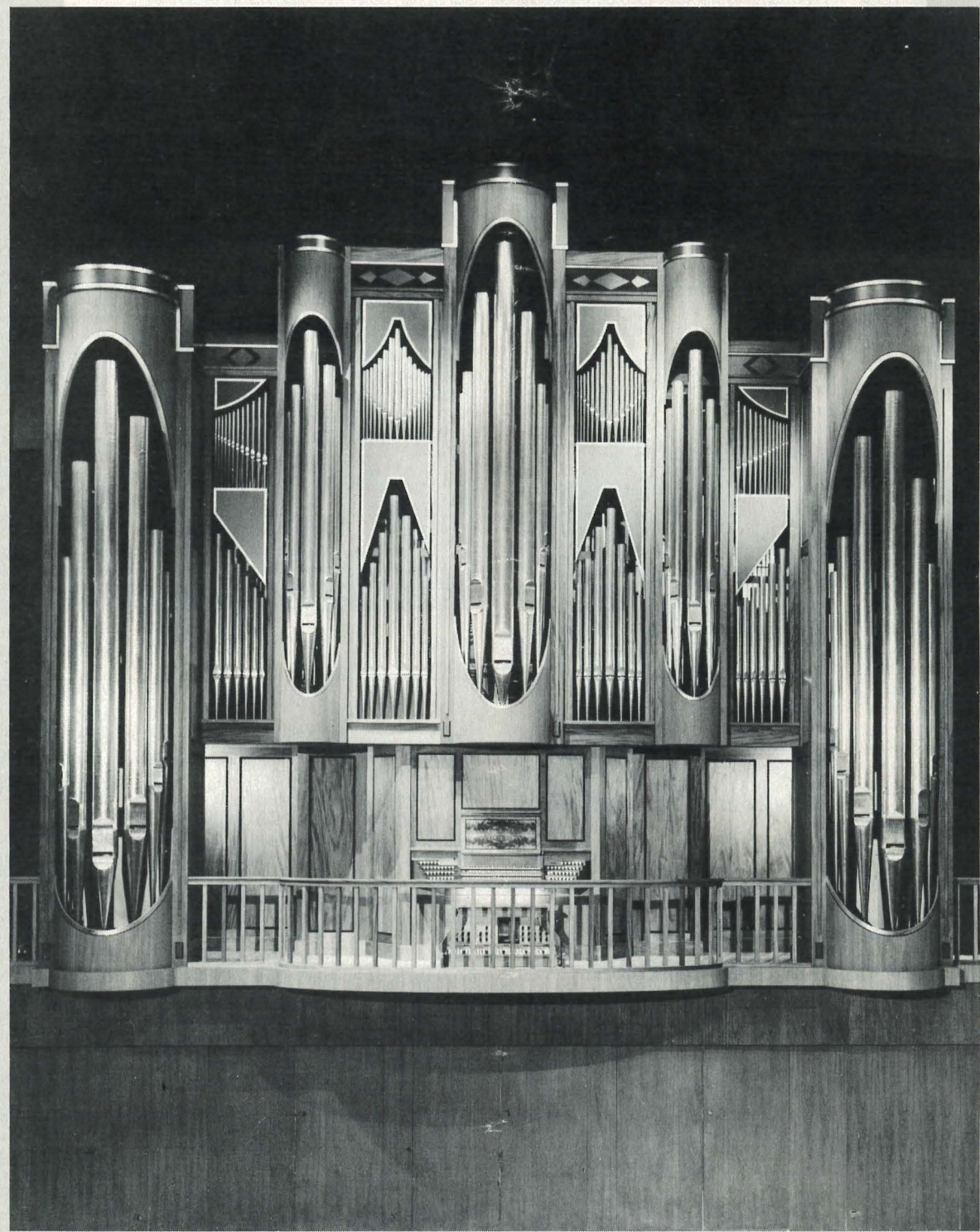


# THE DIAPASON

MARCH, 1994



Caruth Auditorium, Southern Methodist University  
Cover feature on p. 10

## Letters to the Editor

### 20th-century organ music

In reading "Twentieth-century organ music: what people were playing, 1985-1990" (December issue), I was struck by the large proportion of French music on the list. I then found myself analyzing the data and am sharing those results in this letter, even though many other readers may already have gone through the same process!

Of the 47 works listed, 28 are French; all of the first eleven works listed are French, and only one non-French work, the first Hindemith sonata, falls among the top seventeen. Among the French composers, Dupré and Langlais are tied with six listings each; Alain and Messiaen are tied with five pieces each, and one might note that four of the Alain listings are for single pieces, while three of the Messiaen listings are for suites of pieces. Duruflé's four works—his entire printed opus for organ—is there (all within the top seventeen listings); Mulet, with two listings, completes the French hegemony.

Of the nineteen remaining listings, eight are by Americans, with Sowerby (at three listings) the only American to have more than one piece included; five are by British composers, four by Germans (including all three Hindemith sonatas), and one each by Eben and Willan.

In describing their methodology, the authors state that only "composers who reached maturity by 1900 (i.e., were born no later than 1875) were included." Surely that sentence should have read "after 1900" and "no earlier than 1875"!

Many thanks for a valuable and intriguing survey. It is encouraging to see that so many fine works are being performed frequently.

Daniel Lamoureux  
College Organist  
Stonehill College  
North Easton, MA

The author replies:

In response to remarks by Daniel Lamoureux regarding the results of our organ music indexing project and article which appeared in the December issue, I must confess that my co-author and I did indeed note the great prominence given by our findings to the works of twentieth-century French composers. Although I had been aware that the organ world was experiencing a revival of interest in the work of Aristide Cavaillé-Coll and the music associated with his firm's instruments, I think I may safely say that neither Ms. Mosby nor I

anticipated anything like the overwhelming preference for French music which our findings seemed to suggest. I am curious as to whether the results would have favored the French so dramatically had we extended our program base to the entire decade, for example, or to another source, such as the recital programs listed in this publication. I suspect that the results would have been not too different. It seems pretty clear that the musical world has enjoyed a flowering of French organ music in this century made possible in no small degree by the work of two Parisians of the last century: César Franck and Aristide Cavaillé-Coll. There is a book to be written, I think, on the influence of these two creative giants on the music of our century: an extension of the work begun by Norbert Dufourcq in his *La Musique d'Orgue Française au XXe Siècle* (1939). If our brief article but serves as a spur towards the appearance of that book, it will have far surpassed its original purpose.

Yes, thank you for catching our error. The sentence should indeed read, "Only works by composers who reached maturity by 1900 (i.e., were born no earlier than 1875) are included."

Jennifer Kolmes  
Acting Head of Cataloging  
University of Arkansas

### Harpischord on television

The euphonious voice of the harpischord may be heard in the most unusual of places . . .

While cruising TV channels this morning in search of the weekly soccer game, I came across an episode of *Star Trek*; not a remarkable happening, to be sure. However, my attention was captured not by Captain Kirk and his trusty crew, but (you guessed it!) by a *harpischord*. A two-manual one at that, on which a rather suspicious character named Trelane was playing Scarlatti's C-major Sonata—the one with the left-hand leaps (L. 104, I think).

My son, Kevin, a devotee of the show, tells me that the episode—*The Squire of Gothos*—is from the first season of the original series (1966-67). Sad to say, neither he nor his numerous Trekkie confederates can recall the king of instruments having ever shown its face on the program.

Harpischords, harpischords everywhere . . .

Mark Buxton  
Toronto, Ontario

## 1994 Summer Institutes Workshops & Conferences

### OHS National Convention

June 18-25. New Haven, CT.  
Organs by Hall, Appleton, Stevens, Hook, Johnson, Simmons, Steere & Turner, Hutchings, Skinner, Austin, Kilgen, Holtkamp, Aeolian-Skinner, others.  
Contact: Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226.

### Lutheran Summer Music

June 19-July 17. St. Olaf College, Northfield, MN.  
Classical music study for all instruments and voice for high school students; large and small ensembles.  
Contact: Lutheran Music Program, Inc., Carlos Messerli, Executive Director, 2225 Washington St., Lincoln, NE 68502; 402/474-7177.

### Conductors Institute of South Carolina

June 20-July 22. University of South

Carolina, Columbia.  
Conducting faculty includes Manuel Alvarez, Victoria Bond, Samuel Jones, Larry Newland, and Paul Vermel, along with composers Samuel Adler, Larry Ott, and Alvin Singleton.

Contact: Conductors Institute of South Carolina, School of Music, University of South Carolina, Columbia, SC 29208; 803/777-7500; fax 803/777-9774.

### XXème Chartres Festival d'Orgue

June 26-August 28. Chartres, France.  
Sunday afternoon recital series with such artists as Marie-Claire Alain, Louis Thiry, André Isoir, Louis Robilliard, Michel Chapuis, Jean Guillou, others.  
Contact: Administration Générale, 75 rue de Grenelle, 75007 Paris; tel (1) 45.48.31.74; fax (1)45.49.14.34.

### RSCM Summer Courses

Ohio Course for Boys & Adults, June 26-July 3, with David Hill; contact

## THE DIAPASON

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Robert Quade 216/836-9329.  
**Atlanta Course for Girls & Adults**, July 5-10, with John Bertalot; contact Jean Krueger 904/389-1361.

**New England Course for Girls & Adults**, July 18-24, with Bruce Neswick; contact James Barry 203/527-7231.

**Carolina Course for Boys & Adults**, July 25-31, with James Litton; contact Barbara Beattie 919/723-4391.

**Valley Forge Course for Boys, Girls & Adults**, July 31-August 7, with Paul Hale; contact Glenn Miller 215/375-3512.

**Harvard Course for Teen Boys & Girls**, August 3-9, with Timothy Brown; contact Murray Somerville 617/495-5508.

**Montreal Course for Boys**, August 21-28, with Patrick Wedd; contact Cynthia Hawkins 514/481-5563.

### 7th AGO National Conference on Organ Pedagogy

July 8-10, Dallas, TX.  
Lectures, masterclasses, lecture-demonstration; Christoph Wolff, Luigi Tagliavini, James Kibbie; Sandra Soderlund, Russell Stinson, David Schulenberg, John Chappel Stowe, Caryl Johnson.

Contact: 1994 Pedagogy Conference, American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10015.

### AGO National Convention

July 10-14, Dallas, TX.  
Recitals, workshops, concerts, organ

tours, pre- and post-convention events.  
Contact: AGO Dallas 94, Jody W. Lindh, Registrar, P.O. Box 822193, Dallas, TX 75382-2193.

### 36th Haarlem International Summer Academy

July 10-29. Haarlem, The Netherlands.  
Courses of three weeks, 8 days, and 4 days, excursions to historic Dutch organs, workshops, concerts. Faculty: Ewald Kooiman, Piet Kee, Peter Planavsky, Naji Hakim, Bert Matter, Bernard Winsemius, Guy Bovet, Bernard Lagacé, Harald Vogel, Ludger Lohmann, Zsigmond Szathmáry, Marie-Claire Alain. Organs: Müller, St. Bavokerk; Van Covelent/Hess, Nieuwe Kerk; Cavaillé-Coll, Concertgebouw; Ahrend & Brunzema, Doopsgezinde Kerk; and others.

Contact: Stichting Internationaal Orgelconcours, Stadhuis, Mrs. E.L.S. Hendriks, Secretary, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; tel 023-16 05 74; fax 023-16 05 76.

### University of Michigan Harpsichord Workshops

July 11-15, Bach's Toccatas (S. 910-916), Goldberg Variations, and other music.  
July 18-22, harpsichord music of Scarlatti, Soler and Seixas.

Intensive classes, lectures, lessons, performing opportunities for harpsichordists of intermediate and advanced levels, taught by Edward Parmentier.

Contact: Edward Parmentier, School of Music, University of Michigan, Ann

Arbor, MI 48109; tel 313/665-2217 or 764-2506.

### 21st Biennial World Conference of the International Society for Music Education

July 18-23. Tampa, FL.

Clinics, workshops, papers, exhibits, showcases, concerts.

Contact: Division of Conferences and Institutes, School of Continuing Education, University of South Florida, 4202 E. Fowler Ave., MGY 153, Tampa, FL 33620-6600; 813/974-5731; fax 813/974-5421.

### 30th Early Music Festival Bruges

July 30-August 13. Brugge, Belgium.

11th International Organ Week July 30-August 8, includes competitions for organ solos and duos, an exhibition, lectures, demonstrations, 10 organ recitals; 30 lunchtime and evening concerts.

Contact: Festival Office, C. Mansionstraat 30, B-8000 Brugge, Belgium; tel (0)50/33 22 83; fax (0)50/34 52 04.

### International Organ Festival and Academy

August 10-20. University of Göteborg, Sweden.

First week concentrates on the North German repertoire and intabulation practice of the 17th century; second week 19th-century performance practice, Mendelssohn, Brahms, Liszt, Franck. Lectures, workshops, masterclasses, recitals by Jean Boyer, Hans Davidsson, Cleveland Johnson, Ludger Lohmann, Andrea Marcon, Hans van Nieuwkoop, Jacques van Oortmerssen, William Porter, Harald Vogel, others. 1992 meantone organ by John Brombaugh in Haga Church, and 1871 "Father" Willis organ at the University of Göteborg, among others.

Contact: School of Music and Musicology, University of Göteborg, Henrik Tobin, Box 5439, S-402 29 Göteborg, Sweden; fax +46 31 773 40 30.

### 11th FFAO Congress

August 22-26. Switzerland

The Fédération Francophone des Amis de l'Orgue sponsors its 11th congress in French-speaking Switzerland, featuring 20 organs (including instruments in Geneva, Lausanne, Coppet, Vouvry, Romainmôtier, Bern, Fribourg, Payerne, and Sion); 20 recitalists including Marie-Claire Alain, Guy Bovet, L.F. Tagliavini, Michel Chapuis, Lionel Rogg, and others.

Contact: Mrs. Michelle Guéritey, Secrétaire Général FFAO, 35, quai Gailleton, 69002 Lyon, France; tel 78 92 82 83.

