Japan), Christine Lecoin (France), Violetta Liebsch (Germany), Zvi Meniker (Israel), Lorna Peters (U.S.A.), Jeanette Sorrell (U.S.A.), Alfone J.H. van der Linden (The Netherlands), Jory Vini-kour (U.S.A.), and Virginie Vuong (France). The four finalists, Sally Etter Christman, Christine Lecoin, Zvi Meniker, and Jeanette Sorrell, were named at 2:00 p.m. on Saturday and performed that evening in the finals, which were presented as the last recital of the Festival series. This final round was played exclusively on Phillip Tyre's *Magnum Opus* and consisted of a 25-minute program from each performer. The rules required Rameau's *Les trois mains* or Bach's *Fantasia in c minor*; Bach's *Overture in the French Style* (overture only); Tom Robin Harris' *Two Movements for Magnum Opus* (commissioned by the Spivey Foundation for this competition) or any sonata by Scarlatti; and other works selected by the performer as necessary to complete the allotted time. Each of the finalists played with authority and style, inspir-

ing the judges to abandon the plan to award first, second, and third prizes in favor of naming two first place winners and two third place winners. Christine Lecoin and Jeanette Sorrell received first place awards of \$3,700 each, with the third place award of \$1,500 divided between Zvi Meniker and Sally Etter Christman. Audience prizes of \$300 each went to Jeanette Sorrell and Zvi Meniker.

The recital series itself was the cord that bound the entire week together and that most completely embodied the inter-related themes of the Festival. Larry Palmer's program on opening night has already been discussed. Anthony Newman's recital on Monday evening gave us the first concert hearing of a new pedal harpsichord by Phillip Tyre and the kind of whirlwind, virtuoso romp through harpsichord and organ repertoire for which Newman is famous. Attended by members of the Atlanta AGO Chapter as well as symposium guests, it was an exciting evening appropriate to a major international festival.

Tuesday evening's recital, presenting "standard" repertoire rather than "rarities," introduced the harpsichord that won the first prize (\$2,500) in the builders' competition, a French double by Richard Kingston (Asheville, NC). In addition to Kingston's prize, second prize (\$1,000) was awarded to Keith Hill, and honorable mention (\$500) to Ben Bechtel (Columbus, OH). Edward Parmentier's performance included Byrd's *Pavan Lachrimae* and Bach's *D-major Partita*. His post-concert performance offered several selections played on each of the five harpsichords that had been judged in the competition's final round: a Flemish double by David Jencks (Durham, NC), Ben Bechtel's French double, Kingston's French double, a French double by Tom Bailey (Denver, CO), and Keith Hill's Flemish double. All were certainly praiseworthy instruments!

Bradley Brookshire's recital on Wednesday evening was played on two different harpsichords built by Phillip Tyre, a German single after Vater and a German double after Zell. The program gave specific information about each instrument (disposition, range, etc.) and offered interesting notes on the pairs of composers whose works were performed: Bach and Boehm; Antoine and Jean-Baptiste-Antoine Forqueray; Scarlatti and Soler. Brookshire, who served with Gavin Black and George Lucktenberg as judge of the tape round for the Performance Competition, showed himself to be an agile and engaging performer.

On Thursday evening, George Lucktenberg's recital, entitled "The Twentieth Century Harpsichord," included compositions by Alan Hovhaness, Robert Muczynski, Ellen Taaffe Zwilich, William Albright, Toru Takemitsu, Bela Bartok, and Naji Hakim, plus the world premiere of an effective *Toccata* by his colleague at Clayton State College, H. Brent Weaver.

The only non-American among the featured recitalists, Blandine Verlet performed the only all-French program of the week, alternating works of François and Louis Couperin. In kindness to the performance competitors, she deleted the final work planned for her program, the *Passacaille in B minor* from François Couperin's 8th ordre, because it was required in the next day's semifinal round.

