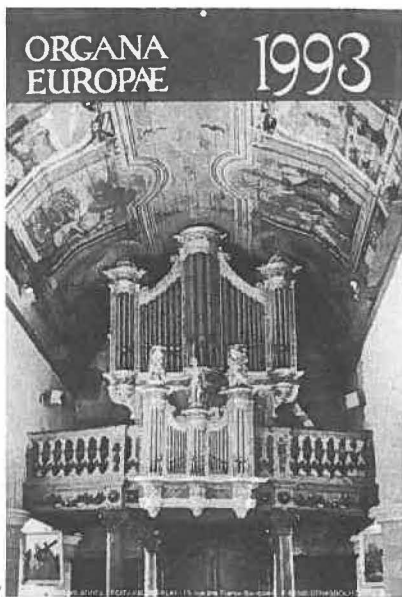


# THE DIAPASON

NOVEMBER, 1992

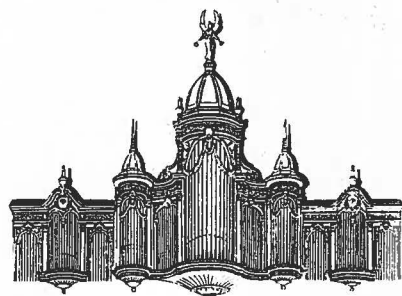


Meyerson Symphony Center, Dallas, TX  
Feature article on page 17



Organa Europae

Organa Europae 1993 is now available, in its 26th year. The new calendar features photos and descriptions of organs at Carnac, Breton organ of 1775; St. Michael's, Vienna; the choir organ of Ulm Cathedral; St. Amand, Geel, Belgium; Ecchevarria organ at the cathedral in Ciudad Rodrigo, Spain; a chamber organ in Utrecht; Walcker organ, St. Peter's Sinzig; Formentelli organ, Rovereto; Garnier choir organ, St. Paul's Strasbourg; 1580 positive, Salamanca, Spain; the former Rückpositive of the Stockholm cathedral organ, moved to Bälänge in 1788; Phels organ, Hexham Abbey; and Danish organ of Møgeltønder. The 1993 calendar is available for \$26 (U.S.) airmail; back issues are available for \$18 each; the entire collection, \$430; from Organa Europae, c/o Editions et Librairies Oberlin, 19, rue des Francs-Bourgeois, F-67081, Strasbourg Cedex, France.



The Stentor

Friends of the Wanamaker Organ, a Philadelphia-based national organization dedicated to the famous department-store pipe organ and its musical heritage, has recently been established. Those wishing to receive its newsletter, *The Stentor*, may send \$2 to the Society care of 2803 St. Mary's Road, Ardmore, PA 19003-2006.

First United Methodist Church, Sioux Falls, SD, is presenting its third Fine Arts Series for the 1992-93 season. Programs include November 15, Robert Scoggin, organ, and Patricia Scoggin, cello; March 21, Bach Festival Concert with Larry Schou, organist, and Charles Smith, conductor, SD Symphony Orchestra. The church dedicated its Nordlie organ of 41 stops and 53 ranks in November, 1990. The Fine Arts Program is coordinated by the Rev. Richard F. Collman, Minister of Music & Fine Arts.

South Congregational Church, Middleton, CT, has announced its 20th annual Advent Organ Recital Series. The recitals take place on Wednesdays, December 2, 9, and 16, at 12:10 p.m. A sandwich and soup lunch may be purchased after each program. For information: 203/346-5006.

The Cambridge Society for Early Music invites nominations for the 1993 Erwin Bodky Award. The award recognizes individuals who have demonstrated outstanding achievement in the historically informed performance of early music. Given annually, the award carries a prize of \$5,000, which, this year, is co-sponsored by the Willy Brauchli Foundation. Candidates must be in the early stages of their careers and 35 years old or younger. Deadline for nominations is December 1. For information: The Erwin Bodky Award Committee, 400 Pleasant St., Belmont, MA 02178; fax 617/489-3613.

The First Presbyterian Church, Fort Wayne, IN, has announced the 31st National Organ Playing Competition. The contest is open to all organists who have not passed the age of 35 by April 24, 1993. The winner receives a cash award of \$1,000 and an appearance in May as one of the recitalists on the church's Music Series. Runner-up receives a cash award of \$500. The finalists compete in Fort Wayne on April 24. The deadline for applications and tapes is February 1. For information: National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Fort Wayne, IN 46802; 219/426-7421.

The Concert Series of the First Presbyterian Church of Deerfield, IL has announced its 4th Annual Organ Competition. Application and tape deadline is February 12, with the final competition on March 6. A winner's recital will take place March 21 on the church's 58-rank Noehren organ. Maximum age of applicant is 27. Award money is \$750 first place and \$450 second place.

For information and application: Lee Nelson, Director of Music, First Presbyterian Church, 824 Waukegan Rd., Deerfield, IL 60015; 708/945-0560.

The American Musical Instrument Society has announced that their third bi-annual Nicolas Bessaraboff Prize will be awarded in 1993 for the most distinguished book-length work published in English during the calendar years 1990 or 1991 which best furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." A committee of three will make the selection, which will be based upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

The Bessaraboff Prize and the Frances Densmore Prize for the most significant article-length publication are awarded in alternate years. The prize for each consists of the sum of \$500 and a certificate. The winner of the Bessaraboff Prize will be announced at the 1993 annual meeting of the Society in Nashville, TN.

Nominations (including self-nominations) and copies of the publications nominated for the 1993 Bessaraboff Prize should be submitted to the committee chair: D. Harrison Powley, 2220 N. 1400 E., Provo, UT 84604.

The Dayton Bach Society has announced "Project Sing," an internship program for area student singers and their directors. Under the grant from the Miami Valley Arts Council, four singers from an area school will rehearse for 5-6 weeks, and join the Bach Society chorus for one performance. In addition, the students' choral director will be appointed guest conductor for that period of time, and will conduct the chorus in rehearsal and performance. Conductors from area junior and senior high schools as well as area colleges are eligible to apply. For information, contact the Dayton Bach Society at 513/256-BACH.

Kutztown University has announced its Academy for Church Organ Studies,

**THE DIAPASON**  
A Scranton Gillette Publication

*Eighty-third Year, No. 11, Whole No. 996*  
*Established in 1909*

NOVEMBER, 1992  
ISSN 0012-2378

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

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**Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.**

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

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies; \$3 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

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

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

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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a program which will offer amateur church musicians the opportunity to earn certification on the organ. The program is being inaugurated with Academy Field Classes, a series of three-day workshops held at sites across the U.S. and Canada. Selected participants from those workshops will attend the first Academy, slated for summer 1993 on the Kutztown University campus. The program will be conducted by Ina Slater Grapentine, assistant professor of music, and is sponsored by Church Organ Systems. For information: Professor Ina Grapentine, 215/683-4548, or 683-4550.

The archive of the late organ virtuoso Clarence E. Watters has recently been donated to the Yale University Music Library by the Watters Family. The archive consists of correspondence, live-concert tapes, lecture notes, music manuscripts and recital programs belonging to Watters as well as a large collection of material pertaining to Marcel and Jeanette Dupré. The archive contains 89 letters from the Duprés, dating from 1926-1978, as well as photographs, scores and other Dupré memorabilia. For further information, please contact: Dr. Harold E. Samuel, Yale Music Library, 98 Wall St., New Haven, CT; or Dr. Mickey Thomas Terry, 4831 W. Braddock Rd., #102, Alexandria, VA 22311.

The Old West Organ Society in Boston once again hosted a weekly summer series of organ concerts played on the C.B. Fisk organ (1971) at the Old West Church. Held on Tuesday evenings

throughout the summer, the thirteen programs were presented by the following artists: Victoria Wagner, Gregory Crowell, Peter Sykes, James Dawson, Michael Kraft, William Porter, D. Casey Dunaway, Martin Hofmann, Louise Munding, Mark Dirksen, Renea Waligura, Larry Schipull, David Yearsley, Kyler Brown, and Yuko Hayashi.

The 4th International Organ Competition in Odense, Denmark, took place August 13-21. First prize was awarded to Christopher Wrench, Australia; 2nd prize, Stephen John Farr, England; 3rd prize, Christian Schmitt, Germany; 4th prize, Pascale Melis, France; and 5th prize, Paul Theis, Germany. The first round was held in Odense Cathedral, the second in Odense St. Hans Church, and the final in Odense Concert Hall. The jury included Wolfgang Baumgratz, Germany; Grethe Krogh, Denmark; Susan Landale, France; Jon Laukvik, Germany; Jacques van Oortmerssen, Holland; Simon Preston, England; and Anders Riber, Denmark.

The Organ Literature Foundation has announced its Catalogue "AA." This new catalogue lists 742 books, 44 of which are new items. Of the 524 theatre organ records, 44 are newly listed. In the band organs-music box section, 22 new items have been added for a total of 184 items. The largest increase is in the miscellaneous classical records division: of the 3,154 listed, 324 are new to this catalogue. The organ music section has increased by 62 items for a total of 458. Video cassettes have been re-

cently added and that section now includes 52 items. New items will be added in the coming months on addenda lists.

Catalogue "AA" is available for \$2.00 (Foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons for air-mail) and is refundable with the first order received. Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

The annual music yearbook, **Music at St. Andrew's 1991-1992**, covering the graded choir program at St. Andrew's Presbyterian Church in Beaumont, TX, is now available for \$2.00 to cover postage and handling. The 66-page book provides a record of the musical activities from July 1991 through June 1992. Contact: Barbara Betenbaugh, St. Andrew's Presbyterian Church, 1350 N. 23rd St., Beaumont, TX 77706.



**Diane Bish & Susann McDonald**

the television show "The Joy of Music." Accompanying Bish during much of the performance was McDonald, currently chairperson of the harp department at Indiana University, where she holds the title of Distinguished Professor of Music.



**Colin Andrews**



**Margaret Co Chen**

**Margaret Co Chen**, Curator of the Klais Organ at Victoria Concert Hall, Singapore, performed Samuel Barber's *Toccata Festiva* with the Singapore Symphony Orchestra and Associate Conductor Lim Yau August 14-15. On September 4-5, she performed the Saint-Saëns *Organ Symphony* with the SSO and guest conductor Philippe Bender. On September 13 she dedicated the new organ at United Evangelical Church, Manila, Philippines. Maestro Francisco Feliciano conducted the chamber orchestra of the Philippine Philharmonic Orchestra in Handel's *Organ Concerto no. 13 "Cuckoo and the Nightingale."* The dedication concert also featured 13-year-old boy soprano Kevin Chen, who sang Mozart's "Laudate Dominum" from the *Vesperae Solennes de Confessore*.



**Janette Fishell**

Husband and wife team **Colin Andrews & Janette Fishell** recently completed a 3-month, 33-concert tour which took them to the U.K., Russia, Estonia, Latvia, Moldava, New Zealand, Singapore and Poland. Highlights of the tour included two recitals on the 1883 Walcker organ in Riga Cathedral, Latvia; a recital and masterclass at the National Congress of New Zealand Organists; appearances on the national TV and radio networks in NZ; recital on the 1906 Hill, Norman & Beard symphonic instrument in Wellington Town Hall, NZ; recordings for the BBC in Oxford (Colin Andrews) and London (Janette Fishell debut BBC broadcast on the new 4-manual Reiger organ in St. Marybone Parish Church); and recitals at Frombork Cathedral, St. Nicolas Church, and Oliwa Cathedral, Gdansk, Poland.

Dr. Fishell and Mr. Andrews are represented in the U.S. by Concert Artist Cooperative, P.O. Box 543, Bodega Bay, CA 94923. 707/875-3282.

**Diane Bish** and **Susann McDonald** presented an evening of organ and harp recently at Allen Organ's Octave Hall in Macungie, PA. Bish is seen weekly on



**Philip Crozier & Sylvie Poirier**

**Philip Crozier** and **Sylvie Poirier** played duet concerts in England and Germany last summer, including a concert at Preston Parish Church during the "Preston Guild," an event which dates back a very long time and is held only every 20 years. The event includes many parades, processions, etc., and this year four organ recitals on the restored organ in the church. British Gas sponsored the concerts because Preston Parish Church was the first



**Samuel Koontz 10th anniversary celebration**

church in the world to be lit by gas. The duo also met with Francis Jackson, whom they commissioned to write an organ duet. The work will comprise a set of dances entitled, *Suite Montréalaise*, and will be premiered by Crozier and Poirier at the I.C.O. in Montreal next July. Crozier is director of music at St. James United Church, Montreal, and organist-choirmaster at Temple Emanu-El-Beth Sholom, Montreal.

**Walker Cunningham** is featured on a new CD recording, *The Historic San Francisco Organ of the Church of St. John the Evangelist*, on the Arkay label (AR6120). The program includes works of Lübeck, Bach, Krebs, Mendelssohn, Respighi, Persichetti, and Bridge. For information: Arkay Records, 5893 Ampola Dr., San Jose, CA 95129.



**Matthew Dirst**

**Matthew Dirst** was recently awarded an honorable mention prize in the 1992 Bruges International Harpsichord Competition. The event attracted more than 70 entrants from around the world, who came to compete during the annual Flanders Festival in Bruges July 26-August 2. Dirst, winner of the 1990 National Young Artists Competition of the AGO, is a doctoral candidate in musicology at Stanford University, where he is completing work on his dissertation, "The Well-tempered Clavier and Bach's Aesthetic Legacy," with advisor Laurence Dreyfus.

**Kalevi Kiviniemi** is featured on a new CD recording, *Musique française et improvisations*. Recorded on the Cavallé-Coll organ at the Cathedral of Orleans, the program includes works of Franck, Bonnet, Dupré, Boëllmann, Dubois, Pierné, and Widor. For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.

**Samuel Koontz** was honored at a recital and reception on July 17 at Hill Auditorium in Ann Arbor, MI. (Mr. Koontz died on September 22; see Nunc Dimittis, p. 4.) The program, hosted by the University of Michigan Organ Department, marked Mr. Koontz's tenth anniversary as University Organ Technician. Performers were

U of M faculty Robert Glasgow and James Kibbie, alumni James Hammann and Timothy Huth, and students Joel Hastings and Barry Turley. Commentaries were provided by the Rev. Peter Smith and James Hammann. During the program, the City of Detroit's "Spirit of Detroit" award was presented to Mr. Koontz for his contributions in preserving the former St. Stanislaus Church building, now the site of his organ restoration business. A citation from the U of M School of Music honoring Mr. Koontz's restoration of the Hill Auditorium organ was presented by Morris Risenhoover, Assistant to the Dean. Articles and reminiscences about Mr. Koontz were featured in the tabloid newspaper "The Stentorphone," published for the occasion by Richard Houghton. Many of Mr. Koontz's friends and colleagues joined him onstage for a reception at the conclusion of the program.

**Thomas Murray** is featured on a new CD recording, *The Transcriber's Art*, on the Gothic label (G 49054). Played on the Woolsey Hall organ at Yale University, the program includes works by Sibelius, Delius, Rachmaninoff, Handel, Elgar, Lizst, Ravel, and Kreisler. For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.



**Naomi Rowley**

**Naomi Rowley** recently conducted a full-day Academy for New and Less-experienced Organists, funded in part by a grant from the District of Columbia AGO chapter and sponsored by the Chippewa Valley chapter, Eau Claire, WI. A similar event was sponsored by the Richmond, VA chapter. Additional presentations have included three workshops and two panel discussions for the University of Northern Iowa Organ and Church Music Conference, as well as a workshop for Lectures in Church Music, Concordia University, River Forest, IL. Recent repertoire workshops have been conducted for the Evansville, IN, Southern Illinois, Carbondale, Dubuque, IA, and Central Iowa chapters. Future presentations include an all-day workshop in March for high school organists sponsored by the Topeka, KS chapter. For information on workshops, contact Rowley Music Services, Ltd., 4807 Idaho Circle, Ames, IA 50010; 515/296-2294.

Dr. Rowley was recently appointed Cantor at St. Andrew Lutheran Church,

Cedar Rapids, IA, where a new instrument by Michael Bigelow was installed last summer. She is also an organ instructor at the Drake University Community School of Music, and coordinates the "New Organist Column" in *The American Organist*.

**Marilyn Kay Stulken**, member of the faculty of the University of Wisconsin-Parkside (Kenosha) and organist of St. Luke's Church in Racine, played an evening hymn festival for the annual convocation of the Hymn Society in the United States and Canada, held July 5-9 at National Presbyterian Church in Washington, DC. In August she played a recital at Auburn Universalist Church, Auburn, ME, for the OHS national convention.

**Frederick Swann** is featured on a new CD recording, *The Mystic Organ*, on the Gothic label (G 49053). Played on the Moeller organ at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC, the program includes works of Langlais, Drischner, Preston, Jongen, Purvis, Roberts, Duruflé, and Tournemire. For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.

**Robert P. Wetzler**, composer, author, and director of publications for A.M.S.I. Music Publishers, has been granted a composer award again this year by A.S.C.A.P.

**Todd Wilson** is featured on a new CD recording, *Todd Wilson Plays Great French Virtuosoic Organ Music*, on the Delos label (DE 3123), performed on the 65-rank Holtkamp organ at the University of Alabama. Repertoire includes Jongen, *Sonata Eroica*; Langlais, "Theme et Variations" (*Hommage à Frescobaldi*); Dupré, *Cortège et Litanie*; Bonnet, *Variations de Concert*; Demessieux, *Three Chorale Preludes*; and Widor, *Symphonie Romane*. For informa-

tion: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90028.

In recent months **The American Boychoir** has presented more than 200 programs during five tours in North America, in Czechoslovakia and in Poland. The choir performed with more than 10 different orchestras during the season, including four performances of Britten's *War Requiem* with the New York Philharmonic, and several recordings were made.

The American Boychoir includes 70 boys from 26 states and Canada, all students at the American Boychoir School in Princeton, NJ. There are two touring choirs conducted by James Litton, music director, and Wallace Hornady, assistant, and a resident choir conducted by Craig Denison.

**Carol Press** has announced the publication of *The Music Library*, by George M.D. Frink. The book is a description of a 25-year-proven plan for setting up a church music library, with suggestions for filing and cataloguing, handling music, equipment and supplies. CB9004, \$4.95. Carol Press, P.O. Box 70161, Charleston, SC 29415-0161; 803/556-0225.

**The Organ Historical Society** has announced the publication of *Robert Hope-Jones*, by David H. Fox. The book tells the story of Hope-Jones' many careers: a builder of church and cathedral organs in England; an inventor of organ devices and pipes; a church musician; and the impetus for the name Wurlitzer as the most widely admired theatre organ. Included are stoplists of 103 organs built 1887-1911, a compiled opus list of 246 Hope-Jones organs, a list of 122 Hope-Jones employees, and illustrated discussions of the organ devices invented by Hope-Jones. Approximately 300 pages, hardbound, many photographs, \$27. Organ Historical Society, Box 26811, Richmond, VA 23261; 804/353-9226.

**The Music Commission of the Episcopal Diocese of Connecticut** has announced the publication of the second edition of *When a Church Calls a Musician: A Handbook for Parish Churches and Pastoral Musicians*. The handbook covers such issues as the search process for a musician, job descriptions, program evaluations, compensation, and pastoral issues, and includes appendices of various resources. \$9.00 postpaid from Ms. Sally J. Anyan, Treasurer, Music Commission, Diocese of Connecticut, 35 George Washington Hwy., Ridgefield, CT 06877; 203/792-5266.

A new volume of **The Best of MEJ** has been released by Music Educator's National Conference (MENC), offering a collection of articles from the *Music Educator's Journal*. The articles, published between 1934 and 1990, were written by 24 noted music educators. For information: MENC Publication Sales, 1902 Association Dr., Reston, VA 22091.

**The University of Canterbury** (New Zealand) has announced the publication of *Organa Cantuariensia: pipe organs in Canterbury, 1850-1885, a documen-*

*tion*, by Ronald G. Newton. The book is a systematic listing of pipe organs built in or brought into the Canterbury province during the earliest decades of settlement. 444 pages, 40 plates; ISBN 0908718-03-9; \$24 U.S. including postage, from School of Music, University of Canterbury, Christchurch 1, New Zealand; phone (03) 667-001; fax (03) 642-999.

**Novello & Co. Ltd.** has announced the New Novello Choral Edition of Handel's *Messiah*, in the 250th anniversary year of the oratorio's first performance. The edition reflects performance practice scholarship since Watkins Shaw first edited the work in 1959. Dr. Shaw has made a thorough revision of the music, including vocal ornaments and the transcription of orchestral textures for keyboard. This new approach to the keyboard makes the edition easier to use in performance where organ is used for accompaniment. The music has been completely re-engraved with a more spacious page size, while retaining the same layout and page numbering. The publication is enhanced by a new preface, in which Dr. Shaw makes

► p. 6

## Nunc Dimittis



Sister Theophane Hytrek

Sister Theophane Hytrek, School Sisters of St. Francis (SSSF), died at her home in Milwaukee, WI on August 13. She was 77.

Nationally recognized as an organist and composer, Sister Theophane was professor of music at Alverno College, Milwaukee, and had been a member of SSSF for 62 years. She served as instructor, assistant professor, associate professor and organist at the School Sisters of St. Francis Motherhouse in Milwaukee from 1932-53, and began her teaching career at Alverno in 1955. In addition to her service as professor, she was chairperson of the Department of Music from 1956-68 and chairperson of the Fine Arts Division from 1980-82. She also continued to serve as organist at St. Joseph Convent, the SSSF Motherhouse. Sister Theophane was actively teaching and performing until the day of her death. She had given a concert the weekend before and was a scheduled presenter for a workshop at Alverno College that week.

Sister Theophane earned degrees in organ and composition from the Wisconsin Conservatory of Music, DePaul University, and her doctorate from the Eastman School of Music. She was the first woman to be honored by the North American Academy of Liturgy (NAAL) as the recipient of the Berakah Award in 1990. She received an honorary doctorate in Sacred Music from St. Joseph College (Rensselaer, IN), and an honorary doctorate in Fine Arts from Marquette University. She was a Fellow of the AGO and held national offices with

the National Catholic Music Educators Association, Composers Forum for Catholic Worship, National Hymn Society, and International Committee on English in the Liturgy.

The funeral mass was celebrated by Archbishop Rembert Weakland August 19 at St. Joseph Convent Chapel.

