

THE DIAPASON

JUNE, 1993



St. John's American Lutheran Church, LeMars, IA
Specification on page 14

Organ design

To Joseph Horning's article, "Organ Design Based on Registration Revisited," in the April issue of THE DIAPASON, I wish to add my voice in agreement. An instrument thoughtfully designed with some basis in the literature does make our lives much easier. Except in rare instances in which a church might have a tradition of celebrating Mass with, for example, the exclusive use of the music of Frescobaldi, or a university which can house and support several instruments of specific design, most of us are forced to play an eclectic assortment of music weekly on the same instrument. A moderate sized organ with reasonable disposition based on requirements of standard repertoire will fit most needs.

Designing a solid and useful disposition for an organ takes a knowledge of the repertoire and of the intended use of the instrument. Various companies have tried standard approaches; these model-type standards did not seem to be the artistic answer to certain economic and construction problems, but they did base their schemes on tonal families as seen in the repertoire. I would be very interested in reading some builders' responses to Mr. Horning's excellent article.

Samuel John Swartz
The University of Redlands

Stolist correction

Thank you for publishing the information and stolist for St. Luke's Lutheran Church, Chicago, Illinois (April New Organs, p. 16). I am sorry to inform you that our office sent, by accident, the stolist of the old Möller organ from the Fox Theater in St. Louis. The correct stolist for the new Levsen organ is below.

The reader should bear in mind that this organ was designed to be built in three phases, each by adding additional pipes. The first phase has been completed. The second phase would provide the organ with more individual ranks in the respective divisions. The third phase would complete the organ at 29 ranks in size and include a new digital operating system.

Please forgive the mistake about the stolist.

Rodney E. Levsen
President, Levsen Organ Co.
Buffalo, IA

GREAT

- 8' Principal (61 pipes)
- 8' Holzgedeckt (Sw)
- 8' Erzähler (Sw)
- 8' Erzähler Celeste (Sw)
- 4' Octave (61 pipes)
- 4' Gedeckt (Sw)
- 4' Choir Pitch (49 pipes)
- 2' Fifteenth (61 pipes)
- III Mixture (183 pipes)
- 8' Trompette (Sw)
- 4' Clarion (Sw)

SWELL

- 8' Rohrflöte (61 pipes)
- 8' Erzähler T.C. (49 pipes)
- 8' Erzähler Celeste T.C. (49 pipes)
- 4' Rohrflöte (12 pipes)
- 4' Erzähler (12 pipes)
- 2 3/4' Quinteflöte (61 notes)
- 2' Blockflöte (12 pipes)
- 1 3/4' Larigot (61 notes)
- 1' Erzähler (12 pipes)
- 8' Trompette (61 pipes)
- Tremolo

PEDAL

- 16' Bourdon (12 pipes)
- 8' Principal (Gt)
- 8' Pommer (Sw)
- 4' Octave (Gt)
- 2' Pedal Octave (Gt)
- 8' Trompette (Sw)
- 4' Clarion (Sw)

Recording update

A year ago you printed a positive review of my recording *Howard Hanson: An American Romantic* (THE DIA-

PASON, March 1992). I would like to point out that the Uni-Pro/Spectrum vinyl disc of this music is no longer in print. The recording has been reissued in compact disc format by the Bay Cities Music label (BCD-1005), which is distributed by Koch International Classics or may be ordered direct from Bay Cities Music, 9336 Washington Blvd., Culver City, CA 90230 for \$15.98.

John M. Proffitt
Houston, TX

70-year tenure

I am enclosing an article, actually a Thank You note, which appeared recently in one of our area newspapers, *The Coastland Times*, of Manteo, NC. Perhaps this might be a record of playing the organ in one church—70 years at Shiloh United Methodist Church in Stumpy Point, NC. I hope this is something the readers would be interested in.

E. Rodney Trueblood
Organist/Choirmaster
First United Methodist Church
Elizabeth City, NC

Thanks to my family and friends who came to Shiloh Methodist Church, Stumpy Point, from Buxton, Manteo, Manns Harbor, Wilson, Elm City, and Elizabeth City to share the honors of 70 years playing the organ and piano for services in the church on February 14. I feel unworthy but very honored. I am 83 years old and have attended every service possible in this church. I have retired as organist for health reasons. I loved playing for "my" church—not a talented person but I gave of my best. Thanks to all who prepared a covered dish for a friend. It was wonderful. One beautiful cake said "Miss Gert—Shiloh's Sweetheart." Thank you so much. It was great.

Gertrude Craddock
Stumpy Point, NC

**Box ORGFAX
c/o THE DIAPASON**

I am writing to express my delight and satisfaction with the Exclusive Pipe Organ FAX/PHONE Adaptor [April issue, p. 21], recently installed at my console here in good working order. This welcome invention will increase the effectiveness and efficiency of organists' lives immeasurably, particularly during the "slow parts" of the service. In recent weeks, I have put this remarkable device to the following uses:

- Prepared and filed my annual Income Tax return by FAX, appropriately during a sermon on the text, "Render therefore unto Caesar . . ." (Matthew 22:21.)

- Distributed by FAX the current issue of our regional organists' guild newsletter, *The Lofty Times*, of which I am the editor. However, I was not particularly amused at a reference from the pulpit to Job 35:16, "He multiplieth words without knowledge," in the course of the sermon.

- Won three out of five rounds of ticktacktoe with another FAX-equipped organist, similarly underemployed during the "slow parts."

- FAXed a route exit map to the organ technician, apparently lost somewhere among the reed pipe ranks in the swell chamber, after losing PHONE contact during a recent tuning session.

- Sent off several applications for vacant positions as organist in nearby parishes, but was rather disappointed by the text of the sermon going on at the time: "Hitherto shalt thou come, but no further." (Job 38:11.)

May I offer one suggestion? In addition to the FAX/PHONE/UNISON OFF function, you should add a screening device to eliminate incoming telemarketing calls, junk-FAX transmissions, and other unwanted communications at inopportune times. Even now, a number of entrepreneurial individuals have awakened to the advertising opportunities provided by a

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Carillon

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device which ensures instant contact with their target audiences at predictable times (the "slow parts" of the service). In this regard, the rector already has suggested, not too subtly, "Amend your ways and your doings." (Jeremiah 7:3.)

Yours faxfully,
Festus Ambrosius Xavier
Parish Church Organist
Dunworkin-on-the-Hill

Here & There

Fred Waring's America has announced its summer workshops: June 22-25, Sound and Recording Workshop; June 28-July 1, Middle School Show Choir Camp; and July 5-8, Concert and Show Production Workshop. Events take place at Pennsylvania State University. For information: Peter Kiefer, Fred Waring's America, Pennsylvania State University, 1127 Fox Hill Rd., University Park, PA 16802-1824; 814/863-2911.

An International Conference on Latin American Music of the Colonial and Early Independence Periods will take place June 25-26 at the Harold Washington Library Center, Chicago, Illinois. The conference is sponsored by the Harold Washington Library Center's Special Collections & Preservation

Division in collaboration with Governor's State University. The focus of the conference is the present state of research in the field of early Latin American music, with contributions ranging from reports on concrete researches of national or regional scope to essays reflecting on future trends. Presenters include Robert Stevenson of the University of California, Los Angeles, and Francisco Curt Lange of Caracas, Venezuela, among many others. For information: International Conference on Latin American Music, 7 Carriageway E Unit 511, Hazel Crest, IL 60429; 708/534-4573.

The Hymn Society in the United States and Canada and the Canadian Liturgical Society will hold a joint conference July 4-8 in Toronto. The Hymn Society will also sponsor "A Course in Hymn Writing" June 19-23 at St. Olaf College, with Carl P. Daw, Gracia Grindal, Betty Carr Pulkingham, William P. Rowan, Carl Schalk, and Brian Wren. For information on either event: The Hymn Society, P.O. Box 30854, Texas Christian University, Fort Worth, TX 76129.

Ars Musica Chicago, in association with the Chicago Academy for the Performing Arts, will present a "Baroque Performance Workshop" July 8-11 at the Academy in Chicago. The workshop will focus on 17th-century music and dance, and will culminate in a concert featuring music from Purcell's *Bonduca*. Faculty includes Robert Finster, organ,

Enrique Arias, musicology, and many others. For information: Ars Musica Chicago, 1811 Madison St., Evanston, IL 60202; 708/328-2992 or 312/769-5939.

The **Fédération Francophone des Amis de l'Orgue (FFAO)** presents its 10th International Congress July 10-15, "Organs of Paris." Included on the schedule will be organs at St-Augustin, La Trinité, Notre-Dame, St-Eustache, St-Sulpice, St-Denis, among others. Performers include Suzanne Chaisemartin, Marie-Madeleine Duruflé, Rolande Falcinelli, Michelle Leclerc, Jean Guillou, Michel Chapuis, and others. For information: Michelle Guéritey, 35, quai Gailleton, F. 69002 Lyon, France; tel: (1) 43 42 91 91.

The **Napa Valley Keyboard Workshop 1993** will feature Walker Cunningham (organ) and Max Camp (piano) in a three-day workshop July 12-14 for those interested in teaching skills, literature, and performance on organ and/or piano. Lectures and master classes will be given in both areas as well as ensemble experiences for those who wish to participate. One credit hour of college credit available. High School seniors can register for college credit. Performers for master classes and the recital will be considered by date of application. For more information: Napa Valley Keyboard Workshop '93, Music Department, Pacific Union College, Angwin, CA 94508; 707/965-6201.

The **Dollard Festival** takes place August 20-29 in the region of the Eems and the Dollard, in Germany and The Netherlands. The program includes the complete works of Franz Tunder, concerts by the Ensemble Super Librum, excursions in collaboration with "Wege in die Romantik 1993," organ demonstrations and concerts in many churches of the region, and the conference "The Late Gothic Organ Culture" presided over by Harald Vogel. For information: Mr. Gerrit Kamstra, P.O. Box 1763, 9701 BT Groningen, The Netherlands; tel: 0031 (0)50 185740.

The **Second International Bach Festival Alkmaar** takes place September 6-11, featuring historic organs of Edam, Oosthuizen, Nieuwe Kerk-Haarlem, and Waalse Kerk-Amsterdam. The festival will include concerts, workshops, masterclasses, lectures and excursions to other historic organs. Artists include Luigi Tagliavini, Gustav Leonhardt, Jacques van Oortmerssen, Sigiswald Kuyken, La Petite Bande, Hans van Nieuwkoop, and Pieter van Dijk. For information: W.L.C. Janssen, Trekker 120, 8447 BZ Heerenveen, The Netherlands.

Appointments

Mark Baumann has been appointed Director of Christian Education at First Lutheran Church (ELCA), Cedar Rapids, Iowa. Previously he served as Director of Music and Education at First Lutheran, Decorah, Iowa. In addition to supervising such areas as Sunday School, confirmation, adult education, vacation Bible school, and two church libraries, Baumann will develop a music curriculum to be used with the *Rejoice* Sunday School curriculum from Augsburg Fortress. He will continue his activities as an organist, workshop clinician, conductor and composer. In the fall of 1992, "God's promise now is this," his hymn text based on the lessons for Reformation Sunday, was premiered in Decorah and Pella, Iowa and Milwaukee, Wisconsin.

Mr. Baumann holds a BA in vocal and instrumental music education and organ performance from Central College, Pella, Iowa, and the MA in organ performance from the University of Iowa. Currently he is completing the PhD in musicology (organ, church music, and

hymnology) at the University of Iowa. His organ teachers include Davis Folkerts, Delbert Disselhorst, and Delores Bruch.



Dennis Schmidt

Dennis Schmidt has been appointed Executive Director of The Bach Festival of Philadelphia. He will be in charge of Festival planning, promotion, production assistance, fundraising, special projects and general operations of the organization. A graduate of Dana College, Wartburg Theological Seminary and the University of Michigan, he leaves a position as Director of Chapel Music and Organist at St. Paul's School, Concord, New Hampshire.

The purpose of The Bach Festival of Philadelphia is to present musical performances, lectures and educational programs focused on the music of J.S. Bach and his contemporaries for all segments of the population of the Philadelphia area. The events of the Festival are coordinated in a year-round series. Artists who have appeared at the Festival include the Tallis Scholars, Lionel Rogg, Gustav Leonhardt, Marie-Claire Alain, Ralph Kirkpatrick, Les Arts Florissants, I Solisti Veneti, and many others. The Festival, now in its 17th season, has also developed the Philadelphia Bach Festival Orchestra.

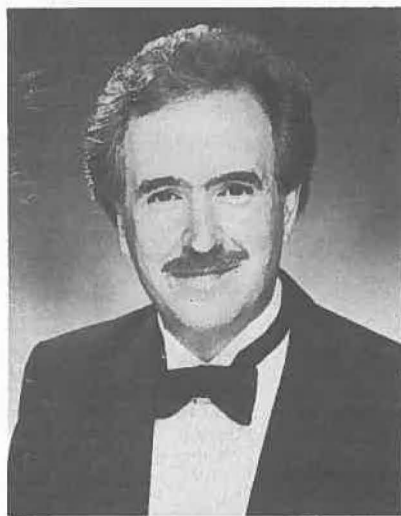


Samuel John Swartz

Samuel John Swartz has been appointed Director of Performance Studies of the School of Music at University of Redlands, California. He will work with faculty members to develop standards for repertoire, technique, and musicianship. Since 1986 Dr. Swartz has served the school as Professor of Organ/Harpsichord and University Organist, and is founder-director of the annual Redlands Organ Festival. Swartz concertizes with Artist Recitals Concert Promotional Service, Ruth Plummer, representative.

Here & There

British concert organist **Colin Andrews** was recently honored by The Royal Academy of Music in London, England, with an Associateship. This accolade is conferred upon past students who have achieved distinction in the profession. Mr. Andrews is repre-



Colin Andrews

sented in the U.S. by Concert Artist Cooperative.

Richard Benedum, professor of music at the University of Dayton and conductor of the Dayton Bach Society, has been appointed to a review panel of the Division of Public Programs of the National Endowment for the Humanities. This is the fourth time that Benedum has served as a review panel member for the NEH. Benedum is also the recipient of three NEH grants to direct seminars for American teachers studying the music of Mozart in Vienna, Austria, and three NEH grants for personal research. On behalf of the Dayton Bach Society, he also wrote two successful grant applications—one, from the Music Panel, for general operating support and a second, from the Arts in Education Initiatives Panel, to support PROJECT SING during 1993-1994. PROJECT SING is a collaborative effort with area high school choral directors and their students, and provides opportunities for each to perform with the Bach Society during the year. He also had eight short choral compositions accepted for publication by Selah Press.



David Di Fiore

David Di Fiore recently completed a recital tour of Hungary. The six recitals included two at the historic Matthias Church, as well as recitals at St. Anthony Church and the University Church, all in Budapest. Other programs were performed at Siofok and at the Cathedral of Eger, the second largest church in the country. Di Fiore is organist/artist in residence at University Temple, United Methodist Church and organist/choirmaster at St. John the Evangelist Parish, both in Seattle, Washington. He has performed in Canada, France, and Italy.

Alexander Frey was on a U.S. recital tour during January/February, 1993. His schedule included recitals at The First Congregational Church, Los Angeles; First Baptist Church (Christian Life Center), Bakersfield (and master class); and University Presbyterian Church, Fresno (for the San Joaquin AGO Chapter), in California. In Illinois, he played recitals at Edgebrook Community Church in Chicago, and St. Peter and Paul Greek Orthodox Church in Glenview. He also played a recital at Trinity Church, Boston, before returning to



Alexander Frey

Berlin where he now resides. Frey was recently appointed principal guest conductor of the Ars Longa Chamber Orchestra in Germany. A native of Chicago, he holds the B.M. and M.M. degrees from the University of Michigan, studying under Robert Glasgow. He concertizes under Artist Recitals Concert Promotional Service, Ruth Plummer, Representative.



Kim Heindel

Kim Heindel was a recent guest on National Public Radio's *Performance Today*, where he and harpsichord maker Willard Martin spoke with host Martin Goldsmith about the Martin workshop's reconstruction of a "lautenwerk," or lute-harpsichord. The program was broadcast by affiliate stations throughout the United States. To date, Martin has built eight of these gut-strung instruments, which are based on contemporary descriptions such as that found in Adlung's *Musica mechanica organoedi*, 1768. Heindel's CD, *The Art of the Lautenwerk* (Gasparo GSCD-275), as well as a Midwest tour and lecture/recital in Freiburg, Germany last fall, have helped to introduce this instrument to a larger audience.

In February, harpsichordist **Igor Kipnis** received an honorary Doctorate of Humane Letters from Illinois Wesleyan University, where he had been in residency as Mellon Visiting Fellow in the Humanities. Other recent residencies include The Crane School of Music of The State University of New York at Potsdam, The University of Wyoming, and the University of Montana. His most recent recordings include *The Virtuoso Scarlatti* and Vivaldi's *Four Seasons*.

Joan Lippincott is featured on the premier recording of the new Mander organ at Princeton University Chapel on the Gothic label (G 49061). (See the report by Roy Kehl on the new organ, August, 1992, THE DIAPASON, pp. 13-14.) The program includes Mendelssohn, *Sonata in A Major*; Duruflé, *Veni Creator*; Howells, *Rhapsody in C-sharp Minor*; and Widor, *Symphony No. 6*. (CD \$16.98 plus postage; cassette \$8.98 plus postage.) For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 800/735-4720.

James McCray, Choral Editor for THE DIAPASON, has received two special awards. He was given the 1992-93 Outstanding Music Educator Award from the National Federation of State High School Associations. He also received the 1993 Orpheus Award, which is the highest national award presented by Phi Mu Alpha, Professional Music Fraternity. The award says, "For significant and lasting contributions to the cause of music in America."

Michael Radulescu is featured on a new recording, *Michael Radulescu: Epiphaniai*, with soprano Maria Höller, on the Deutsche Harmonia Mundi label (HM 1075-2). The program includes *Four Old Testament Prayers*, *De Poëta* (The Wessobrunn Prayer), *Epiphaniai*, and *Versi*, played on the Metzler organ at the Jesuit Church in Lucerne.

The Philadelphia Civic Center Pipe Organ Restoration Committee has announced the release of a recording of the Möller organ in the center. The recording features Tom Hazleton performing Scotson Clark's *Torchlight March*, Rachmaninoff's *Prelude in C-sharp Minor*, Böellmann's *Toccata*, a medley from *Oklahoma*, and works of Albinoni, Walton, Tchaikovsky, Widor and Purvis. The organ was built in 1931 and features Richard Whitelegg's "English Ensemble" style of tonal design. More than a concert instrument (twin Great flue choruses, Willis-type Swell, miniature Choir ensemble, big Solo and Pedal), the organ also features a 19-rank theatre organ with its own console. The organ was featured in an article in the October, 1990 issue of *The American Organist*.