With the announcement of the performance competition's winners on Saturday evening, the Spivey International Harpsichord Festival came to an end. Planners and participants certainly deserve praise for all that was accomplished during the Festival week. The Festival was international in scope and substantial in content. The facilities for

Calendar

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

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

UNITED STATES East of the Mississippi

15 MAY
David Gallagher; Methuen Mem Hall, Methuen, MA

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

Steven Branyon; First Congregational, Wallingford, CT 7:30 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

***Stephen Schnurr**; St John the Baptist RC, Whiting, IN 3:30 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

Bach, *Cantata 147*; House of Hope, St Paul, MN 9:15, 11 am

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

30 MAY
Susan Armstrong; United Methodist Church, Portland, CT 4 pm

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

Mark Coffey; Bethel Presbyterian, Bethel Park, PA 4 pm

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

3 JUNE
Elaine Chard; Memorial Music Hall, Methuen, MA 8 pm

4 JUNE
Thomas Murray; Princeton Univ, Princeton, NJ 8 pm

Marie-Madeleine Duruflé; Haddonfield United Methodist, Haddonfield, NJ 8 pm

Philadelphia Singers; Holy Trinity Church, Philadelphia, PA 8 pm

5 JUNE
Peter Stoltsfuss; Trinity Church, Boston, MA 12:15 pm

Jill Hunt; Fourth Presbyterian, Chicago, IL 12:10 pm

6 JUNE
Susan Armstrong; The Baptist Temple, Brooklyn, NY 5 pm

7 JUNE
+ **Arthur Lawrence**; Church of the Good Shepherd, New York, NY 11 am

Handbell Concert; First Presbyterian, Germantown (Philadelphia), PA 3:30 pm

Summer Organ Academy; Salem College, Winston-Salem, NC (through June 12)

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Robert Grogan; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Church Music Workshop; Valparaiso Univ, Valparaiso, IN (through June 12)

Dvorak, *Te Deum*; St Paul of the Cross, Park Ridge, IL 7:30 pm

Bernard Lagacé; House of Hope, St Paul, MN 4 pm

8 JUNE

Marie-Madeleine Duruflé; First Presbyterian, Lancaster, PA 8 pm

10 JUNE

James Busby; Memorial Music Hall, Methuen, MA 8 pm

11 JUNE

Marie-Madeleine Duruflé; Cathedral of Mary Our Queen, Baltimore, MD 8 pm

12 JUNE

Thomas Richner; Trinity Church, Boston, MA 12:15 pm

Mark Brombaugh; Fourth Presbyterian, Chicago, IL 12:10 pm

14 JUNE

Marie-Madeleine Duruflé; South Congregational, New Britain, CT 8 pm

Karl Moyer; Washington Cathedral, Washington, DC 5 pm

Larence Schreiber; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Marilyn Keiser, seminars; Montreat Conference Center, Montreat, NC (through June 26)

Thomas Murray, seminars & recitals; Montreat Conference Center, Montreat, NC (through June 26)

Diane Meredith Belcher; Christ Church United Methodist, Charleston, WV 4 pm

16 JUNE

Ray Cornils, with trumpets; City Hall, Portland, ME 7:30 pm

Bach Week Recital; Lutheran Theological Southern Seminary, Columbia, SC 8 pm

17 JUNE

Eugene Hancock; Memorial Music Hall, Methuen, MA 8 pm

18 JUNE

Bach Week Recital; Lutheran Theological Southern Seminary, Columbia, SC 8 pm

Church Music Workshop; College-Conservatory of Music, Cincinnati, OH (through June 21)

19 JUNE

Paul Vander Weele; Fourth Presbyterian, Chicago, IL 12:10 pm

Gerre Hancock; Univ of St Thomas, St Paul, MN 8 pm

20 JUNE

Gerre Hancock, workshop; Univ of St Thomas, St Paul, MN

21 JUNE

Monmouth Civic Chorus; St Thomas, New York, NY 11 am

Stephen Tharp; National Cathedral, Washington, DC 5 pm

Paul Skevington; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Wilma Jensen; Fellowship of United Methodist in Worship, Music and Other Arts, Lake Junaluska, NC (through June 26)