**Samuel Henry Koontz** died September 22 in Saline, MI at age 34, of complications resulting from AIDS. Born July 7, 1958 in Conneaut, OH, he graduated *cum laude* from Baldwin-Wallace College in Berea, OH, having studied organ with Warren Berryman, piano with George Cherry and Robert Mayerovitch, and French horn with Martin Morris. A strong interest in things mechanical as well as musical led him to seek summer and winter vacation jobs at Lawrence Phelps' organ building shop and at Organ Supply Corporation, both in Erie, PA. In order to earn money for graduate school at the University of Michigan, he spent a year on the road installing and voicing pipe/electronic combination organs for the Rodgers Instrument Corp. After earning the MMus in Marilyn Mason's studio in 1982, he was appointed Organ Technician for the U of M School of Music, where, under his direction, the 122-rank Frieze Memorial Organ in Hill Auditorium was cleaned and renovated between 1984 and 1987. Other restorations included the 1928 III/42 Casavant at Sacred Heart Chapel, Marygrove College, Detroit; the 1923 E.M. Skinner at the Episcopal Church of St. John the Evangelist, St. Paul, MN; and the 1931 IV/77 Skinner at the Cathedral Church of Our Lady, Queen of the Most Holy Rosary, Toledo, OH. Two years ago, to provide a base for restoration operations, Koontz purchased the St. Stanislaus complex in Detroit, including a 1,400-seat, 81-year-old Italianate Baroque church with 65' ceilings and 10 seconds of reverberation, a 23-room rectory and two 4-storey school buildings.

Mr. Koontz was honored at a special convocation at the University of Michigan last July (see "Here & There," p. 3). A memorial service was held September 26 at the Jefferson Avenue Presbyterian Church, Detroit. Mr. Koontz is survived by his parents John and Birgit, brother John, and sisters Barbara, Nancy and Pat. Contributions to the Ryan White Foundation or to St. Jude's AIDS Ministry would be welcomed by Mr. & Mrs. John Koontz, 1451 River Edge Blvd., Kent, OH 44240.

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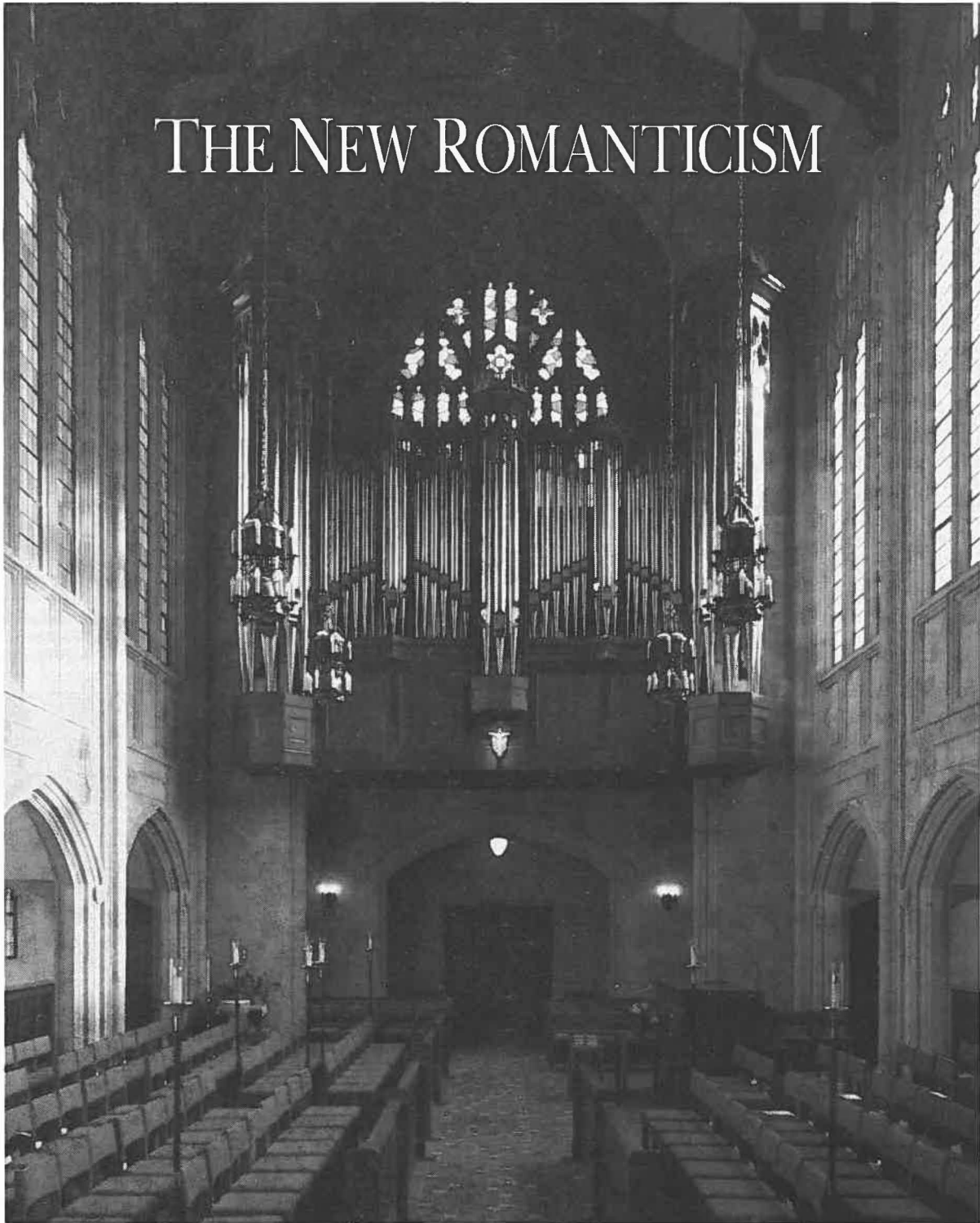
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The new *Messiah* (Novello 1002-33, \$6.75) is available through music dealers. For information: Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010-3490; 215/525-3636.

Phyllis Tate's *Compassion*, for soprano and contralto soloists, mixed chorus, and orchestra, received its American premiere on June 7 at Christ Episcopal Church, Tyler, TX. Composed for the 150th anniversary of the Royal Free Hospital in London, *Compassion* was premiered there by the Hospital Music Society on April 21, 1978, conducted by William Lewis. Based on the poem by Ursula Vaughan Williams, the work celebrates true human compassion in classical and natural imagery.

Phyllis Tate was born in Buckinghamshire on April 6, 1911. She studied at the Royal Academy of Music. Other works include *A Secular Requiem*, *St. Martha and the Dragon*, and *Serenade to Christmas*. She died at Hampstead on May 27, 1987.

Ursula Vaughan Williams was born in Malta. During the 1930s and 40s she made a name for herself as poet (with five volumes of verse published) and novelist. In 1953 she married Ralph Vaughan Williams. Her 1964 book, *R.V.W.*, is the definitive biography of the composer.

For information, contact the Performance Department of Oxford University Press; 800/334-4249, ext 7166.

Alfred Publishing has released a new edition by Hal Hopson of *Handel's Christmas Messiah: A Cantata*. This edition, 30 minutes in length, has been prepared for inclusion in regular worship services. Spoken scriptural narration for pastor or lay reader replaces the recitatives. Four Christmas choruses plus the Hallelujah chorus appear in their original forms. Four solos and a revised keyboard accompaniment complete the choral score. Optional chamber orchestra instrumentation is available. For information: Alfred Publishing Co., Inc., 16380 Roscoe Blvd., P.O. Box 10003, Van Nuys, CA 91410-0003.

William T. Pugh, owner/technician of Top Rung Tower Chime & Organ Service, Lawrence, KS, completed the restoration of the 1932 ten-note Deagan system at Peninsula Memorial Park in Newport News, VA. The chime system is located in a hexagonal tower above

the entryway to the newly restored chapel and family room. Other than the relocation of all the control equipment, the only alteration to the chime system was the addition of a radio remote to control the roll player from anywhere on the grounds. This is Mr. Pugh's tenth Deagan tower chime restoration.



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## Carillon News by Brian Swager

### 1992 GCNA Congress

Carillon Historical Park in Dayton, OH was the site of the 1992 Congress of the Guild of Carillonneurs in North America (GCNA), held June 12-16. 1992 also marks the 50th anniversary of the landmark Deeds Carillon Tower. Congress attendants numbered approximately 125, and the recitals were enjoyed by countless Miami valley residents as well.

"We wanted a novel way to celebrate the first 50 years, and we wanted the celebration to be one that the entire area could enjoy," said Mary Mathews, executive director of the park. Larry Weinstein, carillonneur for the park, suggested inviting the GCNA to meet in Dayton for the 50th anniversary and noted that 1992 would also be the 50th Congress of the organization.

The opening recital of carillon duets was presented by William DeTurk, Grosse Pointe Memorial Church, Grosse Pointe Farms, MI; and Beverly Buchanan, Belmont University, Nashville, TN. Other recitals on the Deeds Carillon were played by Don Cook, Assistant Professor of Music and University Carillonneur at Brigham Young University, Provo, UT; Bernard Winsemius, Municipal Carillonneur of Haarlem, the Netherlands, and Organist of the Nieuwe Kerk in Amsterdam; and Peter Langberg, City Carillonneur of Løgumkloster, Denmark, and Director of the Løgumkloster Church Music School. Concerts were performed on other area carillons as well. Carl Gra-vander, Organist at First United Methodist Church in Clearwater, FL, played the 36-bell Petit & Fritsen carillon at the Convent of the Transfiguration in Glendale, OH. Indiana University Carillonneur Brian Swager played the Mary M. Emery Memorial Carillon in Mariemont, OH. Frank DellaPenna, Carillonneur of Washington Memorial National Carillon in Valley Forge, PA, presented a unique program of new age music combining pre-recorded synthesized sounds with a 35-bell traveling carillon.

Five student carillonneurs successfully performed examination recitals: Phillip Burgess, Bloomfield Hills, MI; John Courter, Berea, KY; Michael Hall, Centralia, IL; Vernon Kirk, Rochester, MN; and Terry McKinney, Lake Wales, FL.

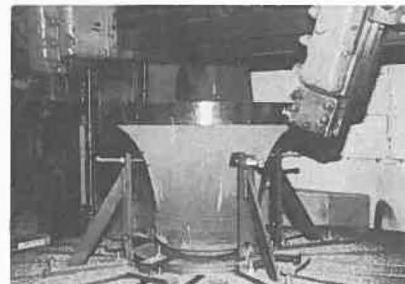
Two new works were premiered at



**Frank DellaPenna at the traveling carillon**



**Successful GCNA exam candidates: (l to r) Phillip Burgess, John Courter, Terry McKinney, Vernon Kirk, and Michael Hall**



**Bell tuning demonstration: bell turned on a lathe**

the Congress. Commissioned by the Guild, "Easter Dawning" by George Crumb was played by Don Cook. "Evocation" by John Courter won the second prize in the Guild's composition competition, and was played by Brian Swager.

There were numerous presentations and activities. John Gouwens gave a detailed theoretical analysis of George Crumb's "Easter Dawning." Roy Hamlin Johnson talked about his new carillon composition "Elegy," comparing earlier versions for piano, and for oboe. Bert Augustus, campanologist from the Royal Eijsbouts Bellfoundry in Asten, the Netherlands, lectured on bell profile design using the computer. The John Taylor Bellfoundry of Loughborough, England threw a party celebrating the history of the Miami valley with German food, music and beer. Todd Fair of Amsterdam spoke about the "Joy of Angels" Carillon in Shigaraki, Japan, and about recent developments at the Netherlands Carillon School. John Courter explained his composition "Evocation." A luncheon cruise on the Ohio River was hosted by the Verdin Company. Richard Watson demonstrated the process of tuning a bell at the Verdin Company plant in Cincinnati. The firm celebrated its 150th anniversary with the opening of the Verdin Company Bell and Clock Museum (see THE DIAPASON, June, 1992) in historic St. Paul's Church in Cincinnati, and hosted a pizza extravaganza. Margo Halsted of the University of Michigan made a presentation on *The Carillon Book of Phillip Wyc-kaert: Ghent 1681-1693*. Arla Jo Anderson, chair of the GCNA Student Examination Committee, moderated a panel discussion on the role of student examinations. Richard Strauss, Bert Augustus and Ferdinand Pointer formed a panel which discussed parameters affecting tone production in carillon bells.

The 1993 congress is scheduled for 17-20 June in Lincoln, NE.

## Yale Institute of Sacred Music

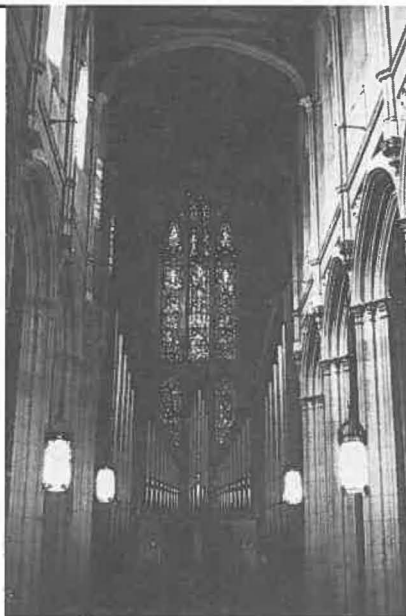
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## Bach Week 1992

Bach Week 1992 took place June 15-19 in Columbia, SC. Sponsored by Columbia College and Lutheran Theological Southern Seminary, the workshop featured the mechanical organs of these two facilities: the 1980 Casavant at Columbia College and the 1985 Flentrop at the Lutheran Seminary. Edmund Shay, founder and director of Bach Week, professor of music and college organist at Columbia College, was joined by returning faculty members Roberta Gary of the University of Cincinnati College-Conservatory of Music, Joan Lippincott of Westminster Choir College, and Laury Christie of the University of South Carolina. New to the faculty this year was Robert Hawkins, professor of Worship and Music at the Lutheran Theological Seminary.

Each morning began with a lecture-demonstration at the Casavant organ in the college recital hall. Joan Lippincott demonstrated and elaborated on the differences between baroque and modern legato. Quoting Forkel, the 18th-century biographer of J.S. Bach, Prof. Lippincott spoke of the "pearls" or distinct connection of tones heard by contemporaries of Bach in his playing, a theme that was to run throughout the week. In another lecture, Roberta Gary suggested that different styles of playing were akin to different styles of dress, etc., in various eras.

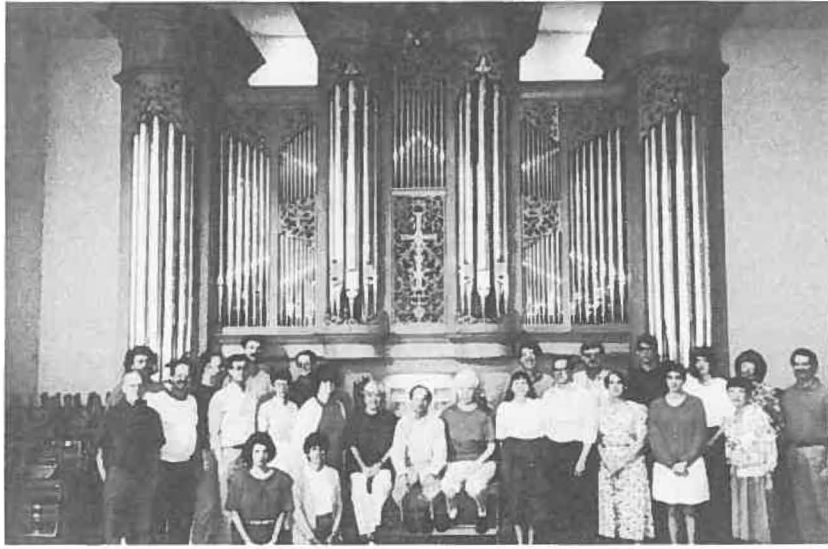
In "Is Your Bach Playing Authentic?" Dr. Shay emphasized the importance of meter in the baroque and went on to describe the relationship between meter and notation. With many examples he pointed out that musical notation was still developing in the baroque and that older and current editions often vary in their ways of notating the same music. We found this to be particularly true in long passages with many options for dividing the hands and in the addition or subtraction of rests.

Roberta Gary spoke to us about practice techniques and baroque ornamentation. Practice time can become more productive, she said, by working on several pieces rather than only one piece in a session. By choosing the correct tempo, one can develop a sense of ease in playing. In her lecture on Baroque ornamentation, Dr. Gary addressed the "foo" (fear of ornaments) and offered several remedies. She also advised looking for differences in the hands and observing which fingers are better able to execute trills.

In the masterclasses by Joan Lippincott and Roberta Gary, much attention was paid to the way the Baroque legato sound is physically made by a close connection to the keys and resulting pearl-like connection of tones this touch produces. Prof. Lippincott suggested spending as much time as possible practicing on a fine organ because a good organ is a good teacher. Prof. Gary underscored the importance of being one's own conductor and warned against relying too heavily on a metronome.

A welcome break each day was the class in Alexander Technique led by certified Alexander Technique teacher Laury Christie: how to become aware of stress created by unrecognized habit; how to lessen tension in neck and shoulder muscles; and how to use one's "rockers" and "sit-bones" to allow for greater flexibility at the organ.

The afternoon sessions consisted of discussion and performances of selected Bach literature. It was refreshing to focus on some less well-known and less-played works such as the preludes and fugues in A (S. 536), G minor (S. 535), and G major (S. 550). Other works covered were *Orgelbüchlein* chorales 29-45; Leipzig chorales 7 and 8; Prelude and Fugue in C (S. 545); Toccata, Adagio, and Fugue in C (S. 564); and the Passacaglia in C minor (S. 582). The Passacaglia afforded us the opportunity to hear three strikingly original inter-



Bach Week participants

pretations, each supported by compelling research and logical insight by Professors Gary, Lippincott, and Shay.

This year Bach Week included a lecture given by Robert Hawkins on Bach's service at the Thomaskirche. We examined the Lutheran service in Leipzig in Bach's time and left with a deeper sense of appreciation for the diverse responsibilities of this musical genius.

The singing and accompanying of chorales in the manner of Bach and his congregation was especially meaningful.

Perhaps the highlight of the week was the Faculty Recital, performed on the Flentrop organ at the Lutheran Seminary by Professors Gary, Lippincott, and Shay, featuring less-played Bach literature (*Praeludium in A minor*, S.

569; Prelude and Fugue in G, S. 550; "Herr Jesu Christ, dich zu uns wend," S. 709; "Wir Christenleut habn jetzund Freud," S. 710; "Liebster Jesu, wir sind hier," S. 754; Partita diverse sopra: "Christ, der du bist der helle Tag," S. 766; "Kyrie, Gott heiliger Geist," S. 671; and Sarabande con Partita in C, S. 990). The appreciative audience was gratified to hear stirring interpretations of more frequently heard Bach works such as the Prelude and Fugue in G, S. 541; the Concerto in G, S. 592; and, from the *Orgelbüchlein*, "Wenn wir in Hochsten Noten sein."

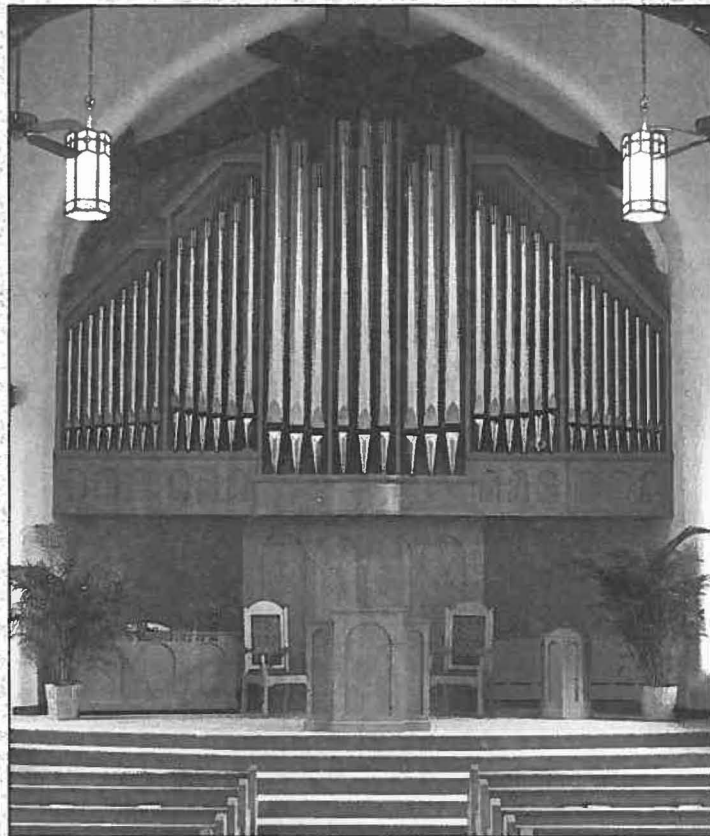
The Participants Recital, also performed on the Flentrop organ, featured Louis Shirer (Columbia, SC), Barbara Saunders Taylor (Winnsboro, SC), Wayne Lenke (Hilton Head, SC), Elizabeth Briggs (Horseheads, NY), MaryLee McCallister (Cincinnati, OH), David Ratchford (Lancaster, SC), John MacKey (Chicago, IL), and Wayne Rollins (St. Albans, WV).

Bach Week '92 was supported by many generous local donations and by gifts from the following organ builders: Allen Organs, Andover, Petty/Madden, Zimmer, and Southeastern Pipe Organ Services.

The faculty for Bach Week 1993 will include Edmund Shay, Roberta Gary, Robert Hawkins, Laury Christie, and Hans Fagius, Swedish native and pro-

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—Barbara Saunders Taylor  
Winnboro, SC

## Bruges Festival, 1992 by Virginia Pleasants

Once again the city of Bruges was host to an Early Music Festival—its 29th—from 25 July to 8 August. Attracting ever-increasing numbers both of competitors and instrument builders, this year's registrants came from 26 countries and included 74 harpsichordists, 30 fortepianists, and 63 builders.

In order to get through such a gaggle of harpsichordists in this tenth international harpsichord event to be held in Bruges, the first round of the competition was closed to the public, thus enabling the eight jury members—Jesper Christensen, Stanley Hoogland, Johan Huys, Françoise Lengelle, Gustav Leonhardt, Gordon Murray, Johann Sonnleitner, and Glen Wilson—to get on with their formidable task.

The awards in the harpsichord competition followed a familiar path for Bruges: although there were five finalists ostensibly to fill five prize slots, no first prize was awarded. Blandine Rannou (France) received second prize, and also an audience award. Not awarding a third prize, the jury gave fourth place to Yves Rechsteiner (Switzerland). Commendations went to the remaining three finalists, all from the United States: Nadia Bohachewsky-Soree, Natasia Xsavier, and Matthew Dirst. Harpsichords used for the competition included two by Malcolm Rose, three

by Bruce Kennedy, and one by J.C. Neupert.