The Restoration Committee hopes to save the organ and the building. The Civic Center is currently slated for demolition as a result of the completion of a new convention center in downtown Philadelphia. Because of its ceiling installation, the organ cannot be removed prior to demolition. The CD recording is the first step in rescue efforts. For a

copy of the recording (\$18 postpaid) or more information, contact: Civic Center Organ Restoration Fund, P.O. Box 1451, Media, PA 19063.



William Hall Competition (l to r): Stefan Engels, Michele Johns, Wesley E. Beal, Ann Frohbieter, Wesley E. Van Zile



William Hall Competition (l to r): Joel Bacon, Michele Johns, Ann Frohbieter, Matthew Goodson

The 22nd annual William C. (Bill) Hall Pipe Organ Competition, open to organ students enrolled in Texas colleges and universities, was held March 29 at First Presbyterian Church, San Antonio, Texas. Judges were Michele Johns of the University of Michigan and Ann Frohbieter of Houston. Through the generosity of the Minnie Stevens Piper Foundation and First Presbyterian Church of San Antonio, the following prizes were awarded: 1st prize graduate, \$1250, to Wesley E. Beal, Southern Methodist University; 2nd prize graduate, \$750, to Stefan Engels, Southern Methodist University; 1st prize undergraduate, \$900, to Joel Ba-

con, Baylor University; 2nd prize undergraduate, \$500, to Matthew S. Goodson, University of Texas at San Antonio; best hymn player, \$100, to Wesley E. Van Zile, University of North Texas. The date for next year's competition is March 19, 1994. For information: Executive Committee, William C. (Bill) Hall Pipe Organ Competition, First Presbyterian Church, 404 N. Alamo, San Antonio, TX 78205.

Recitals have resumed on the Thomas Appleton organ at the Metropolitan Museum of Art in New York City, following the reopening of the Armand Hammer Equestrian Court. The organ was built in Boston in 1830 for a church in Hartford, Connecticut, and remains the best-preserved example of Appleton's work. It was acquired by the Museum in 1982, installed by Lawrence Trupiano in cooperation with the Organ Clearing House. Half-hour programs at noon on Tuesdays have recently featured organists Renee Barrick, Administrative Assistant in the Museum's Department of Musical Instruments, and Lorenz Maycher.

Breitkopf & Härtel has announced the publication of their *New Editions Spring 1993* catalog. For information: Breitkopf & Härtel, Walkmühlstrasse 52, D-6200 Wiesbaden 1, Germany.

Fallen Leaf Press has announced the publication of *The Bach English-Title Index* by Ray Reeder. Containing almost 14,000 entries representing more than 16,000 titles and textual incipits, the book lists English-language words and phrases used as translations, paraphrases, and original texts. It indexes not only the titles and separate movements of Bach's vocal works, but also the chorales and chorale preludes that bear the titles of hymn tunes from which they are derived. This index is intended to be used with Wolfgang Schmieder's *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (BWV). Until his early retirement, Ray Reeder was Head of the Music Library at California State University, Hayward, and editor of its newsletter, *Quodlibet*. 184 pp., \$33 clothbound. For information: Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709-5034.

Merion Music, Inc., Theodore Presser Company, sole distributor, has announced the publication of the choral piece, *Some Thoughts on Keats and Coleridge*, by Earl Kim. Edited by Tamara Brooks, this group of unaccompanied choral songs was written in memory of Roger Sessions. Earl Kim is Professor of Music, Emeritus, at Harvard University, where he taught from 1967 to 1990, and was a pupil of Arnold Schoenberg, Ernst Bloch and Roger Sessions. For information on the work (342-40162, \$.85) contact Presser at 215/525-3636.

Nunc Dimittis

Margaret Whitney Dow, of Redlands, California, died on October 22, 1992. She had celebrated her 100th birthday just a few months earlier. She retired in 1960 from the faculty of the University of Redlands, where she was associate professor of organ.

Miss Dow was born in Faribault, Minnesota, and received degrees from Carleton College. She was a student of Clarence Dickinson at Union Theological Seminary, where she received the MSM degree. She spent two years in France, studying with Marcel Dupré, André Marchal, and Nadia Boulanger. Prior to coming to Redlands, she served on the faculties of Carleton College, Culver Stockton College, and Florida State College for Women. She was an active member of the AGO, held the

FAGO and ChM certificates, and served as Dean of the Florida and the Riverside-San Bernardino chapters. Miss Dow lived in Redlands during her years of retirement, and continued a long career as organist for several churches in Redlands.

Frank W. Kutschera, a long-time employee of the Austin Organ Co., died March 18 at the Connecticut Hospice in Branford, Connecticut.

Born in 1916, Mr. Kutschera began working for Austin in 1949. During his many years with the firm, he functioned in several areas. As head flue voicer he worked closely with the late Richard J. Piper, tonal director. As factory representative he was responsible for the sale of numerous Austin organs. He was a sales representative in Georgia, working out of his home in Stone Mountain. Upon his return to Hartford, he took on the responsibility of the tuning department.

Kutschera was a U.S. Army veteran of World War II. Following his retirement in 1981 he was active in a number of pursuits. He was a volunteer newscaster for Connecticut Radio Information System (CRIS) and a volunteer for the American Red Cross Blood Mobile. He was a member of the AGO, active as a substitute organist, and a member of the Manchester Silk Chorus, a "Barbershop" type group. Until his illness he continued his interests in camping, gardening and attending Elderhostel. He is survived by his wife, Roberta, two sons, two grandchildren, and a brother.



Scott Withrow

Scott S. Withrow, of East Providence, Rhode Island, died March 11 at the age of 60. He was organist/choirmaster at Central Congregational Church, and organist at Temple Emmanuel-El, both of Providence, and served as a reviewer for THE DIAPASON. (See the last of his reviews on pp. 8-9 of this issue.)

Born in Aurora, Illinois, Mr. Withrow was a graduate of Oberlin Conservatory and Eastman School of Music. For 21 years he was a member of the faculty of George Peabody College, Nashville, Tennessee. He was a contributing conductor at the Lincoln Center Choral Festival, and served as keyboard artist for the Nashville Symphony Orchestra, conducting the orchestra for many of its summer concerts. For 16 years he conducted the Nashville Symphony Chorus, and had founded the Nashville Symphony Chamber Chorus.

Mr. Withrow served as organist/choirmaster in Congregational, Presbyterian and Episcopal churches, as well as university organist at Vanderbilt University, and in the U.S. Army as a chaplain's assistant. From 1982-88 he lived in Birmingham, Alabama, serving in a church position and teaching at the University of Alabama. A published composer of choral and organ works, he was a frequent clinician. Mr. Withrow is survived by his wife, Kay (Fletcher) Withrow, four sons, two daughters, and five grandchildren.

THE NINTH ANNUAL

San Anselmo Organ Festival

JULY 6-10, 1993

THE LINK BETWEEN
EARLY AND NEOCLASSICAL MUSIC

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and
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SANDRA SODERLUND
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and Others

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David Farr, Executive Director

Carillon News by Brian Swager

Appointment

The University of the South in Seawee, Tennessee has appointed Marcia de Bary University Carillonneur. She holds a bachelor's degree in English and piano from Bellhaven College, and a master's degree in English from the University of Mississippi. De Bary's carillon studies were with Albert Bonholzer, Laura Hewitt Whipple, and Todd Fair. Before coming to Seawee, Marcia de Bary was a member of the English faculty at Mississippi State University, a member of the advertising department at John Knox Press, a script writer for Mississippi Educational Television, and an instructor in literature and piano at the French Camp Academy, a boarding school for children from dysfunctional homes.



Marcia de Bary

Profile: The University of the South

Founded in 1857, the University of the South was to be the gift of the Episcopal Church in the South to higher education for the entire country. One of the first purchases of the nearly penniless institution was a Meneely bell which, today, hangs in the tower of St. Luke's Chapel. In 1958, a carillon of 56 bells was hung in the newly constructed, 134-foot Shapard Tower of All Saints' Chapel. It was Leonidas Polk, the Bishop of Louisiana, who had taken the lead in planning for and securing funds for the University in the years immediately before the Civil War, and it was to his memory that the carillon was dedicated.

An alumnus, William Dudley Gale III, provided for the carillon which was cast by the firm of Les Fils de Georges Paccard of Annecy, France. Arthur Bigelow was the consultant for the instrument. From its B-flat bourdon, the carillon ranges four-and-one-half octaves. The total weight of the bells is 23 tons. The four-story split belfry begins with the bourdon on the bottom, and

above this the seven other bass bells. At the next level is the keyboard topped by the medium and high bells. The dedicatory recital was performed by Arthur Bigelow on April 12, 1959. Since then, carillonneurs have included Albert Bonholzer, Esther Watson, Laura Hewitt Whipple, and recently appointed University Carillonneur Marcia de Bary. After a quarter of a century of use, the carillon was renovated by the I.T. Verdin Company of Cincinnati.

The University of the South carillon rings on many occasions. Recitals—both formal and informal—are played nearly every Sunday afternoon at 3:00. These Sunday recitals are the "finishing touch" after the 2:30 orchestra concerts each of the five Seawee Summer Music Center weekends. As a major Episcopal center, ecclesiastical activities abound in Seawee, and are heralded with bell music. The carillonneur provides a 15-minute "Call to Worship" before the university service at 10:30 each Sunday morning as well as a 30-minute postlude. Busloads of people appear on the first weekend of December for the services of Lessons and Carols, which



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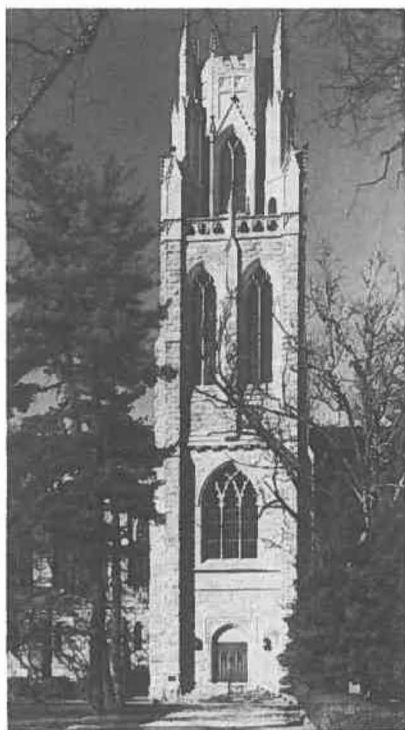
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are preceded by one-and-one-half hours of carillon music.

Inscriptions on the bells of the Leonidas Polk Memorial Carillon range from the traditional to the creative and humorous. A C-sharp bell reads: "Blessed be the name of the Lord. Praise Him, O resounding bells." C, however, says: "They will never hang me on the neck of a cat." One has the inscription: "From the mountains of Savoie to the mountains of Tennessee I sing sol," and another—A, of course—reads: "To my note the whole orchestra tunes." The bell an octave above the bourdon claims: "My biggest sister and I go hand and hand and agree on every issue."

1993 Carillon Concert Calendar

- 1 JUNE**
Karel Keldermans; Concordia Seminary, St. Louis, MO 7:30 pm
George Matthew, Jr.; Singing Tower, Luray, VA 8 pm
- 5 JUNE**
Lisa Lonie; Washington Park, Springfield, IL 6:30 pm
Arie Abbenes; Washington Park, Springfield, IL 7:15 pm
Karel Keldermans; Washington Park, Springfield, IL 8 pm
- 6 JUNE**
Lisa Lonie; Washington Park, Springfield, IL 7:15 pm
Arie Abbenes; Washington Park, Springfield, IL 8 pm
- 7 JUNE**
Robert Byrnes; Washington Park, Springfield, IL 7:15 pm
Frits Reynaert; Washington Park, Springfield, IL 8 pm
- 8 JUNE**
Carlo van Uift; Concordia Seminary, St. Louis, MO 7:30 pm

Frits Reynaert; Washington Park, Springfield, IL 7:15 pm
Robert Byrnes; Washington Park, Springfield, IL 8 pm

10 JUNE
Michael Hall; Washington Park, Springfield, IL 7:15 pm
Ulla Laage; Washington Park, Springfield, IL 8 pm

11 JUNE
Ulla Laage; Washington Park, Springfield, IL 7:15 pm
Carlo van Uift; Washington Park, Springfield, IL 8 pm
Carlo van Uift & Karel Keldermans, duets; Washington Park, Springfield, IL 9:15 pm

12 JUNE
Sue Jones; Washington Park, Springfield, IL 6:30 pm
Carlo van Uift; Washington Park, Springfield, IL 7:15 pm
Karel Keldermans; Washington Park, Springfield, IL 8 pm

15 JUNE
Arie Abbenes; Concordia Seminary, St. Louis, MO 7:30 pm

16-20 JUNE
 Congress, Guild of Carillonneurs in North America, Lincoln, NE

16 JUNE
Carl Zimmerman; First-Plymouth, Lincoln, NE 7 pm
Joseph Davis; Trinity College, Hartford, CT 7 pm

17 JUNE
Ronald Barnes; First-Plymouth, Lincoln, NE 7:30 pm

18 JUNE
Milford Myhre; First-Plymouth, Lincoln, NE 5 pm

19 JUNE
Timothy Hurd; First-Plymouth, Lincoln, NE 7:30 pm

21 JUNE
Ulla Laage; University of Michigan, Ann Arbor, MI 7 pm

22 JUNE
Karel Keldermans; Concordia Seminary, St. Louis, MO 7:30 pm

23 JUNE
Ulla Laage; Trinity College, Hartford, CT 7 pm
David Hunsberger; The Rochester Carillon, Rochester, MN 8 pm

24 JUNE
Brian Swager; Metz Memorial Carillon, Bloomington, IN 7:30 pm
Ulla Laage; Trinity United Methodist, Springfield, MA 7 pm

25 JUNE
Ulla Laage; Yale University, New Haven, CT 7 pm

26 JUNE
John Gouwens; Culver Academy, Culver, IN 4 pm

27 JUNE
Ulla Laage; St. Stephen's, Cohasset, MA 6 pm
Terence McKinney; Rockefeller Chapel, Chicago, IL

28 JUNE
Margo Halsted; University of Michigan, Ann Arbor, MI 7 pm
Ulla Laage; Municipal Building, Norwood, MA 7 pm
Terence McKinney; Chicago Botanic Garden, Glencoe, IL

29 JUNE
Wayne Schmidt; Concordia Seminary, St. Louis, MO 7:30 pm

30 JUNE
Ulla Laage; Our Lady of Good Voyage, Gloucester, MA 7 pm
George Matthew, Jr.; Trinity College, Hartford, CT 7 pm

1 JULY
Dionisio Lind; First Presbyterian, Stamford, CT 7 pm
George Matthew, Jr.; Trinity United Methodist, Springfield, MA 7 pm

2 JULY
George Matthew, Jr.; Yale University, New Haven, CT 7 pm

3 JULY
Brian Swager; Culver Academy, Culver, IN 4 pm
Richard Watson; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

4 JULY
Terence McKinney; St. Stephen's, Cohasset, MA 6 pm
Philip Burgess, with Detroit Symphony Brass; Christ Church Cranbrook, Bloomfield, Hills, MI 4 pm

5 JULY
Terence McKinney; Municipal Building, Norwood, MA 7 pm
George Matthew, Jr.; University of Michigan, Ann Arbor, MI 7 pm

6 JULY
Frank DellaPenna; Alfred University, Alfred, NY 7 pm

7 JULY
Frank DellaPenna; Calvary Episcopal, Williamsville, NY 7 pm
Terence McKinney; Our Lady of Good Voyage, Gloucester, MA 7 pm
Robert Shelton Wright; Trinity College, Hartford, CT 7 pm

8 JULY
Brian Swager; Metz Memorial Carillon, Bloomington, IN 7:30 pm
David Hunsberger; Trinity United Methodist, Springfield, MA 7 pm
Daniel Kehoe; First Presbyterian, Stamford, CT 7 pm
George Matthew, Jr.; University of Wisconsin, Madison, WI

10 JULY
Brian Swager; Culver Academy, Culver, IN 4 pm

11 JULY
David Hunsberger; St. Stephen's, Cohasset, MA 6 pm
Claude Aubin; First Presbyterian, Stamford, CT 11 am
Frank DellaPenna; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
George Matthew, Jr.; Rockefeller Chapel, Chicago, IL

12 JULY
David Hunsberger; Municipal Building, Norwood, MA 7 pm
Frank DellaPenna; University of Michigan, Ann Arbor, MI 7 pm
Todd Fair; First United Methodist of Germantown, Philadelphia, PA 7:30 pm
George Matthew, Jr.; Chicago Botanic Garden, Glencoe, IL

13 JULY
Joanne Droppers; Alfred University, Alfred, NY 7 pm

14 JULY
David Hunsberger; Our Lady of Good Voyage, Gloucester, MA 7 pm
Claude Aubin; Trinity College, Hartford, CT 7 pm
Gloria Werblow; Calvary Episcopal, Williamsville, NY 7 pm

15 JULY
Claude Aubin; Trinity United Methodist, Springfield, MA 7 pm
George Matthew, Jr.; First Presbyterian, Stamford, CT 7 pm
Carol Jickling Lens; University of Wisconsin, Madison, WI

16 JULY
Claude Aubin; Yale University, New Haven, CT 7 pm

17 JULY
Brian Swager; Culver Academy, Culver, IN 4 pm

18 JULY
Todd Fair; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Claude Aubin; St. Stephen's, Cohasset, MA 6 pm
Mark Konewko; Rockefeller Chapel, Chicago, IL

19 JULY
Janet Tebbel; First United Methodist of Germantown, Philadelphia, PA 7:30 pm
Todd Fair; University of Michigan, Ann Arbor, MI 7 pm
Claude Aubin; Municipal Building, Norwood, MA 7 pm
Robin Austin; University of Rochester, Rochester, NY 7 pm
Mark Konewko; Chicago Botanic Garden, Glencoe, IL

20 JULY
Robin Austin; Alfred University, Alfred, NY 7 pm

21 JULY
Robin Austin; Calvary Episcopal, Williamsville, NY 7 pm
Lucy Dechène; Our Lady of Good Voyage, Gloucester, MA 7 pm
Peter Langberg; Trinity College, Hartford, CT 7 pm

22 JULY
Brian Swager; Metz Memorial Carillon, Bloomington, IN 7:30 pm
Peter Langberg; Singing Tower, Luray, VA 8 pm
Sally Slade Warner; Trinity United Methodist, Springfield, MA 7 pm
Marietta Storm Douglas; First Presbyterian, Stamford, CT 7 pm
Gert Oldenbeuving; University of Wisconsin, Madison, WI

23 JULY
Gert Oldenbeuving; Yale University, New Haven, CT 7 pm

25 JULY
Brian Swager; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Peter Langberg; St. Stephen's, Cohasset, MA 6 pm
Gert Oldenbeuving; First Presbyterian, Stamford, CT 11 am
Todd Fair; Rockefeller Chapel, Chicago, IL

26 JULY
Brian Swager; University of Michigan, Ann Arbor, MI 7 pm
Peter Langberg; Municipal Building, Norwood, MA 7 pm
Beverly Buchanan; University of Rochester, Rochester, NY 7 pm
Carol Jickling Lens; First United Methodist of Germantown, Philadelphia, PA 7:30 pm
Todd Fair; Chicago Botanic Garden, Glencoe, IL

27 JULY
Beverly Buchanan; Alfred University, Alfred, NY 7 pm

28 JULY
Peter Langberg; Our Lady of Good Voyage, Gloucester, MA 7 pm
Gert Oldenbeuving; Trinity College, Hartford, CT 7 pm
Beverly Buchanan; Calvary Episcopal, Williamsville, NY 7 pm

29 JULY
Gert Oldenbeuving; Singing Tower, Luray, VA 8 pm
Joseph Davis; First Presbyterian, Stamford, CT 7 pm
Brian Swager; University of Wisconsin, Madison, WI

30 JULY
Peter Langberg; Yale University, New Haven, CT 7 pm

Music for Voices and Organ by James McCray

The church music of Michael Haydn

Johann Michael Haydn, a younger brother of Franz Joseph Haydn . . . enjoyed an international reputation as a distinguished composer. He was especially renowned for his church works, which critics, amateur and connoisseur alike, regarded as models of their kind. The catalogue of Haydn's works includes more than eight hundred compositions. Fully two-thirds of his output is comprised of music for the church . . .

