

THE DIAPASON

JANUARY, 1994



Catharine Crozier 80th Birthday Tribute
page 12

Project 2000: Off to a blazing start!

In the February 1993 issue of THE DIAPASON, we made a modest proposal on the inside front cover. In anticipation of a long and difficult task ahead, we called it "Project 2000." We had hoped that the title would imply that there was plenty of time to attain the goal: to compile a complete index for THE DIAPASON.

To accomplish this goal, we hoped for a response to our call for volunteers to type each year's 'Annual Reviews' of articles and announcements of appointments, competitions, honors conferred, touring organists and the work of organ builders all over the world.

We threw a pebble into our reader's pond, hoping for a ripple. It worked beyond our hopes and dreams. We had many answers to our request and within the group of people who responded was a core of hard working volunteers. The work we thought would take five or six years to complete is finished in less than a year. At this writing, most of the proofing is done and the index is available on computer disk.

A word about our volunteers. The active group comprised only nine people! As one might expect, they came from a variety of professions. Several were retired. Several were church organists and recitalists. One was an information specialist for Westinghouse Corporation. Others included an author, librarian, educators and computer specialists. One volunteer was active in the American Dental Association, while another was awarded several prizes for distinguished secondary school teaching. One of our volunteers had formerly worked for THE DIAPASON and did all his typing with one hand. (Of course we managed to give him some of the longest reviews.) And another volunteer used a cousin's computer to do the work and had to quit when she wanted it back!

A strong element in the appeal of this project to our volunteers was the nostalgia of turning a page into the past. At first, we suggested that the rather copious information given for various announcements be edited to fit the requirements of the database. But as we continued with the project, the volunteers made a convincing argument that the flavor of these years-gone-by would be lost by aggressive or over-enthusiastic editing. So we entered the accounts verbatim. One marvels at audiences of 4,000 and 10,000 and recital series that brought in large audiences over and over again. Gone are the days when special trains were hired to take organists to hear a new instrument!

Dr. Richard Barrows wrote: "I found it difficult to cut the information to the bare bone: many of these men and women in the organ world gave their lifeblood to their work including those who never made it to the front rank. . . I didn't want to reduce their obituaries to a name, place and date of death."

Much of the initial work was done by a retired musicologist in Brisbane, Australia—my brother, Dr. Robert Huestis of Queensland University. He completed a decade of reviews and gave us valuable insight as to how we might organize the rest of the work. Several volunteers offered their services and stayed in touch with the project through the CompuServe electronic network. This made it possible to get plenty of feedback in the early assignments.

The remainder of the work was done by eight volunteers who were scattered all over the country. They included Dr. Richard Barrows (Paramus, NJ), Thomas Catania (Chicago, IL), Dr. Thomas Donahue (Auburn, NY), John Hamilton (Chicago, IL), Joseph Ireland (North Kingston, RI), Norman Jensen (Ft. Lauderdale, FL), and Glenn Patton (Hilliard, OH).

At this writing, The Index to THE DIAPASON is set up to be of most use to researchers who are looking for information on a particular individual or subject. It is written in word processor for-

mat, but functions as a data-base. (Originally we had planned to put it in a database type file, but could not limit the entries to 250 characters or less!) Each year appears as a separate file on a computer disk and those files are scanned in such a way that you can generate a "Search list" which shows the occurrence of a particular query. From that list, you can access and print each entry. It's fast, and requires no specialized database knowledge. Anyone who can use a word processor can navigate around in this index.

Perhaps a most telling testimonial comes from one of our volunteers: "Read the issues of THE DIAPASON for the years I did for Project 2000 and discover how many of those who have long since 'crossed over into Campground' have never been succeeded by their equal! Someday, perhaps we'll all get to meet."

Here are two examples of the output from the Index. The first is a "Search list" of entries for "William H. Barnes." The second is a print-out of several entries for G. Donald Harrison. ■

Figure 1.
Search list for: "William," "Barnes," and "Author" (Identifies articles written by Wm. H. Barnes.)

Entry: List "William&Barnes&Author" **
1948 / Author/Title / Barnes, Dr. William H., Combination of Two Schools
1949 / Author/Title / Barnes, Dr. William H., Electronic Organs and Churches
1951 / Author/Title / Barnes, William H. Baroque Organs and their Music
1964 / Author/Title / Barnes, William H. Emerson Richards
1965 / Author/Title / Barnes, William. Evaluating Electronic Organs

Figure 2.
Printout of Entries for: G. Donald Harrison

1928 / Announcements / Harrison, G. Donald. Assistant general manager of the Skinner Organ Co. who had come to the US to join the staff at the Boston plant, is introduced to readers of The Diapason by Ernest M. Skinner. / Jan

1936 / Organs / Aeolian-Skinner, Calvary Episcopal Church, NYC, NY, awarded the Contract for a new organ, with the pipes in the old Roosevelt as the basis; the reconstruction was designed by Vernon de Tar, organist of the church, and G. Donald Harrison, technical director of the Aeolian-Skinner Company. / May

1937 / Organs / Aeolian-Skinner. 2m organ of pure Baroque type, and a replica of organs played by J.S. Bach, designed by G. Donald Harrison for the Germanic Museum of Harvard University, Cambridge, MA / Apr

1956 / Obituaries / Harrison, G. Donald (Distinguished American organ architect and builder), New York, NY. / Jun 14

1978 / Author/Title / Vivian, Ann L. G. Donald Harrison: A Study of Several of His Organ Designs.* / Jan 1

Here & There

The annual conclave of the **South-eastern Historical Keyboard Society** takes place January 27-29 in Charleston, SC. Special topics include "Music and Dance in the American Colonies" and "The London Fortepiano School." Performers include David Breitmann, Peter Sykes, the Craven Historical Dancers, Andrew Willis, the Murray-Lohuis Duo, Calvert Johnson, and Sarah Martin; lecturers include Paige Whitley-Bauguess, Thomas Savage, John Fesperman, Dan Raessler, John Koster, Gregory Crowell, Bonnie Miller, Joseph Butler, and John Watson. For information: William Gudger, College of Charleston, Charleston, SC 29424; 803/953-5600.

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The World's Largest Concert, MENC's annual televised sing-along to celebrate Music in Our Schools Month, is scheduled to air on PBS stations nationally on Thursday, March 3. For information: MENC, 1806 Robert Fulton Dr., Reston, VA 22091; 703/860-4000.

The University of Michigan will sponsor Historic Organ Tour XXX (France, May 30-June 9) and XXXI (Germany, August 3-18) with Marilyn Mason, visiting cathedrals, monasteries, organs and museums. The itinerary in France will include Paris, Strasbourg, Belfort, Ronchamp, Audincourt, Besancon, Dijon, Beaune, Vezelay, Auxerre, Bourges, Poitiers, Chenonceau, Houdan, Chartres and other cities. The Germany trip includes Frankfurt, Bamberg, Coburg, Lahm, Eisenach, Arnstadt, Weimar, Muhlhausen, Naumburg, Leipzig, Rosta, Sturmtal, Grimma, Freiberg, Dresden, Gera, Wintersdorf, Ponitz, Altenburg, Frauenstein, Nassau, Rheinhardtsgrimm, and Berlin. For information: Conlin-Faber Travel, Inc., Attn: Carolyn Hill, P.O. Box 1207, Ann Arbor, MI 48106-1207; tel 313/677-0900; fax 313/677-0901.

The 36th Haarlem International Summer Academy for Organists takes place July 10-29. Instructors and courses include Piet Kee (Bach); Ewald Kooiman (Bach); Peter Planavsky, Naji Hakim, Bert Matter (improvisation); Bernard Winsemius (Sweelinck); Guy Bovet (Franck, Vierne); Bernard Lagacé

(Classical French); Harald Vogel (North German and clavichord); Ludger Lohmann (Reger); Zsigmond Szathmáry (Liszt and contemporary); and Marie-Claire Alain (Jehan Alain). The 40th International Competition for Organ Improvisation takes place July 5-9, held on the Christian Müller organ at the St. Bavo Church. For information: Stichting Internationaal Orgelconcours, Mrs. E.L.S. Hendrikse, Secretary, Postbus 3333, 2001 DH Haarlem, The Netherlands; tel 023-16 05 74; fax 023-16 05 76.

The 31st Bruges Early Music Festival takes place July 30-August 13. The 11th International Organ Week (July 30-August 6) includes organ competitions for soloists and duos, an exhibition of the organ at the Provincial Government Palace, lectures, demonstrations, and ten organ recitals. The Festival also includes 30 lunchtime and evening concerts devoted mainly to Musica Britannica and Musica Sacra. Among the special 1994 commemorations are Memling, Lassus, Palestrina, and Biber. For information: Festival Office, C. Mansionstraat 30, B-8000, Brugge, Belgium; tel (0)50/33 22 83; fax (0)50/34 52 04.

The University of Göteborg, Sweden, will sponsor an International Organ Festival August 10-20 divided into two main programs. The first part, August 10-15, concentrates on the North German repertoire and intabulation practice of the 17th century. The

second part, August 15-20, deals with 19th-century performance practice, focussing on composers such as Mendelssohn, Brahms, Liszt, and Franck. Among the organs featured will be the 1992 meantone organ by John Brombaugh (21 stops) in Haga church and the 1871 "Father" Willis (29 stops) at the University of Göteborg. Lectures, workshops, masterclasses and recitals will be given by Jean Boyer, Hans Davidsson, Cleveland Johnson, Ludger Lohmann, Andrea Marcon, Hans van Nieuwkoop, Jacques van Oortmerssen, William Porter, Harald Vogel, and others. For information: School of Music and Musicology, University of Göteborg, Henrik Tobin, Box 5439, S-402 29 Göteborg, Sweden; fax +46 31 773 40 30.



Charles Miller

Robert Murphy. He also serves as music director at Trinity Episcopal Church, Tariffville, CT.

Appointments



Merrill N. "Jeff" Davis III

Merrill N. "Jeff" Davis III has been appointed vice president of national sales for M.P. Moller Organs. The announcement was made by Paul Stuck, chairman of King of Instruments, Inc., the Chicago-based parent company of M.P. Moller. Davis will operate out of the King of Instruments Chicago administrative office. His responsibilities will include coordinating all national sales efforts of Moller Organs, as well as assisting in related consulting and design services. He will also continue as an advisor with two consulting companies: Chicago Church Organ Systems and Euro Musik Corporation.

A native of Chicago, Davis currently resides in both Chicago and Rochester, MN, with his wife and family. Prior to joining Moller, he was president of King of Instruments Studios, Inc., a Minneapolis-based marketing company of both pipe organs and electronic instruments. From 1969-1972, he was director of midwest sales for Aeolian-Skinner Organ Co. In 1973 he pursued a career as consultant, clinician, conductor and concert artist. In 1974 he was a finalist in the Harlem International Improvisation Competition. He has served as a church musician in St. Paul, MN; Syracuse, NY; Dallas, TX; and Rochester, MN. His performances have been played on National Public Radio, the Canadian Broadcasting Network, Radio Holland, and Soviet Television. As an author he has contributed to *The American Organist*, *THE DIAPASON*, and *Music*. Davis holds the MMus in organ performance from Southern Methodist University. He previously studied with University of Minnesota Professor Emeritus Arthur B. Jennings.

Charles Miller has been appointed Director of Booking of Phillip Truckenbrod Concert Artists, following a year's service as associate booking director. Miller is a graduate of the University of Michigan where he studied organ with Robert Glasgow, and of the Interlochen Arts Academy as a student of



Mary Milligan

Mary Milligan has been appointed Organist/Associate Director of Music at Cherry Creek Presbyterian Church, Denver, CO. Duties include serving as organist for three Sunday morning worship services, administering the youth and children's choir program, and accompanying the 120-voice adult choir. Milligan was previously associate director of music at First Presbyterian Church, Allentown, PA. She was active in the Lehigh Valley AGO Chapter, developing a Young Musicians Competition and Pipe Organ Encounters, and taught at Moravian College in Bethlehem. Ms. Milligan holds the MMus from Indiana University where she was a student of Wilma Jensen, and the MDiv degree from Iliff School of Theology at Denver University.



Kathleen Scheide

Kathleen Scheide has been appointed harpsichord and organ instructor at the San Diego Community Music School. She continues as music director at St. John the Evangelist Roman Catholic Church and as dean of the San Diego AGO Chapter. Dr. Scheide holds degrees from New England Conservatory and the University of Southern California, and concertizes under the auspices of Artist Recitals Concert Promotional Service.

Here & There

John Brock, Professor of Organ at the University of Tennessee, Knoxville, is featured on a new CD recording, *A Tennessee Organ Tour*, on Raven Re-

cordings, on which he demonstrates eight mechanical action organs, both historic and modern from around the state of Tennessee, with appropriate repertoire. The recordings were made with the assistance of a grant from the University of Tennessee Faculty Development Fund, which also allowed Brock to produce a series of 12 half-hour radio programs entitled "The Volunteer Organist," scheduled for broadcast on FM classical music stations in Tennessee. The CD is available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. Cassette copies of the radio broadcasts can be obtained by writing to The Volunteer Organist, Department of Music, University of Tennessee, Knoxville, TN 37996.

In October, 1993, John Brock made a brief concert tour to Europe where he played recitals on the 1868 Merklin organ at St. Joris Church, Antwerp, Belgium; the 1878 Cavallé-Coll organ at Sacred Heart Church, Hasselt, Belgium; and the 1833 Bethman organ at the Evangelical Lutheran Church in Posthausen, Germany. He also gave masterclasses at the Royal Flemish Conservatory of Music in Brussels on the subject of "Technique and Style in Baroque Keyboard Music."

Peter Richard Conte, organist of the Grand Court Organ of the John Wanamaker Store in Philadelphia, is featured on a new CD recording, *Orchestral Hors d'oeuvres*, on the Direct-to-Tape label (DTR9303CD). Recorded at the former duPont estate, Longwood Gardens, on the 1930 Aeolian organ, the program consists of symphonic transcriptions of popular concert pieces, many of which were arranged by the performer for the Wanamaker organ, including works of Mendelssohn, Sullivan, Debussy, Thomas, Wagner, and Dvorak. Mr. Conte is a native of Garden City, NY, has studied with Larry Smith and Robert Rayfield at Indiana University, and serves as organist/choirmaster at St. Clement's Episcopal Church, Philadelphia. The recording is available for \$16.98 plus \$4.00 P&H from Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456.

David Drury is featured on a new CD recording, *Pomp & Circumstance: David Drury at the Sydney Town Hall Organ*, on the ABC Classics label (438 881-2). Drury, who is organist at Christ Church St. Laurence and Director of Music at St. Paul's College within the University of Sydney, performs works of Elgar, Bach, Whitlock, Liszt (*Ad nos*), Hollins, Drury, and Vierne (*Westminster Carillon*). The organ at Sydney Town Hall was built by the London firm of William Hill & Son in 1890. Their magnum opus, it was the largest organ in the world at that time—five manuals, 126 stops, and the world's first 64' reed stop, a Contra Trombone, which remains unique to this day. For information: Steven Godbee (ABC Enterprises) at 02 950 3969, or Florence Miles-Waldmann (PolyGram Classics) at 02 581 1317.



Heidi Emmert

German organist **Heidi Emmert** has joined the roster of Phillip Truckenbrod Concert Artists. Miss Emmert has won

prizes at seven international organ performance competitions, including the International Music Competition in Munich, the International Organ Competition in Nuremberg, the Prague Spring Organ Competition in Czechoslovakia, the Organ Competition in Ljubljana, Yugoslavia, the Calgary International Organ Competition in Canada, the Felix Mendelssohn Bartholdy Competition in Berlin, Germany, and the Grand Prix de Chartres in France. A native of Würzburg, she currently teaches organ at the Musikhochschule there. She took her concert diploma in organ and her church music diploma at the Musikhochschule in Detmold, and has studied with Günther Kaunzinger, Gerhard Weinberger, Marie-Claire Alain, and Russell Saunders. Miss Emmert's next North American availability will be in October 1995.

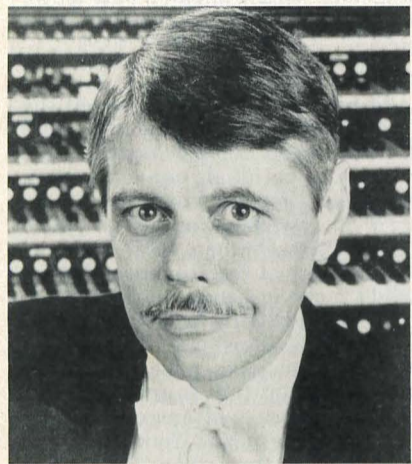
Thomas L. Finch received the Organ Historical Society's 1993 Distinguished Service Award at the Society's national convention in Louisville. Emeritus Professor of Physics at St. Lawrence University, Canton, NY, Finch taught there 1957-1989, and was organist of the Unitarian-Universalist Church in Canton 1966-1989. He co-authored (with A. Wilson Nolle, University of Texas) papers about transients in organ pipes, published in 1986 and 1992 in the *Journal of the Acoustical Society of America*. His papers on northern New York organs and organbuilders appeared in *The Tracker* 1969-1976. He has served two terms as OHS vice-president and chaired its national convention in Canton in 1970.

Jerald Hamilton retired as Organist, Choirmaster and Director of Music of the Cathedral Church of St. John, Albuquerque, NM, effective December 31, 1993. Before assuming this post, Hamilton had retired in 1988 as Professor Emeritus of Music at the University of Illinois, Urbana-Champaign, and as organist-choirmaster of the Chapel of St. John the Divine, Champaign.

Hamilton began his church music career in 1942 as organist of the First Presbyterian Church, Wichita, KS. While a student at the University of Kansas, he served as organist of the First Methodist Church and later organist-choirmaster at Trinity Episcopal Church, both in Lawrence. In 1949 he was appointed to Grace Cathedral and to the faculty at Washburn University, Topeka. Other positions included Ohio University, Athens, and the University of Texas, Austin. In Austin he also served as organist-choirmaster at St. David's Church, and as lecturer in church music at the Episcopal Theological Seminary of the Southwest until his appointment to the University of Illinois in 1963. He will continue recital work under the Phyllis Stringham Concert Management.