No fortepiano first prize was given, either, but the second-place honors were shared by Henrike Seitz (Germany), and Andriy Kutasevich (Ukraine). The third prize, and also the audience award, went to Natalja Solotykh (Ukraine). Carole Cerasi (Sweden) was awarded fourth place. Two fortepianos by Chris Maene (Belgium) were used, one for the first round and a different one for the finals.

One cannot help wondering how many competitors there will be in three years' time. ■

## Music for Voices and Organ

by James McCray

### Christmas music, Part II: Music before our century

Sing with joy! My heart rejoices.  
As we hear, far and near, all the angel voices.  
Listen! to the joyful chorus.  
All the world, sing today:  
Christus natus hodie.

Paul Gerhardt 1607-1676

Last month's reviews were on recent choral settings for Christmas; these below feature music written over 100 years ago which merits the attention of church choir conductors. Year after year we program the same traditional melodies dressed in new clothes, and generally, that is what congregations want to hear. For example, imagine a Christmas Eve Service WITHOUT singing *Silent Night*. There probably would be cries of, "It just isn't Christmas!" So, directors program these traditional tunes each year and everyone seems satisfied.

This year, as you plan for your Christ-

mas season, be certain that you have some representation of early music in your repertoire, and not just new arrangements of old tunes. Include at least one example of an anthem, motet, or Magnificat that dates from an earlier century. Congregations deserve hearing something of past musical heritages which reminds them that "their" story has been a universal story for congregations throughout the western world for almost 2000 years. The miraculous event that changed the world has found its way into the creative consciousness of composers in every generation. And, if Leonard Bernstein's observation is accurate when he says, "If we are true to our conviction that the music a man produces is the sum total of all his experience—conscious and subconscious, prenatal, amatory, social, visual, to say nothing of musical," then hearing music from those earlier periods brings us closer to them and to the spirit of Christmas that transcends time. To only use "current Christmas music" is to shut out the past and to insulate ourselves in a shallow, dull, isolated environment.

Giving Christmas presents is a vital part of the season. This year, as a choral director, avoid giving your congregation a beautifully wrapped present that when opened is nothing but an empty box. Instead give them some music that has endured time, something that will continue to glow as the Christmas star long after our generation has passed. Give them some music that has more depth, more beauty, and more truth. Keats' admonition that "Beauty is truth, truth beauty—that is all Ye know on earth, and all ye need to know," will ring as true as the bells of churches at midnight on Christmas Eve. In addition to those familiar carols, this year sing something that embraces the past in a more direct way. Bach, Haydn, Victoria and others have given us a legacy of music which touches both heart and head, and it is through their music that the message reaches the inner spirit. Merry Christmas, readers; I hope that in this past year this monthly column has helped you think afresh about choral music, and that it introduced you to new vital, meaningful literature for your ensembles.

**Venite Pastores, Johann Adolf Hasse (1699-1783).** SATB, SAT soli, 2 violins, 2 violas, and basso continuo, or with organ alone, Carus-Verlag, 40.964/03, \$2.20 (M-).

This charming pastoral motet is not long and the organ part is very effective so that additional instruments are not needed. A Latin text only is given for performance. The solos are separated by choral interludes, and they occupy over half of the music. Ranges are fine for the choir, but the tenor solo goes up to a "b" and will require a solid singer.

**Magnificat in G, Marc-Antoine Charpentier (c.1634-1704).** SATB, TBB soli, strings, flutes, and organ, Concordia Publishing House, 97-6343, \$3.15 (M).

This edition employs a three-staff organ part which could be used nicely for performance with additional instruments. It is sectional but without extensive tempo diversions. The solos are featured throughout, and share an equal role with the choir. A Latin text only is given. There is a mixture of homophonic and polyphonic textures, with solid support from the organ. Useful, attractive music, not difficult.

**Ave Maris Stella, Tomas de Victoria (c.1548-1611).** SATB unaccompanied, G.I.A. Publications, Inc., G-2546, \$.80 (M+).

The editor, Stephan Rosolack, has transposed this motet up a second and provides a set of instrumental parts which double the voices if desired. There are seven "verses;" the even-numbered are in unison plainchant and alternate with the odd-numbered polyphonic settings. Long melismatic phrases flow throughout this dorian tribute to the Virgin Mary. Typical Victoria with cross-relations and inventive late-Renaissance harmony.

**Magnificat in C, Frantisek Tuma (1704-1774).** SATB, SATB soli, and orchestra or keyboard, Plymouth Music Co., Inc., PM-112, \$2.00 (M).

Tuma, a Viennese court composer, is less familiar than many others of his period, but he writes in a galant style of the high Baroque. Instruments used include 2 trumpets, 2 violins, timpani, and basso continuo including organ. The solos tend to alternate verses with the choir and therefore occupy about half of the music. The choral writing leans more heavily on homophonic textures. A Latin text only is given for this celebrative Magnificat. Lovely music.

**Jesu, Joy of Man's Desiring, J.S. Bach (1685-1750).** Two-part, flute, and keyboard, Carl Fischer, CM 8348, \$1.10 (E).

This chorale from Cantata 147 is one of the more popular of Bach's settings, and the editor, Patrick Liebergen, has arranged it for use with smaller choirs or even women's voices alone. The familiar flowing accompaniment has been retained with the optional flute serving as an obbligato to the choral lines. Easy enough for young voices; English text only.

**Orietur Stella, Jacob Handl (1550-1591).** SSATB and organ ad libitum, G.I.A. Publications, CR54, no price given (M).

This scholarly edition by Lee Egbert provides extensive background on the composer and the music. He has edited it with changing meters to capture the spirit of the linear lines, although most of the motet retains its vertical posture with brief contrapuntal excursions. The alto has some low notes, but other parts are very comfortable. Latin and English performing texts are provided. Attractive music that will be especially useful to those choirs having many sopranos. ▶

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*Siehe, ich sende meinen Engel* (Behold, I Send To You My Angel), Melchior Vulpus (1570–1615). SATB and optional keyboard, Theodore Presser Company, 312-41612, \$1.10 (M).

English and German texts are given for this polyphonic Advent setting. The keyboard merely doubles the vocal lines. The music is tranquil, flowing, and has limited ranges for all parts which makes it particularly attractive to church and high school choirs. The mixture of melismatic and syllabic lines helps sustain the gentle mood of the text. Highly recommended.

## Book Reviews

Verwer, René. *Die Cavallé-Coll-Orgel der Abteikirche St. Ouen in Rouen*, trans. and adapted by Günter Lade. Langen bei Brezgenz: Günter Lade 1991. Available from Günter Lade, Postfach 1, A-6932 Langen bei Brezgenz, Austria. 146 pages. 477 Austrian Schillings (app. \$43.00) plus postage.

Verwer, a Dutch organist and scholar, has published numerous articles about French organ-building; this study is an adaptation of his Utrecht dissertation of 1986. Lade is a well-known German organist and specialist in organ-building and organ history, who is currently engaged in translating and publishing works dealing with French organs and organists of the 19th and 20th centuries. In his brief introduction, Verwer thanks Lade for translating the manuscript from Dutch and for shaping the book. While Lade's contribution is not entirely clear, many of the photographs and probably some of the graphs and diagrams are to be credited to him.

This book comes close to presenting every scrap of available information about what Verwer considers one of the best-preserved of Cavallé-Coll's large instruments, one which, according to him, is a neglected example of the final stage of the great organ-builder's development. I suspect, however, that the St. Ouen organ may, because of the connection to Marcel Dupré and some rather popular recordings, be familiar, at least by name, to many in the United States.

Verwer relies heavily on C.-M. Philbert's description of the organ (published at Avranches in 1890) and Christian Goubault's collection of documents pertaining to the St. Ouen instrument (1981). More important, however, Verwer obviously was able to spend a great deal of time examining the organ both inside and out. His extremely detailed measurements and his diagrams and photographs of the interior of the instrument provide more detailed information than is available anywhere else.

A brief chapter on Cavallé-Coll's career is not intended to replace more detailed biographical treatments. Verwer concentrates on the development of Cavallé-Coll's views of the symphonic organ, stressing such elements as the shift in the relative importance of the various manuals, the increasing reliance on reeds to provide power, and the like. There are specifications and pictures of a number of the organs that represent various stages of development. Verwer notes, without critical comment, the weakness of Cavallé-Coll's pedal divisions—only 12 stops out of 100 at St. Sulpice—and the use of pedal transmissions from about 1864 on. The brief discussion of the economic fortunes of the Cavallé-Coll firm is interesting. Its golden years were during the Second Empire when large amounts of money were easily available, while a notable decline in the firm's fortunes is apparent after the advent of the Third Republic in 1871.

St. Ouen, an immense Gothic church begun about 1320 but completed only in 1537, is by far the largest church in Rouen; it is in fact larger than Notre Dame in Paris. Verwer includes an account of the building, accompanied by a number of beautiful photographs, be-

fore discussing earlier organs in the church. He is very cautious in describing the Crespin Carlier organ of 1628–1631. Some older works overlook the fact that the instrument was considerably changed by Thomas Morlet only a few years later (1650–1653). The church was ravaged during the French Revolution, and in one sense the completion of the Cavallé-Coll organ marked the completion of the long-drawn-out restoration of the church. The organ went through a number of more or less provisional incarnations until Louis-Paul Dallery rebuilt it as a five-manual of 50 stops—two of the manuals were still short compass—in 1838. According to most experts, Verwer included, 12–15 stops from the Carlier-Morlet organ survived and were reused by Cavallé-Coll.

Cavallé-Coll first inspected the organ in 1851, but only in 1887 was a contract signed, and the large organ (IV/64) was built between 1887 and 1890, when Widor played the opening recital. After about 1877, Normandy was an important area for Cavallé-Coll; he built six instruments in Rouen alone.

The price quoted for the instrument seems low, but one must remember that the magnificent case was reused, and case-work often accounted for almost a third of the cost of a new organ. Cavallé-Coll went beyond his contract in several respects but was never paid for the additional work or material. In particular, he did not reuse as much material from the old organ as the contract would have allowed. Sizable though it is, the new organ has often been considered too small for the church, but the available space would not accommodate a larger instrument, particularly since it was necessary to place the enormous blowing apparatus inside the organ—no adjacent space was (or is) available.

Since Cavallé-Coll was building 10–15 organs a year during the period 1885–1890, Verwer finds it understandable that several instruments from this late period show considerable similarities. He compares St. Ouen and St. Sernin (Toulouse) carefully, pointing out, correctly, that the similarity is greater than may appear on paper, since the St. Ouen organ is in one sense a three-manual instrument—Grand Orgue and Bom-

barde actually constitute one complete manual.

The heart of Verwer's book is found in the very detailed account of every aspect of the organ. There are detailed measurements of the console, an analysis of the stop and key actions, careful descriptions of the chests and the wind supply, a stop-by-stop description of materials and other details of pipe construction, a similarly painstaking examination of pipe scales, and so on. He points out carefully which pipes were not accessible for exact measurement. The stop jamps are shown both in close-up photographs and drawings that enable the reader to visualize the console layout.

Mechanically, the St. Ouen organ was not perfect. Verwer examines the cumbersome coupling system, for example. Minor reworkings in the 20th century are responsible for at least one peculiarity—the three reeds of the Bombarde cannot be drawn singly—and for the present wind pressures.

Potential readers of this book should know what the author does and also what he does not try to do. Verwer

### G R E A T

- 16 Lieblichgedackt (Sw)
- 8 Principal
- 8 Harmonic Flute
- 8 Viola (Sw)
- 8 Viola Celeste (Sw)
- 4 Octave
- 4 Spitzflöte
- 2 Super Octave
- Mixture IV
- Chimes
- Tremulant

### S W E L L

- 8 Gedackt
- 8 Viola
- 8 Viola Celeste
- 4 Spitzprinzipal
- 4 Traversflöte
- 2 2/3 Nasat
- 2 Blockflöte
- 1 1/2 Terz
- Fourniture IV
- 16 Contre Trompette
- 8 Trompette
- 4 Clairon
- Alterable Voice 1
- Alterable Voice 2
- Tremulant

### P O S I T I V

- 8 Holzgedackt
- 8 Quintadena
- 4 Prinzipal
- 4 Koppelflöte
- 2 Oktav
- 1 1/3 Quintflöte
- Cymbal III
- 8 Krummhorn
- Tremulant

### P E D A L

- 32 Contra Violone
- 16 Diapason
- 16 Bourdon
- 16 Lieblichgedackt
- 8 Octave
- 8 Gedacktfloete
- 8 Viola
- 4 Choralbass
- 4 Flute
- 16 Posaune
- 4 Clairon

### C O U P L E R S

- Swell to Pedal
- Great to Pedal
- Positiv to Pedal
- Swell to Great
- Positiv to Great
- Swell to Positiv

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provides an enormously detailed account of the organ. He does not engage in an aesthetic discussion of tonal qualities and the like, contenting himself with the remark that the organ is remarkably well suited to French music of the 19th and early 20th centuries. He praises Cavaillé-Coll for his role in the development of the 19th-century organ, but he does not discuss the virtues or faults of the symphonic organ as such. Despite his personal predilection for Cavaillé-Coll organs, Verwer is cautious in his claims for the role of Cavaillé-Coll in the history of modern organ-building. While Cavaillé-Coll is regarded in France, and often in the United States, as the lonely giant of 19th-century builders, other Europeans often do not subscribe to this view, partly because the music that fits Cavaillé-Coll organs so well has never dominated the repertory to the same extent in many European countries.

The numerous appendices of Verwer's book contain a number of pertinent documents; the original specification of all the Cavaillé-Coll organs in Rouen; a list of the organists of St. Ouen; an excellent bibliography; a comparison of the scale of mixtures and principals as found in Dom Bédos, the Clicquot organ at Poitiers, and various Cavaillé-Coll instruments; a discography containing 36 items, many of them sets and several of them unknown here; and a very complete index.

The book is lavishly illustrated with black and white and color photographs as well as with numerous diagrams and charts. It is quite simply a beautiful book! Anyone who reads German and is interested in Cavaillé-Coll or in 19th-century organ-building generally will treasure it.

—W. G. Marigold  
Urbana, Illinois

## New Recordings

**Contemporary Organ Music, Barbara Harbach, organ.** Gasparo Co., P.O. Box 120069, Nashville, TN 37212. CD: GSCD-277. No price listed.

Contents: Dan Locklair, *Rubrics; Ayre for the Dance; Pageant for Sally; Inventions.* Samuel Adler, *Toccata, Recitation and Postlude; Two Meditations; Reflection; Wind Songs.*

Organ: Aeolian-Skinner in Westminster Presbyterian Church, Buffalo, NY.

The pieces by Dan Locklair are very captivating. Understanding the structure and the background of the music (from information in the program notes) is a help in appreciating these works. "Rubrics" is descriptive of the liturgical indications in the *Book of Common Prayer*, and represents the most engaging music on the recording. The "Ayre" is a sassy dance, and also a bit jazzy.

The works by Samuel Adler seek to describe moods, expressions and colors. Harbach employs effective registration to communicate a palpable emotion.

Excellent program notes written by the composers are included. Enjoyable modern music played by a fine performer on a wonderful instrument.

**American Voices II. The Roberts Wesleyan College Chorale. Robert Shewan, conductor, Kevin Clarke and Barbara Harbach, organ, Roberts Wesleyan Brass Ensemble.** Bay Cities Music, 9336 Washington Blvd., Culver City, CA 90230. CD: BCD 1022, \$15.98 plus \$2.50 shipping and handling.

Leo Sowerby, *Oh, God, Our Help in Ages Past; A Liturgy of Hope* (1920); *I Will Lift Up Mine Eyes* (1920). William Schuman: *Carols of Death* (1958); *Perceptions* (1982); *Te Deum* (1944). Stephan Shewan: *A Feast of Carols* (1988); *Awake My Soul; Morning Has Broken; Ps 98, Sing Unto the Lord* (1984).

Organs: Schlicker, First Lutheran

Church, Lyons, NY; C.B. Fisk, Downtown United Presbyterian Church, Rochester, NY.

A compilation of choral music from different parts of the 20th century makes for an interesting mix on this recording. Sowerby's "Oh, God, Our Help" is an interesting arrangement, based on the well-known hymn tune, for chorus, brass and organ. "A Liturgy of Hope" is a cantata for soprano soloist, 4-part men's chorus and orchestra. The text is a paraphrase of selected Psalm verses, reflecting the world conditions of 1917. The important organ part provides considerable word-painting. "I Will Lift Up Mine Eyes" employs typical Sowerby harmonies, with homophonic treatment throughout. Some excessive vibrato detracts from good ensemble tuning at times.

The Schuman "Carols of Death" and "Perceptions" are based on poems of Walt Whitman. These are ominous, challenging and somewhat disturbing a cappella works, with sudden and striking endings. The esoteric "Te Deum" has no text.

The music of Stephan Shewan is most captivating, and performed successfully here as well. "A Feast of Carols" is an interesting mix of ancient English carols with fresh new music, incorporating chorus and brass ensemble. "Awake My Soul/Morning Has Broken" is a good combination of newly composed music with an old hymn tune. "Sing to the Lord" is a rather predictable sacred pop-rock formula.

The program notes give some background on the composers as well as the texts of the pieces (unfortunately not in the order they are performed), along with some notes on the performers.

**Hommage a Chagall.** David Tasa, trompette, Ursula Mayer-Reinach, mezzosoprano, Quatuor de Cuivres de Mayence, Gert Augst, orgue et direction, Theo Brandmuller, orgue. Gallo CD-604. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. CD: \$18, Cassette: \$12; plus \$2 postage.

Contents: *Evocation*, Wladimir Vogel; *Wie Du unsern Vatern geschworen hast*, Theo Brandmuller; *Vitraux pour trompette et orgue*, Petr Eben; *Chagall sur la Bible*, Jacob Gilboa.

Chagall said, "For me, painting the Bible is like a bouquet of flowers, the Bible for me is absolute poetry, a human tragedy." This album contains music inspired by Chagall's paintings, attempting to express through music what Chagall was expressing through his art.

The piece by Vogel is the most accessible of the four, a general homage to Chagall, written for brass quartet. Theo Brandmuller's music is not unlike the music of Alban Berg. There are four movements: "Abraham's plea," "The Sacrifice of Isaac," "Jacob's Dream" and "At Mount Sinai." In the first three movements the vocal part is recited. The fourth movement combines singing with recitation. The piece is evocative, with much feeling.

Petr Eben's "Vitraux" is an interesting dialogue between trumpet and organ, describing four sons of Israel (depicted in different colors by Chagall)—Reuben, Issakar, Zebulon and Levi. Levi (the priest) includes a quote of a Russian Orthodox hymn, first heard in the organ with a free trumpet part, then found in the trumpet as well (in one place in a canon at the third). "Chagall sur la Bible" by Jacob Gilboa includes words of Chagall on the Bible recited or sung in various languages.

This is an intriguing recording. Not for everyone, but perhaps, while looking at the paintings of Chagall, it will add another dimension to one's appreciation of this great artist.

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

**Orgellandschaft Wien.** Played by Elisabeth Ullmann. MD + G O 3343. Available from Koch International Corp.: Musimail, 1-800/688-3482. No price given.

This disc, with a total running time of 77½ minutes, contains 18 compositions from the 17th to 20th centuries played on eight organs (which range in date from 1642 to 1989) in or near Vienna. The pieces and the organs on which they are played include *Suite in d* by Ferdinand Tobias Richter (1649-1711) and *Toccata XVIII* by J.J. Froberger (Klosterneuburg); Johann Pachelbel's *Ciaccona in d* and *Fantasia in g* and Gottlieb Muffat's *Toccata sexta samt sechs Versetl* (St. Michael); Pachelbel's *partita Werde munter mein Gemüte* (Maria Kirchbichl); Franz Schubert's *Fuge in G-Dur* and *Fuge in d-Moll* (Maria Geburt); *Pastorale* by J.C. Albrechtsberger and *Pastoral-Preludium* by Ignaz Assmayer (1790-1862) (Gustav-Adolf-Kirche); *Es ist ein Ros' entsprungen* and *O Welt, ich muss dich lassen* by Brahms and *Fuge in d-Moll* by Bruckner (Maria Treu); Franz Schmidt's *Vier kleine Choralvorspiele* (Votivkirche); and Anton Heiller's *In Festo corporis Christi* (New-Ottakring).

While no one normally thinks of Vienna as a city of fine organs, the instruments heard here range from absolutely first-rate to at least interesting. A number of obvious instruments are not included, and most visitors to the city will probably not visit more than three of the churches represented here. Few recordings I know do as good a job at offering an anthology where the organs chosen are so suitable in both date and style to the music played on them. The organs: Klosterneuburg, III/35, built by Johannes Freundt in 1642, using some older material; St. Michael, III/40, by Johann David Sieber, 1714; Maria Kirchbichl, II/15, by Johann Hencke, 1750; Maria Geburt, II/18, by Franz Xaver Christoph (?) about 1772; Gustav-Adolf-Kirche, II/32, by Carl Hesse, 1848; Maria Treu, III/36, by Carl Friedrich Ferdinand Buckow, 1858; Votivkirche, III/61, by Eberhard Friedrich Walcker, 1878; Neu-Ottakring, II/

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35, by Rieger, 1989.

Except for Pachelbel, all of the composers represented here are Austrian by birth or by adoption. The two near unknowns, Richter and Assmayer, were both Viennese church musicians. Of the organ builders, only Walcker has no ties to Vienna. Freundt came from the prince-archbishopric of Passau, an area with close ties to the Hapsburg territories, and Hesse from Triest, then a Hapsburg possession. The disc can fairly claim to be representative of both Austrian music and Austrian organ-building, although, to be completely accurate, one should probably say Austrian and South German. One characteristic of the organs from the late 17th century until the mid-19th was of course the near absence of reed stops, which were included, if at all, only on the pedal. Maria Kirchbichl and Maria Geburt have no reeds, the Gustav-Adolf-Kirche has only a "Tromboncini" 8' half-rank, and Maria Treu had no reeds until 1895. The extreme example is the organ of St. Michael, originally a three-manual organ of 37 stops (18 on the Hauptwerk) with no reeds!

Richter's suite, which lasts about nine minutes, consists of five short movements, ending with a lively minuet. Ullmann uses some striking registrations, one of them Superoctave 2' with Regal 8', as well as the impressive and crystal-clear pleno. The suite is well worth playing. Both this and the better-known Froberger piece sound as if they had might have been written for the organ in Klosterneuburg, possibly the most famous historic organ in Austria and a fine example of its date, despite major additions in recent years. Pachelbel's *Ciaccona in d* benefits from an unobtrusive crescendo, the result of careful stop selection. Muffat's toccatas can and often do sound dull, but Ullmann again demonstrates her talent for registration, and each of the short fugal versets comes across as a small and differentiated part of a unified whole. While not all of Pachelbel's partitas would be convincing on such a small organ, *Werde munter* is; this performance is a fine demonstration of the clever use of limited resources, and the sound of the organ at Kirchbichl is delightful.