### International Symposium: Organ of Classical Antiquity

September 1-4. Budapest, Hungary.

Co-sponsored by the Institute for Musicology of the Hungarian Academy of Sciences, the Budapest Historical Museum, and the University of South Florida, the symposium focuses on the Aquincum organ of 228 A.D., and deals with such disciplines as archaeology, musicology, physics, pipe scaling, winding, etc. Official language of the symposium is English.

Contact: Dr. Zoltan Falvy, director, Institute for Musicology, Hungarian Academy of Sciences, H-1014 Budapest, Tancsics Mihály u.7., Hungary.

## Appointments

**Charles R. Eames** has been appointed Service Manager for the Buzard Organ Company of Champaign, IL. The firm cares for approximately 85 organs throughout the Midwest, in addition to building new instruments. It is planned that Mr. Eames' responsibilities will be widened to include engineering of the company's mechanical and electric-action instruments, and general management of the firm.

Mr. Eames brings nearly 25 years of organbuilding experience to the Buzard



**Charles R. Eames**

Company. For 13 years he worked for McMannis Organs, Inc., where he was involved in all facets of the instruments' construction. Most recently he was Vice-President of Visser-Rowland & Associates of Houston, TX, where he served as director of their smaller instruments division, as well as being responsible for engineering details, construction of electric and pneumatic windchests, and inventory control. He is a Fellow of the American Institute of Organbuilders. An organist as well, Mr. Eames has served St. Dunstan's Episcopal Church in Houston as organist and associate organist. A member of the AGO, he has served the Houston chapter as dean and sub-dean.



**Richard Shirey**

**Richard Shirey** has been appointed Organist-Choirmaster at St. Mark's Episcopal Church, Canton, OH. He was previously Director of Music at Westminster Presbyterian Church, Akron, OH, where he had served since 1976. He holds degrees in organ performance from Oberlin Conservatory and the University of Illinois, studying with Grigg Fountain, Haskell Thomson, and Jerald Hamilton. Mr. Shirey is Professor of Music at the University of Akron, where he teaches music theory. He is organist for the Akron Symphony and piano accompanist for the Symphony Chorus. Mr. Shirey has commissioned two major organ works from composers Ludwig Lenel and Daniel Pinkham. On sabbatical in 1989, he studied 20th-century English organ music with Christopher Bowers-Broadbent.

**Thomas R. Vozzella** has been appointed Director of Music and Organist at the First United Methodist Church, El Dorado, AR. He will oversee the nine vocal and handbell ensembles, as well as direct four of the groups. The church has a 1972 III/56 Schantz organ in the sanctuary and a Walker mechanical instrument in the chapel. Mr. Vozzella previously held positions as Director of Music and Organist at St. Peter's Episcopal Church, Fernandina Beach, FL, and All Saints Episcopal Church, Kansas City, MO. A graduate of Eastern Nazarene College, Quincy, MA, he has done graduate work at the University of Missouri, Kansas City, and at Nazarene Theological Seminary, also of Kansas City. Mr. Vozzella has studied organ with John Ditto and Lambert Brandes, as well as Peter Hurford at the

Royal School of Church Music. His primary choral study has been with Greg Larkin at Eastern Nazarene College and with Paul Hale at the RSCM.

## Here & There



**Colin Andrews & Janette Fishell**

During October and November 1993, husband and wife team **Colin Andrews and Janette Fishell** gave duo recitals at Stanford University (CA), Rockefeller Chapel (University of Chicago), and for the Fresno, CA and Seattle, WA chapters of the AGO. Mr. Andrews also played a solo recital at Duke University, and Dr. Fishell presented a masterclass and recital for the University of Northern Iowa. Andrews and Fishell are represented in the USA by Concert Artist Cooperative (tel: 707/875-3282).

**Martin Haselböck** is featured on a new CD recording, *Johann Kaspar Kerll Organ Works*, on the Novalis label (150094-2). The program was recorded on the festival organ of Klosterneuburg, built in 1636 by Johann Georg Freundt, and restored in 1990 by Kuhn.



**Frederick Hohman**

**Frederick Hohman** began a recital tour of the western United States and Hawaii in February and continues this month. The schedule includes Feb 11-12, Fargo, ND (recital and lecture-recital); Feb 14, Huron, SD; Feb 20-21, recital and workshop for San Francisco AGO; Feb 25-26, Bakersfield, CA (recital and masterclass); Feb 27, Carmel, CA; Mar 6, recital for Los Angeles AGO; Mar 11, recital for Honolulu (HI) AGO; Mar 20, new organ dedication recital, Cheyenne, WY; Mar 27, new organ dedication, Fort Scott, KS. For information, contact Pro Organo at 1-800/336-2224.

**Nancy Lancaster** is featured on a new CD recording, *The House of Hope Organs*, which features the 97-rank Fisk organ of 1979, the 1852 Ducroquet organ, and the 1878 Joseph Merklin organ at House of Hope Presbyterian Church. Repertoire includes Widor, *Symphony V*; French *Noëls* by Guilmant and Balbastre; Vierne, *Berceuse*; Bach, *Tocatta and Fugue in d minor*, S. 565, and short pieces by Dupuis, Brahms, and Franck. The CD is available for \$15 (plus \$2 postage) from House of Hope Presbyterian Church, 797 Summit Ave., St. Paul, MN 55105; tel: 612/227- 6311.

**Larry Palmer** has completed two CDs recorded by Ron Meyer Recordings, 1613 Duke Ct., Plano, TX 75093 (tel 214/596-4433). The first, *A Recital of 17th and 18th-Century Harpsichord Music*, contains works by L. Couperin, Froberger, Buxtehude, and Bach's "Chromatic" Fantasy and Fugue, played on Dr. Palmer's 1991 Yves Beaupré harpsichord (after Vaudry). The second, *Dedication Recital - Fisk Organ Opus 101*, was recorded in Caruth Auditorium at Southern Methodist University. It contains the program of works by Marchand, Krebs, Bach, Distler, Tailleferre, Franck, and Frescobaldi which Palmer played on September 19, 1993, at the first concerts on the new organ. These CDs are "direct to disc" digital recordings, and are issued in real time, to order.



**Dean Jaros, Dean of the Graduate School at Colorado State University; Judson Harper, Vice-President for Research; Lawrence Phelps; and Loren Crabtree, Dean of the College of Liberal Arts**

**Lawrence Phelps** was awarded the honorary degree, Doctor of Humane Letters, by Colorado State University, Ft. Collins, on the occasion of the 25th anniversary of the installation of the Phelps organ at the school. Festivities took place September 11-17 (see THE DIAPASON, August 1993, p. 3).



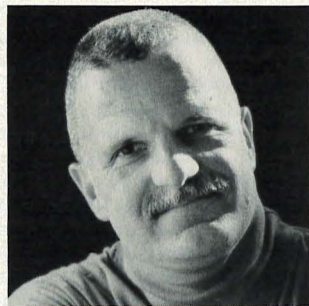
**Iain Quinn**

Welch organist **Iain Quinn** has made recent tours of Hungary (Zalaegerszeg Concert Hall) and Portugal (Oporto Cathedral, Coimbra University Chapel, and Lisbon Cathedral), and played in the inaugural series of St. Peter's Eaton Square, London. Also during the past season, Quinn has premiered new works by Wilfrid Josephs (*Sonata*), Leslie Howard (*Moto di Gioia*), and Askeell Masson (*Meditation*), and has recorded a CD on the new 72-rank Klais organ in Hallgrímskirkja, Reykjavik, scheduled to be released this year. Mr. Quinn is a member of the keyboard faculty of the Blackheath Conservatoire in London. He concertizes under the management of Artist Recitals Concert Promotional Service, Los Angeles, CA.

**Harold Stover** has been commissioned by St. Agnes Roman Catholic Church, New York City, to compose a major organ work based on the Stations of the Cross. The piece, to consist of one movement for each of the 14 stations, plus opening and closing movements, will be premiered in the rebuilt church in 1995. The previous sanctuary was destroyed by fire in 1992.

## Illinois College

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Marianne Webb played an Advent organ recital December 5 at Our Savior Lutheran Church, Carbondale, IL, as a benefit for the church's music program. She is pictured with Rev. Robert Gray (left) and Rev. Shawn Kumm.

James Welch made a series of recordings November 17-18, 1993 on the 3/15 Welte player organ at Scotty's Castle in Death Valley, CA. The castle, located on the north edge of Death Valley National Monument and now under the direction of the National Park Service, receives nearly 100,000 visitors per year. The organ is played for each of the tours. Built in the 1920s, it has 1,121 pipes, a grand piano, glockenspiel, xylophone, chimes, orchestra bells, sleigh bells, bird calls, cymbals, bass drum, gong, wood block, and other traps. In addition to being playable from a 3-manual console, the organ also has a Welte roll-player, with several hundred rolls in the Castle archives. The organ was renovated recently by the Schoenstein Organ Co. of San Francisco, and is now played for tours by means of a Peterson digital tape mechanism.

Dr. Welch recorded 53 new selections for the Park Service, including standard organ literature, transcriptions of orchestral works, and popular music. Coordination of the recording project was by Castle curator Marcia Stout. For information on Scotty's Castle: National Park Service, Death Valley National Monument, Death Valley, CA 92328.

John E. Williams has established two special archives at the DeTamble Library of St. Andrews Presbyterian College, Laurinburg, NC, where he is Emeritus Professor of Music. The collections are 1) organ music by contemporary Scottish composers 1950-1976, though the collection is being constantly updated; and 2) a "Stille Nacht" Archive consisting of organ and choral music incorporating "Stille Nacht," books in English, newspaper and magazine articles since 1950, publications of the "Stille Nacht" Gesellschaft of Oberndorf, Austria, of which he is a member, and various other items pertaining to

"Stille Nacht." Williams is to have a short article published by the Gesellschaft this year.

Collierville and Whitehaven United Methodist Churches, Memphis, TN, will sponsor the **Sixth Annual Handbell Workshop and Festival** March 11-12, featuring guest clinician Mary Kay Parrish. Events take place at Whitehaven UMC Activities Building. For information: Charles Parham, 901/398-1344; or Grover McNeill, 901/853-8383.

Concordia University, River Forest, IL, will sponsor a **Keyboard Workshop presented by Natalie Jenne** entitled "Bach, The Father of Inventions, Two Part, That Is" on March 19. The workshop will focus on style and performance of Bach's Two-Part Inventions. Dr. Jenne is Professor of Music at Concordia, and holds the BA from Valparaiso University, and the MA and DMA degrees from Stanford University. She is co-author, together with Meredith Little, of *Dance and the Music of J.S. Bach*, published in 1991 by Indiana University Press. For information: College of Continuing Education, Concordia University, 7400 Augusta St., River Forest, IL 60305-1499; 708/209-3024.

Illinois College will present **Wolfgang Rüksam** in recital and masterclass on April 15-16. The Friday recital, at 8 pm in Rammelkamp Chapel, featuring music of Franck, Buxtehude, Bach, and Reger, will be followed later that evening by Rüksam improvising an organ accompaniment to the classic film, *Phantom of the Opera*, on the Hart Sesquicentennial organ (3/29 Holtkamp tracker). The Saturday masterclass is planned for both organists and pianists, beginning at 9 am. Rüksam, Professor of Organ at Northwestern University and University Organist of the University of Chicago, will discuss his ideas concerning Bach performance on the modern concert grand piano as well as on the organ. For information: Dr. Rudolf Zuiderveld, Music Dept., Illinois College, Jacksonville, IL 62650; 217/245-3410.

The Florida State University London Center will sponsor "**Early Music in London . . . Then and Now**" April 22-May 5 in London, England. The program will focus on English music of the 17th and 18th centuries, and will include live performances, tours of musical instrument collections, and visits to his-

toric buildings and performance spaces. For information: Karyl Louwenaar, FSU School of Music, KMU328B, Tallahassee, FL 32306-2098; tel 904/877-6904 or 644-5218.

The 1994 Cape May Music Festival takes place May 15-June 25 in Cape May, NJ, with artistic director Stephen Rogers Radcliffe, the New York Chamber Ensemble, the Colorado String Quartet, the Hexagon Piano and Wind Sextet, and many guest artists. For information: Mid-Atlantic Center for the Arts, P.O. Box 340, Cape May, NJ 08204; 609/884-5404.

The Southeastern Historical Keyboard Society is issuing a call for abstracts of papers and proposals for short recitals for its conclave in Morrow, GA, November 3-5, 1994. The focus of the conclave is "The Harpsichord in the Twentieth Century and Beyond (Evolution and Revolution in Harpsichord Building: A One Hundred Year Retrospective)." Presentations should be no longer than 25 minutes, allowing an additional five minutes for questions and discussion. Each proposal must include a one-page abstract, a 200-word biography, and a list of audio-visual requirements. Proposals for recitals and lecture-recitals must also include the recital program and a cassette tape of a representative performance. Send materials to Ardyth Lohuis, 9409 Redington Dr., Richmond, VA 23235, for receipt by May 15. For information: 804/320-5214.

Fallen Leaf Press has announced the publication of *Harpsichord & Clavichord Music of the Twentieth Century* by **Frances Bedford**, with Foreword by **Larry Palmer**. The international bibliography lists solo and ensemble compositions, written in the 20th century, that include harpsichord or clavichord, including essential information on some 5,000 works for harpsichord and 172 works for clavichord. In addition to listing solo compositions, it cites a wide array of concertos, orchestral works, operas, chamber ensembles, and vocal groups, as well as works with unusual instruments such as Ondes Martenot, harmonica, mandolin, and midi-equipped harpsichord. Harpsichordist Frances Bedford, Professor of Music at the University of Wisconsin-Parkside, has toured in the U.S. and Europe with oboist Monte Bedford as the Bedford Duo. She has premiered ten new harpsichord compositions written for her, and her articles have appeared in professional journals. 664 pp., clothbound 7" x 10", 1993, \$69.50, from Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709-5034; 510/848-7805.