David Hurd's anthem, *I was glad*, for mixed voices, organ, and optional brass quintet, was premiered at the Cathedral Church of St. Paul, Des Moines, IA, on October 17. The anthem was commissioned by the Cathedral to celebrate two events: its elevation to cathedral status, and the dedication of its Casavant organ. Another recent anthem of Hurd's, *And Jacob was left alone*, a setting of Genesis 32:24-30 for unaccompanied mixed voices, was commissioned by All Saints Church in New York (where Hurd is Director of Music) in celebration of the Institution of Steven Jay Yagerman as its second rector on November 6, 1993. *Blessed are those servants*, an anthem for mixed voices, organ, and optional brass quartet, composed by Hurd for the 1992 Mississippi Conference on Church Music and Liturgy, has been published by Augsburg Fortress, and combines portions of the 12th chapter of the Gospel according to Luke with the chorale *Wachet auf*.

Works by **Dan Locklair** have received recent performances. *Tapestries* (for SSAATTBB choir, bells, piano) was performed at the College Music Society Convention October 16 in Minneapolis; *Voyage—a fantasy for organ*, Alan Morrison, Pasadena Presbyterian Church, October 10; *Rubrics*, Marilyn Keiser, St. Andrews Presbyterian Church, Raleigh, NC, October 23, and Trinity-by-the-Cove Episcopal Church, Naples, FL, November 14; and *Constellations* (A Concerto for Organ and Percussion), Delbert Disselhorst, University of Iowa, November 14. Locklair was the guest composer for the 1993 Rocky Mountain Contemporary Music Festival XVII at Colorado State University in Ft. Collins, CO, October 8-10.



Michael Murray

Michael Murray is featured on a new CD recording on the Telarc label. The disc includes the First and Third Symphonies of Louis Vierne performed on the Cavaillé-Coll organ at St. Ouen Abbey. For information: 203/560-7800; 216/464-2312.

David Schrader is featured on a new CD recording, *Organ Music of Franck and Dupré*, on the Cedille label (CDR 90000 015). The program includes the *Prélude*, *Fugue & Variation*, *Fantasy in A*, *Cantabile*, *Pièce Héroïque*, *Pastorale* and *Final* of Franck, and the *Variations on a Noël* of Dupré, played on the Jaeckel organ of 49 stops and 67 ranks at Pilgrim Congregational Church in Duluth, MN. The organ is inspired by the instruments of Cavaillé-Coll, particularly the 1884 organ in the Abbaye Aux Hommes in Caen. For information: Cedille Records, 700 W. Barry, Suite 3E, Chicago, IL 60657; 312/404-0758.

James Welch played recitals in Wisconsin and Illinois in October, 1993. The schedule included programs on the new Casavant organ (3 manuals, 44 stops, 68 ranks) at the Weidner Center for the Performing Arts in Green Bay, WI; the Visser-Rowland organ at Westminster Presbyterian Church, Peoria, IL; St. Mary Priory, Nauvoo, IL; and First United Methodist Church, Mason City, IL.

The results of the **11th Swiss Organ Competition**, which took place in Schaffhausen, September 21-30, have been announced. The Competition 1993 was held on the organs of St. Johann Church and Münster Church, with a jury formed by Theo Käser, Herbert Wulf, and Guy Bovet, with the following awards: First Prize, Jan Hage (Netherlands); Second Prize, Marcel Verheggen (Netherlands); and Third Prize, Ludmila Kamelina (Russia).

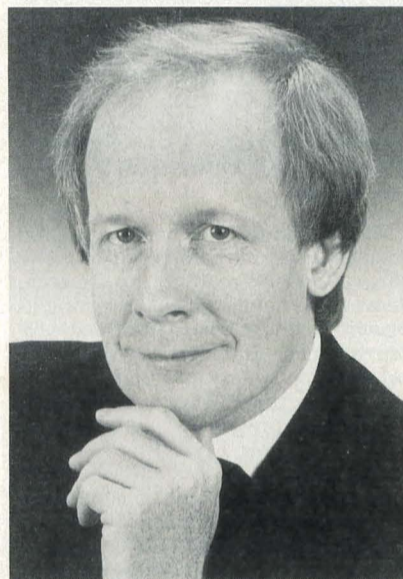
Friends of the Wanamaker Organ, Inc., has announced the appointment of Carl H. "Doc" Severinsen as an honorary member. The nonprofit corporation was chartered in 1992 to support the world's largest playable pipe organ as it goes through the most ambitious restoration of its 90-year history. Work at present is focusing on the 6-manual console, and the Swell and Solo keyboards were recently replaced. Installation of the top two manuals and the stop jams and mechanism will complete the console work. Other plans have been formulated to restore sections of the organ interior damaged during recent store renovations. Tax-deductible contributions of \$12 or more entitle members to *The Stentor*, the society's quarterly historical newsletter and newsmagazine. Address inquiries c/o 2803 St. Mary's Rd., Ardmore, PA 19003-2006.

Musical America has announced the publication of the 1994 edition of its *International Directory of the Performing Arts*. The directory includes over 29,000 contacts in the performing arts world; over 12,700 listings in the classical music business, including orchestras, opera companies, artists managers, choral groups, performing arts series, festivals, state art agencies, associations, publishers, among others. For information: Musical America International Directory of the Performing Arts, 424 W. 33rd St., 11th Fl., New York, NY 10001.



Eton College Choir

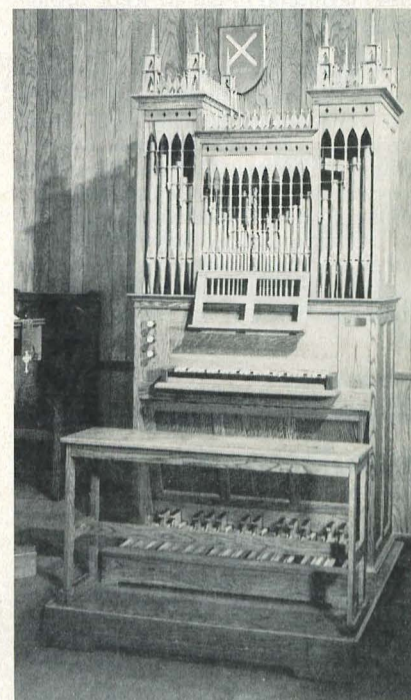
The **Choir of Eton College** (England) will make a North American concert tour in late March and early April 1995 under representation of Phillip Truckenbrod Concert Artists. Eton was founded in 1440 by King Henry VI. The King's foundation called for a choir of ten men and 16 boys. The choir has toured Hong Kong, Japan, the Arabian Gulf, Ireland, France, Czechoslovakia, and the U.S. Ralph Allwood is Precentor and Director of Music at Eton.



David Hegarty

Allen Organ Company has announced an organist training program co-developed by **David Hegarty**. The three-part program was designed to help pianists learn to play the organ. Hegarty is a composer of church music and former editor of *The Sacred Organ Journal*. The program starts with *Introduction to Organ Playing*; Part II involves hymn accompaniments; and Part III focuses on preludes, offertories

and postludes. Training manuals are also available. For information: Allen Organ Company, P.O. Box 36, Macungie, PA 18062-0036.



Bedient "Boston" model

The **Bedient Pipe Organ Company** has announced a standard line of affordable organs with mechanical key and stop action. The Madison is one manual, four stops, 51-note compass, self-contained in a cabinet with casters. The Boston is one manual, three stops, with pedal coupler. The Papillion is one manual and pedals, six stops, with tremulant and keyboard division selector. The Houston features two manuals and pedals, eight stops. The Richmond model features two manuals and pedals, nine stops. The Phoenix is two manuals and pedals, 10 stops, with the upper manual a Swell division. The Alliance is two manuals and pedals, 14 stops, including a tenor c compass Principal 8 on the Great and a Cromorne/Trumpet 8 on the Swell. All models include an organ bench with blocks; music rack light (except the Boston and Madison); a pedal light on all organs with a pedalboard; case made of white oak; pipe shades; keyboard naturals covered with exotic hardwood and accidentals of hard maple; stopknobs of American walnut; stop labels of parchment paper; a self-contained quiet blower which operates on standard 117-volt single-phase current; and an electrical cord and on/off switch. For information: Bedient Pipe Organ Company, 4221 NW 37th St., Lincoln, NE 68524-1919; 402/470-3675; fax 402/470-3676.

The 42nd annual **BMI Student Composer Awards** competition will award \$16,000 to young composers. There are no limitations on instrumentation, style or length of the work submitted. The competition is open to students who are citizens of the Western Hemisphere and who are under 26 years of age on December 31, 1993. The deadline for applications is February 11. For information: Ralph N. Jackson, Director, BMI Student Composer Awards, 320 W. 57th St., New York, NY 10019; 212/830-9703.

For information contact

Frank Corbin, Director
Post Office Box 103
Worcester, MA 01602
(508) 754-1168

The
Young
Organists
Cooperative

Roster

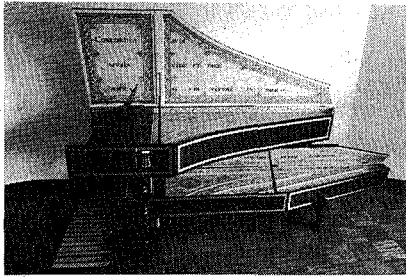
Brian Aranowski	Susan Klotzbach
Jonathan Biggers	Susan Matteson
John Bodinger	Jeff R. McLelland
Jeffrey Brillhart	Katherine Pardee
Douglas Cleveland	Robert Poovey
Frank Corbin	Cynthia Roberts-Greene
Carla Edwards	Pamela Ruter-Feenstra
David Heller	Laura van der Windt
Michael Kaminski	Michael Velting

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MANUAL I (56 notes GG-d^{'''})
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COUPLERS

- Manual II-Manual I
- Pedal-Manual I

Harpichord News
by Larry Palmer

Communications

Astute reader Dale Higbee (Salisbury, NC) spotted something amiss in THE DIAPASON for February, 1993 (page 11). He wrote, "During the Renaissance and Baroque periods there were left-handed recorder players, but it is most unusual to see two left-handers together—or was the photo of Fenner Douglass and Bill Dowd reversed?"

William Dowd responded, "My father took that photograph and the only prints I have show Fenner and me playing left-hand recorder. In looking more closely, however, I note that the service ribbons on my uniform appear on the right. Since service ribbons are always on the left, this leads me to the conclusion that we have a reversed negative dating back to the original print!"

Our thanks to Mr. Higbee and to Mr. Dowd. Here, for the record, is the correct version of this 1940's scene.



Corrections for de Falla

Jaime Pahissa's book *Manuel de Falla: vida y obra* was published in Buenos Aires in 1947. An English translation, by Jean Wagstaff, was first published in London in 1954 (Museum Press, Ltd). Pahissa began his Prologue with these words, "Many times I went to visit Falla at his villa at Alta Gracia, over 400 miles from Buenos Aires, and during these stays in Falla's house and from the long conversations we had I was able to gather many details about his work, his life and his thought..."

On page 142 (English edition), Pahissa lists four corrections to the score of Falla's masterpiece, the *Concerto for Harpsichord and Five Solo Instruments* (Paris: Max Eschig, 1928). Since this work is being played more and more frequently, and since Pahissa's book is not easy to find, we list these corrections:

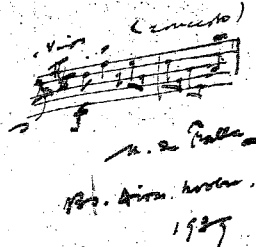
Some slight errors have crept into the score, and Falla pointed them out as follows:

On page 11, in the last chord played by the harpsichord the B should be D.

On page 15, in the third bar, the B-natural should be B-flat.

On page 16, in the last bar and the second violin chord, the D should be E.

On page 27, from the third bar onwards the cello should play mf instead of f.



Manuel de Falla autograph from the collection of Larry Palmer

New Organ Music

Charles Callahan, Meditation on a Medieval Hymn-Tune (Divinum Mysterium). Randall M. Egan, EO-302, \$4.50.

Callahan's lovely setting of *Divinum Mysterium* is a welcome addition to the repertoire. He suggests the melody rather than stating it directly, and has done a fine job of capturing its essence and mood through melodic contour and use of its characteristic rhythm. Smoothly executed modulations from the home key of E^b to B major and E major provide color and variation in the intensity of this improvisatory piece. Easily prepared. Highly recommended.

Charles Callahan, An American Christmas for Organ. Concordia, 97-6245, \$6.50.

This collection includes settings of three hymn-tunes: *St. Louis*, the spiritual *Rise Up Shepherd*, and *Manger Song* (Where Shepherds Lately Knelt) by Carl Schalk. The beautiful tune *Manger Song*, played in the pedal, is accompanied by gently flowing chords. Callahan captures the call and response of *Rise Up Shepherd* with manual changes and colorful registration suggestions. *St. Louis* is given totally new harmonic and rhythmic clothing in a quiet, improvisatory prelude. All are easily prepared. Recommended.

John Hebdon Schaffner, 5 Christmas Carols in a Baroque Style. Concordia, 97-6194, \$9.50.

These hymn preludes on five of the most popular Christmas carols feature imitative counterpoint and are reminiscent of the types of pieces found in the *80 Chorale Preludes* edited by Keller. Four of them are for manuals only while the fifth prelude on *Veni Emmanuel* has the cantus firmus in half and whole notes in the pedal. The quiet setting of *Es ist ein Ros* and the lively variations

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The Organ at Hull University

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- Great 13
- Swell 12
- Choir 10
- Pedal 11

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2

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For overseas enquiries, expert dismantling and packing facilities can be provided. Enquiries to Graham Sadler, Department of Music, University of Hull, telephone 0482 465998. The university authorities are looking for bids of around £15,000 to £20,000.

- Great 7
- Swell 9
- Positive 9
- Pedal 6

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on *Antioch* are especially nice. Settings of *Mendelssohn* and *Adeste fidelis* round out the collection. Schaffner's writing is convincingly Baroque, and this collection will be useful for the beginning organist who has plenty of keyboard facility but is still learning pedal technique. Easy to medium.

Robert Lind, *Organ Music for Advent*. Concordia, 97-6192, \$7.50.

Unlike many other hymn-based preludes of recent vintage which consist of only a page or two, these pieces are of sufficient length to be useful on their own as preludes or postludes. The partita on *O Heiland, reiss die Himmel auf* aptly portrays the mood of longing expressed in the hymn text. The celebrative preludes on *Wachet auf* and *Bereden väg för Herran*, and the quiet setting of *Helmsley* each consist of several contrasting sections, presenting the melodies in several different ways. A very useful collection of Advent repertoire. Easy to medium.

Dale Wood, *Softly and Tenderly—Organ Meditations on well-known gospel hymns*. The Sacred Music Press, KK 505, \$8.50.

Two statements made by Wood in his preface to this collection reveal its purpose and his intentions clearly: "For countless Christians, these tunes are the norm for hymnody," and "The melodic appeal which is at the very heart of these hymns suggests organ settings which are direct and uncomplicated". The collection includes settings of such hymns as "I need thee every hour," "What a friend we have in Jesus," and "He leadeth me." Wood sets the tunes in a simple and unpretentious manner, in a harmonic context which is chromatic and lush without being overly sentimental. In each of the nine pieces, the melody appears either as the soprano of a four-part, chordal setting or as a solo with a flowing accompaniment. Quality is consistent throughout the collection, but unfortunately, this consistency also results in all the pieces sounding much the same, with little variation of texture or harmonic language. Registration suggestions are also unvarying—usually

strings or flutes and a warm-sounding solo stop. Nonetheless, this collection would come in handy, especially when preparation time is limited, since all the pieces are easy to play.

Emma Lou Diemer, *Preludes to the Past, Volume 3—Organ settings of enduring 19th-century hymntunes*. The Sacred Music Press, KK 509, \$10.00.

Diemer's collection of ten hymn-tune preludes is characterized by variety. Each piece is unique and many compositional approaches are used, most notably harp-like sections in *Near the Cross* and major seventh chords in *Balm in Gilead*. There is opportunity for registrational color in the many different styles represented here. Also noteworthy are the wide variety of keys and colorful modulations used. Additional tunes included are *St. Margaret*, *Morecambe*, *Ellers*, *Nettleton*, *O Store Gud*, *The Solid Rock*, *Trust In Jesus*, and *The Old Rugged Cross*. Easy to medium in difficulty.

Charles Callahan, *Six Meditations on English Tunes*. Concordia, 97-6189, \$5.75.

These short pieces are typical of Callahan's lush and colorful harmonic style, and although they are pleasant enough and well written, it is a lackluster collection. The brevity of several of the preludes renders them useful as hymn introductions, however, and the rarely-set tune *Repton* is a good addition to the hymn-tune repertoire. The ethereal setting of *Down Ampney* is effective. Other tunes included are *Love Unknown*, *Aurelia*, *Surrey*, and *St. Catherine*. Easy.

Charles Callahan, *Festival Fanfare for Organ*. Concordia, 97-6188, \$5.00.

Fanfare-like sections alternate with a majestic trumpet solo in this celebrative work. A softer, legato section provides contrast in the middle of the piece which builds again to a rousing finish with the return of the trumpet solo. A strong solo reed which can be accompanied by a principal chorus with mixture is definitely required. A good choice for weddings or festival services. Medium in difficulty.

Richard Proulx, *Harmonizations*. Selah, 160-726, \$6.75.

This is an outstanding collection of alternate harmonizations of popular hymn tunes. In all but three of them, the melody appears in the soprano voice, providing an anchor for the congregation. Not just harmony, but also variations in texture and rhythm add to the appeal of these innovative and exciting hymn settings. Most should be useful with a congregation of average singing ability; however, some of the more dissonant harmonies are quite pungent, and require confident singers. The settings of the tunes *Irby*, *King's Weston*, *Stuttgart*, and *St. Peter* are especially noteworthy. One can only wish that fewer of them ended with the tonic chord with an added second. Easy to medium in difficulty. Highly recommended.

—Marcia Van Oyen

Holy Communion; Musical Setting for Pentecost Season by Marshall Bowen. Augsburg-Fortress. Complete Score #3-151. \$5.00.

Here is an adventuresome musical setting of the holy communion service which will correlate with the *Lutheran Book of Worship (LBW)* or *Lutheran Worship (LW)*. The composer states in the preface that a "variety of instrumental accompaniments (organ, piano/synthesizer, guitar, bass, extra synthesizer, choir descant-trio)" will be used "creatively" with this setting. The "choir and congregation" part is given in an SATB version in the complete score. A copy of the pew edition was not supplied to this reviewer, so I do not know if the congregation gets only the melody or gets all four parts. "This is the feast" and "Now, Lord" require much page turning to get back to the refrain, which is only printed once (shame on the printer's economizing!), and the order of things is somewhat confusing to follow. The pitch of the fourth refrain moves up a step, and the final alleluia modulates once again. The composer's admonition that the congregation may want to sing only the refrain on this and on "Now, Lord" is probably well taken, as the verses are rather difficult to sing. No musical setting is given for "Glory to God," "Thank the Lord" or "Create in Me," unlike the musical settings in *LBW* and *LW*. The music for the Alleluia before the Gospel and the refrains before and after the Gospel use similar melodic material. The music for the preface is written in a metrical and melodic format, which leads nicely into the Sanctus (which, unexpectedly, does not have the syncopated rhythmic feeling of the rest of the music for this mass). The slightly jazzy feel of this mass may appeal to some, but it will probably be successful in only a more musically-educated congregation that is open to change.