Charles Boyd Tompkins; Ridgecrest Music Week, Ridgecrest, NC (through June 27)

Baroque Performance Institute; Oberlin College, Oberlin, OH (through July 5)

Robert Shepher, baritone; Second Presbyterian, Indianapolis, IN 8 pm

23 JUNE

Lee Dettra; City Hall, Portland, ME 7:30 pm

24 JUNE

Thomas Annand; Memorial Music Hall, Methuen, MA 8 pm

Church Music Workshop; Rollins College, Winter Park, FL (through June 27)

Karel Paukert; Cleveland Museum, Cleveland, OH 8 pm

26 JUNE

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

27 JUNE

John Weaver; Clayton State College, Morrow, GA 2 pm

Joyce Jones; Clayton State College, Morrow, GA 5 pm

Richard Morris; Clayton State College, Morrow, GA 8 pm

28 JUNE

Calvin Boy Choir; St Thomas, New York, NY 11 am

David Craighead; Washington Cathedral, Washington, DC 5 pm

Hans Uwe Hielscher; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

National AGO Convention; Atlanta, GA (through July 2)

Catharine Crozier, class; Agnes Scott College, Decatur, GA 1:30 pm

Clyde Holloway, class; Agnes Scott College, Decatur, GA 3:30 pm

29 JUNE

Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Shrine of the Immaculate Conception, Atlanta, GA 1:30, 3:00 pm

Marie-Claire Alain, class; Cathedral of St Philip, Atlanta, GA 8 am

Marilyn Keiser, workshop; North Avenue Presbyterian, Atlanta, GA 8:30 am (also June 30, Ju 1)

30 JUNE

Fred Hohman; City Hall, Portland, ME 7:30 pm

Marie-Claire Alain; Cathedral of St Philip, Atlanta, GA 1:30 pm

UNITED STATES

West of the Mississippi

UNITED STATES

West of the Mississippi

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 Nelhart, 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

29 MAY

Marilyn Keiser; St Paul's United Methodist, Houston, TX

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31 MAY
Larry Schou; Bethlehem Lutheran, Aberdeen, SD 3 pm

7 JUNE
Choral Concert; Assembly Hall on Temple Square, Salt Lake City, UT 7:30 pm

INTERNATIONAL

19 MAY
Patrick Russell; 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

2 JUNE
John Scott; St Lawrence Jewry, London, England
Phillip Crozier & Sylvie Poirier; St James United Church, Montreal, Quebec 12:30 pm

3 JUNE
Wells Cathedral Choir; Sherborne Abbey, Dorset, England

6 JUNE
Choral Concert; Grosvenor Chapel, London, England

9 JUNE
Peter Hurford; St Lawrence Jewry, London, England
Arthur Willis; All Saints Church, Hastings, England
André Rochon; piano; St James United Church, Montreal, Quebec
Phillip Crozier & Sylvie Poirier; Centenary Queen Square United Church, St John, New Brunswick 8 pm

16 JUNE
David Burton Brown; Schlosskirche, Bad Dürkheim, Germany
Ruth Lewis; St James United Church, Montreal, Quebec 12:30 pm

20 JUNE
David Burton Brown; St Annakirche, Augsburg, Germany (also June 21)

22 JUNE
St Thomas Choir; St Patrick's Cathedral, Dublin, Ireland 8 pm

23 JUNE
David Liddle; All Saints Church, Hastings, England
Eric Reinart; St James United Church, Montreal, Quebec 12:30 pm

24 JUNE
David Burton Brown; Emmauskirche, Munich, Germany

25 JUNE
Gillian Weir; Fairfield Hall, Croydon, England 7:30 pm

27 JUNE
David Burton Brown; Bad Hersfeld Stiftsruine, Bad Hersfeld, Germany

28 JUNE
David Burton Brown; Dreikönigskirche, Frankfurt, Germany

30 JUNE
Wilhelmina Tiemersma; St James United Church, Montreal, Quebec 12:30 pm

► p. 16 Spivey Festival

all sessions, especially the Spivey Recital Hall, were attractive, comfortable, and appropriate. Details such as the information-packed program book showed great concern and respect for individuals, instruments, and audiences. Clayton State has already announced that the Spivey International Performance Competition, 1992, will focus on organ. If the organizers follow the general pattern of the events of November, 1991, one can expect another exciting and important week. ■

Margaret Livingston Atkinson is a harpsichordist and independent music teacher in Columbus, OH. She is a part-time Lecturer in Music History (harpsichord) at The Ohio State University and she was the moderator for the panel discussion on "Harpsichord Instruction at the College Level" at the Spivey International Harpsichord Festival.