Even a good performance does not convince me of the musical value of either of the pastorales, although the sound is both lovely and appropriate. Ullmann varies her registration considerably within the Schubert fugues—I have often heard them played without any stop changes. The variety surely helps these rather prosaic pieces.

The least satisfactory performance is, I think, that of the Brahms chorale preludes. The performance seems a little hurried, and the organ sounds are lacking in warmth. Bruckner's fugue fares better, but the organ is not impressive.

The organ of the Votivkirche, the enormous neo-Gothic church on Vienna's famous Ring, may be a revelation to some. Most of the really large E.F. Walcker organs have been replaced or heavily rebuilt, and this very sizable and virtually unchanged instrument is regarded in some circles with the respect often accorded an original Cavallé-Coll. Quite surprising is the clarity of many of the pedal ranks. Admittedly, remarkable acoustics help, and one feels that the Schmidt chorale preludes are heard here exactly as the composer would have wished to hear them. A recent recording of these chorales by James Callahan on a new Kney organ, very well played, cannot compare in either suitable sound or what we can only call "presence."

Heiller's collection of four pieces for Corpus Christi was composed in 1957. It is not as often played as some of Heiller's works, but organists, particularly those interested in liturgically oriented compositions, should consider playing at least parts of the collection. The technical difficulties are probably somewhat less daunting than in many of Heiller's concert pieces. Memory tells me that Heiller himself made this

work sound rather less Romantic than Ullmann does. The Neu-Ottakring organ has a large Schwellwerk as its second manual, quite unusual for a modern two-manual European organ. The ensemble is only moderately impressive; at least on the recording it lacks depth.

Ullmann, now professor of organ at the Mozarteum, studied in Vienna, Salzburg, and London; her principal teachers were Michael Radulescu and Alois Forer. Her command of style, flair for registration, phrasing, and articulation are all remarkable. I look forward to hearing her in works from the basic organ repertory.

If Dabringhaus & Grimm plan to export many recordings, it is to be hoped that they will include translations. The documentation of this recording is as fine as I have ever seen, but it is entirely in German. Fortunately, much of the material is actually comprehensible to any organist. Günter Lade provides a good summary of Austrian organ-building, taken in part from his recent book on the subject, and Ullmann has written a rather sketchy note on the music. The organ specifications all include considerable extra information: temperament, later rebuilds (usually including a list of added or altered stops), manual and pedal compass, etc. After each specification are the registra-

tions actually used for each piece played on that organ. There is a photograph, in most cases in color, of each organ, and a short bibliography of works about music and organs. Finally, we are told exactly what editions were used. In the case of less familiar works, this information is always welcome.

The recording will delight all organ lovers. It is an unusually successful combination of scholarship and fine music-making with interesting and unhackneyed music beautifully played. Very highly recommended!

—W.G. Marigold  
Urbana, Illinois

most phrases. There is subtle change of key feeling in the middle of the piece. The least interesting part of the melody is quasi recitative section for the words "This and more may the Lord do to me . . ." where the melody is restricted to one note with the above rhythmic value. The opening motive of the melody returns to close the piece. The accompaniment, with many arpeggiated chords, will be more successful on the piano than on the organ. A welcome musical setting of this popular text.

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

## Vocal Solos

*Entreat Me Not To Leave You.* James Poulsen. Sacred solo for Medium Voice and Keyboard. Randall M. Egan. \$3.95.

This text, from Ruth 1:16–17, is often used at weddings, even though originally a dialogue between mother-in-law and daughter-in-law.


The music is tuneful and rather enjoyable on first hearing. After some repetitions, one notices the preponderance of the "dotted quarter note-eighth note-quarter note" rhythm that begins

## New Handbell Music

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—Leon Nelson



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# Keyboard Compass of Historic Organs and the Music from Sweelinck to Buxtehude

Susan Tweney

Organists in North America do not frequently have the opportunity to play historical organs in Europe. Quite often, we are limited to playing early Baroque music on 20th-century organs, or at best, on modern copies of early instruments, many of which display substantially modified designs. The aim of this article is to make the reader aware of the diversity of a specific group of historical organs, and to show how certain differences in keyboard compass can affect the choice of repertoire available for performance.

Compositions from the 16th and 17th century Dutch/North German organ repertoire will be examined in terms of their suitability for performance on fifteen historical organs located in Holland and North Germany. After giving a brief description of the organs, the article will focus on the music of Sweelinck, Hieronymus and Jacob Praetorius, Scheidt, Scheidemann and Buxtehude to determine which compositions can be played on the various instruments by considering the range of the composition versus the keyboard compass of the organ. It will also be interesting to find out whether one or two manuals, with or without pedals, will suffice to fulfill the work's technical and stylistic requirements.

Readers are directed also to the Appendices. The first one provides a detailed chart outlining the conclusions drawn in this study. Appendices two and three include supplemental information.

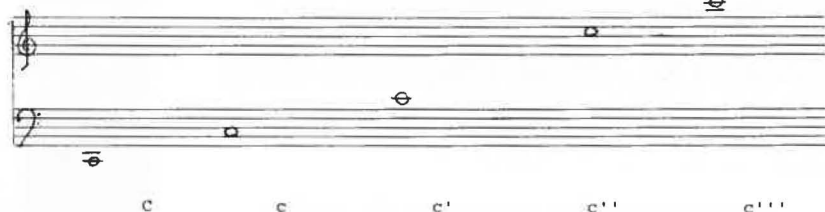
Please note: in this study "short octave" refers to keys arranged in the great octave in this order:

C F D G E A B<sup>b</sup> B C

"Broken octave" signifies that the C and E keys are split, so that the rear portions of the keys play F<sup>#</sup> and G<sup>#</sup>. Thus, the octave is complete, but takes up less physical space than a regular octave:

C F D F<sup>#</sup> G E G<sup>#</sup> A B<sup>b</sup> B C

Pitches are designated in the following manner:



## Methodology

The organs are grouped together according to the number of keyboards (including pedalboard) and their corresponding compasses. The main considerations are as follows: *Manual* a) Is there a short octave? b) What is the compass (i.e. the highest note)? c) How many manuals are there? *Pedal* a) Is there a short octave? b) What is the highest note?

The methodology for examining the music corresponds to the points mentioned above. For example, first, we determine if the composition has accidentals in the great octave, either C<sup>#</sup>, D<sup>#</sup>, F<sup>#</sup> or G<sup>#</sup>.<sup>1</sup> If present, performance of this work on a short-octave organ may prove cumbersome or impossible. Next, consider the range of the work. All of the organs have pedalboards which start on C and may go as high as d' or even higher. None of the music goes below C in the pedal, although some works do have notes higher than d'. Also important is the number of manuals required. Is it possible to play the work on one manual? Is an independent pedal necessarily required?

## Description of the organs

The historic organs represented in this article are located within an area of about two hundred square kilometers. Krewerd, Mitwolde and Kantens are in the Groningen province of Holland. Rysum, Jennelt, Westerhusen, Larrelt, Bockhorn, Marienhafte, Hage and Norden lie east of Holland in Ostfriesland, Germany. Altenbruch is on the North Sea coast in Das alte Land, a region northwest of Hamburg, and Steinkirchen, also in Das alte Land, is close to Stade. Scharmbeck is just north of Bremen and Stellichte lies east of Bremen.

### One manual without pedal

The organs are divided into categories proceeding from the smallest to the largest instrument. The organ in Rysum, the oldest instrument represented in this study, was built by an unknown Dutch builder around the year 1500. The year 1513 is inscribed in the wood of the organ loft, although there are documents which report an organ being built for Rysum as early as 1457.<sup>2</sup> The compass of this organ is the smallest of the fifteen instruments under discussion, C-g'', a''. The lowest octave is short and there is no g''' in the upper octave.

The organs in the churches of Uttum, Mitwolde and Kantens (all built between 1630-1660) have exactly the same compasses. For the sake of simplicity, I will refer to Uttum only, but conclusions drawn for Uttum also apply to these other organs. Although Uttum was built around 1660 (builder unknown), some of the ranks come from an earlier organ. Like Rysum, it also has a short octave at the bottom, but its upper compass extends to c'''.<sup>3</sup>

### One manual and pulldown pedal

Krewerd (1531) has a compass of C-c'''; the lowest octave is short. The pedal encompasses eleven notes: C D E F G A B<sup>b</sup>-d. The organ in Westerhusen was

built by Joest Sieborg in 1642/43, and has four complete octaves (C-c''') in the manual but only seventeen pedal notes ranging from C-e. The slightly larger organ in Jennelt had a second manual until 1917, when the Postiv was demolished. Its remaining one manual has four complete octaves ranging from C-c'' and the pedal pulldown goes from C-d'. Little information survives concerning the organ in Larrelt. It stems from an unknown builder sometime during the sixteenth century. It has the largest keyboard compass of all the organs considered, ranging from C-f''. Likewise, the pedal has an unusually large compass of C-f'.

### Two manuals and pedal (incomplete great octave)

A significant diversity of keyboard compass can be seen in Marienhafte (G. von Holy, 1722), Steinkirchen (Schnitger, 1685-87), Bockhorn (C. Vater, 1722), and Scharmbeck (E. Bielfeldt, 1731-34). All of these organs have incomplete great octaves, and all extend to c''' in the manuals: Marienhafte and Steinkirchen have short octaves, Bockhorn has F<sup>#</sup> and G<sup>#</sup>, but lacks C<sup>#</sup> and D<sup>#</sup>, and Scharmbeck lacks only the low C<sup>#</sup>. The pedal divisions of these instruments are equally diversified. Marienhafte has a pedal pulldown with a short octave. Although Steinkirchen's manuals have short octaves, its independent pedal is equipped with the low F<sup>#</sup> and G<sup>#</sup>. An economy of space is achieved by placing D where C<sup>#</sup> would

C D E F F<sup>#</sup> G G<sup>#</sup> A B<sup>b</sup> B C

normally be.<sup>3</sup> Bockhorn has a complete independent pedal ranging from C-d', and Scharmbeck goes from C-d<sup>#</sup>.

### Two manuals and pedal (Complete great octave)

This category represents a more homogeneous group of organs than that discussed above. The organ in Stellichte, one of the most interesting examples in this group, was built in 1610 by M. de Mare. It has four complete octaves on the Hauptwerk, ranging from C-c''', although the lowest octave is broken. The Brustwerk has a compass of C-c'' with a short octave. The pedal pulldown ranges from C-d'. Noordbroek has two manuals also encompassing four octaves (C-c'''), but has an independent pedal (C-d'); Hage is very similar to Noordbroek, except both the manuals range from C-d''.

### Three manuals and pedal

The organ at Altenbruch (reconstructed by Klapmeyer in 1727-30) is a large three-manual instrument with 35 stops. All the manuals have a short octave. The well-known Schnitger organ in Norden dating 1686-88 has four manual divisions and an independent pedal. (The organist chooses the Sperrventil and stops for either the Brustwerk or Oberwerk, according to his/her choice.) Similarly to Altenbruch, the Hauptwerk and Oberwerk both have short octaves. Only the Rückpositiv displays a complete great octave (broken) and ranges from C-c'''. The independent pedal includes F<sup>#</sup> and G<sup>#</sup> in the great octave, but, typical of Schnitger's organs, does not have C<sup>#</sup> or D<sup>#</sup>. The layout of this pedalboard is the same as Steinkirchen's.

## The Music

### Jan Pieterszoon Sweelinck (1562-1621)

When examining the music of a certain composer, it is also helpful (the survival of the required documents permitting) to consider the organ(s) this composer had at this disposal. For example, manuscript copies in Sweelinck's own hand have not survived, and scholars have worked from copies made during and after his lifetime. Inevitably, there are numerous scribal variations found in these sources, and editors are forced to make decisions. Knowing the size and compass of the organs that the composer played may assist performers in making critical judgments with regard to an editor's choice of notes.

Sweelinck held the post of organist at the Oude Kerk in Amsterdam, probably from the year 1577 until his death in 1621. There were two organs in the church, a large three-manual instrument with pedal and a smaller two-manual with pedal. The pedal of the large organ had two stops (an 8' Trompet and a 2' Nachthorn) and the smaller one had one pedal stop (an 8' Trompet). This suggests that the pedal was probably used to solo out cantus firmus lines.

Information concerning the keyboard and pedal compass of these instruments is sketchy. Some information concerning the large organ is relayed to us through a contract for a renovation and enlargement of the organ in 1659.<sup>4</sup> It states that the Oberwerk was enlarged to four octaves. Scholars are left to their own speculation when questioning where those four octaves began and ended. Another contract for a renovation, dated 1682, states that the Hauptwerk and the Rückpositiv were enlarged from F down to C in the low range, and that all keyboards were extended to include g''', b''', b'' and c'''. If this were true, we would have to wonder at the very common occurrence of C and D in most of Sweelinck's keyboard compositions.<sup>5</sup> Alan Curtis states that works with these low notes may have been intended for the harpsichord, which at that time was already equipped with a short octave.<sup>6</sup> However, a distinction between harpsichord or organ was not usually made in the 17th century, and keyboard players likely played on whichever instrument was available at a particular time.

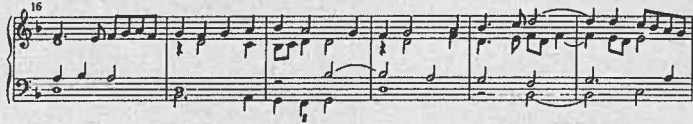
Of the 14 compositions<sup>7</sup> entitled *Fantasia* and *Ricercar*, very few accidentals occur in the great octave. In *Fantasia* 3, m. 18 and m. 173, Leonhardt has added sharp signs under the F (Example 1). Two additional F<sup>#</sup>'s occur in mm. 211 and 227. The question arises: are these sharps Sweelinck's or the scribe's? *Fantasia* 13 has a C<sup>#</sup> in m. 107. None of the other *Fantasias* has accidentals in the great octave. In the toccatas, only no. 21 has an editorial F<sup>#</sup> in m. 31. The variations on sacred melodies (with the exception of *Wir glauben all an einen Gott*, which has F<sup>#</sup>'s in mm. 24, 37 & 50 and a C<sup>#</sup> in m. 37) do not contain these accidentals. There are also no accidentals in the great octave of the 13 variations on secular tunes.

All of Sweelinck's compositions can be played on one-manual organs and do not require a pedalboard. However, the echo fantasias imply a two-manual organ. For example, if the echo passage does not change register, playing it on a second manual will supply a contrast in tone color and dynamics (Example 2.)

It would be possible, therefore, to play all of Sweelinck's works (with the exception of *Fantasias* 3 and 13, *Tocatta* 21 and *Wir galuben*, all of which have F<sup>#</sup>/G<sup>#</sup>) on the organ at Rysum. This organ has the compass C-g'', a'' (i.e., no g'''),

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**Example 1. Sweelinck, Fantasia 3, p. 19, mm. 16–21 (Leonhardt)**



**Example 2. Sweelinck, Echo Fantasia II, p. 71, mm. 98–101 (Leonhardt)**



**Example 3. H. Praetorius, Magnificat I. Toni, p. 6, mm. 25–28 (Visby)**



**Example 4. H. Praetorius, Magnificat II. Toni, p. 17, mm. 12–14 (Visby)**



**Example 5. H. Praetorius, Magnificat III. Toni, p. 31, mm. 25–29 (Visby)**



**Example 6. H. Praetorius, Magnificat II. Toni, p. 16, mm. 10–14 (Visby)**



**Example 7. J. Praetorius, Magnificat II. and VIII. Toni, p. 112, mm. 44–47 (Clausholm)**



which makes Sweelinck's music ideal for this organ, since it does not include any  $g^{\#}$ 's. It would be possible to play these same works on all of the larger short-octave organs (Uttum, Krewerd, Marienhafte, etc.). All of his works could be played on the yet undiscussed organs because they have a complete great octave. Sweelinck's works are as aesthetically viable on a small one-manual organ with richly voiced 8' and 4' principal stops as they are on a larger two-manual organ with pedals.

**Hieronymus Praetorius (1560–1629)**

Praetorius was the organist at the Jacobikirche in Hamburg from 1586, the year of his father's death, until his own death in 1629. Michael Praetorius stated that this was the fourth largest organ in Europe during Hieronymus Praetorius' tenure.<sup>8</sup> There is a contract dated 1576 with Dirick Hoyer to enlarge the organ. Jeffery Kite-Powell reports some of the changes that were made:

Upon completion in 1577, the organ had a Rückpositiv (which previously did not exist), two manuals, a new pedal keyboard and tremulant. An important feature of this renovation was the installation of pedal ranks in the pedal towers . . . and the addition of three keys to the lower and upper pedal keyboard. As the lowest note was previously F, the three new keys extended the range to C, which, as was customary at that time, provided the organist with a short octave. With the addition of the upper three keys, the pedal reached to  $d'$ .<sup>9</sup>

The small collection of extant organ compositions by Praetorius consists of a set of eight Magnificat settings on the eight tones, found in the *Visby (Petri) Organ Tablature*<sup>10</sup>, and one Magnificat setting on the first tone found in the *Clausthal-Zellerfeld Tablature*. There are two editions of the Magnificat cycle available, one edited by Jeffery Kite-Powell in the *Visby* edition, and another by Clare Rayner in the *Corpus of Early Keyboard Music*. There are problems with both of these editions.

The manual parts of all the settings lie within a range of C– $a'$ . Accidentals in the great octave, as well as  $g^{\#}$ 's, do not occur in the manual or pedal parts of any of the settings. Therefore all of these works could be performed on short-octave organs. However, the editors have not considered the pedal compass of historical

organs, since on many occasions the pedal goes as high as  $e'$  or  $f'$ . Many modern organs are equipped with these high pedal notes, making performance of these works on such instruments possible; but very few historical organs extend beyond  $d'$ . In Example 3, the upper line of the pedal part starting at m. 21 could be taken with the left hand, thereby avoiding the  $e'$  (m. 25) in the pedal. Double pedal parts do occur in 17th-century organ compositions. But I question Kite-Powell's and Rayner's over-abundant use of this technique, particularly since the upper pedal part often extends a minor third beyond the compass of any organ for which this music was probably intended. Kite-Powell justifies the use of double pedal in his introduction to this edition,<sup>11</sup> where he quotes Samuel Scheidt in his preface to *Tabulatura Nova*, part III:<sup>12</sup>

One can also single out the alto with four parts (in a four-part composition) on the Rückpositiv, but one must play the discant on the upper manual with the right hand, the tenor and bass on the pedal—two voices at the same time; but it must be especially composed to that end, so that the tenor does not go higher than  $c'$ , as one seldom finds  $d'$  on the pedals, and they (the bass and tenor voices) should not be set far apart—only an octave, fifth or third—as one cannot otherwise reach such (greater distance) with the feet.<sup>13</sup>

Kite-Powell's arrangement of the voices does not reflect the practices mentioned by Scheidt: there are many examples in the *Visby* edition, such as that found in Example 4, where the pedal part does go higher than  $c'$ , and quite often the two voices are more than an octave apart.

Kite-Powell does not mention that it may be impossible to play the Magnificat cycle (as he has edited it) on historical organs with a pedal compass of C– $d'$ . But in his introduction, he justifies his standpoint in a one-sentence paragraph: "The distribution of the voices on two or three staves in the transcription is not intended to suggest any particular division of voices on the manuals, but solely to facilitate the reading of the score."<sup>14</sup> Does this explanation suggest that Kite-Powell intended his edition to be studied, but not to be used in performance? Is it easy to read (i.e., "study") a passage such as that found in Example 5? I suggest the editor place the upper pedal part in the middle staff, making the passage easier to study or to read in a performance situation.

It would be preferable to play this Magnificat cycle on a two-manual organ with pedal. There are two situations in which a two-manual organ is more appropriate than a one-manual organ: i) regarding technique, when the notes on the two staves come very close to one another, cross each other, or share repeated notes, it may be necessary to use two manuals; ii) regarding style, it may be more interesting to solo out a line on a second manual so that the listener hears this line above the other parts. Repetition of notes between the parts is illustrated in Example 6, where the F in the alto voice at m. 10 holds for four beats and is repeated in the tenor part on beat three. When performed on a two-manual organ, this common note would be heard twice in the context of two independent lines. Also, in the manuscript copy, the scribe wrote that two manuals should be used for certain verses. He specified that *Magnificat Tertii Toni*, vs. 2 and *Magnificat Septimi Toni*, vs. 4 be played "sopra zwei Clavier." The chorale is treated here in a coloratura manner, thus requiring that it be played on a second manual.

To evaluate which organs lend themselves to performance of this cycle necessarily presumes that the upper pedal part of those passages which extend higher than  $d'$  be played with the left hand. The two- or three-manual organs with pedal (with or without short octave), i.e., Marienhafte, Steinkirchen, Bockhorn, etc., would—for reasons mentioned above—be most conducive to a suitable performance of this work. However, it would also be possible to play the setting on tones I, II, IV, V, VI and VIII<sup>15</sup> on a one-manual organ with pedal, such as Jennelt and Larrelt. The pedal compasses of Krewerd and Westerhusen are too limited for this cycle.

**Jacob Praetorius (1586–1651)**

Each of the seven chorales contained in Praetorius' *Choralbearbeitungen* begins with a four-part, motet-style setting of the chorale. Each subsequent verse is treated differently in the manner of a chorale partita; the chorale is usually present in the bass or soprano voice, and is sometimes ornamented. All of the chorales have verses that require use of the pedals, so the small one-manual organs without pedal or those with limited pedal compasses will not be suitable.

Only two of the chorales, *Herr Gott, dich lobe wir* and *Vater unser*, contain accidentals in the great octave of the manuals. *Durch Adams Fall* has  $F^{\#}$ 's in the pedal. Performance of the chorales not mentioned above would be possible at Marienhafte. Steinkirchen and Altenbruch also have a short octave in the manuals, but their pedalboards contain  $F^{\#}$  and  $G^{\#}$  in the great octave, so in addition to the chorales we can play at Marienhafte, we can also play *Durch Adams Fall*. All of the *Choralbearbeitungen* could be played on the following organs: Bockhorn, Scharnbeck, Stellichte, Noordbroek, Hage and Norden. These instruments are either complete in the great octave or contain at least  $F^{\#}$  and  $G^{\#}$ .