Interpretations Based on Hymn-Tunes, Book IX by David Cherwien. AMSI SP-106. \$11.95.

Volume 9 of this series of chorale preludes continues the excellent output of hymn-based compositions by this innovative composer. Each of the ten hymns in this volume explores a different avenue of compositional style. Some find their roots in the compositions of Baroque composers such as Buxtehude (the ornamented chorale), Bach (the trio format) and Walther (cantus-firmus in the pedal), but all with a 20th-century approach to harmony. These are not for the amateur musician, either, as many have double pedal or require independence of hands and feet. Most will work best as introductions to the singing of the hymn, as they capture the spirit of the first line of the hymn extremely well. An index of all 9 volumes is provided inside the back cover for easy reference to those hymn tune settings which appear in other volumes. Of particular value are those compositions which are written on the new hymn tunes now appearing in recent hymnals.

Improvisation sur "Alouette, Gentile Alouette," Pierre Cochereau, transcribed for organ by David Briggs. United Music Publishers Ltd. Organ

Repertoire Series No. 21. Distributed by Theodore Presser. \$34.25.

Anyone who heard Pierre Cochereau play one of his 2000-plus recitals will remember the wonderful and fascinating improvisations at the conclusion of each recital. These improvisations reflected the training Cochereau received with some of the finest French organists of the 20th century and the extraordinary talent he had for this demanding art form. The introductory remarks explain that "Practically all of Cochereau's improvisations at Notre-Dame were recorded, which has left a magnificent legacy for future generations." The variations published here were recorded in April 1970. Obviously the work is very demanding, and will require great skill to bring off in the same way as originally intended. Performance notes, registrations, and a specification of the Notre-Dame organ are also included as an aid to performance. This volume will be of great interest to those who study the detail and complexity of this art form, and will be interesting to include on a recital that will recall this brilliant recitalist and improviser. It's too bad that the price of the volume will make it forbidding for many to purchase.

Intros, Improvs, & Interludes, Volume 2; More Commentaries on Familiar Tunes for Organ by Rick Deasley. Lillenas Publishing Company MB-637. No price listed.

An ad inside the back cover for Volume 1 of this set states that the "Intros" are "fresh introductions to familiar hymns;" the "Improvs" are "organ settings useful as preludes or offertories;" and the "Interludes" are "designed as 'organ verses' during congregational singing, giving the people the opportunity to reflect on the text as the organist expounds on it." Sixteen hymns are selected from almost all parts of the church year, and most will be familiar to all denominations. Six are in the classification "improvisation," seven in "introduction" and three in "interlude." The composer has a good sense of chord progression and successful reharmonization of hymn tunes which provide interesting twists to these oft-used hymns. Many are welcome opportunities for change to the standard harmonizations. The melody appears in many different voice parts during each piece. The composer is effective at writing in a toccata style, and also in his use of canons. The fugato on "Adeste Fideles" and fughetto on "Mendelssohn" are quite good. Unexpected meter changes add some welcome variety to "Passion Chorale." Most settings complement the general style and feeling of the hymn text, with the possible exception of "Aurelia," which seems too gentle. "St. Denio" and "Nun Danket Alle Gott" will require some considerable keyboard skill. The two least successful pieces in this collection are "Darwall" (where the composer takes advantage of the similarity of the first notes of the hymn tune with that of Bach's Invention #8) and "Olivet" (where the composer makes "no apologies" for quoting Adam's "O Holy Night," Bach's "Jesu, Joy" and Malotte's "Lord's Prayer"). They seem disappointingly "cute" and humorous compared to the solid writing displayed in the rest of the volume.

Cinq versets sur le "Victimae Paschali," Thierry Escaich. Editions Henry Lemoine. Theodore Presser Company, sole selling agent. \$19.00.

These five versets on the familiar Easter sequence are definitely not for the "weak of heart" or of purpose. They are challenging for the player and for the listener, as the composer explores

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the boundaries of tonality, rhythm, meter and complexity in this presentation. The five versets are marked *allegro moderato*, *adagio ma non troppo - tempo rubato*, *allegretto*, *adagio ma non troppo* and *allegro molto ritmico*. The first verset presents the general shape of the melody, which becomes more clear in the second verset. Staccato articulation is the rule for the balance of the first, third and fifth verset, while the second and fourth are more contemplative (although even the fourth verset does not abandon staccato). Complex meters appear in the first verset, while the fifth exhibits constant alternation among 2/8, 3/8, 4/8 and 5/8 meters (with a few others thrown in occasionally). One of the most surprising moments comes near the end of the fourth verset, when the composer states the theme very boldly in block harmonies (which could be his homage to Tournemire's famous setting of this chant tune). This is a very challenging setting which will require skill and effort. We've come a long way from Wipo of Burgandy!

3 Movements from the Water Music, George Friderick Handel, edited and arranged by S. Drummond Wolff for two trumpets, timpani and organ. Concordia Publishing House 97-6151. Score and parts \$8.50.

S. Drummond Wolff is a familiar name to those looking for brass and organ arrangements. Here he makes a quite good adaptation of three of the more familiar movements from Handel's "Water Music," which will be useful for festival services, weddings or recitals. As always is the case with transcriptions, the sound of the original music must be kept in mind when recreating the music via another medium. In the first movement, repeated eighth-note chords which sound good on strings will not sound as good on the organ, so care must be taken with regard to the spacing and overall sound of these chords. The alternation between brass and organ makes for an interesting effect throughout.

Sketches for Organ, Wilbur Held. The Sacred Music Press KK 489. \$4.50.

The six sketches in this volume are entitled prelude, air, trumpet tune, duet, improvisation and toccatina. All are quite short, and not too challenging to play. Each movement is quite different in style, and many would lend themselves to being used independently. The trumpet tune, easily the best piece of the set, certainly would make a nice alternative to the Purcell/Clarke works—it's even in D Major! The composer is fond of the Dorian mode, which is used in the first, fifth and sixth movements. The sixth movement lacks the excitement that one would hope for in a closing movement, especially in the pedal part.

Partita on "Detroit" for Organ, David Hurd. Augsburg-Fortress 11-10225. \$6.50.

The hymn tune "Detroit" is from *The Sacred Harp* and appears in some new hymnals with the text "Forgive our sins as we forgive." It is therefore appropriate for the Lenten season, or any service which deals with the theme of repentance and forgiveness. The rhythm used by the composer in the first and last "hymn" sections is slightly different from the one in our hymnals, so care must be taken in the use of this organ piece with the hymn being sung. The rhythm used for variations 1-9 is the same, however. Many creative devices are used by the composer in these variations, including canon, ostinato, broken chords, inverted canon, inversion and imitative entry which resembles a fugue. The variations are quite different from one another, and show great imagination in their construction and in their use of harmony. The work is moderately difficult, but by no means forbidding. It will be a strong part of a service which includes the hymn tune and text as an accent to a scripture reading which deals with repentance and forgiveness.

Ein' Feste Burg, Martin Luther, arr. by Dale Jergenson for Midi Organ and Congregation. Laurendale Associates MO-1000. \$5.25.
O Store Gud, Swedish Folk Melody, arr. by Dale Jergenson for Midi Organ and Congregation. Laurendale Associates MO-1001. \$5.25.
Jesu, Joy of Man's Desiring, J.S. Bach, arr. by Zeljko Marasovich for Midi Organ. Laurendale Associates MO-1006. \$4.50.

Responding to the use of MIDI (Musical Instrument Digital Interface) instruments in some churches these days, Laurendale Associates is now publishing music with these devices in mind. Although they can be played through conventional means (on the inside cover page, large bold print announces "You do not need a MIDI Organ to play MIDI Organ Music" and lists options for the performer), they are really designed for these new vehicles for sound. For "A Mighty Fortress" and "How Great Thou Art," a congregation would have to be cued as to when to sing, because the interludes between phrases of the hymn differ from some hymnals. The free harmonizations used are uncomplicated. "Jesu, Joy" is virtually the same as the well-known Bach piece, with a "trumpet" solo for the chorale melody. These may provide interesting hymn accompaniments and

solo pieces for use in the church service. Is this the wave of the future?

The Complete Works for Keyboard Instruments Vol. II: Toccate e Canzoni, Johann Kaspar Kerll. Universal Edition UE 19542. Distributed by European American Music. \$35.00.

This is part of the first complete edition of Kerll's compositions for keyboard instruments, of which there are three volumes. Eight toccatas and six canzones are contained in this volume. Kerll, who lived from 1627-1693, studied in Vienna and Rome, and served in the court in Munich. His writing exhibits the prevailing styles of many composers from South Germany and also Italy, especially Frescobaldi and Froberger. The toccatas explore the improvisational style of Italian toccatas and intonations, and the canzones examine early imitative styles which led to the fugue. There will be many useful items in this volume for study and for use in recitals or services. Too bad the price is rather forbidding.

Te Deum Laudamus 1986, Augustinus Franz Kropfreiter. Doblinger 02 394. Sole Agent: Foreign Music Dist. \$23.10.

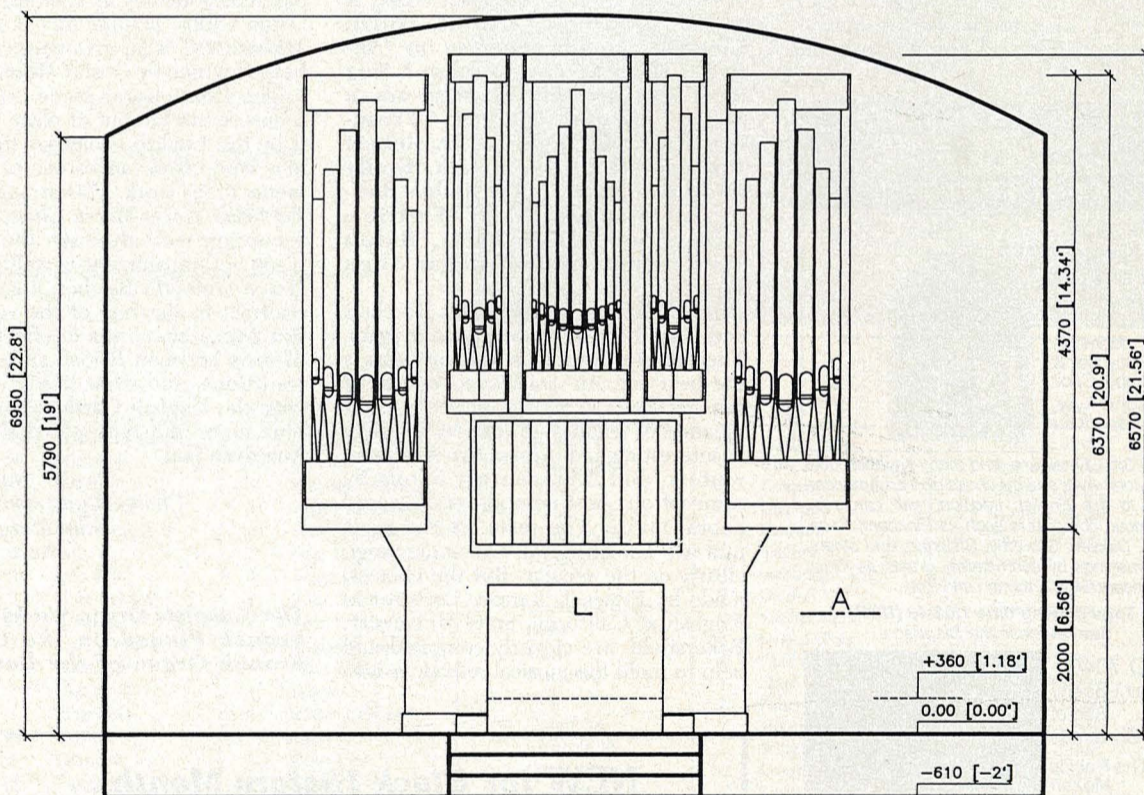
This piece is divided into three movements, which are three parts of the *Te*

Deum: Te Deum laudamus, Te ergo quaesumus and Non confundar in aeternum. The composer relies on the chant tune as the cantus firmus, but the accompaniment takes a 20th-century approach. There is a great deal of chromaticism and dissonance present, especially in the second movement. This would be a dramatic part of a recital or a church service. It is of medium difficulty, duration 15 minutes. Choose your audience carefully when planning this, but it is certainly worthy of consideration.

Diapason; Fantaisie sur le nom de Jehan Alain, Gaston Litaize. Schott ED 7886. Distributed by European American Music. \$12.95.

The theme upon which this piece is based is stated on the title page, and it aligns with the letters of Jehan Alain's name: C[#] - E - B^b - A - G - A - E^b - A - C[#] - G. The preface states: "The French word 'diapason' denotes the concert pitch A (which sounds through large passages of the piece as a pedal point) and also means a tuning fork—which Jehan Alain (thanks to his perfect pitch) did not need—hence Gaston Litaize's sub-title to the work. The composer derived the name theme using the German note letters whose series is continued beyond the h (B) with c=i/j, d=k, etc. The resulting notes have been

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altered chromatically in places, again following French practice which for instance uses the same solmization syllable for B^b and B." The result is a rather complex piece based on this theme, heard in many transformations and modulations. This piece is difficult to play, and will only be of interest to those interested in modern organ music which pushes the limits of possibilities.

5 More Romantic Preludes on Early American Hymntunes, Sam Batt Owens. Augsburg-Fortress 11-10322. \$7.00.

This is a follow-up volume to Owens' *Five Little Romantic Preludes on Early American Hymntunes* published in 1984. Two pieces in this collection were commissioned for the 1992 AGO National Convention in Atlanta. Settings of *Middlebury*, *Warrenton*, *Foundation*, *New Britain* and *Wondrous Love* are included. Owens uses a varied approach to the composition of each piece, and he is fond of the dramatic use of fermatas highlighting certain harmonies. I especially liked the creative harmonies used in "Amazing Grace." These pieces offer new ideas about the familiar and not-so-familiar Southern hymn tunes. Recommended.

Partita on "Christ Arose," Jon Spong. Randall M. Egan EO-159. \$4.95.

Two Gospel Preludes for Organ; I. Affirmation on "Trust in Jesus;" II. Verset on "Landas," Jon Spong. Randall M. Egan. \$3.75.

Partita on "Marching to Zion," Jon Spong. Harold Flammer HH-5054. \$7.50.

Partita on "Showalter," Leaning on the Everlasting Arms, Jon Spong. Belwin Mills/CPP Belwin BHS0001. \$4.00.

Included in these publications are settings of the "Gospel hymnody" of such hymnwriters as Dr. Robert Lowry, William J. Kirkpatrick and Anthony J. Showalter. These hymnwriters and

hymns will probably be very much at home in Baptist church services, roots from which the composer comes. Trios and duos in *Partita on "Christ Arose"* and *Partita on "Showalter"* show signs of a Baroque composer's influence, which seem quite different from the origins of the cantus firmus. These movements demonstrate the best writing, however. Included also are some quite interesting stanzas in minor keys, in 5/4 meters, and some combined with other hymn tunes such as *St. Kevin* and *O filii et filiae*. These pieces show a similar style of composition throughout, a style which will be very accessible to the player and listener who appreciate these Gospel hymns.

—Dennis Schmidt, DMA
Bach Festival of Philadelphia

New Recordings

An American Festival of Lessons & Carols. The Memphis Boychoir and Memphis Chamber Choir. John Ayer, musical director; David J. Kienzle, organ accompanist. Pro Organo CD 7039 [DDD]. Total playing time: 63:49. Compact Disc available (\$15.00 postpaid) from Pro Organo, Edison Park Station, PO Box 6494, South Bend, IN 46660-6494; tel 1-800/336-2224; fax 219/271-9191. Contents: *My Dancing Day*, Near; *The Kings and the Shepherds*, Pinkham; *Love Came Down at Christmas*, Sowerby; *Adam Lay in Bondage*, Susa; *O Magnum Mysterium*, Korem; *Good King Wenceslas*, Sowerby; *Evergreen*, Pinkham; *Nativity Carol*, Callahan; *Prelude on "In the Bleak Midwinter"*, Gibbs (organ solo); *The Seed of David*, Pfautsch; *Arise, Shine, Dirksen*; *There Is No Rose*, Near; *A Stable Lamp Is Lighted*, Hurd; *Gaudete*, Peebles; *Fantasy on "Antioch"*, Diemer (organ solo); *I Sing the Birth*, Dirksen; *We Wish You a Merry Christmas*, Gardner. 12 readings drawn from poetry by Robert Frost, William Jay Smith, Emily Dickinson, Elizabeth Madox Roberts, John Greenleaf Whittier, Ezra Pound, T.S. Eliot, Ralph Waldo Emerson and Edgar Allan Poe.

John Ayer and his Memphis Boychoir and Chamber Choir have done it again. Their third recording in as many years is the best yet. *An American Festival of Lessons and Carols* is a masterful combination of readings of texts by a variety of interesting and provocative American writers, and 20th-century carols by some of our best composers of sacred choral music. The texts for the most part are not liturgical, and some verge clearly on the secular. But the choices, made by Edwin J. Barton, Lecturer in English at California State University, Bakersfield, are cleverly compiled and help to mold the musical selections into

a unified reflection on the mystery of the Word become flesh.

Four members of the Boychoir and Chamber Choir served as readers for the lessons: Most notable are the lovely alto voice of Christina Wellford Scott and the young treble voice of Benjamin Pope whose wonderfully clear, expressive, and earnest elocution made me wish I could see his face as he spoke.

Ayer has been praised before for his achievement of blend between the women of his Chamber Choir and the boys' voices. This latest recording project justifies that praise and in fact makes the combination seem to be the ideal. The choirs' singing is extremely musical, with expressive phrasing, purity of diction and intonation, and good dynamic control. Never does the music lack shape or direction.