Organ Recitals

ROBERT ANDERSON, Central United Methodist Church, Lansing, MI, November 17: *Praeludium in E Minor*, Bruhns; Three verses on *Nun freut euch, lieben Christen g'mein*, Weckmann; *Suite du Second Ton*, Freinsberg (Guilain); *O Mensch, bewein dein' Sünde gross*, S. 622, *Fantasia in C Minor*, S. 562, Bach; *Siegesfeier*, op. 145, no. 7, Reger; *Fantaisie in C Major*, Franck; *Adagio for Strings*, Barber; *Trois Paraphrases Grégoriennes*, op. 5, Langlais.

GORDON ATKINSON, St. Paul's Cathedral, London, August 1: *Fanfare*, Cook; *Petite Suite*, Bales; *Epilogue*, Campbell; *Suite*, Atkinson; *Rhythmic Trumpet*, Bingham; *Choral in a*, Franck.

DIANE MEREDITH BELCHER, Brainerd United Methodist Church, Chattanooga, TN, November 3: *Passacaglia on a Theme by Dunstable*, Weaver; *Suite on the Second Tone*, Guilain; *Symphonie VI in G Minor*, op. 42, Widor; *Jesu, joy of man's desiring*, Bach; *O world, I now must leave thee*, Brahms; *Love divine, all loves excelling*, Ayer; *Our Father, by whose name*, Vaughan Williams; *All glory be to God on high*, Bach; *Prelude, Fugue and Variation*, op. 18, Franck; *Variations on a Theme by Paganini for Pedal Solo*, Thalben-Ball.

JAMES ISAAC BOSCHKER, Trinity Ev. Lutheran Church, Bismark, ND, November 24: *Flourish and Chorale*, McCabe; *Triptych*, Johansen; *Sonata II*, Hindemith; *How firm a foundation, Shall we gather at the river, Come thou fount of every blessing*, Burkhardt; *Variations on Amazing Grace* (with Deirdre Fay, English horn), Hampton; *Song of Peace*, Langlais; *Litanies*, Alain.

PHILIP CROZIER, Johanneskirche, Düsseldorf, June 21: *Air*, Gavotte, Wesley; *Fröhlich soll mein Herze springen, Den die Hirten lobeten sehre, Mach hoch die Tür, die Tor macht weit*, Walcha; *Fantasia*, KV 594, Mozart; *Diversion for Mixtures*, Jackson; *Pastorale*, Fricker; *Variations on "Victimae paschali laudes"*, Ropok.

MATTHEW DIRST, harpsichord and organ, Valparaiso University, Valparaiso, IN, October 6: *Sonata in B-flat*, H. 23, C.P.E. Bach; *French Overture*, S. 831, J.S. Bach; *Two Fantaisies*, Alain; *Prelude, Fugue and Variation*, Franck; *Hallelujah! Gott zu loben*, Reger.