The Praetorius *Choralbearbeitungen* were written for a large organ. The composer has sometimes indicated that two manuals should be used with "RP" for Rückpositiv and "OR" for Organo. The parts cross each other at times, making it awkward to perform them on a one-manual organ. Three of the chorales—*Christum wir sollen loben schon*, *Grates nunc omens* and *Magnificat germanice*—do not contain crossing of the parts and could be played on a one-manual organ with pedal, such as Jennelt or Larrelt. Performance of these chorales may not be ideal on organs like these as far as registration is concerned; but it would nevertheless be possible to play them.

A cycle of Magnificat settings by Praetorius was discovered during the 1964 renovation of the organ in Clausholm Castle. This cycle, as well as other newly discovered works by Melchior Schildt, Heinrich Schütz, Heinrich Scheidemann and others, is represented in the *Clausholm Music Fragments*, reconstructed and edited by Henrich Glahn and Søren Sørensen.<sup>16</sup> They have filled in missing beats or measures and have placed these notes in square brackets. The Praetorius cycle, which was transcribed from organ tablature, was found in large fragments, judging from the few additions made by the editors.

The problems which were evident in the Kite-Powell and Rayner editions of the Hieronymus Praetorius Magnificat settings are also encountered in this edition. Pedal notes going as high as  $g'$  demand that the organist juggle the notes on the score before playing it. Example 7 gives us an idea of the awkwardness in reading the score. The editors may have wanted to reserve the upper staff for sixteenth-note passages, but it would facilitate the reading of the score if, in this example, they had put the sixteenth-notes in m. 44 on the top staff and used the top two staves for the material in mm. 45–47.

We know that double pedal parts are frequently found in the 17th-century North German organ school. However, by indiscriminately placing two voices in the lowest staff, the editors have made it impossible for the performer to distinguish those cases where the two voices are notated as a double pedal part in the tablature from those where the upper voice is actually intended for the left hand.

The editors do not mention in the foreword to this edition whether they

intended it for performance or as a scholarly edition to study. They claim that their arrangement of the notes is a "straight-forward" presentation of the tablature, and is not intended to indicate any particular division of the parts on the keyboards.<sup>17</sup> The reconstruction and transcription of the Praetorius Magnificat cycle is a good example of editors who do not work from a practical viewpoint, namely, what *can* be played. Perhaps the notes have been accurately transcribed from the tablature, but the edition will present difficulties for an organist who wishes to perform the work.

### Samuel Scheidt (1587–1654)

In 1624, Samuel Scheidt directed the construction of the Moritz organ in Halle, where he had been the organist from 1603–1608. Christhardt Mahrenholz reports in his introduction to the *Tabulatura Nova*, part III, that the manuals of this organ probably included F $\sharp$  and G $\sharp$  in the great octave, but omitted C $\sharp$  and D $\sharp$ . The keys were likely arranged in this order:

C D E F F $\sharp$  G G $\sharp$  A B $\flat$  B C

Mahrenholz assumes that the pedal as well as the Oberwerk were also arranged in a similar fashion:

The Moritz organ shared the same chest and stops for the Oberwerk and pedal. Therefore, since the pipes for F $\sharp$  and G $\sharp$  were already present, to leave out these keys on the manuals would neither make sense, nor be economical [i.e., regarding materials and space].<sup>18</sup>

Mahrenholz also states that in the sacred works of the *Tabulatura Nova* C $\sharp$  appears in the manuals eight times and F $\sharp$  "three times more often."<sup>19</sup> He concludes that Scheidt would hardly have planned the Moritz organ to exclude these accidentals in the great octave, thereby making his own sacred keyboard works unplayable on this organ.<sup>20</sup>

Let us look in detail at three of Scheidt's hymns from the *Tabulatura Nova*. *Christe, qui es lux et dies* does not contain accidentals in the great octave, permitting it to be played on an organ with a short octave. The pedal range is rather narrow, extending from F to b $\flat$ . Verse one has the cantus firmus in the upper voice and it would be ideal to solo out this voice on a second manual. However, since the voices do not cross each other or share repeated notes, it would be possible to play it on a one-manual organ with pedal. This hymn could be played on all of the organs with the exception of Rysum, Uttum, Krewerd and Westerhusen.

The *Psalmus in die Nativitatis Christi* does not contain accidentals in the great octave and can also be played on a short-octave organ. It would be preferable to have two manuals available to solo out the cantus firmus, but once again, it would be feasible to play this hymn on a one-manual organ with pedal. The pedal range in this hymn is very narrow (D to e), so it could be played on Krewerd and Westerhusen, in addition to all the other one- and two-manual organs with pedal.

*Psalmus Sub Communione (Jesus Christus, unser Heiland)* requires a larger organ than *Nativitatis Christi*. There is a G $\sharp$  in verse one, m. 23, thus restricting performance to organs with a complete great octave. The pedal range is D to d $\flat$ . The cantus firmus appears in the upper voice in verse three, and it would be preferable to solo it out on a secondary manual. Even so, performance on a one-manual organ with pedal would not be impossible. The organs that are most suitable for this hymn are Bockhorn, Scharmbeck, Stellichte, Noordbroek, Hage, Altenbruch and Norden. (The verses which contain F $\sharp$  and G $\sharp$  would be played on the Rückpositiv at Norden, since the other manuals all have a short octave.) It would also be possible to play this hymn at Jennelt and Larrelt, the only one-manual organs with pedal in this study which have a complete great octave.

Scheidt's variations on secular tunes generally do not require such a large organ as do his sacred keyboard works. These variations do not have a pedal part and can be played on the smallest one-manual short-octave instrument. Mahrenholz states that Scheidt avoided F $\sharp$  and G $\sharp$  in these works, since he probably intended them for a chamber instrument such as a positive organ, regal or harpsichord.<sup>21</sup> In Scheidt's lifetime, these chamber instruments would not necessarily have had a complete great octave.

Accidentals do, however, occur sporadically in the great octave. *Ach, du feiner Reiter* has F $\sharp$  in the second variation in m. 29. *Weh, Windchen, weh* has F $\sharp$  in the ninth variation, m. 5. The Allemande, *Also gehts, also stehts*, has two F $\sharp$ 's in variation six, in m. 15 and m. 23. In the *Kritischer Bericht*<sup>22</sup> Mahrenholz states that in the original manuscript copy, the phrases at mm. 14–15 and mm. 22–end were written one octave higher to avoid the F $\sharp$ 's (Example 8). Since these accidentals occur so seldomly, it would be reasonable to assume that 17th-century organists may have transposed a line or rearranged a chord when necessary to avoid the occasional accidental. Therefore, most, if not all, of the variations on secular tunes could be played on all of the organs.

### Heinrich Scheidemann (1596–1663)

The size of the organ in the Catharinenkirche (Hamburg), where Scheidemann was organist from 1629 to 1663, is reflected in his monumental Magnificat cycle. There is one setting on each tone from I to VII and two settings on tone VIII. Werner Breig reports in the *Grove* article on Scheidemann that the organ was enlarged in the mid-1630s to four manuals with pedal, and 56 stops. To play these large-scale works on a one-manual with pedal would not be possible. Each setting contains at least one verse which was labelled in the manuscript copy "auff 2 Clavier, Pedaliter." From a technical viewpoint, the parts on the two upper staves frequently cross each other, such as those in Example 9. Such crossings of notes between the parts abound in Scheidemann's Magnificat settings. Playing them on one manual would be technically impossible.

Scheidemann may have learned to use the echo technique when he studied with Sweelinck from 1611 to 1614. His mastery of it is revealed in the variety of echo effects he employs, namely, i) echo in the same octave on a different manual (i.e., using a softer sound), ii) echo in a different octave on the same manual, iii) echo in a different octave on a different manual. The first type is illustrated in Example 10. The designations "Rp" for Rückpositiv and "Org" for Organo were present in the manuscript copy. Technically, echo sections such as this would not be possible on a one-manual organ. The effect of the echo technique is fascinating, but it does require frequent changes of registration. A two- or three-manual instrument with a broad array of tone colors will accentuate Scheidemann's brilliant compositional techniques.

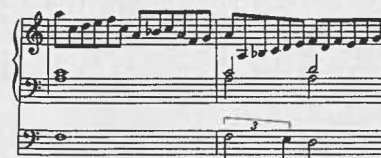
The pedal compass of all these settings falls within D to d $\flat$ . It is very interesting to note that there are no accidentals in the great octave of the manual parts, but the pedal parts do contain F $\sharp$  or G $\sharp$  in the following places:

- Magnificat II, vs. 3, m. 34
- Magnificat IV, vs. 1, m. 42, vs. 3, m. 80
- Magnificat VII, vs. 2, m. 58
- Magnificat VIII (2nd setting), m. 52 and m. 197

### Example 8. Scheidt, *Also gehts, also stehts*, p. 83, mm. 12–15 (Mahrenholz)



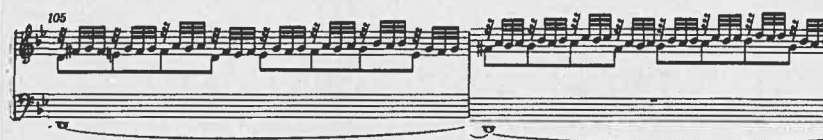
### Example 9. Scheidemann, *Magnificat I. Toni*, p. 4, mm. 30–31 (Bärenreiter)



### Example 10. Scheidemann, *Magnificat VIII. Toni*, p. 97, mm. 154–156 (Bärenreiter)



### Example 11. Buxtehude, *Praeludium*, BuxWV 163, p. 149, mm. 105–106 (Breitkopf)



### Example 12. Buxtehude, *Praeludium*, BuxWV 149, p. 141, mm. 120–122 (Hedar)



The organs at Steinkirchen, Altenbruch and Norden contain F $\sharp$  and G $\sharp$  in the pedal, but these corresponding keys are conspicuously absent in the manuals. Therefore, all of the settings could be played on these instruments. Does this imply that the compass of the organ in the Catharinenkirche may have been the same as these organs? The absence of these keys on the organ would explain the absence of the corresponding accidentals in Scheidemann's music.

Performance of this entire Magnificat cycle would also be possible on the two-manual organs which have F $\sharp$  and G $\sharp$  in both the manuals and pedal. They are Bockhorn, Scharmbeck, Stellichte, Noordbroek and Hage. Marienhäfe is an anomalous example of a comparatively large organ (two manuals, 20 stops) with a small keyboard compass. Although it was built in 1712, five years after Buxtehude's death, much of the contemporary repertoire as well as repertoire from the previous century is not playable on this organ. It has a short octave in both the manuals and pedal, thus causing those works which contain F $\sharp$  or G $\sharp$  to be beyond the organ's compass. Also, the pedal division is not independent<sup>23</sup>, which makes performance of certain pedal lines awkward, even if they do not contain F $\sharp$  or G $\sharp$ . It would be possible to play the settings which do not have F $\sharp$  or G $\sharp$  in the pedal at Marienhäfe, that is those settings on the III, V, VI and VIII (first setting) tones.

### Dietrich Buxtehude (1637–1707)

Buxtehude was the organist at the Marienkirche in Lübeck from 1668 until his death in 1707. The organ was destroyed in 1942, and the documents concerning a 1733 renovation of the instrument are no longer extant. Kerala Snyder reports that the only evidence regarding the compass of the organ exists in an interpretation of this document by Hermann Jimmerthal. He claims that during the renovation, missing chromatic keys were added to the organ, as well as certain high keys.<sup>24</sup> Snyder has estimated that an expansion of the organ may have taken place earlier than 1733, based on an early stolist and the number and lengths of organ pipes. Also, smaller churches in Lübeck had organs which definitely contained these chromatic keys.<sup>25</sup> She explains further that the numerous accidentals in the great octave of Buxtehude's music cannot be explained by changes made by scribes in later sources. Except for C $\sharp$  in the great octave, both the pedal and manual divisions were probably complete, and the pedal likely extended as high as d $\flat$ .<sup>26</sup>

Buxtehude's compositions for manuals include works entitled *Praeludium*, *Toccata*, *Canzona*, *Canzonetta* and *Fuga* (BuxWV 162–176). The remaining *manualliter* works do contain F $\sharp$  or G $\sharp$  and would require a one- or two-manual instrument with those chromatic keys. In the *Praeludium* BuxWV 163, it would work better if the pedal point (D) in mm. 105–109 were played with the pedal, since the overlegato effect of the upper parts would be easier to achieve if played with two hands (Example 11).

The following works do not have accidentals in the great octave, and could be played on all of the one-, two- or three-manual organs with pedal: *Toccata* BuxWV 156 & 157, *Ciacona* BuxWV 159 & 160. The pedal compass in these pieces does not exceed C to d $\flat$ . The *Praeambulum* BuxWV 158 and the *Passacaglia* BuxWV 161 contain F $\sharp$  or G $\sharp$  and could be played on a one-, two- or three-manual organ with pedal, provided that the organ has those chromatic keys. Buxtehude's *Choralbearbeitungen* are divided equally between those containing F $\sharp$  and G $\sharp$  and those not.<sup>27</sup> Most of these works require a second manual to solo out the chorale. All of the *Choralbearbeitungen* could be played on the two- and three-manual organs that contain F $\sharp$  and G $\sharp$ .

All of the larger Praeludia contain F# or G# in the manuals and/or pedal. The larger two- or three-manual organs with these accidentals are ideal for the performance of these works. It is interesting to note that the *Praeludium* BuxWV 149 is the only work by Buxtehude which has a C# in the pedal or manual (m. 122) (Example 12).

Very few historical North German organs have this C# in the pedal division, yet it appears in both the Breitkopf and Hedar editions. This may have been a mistake in the transcription from the tablature, or else the entire pedal part starting at m. 119 was probably played one octave higher.

Many of the organs being considered here are tuned in a meantone system. The evolution of the meantone organ completed its cycle towards the end of the 17th century, and other well-tempered systems became more prevalent. Snyder reports that the organ in the Marienkirche was likely tuned to a meantone temperament when Buxtehude arrived there, but may have been later changed to a well-tempered system to accommodate his "broadening harmonic scope."<sup>28</sup> For example, at least half of Buxtehude's works modulate to keys which require the use of enharmonic pitches such as D#, A# and E#, and could not be played on an instrument tuned in meantone temperament. Snyder notes that the *Choralbearbeitungen* are less adventurous harmonically and many of these works could be performed on a meantone organ.<sup>29</sup> The tuning of the individual organs will, therefore, have to be taken into consideration when deciding which compositions can be played on the various organs.

Although geographically close, the 15 instruments I have considered represent organ building over a time span of two centuries, from 1500 to 1783. These organs reveal a considerable diversity in size and keyboard compass. On a small organ such as Rysum, an organist could perform most of Sweelinck's works and the secular works of Scheidt. Some of the *Choralbearbeitungen* of Jacob Praetorius can be played on a short-octave organ, even if it has only one manual and pedal; others require two manuals and pedal with a complete great octave. The works of Scheidemann require a larger two-manual organ with pedal. Although a few of his Magnificat settings can be played at Marienhaf (with its short octaves), these works are more suitable on an organ such as Norden with its impressive variety of stops. Very few of Buxtehude's compositions can be played on small instruments such as Rysum. At least half of the *Choralbearbeitungen* and all of the large *Praeludia* require two-manual organs with pedal, which contain a complete great octave in both the manual and pedal divisions.

A study of this nature has a practical value. When an organist from North America plans a trip to this area to play historical organs, it will be necessary to ask such questions as "What is the compass of each organ?" "How many manuals are there?" and "Is there a pedalboard, and if so, is it independent?" Rather than viewing the so-called "limitations" of the organs as an inconvenience, the organist can then take delight in the uniqueness of each historical instrument. ■

## Notes

- For future reference, I will refer to these notes as accidentals in the great octave.
- Gunter Seggermann and Wolfgang Weidenbach, *Denkmälorgelein zwischen Weser und Ems* (Merseburger, 1980), 60.
- All of Schnitger's pedalboards display a symmetry in their appearance. Although they range from C to d', they appear as though they range from D to d', due to this arrangement of notes in the great octave.
- Alan Curtis, *Sweelinck's Keyboard Music* (Leiden: Leiden University Press, 1972), 180.
- Notes below F (C-E) occur in Sweelinck's keyboard works as follows: Variations on sacred melodies, 61 times; Fantasias, 103 times; Variations on secular tunes, 99 times.
- Curtis, *Sweelinck's Keyboard Music*, 180.
- Please refer to the bibliography for a complete list of musical sources.
- Jeffery Kite-Powell, ed. *The Visby (Petri) Organ Tablature Investigation and Critical Edition*, Bd. 1 (Wilhelmshaven: Heinrichshofens Verlag, 1979), 13.
- Kite-Powell, ed. *Visby*, 13. Kite-Powell lists the sources for information about the Jacobikirche organ in Footnote #30 on page 13.
- The editor claims these were probably written after 1602, perhaps between 1603 and 1611, based on dates found in the MS and on stylistic grounds.
- In the Kite-Powell edition, the entire first verse of the *Magnificat Primi Toni* has a double pedal part. The second and third verses have a single pedal part. In the *Magnificat Secundi Toni*, there are a total of 179 mm., 108 of which have a double pedal part.
- Found in Kite-Powell, p. 43. The original is from the Ugrino edition, edited by Mahrenholz. The quote is located at the beginning of the volume. The English translation is found in Kite-Powell.
- Quoted in Kite-Powell, Bd. 1, 43. In Appendix 2 of this article, the reader will find Scheidt's quote printed in German.
- Kite-Powell, *Visby*, Bd. 1, 44.
- Thus avoiding the Magnificat settings on the III and VII tones, where the composer (or scribe?) specifies verses for two manuals.
- The pages of the MS copy had been pasted to the inside of the bellows and wind chest to prevent air leakage. They had been cut to a point at the top and bottom to fit the shape of the bellows. The soaking-off process was completed, leaving 220 fragments of the original MS. The editors pieced together the fragments aided by lines of writing in the MS, usually composers' names and dates, which extended over several fragments. More information concerning the restoration of this MS can be found in the introduction to the *Clausholm Music Fragments*.
- Glahn and Sørensen, *Clausholm*, 77.
- Samuel Scheidt, *Tabulatura Nova*, part III, ed. by Christhardt Mahrenholz (Hamburg: Ugrino Verlag, 1954), 29 "... dass, die Moritz-Orgel für Oberwerk und Pedal eine gemeinsame Lade mit gemeinsamen Registern besass (s.o. S26b), die Pfeifen für Fis und Gis waren also des Pedals wegen auf jeden Fall vorhanden gewesen, die Weglassung der entsprechenden Tasten in der Manualklavatur war dann sinnlos und brachte keine Ersparnis."
- Ibid.*, 29.
- Ibid.*, 29.
- Scheidt, *Tabulatura Nova*, 30.
- Ibid.*, 52.
- All of the other organs being considered here that were built after 1685 have an independent pedal. The question arises whether the economic situation of the church prevented the building of a larger organ. (There is ample space for more pipework in this church.) Another large organ (32 stops, three manuals) built in Dornum by von Holy in the years 1710/11 has an independent pedal division.
- Kerala Snyder, *Dietrich Buxtehude Organist in Lübeck* (New York: Schirmer Books, 1987), 79.
- Ibid.*, 79.
- Ibid.*, 79.
- I have listed these in Appendix 3.
- Snyder, *Buxtehude*, 89.
- Ibid.*, 89.

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## Appendix One

Organ	Compass	Corresponding Music
Rysum c. 1500	HW: CDEFGA-g <sup>1</sup> , a <sup>1</sup>	—Sweelinck, except <i>Fantasias</i> 3, 13, <i>Toccata</i> 21, <i>Wir glauben</i> ; Scheidt, variations on secular tunes.
Uttum c. 1660	HW: CDEFGA-c <sup>111</sup>	—Sweelinck, as for Rysum; Scheidt, variations on secular tunes.
Krewerd 1531	HW: CDEFGA-c <sup>111</sup> Ped: CDEFGAB <sup>b</sup> -d	—Sweelinck, as for Rysum; Scheidt, variations on secular tunes.
Jennelt c. 1738	HW: C-c <sup>111</sup> Ped: C-d <sup>1</sup>	—Sweelinck; Praetorius, Magnificat settings on tones I, II, IV, V, VI and VIII; J. Praetorius, <i>Christum wir sollen loben schon</i> , <i>Grates nunc omens</i> and <i>Magnificat germanice</i> ; Scheidt; Buxtehude, manualiter works, some pedaliter: BuxWV 156, 157, 159, 160.
Westerhusen 1642/43	HW: C-c <sup>111</sup> Ped: C-e	—Sweelinck; Scheidt, variations on secular tunes.
Larrelt 16th century	HW: C-f <sup>111</sup> Ped: C-f <sup>1</sup>	—Sweelinck; H. Praetorius, as for Jennelt; J. Praetorius, as for Jennelt; Scheidt; Buxtehude, as for Jennelt.
Marienhaf 1712	HW: CDEFGA-c <sup>111</sup> RP: as HW Ped: CDEFGA-d <sup>1</sup>	—Sweelinck, as for Rysum; H. Praetorius; J. Praetorius, <i>Choralbearbeitungen</i> , except for <i>Herr Gott, dich loben wir</i> , <i>Durch Adams Fall</i> and <i>Vater unser</i> ; Scheidt, hymns, <i>Psalmus in die Nativitatis Christi</i> , <i>Psalmus Sub Communionem</i> , variations on secular tunes; Scheidemann, Magnificat settings on the III, V, VI and VIII (1st) tones; Buxtehude, manualiter works as for Jennelt, half of the <i>Choralbearbeitungen</i> .
Steinkirchen 1685/87	HW: CDEFGA-c <sup>111</sup> BW: as HW Ped: CDEFF#-d	—Sweelinck, as for Marienhaf; H. Praetorius; J. Praetorius, <i>Choralbearbeitungen</i> , except for <i>Herr Gott, dich loben wir &amp; Vater unser</i> ; Scheidt hymns as for Marienhaf, variations on secular tunes; Scheidemann; Buxtehude, as for Marienhaf.
Bockhorn 1722	HW: CDEFF#-c <sup>111</sup> BW: same as HW Ped: C-d <sup>1</sup>	—Sweelinck; H. Praetorius; J. Praetorius, <i>Choralbearbeitungen</i> ; Scheidt; Scheidemann; Buxtehude.
Scharmbeck 1731/34	HW: CDD#-c <sup>111</sup> BW: as HW Ped: C-d <sup>1</sup> #	—Sweelinck; H. Praetorius; J. Praetorius; Scheidt; Scheidemann; Buxtehude.
Stellichte 1610	HW: C-c <sup>111</sup> BW: CDEFGA-c <sup>111</sup> Ped: C-d <sup>1</sup>	—Sweelinck; H. Praetorius; J. Praetorius; Scheidt; Scheidemann; Buxtehude.
Noordbroek 1695/96	HW: C-c <sup>111</sup> RP: as HW Ped: C-d <sup>1</sup>	—Sweelinck; H. Praetorius; J. Praetorius; Scheidt; Scheidemann; Buxtehude.
Hage 1776/83	HW: C-c <sup>111</sup> BW: as HW Ped: C-d <sup>1</sup>	—Sweelinck; H. Praetorius; J. Praetorius; Scheidt; Scheidemann; Buxtehude.
Altenbruch 1727/30	HW: CDEFGA-c <sup>111</sup> BW: as HW RP: as HW Ped: CDEFF#-d <sup>1</sup>	—Sweelinck, as for Marienhaf; H. Praetorius; J. Praetorius, as for Marienhaf, variations on secular tunes; Scheidemann; Buxtehude, as for Marienhaf.
Norden 1686/88	HW: CDEFGA-c <sup>111</sup> RP: C-c <sup>111</sup> OW: as HW BW: as HW Ped: CDEFF#-d <sup>1</sup>	—Sweelinck; H. Praetorius; J. Praetorius; Scheidt; Scheidemann; Buxtehude.