Walton/Plymouth Music Co. has announced a special offer of a recording and scores of music by **Edwin R. Fissinger**. The offer includes a double CD containing 38 selections and octavos of each of the 38 pieces for \$15.95 plus \$3 shipping. Featured choirs include the University of Montevallo Concert Choir, P. Bradley Logan, director; and the North Dakota State University Concert Choir, Jo Ann Brorson and Edwin Fissinger, directors. For information: Plymouth Music Company, Inc., 170 N.E. 33rd St., Ft. Lauderdale, FL 33334.

The Organ Historical Society has released its 1994 Catalog of Recordings, Books & Music. The 56-page catalog includes recent publications by the OHS as well as items from various publishers and recording labels. For information: Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/353-9226; fax 804/353-9266.

Greenwood Press has announced two recent publications. *American Fuging Tunes, 1770-1820, A Descriptive Catalog*, by **Karl Kroeger**, includes an introduction, a guide to the catalog, a

For information contact

Frank Corbin, Director  
Post Office Box 103  
Worcester, MA 01602  
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# The Young Organists Cooperative

## Roster

|                   |                         |
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| Frank Corbin      | Cynthia Roberts-Greene  |
| Carla Edwards     | Pamela Ruitter-Feenstra |
| David Heller      | Laura van der Windt     |
| Michael Kaminski  | Michael Velting         |

bibliography, abbreviations and short titles, and various indexes. Karl Kroeger is Professor and Music Librarian at the University of Colorado, Boulder. He compiled *Catalog of the Musical Works of William Billings*, and edited three of the four volumes of *The Complete Works of William Billings*. (240 pp., \$65.00)

*Mainstream Music of Early Twentieth Century America: The Composers, Their Times, and Their Works*, by **Nicholas E. Tawa**, examines, in cultural context, the music of the most prominent composers active from 1900 to 1930, among them Hill, Daniels, Taylor, Cadman, Farwell, Joplin, Bauer, and Carpenter. Nicholas Tawa is Professor of Music at the University of Massachusetts, Boston, and the author of several books on American musical history. (224 pp., \$45.00) For information: Greenwood Press, 88 Post Rd. W., Box 5007, Westport, CT 06881; 203/226-3571; fax 203/222-1502.

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## Nunc Dimittis

**Ted Blankenship, Jr.** died in Temple, TX on January 9 of AIDS. He was 37 years old. At age 16 he began organ study with Susan Ferré, and during his high school years played for the Sunday Vespers at Christ Church, Episcopal in Temple. When the Christ Church organ was being renovated, he assisted the Dallas firm of Harvey & Zimmer in the project. He also worked with Joseph Blanton, Rubin Frels, Susan Tattershall, and for a short time with Charles Fisk. He was an organizer of the Big Country AGO chapter in Abilene, TX and was responsible for saving many historic instruments in Texas. He organized a Bach Festival in Albany, TX, traveled to Mexico as assistant to Susan Tattershall, helped with the Early Music Festival at Round Top, as well as repairing instruments and pumping bellows for the Texas Baroque Ensemble, whose concerts he promoted throughout the Southwest. In addition he headed the performing arts section of The Old Jail Art Center. Under his leadership, such operas as *La Traviata*, *Madame Butterfly*, and *La Boheme* were performed by the Texas Opera Theatre. Memorials in his name may be sent to the Festival Institute at Round Top (P.O. Drawer 89, Round Top, TX 78954) for the restoration of two historic organs, one by William Mohr and another by Henry Erben, or for the organ library being established there in his name.



Royal Dwight Jennings

**Royal Dwight Jennings** died in Elmira, NY on November 25, 1993, at the age of 63. He was Organist/Choir-master of Trinity Episcopal Church, Elmira. Born in Shirley, AR on Decem-

ber 4, 1929, Mr. Jennings received the BME and BMus from Southern Methodist University, Dallas, the MMus from Redlands University, Redlands, CA, and the AAGO certificate. He had studied organ with John Meldrum (Muskogee, OK), Dora Poteet Barclay (SMU, Dallas), Leslie Spelman (Redlands University), and James Moeser (University of Kansas). He taught organ privately as well as at Panhandle A&M, Goodwell, OK; the School of the Ozarks, Branson, MO; and Northeastern State University, Talequah, OK. He was a member of the American Guild of Organists, Phi Mu Alpha Sinfonia, and the Association of Anglican Musicians, and had served as Dean of the Wilmington (NC), Wichita (KS), Binghamton (NY), and Elmira (NY) AGO chapters. Among his many organ recitals, Mr. Jennings had performed at Washington Cathedral and St. Thomas Church (NYC).

## Master Schola '93

The seventh annual Master Schola took place August 10-16 at the Community of Jesus in Orleans, MA.

The conference for organists, choir directors and singers featured the following faculty: Margaret Hillis, David Craighead, Mary Berry, and Craig Timberlake. Margaret Hillis offered the course, "Conducting Techniques and Analysis," which focused on Mozart's *Mass in C Minor*, K. 427, and conducted the *Gloriae Dei Cantores* in a performance of Fauré's *Requiem*. David Craighead's course, "The Organists Art," was largely in the form of masterclasses along with question and answer periods and round-table discussions of repertoire, technique and the practicalities of church work. Dr. Craighead opened the Master Schola with a recital of works by Mendelssohn, Bach, and Persichetti, and organ duets by Soler and Mozart which he played with his wife, Marian. Mary Berry offered the course, "The Living Chant," which concentrated on various masterpieces of the chant repertoire. Craig Timberlake presented two courses, "Basic Techniques for the Choral Singer" and "Our Yankee Tunesmiths." In addition to the scheduled courses, the daily canonical hours, sung in rotation by the Sisters, the Brothers, *Gloriae Dei Cantores*, and lay members of the Community, were open to any who wanted to share in moments

of reflection and worship.

—Charlotte Roederer

## Carillon News

by Brian Swager

### 1993 GCNA Congress

The 1993 Congress of the Guild of Carillonneurs in North America was held in Lincoln, Nebraska, June 17-20. Ray and Kathy Johnson and the First-Plymouth Congregational Church were our hosts. Recitalists featured during the congress were Ronald Barnes, Timothy Hurd, Milford Myhre, and Carl Scott Zimmerman. Four candidates for carillonneur membership played successful examination recitals: Mary McFarland, Sara Sjoberg, Tin-shi Tam, and Erven Thoma. Ronald Barnes premiered his *A Simple Suite*, which was commissioned by First-Plymouth Congregational Church. Milford Myhre gave the first performance of Myron J. Roberts' *Suite for Carillon*. Myron Roberts is Professor Emeritus in Organ at the University of Nebraska and past organist at First-Plymouth Congrega-

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New GCNA "carillonneur" members, l. to r.: Mary McFarland, Erven Thoma, Sara Sjoberg, Tin-shi Tam

tional. Both Barnes and Myhre were organ students of Roberts. Barnes is a native of Lincoln, and began playing the carillon at First-Plymouth in 1947 while he was assistant organist to Roberts. Myhre succeeded Barnes there in 1950. Hence, the congress was a homecoming for these distinguished carillonneurs. And, in fact, Carl Zimmerman had an earlier tie with the Lincoln carillon as well. While stationed at Offutt Air Force Base near Omaha, Carl visited First-Plymouth regularly, playing the carillon and giving lessons to church members.

There were numerous educational presentations. Milford Myhre discussed arranging music for the carillon. George Matthew and Neil Goepfinger lectured on bellfounding in the Americas. Timothy Hurd discussed 20th-century Flemish carillon music. Carl Zimmerman explained his database for *The Carillons of the World*. Peter Hurd reviewed the three-year restoration process of the First-Plymouth carillon. Andrea McCrady moderated a discussion of regional gatherings. Excursions were taken to see the McKinley Memorial Chime at St. Paul's Methodist Church, to tour the Bedient Organ Factory, to visit the State Capitol, and to play the carillon in the Henningson Memorial Campanile on the University of Nebraska campus in Omaha. Entertainment for the congress banquet was provided by the Lincoln Continentals, a men's chorus, and the Verdin Company hosted the annual pizza party.

Larry Weinstein, Gloria Werblow, and Sally Slade Warner were elected to serve on the Board of Directors. New officers are Larry Weinstein, President; Robin Austin, Vice President; and Janet Tebbel, Corresponding Secretary. Continuing officers are David Hunsberger, Recording Secretary; and Michael Hall, Treasurer. Karel Keldermans, George Gregory, and Don Cook continue as at-large members of the board.

The 1994 congress will be held June 8-11 at Brigham Young University in Provo, Utah. Also in 1994, there will be a Congress of the World Carillon Federation, July 11-15 in Chambéry, France. The 20th anniversary of the WCF will be celebrated during pre-congress festivities in Douai, France, where the organization was founded. Post-congress events are being planned in Switzerland.

### Profile: First-Plymouth Congregational Church

Organized in 1866, First-Plymouth Church is the oldest continuing congregation in Lincoln, Nebraska. The pre-



First-Plymouth Congregational Church, Lincoln, Nebraska

sent church building, at 2000 D Street, was designed by H. van Magonigle and constructed in 1930-31. The 16-sided singing tower rises 176 feet above street level, and its four buttresses present sculptures of the gospel writers. The original 48-bell carillon was installed by the Taylor bellfoundry of Loughborough, England, at a cost of \$31,000. It was dedicated in 1931 by Antoon Brees, a Belgian who was then carillonneur at Bok Tower Gardens. He presented a series of eleven recitals during the week of May 30. The Lincoln newspapers reported that 25,000 people flocked to the opening recital.

Unfortunately, for the following two decades the carillon was scarcely played in an appropriate manner, although the bells were occasionally sounded by means of an automatic roll-player, or by the organist from an electric keyboard. Ronald Barnes was appointed to "ring the bells" in 1947, an event that was significant not only to First-Plymouth Church, but more importantly to the carillon art in general. Barnes learned to play their carillon, and proceeded to become one of the most influential figures in the North American carillon movement. It is notable that his successor, Milford Myhre, has also become one of America's prominent carillonneurs.

A three-year project to redesign, rebuild, and enlarge the carillon was completed in 1990 by Timothy and Peter Hurd of Olympic Carillon Engineering, Seattle, Washington. Thirty-six new bells were cast by the Whitechapel Bell Foundry, Ltd. of England, and 21 of the original bells were retained. The keyboard and transmission system were replaced. The bourdon is B<sup>1</sup>, and the carillon is fully chromatic through g<sup>3</sup>, with the exception of B<sup>1</sup>.

Ray Johnson, First-Plymouth carillonneur for 29 years, plays before and after the 9:00 and 10:30 a.m. Sunday worship services.

## Music for Voices and Organ

by James McCray

### The Paschal Cycle: Lent to Ascension

Peace be unto you, it is I, alleluia; be not afraid, alleluia.

Antiphon in Eastertide  
Western Rite

Contemplation to celebration serves as a summation of the events of the Paschal Cycle. Fred Pratt Green in 1972 created a poem that begins, "To mock your reign, O dearest Lord, they made a crown of thorns; . . . They could not know as we do now, how glorious is that crown; that thorns would flower upon your brow, your sorrow heal our own."

It is in that spirit of change that the music for these Sundays emerges.

The mood of Lent is reflection which builds to great exaltation on Palm Sunday, reaches a depth on Friday, and finally emerges to the celebration of Easter. These rapid changes demand diverse types of music and, probably, diverse styles. To include music from various historical periods such as the Renaissance or Baroque adds to the universality of these events.

It had been said in terms of the novel that all of the stories have been told. Authors can't really find something truly new (love, murder, tragedy or triumph, etc.), and it is only in the development of the characters that readers are drawn back to a novel. Yes, the story is a part of it, but it is just another version of a story that has already been told by some other author. And so it is with our church services. People come to church because they "know" what they are looking for; they want comfort, hope, and security. The music, the sermon, the baptisms, and the other service events reassure them that stability exists in a diverse world of chaos.

Choose music so that each week presents a text that provokes thought and sounds that evoke emotional involvement. Let the anthem, offertory, and incidental service music guide the congregation toward the inevitable YES. Erik Routley warned us that "The Cross of Christ can, in the wrong hands, become an object of sentimental, irrational, uncommunicative adoration. It can be used to induce in believers sentimental despair and elaborate, sterile quietism." This year give the congregation something of depth rather than surface; let the music challenge rather than stroke them. They will return week after week, and the church will be renewed!

**The History of the Resurrection of Jesus Christ, Heinrich Schütz (1585-1672).** SATB, soli, string orchestra, and organ, Concordia Publishing House, 97-5826, \$20.00 (full score), separate choral scores available (M+).

Schütz was one of the great composers of sacred choral music and certainly the most important Protestant composer of his time. In this fine edition by David Margeson, this extended "oratorio" does not focus on the early events, but starts with the women at the tomb. There are 60 movements—many are very brief—which draw on his declamatory style, sometimes in free chant, to narrate the story. Numerous soloists are employed to represent the angels, Mary Magdalene, high priests, etc.; the Evangelist is a tenor. There are three main choral movements with the final one for double choir, the other two SSATTB. Strings call for violin, two violas, and cellos. This is a major work that features soloists. For those groups wanting to do something different than the traditional Passion Sunday music, this would work well for an after Easter Sunday that focuses on the Resurrection. Wonderful music for sophisticated choirs.

**Siehe, das ist Gottes Lamm (Look there, that is God's own Lamb), George P. Telemann (1681-1767).** SATB, SATB soli, 2 oboes, 2 violins, viola, and basso continuo, Hansler-Verlag, HE 39.128/01, no price given (Chorus E, Soloists D-).

This 15-minute cantata has six movements with an opening choral setting and a closing SATB chorale; the other movements feature the soloists. This is a scholarly edition by Reinhold Kubik (chorus and instrumental parts are published separately). The instrumental and vocal solo parts are often very busy with extensive ornamentation. Designed for Estomihi Sunday with both German and English texts for performance.