DELBERT DISSELHORST, Palmer Memorial Episcopal Church, Houston, TX, October 18: *Praeludium in E minor*, Bruhns;

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MARTIN L. ELLIS, Second Presbyterian Church, Indianapolis, IN, October 27: *Choral-Improvisation on "Victimae paschali,"* Tournemire; *Sonata No. 6,* Mendelssohn; *Recit, Tierce en Taille, Du Mage; Toccata and Fugue in D minor, Bach; Recessional, Mathias; Hyfyrdol, Lobet den Herrn, ihr, Jesu, meine Freude, Lasst uns erfreuen, Vexilla regis, Mit Freuden Zart, Schack; Prelude on "Coronation,"* Langlais; *Meditation on "Amazing grace,"* Ellis; *Toccata, Mushel.*

MARY FENWICK, Trinity Episcopal Church, Ambler, PA, October 22: *Entrée (7e Sonate),* Guilmant; *Canon in A-flat,* op. 56, no. 4, *Sketch in D-flat,* op. 58, no. 4, Schumann; *Gottes Sohn ist kommen, Peeping; Fantasy and Fugue in G minor, S. 542, Bach; Prelude on "Divinum Mysterium,"* Thomas; *Prelude and Fugue in B Major,* Dupré.

DAVID A. GELL, with Thomas M. Wurzbarger, tenor, La Mesa First United Methodist Church, La Mesa, CA, October 26: *Toccata in D minor, Buxtehude; "Ombra mai fu" (Xerxes),* Handel; *Variations on "Unter der Linden grüne,"* Sweelinck; *"Dalla sua pace" (Don Giovanni),* Mozart; *When stars are in the quiet skies, Two little flowers, The children's hour, Variations on "America,"* Ives; *The church of the living God, Swennes; O God our help in ages past, Partita on "Old One Hundredth,"* Gell; *"Somewhere," "Tonight," "Maria," (West Side Story),* Bernstein.

PETER HURFORD, First Congregational Church, Los Angeles, CA, October 18: *Concerto in A minor, S. 593, Bach; How brightly shines the morning star, Buxtehude; Trio in A minor, Why grieve you so, my heart,*

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VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, November 2: *Andantino in D-flat, Lemare; Notturmo, Wiedermann; Midnight, op. 4, no. 6, Torjusen; Fantasia and Fugue in C minor, S. 537, Bach; Largo on BACH, Jordan; Fantasy on the hymn tune "Sine Nomine,"* Mead; *Suite Gothique, op. 25, Boëllmann.*

DONALD JOYCE, with Bruce Bonvisuto, trombone, William Trigg, percussion, St. Ignatius of Antioch Church, New York, NY, October 21 (all U.S. premieres): *Poco a poco II (Sonata No. 1),* Suslin; *Concerto for Trombone and Organ, Sergejeva; hell und dunkel, Gubaidulina; Schall und Hall, Schnittke; Detto I, Gubaidulina.*

MARILYN A. KIELNIARZ, Auburn Presbyterian Church, Auburn, NE, October 17: *Praeludium in E, Bruhns; Elevation, Offertory, Elevation, Postlude, Zipoli; Cantilena, Foote; Monologues, op. 162, nos. I, V, VI, VII, X, Rheinberger.*

NANCY LANCASTER, with strings, flute and oboe, House of Hope Presbyterian Church, St. Paul, MN, October 13: *Fantasy in F Minor, KV 594, Sonata in D, KV 245, Sonata in E-flat, KV 67, Sonata in C, KV 336, Quartet in G Major, KV 387, Adagio and Rondo, KV 617, Fantasy in F minor, KV 608, Mozart.*

BRENDA LYNNE LEACH, St. George's Cathedral, Jerusalem, October 6: *Choral improvisation on "Now thank we all our God,"* Karg-Elert; *Prelude and Fugue in G Major, Mendelssohn; Name-Day Fantasy, Koven; Peace Prelude, Utterback; Prelude and Fugue in E-flat, Schmücke dich, o liebe Seele, Bach; Toccata in D minor, Buxtehude.*

ROBERT SUTHERLAND LORD, with C. William Goff, University of Pittsburgh, September 10: *Hymne d'Action de Grâce "Te Deum,"* Trois Offertoires, Three Gothic Sketches for Two Organs, Langlais.