—Charles H. Sherman

Most of us probably remember the zany Smothers Brothers, who had an on-going joke about the fact that "Mom always liked you best" when problems arose between them. In the case of the



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brothers Haydn it could be said that F.J. Haydn receives the most recognition these days, but for church choir directors, it is the younger brother's music which should find its way into the repertoire. Alison Maitland, a scholarly editor of some of his music, points out that, "Joseph Haydn is said to have acknowledged his brother's church music as superior to his own."

Michael Haydn (1737-1806) was summoned to Salzburg in the summer of 1763 by the infamous Archbishop Sigismund, who wanted to audition the 26 year old musician. Haydn demonstrated his ability several times and finally petitioned the Archbishop for a permanent position. Happily, he must have impressed the Archbishop, who created a post for him as concertmaster and court musician; he remained in that role until his death, 43 years later. Haydn took advantage of this musical opportunity and wrote in all of the standard genres of the day, including an abundance of church music. Often, his music was composed for a particular celebration, and that in turn led to his international reputation; although his brother was held in higher esteem, Michael Haydn certainly was recognized in his lifetime as a fine church composer. In Hans Jancik's major book, *Michael Haydn: A Forgotten Master*, he reports that Haydn was

honoured literally from one end of Europe to the other, receiving a commission from Seville and a decoration from Stockholm. The list of his works mentions 32 settings of the Mass and a host of introits, graduals, litanies, sequences, hymns and canticles. These are all to Latin texts. Joseph II's ecclesiastical reforms, however, created a demand for church music with German texts, and Haydn supplied no less than 43 of these, mostly to short texts.

His personal life was dominated by the death of his only child before her first birthday, and shortly after that the death of his great patron and friend, Archbishop Sigismund Graf Schrattenbach. Michael Haydn is buried in Salzburg, in a small but very well-kept cemetery that attracts many tourists. His grave is in a quiet wall corner with a protecting iron fence near the cemetery's entrance; it is easy to miss it because of the other more ostentatious graves of prominent people, and that is much like his music which is often overlooked as conductors today continue to perform the music of his more famous brother.

In an effort to call attention to the many fine church works of Michael Haydn, this month's reviews feature his music. It should be noted that he often wrote treble chorus music—solid material for women's choirs (see G. Schirmer). His music is calmly charming, useful and practical for singers and instrumentalists.

Ave Maria (MH 385), composed 1784, SATB, 2 clarini, 2 violins, organ, and cello/bass, Carus-Verlag (Mark Foster) 50/343/01, no price given (M-).

Subtitled *Graduale in Missa Rorate*, this brief setting was originally designed for Saturday masses in Advent. It begins with a strong but slow opening statement of the title; then following a fermata moves into a faster tempo with a more dance-like character. The instrumental parts are accompanimental and busier than the choral music which is in syllabic block chords. The motet closes with an Alleluia that eventually returns to the final, slow material to balance the opening. Lovely music for any choir.

Ave Maria in F (MH 72), composed in 1765, SATB, 2 violins, organ and cello/bass, Carus-Verlag 50.345/01, \$10.95 complete score (M).

This earlier setting of the text is much longer, has more ornamentation, and uses a soprano soloist to begin the various sections following instrumental interludes. There are dramatic and sudden dynamic shifts; also, Haydn draws on Gregorian chant lines (see *Liber*

Usualis, p. 1679). This setting was very well known during his lifetime.

Litany in B-flat, composed in 1768, G. Schirmer #2942, no price given, SATB, SATB soli, and keyboard (original used 2 violins, 2 clarini, organ, timpany, and cello/bass) (M+).

The editor, Alison Maitland, does not indicate that the instrumental parts are available. This Litany has six movements with two of them for solo quartet; the soloists are occasionally used in other places as well. Very busy accompaniment, and often the vocal lines contain extended melismas with ornamentation. Only a Latin text is given, and it would be useful to have a translation of some of the less familiar movement texts. This extended 70-page work is not overly difficult, but does contain passages which will challenge.

Vier Stucke, composed in 1761 (#1) and 1782 (#2-4), SATB unaccompanied, Carus-Verlag 50.340/01, \$6.70 (complete score) (M-).

These four works, *Christus factus est, Surgite sancti Dei, Sancti Dei, and Jesu,*

Redemptor omnium, are written in the "old style" of Palestrina. The unaccompanied (or with organ) vocal lines are contrapuntal and usually in long-note notation. The last one has some running-note passages, but in general the music follows late Renaissance style characteristics. The harmonies, however, are 18th century. The editor provides translations of the four settings in the preface but not for performance.

Veni Sancte Spiritus (MH 39), composed in 1761, SATB, SATB soli, 2 clarini, 2 violins, organ and cello/bass, Carus-Verlag, 50.344/01, no price given (E).

This very early work is brief with almost half based on the text Alleluia. The solos are very easy and interspersed throughout. Orchestral parts are somewhat plain with moments of activity between the vocal phrases. Useful for any type of choir.

Missa Dolorum BMV (A Minor), composed in 1794?, SATB and organ, OR SATB unaccompanied, OR SATB, organ, 3 trombones, cello/bass, Edition

Schwann (Frankfurt), S 2267 (M).

The Gloria inserted in this mass to make it complete is by Johann Georg Albrechtsberger (1736-1809). There are several versions for performance, the most interesting being in the Salzburg tradition of having the ATB choral parts doubled by trombones (a procedure common to many of Mozart's masses). The ending of the Kyrie is notable for its similarity to his brother's Kyrie in the *Missa Brevis St. Johannis*, with its separated final outburst of "eleison." The editor does not suggest a solo quartet for the Benedictus; however, that was a common procedure for that period in Salzburg and conductors may want to consider it.

Missa Sanctae Crucis (Kreuz-Messe in A Minor), composed in 1762, SATB unaccompanied or with organ doubling voice parts, Doblinger Verlag (Vienna), Band 7, no price given (M).

This mass clearly is designed for unaccompanied singing if possible; the organ music is merely a reduction of parts. All movements are there and typical of early music (i.e., Palestrina,

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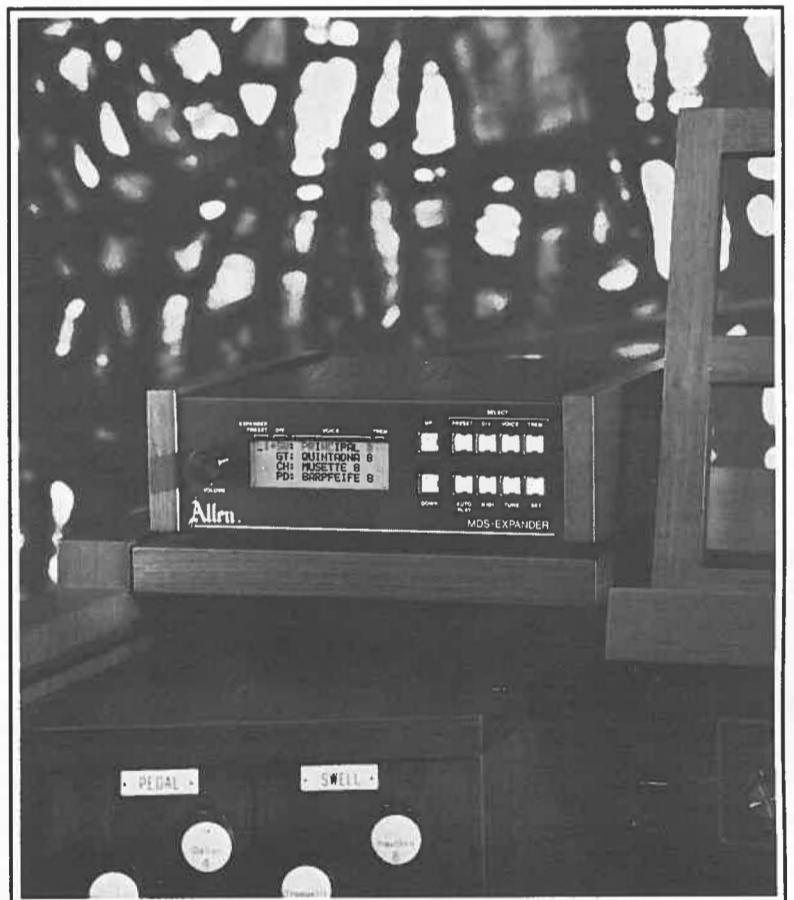
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| Gedackt 16' | Posthorn 8' |
| Quintadena 16' | Clarinet 16' |
| Principal 16' | Trompette 16' |
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| Arco Strings | Bugle |
| String Bass | Trumpet |
| Choir | Posthorn 8' |
| Piano 16' | Posthorn 16' |
| Piano 8' | Wood Harp 4' |
| Electric Piano | Wood Harp 8' |
| Chimes | Marimba |
| Electric Organ 1 | Vibes |
| Electric Organ 2 | Glockenspiel |
| Electric Organ 3 | (Zimbelstern) |
| Piccolo | Orchestral Bells |
| Flute | Xylophone |
| Cello | Tympani |
| | Tym/Perc-Lo |

etc.), and the Kyrie's third section is a repeat of the opening section. The incipits for the Gloria and Credo movements are missing and will need to be intoned by a soloist. There are many suggested dynamic and tempo changes throughout the movements. The ranges are comfortable and music usually easy enough for most choirs.

Tenebrae Factae Sunt, arr. Walter Ehret, SATB and optional keyboard, Theodore Presser Co., 312-41511, \$.85 (M-).

This Haydn setting of the Tenebrae text is a work frequently performed. Ehret has provided an English version for performance. The drama of the music/text is effective and it should be very useful to church choirs wanting to sing in English.

Laetatus Sum, composed in 1788, SATB and keyboard or orchestra, Theodore Presser Co., 312-41607, \$1.40 (M).

This 3'20" setting of Psalm 122 has been edited by David Stein with both a Latin and English text for performance. The chorus is choral with rhythmic statements; the keyboard is a typical accompaniment. The orchestra parts are available on rental and include two versions by the composer. One calls for 2 violins, 2 oboes, timpani, and continuo; the other version requires 2 clarini instead of the oboes, but both should not be used at the same time. Good solid spirited music for most types of choirs.

Reviews by Scott Withrow

The staff of THE DIAPASON was saddened to learn of the death of Scott Withrow on March 11. (See the *Nunc Dimittis* on page 4 of this issue.) Mr. Withrow had been a reviewer for THE DIAPASON for the past several years. Below is a list of his contributions to this journal:

1991: Book Reviews, November, p. 8; Vocal Solos, December, p. 8.

1992: New Organ Music, February, p. 8; April, p. 9; August, p. 10; September, p. 8-9.

1993: New Organ Music, February, p. 10; March, p. 11; and May, p. 9.

In this issue, we publish the remaining reviews that Mr. Withrow completed before his death.

—Ed.

Hymn Collections

Robert J. Batastini and John Ferguson, *Hymnal Supplement 1991*. GIA Publications, 1991.

It is never stated, either in the Accompaniment or the Pew Edition, to what hymnal this is a supplement. The numbering system points to *Worship III*, by the same publisher, as the parent collection. One school of thought will approve of continuing in the Roman Catholic tradition, and is thus edified by the Eucharistic Liturgy, music by Marty Haugen, that begins the Supple-

ment. Others who wish to emphasize the ecumenicity and variety of the collection will find the same setting a hindrance.

There are 13 Psalm settings from a variety of sources (including Gelineau and Taize), seven settings of the Ordinary Mass movements, and 119 hymns, 38 of which pertain to special days or seasons of the Church year. It is in the hymns that the strength of this collection lies. Most of them have post-1978 texts and/or tunes, gender inclusive language, and singable keys. There is a considerable practical representation of ethnic sources; some feature instruments other than keyboards. The selections invite a broadening of most congregations' repertoire. For worship leaders, it is a helpful resource; as such it will be worth the investment.

New Songs of Praise. Oxford University Press, BBC Publications; Vol. 5, 1990; Vol. 6, 1991.

Intended as resources for congregational worship, these collections present 15 (Vol. 5) and 24 (Vol. 6) new texts set to a variety of tunes, some new, some old. Vol. 5 contains five carols for the Christingle (Christmas Light) ceremony, a late Advent occasion originated by the Moravians. Vol. 6 emphasizes the instant gratification factor; easy, painless learning, etc. The pity is that most of the hymns fall into the inherent traps of this sort of thing: over-repetition, sequences too long, catchy syn-copation, trite phrases in both texts and tunes. An exception is Brian Wren's "re-visioning" of Psalm 148, set to *Darwall's 148th*. Gender-inclusive language is used for about two-thirds of the texts. Only a few keep their compelling features after the second or third repetition.

New Organ Music—Collections

Nicolas Gigault, *Organ Works*. Kalmus KO 9972 (through CPP/Belwin, Inc.), \$15.00.

Some might value having almost 200 of Gigault's (1627-1707) very short, 2-stave pieces under one cover. The title page says *complete* organ works, but a biographical note claims: "He is best remembered for the pieces included in this collection." Hmm. Sources are not indicated.

Robert Lau, *Quiet Preludes*. Harold Flammer, HF-5191, 1991, \$8.00.

The seven tunes are *Bradbury, Woodworth, Lowry, New Britain, St. Agnes, Maryton* and *Pilot*. A few chord changes, lots of key changes and chromaticism—simple settings.

Dale Tucker, compiler and editor, *The St. Cecilia Collection of Music for Lent and Easter*. CPP/Belwin, GB 00663, \$10.95.

Offered here are 30 reprints from the H.W. Gray-St. Cecilia series. It may 1) water some nostalgia plants; 2) introduce younger organists to some earlier gems; 3) cause older organists to reconsider such gems. Included from the 70s is Dupré's arrangement of the Fauré "In Paradisum." From the 60s is David N. Johnson, and Leo Sowerby is from the 50s. The 40s are represented by Harvey Gaul, Everett Titcomb, and Bach-

Biggs, the 30s by Clarence Dickinson, and the 20s by E.H. Lemare. And at 38½ cents per piece, with spiral binding!

Jubilaeum Novum Organi, a collection of organ music by Finnish composers. Published by the Lahti Organ Festival featuring prize winners of 1977. Available through the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Contains an organ mass by Jouko Lintama, a Suite by Harri Wessman, a Ricercara by Erikk Salmenhaara, two mass movements by Tuomo Teirila, and *Variations on "Veni Creator Spiritus"* by Taneli Kuusisto. Styles vary widely in this manuscript-reproduced collection of 96 pages. Wessman's short pieces seem most accessible. Salmenhaara and Teirela seem effect-conscious; Kuusisto, the most conservative, is boring. Lintama is very disjunct but dramatic.

Dan Locklair, *Rubrics*. E.C. Kerby Ltd. (through Hal Leonard), 1988, \$10.95.

Five coloristic pieces, none over 2½ minutes, whose extra-musical impulses come from instructions in the *Book of Common Prayer* (1979). Glissandi, chimes, zymbelstern, tone clusters, and catchy rhythms are some of the effects used. Locklair's music seems sure to attract attention. Slow movements are moderately easy; fast ones on the difficult side.

David Lasky, *Trilogy for Holy Week*, Three Hymn Tunes for Organ. H.W. Gray, 1992, \$5.00.

An *organo pleno* setting of *St. Theodulph*, a quiet version of *Were You There?* and a theme plus four variations on *O Filii et Filiae* are included. The tune melodies are present, unadorned, at all times. Moderately easy, serviceable music.

Frank Bridge, *Three Pieces for Organ* (1939). Thames Publishing (distributed by Novello through Theodore Presser), #978078, 1992, \$10.50.

This is volume 3 of a re-issuing of Bridge's entire output, but the only organ selections so far. A tranquil, all-too-short Prelude, a light-hearted Minuet, and a no-nonsense Processional all display a musical economy that never cloy, along with melodic and harmonic freshness. Attractive as service or recital music.

New Organ Music

Francesco Durante, *Esercizio Ouvero Sonata per Organo*. Boccaccini and Spada Editore (through Theodore Presser), \$12.75.

Durante's (1684-1755) single movement piece is clearly printed on two staves with indications for pedal usage and some other optional pedal opportunities. Besides the academic study, two uses suggest themselves: 1) those with considerable keyboard technique but little pedal skill with find some satisfaction; 2) students can learn about determining pedal usage, and also about designing registration/manual changes that are not indicated.

Theophane Hytrek, SSSF, *Suite Gloriosa*. Augsburg Fortress 11-10044, 1991, \$5.00.

Take the hymn "Glorious things of Thee are spoken" (*Austrian Hymn*). Play stanza 1 in the usual four-part manner. Write a trio to accompany stanza 2, a four-part setting with active tenor line for stanza 3, a festive setting with fanfares and a soprano descant (playable on B-flat trumpet, part furnished) for stanza 4. Add movements for organ based on the moods (but not the C.F.) of each stanza of the hymn: a polychordal 5/4 piece for stanza 1, a 4' pedal melody interspersed with Scherzo-like interludes for stanza 2, a comforting Adagio for stanza 3, and a climactic French Toccata for stanza 4. Add a page to be duplicated for the congregation. What an uplift! What a bargain! A caveat is the key (F Major). Congregations may fare better in E-flat or even D.

Pamela Decker, *Toccata*. C.F. Peters, 67340, 1991.

A 6-minute recital piece of major difficulty and equally major musical rewards. The score is a reduced manuscript; even though good manuscript, it is difficult reading. A significant work that should be carefully examined by recitalists.