**Christe, qui lux es et dies (O Christ, who art the light and day), William Byrd (1543-1623).** SATBB with cantor unaccompanied, Oxford University Press, TCM 7 revised, no price given (M).

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This setting is the office hymn for Compline in Lent until the Friday before Passion Sunday. It begins and ends with a cantor and choir singing responsorially; all other verses are in homophonic chords for SATBB. The music is not difficult, with Latin and English versions for performance.

**Psalm 130 (Out of the deep), Richard DeLong. SATB unaccompanied, ECS Publishing, No. 4757, no price given (M+).**

This plaintive setting begins with the men in unison. The striking character of this anthem is in the harmony which moves to surprising areas as the English text proceeds. The ranges are reasonable for all voices and the dissonances are approached in stepwise fashion. This will require an accomplished choir to sustain the intonation; there is a good dramatic spirit to the music.

**Ave verum corpus (Hail, True Body), Graham Farrell. SATB, soprano solo, and organ, ECS Publishing, No. 7.0356, no price given (M).**

Both Latin and English versions are provided. The motet begins with a quiet organ solo in which the rhythmic motivic material quietly unfolds and leads to the soprano solo. Later the choir sings that material but with a developed organ part. Throughout the setting the choir remains in unison until the end when the organ drops out; then the choir sings SATB as a background for the soprano soloist. This is a sophisticated setting that features the organist whose music is on three staves and relatively busy. The haunting mood of the music is chillingly effective. Highly recommended to solid performers.

**Alleluia, Sing this Day, David W. Music. SATB, optional children's choir, and keyboard, Theodore Presser Co., 392-41825, \$1.35 (M-).**

This is a useful Easter Sunday processional (2 minutes) that has a dancing spirit, easy repeated refrains for the children to sing alone or with the women, and simple modal harmonies in the keyboard. There are short four-part harmonic interludes interspersed within the refrains. Easy, joyful music that will set a happy mood for the service; suitable for small choirs.

**Jesus alone, Gilbert M. Martin. SATB and organ, AMSI, No. 478, \$.90 (E).**

There is a recurring organ theme that connects the four verses. The opening and closing verses are in unison with the second for SA and third SATB. The music is somewhat free and very expressive as the text tells of Christ's prayer in the garden. The organ does not support the singers but always plays a sustained "C" beneath them.

**Come, Ye Sinners, David Ashely White. Two-part, oboe, and keyboard, Augsburg Fortress, 11-10362, \$1.35 (E).**

The oboe (or other C instrument) part is published at the end. This Sacred Harp anthem is based on "Beach Spring." The accompaniment is simple, often alternating between two chords that are arranged tunefully as a drone behind the two-part chorus which sings the melody in unison and as a modified canon (fuging tune). Energetic, easy, and useful for any type of choir.

## Book and Recording Review

Daniel Roth/Günter Lade. *Die Cavaillé-Coll-Mutin-Orgel der Basilika Sacré-Coeur in Paris*. Günter Lade, Langen bei Bregenz 1992. 176 pages. Austrian Schillings 595 plus mailing. Available from Günter Lade, Postfach 1, A-6932 Langen bei Bregenz, Austria. *L'Orgue Cavaillé-Coll/Mutin Sacré-*

*Coeur, Paris. Played by Daniel Roth, Suzanne Chaisemartin, Pierre Gazin. Edition Lade EL CD 001. Austrian Schillings 230 plus mailing. Available as above.*

Both book and CD are part of Lade's ongoing series of publications dealing with French organs and organ music of the 19th and 20th centuries. The CD is referred to as *Trésor de l'Orgue français I*, and the book adopts the same format and general makeup as the volume by Verwer reviewed recently (*THE DIAPASON*, November 1992).

Roth's relatively modest monograph was published in Paris in 1985. It contains a good account of the history of the organ and of the efforts to have it properly restored. Lade has translated it, expanded it in several directions, and produced a beautiful and comprehensive book with 140 photographs. Lade himself wrote a chapter on the original site of the organ, produced biographical-bibliographical information on all the organists of the basilica, and added a bibliography and discography. He and René Verwer—the latter supplies excellent diagrams—contribute most of the

technical description of the instrument, while Jean Renaud provides complete tables of pipe scales. There are one-page summaries, too brief to serve any real purpose, in English, French, and Dutch.

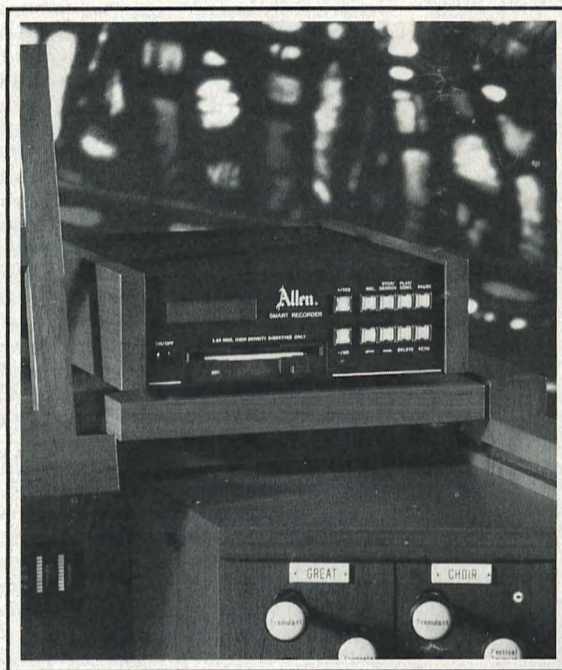
This organ has a strange history. It was built for Château Ilbarritz (near Biarritz), the fantastic home of the eccentric Baron de l'Espée. When it was completed in 1898, it was the fourth-largest organ in France. The owner wanted an instrument similar to the Cavaillé-Coll installed in the Royal Albert Hall, Sheffield (1873). Some features, particularly the 61-note manual compass, reflect English influences, but the Ilbarritz organ had fewer harmonics and mixtures and more (imitative) reeds.

In 1905, the organ was sold to Mutin, Cavaillé-Coll's successor. Mutin changed the specification, using St. Sulpice and Notre Dame as models, to a more normal Cavaillé-Coll plan, removing eleven stops and adding fifteen. The organ, now containing 74 stops and 96 ranks, was installed in the new Basilica Sacré-Coeur, and both building and

organ were dedicated in 1919. There were no tonal changes, but a newer (never completed) case was built. Neglect and patchwork repairs in 1930/31, 1948, and 1960 altered the original design and compromised its effectiveness. Jean Renaud of Nantes carried out a loving restoration from 1980 to 1985.

Roth's monograph is somewhat marred by his totally uncritical admiration of Cavaillé-Coll organs and by the revival of a feud I had thought dead. Roth seems unable to show any respect for the viewpoint of the French neo-classicists like Gonzales, Dufourcq, and others, and in his zeal to preserve the masterpieces of Cavaillé-Coll he is unwilling to acknowledge their limitations. One can accept his statement that only such instruments are completely suitable for French symphonic music, but the assertion that they do a very fine job on everything else, Bach included, is definitely debatable!

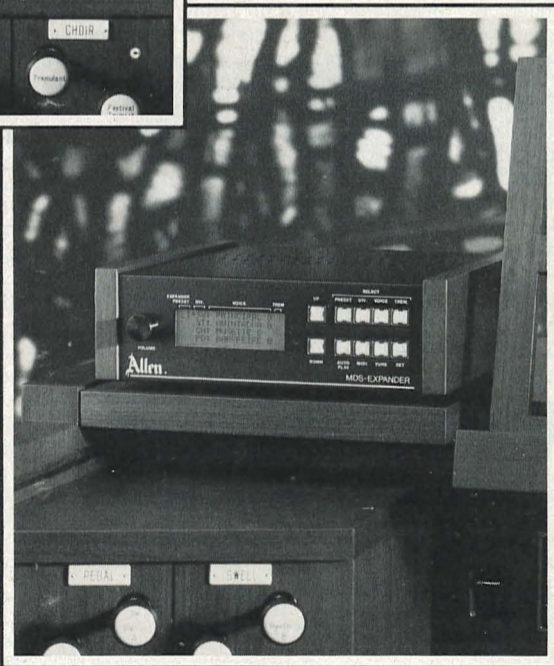
This volume is a remarkably complete record of a significant and somewhat neglected instrument. Almost the only criticism has to do with its price. Lade



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clearly intends to extend the series, and it is to be feared that few individuals will be able to acquire many of the volumes. I hasten to say that the book is not overpriced for a volume so beautifully illustrated and so lavishly produced. Highly recommended!

The recording was issued to accompany the book, but can be purchased separately. The contents (70') include Franck's *Chorale III en la mineur* and the Widor Toccata from the Fifth Symphony (both played by Roth in 1980). The remaining selections were recorded at services held in 1985. There are two choral selections, a hymn using the "Conquering Hero" music of Handel (with organ interludes by Roth) and the Franck *150th Psalm*. The basilica choir is joined by the choirs of the American and English churches of Paris. There are also four improvisations by Roth, one by Gazin, and a Tournemire improvisation "reconstituted" by Maurice Duruflé and played by Suzanne Chaisemartin.

In his notes, which largely consist of material from the book, Lade indicates that he hesitated to release the recording. I'm afraid he made the wrong decision, for there is little to be said for it. Roth's 1980 performances are excellent—the three swell boxes certainly make the central section of the Widor toccata effective!—but there are some excruciatingly out-of-tune trebles and the final chords are painfully sour. This may have to do with the state of the organ in 1980 but it sounds like nothing more than inadequate tuning. It is not really possible to compare the sound of the organ before and after restoration on the basis of this disc. One would need to hear some standard organ repertory, preferably with some indication of the registrations used. The various improvisations tend to show off rather limited aspects of the organ.

One of Roth's improvisations and those by Gazin and Tournemire were recorded in the organ gallery; this may be interesting in a way, but the musical results are very mixed. There is a good deal of extraneous noise, and the balance is obviously peculiar. Everything else recorded in 1985 suffers from really excessive crowd noise—some of the clearest recorded coughs I have heard.

I remain convinced that very few improvisations, no matter how impressive when first heard, should be preserved for posterity. Only the Tournemire still sounded well on repeated hearings. The singing in the Handel hymn is distressing. The whole thing drags and pulls apart. The singing is much better in the

"150th Psalm," but when the main organ joins in, the rest of the performers become almost totally inaudible.

The organ-playing as such is of uniformly high quality. However, a strange choice of material and apparently near-impossible recording conditions make the results extremely unsatisfactory. This is at best a kind of souvenir. Two LP's by Roth, recorded in 1980 and 1985, probably show the results of the restoration better and more clearly (Motette M 10 640 and M 10 750).

—W. G. Marigold  
Urbana, Illinois

## New Recordings

**Josef Rheinberger: Later Sonatas for Organ. Bruce Stevens, Organist. Raven Recordings OAR-220. Available from record stores or from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. \$14.98 + \$1.85 shipping & handling. 74'38". DDD.**

This is the third volume in Bruce Stevens's negotiation of the organ sonatas of Josef Rheinberger. The sonatas recorded here are No. 16 in G-sharp minor, Op. 175; No. 17 in B Major, Op. 181 (*Fantasia-Sonata*); and No. 20 in F Major, Op. 196 (*Zur Friedensfeier*). While Rheinberger's music may have become somewhat old-fashioned by the time these sonatas were composed between 1893 and 1901, his music has stood up well to the passage of time and Stevens proves an entirely apt interpreter of it. In the notes, Stevens comments on Rheinberger's concern for "compact, logical structures, for noble melodies, for polyphony, especially fugues and for forthright harmonic language . . ." which is served well by Stevens's own playing style.

The second movement of the G-sharp minor sonata is perhaps the most memorable movement on the disc. Titled *Scandinavisch* (and giving the Sonata its nickname), it is based on a Scandinavian melody. This sonata is recorded on the 1913 Wirsching organ in the spacious acoustic of Queen of All Saints Church in Brooklyn, New York, which gives every indication of being a particularly attractive instrument.

Stevens uses the 1889 Odell at Corpus Christi Roman Catholic Church in Baltimore for the F Major Sonata ("for a peace festival"). The organ seems to match the sonata: admirable and well-

crafted without much real excitement. The *Pastorale* is charming if undemonstrative. Alas, it would appear that peace is perhaps not the most promising subject for a sonata.

The B major *Fantasia-Sonata* is considerably more successful. The opening *Fantasia* brims with musical ideas, weighing in as the longest movement heard on the disc; a march-like theme reappears in the final fugue. The *Intermezzo*, a theme and variations movement, allows Stevens to use many of the registers of the organ, the 1860 Hook at First Congregational Church in Woburn, Massachusetts.

In addition to descriptions of the music played and the instruments heard, Stevens provides complete registrations. With nine of the twenty sonatas now recorded, I look forward to Bruce Stevens finishing the project he has started and maintained in such style.

—Kenneth Matthews  
San Francisco, CA

**A Saint-Saëns Sort of Christmas. The Pacific Mozart Ensemble, Richard Grant, musical director. Fredrick Hohman, organ soloist and accompanist. Pro Organo CD 7040 [DDD]. Total playing time: 78:11. Compact Disc available (\$15.00 postpaid) from Pro Organo, Edison Park Station, PO Box 6494, South Bend, IN 46660-6494; tel. 1-800/366-2224, Fax 219/271-9191. Contents: Improvisation on "God Rest You Merry, Gentlemen," Myron Roberts (organ solo); I Wonder As I Wander, arr. John Jacob Niles (a cappella); Saint-Saëns; Comic Variations on "Good King Wenceslas," Frederick Hohman (organ solo); Fantasia on Christmas Carols, Vaughan Williams; Christmas, Gaston M. Dethier (organ solo).**

This CD shows remarkable results being achieved with modest means. The Pacific Mozart Ensemble, which has just completed its 13th season of innovative programming in the Bay Area, employed only 19 of its potential 40 choristers for this CD. The recording site was the Holy Name of Jesus R.C. Church, found in a quiet residential area on San Francisco's West side, which is home to a 1982, 30-rank 2-manual instrument built by the Reuter Organ Company. Despite the limited forces this disc succeeds on several counts.