All of the choral pieces date from the second half of this century; but they exhibit a good variety in styles nonetheless. The longest and the most recent is the *Gaudete* of Memphis composer James Peebles, heard here in its premiere performance. (Commendably, Ayer regularly performs and records works by living local composers.)

For this reviewer, two of the highlights are the pieces by Daniel Pinkham: *The Kings and the Shepherds*, sung by the Chamber Choir, and *Evergreen*, sung by the boychoir with Marian Shaffer, harpist. The beautiful unaccompanied singing of the Chamber Choir brings the contrasting musical and textual ideas of the first piece to life, and the natural purity of the unison voices works well against the static-but-lovely chords of the harp in the second piece. Both are settings of texts by Robert Hillier.

The organ accompaniment for this recording is David J. Kienzle, who also performs two solo works based on melodies by earlier composers. Emma Lou Diemer's *Fantasy on "Antioch"* is based on a melody by Handel, and Allen Orton Gibbs' *Prelude on "In the Bleak Midwinter"* is an arrangement of the beautiful tune by Gustav Holst.

The final choral piece on the disc seems somewhat out of place at first. It is by the English composer John Gardner, who often makes use of jazz elements in his work. This arrangement of *We Wish You a Merry Christmas* is no exception, and although the "bluesy" piano accompaniment is well played by Diane Meredith Belcher, it is a marked contrast to the rest of the repertoire. But Ayer's intent was to effect a bridge of sorts between British and American traditions, and what better way than with the English Gardner's use of the blue notes and syncopated rhythms of American Jazz.

—Dr. Nancy Menk
Chair, Department of Music
Saint Mary's College
Notre Dame, IN

The Complete Organ Works of César Franck Played on the Original Franck Organ of the Basilica of

Sainte-Clotilde, Paris by Jean Langlais. GIA CD-272. \$27.95 2 CD set, \$17.95 2 Cassette set from GIA Publications, Inc., 7404 S. Mason, Chicago, IL 60638; phone: 708/496-3800; Fax: 708/496-2130.

Contents: *First Chorale in E Major; Pièce Héroïque; Second Chorale in B Minor; Grande Pièce Symphonique; Prière; Prélude, Fugue and Variation; Fantaisie in A Major; Third Chorale in A Minor; Fantaisie in C Major; Finale in B Flat; Cantabile in B Major; Pastorale in E Major.*

This release is a digital re-mastering of the complete organ works of César Franck originally released in 1963 in an analog format. The quality of the sound produced is limited somewhat by the original tape source. The high resolution of the CD sometimes serves only to highlight the original editing of the recording, resulting in disconcerting breaks in tempo and shifts in dynamics. In other places one hears distortion of pitch, as though the original tape had stretched or the playback machine had slowed down for some reason. The technical quality of the CD itself leaves much to be desired. There were several instances where my CD player could not properly track the CD, resulting in skips and jumps.

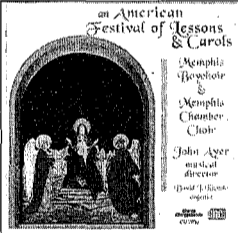
The technical shortcomings aside, this recording, together with those of Charles Tournemire, Marcel Dupré, and André Marchal, is one of the most important documentations of the music of César Franck. An important composer in his own right, Jean Langlais presided over the Cavallé-Coll organ at Sainte-Clotilde for forty-two years and was successor to the musical traditions of Franck and Charles Tournemire. The present recording provides us with the chance to hear this champion of Franck's music playing the very instrument (more or less) for which Franck wrote.

The pieces are arranged in a pleasing program with shorter pieces intermingled with longer ones. Langlais follows Franck's registration directions and tempi indications faithfully. Thus, for those who try to duplicate the sounds Franck had in mind as closely as possible, this recording is an invaluable resource.

This two CD package includes only a page and a half of notes which present general information written by Randall Sensmeier about the composer, the performer, and the instrument. There are no details about the circumstances that surround the composition of the pieces, the history of the organ, or an organ stoplist. This is disappointing considering the informative booklets that often accompany CDs. While much of the information such a booklet might contain is available elsewhere, it is unlikely that the casual listener would take the trouble to find it, and even the serious organ student would appreciate having it available in a convenient format. This recording is recommended for its historical importance as documentation of

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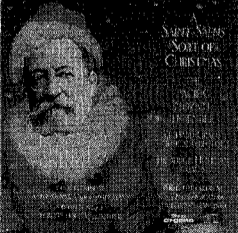
CD 7039
An American Festival of Lessons & Carols
Memphis Boychoir & Chamber Choir
John Ayer, conductor



Their 3rd CD release, and many say their best yet. John Ayer and his choirs give an American twist to this English tradition, with carols by American composers such as Pinkham, Susa, Near, Dirksen, Sowerby, Callahan, and others, and readings by such literary greats as Frost, Dickinson, Eliot, Emerson and Poe.

Total playing time 1:03:49 [DDD]
See review in the Diapason.

CD 7040
A Saint-Saëns Sort of Christmas
The Pacific Mozart Ensemble
Richard Grant, conductor



In this, their 1st CD release, the San Francisco Bay Area's Pacific Mozart Ensemble provides this new CD of the rarely recorded Saint-Saëns Christmas Oratorio. Organist Frederick Hohman accompanies with his organ / harp arrangement, and provides 30 minutes of organ solo works by Roberts, Hohman and Dethier.

Total playing time 1:18:11 [DDD]
See review in the Diapason.

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Franck's organ music interpreted by a recognized authority on that music, played on the instrument for which the music was written. However, given the technical flaws of the CD version, one might be as well off purchasing the cassette version of this release.

—Jon Holland, DMA
The Dalles, OR

Gillian Weir/Scherzo. Koss Classics KC-1013. No price given. Available from Koss Classics, 4129 North Port Washington Ave., Milwaukee, WI 53212.

The disc (65') contains 18 pieces that range from 1½' to about 6': Guilmant, *Scherzo Symphonique in C Major* (Op. 55); Duruflé, *Scherzo pour Orgue* (Op. 2); Bossi, *Scherzo in G Minor* (Op. 49) and *Giga* (from Op. 75); Vierne, "Scherzo" (from *6th Symphony*) and "Scherzetto" (from Op. 31); Langlais, "Thème et Variations" (from *Hommage à Frescobaldi*); Widor, "Intermezzo" (from *Sonata I, BWV 525*); Horatio Parker, "Allegretto" (from *Organ Sonata in E Flat Minor*); Pietro Yon, "Humoresque" (from *L'Organo Primitivo*); Dandrieu, *Noël, Quand le Sauveur*; Reger, *Scherzo* (Op. 65, No. 10); Gigout, *Scherzo*; Bonnet, *Elfes*; Jongen, *Menuet-Scherzo* (Op. 53, No. 2); Whitlock, "Scherzo" (from *Five Short Pieces*); Lefébure-Wély, "Sortie in B Flat" (*L'Organiste Moderne*).

Weir argues that while half of these pieces are actually called "scherzo," the others well could be. They are, in fact, simply light-hearted works that she enjoys playing. Somewhat surprisingly, the diversity is great enough to enable one to listen to the collection as an interesting recital program!

This is not a recording to be analyzed or dissected. It is simply a dazzling display of fine organ-playing to be savored. Weir enjoys a reputation as one of the finest of international recitalists and she is in good form here. Wonderful rhythmic vitality and crisp playing, even at tempi that are occasionally almost excessive, and an excellent variety of registrations make the whole thing a joy to hear.

While most of the selections are fairly well known, there are a few hidden, or forgotten, gems. The Bossi "Giga" is seldom played, but it is worth many more performances. The same may be said of Horatio Parker's allegretto. I have not heard the Lefébure-Wély for years; Weir refers to it as "outrageous" and it reminds me of 19th-century Italian organ pieces by the likes of Padre Davide da Bergamo, but it is wonderful campy fun. One wonders why the selections by Bach and Dandrieu were included in this collection. Some may feel that Weir tries a little too hard to make the Bach allegro into a scherzo.

The organ used is the three-manual, 58-rank Miller Organ in Milwaukee's Performing Arts Center. It was built by Aeolian-Skinner in 1969 and renovated by Austin (1982-84). The renovation included much mechanical work, a change in the Great wind pressure, the revoicing and rescaling of fluework on Great and Pedal, and the rebuilding of some reeds. The instrument has a number of fine flute and reed stops and a generally satisfying ensemble. The principals alone seem a little dull, and the pedal is quite indistinct at low levels of volume—this is most apparent in the Whitlock "Scherzo." The organ is at its best in pieces like the Guilmant "Scherzo Symphonique," one of the most stunning performances on the disc.

Paul Kasten supplies excellent notes on the music, even though those notes include a piece that is not on the

recording or in the table of contents.

Every organist will enjoy this recording immensely. It should be played for any music lover who thinks that all organ music is dull!

—W. G. Marigold
Urbana, IL

Pipes Alive! Ted Alan Worth at the Great Skinner Organ at Girard College, Philadelphia. Direct-to-Tape #DTR9301CD, [DDD] 66:07 total playing time. *Fantasia in F Minor, K. 608, Mozart; Come, Sweet Death (Bach/Fox); "Intermezzo" from Fennimore and Gerda, Delius, arr. Hebble; Sleigh Ride (Winternacht), Delius, arr. Hebble; "Serenade" from Hassen, Delius, arr. Eric Fenby; Grande Pièce Symphonique, Op. 17, Franck. Available from Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035-1456. No price given.*

Direct-to-Tape is to be credited with bringing us the first recording to appear in some time from Ted Alan Worth, the

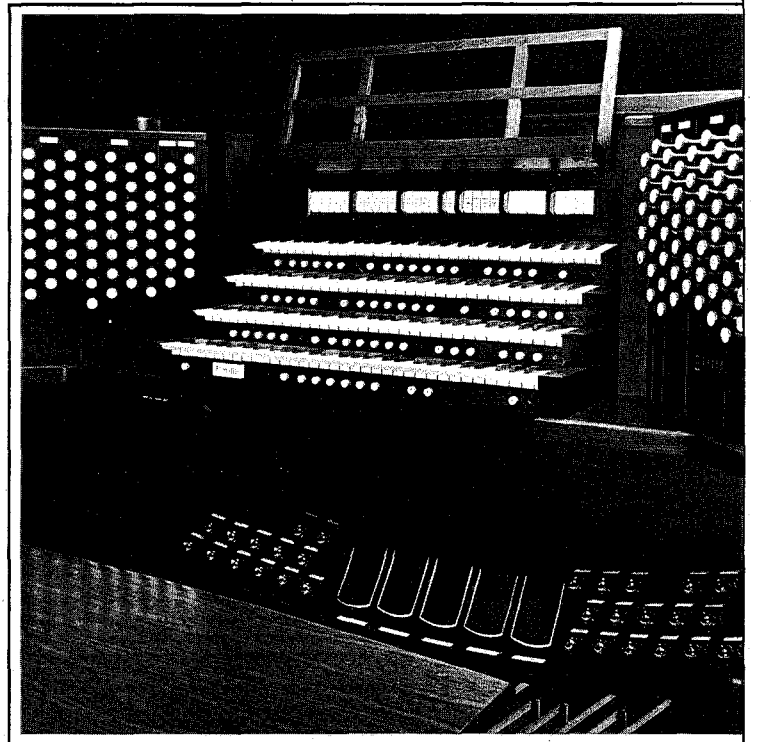
well-known proponent who carries the torch for the flamboyant, grand tradition so well practiced by the late Virgil Fox. Worth's connection and homage to Fox is especially evident in this CD. In track #2, Worth renders a lush rendition of the notorious Bach/Fox arrangement, "Come, Sweet Death." It is a ghostly recreation of the sound and musical pacing with which Fox so thoroughly thrilled us. Also, lovers of Frederick Delius will want to take note of this release, as this turn-of-the-century English symphonic poet is represented in three rarely heard organ arrangements, two of them arranged by another Fox disciple, Robert Hebble. The effect of these arrangements on the recording is pleasant, albeit somewhat distant or veiled.

As with so many other Direct-to-Tape releases, each movement or selection contained on this disc seems to have been performed in a complete take, with no apparent editing performed within a movement. This is a commendable philosophy reminiscent of the wax phonorecord days. However, there are times when I wished that the producers

could have employed the editing technology so readily accessible today. Ted Alan Worth draws upon all areas of the organ's tonal palette in this program—he even manages to include the Harp, Celesta and Chimes! All organists, however, do err and slip occasionally, and this condition, which is left uncorrected, is permanently preserved in many places on some tracks. This, as well as some out-of-tune stops (among them the loudest solo reeds!) did interfere with my ultimate enjoyment of what is otherwise a very well-played program. The notes by William Marsh are highly informative and thorough, although precious little room is afforded them in the 8-page CD booklet. Donning magnifying reading glasses, I enjoyed them. The booklet does provide room for an interesting photo of the rarely seen, horizontally-mounted Tuba Mirabilis above the Girard Chapel ceiling grill. This disc will no doubt score points with Girard fans, Fox fans, and above all, Ted Alan Worth fans! It is also available in several other formats, including DAT (Digital Audio Tape), by contacting the manufacturer.

—Bernard Durman

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4	Octave
4	Spitzflöte
4	Flute Celeste II
2 2/3	Quinte
2	Supér Octave
2	Waldflöte
	Mixture IV
	Scharf III
16	Posaune
8	Trompette
8	Cromorne
4	Klarine
	Tremulant
8	Trompette en Chamade

SOLO

8	Diapason
8	Flauto Mirabilis
8	Viola Pomposa
8	Viola Celeste
4	Octave
4	Concert Flute
	Grand Jeu VI
16	Bombarde
8	Trompette Harmonique
8	Corno di Bassetto
8	French Horn
4	Clairon
	Tremulant

SWELL

16	Bourdon doux
16	Violone
16	Violone Celeste
8	Geigen Diapason
8	Flûte bouchée
8	Flûte Harmonique
8	Salicet
8	Voix Celeste
8	Voix Celeste (-)
4	Principal Conique
4	Flûte à fuseau
4	Salicet
4	Salicet Celeste
2 2/3	Nazard
2	Flûte à bec
1 3/5	Tierce
1	Sifflet
	Plein Jeu IV
16	Contre Trompette
16	Contre Basson
16	Vox Humana
8	Trompette
8	Hautbois
8	Vox Humana
4	Clairon
	Tremulant
4	Swell to Swell
	Unison Off
16	Swell to Swell
8	Trompette en Chamade

CHOIR

16	Quintaton
8	Holzgedackt
8	Erzähler
8	Erzähler Celeste
4	Spitzprincipal
4	Koppelflöte
4	Erzähler
4	Erzähler Celeste
2 2/3	Nasat
2	Oktav
2	Blockflöte
1 3/5	Terz
1 1/3	Quintflöte
	Cymbale III
16	Dulzian
8	Kleine Trompette
8	Cor Anglais
4	Rohr Schalmey
	Tremulant
8	Trompette en Chamade

SECOND VOICES (CHOIR)

	Orchestral Flute
	Clarinet
	Brass I
	Brass II
	Orchestral Oboe

PEDAL

32	Contre Basse
32	Contre Bourdon
32	Contre Violone
16	Diapason
16	Bourdon
16	Violone
16	Lieblichgedackt
8	Octave
8	Violoncello
8	Gedacktfloete
4	Choral Bass
4	Flûte ouverte
2	Zauberflöte
	Mixture IV
	Scharf III
32	Contre Bombarde
32	Kontra Fagott
16	Bombarde
16	Fagott
8	Trompette
4	Clairon
8	Trompette en Chamade

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8	Swell to Pedal
4	Swell to Pedal
8	Choir to Pedal
8	Solo to Pedal
16	Swell to Great
8	Swell to Great
4	Swell to Great
8	Choir to Great
8	Solo to Great
16	Swell to Choir
8	Swell to Choir
4	Swell to Choir
8	Solo to Choir
8	Solo to Swell
8	Ancillary to Pedal
8	Ancillary to Great
8	Ancillary to Swell
8	Ancillary to Choir
	MIDI to Solo
	MIDI to Swell
	MIDI to Great
	MIDI to Choir
	MIDI to Pedal

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International Congress of Organists '93

Montréal, July 11-16, 1993

Jess Anthony

The International Congress of Organists (ICO '93) chose one of North America's most beautiful cities as the site of their fifth summit conference on the state of the organ world. Convening only six years after the last once-in-a-decade Congress in Cambridge in 1987, approximately 450 organists from around the world came together in Montréal July 11-16 to discuss what organists could expect in the future. The planning committee for ICO '93 chose the theme "Towards the 21st Century" after consulting with representatives from the Royal Canadian College of Organists (RCCO), the American Guild of Organists (AGO), the Royal College of Organists (RCO), and artist representatives in all three countries.

As is the case with most artists in today's society, organists must be increasingly defensive about the value of their profession and its long historical tradition. Even more so than through unfamiliarity, however, an unsupportive general public often dismisses the instrument by associating it with liturgical purposes that have no meaning for them. Despite the organ's distinct identity, public religious reactions inevitably color its artistic acceptance. The Fifth International Congress grappled with this problem, suggesting by example as much as by actual discussion that the issue is not easily solved.

The two pre-Congress events on Sunday, July 11, as good as each was individually, together underscored the ambivalent future the organ world faces. The profession can continue as it has in the past, assuming a new generation of audiences will react to organ traditions in the same way, or it can embrace new developments and attitudes from outside the organ world that may force a reassessment of its perceived function. The preliminary concerts demonstrated both possibilities.

Wrapping the impressive sound of a five-manual von Beckerath organ around the hundreds of people that filled the cavernous nave at St. Joseph's Oratory, titular organist Raymond Daveluy opened the week with a traditional, but unadventurous afternoon program of music by J. S. Bach, Marchand, Vierne, and himself. The selections were, for the most part, well suited to such a vast open space, and Daveluy used this rolling sound to his advantage for most of the program.

The traditional Oratory program was successful because of the sound of the music in the room. In contrast, the Sunday evening early-music gala succeeded primarily because of the insight of the performers, the Studio de Mu-

sique Ancienne de Montréal, a professional choir and orchestra formed to explore Baroque repertoire. One of the few non-organ programs of the week, the performance was ironically one of the most musical, featuring a persuasive recreation of Claudio Monteverdi's polyphonic psalms for *Vespro della beata Vergine*. Limited to eighteen singers and twenty instrumentalists, the ensemble was led by its artistic director organist Christopher Jackson.