## Appendix Two

Part of Samuel Scheidt's preface "An die Organisten" found in the *Tabulatura Nova*, Teil III.

*Den Alt Kan man auch absonderlich spielen mit 4. Partein auff dem Rückpositif / aber man muss den Discant auff dem Ober Clavir nehmen mit der Rechten Handt / den Tenor und Bass auff dem Pedal zugleich 2. Stimmen / aber es muss sonderlich darzu Componirt sein / das der Tenor nicht höher als c' den man das d' auff den Pedalen selden findet und auch nicht weit von einander setzet / nur ein 8. oder 5. oder 3. den man solches sonst mit den Fussen nicht wol erspannen kann.*

## Appendix Three

The following is a list of Buxtehude organ chorales that contain F# and/or G# in the manual and/or pedal parts. The numbers following the titles refer to the Buxtehude Werkeverzeichnis.

*Es spricht der unweisen Mund wohl*, 187; *Gelobet seist du, Jesu Christ*, 188; *Herr Jesu Christ, ich weiss gar wohl*, 193; *Ich dank Dir, lieber Herre*, 194; *Ich ruf zu Dir, Herr Jesu Christ*, 196; *Komm, heiliger Geist, Herre Gott*, 200; *Komm her zu mir, spricht Gottes Sohn*, 201; *Mensch, willst Du leben seliglich*, 206; *Nimm von uns, Herr, Du treuer Gott*, 207; *Nun bitten . . . 209*; *Nun freut euch, lieben Christen gmein*, 210; *Nun lob . . . 213 and 214*; *Te Deum Laudamus*, 218; *Vater unser im Himmelreich*, 219; *Von Gott will ich nicht lassen*, 220 and 221; *Magnificat Primi Toni*, 203 and 204.

The following is a list of Buxtehude chorales that do not contain F# and/or G# in the manual and/or pedal parts.

*Gelobet seist du*, 189; *Gott der Vater wohn uns bei*, 190; *Herr Christ, der Einig Gottes Sohn*, 191 and 192; *Ich dank Dir schon durch Deinen Sohn*, 195; *In dulci júbilo*, 197; *Jesu Christ, unser Heiland*, 198; *Komm, heiliger Geist, Herre Gott*, 199; *Lobt Gott, Ihr Christen Allzugleich*, 202; *Nun bitten wir den heiligen Geist*, 208; *Nun komm, der heiden Heiland*, 211; *Nun lob, mein Seel, den Herren*, 212 and 215; *Puer Natus in Bethlehem*, 217; *Wär Gott nicht mit uns diese Zeit*, 222; *Wie schön leuchtet der Morgenstern*, 223; *Wir danken Dir, Herr Jesu Christ*, 224; *Magnificat Noni Toni*, 205.

Anyone who plays 60 concerts a year while enduring airline flights that criss-cross the planet, endless lines at customs, and interminable formal dinners, defines the word *gracious*. Simon Preston is more than gracious—he is a real gentleman in this increasingly reckless and fickle world. Five years ago, he gave up his prestigious position of organist and master of the choristers at Westminster Abbey to pursue a full-time concert and recording career. Since then, he has led an intense life, concertizing all over the world for a variety of audiences, playing a repertoire which encompasses early music, romantic works, and broadly appealing transcriptions of popular orchestral pieces.

His discography is extensive and includes activities both as conductor and organist. He has recorded for Decca, Novalis, and Deutsche Grammophon/Archiv. One may find works ranging from Handel's *Foundling Hospital Anthems* to Charles Ives' *Variations on America*. (A complete list is included below.)

We talked about some of his more memorable recording experiences. I recalled his recording of *Early English Organ Music* (Archiv 415 6752) and asked him about the old organs that were used for that disk. He remarked that they were especially interesting and included an original Bifield organ which dated from 1611. This little chamber organ had to be foot-pumped, and "if you got too enthusiastic about it, the noise was tremendous." In this same recording, Trevor Pinnock assisted him in the performance of a four-hand duet by Samuel Wesley on an organ by Samuel Greene, dating from about 1765. The page turner had to pump the bellows!

The conversation turned to his early training and experience. His first organ lessons at King's College were with Hugh McLean (past organist at Ryerson United Church and Organ Professor at the University of British Columbia). Preston attended the Hanford school, then the Royal Academy of Music for two years. His collegiate training was with David Willcocks at King's College. Thereafter, he was appointed the youngest suborganist ever at Westminster Abbey under Sir David McKie. He was there for five years from 1962 to 1967. For three years Preston freelanced in London, then in 1972 became organist and master of the choristers at Christ Church, Oxford. In 1982 he assumed the position of organist and choirmaster at Westminster Abbey, London.

Most of his recordings of early music were made during his years at Christ Church and Westminster Abbey. His first recording of old music was of Orlando Lassus' *Penitential Psalms* in the early 1970s. This was followed by a recording of the Haydn masses (including the *Missa Brevis*, *St. Nicholas Mass* and *St. Cecelia Mass*) with the newly formed Academy of Ancient Music, under Christopher Hogwood. He also recorded the Vivaldi *Gloria* and Bach *Magnificat* for Oiseau-Lyre. With The English Consort and Trevor Pinnock, he recorded Handel's *Messiah* and the major works of Henry Purcell, including the *Te Deum*, *Coronation Anthems*, *Verses Anthems*, and other church music for Archiv. At the time he took up his position at Westminster Abbey, he made his first compact discs, which included the Deutsche Grammophon CD entitled *Early English Organ Music*, which he made with Trevor Pinnock.

Mr. Preston is often called upon to perform early music with symphony

and chamber orchestras, using modern instruments. "Perhaps I don't threaten them," he says modestly, "Although I don't let them play with too much vibrato!" Why is he so popular with modern orchestras? "Perhaps modern orchestras feel that they have lost the early repertoire, and I help to give it back to them!" He is regarded as being a conductor who is sympathetic to the extremes that make modern players uncomfortable. "Or perhaps it is the way I look at the music. I read early music like the Bible, just wanting to see what is literally there. I try to record it so the listener will hear what is actually in the score, as if he were reading it."

He allows that other performers of early music may indulge in considerable embellishment and various idiosyncrasies, while he strives for a faithful reading of the music. "But of course, one must always fill in the gaps, where the composer's intentions are unknown and can only be surmised by the most educated guess!" He recently brought this approach to the performance of early music at Northwestern University (Evanston, IL) with Blow's *Venus and Adonis* and Purcell's *King Arthur*.

It seems that Simon Preston's musical talents comprise a range of abilities that he can draw upon for various audiences. These include a finely tuned perception of the early English repertoire, as well as his performances of Bach and traditional organ composers. He spends about two-thirds of his time as a player and about one-third conducting.

This range of musical performance is large and comprehensive, spanning from early music to playing transcriptions in the style of the "town hall" organists. Regarding the town hall style, he explained that it was established in America by Edwin Lemare, and in England by Goss Custard ("wonderful name!"), and the late Arthur Wills, organist at Ely Cathedral. He said the "town hall style" was considerably different from the American notion of the theatre organ.

"I think it goes back to our training," he said. "From the beginning, we are taught to play from orchestral scores, not piano reductions. There are so many choral works that require insight into the orchestral part. If you are going to play Brahms' 'How Lovely Are Thy Dwellings' from the *German Requiem*, you should know something about the instruments that are used in the score. Then you have an obligation to find those sounds on the organ if they are available." He noted that it may be the inclusion of transcriptions, such as Sousa's "Stars and Stripes Forever," that endear him to his audiences. And bring them in, he does. Many of his appearances are sold out, a fairly rare feat in organ circles.

I asked him what he looked for in organs he selected for recordings. He commented that there are very practical considerations, such as traffic noise, which can rule out an otherwise perfect instrument, but once the requirements of the recording company are met, he looks for organs of character which can embody the musical qualities of the literature he is trying to record.

"I want the organ to surround the listener with the sound that is right for the music." He likes to record on



Simon Preston

well-restored instruments which bring to the public the sound of master organ-builders long passed on. He searches carefully for well preserved organs with a sufficient variety of stops and above all, "are found in rooms with acoustics that don't need to be altered electronically." Often, he finds it is the "limitations" of certain organs that make them ideally suited for a particular repertoire.

To reach a broad audience, Simon Preston does everything he can to "get the organ out into the community." He comments that 'town hall' organists knew how to show off the organ—much like 19th-century piano virtuosos. In a Preston recital, audiences are treated to an exuberant tour of the organ—likely with a video presentation—a performance full of appeal and inventive and colorful registration, from articulate performances of the early repertoire to transcriptions of Wagner and even John Phillip Sousa!

This exuberance can involve a whole community. A case in point is the Calgary Organ Festival, which began as a celebration of the new Casavant organ in the Jack Singer Concert Hall and just kept growing. Simon Preston dedicated the organ and went on to become director of the organ festival. The festival was a great success in 1992 and will involve several local churches as well as the concert hall and Calgary Philharmonic Orchestra in 1994. Simon Preston does get the organ "out into the community," and makes its rich repertoire accessible to ever larger, more responsive and loyal audiences. ■

**Simon Preston Discography**  
(provided courtesy of Karen McFarlane Artists, Inc.)

**Deutsche Grammophon/Archiv**

Conductor:

1. Handel: *Dettingen Te Deum, Dettingen Anthem*, CD 410 647-2 AH.
2. Handel: *The Coronation Anthems*, CD 410 030-2 AH.
3. Handel: *Dixit dominus/Nisi dominus, Salve Regina*, CD 423 594-2 AH.
4. Palestrina: *Missa Papae Marcelli*; Allegri: *Miserere*, etc., CD 415 517-2 AH.
5. *Coronation Music for King James II*, CD 419 613-2 AH.
6. *Christmas Carols*, CD 413 590-2 GH.

Organ:

7. Bach: *Organ Concertos* (Vivaldi), BWV 592-596, CD 423 087-2 GH.
8. Bach: *Tocatta & Fugue in D minor*, etc., BWV 565/572/590/532/769/552, CD 427 668-2 GH.
9. Bach: *Chorale Partitas*, CD 429 775-2 GH.

10. Handel: *Organ Concertos*, Op. 4, CD 413 465-2 AH2.
11. Handel: *Organ Concertos*, Op. 7 and *Cuckoo & Nightingale*, CD 413 468-2 AH2.
12. Handel: *4 Organ Concertos*, HWV 295/306/289/292, CD 419 634-2 AH.
13. Liszt/Reubke: *Ad nos/94th Psalm*, CD 415 139-2 GH.
14. Saint-Saëns: *Symphony No. 3*, Berlin Philharmonic/Levine, CD 419 617-2 GH.
15. Widor: *Symphony No. 5*; Vierne: *Carillon de Westminster*, CD 413 438-2 GH.
16. *Awake the Trumpet's Lofty Sound* (Music for trumpets and organ), CD 419 245-2 GH.
17. *Early English Organ Music*, CD 415 657-2 AH.

**Decca Records (London in U.S.)**

Conductor:

18. Handel: *Foundling Hospital Anthem, Ode for the Birthday of Queen Anne*; Haydn: *Missa Brevis*, CD 421 654-2 OH.
19. Bach: *Magnificat*; Vivaldi: *Gloria*, CD 414 678-2 OH.
20. Handel: *Utrecht Te Deum & Jubilate*, CD 414 413-2.
21. Haydn: *Missa Sanctae Ceciliae*, CD 417 125-2 OH.
22. Haydn: *Great Organ Mass, Missa Sancti Nicolai, Missa Rorate Coeli Desuper*, CD 421 478-2.
23. Handel: *Israel in Egypt*, CD 421 602-2 DM2.
24. Handel: *Water Music/Fireworks Music*, MC 430 717-4 DM.
25. Dvorak: *Mass in D*, CD 430 364-2 DM, MC 430 364-4 DM.
26. Stravinsky: *Symphony of Psalms, Canticum Sacrum, Mass*; Poulenc: *Quatre Motets pour un temps de penitence*, CD 430 346-2 DM.

Organ:

27. *Variations on America—Organ Spectacular* (Ives/Sousa/Saint-Saëns/Buck/Bossi/Guilmett, etc.), CD 421 731-2 ZH, MC 421 731-4 ZH.
28. *Crown Imperial—The World of the Organ* (Purcell/Handel/Bach/Mozart/Wagner/Elgar/Walton, etc.), CD 430 091-2 DWO, MC 430 091-4 DWO.
29. Messiaen: *La Nativité du Seigneur*, CD 425 616-2 DM2.
30. *Romantic Organ Music* (Brahms/Liszt/Franck/Widor), MC 421 021-2 DC.

**Novalis**

31. Vivaldi: *Flute and Oboe Concertos* (Conducting English Chamber Orchestra with soloists Philippe Racine & Thomas Indermuhle), CD 150 062-2.

Herbert Huestis interviewed Simon Preston while he was on a concert tour which included Vancouver, British Columbia. Their conversations first appeared in *Musick* (Vol. 14, No. 1, Summer 1992), a quarterly published by Early Music Vancouver. Used by permission.

Herbert L. Huestis, Ph.D., holds a music degree from the Eastman School of Music, and graduate degrees in psychology and education. He is a pipe organ technician in the Pacific Northwest, where he and his wife specialize in careful renovations and restorations of old organs. He is a contributing editor of *THE DIAPASON* and has also written for *The American Organist*, *Continuo* and *General Aviation News & Flyer*.



## Fisk Opus 100 debuts in Dallas

Larry Palmer

On 2 September 1992, as organist Michael Murray played the first chords of Richard Strauss' *Festival Prelude*, opus 61, to begin the celebratory concert which introduced the Dallas Symphony's new four-manual C.B. Fisk organ, my reaction was similar to that experienced at the first symphony concert in the hall exactly three years ago: glorious music in an ideal setting. In 1989 the work was Beethoven's *Consecration of the House Overture*. As reverberating sound filled the rests between Beethoven's opening three chords one could note immediately that the Meyerson Symphony Center, an intimate 1800-seat auditorium created by acoustician Russell Johnson and architect I.M. Pei, was a satisfying room in which to hear music. The opening chords of the Strauss *Prelude* similarly gave immediate indication that the organ's rich, warm and full-bodied sound could fill the hall and serve as a magnificent foil to a large symphonic ensemble.

In another sense this Strauss work was an apt choice, for it was composed in 1913 to open the Vienna Konzerthaus, one of the halls acoustically emulated by the designers for Dallas. At the Meyerson, both the basic rectangular shape of the auditorium and a rich interior decor utilizing polished woods, translucent onyx, and decorative touches of brass, were inspired by the turn-of-the-century Viennese Art Nouveau (Jugendstil) aesthetic.

The organ case, rising the full height of the concert chamber at the rear of the stage, includes on both sides a stripe of lighted onyx placed between the facade pipes immediately above and to the sides of the four-manual keydesk and the imposing 32-foot polished tin pipes in the pedal towers. Unusual as these onyx inlays may be, they are a striking addition to the case, and they help to integrate the instrument visually into the design of the hall.

Almost from his first conception of the Meyerson Symphony Center a decade ago, acoustician Russell Johnson envisioned an organ as part of the design of the room. A committee to choose an organ builder was chaired by Dean Eugene Bonelli of the Meadows School of the Arts, Southern Methodist University, and included eminent Dallas organists Robert Anderson, Jody Lindh, James Livengood, Howard Ross and Paul Thomas. Although several prominent European firms also were considered, it is noteworthy that the Charles B. Fisk Company of Gloucester, MA was selected to build the instrument, due to the brilliance and flexibility of Charles Fisk's design—an eclectic creation consisting of six divisions: a classic core of Great, Swell, Positive and Pedal, plus a powerful "Resonance" influenced by French Romantic organ building and designed to be used particularly with orchestral works, and an English-inspired Tuba Division, voiced on high wind pressure, to provide even more dominant, climactic stops. Even though Charles Fisk died in 1983, the close-knit group of workers he had assembled continues to build outstanding instruments. The organ for the Meyerson, one of the largest mechanical-action instruments ever built for a concert hall, is once again proof of that.

The organ's action is responsive, even, and light, division by division, while a servopneumatic lever machine designed by the Fisk firm assists the key action for the Resonance and for the other divisions when they are coupled to it. A solid-state combination action with 32 levels of memory allows vast numbers of registrations to be preset. For visual communication between organist and conductor a closed-circuit

television camera is available, with a small monitor screen which may be placed on the music desk of the console. For tuning the orchestra a stop is available, which, when drawn halfway, sounds an "A" (the full draw adds F and D to make a tuning chord). The tuning notes may be activated also from push buttons located on the landing of the interior staircase leading to the keydesk. The organ is pitched slightly higher than A 440, tuned in equal temperament, and equipped with full 61-note keyboards and a comfortable, flat 32-note pedalboard.

The \$1,800,000 instrument is a gift from Mrs. Amelia Lay Hodges in memory of her husband Herman W. Lay, the founder of Frito-Lay, Inc. and PepsiCo, Inc.; Fisk's opus 100 is officially known as the Herman W. and Amelia H. Lay Family Concert Organ.

At the insistence of the architect, the organ facade was installed prior to the opening of the hall. Thus, the organ case has been a familiar sight to concertgoers in the Meyerson (and a 32-foot E-flat pipe was winded for use in the Mahler *Second Symphony*, heard in the first concerts in the hall). For the general public it has been a matter of some mystification as to why the organ has remained unfinished for such a long time. When the installation of the remaining pipework was undertaken a year ago, the popular news coverage was extensive (as was the difficulty of installing a very large instrument's chests, mechanisms, and pipework behind an already-in-place facade). Throughout the year-long process of voicing the instrument, press and television coverage of several private previews helped to boost the level of anticipation for the first public concert. All this brought a welcome focus to the popular perception of the pipe organ in Dallas.

The concert on September 2nd was an invitation-only gala for major donors to the Symphony and to the Meyerson project, civic leaders both philanthropic and political, and the media. Public repetitions of the opening program on Thursday and Saturday sold out within a matter of hours after tickets were placed on sale.

A feature of the Meyerson's design is a large, adjustable acoustical canopy hung above the stage. At all previous orchestral concerts, this canopy had been lowered approximately halfway, thereby obscuring part of the organ facade. A major excitement of the organ dedication concerts was the effect of seeing the full organ case, with the canopy raised above it. For Poulenc's *Concerto for Organ, Strings and Tympani*, the canopy was lowered to its usual position, presumably for the benefit of the strings. According to the Orchestra's concertmaster, Emanuel Borok (who was back with the group for the first time since his injury in an automobile accident last spring), there was no particular difficulty for the orchestra in playing with the canopy in its high position; indeed, he mentioned an increased clarity of sound for the string players on stage.

The Fisk organ is particularly felicitous in its softer sounds, many of which were heard to great advantage in Poulenc's lovely score: the Hautbois of the Swell and the Positive Cromorne, the luscious Viole de Gambe with the Voix Celeste, all supported by the Pedal's Prestant 32' and Bourdon 16'. Beautiful blending of organ with individual instruments occurred, as well, in the closing solo lines of principal violist Ellen Rose and principal cellist Christopher Adkins.

The second half of the program consisted of Camille Saint-Saëns' *Sym-*

**The Lay Family Concert Organ  
The Meyerson Symphony Center, Dallas, TX  
C. B. Fisk Opus 100  
September 1992**

**RÉSONANCE I and/or IV**

32' Prestant  
16' Montre  
8' Montre  
8' Violoncelle  
8' Flûte harmonique  
8' Bourdon  
5½' Quinte  
4' Prestant  
4' Octave  
2½' Quinte  
les Octaves III  
les Quintes VI  
Plein jeu VIII  
16' Bombarde  
8' Trompette  
4' Clairon

**GREAT I**

16' Principal  
16' Quintadehn  
8' Octava  
8' Spillpfeife  
4' Octava  
2' Rohrflöte  
4' Superoctava  
Mixtur VIII-XII  
16' Trommeten  
8' Trommeten

**POSITIVE II**

16' Bourdon  
8' Principal  
8' Dulciane  
8' Gedackt  
4' Octave  
4' Baarpip  
2½' Nazard  
2' Doublette  
Tierce 2' & 1½'  
Sharp VI-VIII  
8' Trompette  
8' Cromorne  
8' Trechterregal

**SWELL III**

8' Flûte traversière  
8' Viole de gambe  
8' Voix céleste  
8' Bourdon  
4' Prestant  
4' Flûte octaviante  
2' Octavin  
Cornet III  
16' Basson  
8' Trompette  
8' Hautbois  
8' Voix humaine  
4' Clairon

**TUBA IV**

16' Tuba Magna  
8' Tuba  
8' Royal Trumpet  
4' Tuba Clarion

**PEDAL**

32' Prestant  
32' Untersatz  
16' Prestant  
16' Contrebasse  
16' Montre  
16' Bourdon  
10½' Quinte  
8' Montre  
8' Flûte  
8' Violoncelle  
8' Flûte harmonique  
8' Bourdon  
5½' Quinte  
4' Prestant  
4' Octave  
2½' Quinte  
Mixture VI  
32' Tuba Profunda  
16' Bombarde  
16' Tuba Magna  
16' Posaune  
8' Trompette  
8' Tuba  
8' Royal Trumpet  
4' Clairon

General Tremulant, Résonance Flue

Tremulant

**COUPLERS:** Great to Résonance, Positive to Résonance, Swell to Résonance, Tuba to Résonance, Résonance octaves graves, Positive to Great, Swell to Great, Tuba to Great, Swell to Positive, Résonance to Pedal, Great to Pedal, Positive to Pedal,

Swell to Pedal, Swell 4' to Pedal.

**VENTILS:** Pedal reeds off, Résonance reeds off, Great reeds off, Positive reeds off, Swell reeds off, Résonance off.

Four manuals and pedal; compass 61/32; mechanical key action, electric stop action; 84 ranks, 65 stops.