As the alliterative title suggests, the focal point of the program is the complete *Christmas Oratorio* of Camille Saint-Saëns, sung here in Latin under conductor Richard Grant. Organist Frederick Hohman was chosen as accompanist and is heard here in this rare supporting role. He provides a symphonic-style reduction of the *Christmas Oratorio*, so that the organ alone renders both the strings and organ portions of the score. The harp, appearing in but three of the ten movements, is used according to the original scoring. After Hohman's organ transcription of the non-vocal Prelude (in the style of Bach), the oratorio features the Ensemble's key singers in solo recitatives, two airs, a duet, a trio, a quartet and a quintet, with occasional choruses from full choir. Over the years, few have taken enough interest in this work to record it. Based

upon the vocalists' intonation, their clear but never affected diction, and conductor Richard Grant's pacing, which is often fluidly buoyant, I expect this recording will be favorably compared to those that preceded it. For me, the highlight of the oratorio comes in the *Trio* for soprano, tenor and baritone. With the soaring vocal lines, the superb playing of harpist Natalie Cox, and with Hohman craftily drawing what seems to be a Cavallé-Coll foundation combination from the Reuter, this track is pure enchantment.

With due respect to Saint-Saëns, the best ensemble singing occurs in the first, a *cappella* vocal track: the oft-sung *I Wonder As I Wander*. The Pacific Mozart Ensemble joins Hohman again later in the disc for Vaughan Williams' *Fantasia on Christmas Carols*. Here I felt that the director's approach is not quite Anglican enough to suit my taste, but this is tempered by Hohman's backdrop. He deftly dovetails the dynamic shadings to complement choral entrances, and during some segments I could almost taste the rosin as his technique so well mimics the gamut of string bowings.

Filling out the 78-minute disc are three organ solo tracks, each based upon a Christmas tune. In these, Hohman displays such a wide scope of combinations that I was driven to refer to the organ specs in the CD notes. I had the solid impression of 60 ranks instead of just 30. The illusion seems to have occurred because the organist took no less than full advantage of the couplers at 16', 8' and 4' pitches and the individually expressive Swell and Great chambers. The possibilities inherent in a small organ with these attributes is good advice for both organ designers and organists. In addition to the Roberts and Dethier solo works, both of which exploit virtuosity, Hohman has placed on this CD his own variations on *Good King Wenceslas*. I will reserve judgment on it, except to say that if one puts the styling of Jean Guillou, Olivier Messiaen and Spike Jones into a musical blender, then you have an idea of what puree lurks within the mind of this organist/composer.

—Bernard Durman  
Loveland, OH

**Posaune & Orgel/Trombone & Organ, played by Armin Rosin, trombone, and Franz Lehnendorfer, organ. Koch/Schwann 3-1099-2. Available from Koch International. Musimail, 1-800/688-3482. No price given.**

There are four works on the disc: *Suite* (not further identified) by Johann Adolf Hasse; *Sonata Op. 8, No. 9* and *Sonata Op. 8, No. 12* by Willem de Fesch; and *Sonata No. 1* by Vivaldi. None of the works were written for this combination: the suite was intended for an unspecified instrument, the Fesch sonatas are from a set of violin works, and the Vivaldi is a relatively well-known cello sonata (Op. 14, No. 1). As the notes quite correctly point out, none of the composers would object to the performance by trombone and organ!

My only objection to this recording has to do with minutes per dollar. The recording was made in 1986 and later dubbed onto the CD (1992). The total time given is about 41½'; the actual



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playing time is about three minutes less than that.

The Vivaldi sonata is the musical heavyweight of the group and certainly the piece that makes the greatest demands on the trombonist. The Fesch sonatas are unpretentious works of considerable charm; both end with longish minuet movements. The Hasse suite has four movements—Passepied, Arietta, Bourée-Menuet-Bourée, March; the longest and by far the best movement is the really lovely Arietta.

Armin Rosin, professor at the Musikhochschule in Stuttgart, has probably made more solo recordings than any living trombonist. His partner, Franz Lehrndorfer, professor at the Musikhochschule in Munich and organist of the cathedral there, is a much-admired recitalist and recording artist. One can take Rosin's agility for granted; really impressive is the total command of tone quality and volume throughout the entire range. The playing of the Hasse Arietta is magnificent. The organ parts are not very difficult, but Lehrndorfer makes the most of them. He uses some quite imaginative registrations, particularly in the slow movements, featuring soft, high-pitched stops as obligato voices. Portions of the Vivaldi allow the players to demonstrate what a fine team they make.

The booklet notes (German, with good English and French versions) are very helpful except in one respect. There is no information about the organ used. The fine print on the label names the monastery church of Niederaltaich (misspelled on the label). This is a splendid baroque church near the Danube in northern Bavaria. The organ, at least as of a few years ago, was a two-manual built in 1725 by Kaspar König of Ingolstadt, one of the more celebrated South-German builders. There were plans to clean and restore the instrument, and I suspect that this has, in fact, been done. The sound here is clear and bright, with some excellent upperwork.

Anyone who likes the combination of brass and organ will like this recording. It is just plain enjoyable. Organists who have a really good trombonist at hand may be inspired to emulate it. Highly recommended despite the unparadonably short running time.

W. G. Marigold  
Urbana, Illinois

**The Organs of Oxford vol. I: Sheldonian Theatre, Chapels of Magdalen, Queen's & New Colleges. Works by Elgar, Thalben-Ball, Saint-Saëns, Carleton, Tomkins, Christopher Gibbons, James, Stanford, Bach, Bruhns, Clérambault, Eben. (Played by Robin Kimber, Magnus Williamson, Nicholas O'Neill, James Dalton and David Burchell.) OxRecs OXCD-41.**

**The Organs of Oxford vol. II: Christ Church Cathedral, Holywell Music Room, University Church, Oxford Town Hall. Works by Widor, Bach, Ridout, Reger, Handel, Walond,**

**Haydn, Sweelinck, Scheidt, Marcello, Mendelssohn, Whitlock, Brewer. (Played by Stephen Darlington, Peter Ward Jones, David Trendell and David Swinson.) OxRecs OXCD-42.**

**Available from OxRecs. Magdalen Farm Cottage, Standlake, Oxon. OX8 7RN. England. (No price given.)**

A varied program of music on an equally diverse selection of Oxford organs is the bill of fare here, and an appetizing one at that. Sweelinck rubs shoulders with Whitlock, Elgar with Eben, Father Willis with Metzler. Some of these instruments are newcomers to the recording catalogues; others have been ensconced comfortably therein for a number of years. A number of the organists make their recording debuts here; names such as Stephen Darlington and James Dalton, on the other hand, will be known to collectors of organ LPs and CDs.

The choice of organists is a felicitous one, the standard of playing uniformly high. If asked to pick favorites, then I should plump for Stephen Darlington's Ridout at Christ Church; Robin Kimber's Elgar at the Sheldonian Theatre; Peter Ward Jones' clutch of pieces on the engaging chamber organ in the Holywell Music Room; James Dalton's Bach at Queen's; and Magnus Williamson's selection of early English pieces at Magdalen.

For the most part, repertoire and organ work well together; in certain instances, however, there is a degree of friction between instrument and music, fine playing notwithstanding. Stanford's D-minor Postlude, it must be said, seems ill-at-ease at Magdalen; and, in spite of Stephen Darlington's gilt-edged handling of the Christ Church Rieger, the Finale from Widor's Sixth Symphony appears a trifle homesick for the greater acoustical (and tonal) opulence of its creator's home turf.

The majority of the works are familiar, ranging from Mendelssohn's third Sonata (1st movement) to Marcello's *The Heavens declare the Glory of God*. It is good to have some early English pieces included: a wealth of this repertoire is readily available in printed form, and those who choose to tap this particular vein will not be disappointed. Alan Ridout's *Three Resurrection Dances* probably is the least known music on the two discs; again, investigation will pay dividends. (The three short dances would be a striking and useful addition to many an organist's repertoire.)

OxRecs have succeeded in their goal of providing a faithful sound documentary of these organs, and deserve wholehearted support and encouragement in this extremely laudable enterprise. Either disc would make a good purchase or gift; my recommendation would be to buy both. Those following the latter route will find Positif Press' *The Organs of Oxford* a handy and valuable companion. (While the acquisition of this volume might be construed as gilding the

lily rather, only the hardest of hearts would deny the sempiternally deprived organist a little jam on his bread from time to time . . .)

The logical sequel to the Oxford project would be a survey of organs in that other great English university town, Cambridge. Meanwhile, there is food for thought here for North American companies—how about Dallas, Montréal and New York for starters?

—Mark Buxton  
Toronto, Ontario

## New Handbell Music

**"Pastoral Symphony" from Messiah, George Frideric Handel, arr. Kevin McC Chesney. Theodore Presser Company, #114-40641, \$2.00, for 3-5 octaves of bells (E+).**

The arranger has adapted the piece in the style of the original, keeping the same key, tessitura, and dynamic. Until now, I have not come across this arranged for bells. It would make a nice addition to any library—not difficult, and familiar to most ears.

**Meditation, David Burroughs. Concordia Publishing House, #97-6227, \$1.25, for 4 octaves of bells (M-).**

Here is a lovely, flowing melody with a scriptural reference to Matthew 13:44-46 and a note that the congregation may meditate on this reading during the playing of the piece. The reflective nature of this original melody lends itself well to the given scripture text. A new and unusual concept.

**Kum Ba Yah, arr. John F. Wilson. Agape (a division of Hope Publishing Company), No. 1650, \$2.25, for 2-3 octaves of bells (M).**

Here is a fresh and alive setting of the familiar African American spiritual. The

arranger includes choral syncopation with a calypso-type effect—this rhythmic drive stays right to the end. There are some nice nuances with special effects and dynamics which will make for a sparkling performance.

**Hymn of Promise, Natalie Sleeth, arr. Martha Lynn Thompson. Agape (Hope Publishing Company), No. 1519, \$2.50 for 3-5 octaves of bells (M).**

This original melody by Ms. Sleeth provides some fresh, new material for bells. With the text at hand (provided on the inside cover), one can easily associate it to the melody. A great text—nicely arranged.

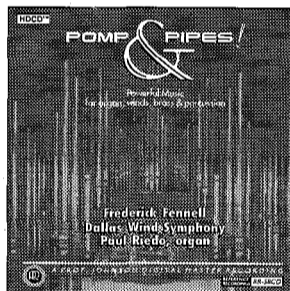
**Beauty and the Beast, arr. Douglas E. Wagner. Agape (Hope Publishing Company), No. 1617, for 3-5 octaves of bells (D-).**

If your choir wants to be in on the latest pop music for bells, you will surely want to get this setting which includes, after a one-line introduction, "Be Our Guest," "Beauty and the Beast," and "Belle." The arrangement uses a broad range of bells and there is a good bit of special effects throughout with some tricky rhythms and all, but just the sheer excitement of this music should be the incentive to learn it. Highly recommended.

**Let Faith Ring (Hymn Arrangements for 2 octaves of bells), Judy Hunicutt, edited by Donald E. Allured. Broadman Press (distributed by Genevox Music Group), #4579-40, no price (E).**

Under one cover are some easy, creative arrangements of familiar hymns. Here is some really good, accessible material. Titles include "Cwm Rhondda," "Azmon," "Lobe den Herren," "St. Catherine," three titles called Hymns of Early America, Three Hymns of Prayer, Three Hymns for Easter, "Maryton" and "St. Thomas."

—Leon Nelson

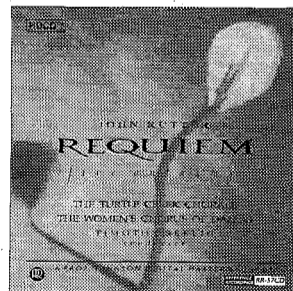


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# Fisk Dedication Festivities at SMU: a review

Susan Ferré

Dallas is thought to be a city whose officials often confuse the package and its presentation with what's inside, a city whose citizens are accused of valuing the size and cost of a new acquisition more than its intrinsic quality or merit. Luckily everyone benefits when informed decisions are made, and this is the case lately in Dallas with the addition of several newly installed organs, the two most celebrated being the pair of instruments by the C.B. Fisk company for the Morton H. Meyer-son Symphony Center, now in its second season, and most recently for Caruth Auditorium on the Southern Methodist University campus, Opus 100 and Opus 101 respectively.

To celebrate the installation of this latest Fisk, Opus 101, a 51-stop instrument nine years from conception to completion, the Division of Music at the Meadows School of the Arts, SMU, sponsored a full season of organ events, which began September 19, 1993, with the Dedication Recital, which was to have been played by both Dr. Robert Anderson, University Distinguished Professor of Organ and Sacred Music, and Dr. Larry Palmer, Professor of Harpsichord and Organ, the full-time organ faculty at SMU. In fact, the opening concert was played by Dr. Palmer alone, following an announcement that Dr. Anderson had undergone emergency heart surgery just three days before. (He has since recovered and is doing just fine!)