The ICO '93 began in earnest on Monday, July 12, with two morning series of three simultaneous workshops. Setting a keynote for much of the week, the joint session by retired Irish Canon Herbert O'Driscoll and Montréal organist Patrick Wedd surveyed "Organ Repertoire and Use of the Lectionary." The 21st century demands, in O'Driscoll's view, a new liturgical focus that reestablishes a dialogue between the word and music; music can be liturgy, according to him. With Wedd's practical suggestions for organ music evoking the liturgical year, the organist has specific tools from the past to help become more fully integrated with a church's quest for meaning.

One of Monday's two mid-day recitals featured Montréal's organ-duo Sylvie Poirier and Philip Crozier on the four-manual Wadsworth/Warren/Casavant organ at St. James United Church. Largely unchanged since 1938, the full-throated instrument worked well for the duo's varied selection of repertoire. As a highlight, the program included the premiere of Francis Jackson's *Suite Montréalaise*, op. 93, a suprisingly suave collection of dances that had been jointly commissioned by the artists and the Arts Council of Great Britain.

The second of the week's gala evening concerts showcased Gillian Weir on the historic Casavant organ in the star-studded Notre-Dame Basilica in old Montréal. Despite her elegant explanation of the recital's two themes, however, the selections on Weir's program did not convince her listeners there was a true connection between music inspired by dance and music inspired by cathedral architecture. Weir's playing was as refined as always, but her interpretations seemed too reserved in the three of *Five Dances* by Calvin Hampton she played, and too seg-

mented in Charles-Marie Widor's *Symphonie Romane*.

On Tuesday, July 13, the activities focused in large part on new artists and new techniques. One of the two mid-day recitals featured Martin Jean, the most recent AGO National Winner, in concert at the Presbyterian Church of St. Andrew and St. Paul. Still the regimental church of the Blackwatch Royal Highland Regiment of Canada, the building houses the largest instrument in Montréal, a six-manual, two-pedal division organ divided between the Main organ in the chamber to the side of the chancel and the Tower organ in the rear gallery. Built originally by Casavant Frères Ltée in 1932, the instrument was rebuilt in 1992 by Daron-Gagnon-Baumgarten of Québec. Jean's substantial and polished program was well chosen for the instrument's resources.

The remainder of Tuesday afternoon was given over to a composer's roundtable and a composition competition sponsored by the International Society of Organbuilders. Chaired by Kurt Lueders, the panel included Barrie Cabena, Raymond Daveluy, Bengt Hambreus, and Karel Paukert. While coming to no conclusions, the participants agreed they were not writing with a specific audience in mind. Concerning the issue of basing organ composition on past styles, they pointed out that instead of copying past examples as is often the case today, Baroque organbuilders and composers were more interested in incorporating new discoveries in their work.

Relocating to the nave of the Anglican St. Matthias Church, Westmount, the audience became the judge for the organ composition competition. Five finalists had been selected from 35 entries from 14 different countries by an international jury, with the stipulation that their entries be a "listenable" piece lasting a maximum of ten minutes. Hearing a performance of each composition on the church's assertive three-manual Wilhelm organ, the Congress audience then was asked to rate their "absolute value" on a scale from 1 to 10. For a finalist to have won First Prize, the combined score must have averaged 8 points or more.

The competition winners were announced the following Thursday during the final banquet. No First Prize was awarded, but Adrian Self from Great Britain was awarded Second Prize with a check for \$4,000 for his three-movement *Partita*. Third Prize and a check for \$1,500 went to Pamela Decker for her *Nightsong and Ostinato Dances*. A special Jury Award was given to Valéry Aubertin of France for his composition *La Nuit des Nuits*.

The Wednesday, July 14, daytime events connected more with the past. In a brief survey of the history of organ music influenced by plainchant, Patrick Wedd commented on a handful of pieces he then played in Part II of his workshop on "Gregorian Chant in Organ Repertoire." Again supplying the

audience with a practical list of repertoire, Wedd performed his recital on the beautifully-built two-manual Wolff installed in the gallery of the Anglican Church of St. John the Evangelist.

One of Wednesday's mid-day recitals featured the 1992 RCO winner Stephen Farr on the new Wilhelm organ at the Anglican Christ Church Cathedral. Farr played with technical flair, but the music did not fit the organ particularly well. Pieces by Alain and Duruflé had little *fond d'orgue* blend on a Neo-Baroque instrument that seemed voiced with more prominent upper partials than fundamental tones. An obtrusive camera crew from some newsroom complicated matters further by filming the performer with a spotlight until someone asked them to stop.

In striking contrast, the late-afternoon performance of medieval music by Ensemble Anonymus in Redpath Hall at McGill University was one of the week's most delightful concerts. Once again a non-organ event, the program was centered around music in the 14th-century Spanish manuscript *El Libro Vermell*. Founder and artistic director Claude Bernatchez led his excellent vocal and instrumental performers with an amazingly passionate percussion technique. Such conviction was inescapable.


Interminable was a more apt description of the Wednesday evening gala presented in conjunction with the 22nd season of Concerts Spirituels at the St. Joseph Oratory. Jean Guillou held court for the week's second program on the von Beckerath organ. The beginning of the program was, in fairness, interesting, and Guillou performed it with his electrically idiosyncratic style. His own opening four-movement *Hypérion, ou La Réthorique du Feu* was a dramatic example of what Guillou does well. The rest of the program, however, seemed just an excuse to dress up works by other composers in multi-stop egotism.

The packed audience, however, screamed and yelled in appreciation. Their visceral involvement with the performance was more important to them than any degree of stylistic "correctness." What this reaction might indicate was one of the topics Scott Cantrell and Michael Barone addressed the next morning in their two-part Thursday, July 15, session on "Organ Music in Search of an Audience."

Comparing present day performances with their historical precedents, the pair stressed the current separation between audience appreciation and programming traditions. Barone questioned whether or not organists were the only audience for organists. Although more recitals are being played now than ever before, the public has lost the sense of excitement it once had. Cantrell added that the organists' pursuit of historical authenticity has also alienated the general public. Organists have forgotten the necessity of making their musical product appealing to the masses.

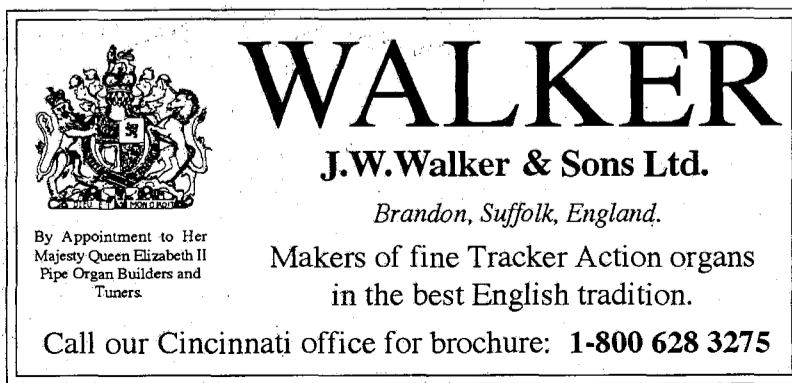
The mid-day recitals on Thursday had

Jess Anthony is associate organist and choir-master at Trinity Cathedral, Little Rock, Arkansas, as well as director of the new Trinity Pro Musica concert series. A native of Conway, AR, he holds degrees in humanities from Hendrix College and in organ from the University of Michigan. He was awarded as doctorate in organ performance in 1986 at the Eastman School of Music with a minor in 19th-century studies.



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two Canadian contest winners competing for audiences. The 1993 competition was held during the ICO '93 week, and the finals had been held the previous Tuesday on the newly finished Wolff instrument for La Visitatio-de-la-Bienheureuse-Vierge-Marie. The 1993 RCCO National winner was Jeff Jubenville, organist at Montréal's Erskine and American United Church. Jubenville performed on the Wilhelm organ at St. Matthias' Church, Westmount, at the same time 1987 RCCO National winner Thomas Annand was playing the Wolff organ at McGill University's Redpath Hall.

As soon as the buses delivered the audience, the main Thursday afternoon event presented the world première of a collection of organ compositions commissioned by the Toronto Center of the RCCO as the first installment of their Toronto Organ Series. Designed to encourage the growth of Canadian organ music, the Series taps into the diversity of indigenous composers. Organists Patricia Phillips and Michael Bloss alternated in performing the entire group of useful, well-crafted compositions on the Casavant organ in the Church of the Ascension of Our Lord.

To cap off the day's official activities, a bilingual ecumenical Festival Service at the Cathédrale Marie-Reine-du-Monde joined the ICO '93 participants together for "Singing the Lord's Song in a Strange Land: A Celebration of Our Pilgrimage." The committee charged with organizing the service included Anglicans, Baptists, Lutherans, Roman Catholics, and United Church members. The choir of the Church of St. John the Evangelist formed the core of the large inter-denominational chorus that provided most of the anthem responses to the readings. Directed by Patrick Wedd, the beautiful sound of the choral music wafted through the Vatican-inspired architecture like the thick incense it accompanied.

The last day of any conference always seems a little anti-climactic, as participants are suddenly pre-occupied with packing and making arrangements to settle their hotel bill. This preoccupation can be unfortunate, since the final activities are often as insightful as any that have gone on all that week. The workshops on Friday, July 16, concentrated specifically on the organ's future, suggesting ways the 21st century might be more easily accommodated.

To help organists cope with the wealth of new computer applications, Mark Corwin of Concordia University, Montréal, an electro-acoustic composer and instructor by profession, gave an overview of the most useful personal computing software. An admitted Macintosh advocate, Corwin encouraged his audience to use Finale software. It was refreshing to hear him stress the fact that computer sounds are an adjunct to existing instrumental possibilities.

The session dealing with "The Role of the Organ in the Church of the 21st Century" presented a less optimistic picture. Speaking alternately, South African Canon Jan Dijkman and Australian organist David Rumsey viewed organists as caught between the conflicting interests of religious liberals and more conservative evangelicals. As the church becomes increasingly secular, support for the organ and its associate sacred traditions diminishes. Rumsey saw the church and the organ on separate courses, and that an organist's continued involvement with liturgical concerns would depend upon the interests of a particular congregation. Canon Dijkman felt that organists must become political to make sure the church realizes the importance of their involvement in church activities.

To close the full week in Montréal, the last gala evening concert featured works for organ with other instruments. Returning to St. James' United Church, the congress participants were treated to a world première of Barrie Cabena's prize-winning *Three Organ Pieces for Church or Recital Use*, Set I. Selected by the RCCO jurors as the best entry

that would be within the technical grasp of a number of organists, the practical Cabena piece was uncomplicatedly melodic. Gisèle Guibord played the première performance, as well as the *Sonata for Organ and Trumpet* by Raymond Daveluy that concluded the first half of the program. The trumpeter was Louis Larouche.

The Congress ended with a bang as George Ritchie and Albert Rometo played music for organ and percussion in the second half of the program. Attacking the audience with volleys of sound, the duo brought William Bolcom's *Black Host* to life. The two of Myron Roberts' *Five for Organ and Marimba* that followed allowed the audience to catch its breath. Dan Locklair's evocative *Constellations* pointed to a future that has no limits. ■

Institute for Music and Liturgy
St. Lawrence Center for Liturgical Music Studies, Lawrence, KS
June 27-July 1, 1993

In its second year, the Institute for Music and Liturgy, while not growing in

numbers over its premiere year, more closely resembled the intensive week of learning and sharing for which it was originally intended. Striving to be neither convention nor workshop model, this year's Institute moved one giant step closer to a real institute of learning.

The Institute's 40 participants were treated to an in-depth look at this year's topic, "Music and the Word." The general sessions covered all facets of the Word and included "Music as Prophecy," "The Psalms," "Scripture, the Backbone of Musical Liturgy," "The Canticles," and "Liturgical Ministry as Extension of the Word." These presentations were accompanied by handouts and study questions which were brought to an open forum on the closing day of the conference. These presentations were made by faculty Fred Moleck, John Brooks-Leonard, Rev. John Melloh, Sr. Delores Dufner and Lynn Trapp.

Sharing was the word for the week. Informal gatherings provided a mountaintop experience for participants at this Institute. It was evident that the admiration the participants had for these leaders was also shared among the leaders themselves, and this made the week's overall experience very rich.

The singing of choral music by the participants in the sessions was a bonus throughout the week. The acoustics in St. Lawrence Center's chapel and the

Andover tracker pipe organ gave real life to the choral experience. Outstanding choral music, coupled with the best in new compositions gave the participants a welcome balance. Many of these pieces were brought to performance level and used for daily services and the week's Eucharist. Each day's Morning Prayer ended with the performance of a major piece of organ literature, another example of the intensity and integrity of this gathering.

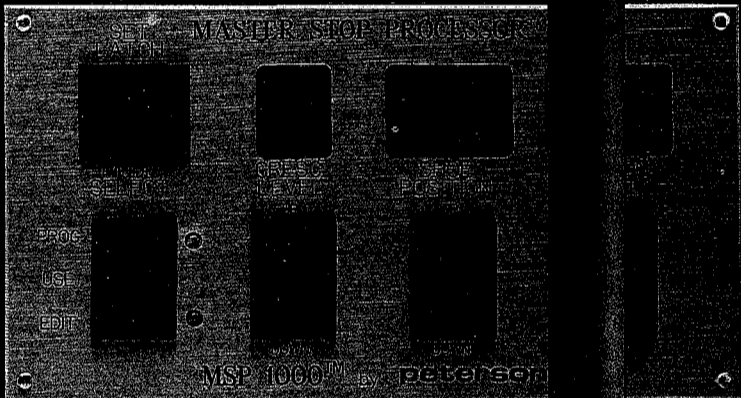
The days were heavily scheduled and well paced. Each evening's highlight was an "Evening of Song" which featured some of the singers of St. Lawrence Center, Lynn Trapp at the organ and members of the Institute joining in a "Hymn Festival" style event. The week ended with the celebration of the Eucharist followed by a reception which included a performance of Fred Moleck's delightful operetta "Sacristy Power" by members of the music ministry program at the St. Lawrence Center.

Observing the day-to-day operations of the enthusiastic music ministry of the thriving Center was in many ways the best teacher of the week. This Institute clearly led its participants in the direction of a bright future for parish music in the Roman Catholic Church.

—John Romeri
 St. Louis, MO

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Catharine Crozier: 80th birthday tribute

January 18, 1914

Born in Oklahoma on January 18, 1914, Catharine Crozier began to study the violin, piano and organ at an early age, making her first recital appearance as a pianist at six years old. She studied organ with Harold Gleason at the Eastman School of Music, earning the BMus, Performer's Certificate, MMus, and the Artist's Diploma. In 1939 she was appointed to the organ faculty at Eastman, and became head of the organ department in 1953. Since her debut at the AGO National Convention in 1941, she has concertized throughout the United States, Canada and Europe, both as soloist and with orchestra. From 1955 to 1969 she was organist of Knowles Memorial Chapel at Rollins College in Florida, and now lives in Portland, Oregon, where she is Artist-in-Residence at Trinity Episcopal Church. The recipient of numerous awards and honorary degrees, she is now working on the eighth edition of the Gleason Method. It is with great pleasure that we offer the following tributes from distinguished contributors Warren Becker, David Craighead, John Eargle, Robert Glasgow, Wilma Jensen, Karen McFarlane, James Moeser, Frederick Swann, and Edward Tibbs. May we add our best wishes on this special occasion: "Happy Birthday, Catharine!"

—Jerome Butera

Catharine Crozier has been aptly called "the first lady of the organ," as the caption read in her Alice Tully Hall program. During the 1941 AGO convention in Washington, DC, Miss Crozier played a program that would presage her whole artistic career—to combine the old with the new. Among the items she played were Sowerby's *Symphony in G* and the Roger-Ducasse *Pastorale*. The Sowerby Symphony had been on the market only nine years when she performed it in 1941. Forging ahead, "Miss Crozier has long advocated the works of modern organ composers" (*New York Times*, May 4, 1976). She recorded the *Three Dances* of Alain in 1956 after it had been in print only 13 years, and the *Pentecost Mass* of Messiaen only five years after publication. The audience was spellbound at Royal Festival Hall in 1970 when she closed her program with the *Passacaglia-Toccata on BACH* (off the press only four years) of her Czechoslovakian contemporary Sokola. For her programs she always has had a particular knack for choosing significant music from the vast organ repertoire, arranging it in a meaningful order, and presenting it fresh from the composer's pen, as it were.

In my early student days at the Eastman School Miss Crozier always played a summer recital. One particular recital, in 1946 I think, she played the Alain *Litanies* which had the audience on the edge of their seats. What stunning playing—supreme skill, technical ability and flawless technique!

Miss Crozier has not come to this day as a world renowned organist without disciplined application and untold hours of meticulous practice. One of her secrets is her efficient practice and memory work—hands and feet alone and then combinations of hands and feet until the composition has been thoroughly mastered, and it is made to look easy! Her registrations are sparing, always colorful, in good taste and appropriate to the composition.

In workshop or lesson she is always helpful, suggesting ways of improvement, not faddish but always a model of integrity, pointing the way of the composer. If possible she will always seek the counsel of the composer, as she did with the Hindemith Sonatas. Through a vast amount of study and research about the organs, composers and pieces, she maintains a wealth of pertinent information. In order to do workshops she plans, practices and takes copious notes on the material to be presented. At times in telephone conversations she will say "I just received the list of pieces the students will play and I must learn them in every detail," as if she doesn't know them already. Her knowledge of organ music is enormous!

With this I honor Catharine Crozier Gleason on the occasion of her 80th birthday and wish her many more. As one of my students put it to me, "She is indeed an 'amazing' woman!"

—Warren Becker
Andrews University
Berrien Springs, Michigan

"Catharine Crozier—another rising star in the organ firmament." So read the heading for the advertisement in THE DIAPASON of May, 1942, announcing that Miss Crozier had joined the distinguished management of Bernard LaBerge. This was my introduction to the name Catharine Crozier, and I remember in clear detail, to this day, the content of that advertisement, the accompanying testimonials, and especially, wondering what Catharine Crozier would turn out to be like!

However, it was at least 15 more years before I had the opportunity to meet and become acquainted with her. In the meantime she had become firmly established as a recitalist and teacher at the Eastman School of Music and had created a sensation at the recital she gave at the Washington Cathedral for an AGO convention. Successful concert tours had assured her a solid place in the profession.

Is it possible to transcend the eloquence of the many testimonials that have been submitted about Catharine's work over these past years? I don't think so. Surely no one familiar with the organ world is unaware of her stature as a recitalist of uncompromising excellence, her meticulous scholarship, and the never-ceasing growth of her musical intuition. Such an example of excellence has surely been the despair for some! At the same time, it remains the highest inspiration for many more, and we are grateful to have someone who is so thoroughly dedicated to her art, and who can so convincingly demonstrate her ideals.