Joseph Rheinberger, *20 Orgelsonaten*. Amadeus BP 2371-2390 (through Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918), 1990, \$14.40 per sonata.

A notable publishing venture is this re-issue of these works by the prolific Rheinberger (1839-1901) in urtext editions. Though often forgotten or ignored, this body of music begs for re-examination by discerning organists. The typical sonata consists of a rather severe opening movement, often fantasy-like; a lush slow movement of beguiling melody; and a Finale which contains a fugal exposition on a sturdy theme and much more. All 20 of these were written between 1868-1901. Service or recital music. Well-printed with helpful notes by Bernhard Billeter. Careful study will uncover some gems!

Tomas Svoboda, *Wedding March*, op. 94. Thomas C. Stangland Co. (P.O. Box 19263, Portland, OR 97280), 1992.

An uplifting piece from the first hearing, despite a weak ending. It sounds more difficult than it is, and pianists with limited pedal technique will gravitate toward this one. Why consign it to weddings only?

Naji Hakim, *Memor*. United Music Publishers (through Theodore Presser), 1990, \$24.25.

A colorful contribution by the recently-appointed organist of the Church of the Trinité in Paris offers major technical difficulties, mysticism and minimalism. Hakim strives to take up where Messiaen left off. He demands equally as much from both player and listener as did his apparent mentor. A taxing, triumphant, symphonic fresco.

Heinz Wunderlich, *Kontrapunktische Chaconne in G Minor; Orgelsonate über ein Thema; Introduction und Toccata über den Namen B-A-C-H*. Edition Musica Budapest (through Boosey & Hawkes), 2.13944, 2.13946, 2.13943, 1991.

Three harmonically conservative works, incredibly well-crafted. Technical demands are considerable, including a fluid pedal technique. The Chaconne is a masterpiece of contrapuntal command. Nary a note is out of place. The Sonata contains a stormy Fantasy, a plaintive Recitative, and a lively Toccata Fugata, all on an eighth-note theme. In the third work, a dramatic linear introduction precedes a Toccata electric with excitement. All three pieces are highly recommended.

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Hymn Introductions and Accompaniments

J.F. Doppelbauer, *Intonations-modelle. Doblinger* (through Foreign Music Distributors, 13 Elkay Dr., Chester, NY 10918), 02400, 1991, \$26.25.

A collection of very short hymn introductions, or intonations, including the *Deutsches Hochamt* of Michael Haydn and the *Deutsche Messe* of Franz Schubert. The second part is a useful primer on how to compose intonations like this. However well-intentioned, three factors limit the practicality of this volume for American church musicians. First, the text and titles are in German. Second, only a few of the chosen hymns are commonly known here. Finally, the price for 30 pages is excessive.

David Cherwien, *Hymn Preludes and Free Accompaniments, Vol. 21. Augsburg Fortress* 11-9419, 1991, \$5.25.

A Prelude (one stanza) and Free Accompaniment for each of 12 Lutheran hymns. Each is printed on an unbound sheet of heavy paper, punched for notebook preservation, thus avoiding bulky volumes at the console. A very practical idea, and the settings are designed to give a lift to congregational singing.

Alfred V. Fedak, *Free Hymn Harmonizations. Selah Publishing Co.* (P.O. Box 103, Accord, NY 12404-0103), 160-723, \$6.50.

These 2-stave harmonizations of 25 commonly used hymn-tunes tread a very comfortable middle ground of significant but not shocking harmonic change while keeping a clean texture that avoids fistfuls of notes.

Harpichord or Piano

Barbara Harbach, ed., *18th Century Women Composers, Vols. I & II, 1992. Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163. \$16.95 each.*

Dare we risk feminist ire by a less-than-enthusiastic heralding of these two expensive volumes? Yes, since many of the male gender wrote second and third rate music, too! Maria Park's *Sonata* (Vol. II) is the highest quality piece, once musicological and feminine curiosity are given their due. Mozart and Haydn they aren't. Few of any gender have been.

Book Reviews

Leonel L. Mitchell, *Initiation and the Churches. The Pastoral Press, 225 Sheridan St., N.W., Washington, DC 20011. 1991.*

This book offers a look at the historical significance of Baptism and Confirmation in many denominations of the Christian Church, especially the changes since 1965. So what has this to do with the church musician? Lots. Mitchell notes that Baptism is no longer advocated as a private act, but one involving the entire worshipping community, and that Sunday is the Baptismal day. Thus the imagination becomes quite involved. How does the worshipping community participate in Baptism? How does the renewal of Baptismal vows gain significance? How does the Sacrament become a celebration, either in the service or at the adjacent social hour? How can music heighten this experience?

These are questions for both clergy and musicians to ponder. Could this common interest provide spiritual growth or help mend a strained clergy-musician relationship? You bet it could!

—Scott Withrow

ORGAN AND CHORAL MUSIC recorded in Britain's Historic Cathedrals, Churches, and Schools by Abbey of Oxford. FREE Catalog from: Bradford Consultants, P.O. Box 4020, Alameda, CA 94501.

New Organ Music

Mims, George. *Toccata-Fantasia on "Christ Church". Hope Publishing Company, #1135, 1991. 20 pp.*

"Christ Church," a tune by Richard Dirksen, is often sung to the text of "Christ is Made the Sure Foundation." This interpretation by George Mims, organist-choirmaster of St. Philip's Episcopal Church in Charleston, SC, gives the tune a strong setting to match the text. This intermediate-level piece, which includes registrations, would best be realized on a three-manual instrument with a good complement of reeds, although it would be workable on a medium-sized instrument as well.

The "Toccata-Fantasia" opens with a spirited toccata featuring the tune in the pedals. A pedal transition on a thematic motive into the minor marks the move into the development section of the piece. Mims explores various germs of the tune through numerous changes in key, meter, and registration. He tapers down to a soft reed solo in the pedals before gradually beginning to build to the recapitulation using figuration based on snatches of the tune.

A brief imitative section and cadenza leads to the return of the opening toccata on full organ. A short coda in free style capped off with a hint of the toccata motif rounds off the climactic ending.

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

New Recordings

Reger: *Die grossen Orgelwerke III. Played by Christoph Albrecht. Ars Vivendi LC 7082.*

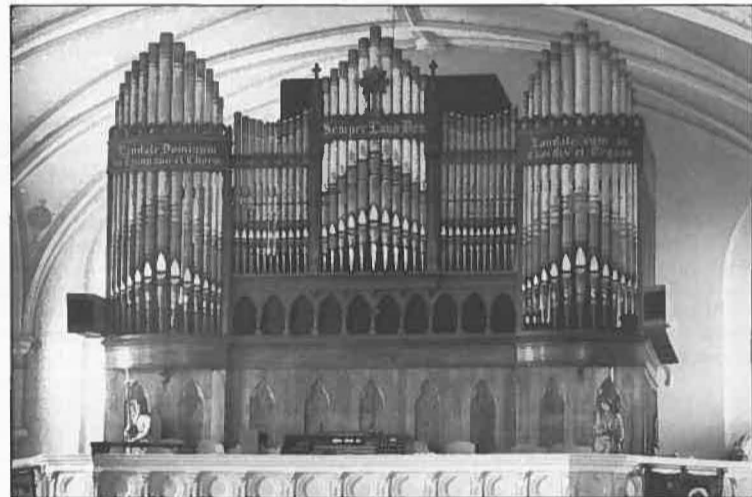
This disc contains three of the chorale-fantasias, arguably the most popular ones: "Ein feste Burg," "Wachet auf, ruft uns die Stimme," and "Wie schön leucht's uns der Morgenstern." The rather miserly length, 53 minutes, is undoubtedly explained, if not excused, by the intention of offering the other three fantasias on another disc. I have not seen other recordings in the set, but presumably it will include many or even all of the major organ works. The works on this disc were actually recorded in 1972 and reissued on CD

in 1990; the original LP issue was not widely known or widely available outside of the German Democratic Republic. The sound is magnificent and the recording certainly does not show its age.

In many ways this is as authentic a Reger recording as can be found. Albrecht, who has held a number of prestigious posts in former East Germany, is one of the few students of Günther Ramin still active—in other words he grew up on the Reger tradition. He performs here on the large Sauer organ in the Thomaskirche in Leipzig, the instrument on which Straube gave the premières of many Reger works. Possibly the first disc in the set is more helpful, but the notes here give no information about the organ at all. It is not hard to find information about the instrument as originally built—it is a large four-manual—but one would like information about renovations, possible alterations to the specification, and the like. Albrecht's notes on the music, in German with excellent French and English translations, are quite helpful.

All six of Reger's chorale-fantasias were written in Weiden, his hometown, in the years 1898–1900, that is after his return from Wiesbaden and before he

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moved on to Munich, Leipzig, and Meiningen. About one third of "Wie schön leucht't" was, however, rewritten during the Leipzig years at Straube's request and considerably improved in the process. The fantasias clearly demand a large and resourceful organ, and they were certainly not written for any organ in Weiden, a small town in northern Bavaria. Probably Reger was thinking of the large Sauer organ in Wiesbaden, which he almost certainly knew from his time there.

"Ein feste Burg" is technically the most demanding of a demanding group; it is, however, possibly the least satisfactory musically. Some sections are remarkably densely written, with an extremely active, perhaps overly "busy" pedal line, and the relationship of the music to the words of the text is not easily seen. The Sauer organ has an extremely weighty, but astonishingly clear pedal; I have seldom heard the bass line as clearly as on this recording. The upper-work is quite strong enough to provide a rich, clear sound. (It is worth remembering that in 1929 Emil Rupp, the great advocate of organ reform, praised Wilhelm Sauer for both his excellent pneumatic action and his retention of mixtures and mutations during what Rupp regarded as the dark ages of organ building.) The extreme contrasts in dynamic levels are very effective. I was reminded of the fact that some of the effects required here can be produced most easily and economically with the German system of "free combinations"!

"Wachet auf" is probably the most played of these three works, particularly outside of Germany. Albrecht uses some lovely flutes and mutations in the quiet sections. He takes the chorale fugue, as fine as any Reger ever wrote, at a fairly fast clip, and with the help of crisp articulation makes it skip along, even when he is deploying almost full organ. The final combination of fugue and chorale melody (played on the very powerful pedal reeds) shows Reger's

command of counterpoint, a mastery undoubtedly resulting from Riemann's teaching.

"Wie schön leucht't" is performed at tempi that are somewhat faster than one often hears. Reger thought of this work in terms of a storm clearing to the beautiful morning of the text. Albrecht makes use of a good German crescendo *walze* here.

All of the fantasias are musically complex, for they almost always follow the text, sometimes several stanzas of it. They also typically include several quite different treatments of the cantus firmus. Listeners and performers alike might find helpful the discussion of Reger's relationship to the tradition of chorale variation found in Hugo Rahner's book *Max Regers Choralfantasien für die Orgel*, Kassel: Bärenreiter 1936—text in German.

Albrecht gives a magnificent performance. He clearly has no technical problems and he obviously understands the construction of these works. Hence, his performances weld the complex elements into the unity that Reger intended. His registrations are both effective and authentic in terms of everything we know of Reger's wishes. A visit to German record stores or a glance at the Bielefeld catalogue suggests that every competent German organist has recorded some or all of the chorale-fantasias, and only a very foolish reviewer would speak of a "best" performance of them! However, the performance here is at least as good as any I have heard, and the sound is magnificent. Even people who are not Reger fanciers would enjoy this. Highly recommended!

Donald Joyce Plays Max Reger. O. M. Records International. No number. Available from Allegro Imports, Tel. 1-800/288-2007. No price given.

The disc contains just under 62 minutes of music, roughly 36 minutes being devoted to the *Variations and Fugue on an Original Theme* (Op. 73). This is

followed by *Benedictus* (Op. 59) and *Phantasie & Fugue on the Choral "Wachet auf, ruft uns die Stimme."* This makes for a good Reger program.

The "Variations" are unquestionably one of the great works of the post-Romantic organ literature, a work that places great demands on both performer and listener. It is difficult to capture the changing moods of the long introduction and twelve variations—to say nothing of the elaborate concluding fugue—and still retain a sense of unity. Occasionally one feels that Joyce does not make the essential continuity as clear as one might wish. The fugue seems to lose momentum, although the organ used may be responsible for this.

The popular "Benedictus" works beautifully and shows off a variety of lovely stops, particularly some excellent flutes. The three enclosed divisions are effective here, and there are some nice quasi-echo effects.

There are some fine moments in the performance of "Wachet auf." The mysterious opening section sounds quite ethereal, and the first statement of the chorale melody, played on a wonderful flute stop against a distant-sounding accompaniment, is delightful. Joyce produces an impressive dynamic build-up in the later sections. Unfortunately, the fugue loses impetus in the quieter passages and it does not seem to lead inevitably to the great climax with the final appearance of the chorale melody. Somehow, Joyce does not convey the excitement found in the Albrecht recording reviewed above.

Joyce uses the large (IV/105) organ in Norwich Cathedral. Built in 1942 by the firm of William Hill and Son, Norman and Beard, this organ was probably the last large one built before English organbuilders adapted their shops to other uses for the duration of the war. Thirty-three stops are from the Norman and Beard organ of 1899, and some of these perhaps go back to Dallam and Renatus Harris. There are six manual divisions playable on four manuals. The specification is quite traditional late-Romantic English; we find Diapasons duplicated at the same pitch on the same manual, and there are thirteen 16's and only one two-rank mixture on a pedal organ of 28 stops. Not surprisingly, the pedal is often fuzzy, specially since the pedal reeds are not particularly incisive. The softer stops are splendid. At least on the recording, the great climaxes are not sufficiently exciting. This may result from recording problems, since the various divisions of the organ are rather dispersed. Frankly, this might have seemed a better Reger organ if I had not just been listening to Albrecht's performance on the Sauer organ in Leipzig!

Joyce is a well-known American organist who studied at Juilliard and with Lionel Rogg in Geneva. He has no problems with the enormous technical difficulties of Reger's works and his registrations are always appropriate. His performances are technically impeccable, but they do not convey the inevitability and excitement of Reger's structure.

The accompanying leaflet contains excellent notes, by Lionel Rogg, about the "variations," good notes by Joyce about the other works, information about the organ, and a detailed specification.

The "Variations" have been recorded a number of times. An old Lyrichord LP contains a still interesting performance, unfortunately outdated in terms of recorded sound, by Robert Noehren, and there are some good recent German recordings, not necessarily readily available. The classic recording by Heinz Wunderlich is apparently to be reissued

on CD and may, in fact, have appeared already. Joyce's performance can be recommended for both sound and performance, with the caveat that convinced Reger lovers should investigate other alternatives—or, of course, acquire more than one recording!

—W. G. Marigold
Urbana, Illinois

The Great Skinner Organ at Girard College, Philadelphia. Diane Meredith Belcher, organ. Direct-to-Tape Recording Co., 14 Station Avenue, Haddon Heights, NJ 08035. DTR8403CD. No price given. DDD. 44'07".

Contents: Widor, *Intermezzo* (*Symphonie VI*); Reger, *Invocation* (*Sonata 2*); Rheinberger, *Introduction and Fugue* (*Sonata 8*); Duruffé, *Suite*.

Diane Meredith Belcher displays real panache in the works recorded here, negotiating with apparent ease the technical demands. The recording dates from 1984; the notes state that it was only the third recording of the instrument (two others having been made by Virgil Fox, one in the 1930s and one in the 1960s).

For whom is this recording intended? One answer would appear to be Skinner devotees. The organ dates from 1933 and would seem to be the last large organ Skinner finished before leaving Aeolian-Skinner (the organist at Girard, Harry Banks, specifically requested that Skinner, not Harrison, finish the organ). Its more than 100 stops speak from what must be one of the most astonishing (and successful) ceiling installations ever in a chapel that might be described as Deco Grecian. While Ms. Belcher displays a variety of full combinations she tends to shy away from the orchestral and ethereal sounds that are among the glories of a large Skinner organ. Would not an organist in 1933 have been more daring in the use of orchestral color? Another puzzle: why the excerpts from larger works, treated (from the standpoint of registration) more or less alike?

Ms. Belcher gives us a real scherzo in her deft reading of Widor's *Intermezzo*, the organ sound swirling through the room. The Reger, "sombre and improvisatory" in the notes by William Marsh, begins as a seemingly pointless fantasia building to full organ; however, it subsides into a haunting *Vom Himmel hoch* that makes the whole movement worthwhile.

The Rheinberger *Introduction and Fugue* illustrates the point about the use of the organ. There are repeated echo effects that offer wonderful opportunities for the use of contrasted orchestral colors; instead, Ms. Belcher gives us yet more ensembles. One longs for a french horn, for example, to enliven the monochromatic effect.

After these three excerpts, it is good to have an entire work. The Duruffé *Suite* is the highlight of the recording, and it is certainly colorful (as French composers have a tradition of indicating colors). Ms. Belcher's tempi throughout seem appropriate (the *Sicilienne* is just a bit languorous but the *Toccata* is just right: brisk but not breathless) and her *Grand Prix de Chartres* technique is certainly evident.

The booklet that accompanies the CD is fairly slim; devoting two pages to an undetailed organ specification (are the Choir organ stops extended or not?) seems an odd use of limited space. It would be interesting to know how original the organ is (there are suggestions here and there in the chorus reeds and mixtures that things may not be quite as Mr. Skinner left them).

As a documentary, this recording has shortcomings, but it's good to have the opportunity to hear a renowned instrument that is not often recorded. Ms. Belcher's exceptional playing is a grand bonus. At just 44 minutes, one can't wish there were more of it.

—Kenneth Matthews
San Francisco, CA

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The Search for Authenticity in Music An Elusive Ideal?

James B. Hartman

We tend to think that the discovery of "old" music—music written between the Middle Ages and the early years of the 20th century—is largely a recent phenomenon. Since the time of the troubadours generations of musicians have played the works of their predecessors, however there is no reason to think that those performances were presented in a manner different from the prevailing practices of the times. While interest in music of former times has been a feature of the musical life of all ages, the phenomenon has reached an unprecedented level of intensity in the post-war period of this century, until today it might be called a craze. The listening habits of the musical public have been radically altered by a flood of recordings and concert performances by individuals and professional groups specializing in early music.¹ Amateur groups also have provided an expressive outlet for less-skilled devotees. These enthusiasts have given us opportunities to hear unfamiliar music of the past, as well as to experience the novelty of fresh performances of familiar music played on period instruments. The rage for early music today is the product of the historical idealism of musicologists, scholars, teachers, performers, and instrument makers, as well as the market-driven commercialism of the vast industry of concert managers, agents, critics, publicists, and recording companies.²

The public's infatuation with early music has been fueled by support from the crafts community, whose manufactured replicas of old instruments were attempts to achieve fidelity to the ideal of early performance sounds. The revival of Baroque period organs, thought to do greater justice to the music of Bach and others of his time, fitted into this trend. Further, the editing of musical manuscripts and the publication of stripped-down *Urtext* editions of early music stimulated discussion about the merits of scholarly versus practical guides to performance. Finally, musicologists of the post-war period devoted considerable attention to researching the performance practices of early music. Much of this inquiry into instrumentation, textual criticism, and performance practice was dedicated to the search for that elusive ideal, the historically authentic performance.