KARL E. MOYER, Church of the Good Samaritan, Paoli, PA, September 8: *La Nativité du Seigneur, Messiaen.*

MICHAEL MURRAY, Sacred Heart Church, Fitchburg, MA, October 18 and 19: *Fanfare, Cook; Prelude and Fugue in D Major, S. 532, Bach; Canon in B minor, op. 56, no. 5, Schumann; Lo, how a rose, op. 122, Brahms; Sonata No. 2 in C Minor, op. 65, Mendelssohn; Jesus comforts the women of Jerusalem, Dupré; Choral No. 3 in A minor, Franck.*

CHRISTA RAKICH, St. John's Lutheran Church, Bakersfield, CA, September 29:

Toccata in E, S. 566, Von Gott will ich nicht lassen, S. 658, An Wasserflüssen Babylon, S. 653, Herr Jesu Christ, dich zu uns wend', S. 655, Prelude and Fugue in C, S. 547, Bach; Batalla de sexto tono, Jimenez; Prelude in F, Fanny Mendelssohn; Lotus, Strayhorn/Wynton; Five Folk Hymn Sketches, Fantasia, Diemer.

NAOMI ROWLEY, St. John's Lutheran Church, Des Moines, IA, October 13: *Chaconne in G, Couperin; Sonata No. 8, Valeri; Five Antiphons for the Vesper Service from Fifteen Pieces, op. 18, Dupré; Siciliano (Sonata No. 6), Valeri; Prelude and Fugue in E Minor, op. 37, no. 4, Hesse.*

JOHN SCOTT, Westminster United Church, Winnipeg, Manitoba, October 20: *Concert Overture in C minor, Hollins; Larghetto in F-sharp minor, Wesley; Toccata and Fugue in E Major, S. 566, Bach; Straf mich Nicht in deinem Zorn, op. 40, no. 2, Reger; Imperial March, Elgar; Te lucis ante terminum, Placare Christe servulis, Dupré; Valse Mignonne, op. 142, no. 2, Karg-Elert; Sonata No. 1 in D minor, Guilmant.*

LARRY SMITH, Indiana University, Bloomington, IN, September 3: *Toccata, Decker; Four Sketches, Schumann; Fantasy for Organ, Barblan; Symphony No. 5 in F minor, op. 42, no. 1, Widor.*

RICHARD SZEREMANY, First Presbyterian Church, Roselle, NJ, October 13: *Fanfare Toccata, Lemmens; Six Pieces for a Musical Clock, C.P.E. Bach; Bist du bei Mir, J.S. Bach; Sonata VI, Mendelssohn; Scherzetto, Berceuse, Divertissement, Vienne; Allegretto Grazioso, Bridge; Fantasia in E-flat, Saint-Saëns; Finale (Symphony I), Vienne.*

MARIANNE WEBB, University of Montevallo, October 7: *Paeon, Leighton; Von Gott will ich nicht lassen, S. 658, K81b, Toccata in C Major, S. 564, J36, Bach; Fantaisie in E-flat, Saint-Saëns; Prelude on "Iam sol recedit igneus,"* Simonds; *Prelude and Fugue in B Major, op. 7, Dupré.*

JOHN WEAVER, Hitchcock Presbyterian Church, Scarsdale, NY, October 20: *Voluntary in G Major, Walond; Trio Sonata No. 5 in C Major, S. 529, Prelude and Fugue in A minor, S. 543, Bach; Prelude, Fugue and Variation, Franck; Prelude, Scherzo and Pas-sacaglia, op. 41, Leighton.*

JAMES WELCH, Washington State University, Pullman, WA, October 20: *Fantasia and Fugue in G Minor, S. 542, Bach; Marche des Marseillois et l'Air "Ca-ira,"* Balbastre; *Saga No. 4, "Leonardo,"* Guillou; *The Star Spangled Banner: Concert Variations, op. 23, Buck; Sonate I, Hindemith; Praise Our Father, Good News: Christ Has Come, Antioch, Diemer; Sweet Sixteenths, Albright; Variations and Fugue on "Heil dir im Siegerkranz,"* Reger.

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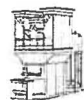


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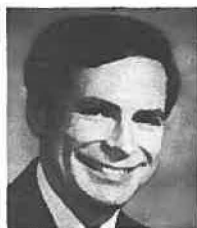
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