At this time we express our gratitude to Catharine Crozier for all that she has accomplished and given to the organ world. We wish her many more years of joyful music-making!

—David Craighead
Rochester, NY

I was a student of Catharine Crozier's in the early fifties and went on to pursue electrical engineering as a career. Recording engineering has been one of my sub-specialties, and it was a momentous day back in 1987 when Amelia Haygood, president of Delos International, and I sat down with Catharine Crozier and Karen McFarlane to discuss a series of organ compact discs. My role in these activities was to be both producer and engineer. Catharine's aim was to record pieces that have been more or less identified with her over the years on significant American instruments that did special justice to that repertoire.

The first album was the Sowerby program, recorded on the 1935 Aeolian-Skinner instrument in the Groton School Chapel in the summer of 1987, followed by the Rorem album, recorded on the Danish-built Marcussen instrument at Wichita State University during January of 1988. Those of you who have studied the stoplist of the Groton organ may wonder where the chimes in *Requiescat in Pace* came from. We ago-

nized over this one for some time and even thought briefly of using the tower bells at Groton. We added them later at Catharine's church in Santa Monica via the old trick of overdubbing.

The Reubke-Liszt album was recorded at Grace Cathedral in February 1990, just about four months after the major San Francisco earthquake. The chancel had been declared a danger because of the possibility of loose stones falling from the ceiling, and the organ console had been moved to a location at the crossing, not too far from where the microphones were to be positioned. When we got underway it became apparent that noise from the combination action would interfere with later assembly and editing processes, so it was necessary for me to spend the bulk of the sessions at the console, acting as registrant in order to minimize these noise problems. Fortunately, we had allotted enough overall time for the sessions to accommodate these changes in plan.

Our most recent album was recorded just last May on the renowned Rosales instrument at Trinity Church in Portland, Oregon. This program consists of the Alain *Dances*, Messiaen's *Pentecost Mass*, and the Langlais *Gregorian Paraphrases*. It is due to be released soon.

As all of you can probably imagine, recording Catharine Crozier is a producer's dream. Once the technical matters are settled, the music is done in large sections or movements at a time. Two or three takes usually suffice, and all of the material is auditioned the day following. All anticipated edits are marked in the score—and most of them have to do with traffic noise or over flights. We almost always finish on the second day of recording, but a third day is scheduled just in case we need it. We normally use that day for a straight-through performance of the whole program.

Will there be any more of these superb albums? I certainly hope so!

—John Eargle
Delos International

Birthdays are always joyous occasions, especially when we are children, but no less so when someone reaches the 80th year! Though I must confess that this somehow seems incongruous when I think of Catharine Crozier Gleason. She has always seemed quite ageless to me—even many years ago when I was a student at Eastman and she was teaching organ, and certainly no less so now. This elegant lady and matchless artist seems to transcend and obscure the years.

Catharine has had a truly remarkable career which continues unabated to this day. I think this is because across the years her devotion to artistic and technical excellence has never become slack for an instant. In fact, she continues to grow. Some time ago someone asked her why she seemed to sound better each time she performed. What was her secret? Catharine answered in her own quiet and serious way. "Well, I practice quite a bit." There is no mystery about it! This is abundantly evident in her performance, her teaching and in her care-and-feeding of the ubiquitous and treasured Gleason *Method* as it has undergone continuous revisions.

Her unaffected friendliness, and quiet but sparkling sense of humor have won her hosts of friends wherever she has gone on her tours. But her artistry seems to defy analysis . . . that is the heart of it. Many years ago (1966) the noted musicologist, Arthur Mendel, wrote the following about Dame Myra Hess that instantly brings Catharine to mind:

. . . she succeeds in putting the listener in direct contact with the music itself. To

try to analyse what (makes) her playing unique is frustrating since in a sense it can all be summed up by saying that it simply lacks anything clumsy, anything literal, anything arbitrary, anything unmusical.

Her appearance on the platform (has) much to do with her success. Without mannerisms, serene and poised, she radiates an air of modest assurance and absorption in the music.

Catharine has made a valuable and notable contribution to the art as a teacher of organ performance. This all began at the Eastman School where I had to good fortune to work with her for a while. The atmosphere at our sessions was always warm and friendly. She was most enthusiastic and encouraging, especially when she felt things were going well. When they weren't, she could be quite critical and to the point—but always helpful. At those time there was encouragement but no undeserved praise. This helped me evaluate my work with more honesty and clarity.

Hers is an unflinching idealism which seems to affect everyone around her. Obviously it inspires not only her own superb playing and teaching, but also that of her students and others—myself included. I am most grateful for her inspiring and continuing example.

Many happy returns of the day, and congratulations to a fine artist and a great lady!

—Robert Glasgow
The University of Michigan

I have many fond remembrances of Catharine Crozier from my years at Eastman School of Music. Lessons were a great source of education and inspiration. Her demonstration of touch control, explanation of musical phrasing and discussion of style were remarkable. It was always a good learning experience to watch and hear her play. Her poise along with the natural flexibility of the wrist and finger control were awesome.

Catharine's help outside of lesson time was most valuable to students. She and Dr. Gleason accompanied me as a sophomore to New York City to play in a competition. I had played only very small instruments when she came to help me find my way around a large four-manual instrument in a new church position. It seems like yesterday that she came to plan the registration for the Franck *Choral en b mineur* at a church where student recitals had been scheduled. It was a wonderful experience, one which helped me to catch a glimpse of the dimension of music. Her help with the timing of phrases for my first experience playing in a good acoustical environment was invaluable. She spent many hours playing the orchestral score on a second piano to help me learn the Hanson *Concerto for Organ, Strings and Harp*.

Catharine shared a great deal with all students of the department both musically and personally. Her frequent performances of varied repertoire, always from memory, were a source of enlightenment and motivation. There were occasional picnics and parties where it was exciting to see both Catharine and Harold in a congenial, relaxed atmosphere.

Catharine Crozier has gained an enviable reputation as a teacher and performer. We are all the beneficiaries of the discipline and dedication to her art.

—Wilma Jensen
St. George's Church
Vanderbilt University
Nashville, TN

Catharine Crozier joined the Bernard LaBerge Concert Management (now Karen McFarlane Artists, Inc.) in 1942, the year I was born, but I did not have the pleasure of meeting her or hearing her play until 23 years later. My immediate impression was of an elegant, bril-

musicianship, born of enormous talent, insight and an impeccable technique, was astonishing. In those days, it never would have occurred to me that my future would include an affectionate friendship with this great lady; I feel blessed that it has.

As I think about Catharine and the many times I have seen her, memories flow into my mind. I remember the terror of my first Thanksgiving service at The Riverside Church when I launched into the prelude, knowing that she and her husband were in the congregation. It didn't seem possible to me that I would have the nerve to even play the first chord! By some miracle, I seemed to play the right notes, and both of them were very kind in their comments to me, employing the tact and thoughtfulness she demonstrates in her teaching. Through this event, I passed some invisible test in my mind, which allowed me to look past my own fears and see Catharine Crozier as a human being rather than an unattainable figure on top of a high mountain.

Recently, in speaking with her on the telephone, I remarked on the youthful sound of her voice. She laughed and responded, "Oh, I always forget I'm supposed to be an old person!" How fortunate for us that this does indeed slip her mind. I doubt she would think of herself as a role model for anyone, but of course she is one! She has always decisively set her own standard, listening to the voice of her own integrity as a person and musician. As a woman concertizing during the 40s, 50s and 60s, she was passed over at times in favor of male organists, but rather than demanding her right of equality with men, she simply played as well as or better than most men, and previous barriers melted in the face of the obvious. Her excellence as an artist simply superseded the male exclusivity all too often practiced during that time. In recent years there has been considerable discussion by and about women who feel they are not given the same recital opportunities as men. Perhaps taking a solid look at the accomplishments of this particular woman might give us an optimistic path to follow as we plot our individual courses.

As I think on her, I realize that she is as well a model for aging with grace and beauty, for at age 80 Catharine Crozier is a beautiful woman. Her face has a radiance which is the result of living a productive, introspective and rewarding life. She still practices each day, maintaining an enviable technique. A few years ago, a *New York Times* reviewer stated, "Catharine Crozier may be an honored veteran among organ players, but she can still run rings around much of her younger competition, not only in interpretive style but in sheer technique as well." Her focus is on the music she performs rather than on herself as the performer. She has remained young in spirit by being forever curious, by continuing to learn and refine her art. Catharine is a solid example of the accepted truth that personality plays an enormous part in the success of any performing artist.

About 10 years ago, I went to Los Angeles to stay with Catharine for a few days. She treated me to a marvelous visit, with new restaurants for each meal. I felt honored that she had put so much thought into showing me where she lived, but I was secretly worried that at "her age" she might be worn down by all this exertion. En route back home on the plane, I kept laughing at my earlier worries, because in fact the joke was one me. She wore me out just trying to keep up with her! I turned pages for her for two Palm Sunday morning services (choral services based on a quasi lessons and carols format) where she played every whipstitch. I was struck rather dumb, for not only did she never miss a note, but she played as elegantly as always, and when the last service ended was as fresh as when she had begun. Following the morning services we had a short break while we consumed muffins and coffee, after which she played for the wedding of a young couple.

While listening to her play I mused over the idea that the couple being married hadn't a clue that one of the world's greatest musicians was accompanying them down the aisle. As I was thinking on this I was suddenly yanked out of my reverie by the music being played by this great organist as they marched in, for it was the (politically incorrect) wedding march! I was absolutely stunned, burst out laughing at what I saw as such an incongruity, and said, "Well, I never thought I'd see the day when Catharine Crozier would play 'Here Comes the Bride'"—to which she tossed back over her shoulder, "Comes with the job!" I learned something that day—that excellence can encompass more than we often allow it to.

There is no question that Catharine Crozier Gleason is the epitome of excellence in musical artistry. She is, as well, a great woman of integrity, humor, understanding, humility, generosity, savvy and grace. Her life is in every respect an example to us, and as she celebrates her 80th year, may we celebrate her as well, with deep appreciation for the timelessness she represents in such a changing world.

—Karen McFarlane
Karen McFarlane Artists
Cleveland, OH



I am honored to have been asked to write this tribute to Catharine Crozier on her 80th birthday, giving me an opportunity to express my personal appreciation for her part in my formation as an organist and musician.

I have known Catharine since my earliest days as a new and inexperienced faculty member at the University of Kansas, where she and her husband Harold Gleason came on numerous occasions as the headlining team of master teachers for our summer Institutes for Organ and Church Music. Those series of institutes led to a full semester visiting professorship at Kansas in the year in which I moved into the dean's office and we searched for a full-time faculty member.

Many students benefited from these visits to Kansas by the Gleasons, but the principal beneficiary was, in fact, me. When I left Michigan in 1967 to take the position at Kansas, with the ink still wet on my DMA degree, I thought I knew it all. It was only after I began

teaching that I began to realize fully the limitations of both my knowledge and my wisdom. I believe I learned more in those early years of teaching than in all the formal years of study. Fortunately, Catharine Crozier was a frequent visitor to Kansas in those years, and she became for me, as she did for so many American organists, the *sine qua non* of recitalist, scholar, teacher, and musician.

Because the visits spanned a number of years, I was also able to see the extent to which she continued to explore and research musical problems, never content that she had arrived at the final or conclusive answer. Thus, she was a constant inspiration to all who learned from her that learning is a continual quest, never finished.

Catharine has shown that same pursuit of the perfect in her most recent project of re-recording the works she had recorded in earlier times. Why should she do this? Not only because the organs are better, or the recording technology is improved, but most importantly, because she has more to say on the same subject. More to say and more to explore.

Catharine Crozier has established the standard of excellence in organ performance in this country and the world.



She has instilled that concept of excellence in hundreds of students through her teaching, which has been marked by warmth, modesty, and generosity of spirit.

Many of our youngest players may not even realize the debt that they owe to this woman. They may not realize that the standards that are being set in their music schools are, in fact, standards that the Gleasons put in place at Eastman years ago.

For all of them, and for all of those who do realize the debt we owe, a heartfelt thank you, Catharine. Happy birthday from all of us.

—James Moeser
University of South Carolina
President, American Guild of
Organists

The treasured friendship I have shared over the years with Catharine and Harold Gleason has been one of the chief joys of my life. Although years have passed since Harold's death it is

still difficult to think of one without the other. They were a unique team: I was (and am) always a bit overwhelmed by the sheer volume of knowledge and musicianship represented, as well as the gracious and generous sharing of this wealth.

I first met the Gleasons nearly 45 years ago, when I was a sophomore at Northwestern University. They were conducting a summer workshop for church musicians and students from around the country. During that week Catharine played a recital on the wonderful Skinner organ in St. Luke's Church which enormously influenced my own playing from that day to this. I can still remember the program and many of the registrations and phrasings in detail. The very next day I set out to make those pieces my own, and to emulate in every way possible the consummate art of organ playing I heard that night. I've never been able to achieve it, of course, but the point is that that great lady gave me enough inspiration in one evening to last a lifetime! I have never formally studied with her, but through the years I have attended every recital possible, and each is still a time of learning and inspiration. I am sure that many other people can offer a similar testimony.

Catharine's recordings over the years have provided many additional times of pleasure and education. She has always been a champion of new music, much of which she has recorded. And, as she has re-recorded certain landmark works, one can note the effects of the never-ceasing search for new depth and nuance in such works as the Sowerby *Symphony*. For that matter, who can ever forget (in her first recording of the *Symphony*) the full-organ C-Major chord at the climax of the first movement! Superior musicianship, a musical masterpiece, and a great organ were blended into one of the most thrilling moments in music making.

Although Catharine has tried several times to "retire," she is still so much in demand as a performer, teacher, and recording artist that she has not been successful in exchanging an organ bench for a rocking chair.

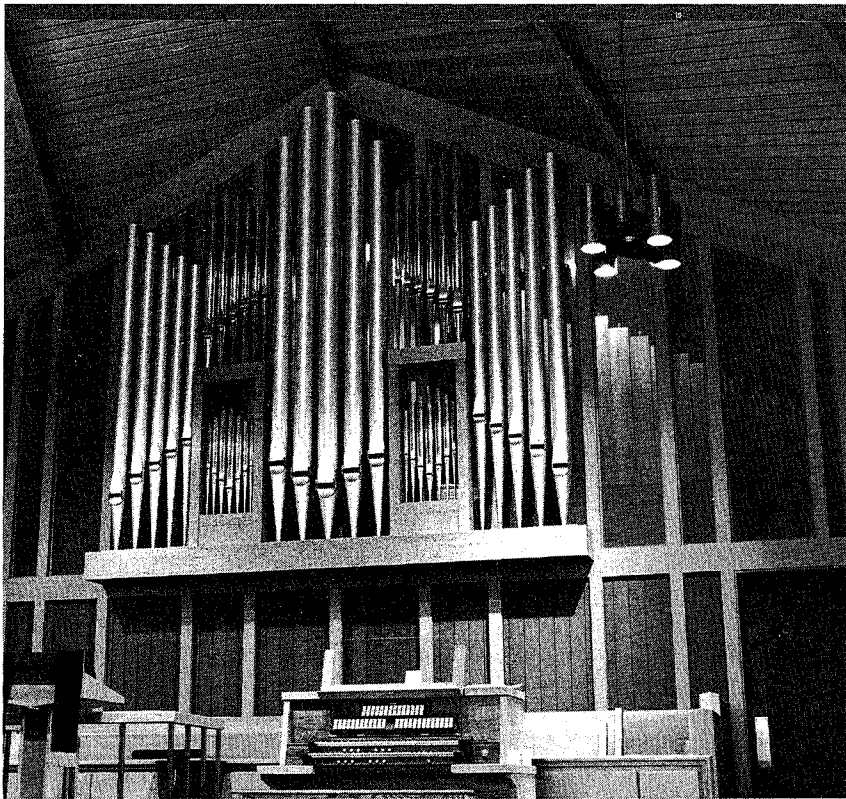
On both her 70th and 75th birthdays I prevailed upon her to give recitals in the Crystal Cathedral. She did—to rave reviews from the press, her fans, and the many new converts she made to organ music and performance.

I am overjoyed to tell you that she has consented to play on her 80th birthday (January 18, 1994) in the Cathedral. If you are within traveling distance that evening (recital at 7:30 followed by a gala reception) you will not want to miss this event! And, bring a young person with you. She still makes magic, and this January evening will bring enrichment to other lives as that recital 45 years ago brought to mine.

—Frederick Swann
The Crystal Cathedral

When I came to the Eastman School to study organ I had been a piano major, although I had done a lot of organ playing. In spite of this I had a great deal of organ repertoire to make up. Mrs. Gleason, as we all called her, was very concerned with my progress in each style I covered, and always had positive technical and musical suggestions at each lesson. However, the most impressive trait in helping me was her constant encouragement based on my technical facility and what I could understand musically. No part of a musical score was glossed over or left without detailed analysis. For the first time in my organ playing I could match the same kinds of subtleties I had been used to as a piano major, but translated into terms of control of organ tone. It was a revelation which made it possible for me to move easily to the other distinguished teachers in my life and benefit from their teaching with assurance and understanding.

—H. Edward Tibbs
Samford University
Birmingham, AL



The H.L. Schlicker Company, Buffalo, NY, has built a new organ for St. Andrew's Lutheran Church, San Mateo, CA. This two-manual instrument of 12 registers and 15 ranks is of unit design using electro-pneumatic chests. The valves are mounted on the side rails of the chest, rather than directly under each pipe in order to allow a more gentle entrance of wind to the pipe foot. The organ is located in the front of the church with the choir located directly in front of the organ. The casework is of solid red oak. Manual keys are bone with ebony sharps. The pipework is made from a variety of materials which include 28% tin for the flutes and mixture, 77% tin for the principals and strings, and 52% for the reed resonators. The 8' trumpet has bertouneche shallots and the 16'-8' oboe-bassoon uses French tear drop voiced in the sanctuary. The organ was dedicated with Dr. Paul Manz as the guest artist and Robert Erickson, organist at St. Andrew's.

voiced in the sanctuary. The organ was dedicated with Dr. Paul Manz as the guest artist and Robert Erickson, organist at St. Andrew's.