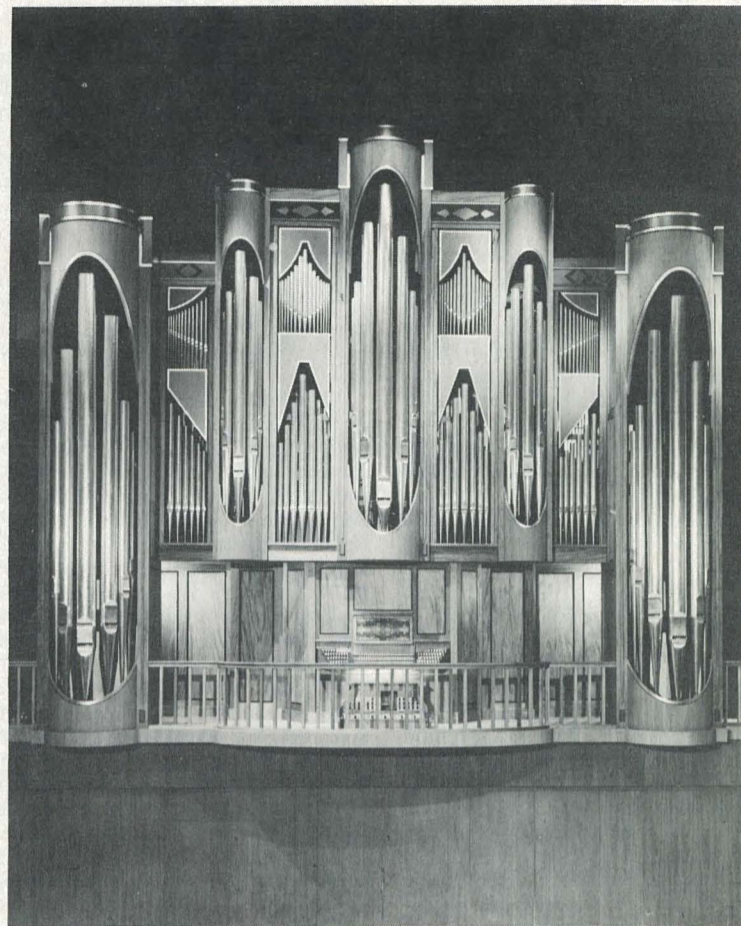
Next followed two weeks of concerts utilizing the new mechanical action organ in various combinations of voices and instruments, with solo concerts featuring guest artists Marie-Claire Alain—who holds an honorary doctorate from SMU—and Michael Farris—an SMU alum—culminating in a masterclass with Mme. Alain, a panel discussion on Eclectic Organ Design, and a Community Open House with organ demonstrations and video presentations. The series continued with a distinguished group of recitalists who have been associated with SMU, including former students Wolfgang Rübsum, Matthew Dirst, Robert Bates, and Carole Terry, as well as former Meadows Visiting Professor of Organ Guy Bovet, whose influence on the former Dean, Eugene Bonelli, helped make this organ a reality. Olivier Latry also performed in October on the same Guest Artist Series.

If appearance is important, Dallas audiences should have little complaint with either of the two new arrivals. In particular, the SMU instrument, Opus

101, supplies the brilliant focus lacking in the former Aeolian-Skinner, which had been nestled in horizontal rows of open pipework under a low ceiling, displayed in a far-away "modernesque" Trekkie atmosphere. This beloved instrument, around which organ enthusiasts had experienced so much history, has found a beautiful new home, by the way, in nearby St. Luke's Episcopal Church, and is again enjoyed by an avid and enthusiastic public.

Styles change, however, and as Charles Nazarian, design consultant with the Fisk shop, explained during the panel discussion, "The case must feel right for the room. The more appealing it is, the more chance that it will be preserved." He gladly admitted to a playful use of color (mahogany with teal panels set into gold leaf), with the use of Southwestern designs, all of which "feels good." Indeed one's first impression helps understand what follows when listening to the instrument, as its function, while indebted to history, is unabashedly modern—i.e., to make as much good music as possible from many different styles in a striking concert hall setting, in order to afford impressionable students a memorable experience with an instrument which takes on the personality of the player in every detail. As a teaching instrument it represents a viewpoint, well-established, but not without its critics, especially when one considers that most students, even those from SMU, will not become concert artists, but will work in churches, where organs have the luxury of being more committed to a particular tradition, style, or purpose, such as leading hymn-singing, or playing chorale-preludes, or alternating with organ verses in parts of the Mass in a more southern-European tradition. These concerns aside, the new Fisk Opus 101 possesses a bit of everything, as Steve Dieck described in his opening remarks of the panel discussion: "It is a fun game to mix and match different styles into one American style. Americans want everything."

As form follows function, this new Opus 101 of the Fisk group is an extension of the same ideals expressed in the aforementioned Aeolian-Skinner, including a crescendo pedal, a tightly enclosed and very effective "French" Swell division, German principals, and historical ideas incorporated in the scaling and voicing of pipes. There is also the addition of a variable wind system, cleverly composed mixtures, a mechanical key action, and a double stop action, including a mechanical one, and a second one which is electric. Robert Anderson describes in the program booklet his belief that in this "eclectic" instrument, "the individual voices have a distinct charac-



ter which places them in a league with the best instruments of any period." He points out that the console is comfortable and is equipped with a full complement of playing aids, which will facilitate the use of the organ by many students, faculty and guest artists alike.

Following the announcement that Robert Anderson's presence would be felt rather than heard, the opening notes of the dedication recital were sounded by Larry Palmer in what would have been the beginning to the second half of the program—a *Dialogue in C* by Louis Marchand, employing the majestic reeds in French style. At that moment one longed for mean-tone and the ample acoustics of a French church, with the excitement of a sacred setting, but one simply cannot have it all. Opus 101 is indeed well-tempered in a system akin to a Werckmeister temperament, known as Fisk I, unlike its sister organ at the Meyer-son which is evenly tempered in Equal.

In Krebs' *Wir glauben*, with double pedal (the authorship of which is still disputed, according to Palmer's notes), the organ and organist seemed right at home. The beautiful singing principals, gentle reeds (dulcian and trechterregal), and tremulant affecting all, worked to create the illusion of being elsewhere besides in a relatively dry concert hall, perhaps even momentarily in the Altenburg chapel. Although the entire audience keenly missed Robert Anderson's physical presence, his spiritual closeness to the occasion was felt and experienced in the playing by Larry Palmer of the work Anderson would have played as the opening to the recital, Bach's *Fantaisie in C minor*, S. 562, using the registrations chosen by Anderson—the full 16-foot German plenum. With this work there remained little doubt that Opus 101 speaks well the language of JSB.

With the playing of Distler's *Trio Sonata*, Op. 18/II, one was reminded why Palmer is considered an expert on

the music of Distler. His caring yet playful performance evoked a most generously sincere reaction from the audience. Another charming addition to the program consisted of a *Nocturne* by Germaine Tailleferre, originally written as a wind quintet, but transcribed for organ with Tailleferre's collaboration. This miniature demonstrated in the last two chords the lovely *voix célestes*.

With the final work, Franck's *Choral No. 1 in E Major*, the audience was treated to the French romantic sounds which exist in this 3-manual organ. Remembering that Opus 101 does not claim any kin to a Cavallé-Coll, the full organ sound was thrilling to hear. Heartfelt applause thanked Palmer, who at the last moment had to perform double and triple duty. The audience won an encore in a lighter, more articulate vein, a *Canzona* by Frescobaldi. The program was played twice, in afternoon and evening concerts.

One of the most revealing programs which followed on Tuesday of that week was a program for ensembles, choir and instruments with organ. It began with a lightweight, frothy piece for flute and organ by Krebs, followed by the shadowy *Sonata da Chiesa* for the same combination by Frank Martin. Solid, secure playing by flutist Laura Monroe and organist Janet Hunt did not take away a concern that the two instruments were not well suited for each other. This feeling was heightened during a work by Hermann Schroeder, a *Praeludium, Canzone und Rondo* for organ and violin, as organist Annette Albrecht was given the task of accompanying violinist Thibault Vieux, who possessed an incessant vibrato and remained impervious to Albrecht's valiant attempts to follow him. However, good sensations were restored as Albrecht plunged headlong into an exciting exposition of the *Fuge, Canzone und Epilog* of Karg-Elert, for organ, four obligato women's voices, and violin. By the time the violin entered

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the mix, the skillful organist had set the stage for all that moves and shakes in the organ, which blended with the luxurious female voices, in a moving panoply of romanticism which was at last entirely successful and thoroughly thrilling.

The second half of the concert began with an impeccably precise and powerfully musical version of Britten's *Rejoice in the Lamb*, using a 28-voice ensemble, the SMU Meadows Chorale, under the direction of SMU's new choral director, Constantina Tsolainou. The organist for this memorable performance was Stephan Engels, whose experience made possible a quiet, discreet, subtle performance, never louder than the quietest voice, but equally sustaining in the heady crescendi, by his constant use of the Swell pedal, hand registering, and manual changes. This was organ accompanying at its best, an equal partner to the joyous music-making of Tsolainou and her well-prepared singers. The organ proved equal to the task, and so did the singers, adjusting for the first time in the program to the organ's mild temperament.

Yet another treat lay in store as oboist Stewart Williams offered a *Rhapsodie in D-flat* by Rheinberger, proving that instrumentalists could hear and adjust to the organ as well—its sound, its temperament, the oboist's sensitive use of vibrato and non-vibrato, which balanced the organ's flexible breathing and tremulant. It was a beautiful match, no less due to the expert playing of another fine organist, Henry McDowell. The audience learned how fine in the concluding work of the evening, Vaughan Williams' *Five Mystical Songs*, sung by baritone Kyung Mook Yum, accompanied again by Henry McDowell. Consonants and color, otherwise missing from the singer, were amply supplied by a virtuosic rendering by McDowell, performed with generosity and loving exuberance. His playing justifiably brought down the house.

Three days later, Caruth Auditorium filled once more to capacity to hear frequent guest artist Marie-Claire Alain in a varied program of works by Bach and Alain. Citing a lack of sufficient time to feel at ease with the organ, nevertheless the French master teacher delighted the attentive, nostalgic audience especially with her no-nonsense playing of her brother's *Two Fantaisies*, the *Postlude pour l'Office de Complies*, and *Trois Danses*. The next day SMU students showed their considerable talents by playing in a masterclass for Mme. Alain works by Bach, Franck, and of course, works by Jehan Alain.

The panel discussion centered on the planning and designs for the sister organs, Opus 100 at the Meyerson, and Opus 101 at SMU. On the panel were Steven Dieck, President of the C.B. Fisk Company; Charles Nazarian, case designer of the Fisk shop; Paul Riedo, an SMU alum who is Curator of the Meyerson Fisk and Organist of the Dallas Symphony Orchestra; Thomas Tunks, who has taught acoustics and is now serving as Dean ad interim of the Meadows School of the Arts, SMU; with Larry Palmer presiding.

The presentation began with a description of the SMU project by Steve Dieck, who explained some of the limitations, such as that no floor space could be taken from the stage area, the organist had to be visible, and it had to be "as eclectic as possible, to play as much literature as possible. . . . We wouldn't dream of making an organ that wouldn't play Bach!" he added. Paul Riedo offered a question: "What if . . . ?" He described the general public, whose expectations are raised from recordings, as loving the Meyerson organ because it is thrilling to see and hear.

Thomas Tunks discussed the acoustical properties of a hall, asserting that modern audiences prefer predictability, and would react negatively to "hot

spots" or standing waves, created for instance by parallel walls. This thought would make an interesting point of departure for a discussion with acousticians, architects, and organists who might take other views, as was suggested by at least one question which was brought from the floor. Some discussion of psycho-acoustical properties led to the final presentation by Charles Nazarian, much of which was enlightening as to why certain decisions were made in the design of the sister instruments. A detailed slide presentation showing the metamorphoses of their design process followed his remarks concerning the shop's philosophy. He stated that what feels right for our modern times concerns internal, subjective judgments, but that organ grows out of its function. He quoted Charles Fisk as having maintained that the organ is "created within a dichotomy of knowing where you are going each day and never knowing exactly where you will end up—nor the path to get there."

Following the open house and related activities already mentioned, the second week ended with a solo recital by Michael Farris, sandwiched between two evening performances of Jongen's *Symphonie Concertante* with the SMU Meadows Symphony Orchestra under the direction of David Milnes, which Farris performed from memory. According to reports, the organ struggled to keep up with the sound of the full orchestra, and in any case was never too loud for the combined sound. Whether the combined sound of full orchestra and organ was overpowering for the hall was a question many posed.

Farris' solo playing on Thursday night, also from memory, was extraordinarily stylish and musical. The program included works by Buxtehude, Schumann, Mendelssohn, Bach, Pärt, and Dupré. His registrations, though weighty, were never tiring, and his good musical sense produced insights which felt like delicacies for the soul. Perhaps because the hall was for the first time only 50% full, the room seemed to reverberate as if it were spacious, and Farris' use of the space was tasteful, sensitive, and effective, particularly in the *Toccata, Adagio and Fugue*, S. 564, of Bach, and in *Annum per Annum* written in 1980 by Arvo Pärt. In fact the Pärt piece was so exciting that it was a shame to have had to follow it with anything, especially with a showpiece such as Dupré's *Prelude and Fugue in G minor*.

Farris received a well-deserved standing ovation, and in response he played Liszt's *Fantasy and Fugue on BACH* as an encore, begging the audience's pardon for such a long work, but explaining that he owed his ability to play Fantasies to his former teacher, Robert Anderson, to whom he dedicated this performance. Anderson attended many of the opening events, including this one, sitting in a wheel chair at the back.