*phony Three in C minor*, opus 78 (the "Organ" Symphony—what else?), brilliantly played by the Dallas Symphony under its Music Director, Eduardo Mata. It is doubtful if this work has ever been heard to better advantage, for here the organ really showed its power, as well as the beauty of its foundation stops. As climax built on climax there was never any question as to whether the organ could equal the sounds of the orchestra. Michael Murray kept matters in superb balance throughout, but since this was organ's first night to shine, it must be noted that, at the final chord, the organ emerged victorious, swamping the orchestra with sheer decibels of imposing, 32-foot-based, reed-dominated sound. (At a trial rehearsal with the uncompleted organ last spring, principal trombonist John Kitzman is reported to have affixed a white handkerchief to his trombone slide, signaling surrender at this point.)

During the tumultuous applause following the conclusion of the Saint-Saëns, not only Murray, Mata and the Dallas Symphony were acknowledged: Virginia Fisk and Steven Dieck, representing the workers who built the organ, were invited to the stage as well. All were brought back repeatedly. The audience obviously was delighted with this major new musical voice so proudly unveiled in Dallas.

**An Employee's Concert**

Many notables from the organ world

travelled to Dallas for the opening festivities of the Fisk organ, and these visitors would have been disappointed not to experience the instrument's solo capabilities. On Thursday morning, September 3, employees of the Fisk Company gave a two-hour recital on the instrument they had created; the musical feast was followed by a culinary one, a buffet lunch in the Fogelson Pavillion of the Symphony Center, also hosted by the Fisk Company. That so many of the Fisk workers proved to be practicing musicians helps to explain their sensitive attention to details, both aural and mechanical.

Fisk's opus 100 was shown to be a concert organ capable of every nuance brought to it by its players. From the delicate tremulant heard in Bach's *Ich ruf' zu dir*, the strings and ravishing harmonic flute used to accompany Charles Ives' *Abide With Me*, the theatre-organ sonorities of the Sousa *Liberty Bell March* (for which Dallas Symphony percussionist Douglas Howard played snare drum from within the organ case, and then entered to the left of the keydesk to clash cymbals at appropriate spots), to the breathtaking solo reeds employed in Tournemire's virtuoso improvisation on *Victimae Paschali*, given a stunning performance by Casey Dunaway—everything worked superbly in the service of music-making.

A video presentation by Stephen Ma-

# New Organs

## ► Fisk in Dallas

lioneck, "Opus 100—the Untold Story," was a clever, behind-the-scenes look at the "glamorous" life of an on-the-site organ builder, complete with a riotous spoofed advertisement for "Lone Star Boot Organ Shoes," guaranteed to fix those troublesome solo pedal passages. *Organmasters*, beware!

### C.B. Fisk Company Workers

Kathleen Hallman Adams  
 Stephen A. Boody  
 Gregory R. Bover  
 Robert Cornell  
 Linda Cook Dieck  
 Steven Dieck  
 R. Forrest Dillon  
 D. Casey Dunaway  
 Robert Finley  
 Virginia Fisk  
 Andrew Xury Gingery  
 Erik Grausam  
 Robert L. Hazard  
 Terry L. Joris  
 Carol S. Judd  
 Kees Kos  
 Stephen Paul Kowalshyn  
 Michael B. Kraft  
 Jerry W. Lewis  
 Stephen F. Malioneck  
 Charles L. Nazarian  
 Mark Edward Nelson  
 Diane M. Oliver  
 Brian A. Pike  
 David C. Pike  
 Patricia Pike  
 Michael P. Rathke  
 John E. Schreiner  
 David M. Sedlak  
 Peter Pindar Stearns  
 Theodore Stoddard  
 Akimasa Tokito  
 David M. Waddell

### C.B. Fisk Employees' Concert on Opus 100

September 3, 1992

Charles Nazarian: *Hyer Mer*, Yegmalian;  
*Pièces d'Orgue*, Marchand.

Steven Dieck: *Ich ruf zu dir, Herr Jesu Christ dich zu uns wend*, Bach.

Theodore Stoddard: *Prière*, Franck.

Kathleen Adams, mezzo-soprano, Mark Nelson, organist: *Abide with me*, *Serenity*, *In the mornin'*; *Fugue*, *Ives*.

Stephen Malioneck: *Toccata*, Boëllmann.

David Pike: *Adagio*, Bridge.

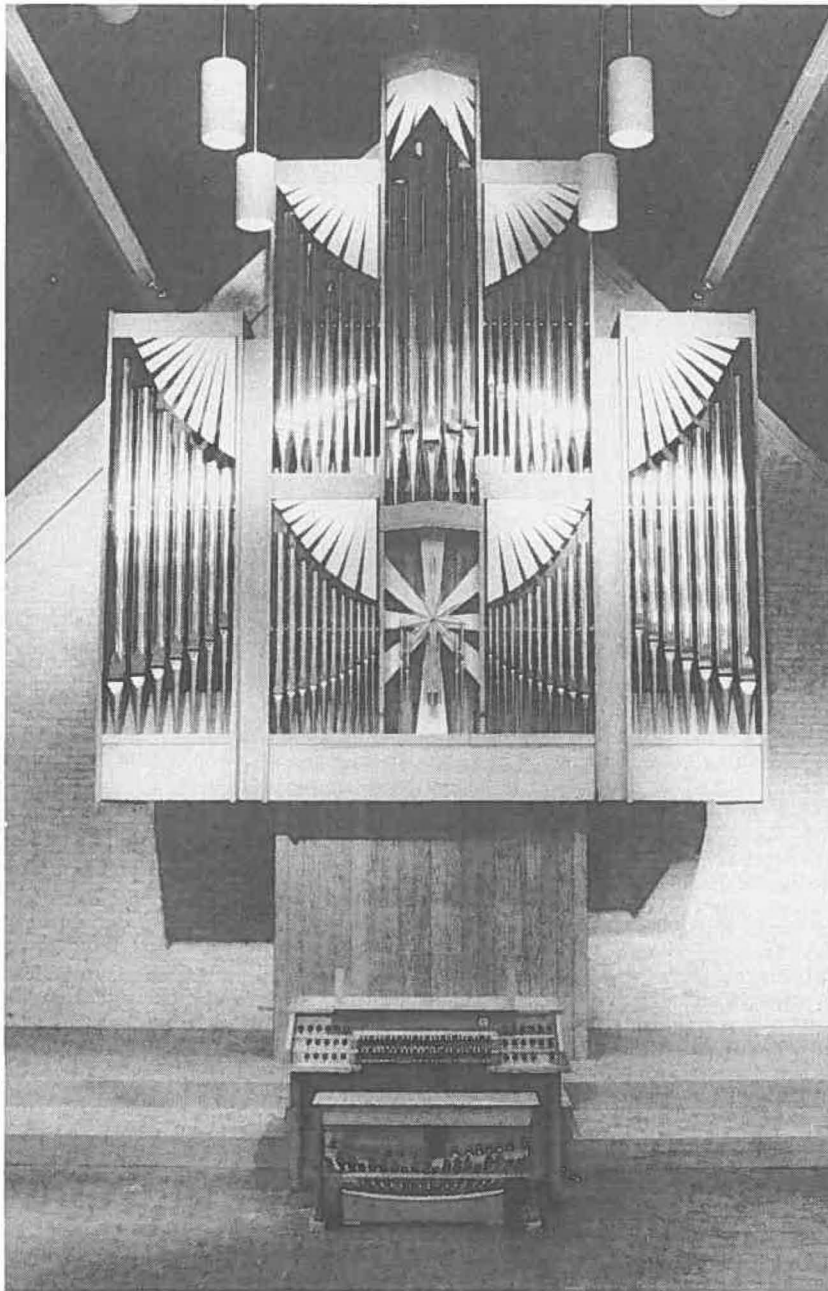
Michael Kraft: *Toccata in D Minor "Dorian"*, Bach; *Liberty Bell March*, Sousa.

Stephen Kowalshyn: *Cradle Song*, Bach.

John Schreiner: *Preambule*, Vierne.

Casey Dunaway: *Choral-Improvisation on Victimae Paschali*, Tournemire.

Cover photo courtesy of the Dallas Symphony Association



Berghaus Organ Company, Inc., Bellwood, IL, has completed a new organ for Epiphany Lutheran Church, Elmhurst, IL. The instrument features a white oak case and console designed by Allyn Hoverland. Key action is mechanical; stop action is electric with a solid-state combination system. Central and side tower pipes are polished electrolytic zinc; remaining facade pipes are of spotted metal. The entire Choralbass

is tubed from the Pedal windchests to the impost in front of the oak swell shades. The treble pipes of this stop are clustered around the star. The significance of the pipe shades is to call to mind the Epiphany—The Manifestation of Light—The Morning Star. The church is new and uncarpeted. Architect is David Schultz. Organist is Brent Weiland. Organ chairperson is Marion Talley. Organ dedication took place on

June 17, 1990. The builders of this organ include Brian and Todd Berghaus (casework), Jordan Smoots (console), George Anderson (windchests), Jim Streufert and Leonard Berghaus (tonal finishing), Fred Beal, Mike Pelton, Bill Kaffenberger, Jim Begly, Paul Szymkowski (construction and installation). Wind pressure is 70 mm. Compass is 56/30.

- GREAT**
- 16' Quintadena
  - 8' Principal
  - 8' Bleigedackt
  - 4' Octave
  - 4' Holzfloete\*
  - 2 1/2' Nasat
  - 1 1/2' Terz
  - 2' Auszug
  - IV Mixtur
  - 8' Trompette
  - Zimbelstern
  - Tremulant
- SWELL**
- 8' Gemshorn\*
  - 8' Celeste\*
  - 8' Holzgedackt
  - 4' Principal
  - 4' Rohrfloete
  - 2' Waldfloete
  - 1 1/2' Quintfloete
  - IV Scharf
  - 16' Dulzian\*
  - 8' Schalmey
  - Tremulant

- PEDAL**
- 16' Subbass
  - 8' Principal
  - 8' Spitzfloete
  - 4' Choralbass
  - III Mixtur\*
  - 16' Posaune
  - 4' Holzregal\*
  - \* Preparations

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Levsen Organ Company, Buffalo, IA, has repaired and restored a 50-year-old Kimball organ for the First Presbyterian Church of Bushnell, IL. The organ was tubular pneumatic, using lead tubes that connected console to windchest with no electricity involved except for the blower. The console had been replaced with an electrified Wangerin and there had been water damage to the organ. Some pipe sets were missing and others in attendance didn't belong. A new Trompette and chest were added to the Swell, an old chest repaired, new combination action and stop action were applied to the console. The Great and Pedal were prepared for new pipes in the future. All were carefully designed to fit into available spaces. The resulting Kimball has a tonal ensemble that fulfills the needs of the congregation and provides a foundation for the future. The dedication was played by former Bushnell resident, organist Mark Allen Filbert of Zion Lutheran Church, Wooster, OH.

- GREAT**
- 8' Open Diapason
  - 8' Viol D Gamba
  - 8' Melodia
  - 8' Dulciana
  - 4' Octave (Prep)
  - 4' Flute Harmonic
  - 2' Fifteenth (Prep)
  - III Mixture (Prep)
  - 8' Trompette (Sw)
  - Chimes
- SWELL**
- 16' Bourdon
  - 8' Violine Diapason
  - 8' Gedeckt (12 pipes)
  - 8' Salicional
  - 8' Voix Celeste
  - 8' Aeoline
  - 4' Flute D Amour (12 pipes)
  - 2 1/2' Quintette
  - 2' Flautina (12 pipes)
  - 8' Trompette
  - Tremolo
- PEDAL**
- 16' Bourdon
  - 16' Lieblich Gedeckt (Sw)
  - 8' Principal
  - 8' Flute (12 pipes)
  - 8' Flute Dolce (Sw)
  - 4' Choralbass (Prep)

**GREAT**

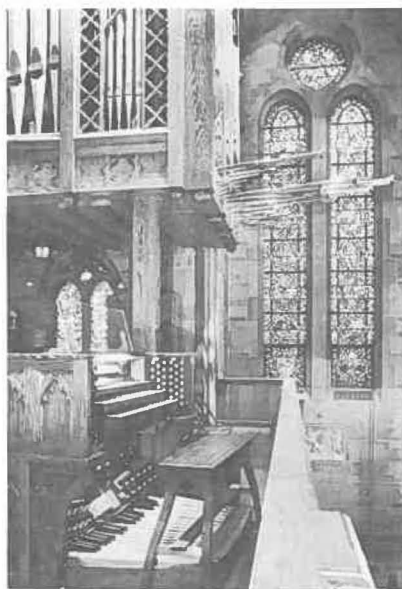
- 16' Violone (1-27 case)
- 8' Principal (1-13 case)
- 8' Bourdon
- 8' Spitz Flute
- 4' Octave
- 4' Koppel Flute
- 2 3/4' Quint
- 2' Super Octave
- 1 3/8' Terz
- IV Mixture (1 1/2')
- IV Cymbel (1/2')
- 8' Trompet
- 8' Pontifical Trumpet
- Tremolo

**SWELL (expressive)**

- 8' Stopped Diapason
- 8' Viola Pomposa
- 8' Viola Celeste (LC)
- 4' Principal
- 4' Spiel Flute
- 2' Octave
- 1 1/8' Spitz Quint
- III-IV Plein Jeu (1 1/8' + 2')
- III Scharf (1')
- 16' Double Trompette
- 8' Trompette Harmonique
- 8' Hautbois
- 4' Clarion
- Tremolo

**CHOIR (expressive)**

- 16' Rohr Gedeckt
- 8' Rohr Flute (ext 16')
- 8' Salicional
- 8' Salicional Celeste
- 8' Flauto Dolce
- 8' Flauto Celeste (TC)
- 4' Fugara
- 4' Block Flute
- 2' Principal
- 2' Nachthorn
- II Cornet (2 3/8', TC)
- 1 1/8' Larigot
- IV Mixture (3/8')
- 8' Cromorne
- 8' Pontifical Trumpet (GT)
- Tremolo

**PEDAL**

- 16' Principal (1-30 case)
- 16' Violone (GT)
- 16' Subbass
- 16' Rohr Gedeckt (CH)
- 8' Octave (ext 16' Prin)
- 8' Violone (ext GT)
- 8' Gedeckt
- 8' Rohr Flute (CH)
- 4' Choral Bass
- 4' Traverse Flute
- 2' Octave Bass
- 2' Flautino
- II Rauschquint (2 3/8' + 2)
- II Mixture (1 1/8')
- II Scharf (3/8')
- 32' Contre Bombarde
- 16' Bombarde (ext 32)
- 16' Double Trompette (Sw)
- 8' Double Trompette (ext Sw)
- 4' Schalmey
- 32' Principal - Electronic
- 32' Bourdon - Electronic
- 32' Fagotto - Electronic



Orgues Létourneau, Saint-Hyacinthe, Québec, has built a new organ, Opus 24, for Dr. Jack Formby's residence, Saint John, New Brunswick: 2 manuals, compass 56/32 AGO. The organ has mechanical key and stop actions. The design was by Denis Campbell, and voicing by Jean-François Mailhot, all the staff working under the supervision of Organbuilder Fernand Létourneau.

**MANUAL I**

- 8' Gedackt

**MANUAL II**

- 4' Spitz Prinzipal
- 2' Flach Flöte
- 1 1/8' Quinte Flöte
- Tremulant

**PEDAL**

- Pull down

Goulding & Wood, Inc., Indianapolis, IN, has built a new organ for The Cathedral of Christ the King (R.C.), Atlanta, GA. The organ incorporates G & W's exclusively designed slider and pallet windchests. Only choice pipework was retained from the cathedral's previous two instruments, and 19 new ranks were added for a total of 66 ranks, 3,616 pipes. The organ in high in the rear gallery of this Gothic cathedral. The new twin cases are in the Perpendicular Gothic style and are made from plain-sliced red oak. Each case stands 23 feet high and 12 feet wide and utilizes no structural steel. The console, also of red oak, has walnut drawjambs, nameboard, bench seat, key cheeks, and has the latest in solid state control.

The natural keys are made from bone, and the sharps are ebony. John Goulding was responsible for the mechanical design and physical layout of the organ. Robert Duffy was responsible for the design of the twin cases. Thomas Wood was responsible for the tonal design of the organ, and worked alongside an Atlanta-based acoustical firm. After sound studies were performed, the church had the first four ceiling bays over the organ sealed with a clear sealer at Mr. Wood's request. The result is better projection of the organ and choral sound further across the nave while acoustically unifying the congregation. Tonal finishing was done by Thomas Wood and Brandon Woods.

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Jaeckel, Inc., Duluth, MN, has built a new organ for Central United Methodist Church, Lansing, MI. The firm's Opus 17 comprises 44 stops, 64 ranks, and 3,168 pipes on three manuals and pedal. Mechanical action, electric stop action with 32 memory levels; detached low-profile console with terraced stop jambs, mahogany details, grenadile stop knobs and sharps, bone naturals, flat-parallel pedalboard with radiating sharps, porcelain stop knob plates with

hand lettering; wind stabilizers on/off; bar and slider windchests throughout, except for some of the Contrebasse and Montre 16' which are on pneumatic chests; 7 single-fold parallel-rise bellows; wind pressures 75mm Grand Orgue, Positif, Recit bass; 85mm Recit treble; 106mm Pedale; rift- and quarter-sawn white oak case, carvings of white oak; tuning according to a scheme by Valotti, a = 440 at 74 F.

#### GRAND ORGUE

16' Montre  
8' Montre  
8' Bourdon  
8' Flute harmonique  
8' Salicional  
4' Prestant  
2½' Quint  
2' Doublette  
1½' Fourniture V-VII  
8' Cornet V (c')  
8' Trompette  
4' Clairon

#### POSITIF

16' Bourdon  
8' Montre  
8' Bourdon  
4' Prestant  
4' Flute  
2½' Nasard  
2' Doublette  
1¾' Tierce  
1½' Larigot  
1' Plein-jeu  
8' Cromorne

#### RECIT EXPRESSIF

8' Diapason  
8' Viole de gambe  
8' Voix celeste  
8' Bourdon  
4' Prestant  
4' Flute octaviante  
2' Octavin  
2' Plein-jeu IV  
16' Basson  
8' Trompette harmonique  
8' Hautbois  
4' Clairon harmonique

#### PEDALE

16' Contrebasse  
16' Soubasse  
10¾' Gross quinte  
8' Principal  
8' Flute  
4' Flute  
2½' Fourniture V  
16' Bombarde  
8' Trompette

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**Bond Pipe Organs, Inc.** of Portland, OR, has built a new organ for Willamette University, Salem, OR. The organ is located in Cone Chapel inside the newly remodeled Waller Hall, built in 1867, directly across the street from the state capitol. The case was designed by Roberta Bond following some ideas of early American organbuilder Thomas Appleton, made of poplar painted with enamel, white and grayish blue to harmonize with the room in the same colors. The pipe shades are carved basswood, gilded, and were made by Jess Wells, who also built the case. The area around the keydesk is of Honduran mahogany as is the inlaid music rack made by John Stump. The manual keys are of bone and ebony, and the stop knobs are of rosewood.

Mechanical design was by Richard Bond, Cliff Fairley, and Tim Drewes. The organ has suspended mechanical key action and electric stop action, with an eight-level memory combination action. Richard Bond did the tonal design and voicing, assisted by Dean Applegate and Tim Drewes. The slider chests were built by John Stump assisted by Kelly Thoresell. The organ was dedicated by Philip Moore, organist of York Minster in England, in January 1991.