Why did the intense and exaggerated interest in early music occur at just this period in musical history? One social-psychanalytical explanation holds that it is but one expression of a broader identity crisis of western culture: dissatisfaction with ourselves is linked to a dissatisfaction with the present, accompanied by uncertainty, insecurity, and self-doubt. The older sense of a logically ordered, linear tradition stretching back to the 18th century has been replaced by a view of the past as one of instantaneous possibilities. The blurring of the distinction between the past and the present has opened the way for the attempt to resurrect historically pure performances, "frozen in a state of perpetual perfection, untouched by the passage of time."³ A similar account connects the arrival of the early music movement with the middle-class listening public's repudiation of the musical avant-garde's assault on traditional tonality. In response to this crisis in musical culture, early music repressed the present, promising "a sense of stability, an illusion of serenity, a 'haven in a heartless world'."⁴ As interesting as these speculations are, however, they do not address the questions of the logical or empirical adequacy of the concept of the historically authentic performance itself.

The aim of an historically authentic performance is the recreation of the sounds that might have been heard by audiences at the time of composition, through the faithful realization of the composer's score. The term "authentic" here refers to the "instruments or styles of playing that are historically appropriate to the music being performed."⁵ Sometimes this concept is understood to mean that there is a single ideal performance for every composition or that there is an ideal sound that is appropriate to the musical works of a particular period.

This disarmingly simple and straightforward definition has generated a multitude of vexing problems relating to the intentions of composers, the use of original instruments, the reliability of musical manuscripts, and questions about the cultural context of earlier times. In its narrow, purist formulation, as the attempt to duplicate the sounds of the music's first appearance, the idea of historical authenticity has been castigated as a "blinker, faddish pursuit,"⁶ and as "a positivistic purgatory, literalistic and dehumanizing, a thing of taboos and contingencies."⁷ Many bad performances have been defended by appeals to authenticity which, in itself, is no guarantee of a good performance.

Although interest in early music has been flourishing for at least fifty years, it is only recently that the underlying ideas and assumptions of the historical movement in general, and the concept of authenticity in particular, have been subjected to reflective examination. In this article, I propose to examine some of the main areas of controversy regarding authenticity that have surfaced within the past decade. This inquiry will form the basis for judging what relevance, if any, the concept of authenticity has for music today.

The composer's intentions

Performances which respect the composer's intentions are often thought to be somehow ethically superior to other renditions which disregard them. In the art world generally, the debate over the relevance of intentions has been going on for years. Some protagonists adopt an extrinsic approach, admitting historical, sociological, or geographical data as relevant to an understanding and evaluation of art, while their opponents exclude the artist's intentions, along with all other causal influences, and refer only to the work of art itself. The "intentional fallacy" has been labeled a romantic error, in denying that aesthetic achievement can be equated with "authenticity," "fidelity," or other passwords of the intentional school. In this view, the work of art "... is detached from the author at birth and goes out in the world beyond his power to intend about it or control it ... [it] belongs to the public."⁸ However, another contributor to the debate distinguishes between

different senses of the word "intention" (ends or goals, what the artist intends to do in some part of the work, or attitudes influencing the selection and handling of materials, themes, etc.) and identifies a cluster of questions about the relevance of intentions to the appraisal, appreciation, and interpretation of works of art. While knowing something about the artist's intentions may enhance our appreciation of the artist's production, this information does not provide any criteria for judging it as a work of art, although it may be advisory in the sense of helping us know what to expect and how to approach the work.⁹

In music, the concept of the composer's intentions is a difficult one to work with, given the problems involved in determining precisely what they were at the time, along with the larger question of their relevance for present-day performances. While we can have fairly reliable knowledge about some of the composer's intentions regarding instrumentation, fingering, and so on, we know less about other variables involved in the production of the intended sound as determined by performance practices of the time, and practically nothing at all about the emotional effects, if any, that the composer wished to evoke in the listener.¹⁰ Moreover, composers may have different intentions regarding the performance of a work over a period of time or several conflicting intentions at the same time. Although we may infer *some* of the composer's intentions from an inspection of the score or from letters, biographies, or contemporary commentaries, other ulterior or unconscious intentions remain unknowable. Furthermore, any particular work can have implications beyond those envisaged by the composer, such as innovative performance styles, transcriptions, or arrangements, all dependent on others. Since it is impossible for us to know *all* the intentions a composer had regarding a particular musical text, or for present-day performers to fulfill those intentions we know about, they cannot function as adequate criteria for determining the authenticity of musical performance.

Instrumentation

The use of period instruments has long been a prominent aspect of the authentic performance movement. Performers of early music believe that they are needed to produce the ideal sound, whether specified by directions contained in original text or warranted by conventions of the time. In this century, a whole generation of instrument makers, beginning with the Dolmetsch family in England, constructed copies of Baroque period harpsichords, recorders, lutes, viols, and reed instruments to meet the expanding amateur market. Although some harpsichord makers, for example, persisted in the useless authenticity of constructing lower-pitched instruments made from original materials, others adopted more sophisticated construction methods to overcome the physical limitations of early instruments and to improve their stability and reliability. The wave of public enthusiasm for these instruments, as reflected in specialist societies, instrument fairs, and performance workshops, has contributed to the increased profile and acceptance of early music as part of contemporary musical culture.

However, some critics have commented on the unhealthy mystique of the early instrument cult, disputing both its arrogance and artistic competence.¹¹ The attempt to re-create an ideal sound involves troublesome questions relating to the difficulty of producing exact copies of old instruments, given the number of variables relating to technical expertise, modifications in construction methods over time, and availability of original materials. In discussing problems of identifying authentic violins, including blatant cases of fakery of these old instruments, a curator of musical instruments begins by stating: "Surprisingly little is known for certain about how Baroque violins and their relatives were made, by whom and when, and how they originally sounded. Mythology and ignorance cloud our view . . ." ¹² Even the aesthetic value of old instruments themselves has been questioned.¹³ Older technologies still remain to be developed to obtain the kinds of original sounds expected from very old instruments that are beyond rejuvenation.¹⁴ However, the use of period instruments, when well-played, can illuminate aspects of the music—phrasing, articulation, accentuation, and the like—not evident or even contemplated when performed on 20th-century ones.¹⁵

The situation is somewhat different in the case of the organ, partly because of the instrument's association with the works of Bach, the successful maintenance and restoration of Baroque period instruments in recent years, and the influence of Bach's musical ideas on 20th-century organ building concepts generally. Most musicians agree that the organs built in Bach's time by Gottfried Silbermann are ideal for his music. The French organist, Marie-Claire Alain, for example, pays particular homage to the luminous Silbermann sound, declaring that authenticity demands performance on period instruments, since their sonorities influence the modes of execution in every historical period.¹⁶ The American organbuilder, John Brombaugh, agrees on the ideal character of the Silbermann sound, even suggesting that the available *musical* sounds must have inspired the compositions of Bach and others. However, he reports that current studies show that no single organ style is suitable for all Bach's works. Accordingly, he recommends that specialization in organ building style should be avoided and, following historic organ building practice, new instruments should be coherent in themselves.¹⁷

In general, then, questions regarding the choice of instruments are bound up with larger issues concerning the music itself and its style of performance. Original sound is desirable only if it is the best way of rendering a musical work *today*. While there is no guarantee that a deeper understanding of the music will result from the use of period instruments in every case, it can be stimulated and enhanced thereby.¹⁸

The musical text

Present-day musical scores generally are considered to be definitive of musical works insofar as they provide the notes to be played, instructions on how they are to be played, and information regarding the specific instruments to be used. As embodiments of the composer's intentions, what could be clearer? However, reliable knowledge of one or more of these aspects may be lacking in the case of early music. The relevant issues here are: whether the composer was in fact directly responsible for the work; whether the available text is an authentic version in scoring, movements, and the like, or an arrangement by another hand; and

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whether it has been corrupted in transmission. When unequivocal answers to these questions are not possible, the work may be assigned a position on a continuum ranging from the authentic to the spurious.¹⁹ One assumption at work here is that composers succeeded in writing down all the elements and nuances of the music they imagined, another is that only composers have the right to decide such details. Both assumptions are questionable, and it is not evident how greater authenticity would be achieved even if they were true.²⁰

The renewed interest in early music is reflected in the publication of *Urtext* editions, as the closest approximation to the composer's original score. However, their preparation requires interpretations of unclear indications of phrasing and expression, along with other editorial decisions that can affect the nature of the published manuscript. Even the notes appearing in the scores are not always the ones that the performers should play, for various unwritten performing conventions dictated their embellishment and ornamentation. In addition, for a great deal of early instrumental music, the choice of instruments was the prerogative of the performer. Even today, it is debated whether the harpsichord, the clavichord, or the organ was intended by Bach as the instrument of choice for the performance of some of his keyboard works.²¹

Today's performer, interested in the imaginative re-creations of old music along historical lines, is best served by clean texts, accompanied by copious annotations. But which texts? *Urtext* editions of keyboard music, in particular, often seem more interested in removing romantic accretions than in reaching the original text. While some musicologists have come to prefer a one "best text" edition based on a single source rather than a conflation of subsequent editions, others have criticized this method as an excuse for avoiding critical judgement. The realization that historical fact may be misrepresented by later ideas of what constitutes a text raises the unsettling possibility of the instability of *all* musical texts. Commenting on the "Cult of the *Urtext*," Walter Emery asserted that "there is no such thing as an 'original text' of any piece of old music, unless either there is only one source, or all the sources give identical readings. . . . When there really is an identifiable original (such as a unique MS), it is often manifestly wrong."²² In the end, the difficult question of inferring the composer's intentions from the musical text proves impossible to resolve satisfactorily, for no single text simultaneously can embody the variety of different or conflicting intentions, nor can it close the gap between what the composer meant to write and what he meant to be played.

Performance practices

The specification of instrumentation in the composer's score, along with other directions for producing the intended sounds, provide a partial link between composition and performance. But several practical obstacles lie in the way of obtaining reliable knowledge of the actual performance styles of early music.²³ The range of variables concerning the character and construction of available instruments, pitch levels and tuning, tempos, and performers' levels of virtuosity are so great as to defy analysis. Early ensembles were composed mostly of amateurs playing on decrepit instruments, at least in terms of present standards of professional and technological achievement. Even the emergence of the modern orchestra from instrumental ensembles in the late 17th century was dependent on advances in the construction of violin-family instruments, along with other influences and cultural-political factors.²⁴ The nature and pace of these changes undoubtedly affected performance practices of the time which still remain obscure today. Although most musical works were performed shortly after their composition, what about those that were not? For those compositions that remained unperformed in the composer's lifetime, for example, it would be impossible to satisfy the present definition of authentic performance.

Early treatises, along with recent books and commentaries, provide useful suggestions regarding the performance practice of old music. These range from the familiar instruction manuals of François Couperin and C.P.E. Bach to the recent treatises on interpretation by Arnold Dolmetsch and Thurston Dart.²⁵ However, unresolved differences of opinion between various authorities, the practice of admitting exceptions to established rules, and the inherent difficulty of translating verbal instructions into actual sounds are among the chief obstructions to reconstructing the original sounds of early performances.

Today's early music performances have been criticized for inadequate scholarship, a naïve trust in the infallibility of historical treatises, and outright historical misrepresentations. Such accepted features as the attack-and-decay characteristics of instrumental playing, the over-dotting of French overtures, the use of vibrato only as an ornament, the regular beginning of trills on the upper note, and the break in tempo before the last chord of a movement have been challenged as having little or no basis in historical fact.²⁶ Critics have also accused present-day performers of flouting known performance practices by ignoring the composer's meticulously indicated tempos, contradicting reliable reports of early performances, and using particular voices not called for in the score—all under the guise of their own ideas of what constitutes authenticity. In addition, while many present-day performances of early music that are characterized by a literalistic, impersonal, and lightweight style may be valid in their own right, these simply reflect preconceived ideas of historical truth.²⁷ Shifting fashions in performance practice are particularly noticeable even in the 20th century, when we can compare present-day performances of a composition with ones recorded over fifty years ago. So little is the resemblance between them, given changes in orchestral habits, that the composer might not recognize modern performances as his own.²⁸

Transcriptions and arrangements

How do transcriptions and arrangements compare with performances, and where do they stand in relation to authenticity? The adaptation of musical works for mediums other than the original has been practised in western music since the 14th century. Bach's arrangements of Vivaldi's (or Prince Johann Ernst's) violin concertos for harpsichord or organ are among the most celebrated Baroque examples. Bach, too, was a frequent arranger of his own compositions. His works, in turn, were arranged by Mozart, Schumann, Liszt, Busoni, and others, a tradition continued in our own time by conductor Leopold Stokowski, a generation of guitarists, and electronic synthesizer musicians. Instrumental transcriptions and arrangements must take into account both the advantages and limitations of the medium while preserving the musical content of the original; transcription implies greater fidelity to the original.²⁹ Transcriptions and arrangements, like translations of literary works, can help increase accessibility to musical works generally; they can also serve as useful teaching devices. But their chief value lies in the opportunity they present to reflect on the original and to reconsider it from another point of view. Considered as musical commentaries, transcriptions and arrangements can enrich our understanding and appreciation of their originals.³⁰

Transcriptions and arrangements are similar to performances insofar as both

are re-creative activities. Like performances, they are judged according to the appropriateness of the chosen medium, recognizability of the musical content, their faithfulness to the original, and expressive artistry. For example, compare the recorded performances of Bach's *Tocatta and Fugue in D minor* (BWV 565) on a Silbermann organ of the composer's time with Leopold Stokowski's bold and sumptuous orchestral transcription, and Don Dorsey's version, "realized on digital and other Authentic Period Synthesizers."³¹ Although Stokowski's arrangement departs from the concept of the original sound, the different instrumental timbres are logically employed in the service of contrapuntal clarity. The synthesizer version also enhances the internal fugal lines, but the electronically generated sounds are so closely associated with contemporary popular music and television commercials as to conflict with many people's expectations concerning "appropriate" sounds in mainstream musical tradition. The synthesizer version also contains some stylistic mannerisms, unaccountable dynamic shifts, radical tonal contrasts, and other bizarre sonic events which, although initially interesting, are more startling than musically relevant. Earlier transcriptions using the Moog synthesizer—the "Switched-on Bach" records—were motivated by the desire to achieve impersonality and freedom from human intrusion, and to reveal more clearly the message behind the medium. However, they have since been condemned as musical falsifications, offshoots of pop culture, and as commercial ventures designed for lazy and unpractised listeners.³²

Transcriptions, like performances, can fall on different points on a scale of authenticity. Just as different performances using the same instrumentation can be equally authentic, so also can transcriptions into the same medium or different mediums. This is because the composer's musical score under-determines the sound of an accurate, authentic performance. The "ideal" performance, then, is not the copying of an actual, earlier performance, but a set of possible performances involving a variety of criteria implicitly accepted throughout the musical culture which provide the basis for judging whether any actual, different-sounding performance is more or less authentic.³³

The cultural context

It is difficult, if not impossible, to hear music in the same way as audiences heard it in the past. The problem of revisiting the past in musical sounds has two dimensions: the re-creation of the *performance* of early music and the re-creation of the *experience* of it. In some respects, listening to early music resembles looking at works of art from former times: the relevant factors in both cases include the natural sensitivities of audiences, their training and acquaintance with the genre, and their cultural backgrounds. In the case of the visual arts, for example, it has been argued that there is no such thing as an entirely naïve beholder who can appreciate or appraise works of art from a previous era.³⁴ The reason is that it is impossible to set aside the accumulated knowledge, expectations, and mental sets that unconsciously influence our perceptions. An ordinary spectator (as distinguished from an art historian) interprets a work of art without realizing that this built-in cultural equipment actually contributes to the perceptual construction of the object of her or his experience. Just as there is no innocent eye in appreciating the visual arts, so the argument goes, there is no innocent ear in the case of music.

Contemporary performances of old music cannot impart the full range of meanings understood by earlier audiences, which included culturally acquired beliefs, associations, and expectations. Some of these colored musical perception itself, such as 17th- and 18th-century attitudes regarding chromaticism, dissonance, and the rationalistic doctrine of "affections," or *Affektenlehre*, which connected musical figures or movements with the arousal of specific emotions. Also, beliefs about the significance of ceremonial music of the royal courts, pastore music related to mythological settings, and musical symbolism associated with religious beliefs have changed over time. Other meanings that would have been understood only by earlier audiences were related to philosophical, ideological, or literary ideas of the time, such as the cultish delight in the pleasures of melancholy in 17th-century English culture that were undeniable ingredients in the composition and first appreciation of John Dowland's introspective songs of sadness.³⁵ However, these and other similar external contextual meanings are lost to today's musicians and audiences.

A contemporary proponent of reception history reminds us that while "immediacy" is considered a desirable feature of aesthetic perception, an unabridged experience of music from a remote period implies intellectual and historical components. Often we take these historical mediations for granted and tend to overlook them, since they have been worn down by unreflective tradition. These elements are neither the whole of aesthetic experience nor its goal, but are its foundation and condition. Since they do exert an effect, our experience can be enhanced by an appreciation of them.³⁶ Increased awareness may be achieved through education to assist listeners to learn, internalize, and make appropriate adjustments in their attitudes and expectations when confronting otherwise unfamiliar styles of music.³⁷ Musical program notes attempt to do this on a very small scale, but they are poor substitutes for "being there."

The fact that the ideals of historically authentic performance and authentic perception cannot be completely attained simply reflects an unbridgeable gap between *describing* the past and *recreating* it, along with the difficulty of achieving an appropriate balance between historical and aesthetic factors in both musical performance and listening to music.

A future for authenticity?

The historical authenticity approach has had a number of beneficial effects on musical life generally. Its major contribution has been the enrichment of contemporary musical culture by bringing old music back to life. By introducing a new range of timbres, the use of period instruments has revealed hidden aspects of both familiar and unfamiliar music of former times. As an alternative style of performance, it has also exercised a liberating function by freeing performances of the constricting aspects of practices based on Romantic orthodoxies. Successful performances of old music that exhibit advanced standards of perfection have broadened the range of musical experience of a generation of listeners.