MANUAL I

- 16' Bourdon
- 8' Principal
- 8' Chimney Flute
- 8' Salicional
- 4' Octave
- 4' Bourdon
- 2 3/4' Nasard
- 2' Doublet
- 1 3/4' Tierce
- IV Mixture
- 16' Bassoon
- 8' Trumpet

MANUAL II

- 8' Bourdon
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Chimney Flute
- 4' Salicional
- 2 3/4' Nasard
- 2' Octave
- 2' Doublet
- 1 3/4' Tierce
- 1 1/4' Larigot
- 8' Trumpet
- 8' Oboe.
- Tremulant

PEDAL

- 16' Principal
- 16' Bourdon
- 8' Octave
- 8' Bourdon
- 8' Salicional
- 4' Octave
- 4' Chimney Flute
- 2' Doublet
- IV Mixture
- 16' Double Trumpet
- 16' Bassoon
- 8' Trumpet



J.C. Taylor & Co., Organbuilders, Kaukauna, WI, recently installed a portable continuo organ for the Conservatory of Music at Lawrence University, Appleton, WI, where Prof. George Edward Damp heads the organ department. Located in Harper Recital Hall, the organ will be used in solo performance and together with choir and chamber orchestra. Housed in a black walnut case with gold-leafed maple pipe shades, the organ case is 25 1/2" deep, 64" high, and 64 1/4" wide. The bone and ebony covered keyboards sit beneath a burl walnut music rack and the three cocobola wood drawknobs with engraved bone faces. Mounted on heavy casters, the organ is completely portable and rolls easily about the stage as well as to a practice room of its own backstage. The electric blower and weighted single-fold bellows (3"W.P.) are contained in the detachable bench, with the player's feet resting on the encased wind trunk to the windchest. This arrangement allowed the installation of a little wedge bellows attached to the trunk with a projecting ebony button such that by vigorous (or languorous) pumping by the right heel, an infinitely variable speed tremulant effect is produced. The wind system may be further modified at the option of the player by the engagement of a winker located at the front of the chest behind a removable front panel.

Tonally, the organ departs from the usual scheme for such instruments in that a 4' Open Flute is utilized rather than the more ordinarily found 4' Stopped Flute. Open pipes more properly fill in the harmonic structure of an 8' Stopped Diapason and yield both greater security of pitch in the middle range and a more solid bass response. The Stopped Diapason is made of



poplar while the Fifteenth and interior pipes of the Open Flute are made of 51% tin spotted metal. Facade pipes of the Open Flute are of 75% polished tin. The metal pipes were made by J.B. Meyer and Sons, and the Stopped Diapason by American Organ Supply, both of Milwaukee, WI. All design and voicing was done by J.C. Taylor. The metal pipes are fitted with slide tuners to allow for a variety of temperaments. Currently the organ is tuned in 1/6 comma Vollotti.

MANUAL 51 notes

- 8' Stopped Diapason
- 4' Open Flute
- 2' Fifteenth

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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

16 JANUARY

Henry Hokans, with trumpet; St Luke's Cathedral, Portland, ME 7:30 pm

David Hurd; St Ignatius Loyola, New York, NY

Mary Lou Stevens; Second Presbyterian, Newark, NJ 3 pm

Handbell Concert; Longwood Gardens, Kennett Square, PA 2:30 pm

Todd Wilson; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Schuyler Robinson, with guitar; Christ Church Cathedral, Lexington, KY 4:30 pm

David Craighead; St John's Cathedral, Milwaukee, WI 3 pm

17 JANUARY

Shayne Doty; St Thomas Church, New York, NY 5:15 pm

Todd Wilson, workshop; First Presbyterian, Ft Lauderdale, FL 10 am

21 JANUARY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

David Craighead; Christ United Methodist, Greensboro, NC 8 pm

Todd Wilson; Univ of Alabama, Tuscaloosa, AL 7:30 pm

22 JANUARY

George Ritchie; Westminster Choir College, Princeton, NJ 9 am

Louis Robilliard, masterclass; Cleveland Museum, Cleveland, OH 10 am

23 JANUARY

Ignat Solzhenitsyn, piano; South Church, New Britain, CT 4 pm

American Boychoir; Carnegie Hall, New York, NY

Karl Moyer; St Thomas Church, New York, NY 5:15 pm

Carlene Neihart; First United Methodist, Schenectady, NY 4 pm

David Herman, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm

Cj Sambach; Marion Presbyterian, Marion, SC 3 pm

Louis Robilliard; Cleveland Museum, Cleveland, OH 3:30 pm

Elizabeth & Raymond Chenault; St Gregory's Episcopal, Boca Raton, FL 4 pm

Evansville Brass Quintette; Methodist Temple, Evansville, IN 4 pm

Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

26 JANUARY

American Boychoir; Trinity Episcopal, Staunton, VA 7 pm

28 JANUARY

Haskell Thomson; Trinity Church, Boston, MA 12:15 pm

American Boychoir; First Methodist, Brevard, NC 7:30 pm

Alabama Boychoir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 JANUARY

Frederick Swann, workshop; Wilson College, Chambersburg, PA 10 am

American Boychoir; St Paul's Episcopal, Augusta, GA 8 pm

Michael Farris, workshop; St William's Church, Naples, FL 10 am

Cj Sambach; First English Lutheran, Mansfield, OH 2 pm

30 JANUARY

Handbell Concert; First Church of Christ, Wethersfield, CT 3 pm

James Busby; St Thomas Church, New York, NY 5:15 pm

+Brian-Paul Thomas; Grace Episcopal, Nyack, NY 4 pm

Els Swinnen, organ & piano; Longwood Gardens, Kennett Square, PA 2:30 pm

Frederick Swann; Wilson College, Chambersburg, PA 2 pm

American Boychoir; St Paul's Lutheran, Savannah, GA 4 pm

Michael Farris; St William's Church, Naples, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Cj Sambach; First English Lutheran, Mansfield, OH 3:30 pm

Anne & Todd Wilson; First Presbyterian, Evansville, IN 3 pm

Prague Philharmonic Children's Choir; First Presbyterian, Deerfield, IL 4 pm

Anita Werling, with trumpet; First Baptist, Macomb, IL 4 pm

The Capital Brass; Christ Church Cathedral, New Orleans, LA 4 pm

31 JANUARY

Lancaster Brass Quintet; Good Shepherd Lutheran, Lancaster, PA 4 pm

2 FEBRUARY

Anthony Newman; St Bartholomew's, New York, NY 8 pm

Karl Moyer; Millersville Univ, Millersville, PA 8:15 pm

3 FEBRUARY

Chanticleer & Cocora; Immanuel Congregational, Hartford, CT 8 pm

4 FEBRUARY

John Skelton; Trinity Church, Boston, MA 12:15 pm

Todd & Anne Wilson; Asylum Hill Congregational, Hartford, CT 8 pm

Hildegard of Bingen Symposium; Yale Univ, New Haven, CT

James Wetherald, with harp & handbells; First Presbyterian, Stamford, CT 8 pm

5 FEBRUARY

The Scholars of London; St John's Church, Bala Cynwyd, PA 8 pm

6 FEBRUARY

Cathedral Chamber Singers; St Luke's Cathedral, Portland, ME 4 pm

Quentin Lane; St Thomas Church, New York, NY 5:15 pm

Wayne Bradford; Second Presbyterian, Newark, NJ 3 pm

Paul Fleckenstein; Longwood Gardens, Kennett Square, PA 2:30 pm

Stephen Schaeffer; Westminster Presbyterian, Clinton, SC 4 pm

Philip Fournier; Duke Univ, Durham, NC 5 pm

Cj Sambach; First Presbyterian, Pompano Beach, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Samuel Swartz; First Congregational, Columbus, OH 4 pm

Choral Concert; Christ Church Cathedral, Indianapolis, IN 4 pm

+Bernard Lagacé; St Giles Episcopal, Northbrook, IL 3 pm

Luther College Nordic Choir; Rockefeller Mem Chapel, Chicago, IL 4 pm

David Higgs; Independent Presbyterian, Birmingham, AL 4 pm

9 FEBRUARY

Thomas Trotter; St Ignatius Loyola, New York, NY 8 pm

11 FEBRUARY

Brian Jones; Trinity Church, Boston, MA 12:15 pm

Martin Jean; Christ United Methodist, Greensboro, NC 8 pm

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

David Higgs; St Paul's UCC, Belleville, IL 7:30 pm

13 FEBRUARY

Bach, *Cantata 29*; Yale Univ, New Haven, CT 3 pm

Mark Brombaugh; Yale Univ, New Haven, CT 8 pm

Elizabeth & Raymond Chenault; Rye Presbyterian, Rye, NY 4 pm

Monteverdi, *Messa a 4 voci*; Grace Episcopal, Nyack, NY

Hans Uwe Hielscher; St Thomas Church, New York, NY 5:15 pm

Wesley Parrott; Longwood Gardens, Kennett Square, PA 2:30 pm

Gerre Hancock; St James Episcopal, Lancaster, PA 4 pm; workshop, Trinity Lutheran, 7:30 pm

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Children's Choir Musical; Lutheran Church of
the Good Shepherd, Lancaster, PA 4 pm
Washington Men's Camerata; St Thomas
More Cathedral, Arlington, VA 7:30 pm
Lorenz Maycher; Rollins College, Winter
Park, FL 7 pm
Thomas Murray; First Presbyterian, Lake-
land, FL 4 pm
Henry Hokans; St John's Church, Tampa, FL
5 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Robert Shepfer & Martin Ellis; Second
Presbyterian, Indianapolis, IN 7 pm
John Behnke, with handbells; Cathedral of
St John, Milwaukee, WI 3 pm
The Tallis Scholars; Rockefeller Mem Chapel,
Chicago, IL 3 pm

15 FEBRUARY
Thomas Murray; First Presbyterian, Colum-
bus, GA 8 pm

16 FEBRUARY
Allegrì, *Miserere*; Church of the Advent,
Boston, MA 6:30 pm
Boyd Jones; First Presbyterian, Evansville,
IN 5:30 pm

18 FEBRUARY
Roy Brunner; Trinity Church, Boston, MA
12:15 pm
Multi-organ Concert; Lindenwood Christian,
Memphis, TN 7:30 pm

19 FEBRUARY
His Majesty's Clerkes; First Congregational,
Western Springs, IL 8 pm

20 FEBRUARY
James Hicks; Yale Univ, New Haven, CT 8
pm
Robert Edward Smith, harpsichord; First
Church of Christ, Wethersfield, CT 7 pm
William Trafka; St Ignatius, New York, NY 4
pm

David Chalmers; St Thomas Church, New
York, NY 5:15 pm
August Humer; St Stephen's Episcopal,
Millburn, NJ 4 pm

Todd Wilson; First Presbyterian, Naples, FL
4 pm
Karel Paukert; Cleveland Museum,
Cleveland, OH 2 pm
Martin Jean; Concordia Seminary, Ft Wayne,
IN 4 pm

Sam Batt Owen; Christ Church Cathedral,
Lexington, KY 4:30 pm
Donald Williams; Concordia College, Ann
Arbor, MI 3:30 pm
Anthony Newman; Weidner Center, Green
Bay, WI 3:00 pm
Organfest; First Presbyterian, Deerfield, IL 4
pm

23 FEBRUARY
Frederick Swann; Central United Methodist,
Staunton, VA

25 FEBRUARY
Bruce Adami; Trinity Church, Boston, MA
12:15 pm
Ronald Stoik; Tabernacle Baptist,
Richmond, VA 8:00 pm
Frederick Swann; South Roanoke United
Methodist, Roanoke, VA
Todd & Anne Wilson; Riverside Baptist,
Jacksonville, FL 7:30 pm
Gerre Hancock, hymn festival; Concordia
College, Ann Arbor, MI 7:30 pm

26 FEBRUARY
Todd Wilson, workshop; Riverside Baptist,
Jacksonville, FL 9:30 am
Gerre Hancock; Concordia College, Ann
Arbor, MI 9 am
His Majesty's Clerkes; Mallinckrodt Chapel,
Wilmette, IL 8 pm

27 FEBRUARY
French Choral Concert; King's Chapel,
Boston, MA 5 pm
Michael Molloy; St Thomas Church, New
York, NY 5:15 pm
Cj Sambach; First Unitarian, Wilmington, DE
10:15 am

Kim Heindel; Bryn Mawr Presbyterian, Bryn
Mawr, PA 4 pm
Frederick Swann; First Congregational, Lake
Worth, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
His Majesty's Clerkes; Quigley Chapel,
Chicago, IL 2:30 pm

28 FEBRUARY
Daniel Roth, masterclass; Miami Shores
Presbyterian, Miami, FL
Festival Singers, with orchestra; Christ
Church Cathedral, Indianapolis, IN 7:30 pm

UNITED STATES West of the Mississippi

15 JANUARY
Anthony Newman, organ & harpsichord;
Palmer Mem Episcopal, Houston, TX 8 pm

16 JANUARY
Carlene Niehart; First Presbyterian, Pleasant
Hill, MO 4 pm
Hymn Festival; Trinity Episcopal, Santa
Barbara, CA 3:30 pm

17 JANUARY
Thomas Murray; Myerson Center, Dallas, TX
8:15 pm

18 JANUARY
Catharine Crozier; Crystal Cathedral,
Garden Grove, CA 7:30 pm

19 JANUARY
Lynn Moser; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm

21 JANUARY
James Welch; First United Methodist, Santa
Rosa, CA 7:30 pm

23 JANUARY
David Tryggstad; Pilgrim Congregational,
Duluth, MN 4 pm

26 JANUARY
Janet P. Tolman; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm
Richard Elliott; Ricks College, Rexburg, ID
7:30 pm

28 JANUARY
Robert Delcamp, with voice; St John's
Cathedral, Denver, CO 8 pm

31 JANUARY
Matthew Dirst; Stanford Mem Church,
Stanford, CA 8 pm

1 FEBRUARY
Todd Wilson; Wichita State Univ, Wichita, KS
7:30 pm
Matthew Dirst; Stanford Mem Church,
Stanford, CA 8 pm

4 FEBRUARY
William Albright; Bethany College,
Lindsborg, KS 7:30 pm

6 FEBRUARY
Dallas Bach Choir; Christ Church, Dallas, TX
4 pm
Santa Barbara Boys Choir; Trinity Episcopal,
Santa Barbara, CA 3:30 pm
Glenn Kime; All SS Episcopal, Beverly Hills,
CA 5 pm
James Welch, with piano; Christ Church,
Portola Valley, CA 7 pm

8 FEBRUARY
Boyd Jones; Westbury Baptist, Houston, TX
7:30 pm

11 FEBRUARY
Frederick Swann; St James-by-the-Sea
Episcopal, La Jolla, CA
Marilyn Keiser; First Congregational, Los
Angeles, CA 8 pm

13 FEBRUARY
Joan Lippincott; St Rita's RC, Dallas, TX

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14 FEBRUARY

Matthew Dirst; Southern Methodist Univ, Dallas, TX 8:15 pm

16 FEBRUARY

Carolyn Bean; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

18 FEBRUARY

Eric Plutz; St John's Cathedral, Denver, CO 8 pm

20 FEBRUARY

Congregational Chamber Singers; First Congregational, Waterloo, IA 3 pm

David Cherwien; First Lutheran, Lincoln, NE 4 pm

Frederick Swann; First United Methodist, Mesa, AZ 4 pm

23 FEBRUARY

Kathryn Snodgrass; Scottish Rite Cathedral, Tucson, AZ 12:15 pm

INTERNATIONAL

18 JANUARY

Tom Mohan; Grosvenor Chapel, London, England 1:10 pm

Gillian Weir; St Stephan's Kirche, Karlsruhe, Germany 8 pm

5 FEBRUARY

Jane Parker-Smith; Winchester Cathedral, Winchester, England 7:30 pm

15 FEBRUARY

Martin Ball; Grosvenor Chapel, London, England 1:10 pm

26 FEBRUARY

Stephen Cleobury; Winchester Cathedral, Winchester, England 7:30 pm

Organ Recitals

PHILIP CROZIER & SYLVIE POIRIER, Parish Church of St. George, Doncaster, England, August 7: Double Fantaisie, Final (*Mosaïque*), Langlais; *Prelude and Fugue in B-flat*, Albrechtsberger; *Suite Montréalaise*, op. 93, Jackson; *Sonata in D minor*, op. 30, Merkel; *A Fancy for Two to Play*, Tomkins; *Toccata Française sur le nom de H.E.L.M.U.T.*, Böllting.

MELVIN DICKINSON, University of Louisville, September 12: *Praeludium et*

Fuga in c moll, S. 546, Bach; *Sonata 20 in F Dur*, op. 196, Rheinberger; *O Heiland reiss die Himmel auf, Vom Himmel hoch, Wie schoen leuchtet, Jesu deine Passion, Christ ist erstanden, Komm Gott Schoepfer heiliger Geist, Postludium in C Dur*, Walcha; *Fantasia in f moll*, K. 608, Mozart.

DELBERT DISSELHORST, Episcopal Church of the Advent, Spartanburg, SC, October 24: *Praeludium in C*, Böhm; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Fantasy in E-flat*, Pachelbel; *Concerto in B-flat*, op. 4, no. 2, Handel; *Prelude and Fugue in G Minor*, WoO 10, Brahms; Scheizo, *Nocturne (Organbook III)*, Albright; *Allein Gott in der Höh sei Ehr*, S. 662, *Prelude and Fugue in D Major*, S. 532, Bach.

ROBERT GLASGOW, The University of Michigan, Ann Arbor, MI, October 12: *Symphonie Romane*, Widor; *Cinquième Symphonie*, Vierne.

DAVID HERMAN, Faith Lutheran Church, Des Moines, IA, September 12: *Allein Gott in der Höh sei Ehr*, S. 715, *Prelude and Fugue in b minor*, S. 544, Bach; *Plein chant du premier Sanctus, Récit de Cornet, Chromhorne en Taille (Mass for the Parishes)*, Couperin; *Flötenuhrstücke*, Haydn; *Komm, Gott Schöpfer, heiliger Geist*, S. 631, 667, Bach; *Nun bitten wir den heiligen Geist*, Walther; *Komm, heiliger Geist, Herre Gott, Ore; Sanctus*, Bender; *Psalms Prelude*, op. 32, no. 1, Howells; *Postlude for the Office of Compline*, Alain; *Alleluys*, Preston.