There is no doubt that the organ, much of the playing, and the opening dedicatory events owe their very existence to Robert Anderson. Since his arrival at SMU in 1960, the Dallas organ scene has been one of enthusiasm and indefatigable energy for all things associated with the King of Instruments. The area's history helped set the stage for the success seen by Anderson and Palmer at SMU—top-notch teaching by others in nearby schools, including such greats as Helen Hewitt and Dora Poteet Barclay, early interest in the organ reform movement, outstanding talent in organ building of the area, which resulted in good mechanical action instruments by the early 60's, and excellent support from university libraries, especially in the area of musicology. But the day (or rather the year) belongs to Anderson and Palmer at SMU who are realizing the tasty fruits of their own hard work, which speaks for itself. And that benefits us all. ■

#### GREAT, Manual I

- 16' Prestant
- 8' Octave
- 8' Spillpfeife
- 8' Flûte harmonique
- 8' Violoncelle
- 4' Octave
- 4' Open Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Progressive Mixture
- 2' Full Mixture V-VII
- Grand Cornet V (cl-d3)
- 16' Trommeten
- 8' Trommeten
- 8' Trompette
- 4' Clairon

#### POSITIVE, Manual II

- 8' Prestant
- 8' Gedackt
- 8' Quintadena
- 4' Octave
- 4' Rohrflöte
- 2 1/2' Nazard
- 2' Doublet
- 2' Quarte de Nazard
- 1 1/2' Tierce
- 1' Sharp IV-VI
- 16' Dulcian
- 8' Trechterregal
- 8' Cromorne

#### COUPLERS

- Positive to Great
- Swell to Great
- Swell to Positive
- Great to Pedal
- Positive to Pedal
- Swell to Pedal
- Swell to Pedal 4'
- Octaves graves (Great Sub-octave on)

#### SWELL, Manual III

- 16' Bourdon
- 8' Flûte traversière
- 8' Vièle de gambe
- 8' Voix céleste
- 4' Principal
- 4' Flûte octaviante
- 2' Octavin
- 2' Mixture IV
- Cornet III
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon

#### PEDAL

- 32' Untersatz (ext Sw)
- 16' Contrebasse
- 16' Prestant (Gt)
- 16' Bourdon (Sw)
- 8' Octave
- 8' Spillpfeife (Gt)
- 8' Violoncelle (Gt)
- 4' Superoctave
- 2 1/2' Mixture IV
- 32' Posaune (ext Gt)
- 16' Bombarde
- 16' Trommeten (Gt)
- 8' Trommeten (Gt)
- 8' Trompette (Gt)
- 4' Clairon (Gt)

Great Off (The action to the Great chest is disconnected allowing for the other manual divisions to be played through the Servopneumatic Machine; the Great may be brought on at a later point. The Servopneumatic Machine is drawn automatically when the Great Off is drawn).

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# Small Organs

## Preface and Occasional paper No. 1 on Traditional Organ Building in the United States

John Fesperman

*Originally published as No. 1 in the series of Occasional Papers on Traditional Organ Building in the United States, from the Division of Musical History, National Museum of American History, Smithsonian Institution.*

### Preface to Occasional Papers on Traditional Organ Design in the U.S.

These occasional papers, dealing with recent organ design and organ building in the United States, are addressed primarily to students and lovers of the organ and its music. They reflect the conviction that, however valuable the thoughts of musicians and historians, builders possess the fullest understanding of what is required to make an instrument of character and distinction. Only builders have actually faced, at the voicing table, the drawing board, and the workbench, the inevitable artistic and technical questions which must be answered in order to produce a work of art that is also a dependably functioning instrument.

These papers aim (1) to uphold the highest standards for quality in American organ building and (2) to discuss important accomplishments and dilemmas in the craft of traditional organ building, seen in relation to the instrument's repertoire. They will be brief and informally presented. Although largely written by Smithsonian staff, they are not intended to express a "Smithsonian point of view" nor to endorse any particular builder's work. The basis for discussions is the "traditional organ."

"Traditional" here refers to instruments based on the general principles observed by seventeenth- and eighteenth-century organ builders. Such organs were characterized by (a) encasement of each division of the organ (with frequent exception of the Pedal); (b) mechanical stop and key actions, using slider windchests; (c) dispositions consisting of registers from the Principal, Flute, and Reed families, with a plenum on at least two manual divisions (unless the organ had only one keyboard); (d) free winding, ideally based on feeders only, without reservoirs (in the present day, preferably operable either by human or electrical power); (e) voicing and scaling which produced clarity and blending of registers, together with as much "color" as the size of the organ permitted.

Despite literal observance of practices such as those above, some organs remain lifeless or uninteresting. A fine builder does not merely "abide by the rules," but injects such qualities as mys-

tery, playfulness, majesty, or warmth. This character comes about in an ineffable rather than "scientific" way, although it involves great care in choice of materials, the overall concept of the instrument, its winding, and voicing, and scaling of the pipes. The best instruments might be said to have a quality of flesh and blood, or to breathe, and have lives of their own.

The National Museum of American History is interested in traditional organ building because it is concerned with the historical development of all crafts. Organ building is of special interest, since it has in part returned to its earlier roots, after decades of employing more "modern" techniques.

### Style and eclecticism

Changes in design, initially based wholly on one earlier style (whether seventeenth-century French, eighteenth-century German, English, or those of some other place and period) may sometimes be demanded, either by a client or by the situation in which an organ is to be used. Decisions about what amounts to a mixing of styles (and perhaps chronological periods, as well) can be responsibly made only by a builder of experience and discrimination. Such a builder must know where to "draw the line," which is to say the builder must recognize when any change obscures the integrity of the overall design. When a client is unable to accept the solution proposed by a good and experienced builder, the way is left open for the possible creation of an inferior instrument by some less knowledgeable maker.

The late Charles Fisk noted, "I think what you can do with one organ is to

make it very good for something . . . and then by doctoring it here and there, you can make it so it is quite passable for an awful lot else. But I don't think it is possible to create an instrument that's perfect for everything" (Charles Brenton Fisk, *Organ Builder*, vol. 2, p. 157). Although he made claims for great versatility (especially in the large organ of 1979 for the House of Hope Presbyterian Church in St. Paul) Fisk's observations surely do not uphold the earlier idea, espoused by Walter Holtkamp and Donald Harrison, of the electric action "all-purpose" organ, which in its way claimed to be able to play all repertoire well. But, such comments do imply that it is important to base an organ on a given style ("make it very good for something") and then, by way of making it more versatile, to make judicious changes ("doctoring it here and there"), so long as they do not destroy the integrity of the overall design. Only very serious and experienced builders, who aspire to be artists as well as craftsmen, can be entrusted with deciding how and whether elements from one style may be combined with those of another.

July, 1992

## Small Organs

### Introduction

Two main purposes prompt this assembling of descriptions of a number of small organs, ranging in size from 3 to 20 stops. They are to show, first, that an organ of modest proportions can be amazingly versatile, when well designed and voiced, and played by an imaginative organist; and second, to suggest that rising costs need not force compromises in quality, if the virtues of smaller (and therefore less expensive) instruments are understood. A carefully designed and well-made organ with a modest number of stops should not be viewed as a large organ with some registers missing, but as an instrument in its own right, with an extensive repertoire.

A small instrument of high quality will prove its pedigree over many years of use, whereas an inferior organ of whatever size will tire the ear, frustrate the player, and probably cost more to repair and maintain.

Of the instruments cited below, all have mechanical stop and key actions; some have an optional hand-operated wind supply. The examples are chosen for their size and demonstrated success in musical situations rather than for the "style" (North European, French, English, etc.) in which they are designed. The work of any good builder possesses identifying characteristics, based both on earlier styles and on features the builder finds important. This development of an individual style does not preclude building instruments to a different legitimate design, if such is appropriate to the context in which the organ will be used.

A few of the instruments are actually portable (and might be mounted on a dolly), but most are designed for a specific space and are not movable without being disassembled. Most of them are new, but on occasion a restored or rebuilt mechanical action instrument is described, partly to indicate that such work is occasionally undertaken in preference to making a new organ—either to save money or to preserve an important earlier instrument.

### Arrangement of examples

In general, the works of a given

builder are grouped together in the following order: a two-manual and pedal organ of not more than 20 stops, a two-manual and pedal organ of not more than 12 stops, and a single keyboard organ, with or without pedal. The number of independent stops is given first, followed by a + sign, to show extensions, "double-draws" or transmissions. Normal unison couplers are assumed.

### One and two keyboard organs

Of special interest is the decision on the part of some builders to make an instrument with a single keyboard, while others, working with the same number of stops, will dispose them over two keyboards. There are subtle advantages to each scheme, provided the voicing and scaling of the pipes is carefully done. Sometimes, the presence of a complete "chorus" plus a reed stop on one keyboard is preferred to two smaller choruses disposed over two keyboards. Among many ways of disposing nine manual voices, a single keyboard disposition might place a 16' pitch plus Principal 8', 4', 2 $\frac{1}{2}$ ', 2', Flutes 8' and 4', a Mixture and a Tierce or reed stop together. An alternate use of registers could place on one keyboard 8' Principal, 4' Principal, 2 $\frac{1}{2}$ ', 2', Mixture, 8' flute, and on the second keyboard, Flutes at 8' and 4', plus an 8' reed stop. It is conceivable to have a Pedal with only one stop, or even with no independent registers, only couplers.

### Importance of acoustical environment and placement

However large or small an organ might be, the acoustics of the room in which it is heard, and the placement of the instrument in the space, form two of the most critical influences on its sound. A "live" acoustical space is usually constructed of hard, thick materials and ideally has the shape of a shoebox on its side: rather long and high for its width. Musical sound should project directly down the center of the space, so that listeners are surrounded by sound, without being overwhelmed by loudness. The best place for the organ is in a free-standing case against the rear wall (preferably in a gallery, which also provides space for choir and other musicians) or front and center. While both architectural and liturgical considerations influence choice of a solution, any other location compromises the sound of an organ. No matter how fine the instrument, it will be at its best only when its sound projects directly into an acoustically live environment.

### Size and style in organ design

Neither the size nor the style of a well-made organ need affect its musical validity. As to size: a small number of stops, properly voiced and scaled can be adequate for a quite large space; there is little relation between size and fullness of sound. While it is certainly true that a larger organ can be expected to offer more variety, it is equally true that a carefully scaled and voiced small organ can possess charm, fullness, and much versatility, provided the player understands how best to use it. There are only good organs and bad organs, regardless of size!

Nor is it accurate to designate one instrument a "church organ" and another a "concert organ." The same resources are required for adequate playing of hymns and service music as are needed for playing the legitimate

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repertoire. The outmoded distinction between "church" and "concert" instruments probably originated in nineteenth-century England, in the day of the great Town Hall organs. These instruments were well provided with imitative voices (at the expense of registers endemic to the traditional organ), and programs from the time show that they played orchestral transcriptions more often than organ music.

#### No unbiased advice

The instruments described below, and the choices implied (for instance, in restricting the selection to mechanical action organs by a modest number of builders) represent the judgment and experience of the writer. While this is always subject to error or exaggeration, it is set forth in as considered and straightforward a manner as possible, based on the firm conviction that such organs have both musical and technological advantages.

Mechanical action and slider windchests provide two major musical advantages. First, the player, having direct control over the opening of the valve under the pipe, can play with better rhythm and articulation, and second, the design of a slider windchest insures unanimity of speech and a better blend among the stops, since all pipes for the same note receive their wind from the same source—unlike the multiple-valve system for each note, required in an electric or electropneumatic system. (Although slider chests with electric action have been used, the use of electric key action still removes significant control by the player of articulation and rhythm.) Technologically, well-made mechanical actions have a record of much longer life and reduced maintenance costs than other systems. Ideally, they are also logical in concept and uncomplicated in design.

#### Workmanship

While there is a good number of fine builders in the United States, there are also less good craftsmen, who sometimes are unaware of their shortcomings—either musically or mechanically. It is truly a matter of *caveat emptor!* Quality of tonal work and mechanical systems, as well as of carving and cabinetry should be of the highest order—far better to reduce the size of an instrument, in order to afford fine and durable craftsmanship, than to insist on a larger organ, which might appear to be a "bargain," but which might be less well made, using supply house components, rather than parts made by the builder himself.

A truly well-made organ, however modest in size, must be visually handsome as well as appealing in sound. Organs, large or small, are architectural artifacts, visually (as well as aurally) related to their environment. Although each exhibits its builder's priorities, all of the instruments cited here are, to paraphrase the late Charles Fisk, "beautiful to the eye as well as to the ear." ■

16+5 stops  
Gene Bedient, 1989  
Dahlgren Chapel, Georgetown University,  
Washington, D.C.

#### HAUPTWERK (58 notes)

- 16' Gedackt
- 8' Prinzipal
- 8' Traversflöte
- 4' Octava
- 2' Octava
- [ Mixtur III-V
- V Kornet
- 8' Trompete

#### SCHWELLWERK (58 notes)

- 8' Gamba
- 8' Lieblich Gedackt
- 8' Vox Angelica
- 4' Orchesterflöte
- [ 2 1/2' Nasat
- II Sesquialtera
- 2' Flageolet
- 1 1/2' Sifflöte
- 8' Oboe

#### PEDAL (30 notes)

- 16' Subbass (HW)
- 8' Flötenbass (HW)
- 16' Posaune
- 8' Trompete (HW)

Tremulant  
Pedal Reeds On/Off  
Wind pressure 90mm

9+1 Stops  
Gene Bedient, 1990  
Hilltop Lutheran Church of the Ascension,  
South Bend, Indiana

#### GREAT (56 notes)

- 8' Praestant
- 4' Octave
- 2' Octave
- III-V Mixture
- 8' Cromorne

#### POSITIVE (56 notes)

- 8' Gedeckt
- 4' Flute
- 2' Gemshorn
- III Sesquialtera

#### PEDAL (30 notes)

- 16' Subbass
- Tremulant  
Wind pressure 60mm

3 stops  
Gene Bedient, 1990  
St. John's Church, Lynchburg, Virginia

#### MANUAL (C-g")

- 8' Gedackt
- 4' Rohrflute
- 2' Praestant

#### PEDAL (C-f)

Coupled to Manual

17+1 stops  
John Brombaugh, 1974  
First United Methodist Church, Oberlin,  
Ohio

#### GREAT (C-g")

- 16' Quintadena
- 8' Praestant
- 8' Holpijp
- 4' Octave
- 3' Quinte
- 2' Octave
- V Cornet (treble)
- IV Mixture
- 8' Trumpet

#### ECHO (Brustwerk)

- 8' Gedackt
- 4' Spitzgedackt
- 2' Waldflöte
- II Cimbhel
- 8' Vox Humana

#### PEDAL (C-f)

- 16' Subbass
- 8' Octave
- 4' Octave
- 8' Trumpet (Gt)

Tremulant to whole organ

9 stops  
John Brombaugh, 1974  
Grace Episcopal Church, Ellensburg,  
Washington