Dogmatic proclamations about authentic musical performance are rarer now than in the early days of the movement, but even then they were not slavishly followed by all performers. Present-day attitudes are more moderate and accommodating, allowing for the play of 20th-century sensibilities on the past. The late American organist, David Britton, employed a suggestive analogy in describing his preparation for the recording of several Baroque organ works. While rejecting the idea of musical performance as the vehicle for temperamental individual display in the grand Romantic tradition, he would also stop short of using totally modern resources for the performance of music of the early period. He regarded the role of the musical interpreter like that of a skilled forger of paintings working

from an incomplete sketch: "... our interpretations can be more or less 'in the style of' or 'in the school of' a particular composer depending on the performance practices used." This implies that it is the performer's prerogative to select from among available instrumental resources (the tonal design of the organ) and performance practices (fingering, pedaling, ornamentation, phrasing) that are appropriate to the music.³⁸

The British organist, Peter Hurford, also is aware of the dangers of uncritical adherence to the latest interpretational fashions. An open mind, a store of historical facts, and balanced judgement—assuming technical proficiency—are required for genuine music-making. "Musical scholarship," he observes, "is the servant of musical performance, but too often a 'rediscovered principle' is offered as the key that will unlock the mysteries of 'authentic' performance, when in truth it is but one facet of music-making to be considered by the thinking performer."³⁹

The real issue, therefore, is not so much that of historically authentic performance but of the nature of music itself. Much of the criticism of the authentic performance movement focused on its restrictive and pedantic orientation which produced musicologically correct but expressively inadequate performances. However, the attempt to resurrect a dead tradition was self-contradictory, for early music itself was part of a vital musical culture undergoing constant change and adaptation, in the same way that Bach's music was in his own time—renewing itself through interaction with new developments and ideas. Music is an evolving art, not a conforming one; its performance will be informed by historical considerations, not dictated by them.

The gap between a vital and imaginative living tradition performance and an archaeologically reconstructed, rule-governed, historically authentic performance may not be capable of being completely closed, for each approach involves a trade-off in which something is gained and something is lost. This generally results in mixed performances, serving one ideal in some respects but not others. But the competing claims of historical authenticity and the living tradition performance end up in the same court, that of the critical evaluation of a performance as good or artistically successful. What must be avoided is collapsing "good" into "authentic."⁴⁰

Considering the various problems involved in attempting to achieve a fully authentic performance in all its dimensions, the concept has lost most of its force as an empirical reference criterion for justifying or judging presentations of early music. If authenticity cannot be valued as an end in itself, it can still serve as a means to presenting the composer's musical ideas in the most illuminating and revealing fashion. Rather than attempting to copy or reconstruct earlier musical events, contemporary performances will go beyond the musical notation, which is the conservatist aspect of the musical work. The musical text, as suggested earlier, should not be considered as a restrictive document for the literal reconstruction of the composer's intentions, but as a set of possibilities, some of which will be brought to actuality through the empathetic and imaginative insights of different performers, within the context of the prevailing musical culture. Perhaps the great composers of the past would have welcomed the prospect of life-giving renewals of their works by future generations of skilled and sensitive performers. "A great performance," according to pianist Charles Rosen, "sounds neither like a modernization nor like a reconstruction. It gives us music of the past with all the history it has gone through. . . . The value of the classics is partly the sense of history they bring us, the sense of a past that is distant but not foreign and that can be brought home immediately."⁴¹

Notes

1. Some prominent 20th-century figures on the early music performance scene include the following: In the United States, Ralph Kirkpatrick, for his scholarly editions and harpsichord performances of Bach and Scarlatti; Noah-Greenberg's New York Pro Musica. In England, Arnold Dolmetsch, scholar, performer, instrument maker and collector; Thurston Dart, editor, performer, author, educator; David Munrow's Early Music Consort of London; John Eliot Gardner's English Baroque Soloists; Christopher Hogwood's Academy of Ancient Music; Trevor Pinnock's English Concert; Roger Norrington's London Classical Players. In Europe, harpsichordist Wanda Landowska (before emigrating to the United States in the 1941); August Wenzinger's Schola Cantorum; Frans Bruggen's Orchestra of the 18th Century; the Kuikjen family's La Petite Bande and Orchestra of the Age of Enlightenment; Gustav Leonhardt, harpsichordist and conductor; Nikolaus Harnoncourt's Concentus Musicus of Vienna. For a general overview of the movement, see Howard Mayer Brown, "Pedantry or Liberation? A Sketch of the Historical Performance Movement," in *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (Oxford: Oxford University Press, 1988), 27-56. This book is a collection of the contributions of six musicologists to a series of conferences entitled "Musical Interpretation," offered during the 1986-87 academic year by the Oberlin Conservatory, in Ohio, U.S.A.
2. The Preface to *The Penguin Guide to Compact Discs* (1990) comments on the "continuing strong influence of the 'authentic' lobby in current recordings of Baroque music" (p. ix); comparative reviews of recordings routinely refer to authentic performance practices and the use of period instruments, where relevant.
3. Robert P. Morgan, "Tradition, Anxiety, and the Current Music Scene," in *Authenticity and Early Music*, 69.
4. Leonard Dreyfus, "Early Music Defended against its Devotees: A Theory of Historical Performance in the Twentieth Century," *The Musical Quarterly* 69 (1983): 304-5.
5. *The New Harvard Dictionary of Music*, s.v. "Authentic."
6. Raymond Leppard, *Authenticity in Music* (Portland: Amadeus Press, 1988): 6.
7. Richard Taruskin, "The Limits of Authenticity: A Discussion," *Early Music* 12 (1984): 8.
8. William K. Wimsatt and Monroe C. Beardsley, "The Intentional Fallacy," chap. in *The Verbal Icon* (The University of Kentucky Press, 1954), originally published in *The Sewanee Review* 54 (1946).
9. Henry David Aiken, "The Aesthetic Relevance of the Artists' Intentions," *The Journal of Philosophy* 52 (1955): 742-53.
10. Designated "low-level," "middle-level," and "high-level" intentions, respectively, by Randall R. Dipert, "The Composer's Intentions: An Examination of their Relevance for Performance," *The Musical Quarterly* 66, (1980): 209-10.
11. Nicholas Kenyon, "Authenticity and Early Music: Some Issues and Questions," in *Authenticity and Early Music*, 7.
12. Laurence Libin, "Early Violins: Problems and Issues," *Early Music* 19 (1991): 5.
13. Richard Taruskin, "The Limits of Authenticity," *Early Music* 12 (1984): 7.
14. Howard Mayer Brown, "Pedantry or Liberation?," in *Authenticity and Early Music*, 43-44. Robert Winter, "The Limits of Authenticity," *Early Music* 12 (1984) 21-25, discusses problems in the use of the Romantic piano.
15. The use of historical instruments is now extending beyond the use of the fortepiano and other period instruments for performances of Mozart's and Beethoven's works into the 19th century for performances of the works of Schubert and Berlioz.
16. Marie-Claire Alain, "Why an Acquaintance with Early Organs Is Essential for Playing Bach," in *J.S. Bach as Organist*, ed. George Stauffer and Ernest May (Bloomington: Indiana University Press, 1986), 48-53.

17. John Brombaugh, "Bach's Influence on Late Twentieth-Century American Organ Building," in *J.S. Bach as Organist*, 41-47. Perhaps the reference is to Peter Williams, *A New History of the Organ* (London: Faber and Faber, 1980), 111: "... on no single organ that Bach is known ever to have played would all of his music have sounded at its best."
18. Two prominent conductor-authors agree on this point; compare Raymond Leppard, *Authenticity in Music* (Portland: Amadeus Press, 1988), 31; Nikolaus Harnoncourt, "Old Instruments: Yes or No?," chap. in *Baroque Music Today: Music as Speech* (Portland: Amadeus Press), 77.
19. *The New Harvard Dictionary of Music*, s.v. "Authenticity."
20. Will Crutchfield, "Fashion, Conviction, and Performance Style in an Age of Revivals," in *Authenticity and Early Music*, 24.
21. Robert L. Marshall, "Organ or 'Klavier'? Instrumental Prescriptions in the Sources of the Keyboard Works," chap. in *The Music of Johann Sebastian Bach: The Sources, the Style, the Significance* (New York: Schirmer Books/Macmillan, 1990) 271-93. A discussion of the suitability of the piano for their performance is found in Erwin Bodky, *The Interpretation of Bach's Keyboard Works* (Cambridge: Harvard University Press, 1960), 90-99.
22. *Editions and Musicians*, p. 9, quoted in Philip Brett, "Text, Context, and the Early Music Editor," in *Authenticity and Early Music*, 90.
23. James O. Young, "The Concept of Authentic Performance," *The British Journal of Aesthetics* 28 (1988): 228-38.
24. John Spitzer, "The Birth of the Modern Orchestra—an Iconographic Study," *Early Music* 19 (1991): 9-27.
25. Francois Couperin, *The Art of Playing the Harpsichord* (1716), C.P.E. Bach, *Essay on the True Art of Playing the Clavier* (1753), Arnold Dolmetsch, *The Interpretation of the Music of the XVIIth and XVIIIth Centuries* (1915), Thurston Dart, *The Interpretation of Music* (1954).
26. Nicholas Temperly, "The Limits of Authenticity: A Discussion," *Early Music* 12 (1984): 17. See also Frederick Neumann, "The Dotted Note and the So-called French Style," *Early Music* 5 (1977): 311, discussed in Dreyfus, 312. On bowed instruments, left hand vibrato may have accompanied the slurred right hand tremolo, first specified in a musical score in the early 1600s. This emotional effect was originally intended as an imitation of the organ tremulant. Stewart Carter, "The String Tremolo in the 17th Century," *Early Music* 19 (1991): 43-59.
27. Richard Taruskin, "The Spin Doctors of Early Music," *The New York Times*, 29 July 1990, sec. 2, pp. 20-21.
28. Robert Philip, "The Recordings of Edward Elgar (1857-1934)," *Early Music* 12 (1984): 487.
29. Other types of transcription include translation of one notational system into another (historical musicology) and the reduction of live or recorded sound to written notation (ethnomusicology); both pose different problems about "authenticity" beyond the scope of the present discussion. *The New Harvard Dictionary of Music*, s.v. "Arrangement," "Transcription."
30. Stephen Davies, "Transcription, Authenticity and Performance," *The British Journal of Aesthetics* 28 (1988): 221.
31. The relevant CDs are, respectively: *Bach auf Silbermannorgeln: Organworks*, vol. 2, Ars Vivendi MRC 021; Bach-Stokowski arrangements: Decca 421 639-2 and *The Stokowski Sound*, Telarc CD-80129; *Bachbusters*, Telarc CD-80123.
32. Jerrold Levinson, "Evaluating Musical Performance," *The Journal of Aesthetics and Art Criticism* 21 (1987): 81-82; Taruskin, "The Limits of Authenticity: A Discussion," 8.
33. Davies, 223; and "Violins or Viols?—A Reason to Fret," *The Journal of Aesthetics and Art Criticism* 48 (1990): 151.
34. E. H. Gombrich, "Conditions of Illusion," chap. in *Art and Illusion* (Princeton: Princeton University Press, 1960); Irwin Panofsky, "The History of Art as a Humanistic Discipline," in *The Meaning of the Humanities*, ed. T. M. Greene, sec. IV (Princeton: Princeton University Press, 1940).
35. Robin Headlam Wells, "John Dowland and Elizabethan Melancholy," *Early Music* 13 (1985): 514-28; discussed in Gary Tomlinson, "The Historian, the Performer, and Authentic Meaning in Music," in *Authenticity and Early Music*, 124.
36. Carl Dahlhaus, "Esthetics and History," chap. in *Esthetics of Music*, trans. William W. Austin (Cambridge: Cambridge University Press, 1982).
37. R. A. Sharpe, "Authenticity Again," *The British Journal of Aesthetics* 31 (1991): 163-66.
38. Program notes, *Bach, Buxtehude, and Friends: The Drama of the North German Organ Toccata*, Delos DE 1020.
39. *Making Music on the Organ* (Oxford: Oxford University Press, 1988), 70.
40. Peter Kivy, "On the Concept of the 'Historically Authentic' Performance," *The Monist* 71 (1988): 287, 290.
41. *The New York Times*, 17 March 1972, sec. 2, p. 28.

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Cover

The J.F. Nordlie Co., Pipe Organ Builders, Sioux Falls, SD, has recently completed its Opus 25 for St. John's American Lutheran Church in LeMars, IA. The design of this mechanical-action organ was planned with the cooperation of the organ committee, chaired by Richard Schultz, John Nordlie, and David Beyer, artistic director of the Nordlie firm. This project started with a study by the committee recommending that the choir and organ be moved to the rear gallery of the church and the improvement of the room's acoustics as developed by consultant Scott Riedel. The organ has key compasses of 58 notes (C-a''') for the manuals and 30 notes (C-g') for the pedal. Temperament is one-sixth comma Valotti. The organ is housed in a case of oiled solid cherry with pipe shades and mouldings highlighted in 23K gold leaf. The Great facade comprised of the 8' Prestant and Festival Trumpet is made of 80% burnished tin. The facade of the Pedal towers features the 16' Pedal Prestant made of stained and oiled yellow poplar. Other members of the Nordlie firm who participated in construction of this instrument include Donald Nordlie, Ca-

role-Sue Nordlie, Dale Nordlie, Paul Nordlie, Trintje Nordlie, Martin Larsen, Eric Grane, Drew Meyer, Gloria Ochsner, and Jason Hanken. The dedication featured festival services played by David L. Beyer of Sioux Falls, SD, and two recital performances by Peter Sykes of Boston, MA, on April 25, 1993.

GREAT

- 16' Pommer
- 8' Prestant
- 8' Chimney Flute
- 4' Octave
- 4' Spitz Flute
- 2 3/4' Quint
- 2' Octave
- 1 3/4' Terz
- 1 1/2' Mixture V
- 8' Trompete
- 8' Festival Trumpet
- Chimes

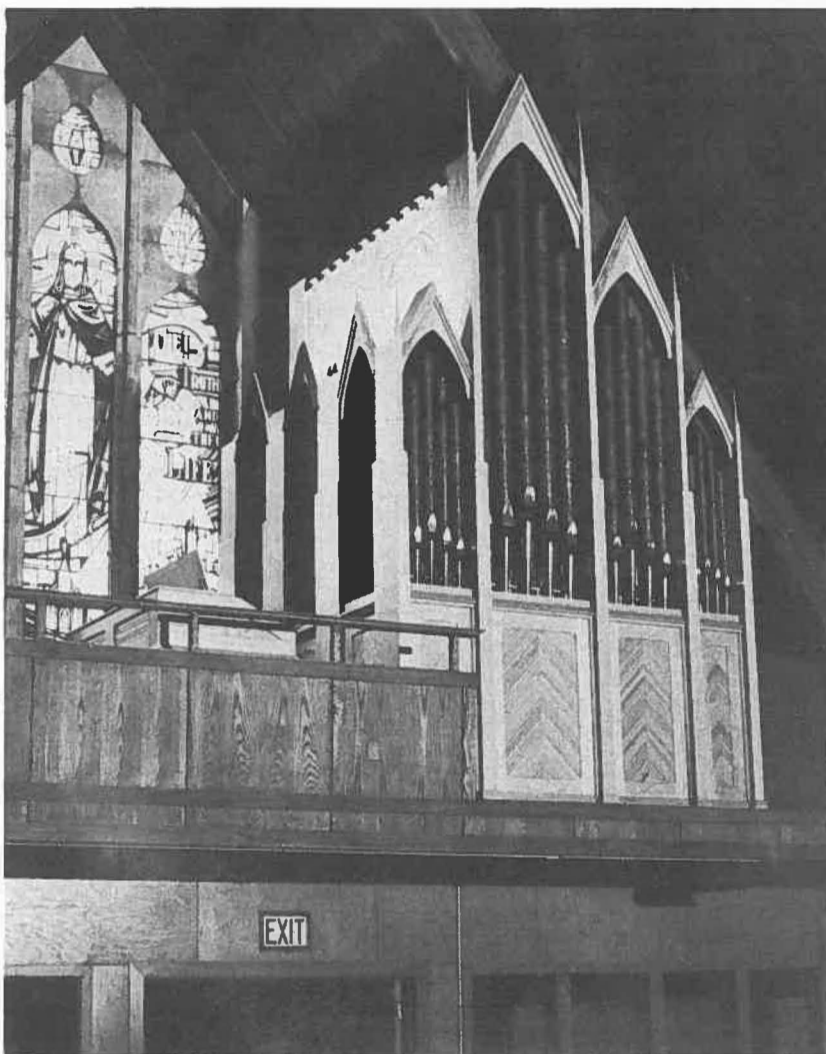
SWELL

- 8' Violin Diapason
- 8' Spire Flute
- 8' Celeste
- 4' Principal
- 4' Harmonic Flute
- 2 3/4' Cornet III
- 2' Gemshorn
- 1' Cymbal III
- 16' Dulzian
- 8' Oboe
- Zimbelstern
- Tremulant

PEDAL

- 16' Prestant
- 16' Sub Bass
- 8' Open Bass
- 8' Flute Bass
- 4' Choral Bass
- 2' Nachthorn
- 16' Posaune
- 8' Trompete
- 4' Shawm

Robert Hoppe & Company, Algoma, WI, has built a new organ for Good Shepherd Lutheran Church, Wells, MN. The organ comprises 14 ranks and employs electro-mechanical action with expansion cells, and is placed to the side of the gallery window in a free-standing solid oak case in gothic post-modern style. The Great is unenclosed and located at the front of the case, with the Swell behind. The Swell opens on two sides of the case with a cut-out option for the front set of shades. The facade includes the largest pipes of the 8' Principal and 4' Octave in flamed copper. Although relatively few ranks serve as the basis for a variety of stops, attention has been given to a complete chorus of independent, terraced voices, with broad scales and moderate nicking. The Kopf Trumpet is a hybrid reed of large-scaled English Horn-type resonators with smaller German Trumpet shallots. Wind pressure at the main



chest is 3 1/4" via weighted reservoirs. Winding is normally steady with an option for either Flexible Wind or Tremolo. The console, of solid oak, is fashioned after 19th-century French examples, with keyboards of grenadilla and ivorine-capped walnut. Playing aids include a key transposer, automatic bass and solo couplers, a two-level combination action, and MIDI preparation. The dedicatory recital was played by James Frazier.