#### GREAT

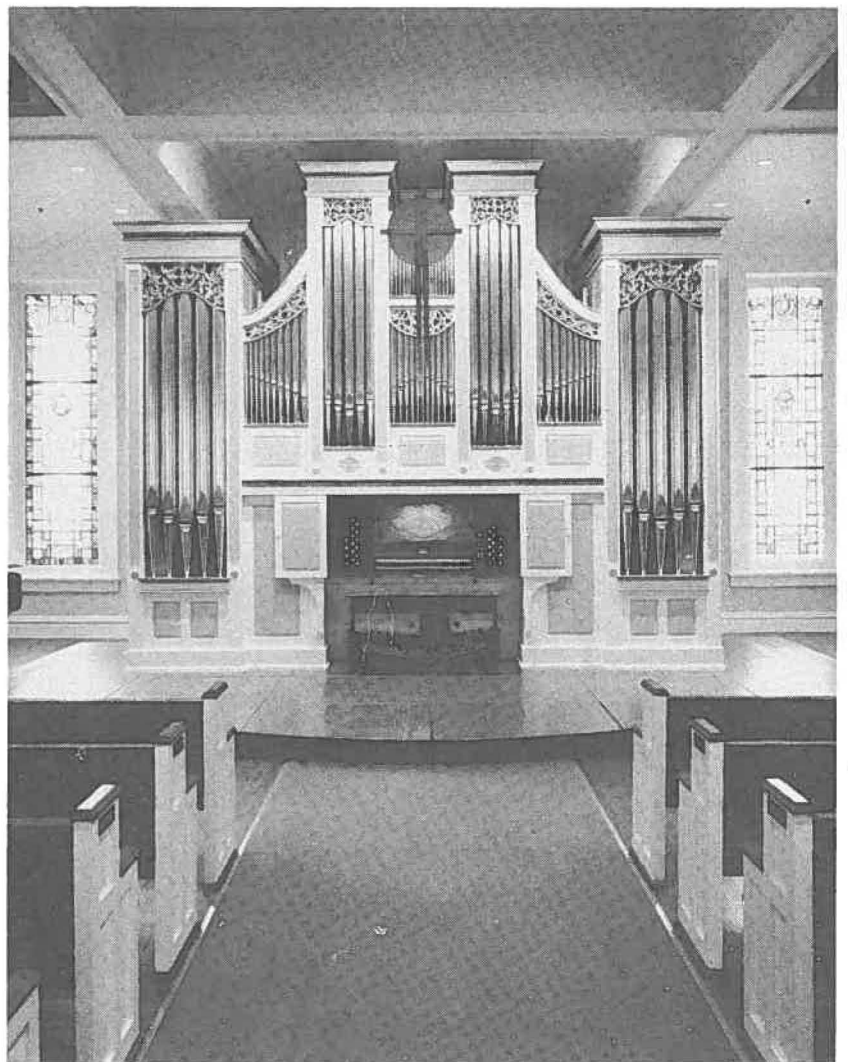
16' Bourdon (1-12 from Pedal Sub Bass)  
8' Principal (1-2 from Pedal Open Bass)  
8' Rohrflöte  
8' Harmonic Flute (prepared)  
4' Octave  
4' Spitzflöte  
2' Superoctave  
Mixture IV  
8' Trumpet

#### SWELL

8' Gedackt  
8' Salicional  
8' Voix Celeste  
4' Principal  
4' Koppelflöte  
2½' Nazard  
2' Waldflöte  
1¾' Tierce  
Scharf III-IV  
8' Oboe  
4' Clarion (prepared)  
Tremolo

#### PEDAL

16' Sub Bass  
16' Bourdon (Great)  
8' Open Bass  
4' Choral Bass  
16' Posaune  
8' Trumpet (Great)



# 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 NOVEMBER

**Harold Stover**; St George's Episcopal, York Harbor, ME 4 pm

**Larry Allen**; South Congregational, New Britain, CT 4 pm

**Christopher Herrick**; Trinity College, Hartford, CT 3 pm

**Jean Guillou**; St Mary the Virgin, New York, NY 4 pm

**Paul Olson**; St Thomas, New York, NY 5:15 pm

**David Beatty**; Rutgers Univ, New Brunswick, NJ 7 pm

**Marianne Webb**; St John's Lutheran, Boyertown, PA 3 pm

Britten, *Rejoice in the Lamb*; St John's Church, Washington, DC 11 am

**Andrew Nethsingha**; National Cathedral, Washington, DC 5 pm

**Gillian Weir**; Chevy Chase Presbyterian, Washington, DC 4 pm

**David Liddle**; St John's, Huntington, Baltimore, MD 4:45 pm

**Cj Sambach**; The Lutheran Theological Seminary, Columbia, SC 3 pm

**Frederick Swann**; Brentwood United Methodist, Brentwood, TN 7 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**David Higgs**; Concordia Seminary, Ft Wayne, IN 4 pm

**Michael Kraft**; First Presbyterian, Evansville, IN 4 pm

Choral Service; Fourth Presbyterian, Chicago, IL 6:30 pm

**Kim Heindel**, lute-harpsichord; All SS Episcopal, Milwaukee, WI 6:15 pm

McCartney, *Liverpool Oratorio*; MECCA Arena, Milwaukee, WI

**Jerome Butera**, with violin; Park Ridge Community Church, Park Ridge, IL 3:30 pm

**Michael Murray**; Independent Presbyterian, Birmingham, AL 4 pm

### 16 NOVEMBER

**Cj Sambach**; Morrison United Methodist, Leesburg, FL 7:30 pm

### 17 NOVEMBER

Choral Concert; National Cathedral, Washington, DC 8 pm

**Christopher Herrick**; St Thomas Episcopal, St Petersburg, FL 7:30 pm

**Simon Preston**; Episcopal Chapel of St John the Divine, Champaign, IL 8 pm

### 18 NOVEMBER

Thomas Hetrick, piano, with clarinet & soprano; Old St Paul's, Baltimore, MD 12:20 pm

**Stephen Schaeffer**; First United Methodist, Lexington, NC 3 pm

**Simon Preston**, masterclass; Episcopal Chapel of St John the Divine, Champaign, IL

### 20 NOVEMBER

**Curt Sather**; Trinity Church, Boston, MA 12:15 pm

**Marilyn Keiser**; Church on the Green, Bloomfield, NJ 7:30 pm

**Steven Eglar**; St Mary's Cathedral, Saginaw, MI 8 pm

**Simon Preston**; St John's Episcopal, Quincy, IL 8 pm

### 21 NOVEMBER

\***Cj Sambach**; Christ Church Episcopal, Meadville, PA 10 am

\***Cj Sambach**; Cathedral of St Paul Episcopal, Erie, PA 2 pm

**Kim Heindel**, lute-harpsichord; Cleveland Museum, Cleveland, OH 2 pm

American Boychoir; Bowling Green State Univ, Bowling Green, OH 8 pm

### 22 NOVEMBER

**Catharine Crozier**; Woolsey Hall, Yale Univ, New Haven, CT 8 pm

**David Spicer**; First Church of Christ, Wethersfield, CT 7 pm

**Susan Armstrong**; Congregational Church, Amherst, NH 8 pm

**Anne Warf**; St Thomas, New York, NY 5:15 pm

Haydn, *Creation*, with orchestra; First Presbyterian, Red Bank, NJ 8 pm

**Richard Szeremany**; Prospect Presbyterian, Maplewood, NJ 3 pm

**Mary Fenwick**; Trinity Ev. Lutheran, Norristown, PA 4 pm

Children's Choir Festival; National Cathedral, Washington, DC 4 pm

**Fayth Freese**; National Cathedral, Washington, DC 5 pm

**Robert King**, with harp; First Presbyterian, Burlington, NC 5 pm

**Dorothy de Rooij**; Duke Univ, Durham, NC 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

AIDS Benefit Concert; Cathedral of St John, Milwaukee, WI 3 pm

**Jerome Butera**, with violin; St Peter's United Church of Christ, Skokie, IL 4 pm

**Leon Nelson**; First Presbyterian, Deerfield, IL 4:30 pm

**Stephen Schaeffer**; Church of the Epiphany, Guntersville, AL 4 pm

**David Hurd**; Independent Presbyterian, Birmingham, AL 4 pm

### 23 NOVEMBER

**Larry Schou**; Thiel College, Greenville, PA 8 pm

**Sally Cherrington**, workshop; St Luke's Lutheran, Park Ridge, IL

### 25 NOVEMBER

**Mary Mozelle**; St John's Church, Washington, DC 12:10 pm

Ronn McFarlane, lute; Old St Paul's, Baltimore, MD 12:20 pm

### 27 NOVEMBER

**Tim Smith**; Trinity Church, Boston, MA 12:15 pm

### 29 NOVEMBER

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

+ **Gene Strayer**; Trinity United Church of Christ, York, PA 3 pm

**Bart Harris**; National Cathedral, Washington, DC 5 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

*Messiah* Sing-In; Masonic Temple, Dayton, OH 3 pm

### 1 DECEMBER

**Robert Sutherland Lord**; Univ of Pittsburgh, Pittsburgh, PA noon

### 2 DECEMBER

Choral Concert, with orchestra; St Ignatius Loyola, New York, NY

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

**Michael Parrish**; Old St Paul's, Baltimore, MD 12:20 pm

### 4 DECEMBER

**Rock Whiting**; Trinity Church, Boston, MA 12:15 pm

American Boychoir; Abingdon Episcopal, White Marsh, VA

*Play of Daniel*; Cathedral of St John, Milwaukee, WI (also December 5, 6, 11, 12, 13)

Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

### 5 DECEMBER

American Boychoir; Westminster Presbyterian, Syracuse, NY

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### 6 DECEMBER

*Jazz Nativity*; St Bartholomew's, New York, NY (also December 7, 8)  
*Play of St Nicholas*; St Mary the Virgin, New York, NY 7 pm  
American Boychoir; Lakeside Presbyterian, Elmira, NY 7:30 pm  
Handel, *Messiah*; Cadel Chapel, West Point, NY 4 pm  
**Dan Miller**; Calvary Church, Charlotte, NC 6 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Dayton Bach Society; Art Institute, Dayton, OH 8 pm  
Dayton Bach Society; Seventh-Day Adventist, Kettering, OH 4 pm  
Handel, *Messiah*; Second Presbyterian, Indianapolis, IN 8 pm  
Choral Concert, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm  
**Jonathan Biggers**; Fourth Presbyterian, Chicago, IL 6:30 pm

### 8 DECEMBER

Choral Concert; First Church of Christ, Hartford, CT

### 9 DECEMBER

**Harold Stover**; St Luke's Cathedral, Portland, ME 12:15 pm  
**Francine Maté**; St John's Church, Washington, DC 12:10 pm  
**Thomas Hetrick**, harpsichord; Old St Paul's, Baltimore, MD 12:20 pm  
American Boychoir; St John Lutheran, Fremont, OH 7:30 pm

### 11 DECEMBER

**Brian Carson**; Trinity Church, Boston, MA 12:15 pm  
American Boychoir; Univ of Wisconsin-Parkside, Kenosha, WI 7 pm

### 12 DECEMBER

American Boychoir; First Presbyterian, Matawan, NJ  
Choral Concert; Rutgers Univ, New Brunswick, NJ 7, 9 pm (also December 13)  
His Majesties Clerkes; First United Methodist, Evanston, IL 8 pm

### 13 DECEMBER

Pinkham, *Advent Cantata*; First Church of Christ, Wethersfield, CT 4, 7 pm  
Pro Arte Singers; First Presbyterian, Stamford, CT 4 pm  
**James Welch**; St John the Divine, New York, NY

American Boychoir; St Peter's, Milbrook, NY 3:30 pm

Bach, Rutter, *Magnificat*; First Presbyterian, Red Bank, NJ 8 pm  
Handel, *Messiah*; United Church, Gainesville, FL 4, 8:15 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Matthew Boatman**; First Presbyterian, Evansville, IN 4 pm  
His Majestie's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm

Pergolesi, *Magnificat*, with orchestra; Park Ridge Community Church, Park Ridge, IL 10:30 am

**Marianne Webb**; First United Methodist, Carbondale, IL 5 pm

### 15 DECEMBER

Handel, *Messiah*; St Thomas, New York, NY 7:30 pm (also December 17)

### 16 DECEMBER

Handel, *Messiah*; St Mary the Virgin, New York, NY 7:30 pm  
**Stephen Schaeffer**; Cathedral Church of the Advent, Birmingham, AL 11:50 am

### 18 DECEMBER

**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

### 19 DECEMBER

His Majestie's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

### 20 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm  
Lessons & Carols; Christ Church, Oyster Bay, NY 4 pm  
Lessons & Carols; St Thomas, New York, NY 11 am, 4 pm  
American Boychoir; Princeton Univ, Princeton, NJ 3:30 pm  
Lessons & Carols; St John's Church, Washington, DC 11 am  
Saint-Saëns, *Christmas Oratorio*; Bethesda Presbyterian, Bethesda, MD 11 am  
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm  
Choral Concert; Cleveland Museum, Cleveland, OH 2 pm  
**David Burton Brown**; All SS Episcopal, Pontiac, MI 4 pm  
His Majestie's Clerkes; St Paul & the Redeemer, Chicago, IL 2:30 pm  
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

### 23 DECEMBER

Britten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm

### 27 DECEMBER

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Lessons & Carols; Central United Methodist, Lansing, MI 9:30 am

### 29 DECEMBER

**David Higgs**; Philharmonic Center, Naples, FL 8 pm

### UNITED STATES

#### West of the Mississippi

### 15 NOVEMBER

St Louis Chamber Chorus; St Joseph's Shrine Church, St Louis, MO 3 pm

**Robert Scoggin**, with cello; First United Methodist, Sioux Falls, SD 4 pm

**Charles Ore**; Sheridan Lutheran, Lincoln, NE 4 pm

+ **Carlene Neihart**; Bethel United Methodist, Wichita, KS 4 pm

**Matthew Dirst**; St Paul's Lutheran, Austin, TX 4 pm

### 17 NOVEMBER

\***Carlene Neihart**; Eastminster Presbyterian, Wichita, KS 7:30 pm

### 20 NOVEMBER

**Joseph Adam**; St Mark's Cathedral, Seattle, WA

McCartney, *Liverpool Oratorio*; Grace Cathedral, San Francisco, CA 8 pm (also November 21, 2 pm)

**Jean Gillou**; Cornell College, Mt Vernon, IA 3 pm

### 29 NOVEMBER

+ **John Obetz**; Southminster Presbyterian, Prairie Village, KS 3 pm

Handel, *Messiah*; St John's Cathedral, Denver, CO 7:30 pm

Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm

### 3 DECEMBER

Handel, *Messiah*; St Mark's Cathedral, Seattle, WA 8 pm (also December 4, 5)

### 5 DECEMBER

**James Welch**; St Mary's Cathedral, San Francisco, CA 8 pm

### 6 DECEMBER

Handel, *Messiah*; Mid-America Nazarene College, Olathe, KS 6 pm

**John Fenstermaker**, with brass; Grace Cathedral, San Francisco, CA 5 pm

### 9 DECEMBER

**Marijim Thoene**; First Presbyterian, Bakersfield, CA noon

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12 DECEMBER

American Boychoir; Wheaton College, Wheaton, KS 3, 8 pm  
Cathedral Choir; Grace Cathedral, San Francisco, CA 4 pm (also December 13, 19, 20, 22, 23)

13 DECEMBER

Christmas Concert; Highland Park Presbyterian, Dallas, TX 7 pm  
Handel, *Messiah*; All SS Episcopal, Beverly Hills, CA 5 pm

16 DECEMBER

Handel, *Messiah*; St Mark's Cathedral, Seattle, WA

20 DECEMBER

St Louis Chamber Chorus; SS Peter & Paul, Souldard, MO 3 pm  
Bach, *Magnificat*; Central Presbyterian, Kansas City, MO 2 pm  
Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

INTERNATIONAL

15 NOVEMBER

**Simon Preston**; Church of St Andrew & St Paul, Montreal, Quebec  
**Robert Jones**; Central United, Sault Ste Marie, Ontario 2:30 pm

Organ Recitals

THOMAS ANNAND, Methuen Memorial Hall, Methuen, MA, June 24: *Fanfare*, Leighton; *Gothic Scenes and Interludes*, Cherney; *Fantasia on "Hallelujah! Gott zu loben,"* op. 52, no. 3, Reger; *Symphonie Gothique*, op. 70, Widor; *Les Cloches de Hincley*, op. 55, no. 6, Vierne.

DAVID BURTON BROWN, Calvary Reformed Church, Reading, PA, May 29: *Tocatta and Fugue in D*, Buxtehude; *Elegy*, Thalben-Ball; *Fantasy for Organ*, K. 594, Mozart; I. Sunrise on Sunset Hill, 2. Elms, 3. Sunday Night (*Views from the Oldest House*), Rorem; *Prelude on "New Britain,"* Wood; *Scherzo, Allegro (Symphonie II)*, Vierne.

JAMES BUSBY, Methuen Memorial Hall, Methuen, MA, June 10: *Chaconne*, Bach; *Cook; Fuge, Kanzone und Epilog*, op. 85, no. 3, Karg-Elert; *Pastorale*, Roger-Ducasse; *Roulade*, Bingham; *Very Slowly (Sonatina)*, Fast and Sinister (*Symphony in G*), Sowerby.

ELAINE WARNER CHARD, Methuen Memorial Hall, Methuen, MA, June 3: *Grand choeur dialogué*, Gigout; *Sonata in D Minor*, op. 65, no. 6, Mendelssohn; *Prelude and Fugue in B Minor*, S. 544, Bach; *Choral No. 1 in E Major*, Franck; *Cantabile*, op. 37, no. 1, Jongen; *The World Awaiting the Savior (Symphonie-Passion)*, op. 23, Dupré.

EILEEN COGGIN, JOHN HIRTEN, CHARLES RUS, St. Luke's Episcopal Church, San Francisco, CA, March 9: *Impromptu*, op. 54, no. 2, *Clair de lune*, op. 53, no. 5, *Hymne au soleil*, op. 53, no. 3, *Sticlienne*, op. 53, no. 2, *Toccata*, op. 53, no. 6, Vierne; *Te Deum*, Demessieux; *Sonate I*, Hindemith; *Praeludium in e moll*, Bruhns; *Choral No. 3 in A Minor*, Franck; 4. Jig for the Feet, 6. Finale—The Offering (*Organbook III*), Albricht.

GRADY E. COYLE, North Park Presbyterian Church, Dallas, TX, June 7: *Fanfare*, Lemmens; *Morceau de Concert*, op. 24, Guilman; *Choral II*, Franck; *Symphonie*, op. 42, no. 5, Widor.

PHILIP CROZIER & SYLVIE POIRIER, St. James United Church, Montreal, June 2: Double Fantaisie (*Mosaïque*), Langlais; *Fugue in E Minor*, op. posth. 152, Schubert; *Introduction and Fugue*, op. 62, Lachner; *Orgel Fantaisie für zwei Spieler*, op. 12, Labor; *A Fancy for Two to Play*, Tomkins; *Toccata Française (sur le nom de "Helmut")*, Bölting.

MELVIN DICKINSON, Douglass Boulevard Christian Church, Louisville, KY, March 12: *Prelude in F-sharp Minor*, BuxWV 146, Buxtehude; *O man, bewail thy grievous fall*, S. 622, Bach; *Prelude in G Major*, op. 698, no. 4, Czerny; *Commit your every grievance*, Walcha; *My Jesus leadeth me, My heart is ever yearning*, Brahms; *Prelude in F Major*, op. 22, no. 1, Gade.

MARIE-MADELEINE DURUFLÉ, South Congregational-First Baptist Church, New Britain, CT, June 14: *Concerto in G Major*, Vivaldi/Bach; *Cantabile, Pièce Héroïque*, Franck; *Variations sur un Noël*, Dupré; *Naiader*, Vierne; *Choral improvisation sur le Victimae Paschali*, Tournemire; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

RONALD EBRECHT, Methuen Memorial Hall, Methuen, MA, July 29: *Variations on America*, Ives; *Scherzo in G Minor*, op. 49, no. 2, Bossi; *Tocatta, Adagio and Fugue in C Major*, S. 564, Bach; *Symphony No. 5*, op. 42, Widor.

HEIDI EMMERT, Cleveland Museum of Art, Cleveland, OH, April 5: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Ave maris stella III*, Dupré; *Introduction, Passacaglia*

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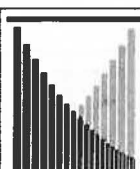
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STEVE GENTILE & FRANCES NOBERT, Whittier College, Whittier, CA, February 16: *Prelude and Fugue in C Major*, Albrechtsberger; *Duet for Organ*, Wesley; *Largo e spiccato (Concerto in D Minor)*, Vivaldi/Bach; *Prelude and Fugue in G Major*, S. 541, Bach; *Adagio (Ariane)*, Scherzo *Capriccioso*, Guilman; *Toccata and Fugue*, Reger; *Petite Suite*, McCabe; *Fantaisie*, Demarest.

EUGENE HANCOCK, Methuen Memorial Hall, Methuen, MA, June 17: *Jubilate*, Kyrie, Sowande; *Impromptu II*, *Melody*, Coleridge-Taylor; *Moe Fragmenti*, Wilson; *Spiritual Set*, DaCosta; *Spiritual Lullaby*, Cooper; *Three Gospel Hymn Preludes*, Sexton, transc. Henry; *The Wrath of God*, Hancock.

PETER EDWIN KRASINSKI, Methuen Memorial Hall, Methuen, MA, July 22: *Sinfonia to Cantata No. 29*, Bach/Whitford; *Rondo Capriccio*, op. 64, Lemare; *Benedictus*, op. 59, no. 9, Reger; *Five Dances for Organ*, Hampton; *Choral improvisation on Victimae paschali laudes*, Tournemire/Durufle; *Variations on a Noel*, op. 20, Dupré.

DANIEL LAMOUREAUX, Church of the Advent, Boston, MA, May 3: *Grand Choeur*, Dubois; *Prelude and Fugue in E-flat*, Dave-luy; *Chant de mai*, op. 53, no. 1, Jongen; *Salve Regina (Symphonie II)*, Widor; *Andantino*, op. 51, no. 2, Vierne.

PETER & KIRSTEN KOLLING LANGBERG, Methuen Memorial Hall, Methuen, MA, July 1: *Allegro moderato (Sonata in D Minor for Organ Duet)*, op. 30, Merkel; *Andante in C Major*, Gade; *Te Deum*, op. 56, Moller; *Mass for Two Organists*, Langberg; *Dronning Dagmar Fantasi*, Matthison-

Hansen; *Fantasi No. II "Lover den Herre"*, Langberg; *Piece Héroïque*, Franck; *Printemps*, Double *Fantaisie*, Langlais.

LARRY SMITH, Methodist Temple United Methodist Church, Evansville, IN, March 22: *Toccata*, Decker; *Sketches for Pedal Piano*, op. 58, nos. 1, 2, 3, 4, Schumann; *Fantasy for Organ*, Barblan; *Symphony No. 5 in F Minor*, op. 42, no. 1, Widor.

J. RICHARD SZEREMANY, Grace Church, Newark, NJ, May 17: *Sonata de primo tono*, Lidon; *Noël sur les Flutes*, Daquin; *Two Sketches*, op. 58, nos. 4, 3, Schumann; *Sonata VI*, op. 65, Mendelssohn; *Choral in B Minor*, Franck; *Fantasia in E-flat*, Saint-Saëns; *Prelude and Fugue in G Minor*, Dupré.

F. ANTHONY THURMAN, Douglass Boulevard Christian Church, March 5: *Toccata in D Minor*, S. 538, Bach; *Organ Verses on "God Loves This World"*, Janca; *Choral No. 1 in E Major*, Franck.

CHARLES BOYD TOMPKINS, Duke University, Durham, NC, May 31: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Récit de Terce en Taille*, *Offertoire sur les Grands Jeux*, de Grigny; *Allein Gott in der Höh sei Ehr*, S. 664, *Prelude and Fugue in E Minor*, S. 548, Bach; *Rondo*, *Pie Jesu*, *In nomine Domine*, *Reveille (Organ-books I, II, III)*, Rorem; *Sonata in F Minor*, Mendelssohn.

ELAINE & GARY ZWICKY, with instruments, Eastern Illinois University, Charleston, IL, April 9: *The Barber of Seville: Overture*, Rossini; *Concertante for Organ, Celesta and Percussion*, Pinkham; *Organ Fantasy for Two Players*, op. 12, Labor; *Andante and Variations*, op. 46, Schumann; *Bolero*, Ravel; *The Civilian Barber: Overture*, Schickele.

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(Required by 39 U.S.C. 3685)

1. Title of Publication: DIAPASON  
2. Issue Date: 01/1992  
3. Issue Frequency: Monthly  
4. Annual Subscription Price: \$18.00 U.S.  
5. Number of Copies of this Issue: 300  
6. Total Number of Copies of this Issue: 300  
7. Total Number of Copies of all Issues: 300  
8. Total Number of Copies of all Issues: 300  
9. Total Number of Copies of all Issues: 300  
10. Total Number of Copies of all Issues: 300

Category	Number of Copies	Percentage of Total
A. Total No. Copies (Net Press Run)	5,892	5,900
B. Paid and/or Requested Circulation	none	none
C. Total Paid and/or Requested Circulation	5,437	5,478
D. Free Distribution by Mail (Large, Open House, Carriers, Counter Sales, Street Vendors, etc.)	305	303
E. Free Distribution Outside the Mail (Carriers, Street Vendors, etc.)	5,642	5,681
F. Copies Not Distributed	250	249
G. Total (Sum of B through F)	none	none
H. Total (Sum of C through G)	5,892	5,900

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