CALVERT JOHNSON, Evangelische Kirche, Rodenbach, Germany, July 18: *Praeludium et Fuga in C*, S. 545, Bach; *Tiento de 6 tono*, de Soto; *Alme conditor*, Baptista; *Diferencias sobre la Pavana Italiana, Diferencias sobre la Gallarda Milanese*, Cabezón; *Tiento lleno 5 por B cuadrado*, Cabanilles; *Passacalles de Primer tono*, Martin y Coll; *Tiento de falsas de 2 tono*, Bruna; *Tiento lleno de 4 tono*, Heredia; *Sonata de organo o clave*, Larranaga; *Offertoire au Christ-roi*, Chaminade; *Präludium*, Hensel; *Sonata 4*, Mendelssohn.

JAMES JOHNSON, Central Lutheran Church, Eugene, OR, May 14: *Prelude and Fugue in C Minor*, op. 37, Mendelssohn; *Tiento on the Sixth Tone*, Cabanilles; *Courante*, Cornet; *A Fancy for Double Orgaine*, Gibbons; *Concerto in D Minor*, S. 596, Bach; *Fantasia in C*, Byrd; *Ciacona in F Minor*, Pachelbel; *Four Dances from Intabulatura Nova*, Bendusi; *Toccata, Adagio and Fugue in C*, S. 564, Bach.

MARY GIFFORD MATTHYS, St. John Cathedral, Lafayette, LA, August 29: *Fugue*

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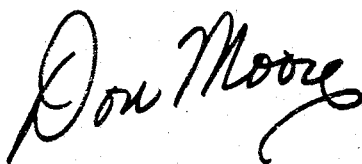
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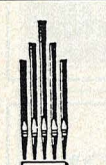
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MARK W. McCLELLAN, St. James United Church, Montréal, Québec, August 31: *Rigaudon*, Campra/Fox; Arioso (Cantata 156), Bach/Purvis; *Now thank we all our God*, Bach/Fox; *Elegy*, Thalben-Ball; *God of Grace*, Manz; *Simple Cantilene*, Journeau; *Adoro te devote*, Chagnol; *Carillon de Westminster*, Vierne.

DAVID B. MOKLEBUST, First United Methodist Church, Sioux Falls, SD, July 28: *Fanfare for Organ*, Proulx; *Aria*, Manz; (*Partita on "At the Lamb's high feast,"* Ferguson; *Psalm Prelude I*, Howells; *I am Jesus' little lamb, I love to tell the story*, A mighty fortress, Ore.

JOHN S. MUELLER, First Presbyterian Church, Wilmington, NC, September 26: *Ciaconna in B-flat*, J. B. Bach; *Variations on "My young life will end"*, Sweelinck; *Allegro (Concerto in F Major)*, Handel; *O man, bewail thy grievous sin*, *Fantasia and Fugue in C Minor*, Bach; *Sonata in D Minor*, Mendelssohn; *Fantasia in A Minor*, Franck; *Moto Ostinato*, Eben.

THOMAS MURRAY, Basilica del Santissimo Sacramento, Buenos Aires, Argentina, August 3: *Choral No. 3 in A Minor*, Franck; *Fantasia in F Minor*, K. 594, Mozart; *Scherzetto*, Vierne; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Roseta*, Noël, Toccata "Tu es petra," Mulet.

K. JOYCE MYNSTER, Dundee Presbyterian Church, Omaha, NE, September 1: *Toccata e Capriccio*, Frescobaldi; *Fugue on BACH*, op. 60, no. 1, Schumann; *To the rising sun*, *Folk song*, *Midnight*, *Northern lights*, Torjussen; *Fantasia and Fugue in A Minor*, S. 561, Bach; *Prelude and Fugue in C*, Krebs; *Cantilène*, Marcietta, Dubois; *Suite Laudate Dominum*, Hurford.

ROBERT PARKINS, The Methodist Temple, Evansville, IN, September 26: *Tocata IV*, Cabanilles; *Medio registro alto 1 tono*, Peraza; *Tiento de medio registro de baxón 1 tono*, Tiento de 4 tono, Arauxo; *Diferencias sobre la Gayta*, *Batalla*, Anonymous; *Passacaglia*, Kerll; *Fantasy and Fugue in c minor*, S. 537, *Allein Gott in der Höh sei Ehr*, S. 663, *Pièce d'Orgue*, S. 572, Bach; *Andante*, K. 616, Mozart; *Ö Welt, ich muss dich lassen*, *Prelude and Fugue in a minor*, Brahms.

GEORGE RITCHIE, Region VI AGO Convention, Davenport, IA, June 21: *Black Host*, Bolcom; *Five for Organ and Marimba*, Roberts; *Toccata and Fugue in F Major*, S. 540, Bach; *Andante sostenuto (Symphonie Gothique)*, Widor; *Constellations for Organ and Percussion*, Locklair.

LARRY SMITH, St. Brigid Catholic Church, San Diego, CA, October 3: *Magnificat primi toni*, BuxWV 203, Buxtehude; *Concerto in B-flat*, Handel; *Prelude and Fugue in D Major*, S. 532, Bach; *Sketches for Pedal Piano*, op. 58, nos. 1-4, Schumann; *Ecce Lignum Crucis*, Heiller; *Organ Pieces*, op. 59, nos. 1, 3, 9, Reger.

NINA DE SOLE, St. James United Church, Montréal, Québec, August 10: *Plein jeu*, *Fugue sur la Trompette*, *Récit de Cornet*, *Tierce en taille*, *Plein jeu*, Couperin; *Pastorale*, Franck; *Mors et Resurrectio*,

Chant de Paix, *Épilogue pour pédale solo*, Langlais; *Andante (Symphonie Gothique)*, Widor; *Allegro (Symphonie II)*, Vierne.

DONALD SUTHERLAND, Aldeburgh Parish Church, Aldeburgh, England, June 17: *Introduction and Passacaglia in D Minor*, Reger; *Wir glauben all*, S. 740, Bach; *Ou s'en vont ses gais bergers*, Balbastre; *Adagio in E Major*, Bridge; *Toccata (Suite I)*, Hampton.

FREDERICK SWANN, St. Mark's Episcopal Church, Jacksonville, FL, October 12: *Trumpet Tune*, Swann; *Jesus, lead on*, Karg-Elert; *Choral in A Minor*, Franck; *Variations on a Noel*, Drischner; *Fantasia and Fugue in G Minor*, Bach; *Alleluys*, Preston; *Toccata*, Erismann; *Berceuse-Paraphrase*, Baker; *Fantasia and Fugue in G Major*, Pary.

J. RICHARD SZEREMANY, Second Presbyterian Church, Newark, NJ, September 25: *Fanfare*, Lemmens; *Suite for the Musical Clocks*, Haydn; *Cantilène*, Pierné; *Suite Gothique*, Böellmann; *Scherzetto*, *Berceuse*, *Divertissement*, Vierne; *American National Holidays Suite*, Sisler.

MICKEY THOMAS TERRY, St. Matthew's Cathedral, Washington, DC, July 25: *Allegro risoluto (Symphonie II)*, Largetto (*Symphonie V*), Vierne; *Final*, Franck; *Allegro vivace (Symphonie V)*, Widor; *Allegretto (Sonata in E-flat Minor)*, Parker; *Miniature Antiphonal on a Pedal Point*, Kerr; *Allegro deciso (Poeme Symphonique-Evocation)*, Dupré.

GILLIAN WEIR, St. Luke's Episcopal Church, Ft. Collins, CO, September 17: *Magnificat in A Minor*, *Two Noels*, Dandrieu; *Schubler Chorale Preludes*, *Fugue in E-flat*, Bach; *Kyushu Island Suite*, Drayton; *Adagio (Symphonie VI)*, Widor; *Feux-follets*, Vierne; *Elfes*, Bonnet; *Toccata*, Jouxen.

JOHN E. WILLIAMS, Hay Street United Methodist Church, Fayetteville, NC, September 26: *Prelude in C Minor*, S. 546, Bach; *Interlude*, Naylor; *Wedding Fanfare*, Butterworth; *Martyrdom*, *Llanfair*, Rogers; *Improvisation*, Leighton; *Three Solemn Melodies*, Gould; *Idylls of Iona*, Nesbitt; *The Stairway of the Kings*, Purcell/Mansfield; *Carillon de Westminster*, Vierne.

TODD WILSON, United Methodist Church, Princeton, NJ, October 10: *March for a Joyous Occasion*, Susa; *A Fancy*, Stanley; *Nimrod*, Elgar; *Trumpet Tune in D Major*, Boyce; *Prelude and Fugue in E-flat*, S. 552, Bach; *Variations on "America"*, Ives; *Roulade*, Bingham; *Andante sostenuto (Symphonie Gothique)*, Widor; *Variations on a Noël*, Dupré.

VERNON WOLCOTT, First Presbyterian Church, Bowling Green, OH, September 19: *Concerto No. 1 in G Major*, S. 592, *Nun komm der Heiden Heiland*, S. 659, *Prelude and Fugue in B Minor*, S. 544, Bach; *Sonata in D Major*, Mendelssohn; *Souvenir*, Cage; *Prelude and Fugue on BACH*, Liszt.

DAVID GARTH WORTH, Methuen Music Hall, Methuen, MA, September 8: *Prelude in E-flat*, S. 552, Bach; *Prelude and Fugue on BACH*, Liszt; *Concerto in A Major*, Walther; *Sketch in c minor*, *Canon in B Major*, Schumann; *Lento*, *Vivace ma non troppo-Allegro molto moderato*, Schmidt; *O Lamm Gottes*, Trio, Reger; *Fugue in E-flat*, S. 552, Bach.

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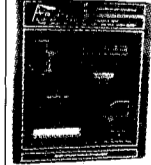
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* = picture
+ = musical examples
† = stoplist
= diagrams

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Appointments

Arneson, D. Byron. ° to President of M.P. Moller Organ Co. Dec 3

Austin, Robin. ° to Princeton University carillonneur. Sep 5

Bales, Gerald. ° to Wesley-Knox United Church, London, Ontario. Nov 3

Baumann, Mark. to First Lutheran, Cedar Rapids, IA. June 3

Belcher, Diane Meredith. ° to Christ Church Episcopal, Memphis, TN. Feb 3

Christiansen, David. ° to Edison Park Lutheran, Chicago, IL. Dec 3

Dieck, Steven. ° to President of C.B. Fisk, Inc. Nov 2-3

Emblom, George. ° to St Mark's Episcopal, Berkeley, CA. May 3

Gailit, Michael. ° to principal organist, St Augustine's Church, Vienna, Austria. Mar 3

Golden, Connie Hensley. ° to Douglass Boulevard Christian, Louisville, KY. Oct 3

Griffin, Kathleen Kalin. ° to Trinity Episcopal Cathedral, Little Rock, AR. Jan 3

Hakim, Naji. to Church of the Trinité, Paris, France. May 3

Haselböck, Martin. ° to church music director, St Augustine's Church, Vienna, Austria. Nov 3

Hurd, David. ° to Westminster Choir College, Princeton, NJ. Feb 3

Mechler, Thierry. ° to Curator of the organ, Maurice Ravel Auditorium, Lyon, France. May 3

Mervine, Kenrick S. to Rocky Mountain Church Organs, Inc. Jan 3

Mims, George. ° to Truro Episcopal, Fairfax, VA. Aug 3

Neswick, Bruce. ° to Christ Church Episcopal Cathedral, Lexington, KY. Aug 3

Nowak, Ed. to St Barbara's Roman Catholic, Brookfield, IL. Oct 4

Pardee, Katharine. ° to Syracuse University, Syracuse, NY. Feb 3

Pike, David C. to Executive V.P. of C.B. Fisk, Inc. Nov 3

Pugh, Larry F. to President, Music Division of Lorenz Co. Dec 3

Reiser, Nancy. ° to University of the South, Sewanee, TN. May 3

Riedo, Paul. ° to organist of the Dallas Symphony, Dallas, TX. May 3

Robertson, David. to Proscia Organbuilders, Inc. Jan 3

Romeri, John A. to Coordinator of Music, Archdiocese of St. Louis. Nov 3

► **Appointments**

Scheide, Kathleen, * to St John the Evangelist RC, San Diego, CA. Nov 3
Schmidt, Dennis, * to Executive Director of The Bach Festival of Philadelphia. June 3; to St Stephen's Lutheran, Wilmington, DE. Oct 4
Simmons, Beverly, to Executive Director of Early Music America. Dec 3
Simpson, Robert L., * to Christ Church Cathedral, Houston, TX. Nov 3
Smith, Mark Brampton, * to First Presbyterian, Ft Wayne, IN. Oct 4
Stoltzfus, Peter, * to St Thomas Church, New York, NY. Sep 3
Swartz, Samuel, * to Director of Performance Studies, University of Redlands, California. June 3
Tremsky, Larry, to Grace Episcopal, Utica, NY. July 3
Tyrell, John, * to Dyer & Associates, Jefferson City, TN. Mar 3
Utterback, Joe, * to Rowayton UMC, Rowayton, CT. Jan 3
Walker, John, * to Shadyside Presbyterian, Pittsburgh, PA. Jan 3
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Andrews, Colin, * honored by the Royal Academy of Music, London, England. June 3
Batastini, Robert J., receives Fr. Lawrence Heiman Citation. Oct 3
Beal, Wesley Evan, * receives first prize in 1993 J.S. Bach International Competition. Oct 3
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 Chartres 13th International Grand Prix winners announced. Apr 3
Cleveland, Douglas, wins First Presbyterian (Ft Wayne, IN) Organ Competition. July 3
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Gregory, George, * honored on 35th anniversary at Central Christian Church, San Antonio, TX. Oct 3
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McCray, James, receives Outstanding Music Educator Award, and Orpheus Award. June 4
Pagett, John, * honored at First Congregational, Berkeley, CA. Sep 4
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Pinkham, Daniel, * honored on 70th birthday. July 4
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Anderson, Laurel Everette. Apr 4
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Cooper, William Benjamin, II. Aug 6
Dow, Margaret Whitney. June 4
Herr, John. Aug 6
Jeans, Lady Susi. July 4
Kutschera, Frank W. June 4
Loew, Kathryn Karch. Oct 4
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 St John Lutheran, Knoxville, TN. 3/46, * Mar 20
Bigelow
 St John Vianney RC, Hacienda Heights, CA. 2/39 tracker, * Jan 1, 14
Bond
 First Presbyterian, LaGrande, OR. 2/17, * Oct 16
Buzard
 Southminster Presbyterian, Arlington Heights, IL. 2/29 tracker, * July 1, 14
Chapline
 Viscusi Residence, Bensalem, PA. 2/15 tracker, * Mar 20
Faucher
 St John the Baptist, Brunswick, ME. 2/15, * Mar 1, 18

Geddes
 Memorial United Methodist (rebuild), Austin, TX. 2/25, * Sep 20
Guzowski & Steppe
 First United Methodist (rebuild), Coral Springs, FL. 3/30, * June 15
Hoppe
 Good Shepherd Lutheran, Wells, MN. 2/14, * June 14
Jaeckel
 Oakhurst Baptist, Decatur, GA. 2/15 tracker, * Mar 18
 St Mark's Lutheran, Wausau, WI. 2/16 tracker, * June 16
King
 Ridglea Presbyterian, Ft Worth, TX. 2/6, * May 15
 First Presbyterian, Athens, TX. 2/18, * Apr 11
Leight (Hook & Hastings restoration)
 Baptist Church, Tenants Harbor, ME. 1/7 tracker, * Dec 16
Levsen
 First Presbyterian (rebuild), Bessemer, AL. 3/23, Mar 19
 St Luke's Lutheran, Chicago, IL. 3/10, Apr 16
 Peoria Christian Reformed Church (rebuild), Pella, IA. 2/19, * July 15
 Hope United Methodist (rebuild), Chadwick, IL. 2/15, Aug 15
 First Lutheran (rebuild), Monmouth, IL. 2/30, * Oct 16
 St Mark's Lutheran, St Paul, MN. 2/41, * Dec 1, 16

Mander
 St Ignatius Loyola, New York, NY. 4/110 tracker, * Sep 1, 13
Marceau
 Main Post Chapel, Ft Lewis, Tacoma, WA. 3/43, * Feb 16
Marcussen
 First Presbyterian, Morristown, NJ. 2/35 tracker, * Feb 16
Martin
 St Anne's Episcopal, Warsaw, IN. 2/14 tracker, * Mar 19
McManis
 First Lutheran (rebuild), Waterbury, CT. 2/14, * July 15
Moore
 St Margaret's Convent, Roxbury, MA. 2/12 tracker, * Nov 1, 19
Murphy & Associates
 Princeton United Methodist, Princeton, NJ. 3/48, * Oct 1, 16

Noack
 Sacred Heart Cathedral, Davenport, IA. 2/44 tracker, * Feb 1, 16
J.F. Nordlie
 St John's American Lutheran, LeMars, IA. 2/38 tracker, * June 1, 14
Ontko & Young
 First (Scots) Presbyterian (rebuild), Charleston, SC. 4/69, * Aug 16
Orgues Létourneau
 West End Christian Reformed, Edmonton, Alberta, Canada. 2/44 tracker, * Apr 16
 Trinity Lutheran, Grand Rapids, MI. 3/39 tracker, * Aug 16
 St Paul's Collegiate School, Hamilton, New Zealand 2/18 tracker, * Nov 20
 Bouchard, Fortin Residence, Bernières, Québec. 1/4 tracker, * Dec 16
Petty-Madden
 First Baptist, Columbia, SC. 3/53, * July 16
Proscia
 St Peter's Catholic, Montgomery, AL. 4/27, * June 16
Redman
 Texas Women's University, Denton, TX. 4/82, * July 14
 St Mary's Episcopal (Bates & Co.), Houston, TX. 2/18, * Sep 20
 Church of the Holy Communion (Brown restoration), Dallas, TX. 2/11 tracker, * Nov 19
Reuter
 First Lutheran, Minot, ND. 4/71, * Sep 19
B. Rule & Co.
 West Parish Congregational, Andover, MA. 2/24 tracker, * May 16
Sipe
 Christ Episcopal, LaCrosse, WI. 2/34 tracker, * Aug 1, 15
 St James Lutheran, Lake Forest, IL. 2/24 tracker, * Nov 20
Van Daalen
 Church of the Nativity of Mary, Bloomington, MN. 2/33 tracker, * Apr 1, 11
 Lukes Residence, Yreka, CA. 2/9 tracker, * Sep 18
Visscher
 St Luke's Episcopal, Los Gatos, CA. 2/22 tracker, * Sep 18
Visser-Rowland
 First Presbyterian, Mesa, AZ. 2/38 tracker, * Aug 15

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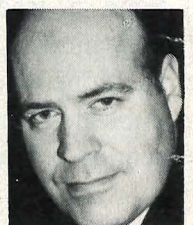
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