GREAT

- 16' Bourdon (ext Gedeckt)
- 8' Principal*
- 8' Gedeckt*
- 8' Gemshorn (Sw Spitz Flute)
- 4' Octave*
- 4' Rohr Flute (Sw)
- 2' Super Octave (from Mixture)
- 1 1/2' Larigot (Sw Nasard)
- 2' Mixture IV*
- 3/4' Acuta III (synthetic, Sw)
- 16' Fagott (Sw)
- 8' Kopf Trumpet (Sw)
- Sw to Gt

SWELL

- 8' Rohr Flute*
- 8' Salicional*
- 8' Vox Coelestis*
- 4' Principal (from Gt Mixture)
- 4' Spitz Flute*
- 2 3/4' Nasard*
- 2' Fugara (ext Salicional)
- 2' Rohr Flute (ext Rohr Flute)
- 1 3/4' Tierce*
- 1' Sifflet (ext Spitz Flute)
- 16' Fagott (ext)
- 8' Kopf Trumpet*

PEDAL

- 16' Acoustic Principal (1-12 synthetic)
- 16' Sub Bass (Gt & Sw)
- 8' Principal (Gt)
- 8' Flute (Sw)
- 5 1/2' Quinte (Gt)
- 4' Tenor Octave (Gt)
- 2 + 1' Piffaro II (Gt & Sw)
- 16' Fagott (Sw)
- 8' Kopf Trumpet (Sw)
- 4' Schalmey (Sw)
- Sw to Ped
- Gt to Ped

*Straight core ranks

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Guzowski & Steppe Organbuilders, Inc., Fort Lauderdale, FL, has installed an organ for the First United Methodist Church, Coral Springs, FL. For nearly five years, long before ground was broken, this church searched to find an older instrument of quality which would be suitable for their newly constructed sanctuary and growing music ministry. The organ at St. Peter's Lutheran Church in Miami was offered for sale and was soon after purchased by First Methodist. Most of the organ consists of the original 1957 installation by the Schantz Organ Company. Later additions in 1970 by a local organ technician were of Durst pipework and chests. The present instrument is a rebuild/restoration and complete redesign of the organ for the new building. This work included extensive tonal revision, revoicing, redistribution of ranks, and refabrication of badly termite-damaged wooden parts. The new, 2 1/2" thick chamber walls of the Swell box help provide dynamic contrast in expression. The facade pipes consist of previously unexposed pipework of the Pedal 16' Principal and Great 8' Principal, in gold finish. The casework is new, utilizing architectural details of the room. The action is electro-pneumatic; wind pressures are 4" and 6".

- GREAT**
- 8' Principal
- 8' Dulciana
- 4' Octave
- 2 1/2' Quint
- 2' Super Octave
- III Mixture
- Chimes
- SWELL**
- 16' Cedeckt Pommer (ext)
- 8' Viola da gamba
- 8' Rohrflöte
- 8' Viola celeste
- 4' Spitzprincipal
- 2' Waldflöte
- III Plein-jeu
- 8' Trompette
- 4' Clairon (ext)
- Tremolo
- POSITIV**
- 8' Ceigen Principal
- 8' Holzgedeckt
- 8' Spitzflöte
- 4' Blockflöte
- 2 1/2' Nazard
- 2' Principal
- 1 3/4' Tierce
- 8' Krummhorn
- Tremolo
- ECHO**
- 8' Festival Trumpet
- 4' Festival Trumpet (ext)
- PEDAL**
- 32' Resultant (Composed)
- 32' Cornet (Composed)
- 16' Principal
- 16' Bourdon
- 16' Cedeckt Pommer (Sw)
- 8' Octave (ext)
- 8' Bourdon (ext)
- 8' Rohrflöte (Sw)

- 4' Choralbass (ext)
- 4' Rohrflöte (Sw)
- II Mixture
- 16' Double Trumpet (Sw)
- 8' Trumpet (Sw)
- 4' Clarion (Sw)



Opus 31, St. John's Episcopal Church



Op. 34, Episcopal Church Center

The Bedient Pipe Organ Company, Lincoln, NE, has recently installed two new organs: Opus 31 in the chapel of St. John's Episcopal Church, Lynchburg, VA, and Opus 34 in the chapel of the Episcopal Church Center on 2nd Avenue in New York City. The two instruments are identical except that traditional pipe shades were not permitted on the latter. Compass: 56/30

- MANUAL**
- 8' Cedeckt
- 4' Rohrflöte
- 2' Praestant

- PEDAL**
- Manual to Pedal

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Jaeckel, Incorporated, Duluth, MN, has built a new organ for St. Mark's Lutheran Church, Wausau, WI. The members of St. Mark's contracted for a two-manual organ to replace a small electronic instrument; this happened seven months before the local school district purchased their building. The installation of the new organ coincided with the move from the former sanctuary (a renovated gymnasium) into a newly built worship facility. Organ builder Dan Jaeckel served as acoustical consultant for the new sanctuary, and design elements from the building were incorporated into the organ's pipe shades and overall design.

St. Mark's organ, Opus 20 of the firm, is located toward the front of the sanctuary, between the altar area and the choir area. This 16-rank instrument features mechanical key and stop actions. The manuals have natural keys made of bone, and accidentals of grenadilla. The flat pedalboard has maple naturals and grenadilla accidentals. The stop knobs are hand painted porcelain. Rift and quartered red oak was used for the casework, and the pipe shades and

mouldings are made of teak. A general cancel and tremulant have also been included. Compass 56/30.

The facade pipes contain the lower 8' principals; the rest of the pipes are under expression. A quiet Laukhuff blower provides wind to a wedge bellows. Tuning is according to Werkmeister and is well tempered. Craftspeople included David Rollin, Frank Mehle, John Thoennes, David Hanlon, Dean Hauge, Lance Rhicard, Michael Korchnonoff, Todd Caine, and Dan Jaeckel. Richard Heschke of New York played the dedicatory organ recital. Deaconess Dawn Hoy is the Organist/Minister of Music and Rev. James Wiebel is the Pastor. Bill Friedli was the Chair of the Organ Committee.

GREAT

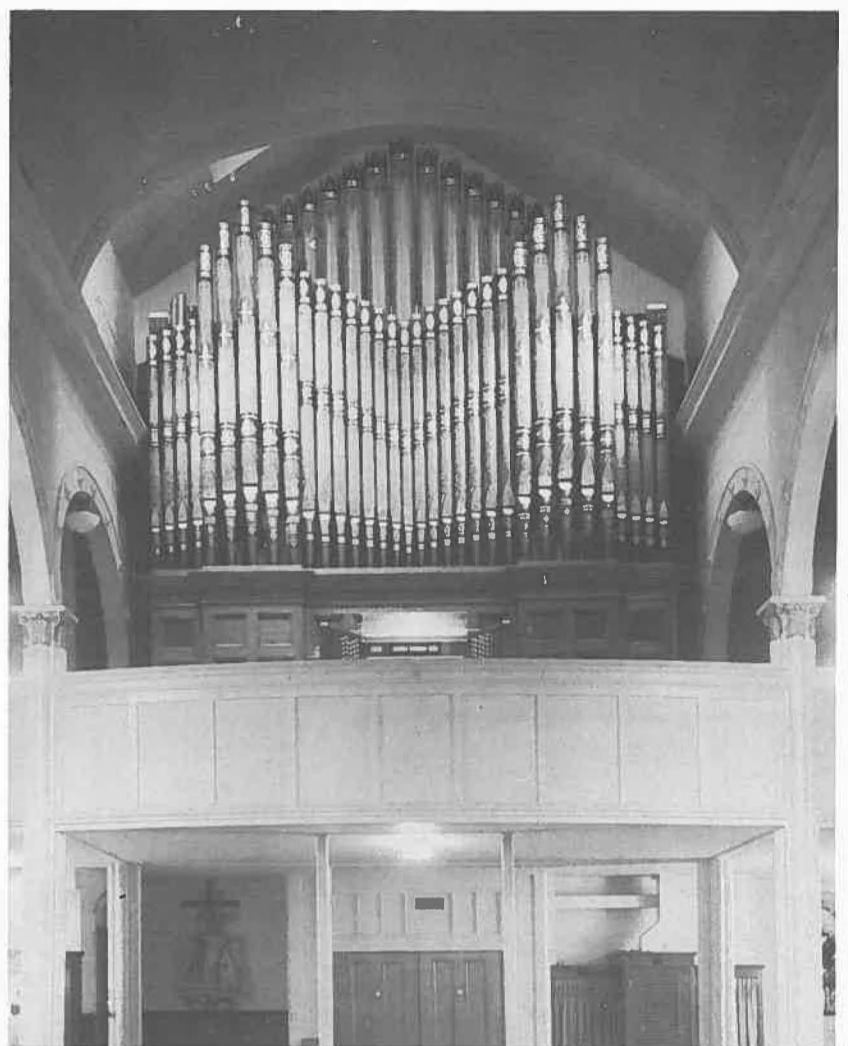
- 8' Principal
- 8' Rohrflöte
- 4' Oktav
- 2' Oktav
- 1 1/2' Mixture IV
- 8' Trompete

POSITIV

- 8' Gedackt
- 4' Spitzflöte
- 2' Blockflöte
- 1 1/2' Quint
- 2 2/2' Cornet I-II

PEDAL

- 16' Subbass
- 8' Principal



Michael Proscia Organbuilder, Inc., Bowdon, GA, has built a new organ for St. Peter's Catholic Church, Montgomery, AL.

GREAT

- 16' Gemshorn
- 8' Principal
- 8' Rohr Flute
- 8' Gemshorn
- 4' Octave
- 4' Flute Har.
- 2 2/2' Twelfth
- 2' Fifteenth
- IV Fourniture

SWELL

- 16' Bourdon
- 8' Holz Gedackt
- 8' Salicional
- 8' V. Celeste
- 4' Principal
- 4' Gedackt
- 2' Blockflöte
- III Plein Jeu
- 16' Bombarde
- 8' Trumpet
- 8' Vox Humana
- 4' Clarion
- Sw. Tremulant
- Vox Tremulant

POSITIV

- 8' Nason Flute
- 4' Copula
- 2' Principal
- II Kleine Mix.
- IV-V Cornet
- 8' Trumpet de Fete

CHOIR

- 8' Gedackt
- 8' Dulciana
- 8' Unda Maris
- 8' Nachthorn
- 4' Nachthorn
- 2' Spitzflöte
- 8' Cromorne
- Tremulant

PEDAL

- 32' Faux Bourdon
- 16' Principal (wood)
- 16' Principal (metal)
- 16' Subbass
- 16' Leib. Ged.
- 8' Octave
- 8' Gedackt
- 4' Choral Bass
- 4' Flute
- 2' Mixture III
- 16' Bombarde
- 8' Trumpet
- 4' Clarion

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James T. Benzmilller, Stevens Point, WI, has installed a new **Austin** organ at Redeemer Lutheran Church, Marquette, MI. The 2-manual 15-rank organ is an example of Austin's "Choral Series" with Great, Swell and Pedal divisions in one location and at one level, and makes use of a common universal chest and general tremulant. Scott Reidel served as consultant.

GREAT

- 8' Principal (49 pipes)
- 8' Bourdon
- 4' Octave
- 2' Flute
- IV Mixture
- Chimes

SWELL

- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Koppelflöte
- 2' Principal
- 1 1/2' Quint
- 8' Trompette
- Tremulant

PEDAL

- 16' Sub Bass (ext Ct)
- 16' Bourdon (reduced w.p.)
- 8' Octave
- 8' Bourdon (Gt)
- 4' Choral Bass (ext)
- 16' Trompette (ext Sw)



Calendar

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

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

UNITED STATES East of the Mississippi

15 JUNE
Bruce Schultz; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

16 JUNE
Susan Armstrong-Ouellette; Mem Music Hall, Methuen, MA 8 pm
Michael Stairs; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 8 pm

20 JUNE
Monmouth Civic Chorus; St Thomas Church, New York, NY 11 am
Jimmy Culp; First Church of Christ, Scientist, New York, NY 3 pm
Thomas Murray; Washington Cathedral, Washington, DC 5 pm
Gregory D'Agostino; National Shrine, Washington, DC 6 pm
Improvisation-Literature Workshop; Southern College, Collegedale, TN (through June 25)

21 JUNE
Todd Wilson; First Baptist, Asheville, NC 7:30 pm (also June 28)

22 JUNE
William Riley; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

23 JUNE
Murray Somerville; Mem Music Hall, Methuen, MA 8 pm
Joan Lippincott; St Thomas Church, New York, NY 7 pm
Russell Patterson; St John's Church, Washington, DC 12:10 pm

25 JUNE
Robert Anderson, David Higgs, Thomas Trotter; Philharmonic Center, Naples, FL 8 pm
Elizabeth & Raymond Chenault; Cathedral of Christ the King, Atlanta, GA 8 pm
Sally Cherrington; Cathedral of the Holy Angels, Gary, IN 3 pm
International Conference on Latin American Music; Harold Washington Library Center, Chicago, IL (through June 26)

26 JUNE
Ronald Cross, harpsichord; St George Library Auditorium, Staten Island, NY 2:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

27 JUNE
Joan Lippincott; Cathedral Church of St John, Wilmington, DE
Mickey Thomas Terry; National Shrine, Washington, DC 6 pm
Verdi, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm

28 JUNE
Mary Preston; Grace Church, Newark, NJ 7:30 pm
Marilyn Keiser; Christian Theological Seminary, Indianapolis, IN 10 am
Wilma Jensen; Second Presbyterian, Indianapolis, IN 8 pm

29 JUNE
McNell Robinson; Sacred Heart Cathedral, Newark, NJ 10:30 am
H.L. Smith II; St Mark's Episcopal, Philadelphia, PA noon
***Diane Meredith Belcher**; Christ Church, Greenville, DE 8:30 pm
Cathedral Choir; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Harald Vogel; Christ Church Cathedral, Indianapolis, IN 8:30 pm

30 JUNE
Susan Armstrong; St Paul's Cathedral, Boston, MA 12:30 pm
Susan Carol Woodson; Mem Music Hall, Methuen, MA 8 pm
Carol Martin, with trumpet; St John's Church, Washington, DC 12:10 pm

3 JULY
Brian Swager, carillon; Culver Academy, Culver, IN 4 pm

4 JULY
Patriotic Festival; Mem Music Hall, Methuen, MA 3 pm
Christoph Albrecht; National Shrine, Washington, DC 6 pm

7 JULY
David Hunsberger; Mem Music Hall, Methuen, MA 8 pm
***Boyd Jones**; Stetson Univ, DeLand, FL 2 pm

8 JULY
Thomas Murray; First Baptist, Orlando, FL
Baroque Performance Workshop; Chicago Academy for the Performing Arts, Chicago, IL (through July 11)

10 JULY
John Weaver; First United Methodist, Burlington, VT (masterclass at 10:30 am)
Brian Swager, carillon; Culver Academy, Culver, IN 4 pm

11 JULY
Pipe Organ Encounter 93; Merrimack College, North Andover, MA (through July 16)
Chandler Noyes; Mem Music Hall, Methuen, MA 7 pm
Janice Beck; National Shrine, Washington, DC 6 pm

12 JULY
Harpsichord Workshop; Univ of Michigan, Ann Arbor, MI (through July 23)

13 JULY
Susan Armstrong; Mechanics Hall, Worcester, MA 9 am

14 JULY
Petr Plany; Mem Music Hall, Methuen, MA 8 pm
ACDA Illinois Chapter Summer Retreat; Millikin Univ, Decatur, IL (through July 17)

17 JULY
Ronald Cross, harpsichord; Donnell Library Auditorium, New York, NY 2:30 pm
Brian Swager, carillon; Culver Academy, Culver, IN 4 pm

18 JULY
Jeffrey Smith; National Shrine, Washington, DC 6 pm
Robert Parkins; Univ of Notre Dame, South Bend, IN 8 pm

19 JULY
Harpsichord Workshop; Westminster Choir College, Princeton, NJ (through July 23)

21 JULY
Janice Beck; Mem Music Hall, Methuen, MA 8 pm
++ **Boyd Jones**; St Andrew's Episcopal, Louisville, KY 8 pm

25 JULY
Cyprian Constantine, OSB; National Shrine, Washington, DC 6 pm

27 JULY
Marilyn Keiser; The Riverside Church, New York, NY 7 pm

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28 JULY
Roland Münch; Mem Music Hall, Methuen,
MA 8 pm
John Walker; St Stephen's, Richmond, VA 8
pm

UNITED STATES West of the Mississippi

19 JUNE
Hymn Writing Course; St Olaf College, North-
field, MN (through June 23)

21 JUNE
Carlene Neihart; St John's Methodist, Daven-
port, IA 1:30 pm
George Ritchie; First Presbyterian, Davenport,
IA 4 pm
Michael Farris; First Methodist, Albuquerque,
NM 8 pm

22 JUNE
Liturgical Music Workshop; St John's University,
Collegeville, MN (through June 24)
***Delores Bruch**; St Mary's RC, Muscatine, IA
4:45 pm
Thomas Murray; Wesley United Methodist,
Muscatine, IA 8 pm

27 JUNE
Fauré, Requiem; Crystal Cathedral, Garden
Grove, CA 7 pm

28 JUNE
Michael Farris; California Lutheran Univ, Ven-
tura, CA 8 pm
Thomas Murray; Balboa Park, San Diego, CA
8 pm

30 JUNE
Sandra Soderlund; First Presbyterian, Santa
Barbara, CA

1 JULY
William Albright, workshop; First Presbyte-
rian, Yakima, WA 10 am (recital, 8 pm)

20 JULY
Conference on Music; St Olaf College, North-
field, MN (through July 23)

30 JULY
Marian & David Craighead; St John's Cath-
edral, Denver, CO 8 pm

INTERNATIONAL

15 JUNE
Michael Westwood; St James United Church,
Montreal, Québec, Canada 12:30 pm

16 JUNE
Stephen Schnurr; Brentwood Cathedral, Es-
sex, England 12:45 pm

17 JUNE
Stephen Schnurr; Priory Church of St Bar-
tholomew, Smithfield, London, England 1 pm

19 JUNE
Richard Hobson, with oboe; Grosvenor
Chapel, London, England 7:30 pm

21 JUNE
Naji Hakim; Lincoln Cathedral, England 7 pm

22 JUNE
Suzanne Ozorac; St James United Church,
Montreal, Québec, Canada 12:30 pm
David Burton Brown; Schloss-kirche, Bad
Dürkheim, Germany 8 pm

23 JUNE
George Schnner, SJ; Holy Rosary Cathedral,
Regina, Saskatchewan, Canada 8 pm

24 JUNE
Stephen Schnurr; All SS Church, Hove, Sus-
sex, England 1 pm

26 JUNE
Heidi Emmert; Aichi Arts Center, Nagoya,
Japan

David Burton Brown; Heiliggeistkirche, Hei-
delberg, Germany 8 pm

27 JUNE
David Burton Brown; Erlöserungskirche, Bad
Bergzabern, Germany 8 pm

29 JUNE
Michael Capon; St James United Church,
Montreal, Québec, Canada 12:30 pm

1 JULY
Ian Le Grice; St Mary's Church, Caterham,
Surrey, England 8 pm

4 JULY
David Burton Brown; St Anna, Augsburg,
Germany 4 pm
Pistoia Summer Organ Academy; Pistoia, Italy
(through July 10)

5 JULY
Organ Academy; Nemours, France (through
July 11)

6 JULY
Francis Jackson; St James United Church,
Montreal, Québec, Canada 12:30 pm

7 JULY
David Burton Brown; Christuskirche, Zwei-
brücken, Germany 8 pm
Quentin Faulkner; Cathedral, Arlesheim,
Switzerland 8:30 pm

9 JULY
David Burton Brown; Auferstehungskirche,
Hamburg, Germany 8 pm

11 JULY
David Burton Brown; Petruskirche, Hamburg,
Germany 4 pm
Quentin Faulkner; Stadtkirche, Brugg, Switz-
erland 8:15 pm

12 JULY
Phillip Crozier, Sylvie Poirier; St James
United Church, Montreal, Québec, Canada 1 pm
Gillian Weir; Notre-Dame Basilica, Montreal,
Québec, Canada 8 pm
Peter Wright; Lincoln Cathedral, England 7
pm

13 JULY
Martin Jean; Church of St Andrew & St Paul,
Montreal, Québec, Canada 1 pm

14 JULY
Quentin Faulkner; Ludgerikirche, Norden,
Germany

15 JULY
David Burton Brown; Kirche Alt-Tegel, Berlin,
Germany 8 pm

16 JULY
George Ritchie, Gisele Guilbord, with instru-
ments; St James United Church, Montreal, Qué-
bec, Canada 8 pm

17 JULY
Hans Fagius; Grosvenor Chapel, London,
England 7:30 pm
David Burton Brown; Marktkirche, Wiesba-
den, Germany noon
David Burton Brown; Stiftskirche, Bad Hers-
feld, Germany 4 pm (also July 18, 4 pm)

19 JULY
IAO Organ Festival; Cambridge, England
(through July 24)

24 JULY
David Burton Brown; St Nikolai, Kiel, Ger-
many 4 pm
Marek Kudlicki; Stiftskirche, Melk, Austria 6
pm

27 JULY
Lahti Organ Festival; Lahti, Finland (through
August 3)



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Organ Recitals

JAMES RUSSELL BROWN, Christ Church, Des Plaines, IL, January 24: *Prelude and Fugue in C Major*, Bach; *Sur La, Mi, Re*, anon English 16th century; *Branle Champagne*, Susanne van Soldt ms; *Récit, duMage; Rondeau, Mouret; Chorale in E Major*, Franck; *Scherzo, Gigout; Fantasia-Impromptu on Ave Maris Stella*, Tournemire; *Carillon de Westminster*, Vierne.

DAVID CRAIGHEAD, Carthage College, Kenosha, WI, February 7: *Sonata No. 1 in F Minor*, Mendelssohn; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Toccata and Fugue in F Major*, S. 540, Bach; *What a friend we have in Jesus, Just as I am*, Bolcom; *Prelude and Fugue in G Minor*, op. 7, Dupré; *Fanfare/Echo, Scherzo (Chimaera), Nocturne, Finale-The Offering (Organbook III)*, Albright.

PHILIP CROZIER & SYLVIE POIRIER, Adelaide Town Hall, Adelaide, Australia, February 10: *Double Fantaisie (Mosaïque)*, Langlais; *Prelude and Fugue in B-flat*, Albrechtsberger; *Sonata in D Minor*, op. 30, Merkel; *A Verse*, Carleton; *A Fancy for Two to Play*, Tomkins; *Toccata Francaise*, Bolting.

JONATHAN DIMMOCK, with readings by Barry Mineah, St. Stephen's Church, Belvedere, CA, January 17: *Concerto del Signor Tomaso Albinoni*, Walther; *Concerto in A Minor*, S. 593, Bach; *Récit de Cornet*, Couperin; *Aria in F Major*, S. 587, Bach; *Canzona Terza*, Frescobaldi; *Canzona in D Minor*, S. 588, Bach; *Präludium in F-sharp Minor*, Buxtehude; *Präludium in E Major*, S. 566, Bach; *Fugue in G Minor*, Reinken; *Fugue in G Major*, S. 577, Bach; *Passacaglia in D Minor*, Kerll; *Passacaglia in C Minor*, S. 582, Bach.

MATTHEW DIRST, Jack Singer Concert Hall, Calgary, Alberta, January 26: *Con moto maestoso (Sonata in A Major)*, Mendelssohn; *Canon in A-flat, Sketch in D-flat*, Schumann; *Prelude, Trio and Fugue in G Major*, S. 541/528; *Jig for the Feet, Nocturne, Finale-The Offering (Organbook III)*, Albright; *Fantaisie in A, Franck; Trois Danses*, Alain.

DELBERT DISSELHORST, University of Alabama, Tuscaloosa, AL, January 30: *Praeludium in E Minor*, Bruhns; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Suite du second ton*, Guilain; *Toccata and Fugue in F Major*, S. 540, Bach; *Prélude*, Lemmens; *Organ Booklet*, Bielawa; *Trois Danses*, Alain.

JOHN EGGERT, Concordia Seminary, Fort Wayne, IN, January 20: *Praeludium in*

G Minor, Buxtehude; *Puritta on "Wachet auf, ruft uns die Stimme,"* Distler; *Prelude and Fugue in E Major*, Bach.

QUENTIN FAULKNER, First Presbyterian Church, Lake Wales, FL, February 28: *Prelude and Fugue in C Major*, K. 394, Mozart; *Gottes Sohn ist Kommen*, Buttstedt; *Introduction, Fast, Slow, Moderate (30 Pieces for Small Organ)*, Distler; *Fantasy and Fugue in C Minor*, C.P.E. Bach; *Triptych for Manuals, Locklair; O Mensch, beweine dein Sünde gross*, S. 622, *Prelude and Fugue in E-flat*, S. 552, Bach.

MARY FENWICK, First Baptist Church, Lansdale, PA, January 26: *Trumpet Jubilation*, Frey; *Suite*, op. 5, Duruflé.

JANETTE FISHELL, with Colin Andrews, organist, and Patricia Hawkins Hiss, soprano, First Presbyterian Church, Greenville, NC, February 11: *Allegro (Brandenburg Concerto No. 3 in G, S. 1048, arr. for two organs by Fishell)*, *Allein Gott in der Höh sei Ehr*, S. 662, 664, Bach; *Prelude and Fugue in G Minor*, op. 7, no. 3, Dupré; *Song of Ruth, Four Biblical Dances*, Eben.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, MN, November 1: *Sonata IV in B-flat*, Mendelssohn; *Sonata in E-flat*, Parker; *Wie schön leuchtet der Morgenstern, Mach's mit mir, Gott, Jauchz, Erd und Himmel, juble*, op. 67, Reger; *Concerto in D Minor*, S. 596, Bach; *Five Bagatelles*, Maros; *Adagio, Final (Symphony III)*, Vierne.

KIM HEINDEL, Swarthmore College, February 3: *Concerto in C Major*, S. 594, Bach; *O Gott, du frommer Gott*, Brahms; *Sonata II*, Hindemith; *Nicht zu schnell*, Adagio (*Etudes for Pedal-piano*, op. 56), Schumann; *Introduction and Passacaglia in D Minor*, Reger.

DAVID HIGGS, Christ United Methodist Church, Greensboro, NC, January 15: *Toccata and Fugue in F Major*, S. 540, Bach; *Noël Grand Jeu et Duo*, Daquin; *Pièce Héroïque*, Franck; *Andante*, K. 616, Mozart; *Sonata 1*, Mendelssohn; *Pastorale and Toccata*, Conte; *There is a happy land, I love Thee, my Lord*, Shearing; *Prelude and Fugue on BACH*, Liszt.

DANIEL LAMOUREUX, Cathedral of St. Paul, Boston, MA, February 3: *Marche militaire*, op. 51, no. 1, Schubert/Vibbard; *Elevation for the Feast of the Annunciation*, Boulois; *Prelude and Fugue in E-flat*, Da-

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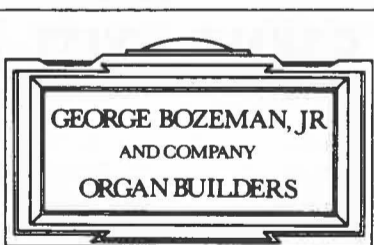
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veluy; Tambourin Provençal, Morañon; Amazing grace, Shearing; Toccata in B Minor, Gigout.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, January 17: *A Festive Voluntary: Variations on Good King Wenceslas*, Eben; *Rock Valley Narrative*, Hoiby; *Prelude and Fugue in D Major*, S. 532, Bach; *Symphony V in F Major*, op. 42, Widor.

BRENDA LYNNE LEACH, First Presbyterian Church, Harrisonburg, VA, January 17: *Pomp and Circumstance Military March No. 4*, Elgar/Hesford; *Prelude and Fugue in G Major*, op. 37, no. 2, Mendelssohn; *Toccata in D Minor*, BuxWV 155, Buxtehude; *Schmücke dich, o liebe Seele*, S. 654, *Prelude and Fugue in E-flat*, S. 552, Bach; *Arabesque, Lied*, Vierne; *Variations on "Amazing Grace"*, Utterback.

DAVID LOWRY, St. Margaret's Convent (Episcopal), Boston, MA, February 21: *Concerto in B-flat*, op. 4, no. 2, Handel/Walsh; *Wie schön leuchtet*, Buxtehude; *Te Deum Laudamus*, Blitheman; *Two Dances à Agni Yavishta*, Alain; *Pièce d'Orgue*, S. 572, Bach.

MARY GIFFORD MATTHYS, Episcopal Church of the Ascension, Lafayette, LA, February 14: *Toccata in E Minor*, Pachelbel; *Concerto del Stgr. Meck*, Walther; *Savior of the nations, come*, Vetter, Bach, Reger, Manz; *Prelude and Fugue in C Minor*, op. 37, Mendelssohn; *Rhosymedre*, Vaughan Williams; *Suite Gothique*, op. 25, Boëllmann.

ROBERT NOEHREN, Cathedral Church of St. Paul, Detroit, MI, March 12: *Maria zart von edler Art*, Schlick; *Prelude and Fugue in A Minor*, S. 543, Bach; *O God be merciful to me*, Bach/Dolmetsch; *Pièce Héroïque*, Franck; *O world I e'en must leave thee*, Brahms; *Fantasie Choral (L'Orgue Mystique)*, Tournemire; *Scherzetto*, Vierne; *Minuet Gothique (Suite Gothique)*, Boëllmann; *Les Anges (La Nativité)*, Messiaen; *Litanies*, Alain.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 17: *Fantasia and Fugue in G Minor*, Bach; *Excelsior, Am Grube Richard Wagners, Weihnachten*, Liszt; *Choral No. 3 in A Minor*, Franck.

PETER PLANYAVSKY, First United Methodist Church, San Diego, CA, February 21: *Fantasy and Fugue in B-flat*, Boëly; *Choral No. 1 in E Major*, Franck; *Trois Pièces*, Pierné; *Toccata XI*, Muffat; *Sonata No. 3 in A Major*, Mendelssohn; *Toccata, Adagio and Fugue in C Major*, Bach; *Improvisation*.

SYLVIE POIRIER & PHILIP CROZIER, Central Presbyterian Church, Denver, CO, November 1: *Prelude and Fugue in B-flat*, Albrechtsberger; *Introduction and Fugue in D Minor*, Lachner; *Fugue in E Minor*, op. posth. 152, Schubert; *Sonata in D Minor*, op. 30, Merkel.

JOAN RINGERWOLE, with Diana Cherry, flute, Dordt College, Sioux Center, IA, January 28: *Praeludium and Fuga c minor*, op. 37, no. 1, Mendelssohn; *Clair de lune*, Vierne; *Concerto in D Minor*, S. 596, Bach; *Rhapsody for flute and organ*, Weaver; *Partita over "How brightly shines the morning star"*, Matter; *Variations on Two Themes for Organ*, Hakim.

NAOMI ROWLEY, Emanuel-St. John Lutheran Church, Lytton, IA, December 6:

Epilogue on O Lord, how shall I meet you, Willan; *Savior of the nations, come*, S. 659, Bach; *Prepare the royal highway*, The angel Gabriel, Hark the glad sound, Manz; *March on Lift up your heads*, Guilman; *Variations on What child is this*, Woodman; *Noël for the Flutes*, Daquin; *Infant holy*, Haan; *Go tell it on the mountain*, Cold December flies away, Held; *Stille Nacht*, Barber; *Toccata on From heaven above to earth I come*, Edmundson.

SAMUEL JOHN SWARTZ, University of Redlands, Redlands, CA, January 18: *Estampie "Petronie"*, Robertsbridge Codex; *Estampie*, op. 69/2, Hovhaness; *Sicilienne*, Op. 5/2, Duruflé; *Chacone*, Henry; *Fugue in G*, S. 577, Bach; *Kyrie ("Alla marcia")*, *Pussacaglia & Fugue*, Viitanen; *Pavane*, Elmore; *Hornpipe*, Wesley; *Trois Danses*, Alain.

J. RICHARD SZEREMANY, University of Redlands, Redlands, CA, January 19: *Toccata, Air with Variations, Fantasy for Flute Stops (Suite for Organ)*, *Carillon, Pussacaglia (Symphony in G Major)*, *Requiescat in pace*, *In dulci júbilo*, *Arioso*, *Pugeant*, Sowerby.

STEPHEN THARP, First United Methodist Church, Springfield, IL, November 8: *Prelude and Fugue in E-flat*, S. 552, Bach; *Chorale, Jubilate*, Mathias; *Les ténèbres, Prière après la communion (Livre du Saint Sacrement)*, Messiaen; *Incantation pour un jour saint*, Langlais; *Le Jardin Suspensu*, *Fantasmagorie*, Alain; *Scherzo in G Minor*, op. 49, no. 2, Bossi; *Stèle pour un Enfant défunt*, Vierne; *Deuxième Symphonie in C-sharp Minor*, op. 26, Dupré.

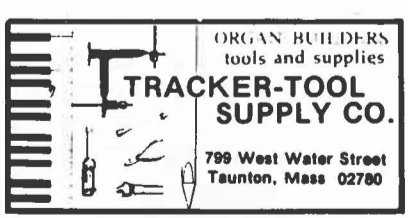
VÍCTOR URBÁN, Museum of Art, Cleveland, OH, January 31: *Fantasia and Fugue in G Minor*, Bach; *Toccata XI*, Scarlatti; *Sonata X*, Galuppi; *Sonatina 6a-Carillon*, Colabella; *Procesion y Saeta*, Estrada; *Victurbiana*, Urbán; *Final (Sonata de Navidad)*, Jimenez; *Moto perpetuo*, Noble.

WILLIAM VANDERTUIN, Grace Church, Brantford, Ontario, February 14: *Allegro moderato, Adagio (Sonata No. 1 in F Minor)*, Mendelssohn; *Concerto*, op. 4, no. 2, Handel; *Cantilena (Sonata No. 11)*, Rheinberger; *Allegro, Allegro cantabile (Symphony No. 5)*, Widor; *Fantasia in E-flat*, Saint-Saëns; *Tune in E*, Thalben-Ball; *A mighty fortress*, Zwart.

TODD WILSON, First (Park) Congregational Church, Grand Rapids, MI, February 7: *Prelude and Fugue in E-flat*, S. 552, Bach; *Tuba Tune*, Lang; *The Musical Snuffbox*, Liadov/Heinroth; *Prelude to Die Meistersinger*, Wagner/Lemare; *Roulade*, op. 9, no. 3, Bingham; *Suite*, op. 5, Duruflé.

THOMAS ZACHACZ, Presbyterian Church, Irvington-on-Hudson, NY, November 1: *Concerto in F Major*, Walther; *Brother James' Air*, Wright; *Jesus calls us, Diemer*; *Chorale Improvisation on Neander*, Manz; *Choral I in E Major*, Franck; *The Carman's Whistle*, Byrd; *Sonata per organo*, Bellini; *Saluto Angelico*, op. 106/5, Karg-Elert; *Litanies*, Alain.

GARY ZWICKY, Eastern Illinois University, Charleston, IL, January 26: *Introduction, Variations, and Finale on God save the Queen*, op. 29, Best; *A Voluntary: for my ladye nevell*, Byrd; *Voluntary on the Old 100th*, Purcell; *For ye Trumpet Stop*, anon; *Elegiac Romance*, Ireland; *Alleluyas*, Preston; *Voluntary in D Minor*, Walond; *Sonata in G Major*, op. 28, Elgar.



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Wicks 1M/3 pipe organ, mahogany Deco case; more details upon receipt of SASE. Contact: Das Orgelwurks, William E. Shoot, 1330 East State Blvd., Ft. Wayne, IN 46805.

Two-manual 1958 Moller, 12 straight stops, some octave unification. All electric tilting tablet console. Presently in storage. Excellent condition throughout. Available as is, or can be rebuilt with minor tonal changes. Sacrifice. Quality Organ Service, Inc., 2231 Melholland Rd., Lawrence, KS 66047. 913/749-5423.

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PIPE ORGANS FOR SALE

2M Estey: needs pipes, mechanics in excellent condition and recently releathered. Sell organ or its parts. 714/497-8583.

1949 Wicks 2M, 9R drawknob console, good condition. Remove by 7/1/93. Dick Fridley, Grace Lutheran Church, 5800 Canal Blvd., New Orleans, LA 70124.

Moller Artiste organs: 1953 3R rolltop console, \$14,000; 1961 4R, \$18,000. Holtkamp self-contained 5R practice, \$22,000. Rivé, Inc., 811 Focis St., Metairie, LA 70005.

3M Moller: drawknob console, chimes, completely releathered, well maintained, and in excellent condition in all departments. New reeds, mixtures, and other flue ranks. Can be played up until June 1, 1993. Contact: 714/497-8583.

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Gottfried 2M, 12 rank unit organ with Theater console, French Trumpet, Clarinet, Vox Humana, and Deagan Harp. R. Wagner, 242 Old Mill Rd., Erie, PA 16505-1029. Tel 814/833-5924.

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1916 Robert Morton pipe organ, 9/2, chimes, marimba, toy counter, horseshoe console. Asking \$14,000. Call Bruce Nappi, 617/944-7220. Reading, Massachusetts.

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Lowrey GX 325, 700 series, three manuals. New cost was \$30,000; 3½ years old; like new condition. Leslie speaker. \$15,000 OBO. 708/425-5711. Please leave message.

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MISCELLANEOUS FOR SALE

Warehouse sale of parts, pipes (Vox Humana, Celeste, French Horn, etc.), chests, blowers, Deagan chimes, Deagan harp (61 notes), rectifiers. Send SASE to receive list. Contact: Das Orgelwerks, William E. Shoot, 1330 East State Blvd., Ft. Wayne, IN 46805.

Wood pipes, new: Ged. 8' mahogany, 49 notes C=96 x 75; Ged. 8' poplar, 49 notes C=96 x 75; Ged. 8' poplar, 44 notes C=125 x 100; Ged. 8' poplar, 12 notes C=103 x 83; Ged. 8' ash, 12 notes C=103 x 83. For info call: 409/938-0701.

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Barton 3-rank unit chest \$400. Aeolian roll player mechanism \$500. Two Skinner ranks from National Cathedral: 8' Cornopean \$1,200, 16' Posaune (TC) \$1,000. 313/994-5144.

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