#### GREAT (C-g")

- 16' Bourdon
- 8' Praestant I-II
- 8' Holpijp+
- 4' Octave++
- 2' Octave
- 1 1/2' Tierce+

#### MANUAL II

- 8' Rankett

#### PEDAL

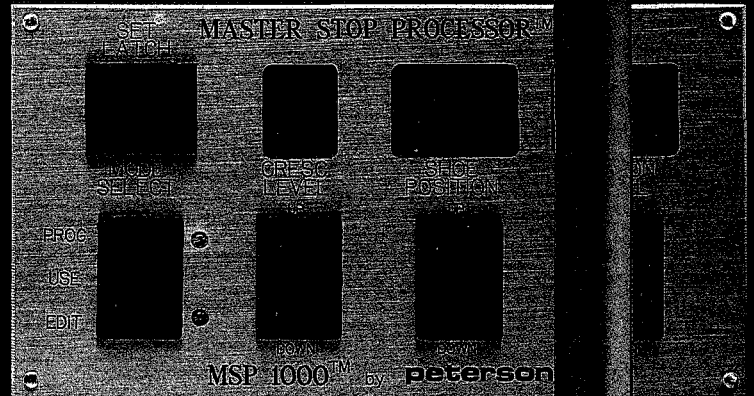
- 16' Subbass
- 8' Trumpet

Great to Pedal coupler  
Tremulant  
+ treble only when knob half drawn  
++ bass only when knob half drawn

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5+1 stops  
John Brombaugh, 1987  
New Hope Presbyterian Church, Chapel Hill, North Carolina

**MANUAL (C, D-d<sup>'''</sup>, 50 notes)**

8' Gedackt  
4' Praestant (T & B)  
4' Flute  
2' Octave (T & B)  
III Mixture (T & B)

**PEDAL (C, D-d<sup>'</sup>, 26 notes)**

16' Subbass (12 pipes)

Coupler: Manual - Pedal  
Tremulant  
Wind pressure 60mm

13+3 stops  
C. B. Fisk, Inc., 1986  
First Presbyterian Church, New Bern, North Carolina

**GREAT (C-g<sup>'''</sup>)**

8' Open Diapason  
8' Stopt Diapason  
4' Principal  
4' Flute  
[ 2' Fifteenth  
IV Mixture  
8' Cremona

**SWELL (C-g<sup>'''</sup>)**

8' Spire Flute  
4' Chimney Flute  
[ 2 1/2' Nazard  
II Sesquialtera  
2' Doublet  
III Sharp  
8' Hautboy

**PEDAL (C-f<sup>'</sup>)**

16' Bourdon  
16' Posaune

Tremulant  
Wind stabilizer  
Wind pressure=3"

12+6 stops  
C. B. Fisk, Inc., 1986  
Woodberry Forest School Chapel, Woodberry Forest, Virginia

**GREAT (56 notes)**

16' Bourdon  
8' Praestant  
8' Spire Flute  
4' Octave  
2' Fifteenth  
[ V-VI Mixture  
8' Cromorne

**OBERWERK (56 notes)**

8' Gedackt  
4' Rohr Flöte  
[ 2 1/2' Nazard  
II Sesquialtera  
2' Octave  
III Sharp

**PEDAL (30 notes)**

16' Bourdon (Gt)  
8' Praestant (Gt)  
8' Spire Flute (Gt)  
4' Octave (Gt)  
16' Posaune

Tremulant  
Wind stabilizer

8+2 stops  
C. B. Fisk, Inc., 1971  
Trinity Church, Collinsville, Connecticut

**MANUAL**

8' Prestant  
8' Stopped Diapason bass/treble  
4' Spire Flute bass/treble  
2' Fifteenth  
II Sesquialtera bass/treble  
IV Mixture  
16' Bassoon/Hautboy bass/treble

**PEDAL**

16' Bourdon  
16' Bassoon (transmission)  
8' Hautboy (transmission)

13+2 stops  
Paul Fritts, 1983  
Good Shepherd Lutheran Church, Olympia, Washington

**HAUPTWERK**

16' Bourdon  
8' Principal  
8' Hohlflöte  
4' Octav  
3' Quint/  
Tierce 1 3/4'  
2' Octav  
III-VI Mixture  
8' Trompet

**BRUSTWERK**

8' Gedackt  
4' Rohrflöte  
2' Octav  
III Cymbel °  
8' Regal<sup>°</sup>

**PEDAL**

16' Subbass  
8' Octav  
8' Trompet (HW)

Couplers: BW/HW, HW/Pedal, BW/Pedal  
Tremulant  
°Preparation

10+1 stops  
Paul Fritts, 1982  
Private owner, Skillman, New Jersey

**MANUAL I**

8' Hohlflöte  
4' Prestant  
II Sesquialtera (c')  
2' Octav  
II Mixture

**MANUAL II**

8' Gedackt  
4' Rohrflöte  
2' Octav (Man. I)  
8' Dulcian

**PEDAL**

16' Subbass  
8' Gedackt

Couplers: Man. II/Man. I, Man. I/Pedal,  
Man. II/Pedal  
Tremulant

17+2 stops  
Richard Howell, 1989  
Epiphany Episcopal Church, Timonium, Maryland

**HAUPTWERK**

8' Principal  
8' Gedackt  
4' Octave  
4' Blockflöte  
II (I) Sesquialtera<sup>°</sup>  
2' Octave  
2' Hohlflöte  
IV/V Mixture  
8' Trompete

**BRUSTWERK (Enclosed)**

8' Holzgedackt  
4' Rohrflöte  
2' Principal  
8' Regal  
4' Regal

**PEDAL**

16' Subbass  
8' Bassflöte  
4' Choralbass  
8' Trompete (HW)

°Half-draw gives 2 1/2'  
Tremulant to entire organ

9 stops  
Hilborne L. Roosevelt Op. 239 (1885);  
restored by Richard Howell, 1985  
Lovely Lane United Methodist Church,  
Chapel, Baltimore, Maryland

**MANUAL (C-a3, 58 notes)**

16' Gedeckt (from c)  
8' Open Diapason  
8' Salicional (C-B common with  
Doppel Flöte)  
8' Doppel Flöte (from g)  
4' Octave  
2 1/2' Nazard  
2' Flageolet  
4' Flute Harmonique

**PEDAL (C-d<sup>'</sup>, 27 notes)**

16' Bourdon

By push on/off button pairs: Manual to Pedal,  
Manual Octaves (effective C to a2),  
Tremulant  
Balanced Swell Pedal; pedals for forte and  
piano.

17+2 stops  
A. David Moore, Inc., 1981  
Grace Church, Washington, D.C.

**GREAT (C-f<sup>'''</sup>)**

16' Bourdon  
8' Principal  
8 Bourdon  
4' Octave  
[ 2' Superoctave  
IV Mixture  
IV Cymbale  
[ II Sesquialtera  
[ 2 1/2' Quint  
8' Trumpet

**POSITIVE (C-f<sup>'''</sup>)**

8' Chimney Flute  
4' Spindle Flute  
2' Fifteenth  
1 1/2' Larigot  
8' Cromorne

**PEDAL (C-f<sup>'</sup>)**

16' Bourdon  
8' Principal  
4' Octave  
8' Trumpet

General Tremulant (adjustable)  
Combination pedal

10 stops  
A. David Moore, Inc., 1985?  
St. Mary's Chapel, Stonehill College, North  
Easton, Massachusetts

**GREAT**

8' Principal  
8' Bourdon  
4' Octave  
2' Fifteenth  
2 1/2' Twelfth  
1 1/2' Tierce  
1 1/2' Larigot

**POSITIVE**

8' Chimney Flute  
4' Spire Flute

**PEDAL**

16' Bourdon

This organ now, in 1992, has 3 additional  
stops, added by the builder: an 8' Trumpet in

the Great, an 8' Principal in the Pedal, and an  
8' Cromorne in the Positive.)

3 stops  
A. David Moore, Inc., 1989  
St. John's Church, Bangor, Maine

**MANUAL**

8' Stopped Diapason  
4' Prestant  
2' Fifteenth

**PEDAL**

Permanently coupled

Possible additions: 16' Bourdon, 8' Octave  
(Pedal); II Sesquialtera or Mixture, 8' Reed  
(Manual).

17 stops  
Taylor & Boody, 1980  
Westminster Presbyterian Church,  
Charlottesville, Virginia

**GREAT**

16' Bourdon  
8' Principal  
8' Rohrflöte  
4' Octave  
2 1/2' Quinte  
2' Superoctave  
1 1/2' Tertia  
IV Mixture

**POSITIVE (expressive)**

8' Gedackt  
4' Rohrflöte  
2' Octave  
1 1/2' Quint  
II Zimbel  
8' Regal

**PEDAL**

16' Subbas  
8' Octave  
8' Trompet

Tremulant to entire organ

11+1 stops  
Taylor & Boody, 1984  
Holy Trinity Lutheran Church, York  
Springs, Pennsylvania

**GREAT (C, D-d<sup>'''</sup>)**

8' Principal (from F)  
8' Quintadena  
4' Octave  
2' Superoctave  
II Sesquialtera (from c')  
III-IV Mixture

**POSITIVE (C, D-d<sup>'''</sup>)**

8' Gedackt  
4' Rohrflöte  
2' Octave (Common w/Gt 2')  
1 1/2' Quint

**PEDAL (C, D-d<sup>'</sup>)**

16' Subbas  
8' Trompet

Tremulant

8 stops  
Taylor & Boody, 1983  
Mt. Carmel Presbyterian Church, Steele's  
Tavern, Virginia

**MANUAL (C-e<sup>'''</sup>)**

8' Praestant (C-E, Gedackt)  
8' Gedackt  
4' Octave  
4' Rohrflöte  
2' Superoctave  
II Sesquialtera (from c')  
III-IV Mixture

**PEDAL (C-d<sup>'</sup>)**

16' Subbass

Manual to Pedal  
Tremulant to entire organ.



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## New Organs

**David J. Fabry**, president of Fabry, Inc., announced the completion of a removal and reinstallation, with tonal enhancements, for St. Mark's Lutheran Church in Lindenhurst, IL. The three-manual instrument was originally Möller opus 9284, built for the Northern Baptist Theological Seminary in Chicago. In 1958 a contract was signed with the seminary for a new organ. The organ was installed in September of 1959 and used for one year. The seminary then decided to relocate in the suburbs, and the plans for a chapel were tabled for later consideration at the new site. The seminary thus crated the entire organ in 1960-61, and it sat for over 30 years.

The original instrument possessed a stop list designed to make a two-manual instrument function as a three-manual; this specification was developed by the late Henry Beard. The stops of the Choir and Swell are duplexed as found in the below specification, with the Plein Jeu unique to the Swell and the Sesquialtera on the Choir. All new pipework and chestwork were produced by A.R. Schopp and Sons. The expanded specification was produced in consultation with Dennis E. Northway and David J. Fabry. The organ was also completely solid-stated, using the technology of Peterson Electro-Musical Products. The new Zimbelstern was produced by Der Zimbelstern of Sussex, WI. The organ is electro-pneumatic, and the console has been re-finished by Fabry, and features a 32-memory combination action, transposer, and many other options. It has the original 1/4" cut English ivory keys. (Photo by Sudio, Inc.)

### GREAT

- 8' Principal (new)
- 8' Rohrbourdon
- 4' Octave
- 2' Blockfloete
- IV Fourniture
- 8' Trompette (Sw)
- 8' Trompette en chamade (prep)
- Chimes

### SWELL (Expressive)

- 8' Flute couverte (Ch Gedeckt)
- 8' Viole pompose
- 8' Celeste
- 4' Prestant
- 2' Flute harmonique (Ch Flt harm)
- III Plein jeu
- 16' Trompette basse
- 8' Trompette
- 4' Chalumeau (Ch Rohrschalmei)
- Tremblant

### CHOIR (Expressive with Swell)

- 16' Gedeckt (ext)
- 8' Gedeckt
- 8' Gemshorn
- 8' Celeste (Sw)
- 4' Harmonic flute
- 2' Prinzipal (Sw Prestant)
- II Sesquialtera
- 8' Rohrschalmei
- 8' Trompette en chamade (prep)
- Zimbelstern

### PEDAL

- 32' Untersatz (32 notes)
- 16' Bourdon (12)
- 16' Gedeckt (12)
- 8' Geigen Principal (56 new)
- 8' Bourdon (Gt)
- 8' Gedeckt (Ch)
- 4' Octave (12)
- 4' Blockfloete (12)
- III Mixture (12)
- 32' Bombarde cornet III
- 16' Contre trompette (12)
- 8' Trompette (Sw)
- 4' Clarion (Sw)



### ANTIPHONAL (Prepared for)

- 8' Wood flute
- 8' Erzähler
- 8' Erzähler celeste t.c.
- 4' Octave
- 4' Flute d'amour (12)
- 2' Fifteenth (12)
- 8' Clarinet
- Tremolo

### ANTIPHONAL PEDAL (Prepared for)

- 16' Bourdon



**The Wicks Organ Company**, Highland, IL, has built a new organ for Sacred Heart Church, Glyndon, MD, of two manuals and 20 ranks. The case-work is of deep mahogany; the console is of rift-sawn red oak with mahogany interior. The organ is located at the front of the church on the central axis, freestanding on the altar platform which is finished with stone tiles. The same stone floor tiles cover the entire room with the exception of a tight-weave carpet under the pews. Stone and plasterboard make up the interior walls. The ceiling is exposed wood, coated with two coats of sealer. The 16' Pedal Principal and 8' Great Principal are used in the facade. Compass 61/32; Direct-Electric® action by Wicks. The sale is the result of combined efforts of John Holland of Baltimore and Evan Jackson of Philadelphia; installation by Al Bowders of Baltimore; tonal finishing by Irv Lawless of Hagerstown, MD.

### GREAT

- 16' Bourdon
- 8' Principal
- 8' Holzgedeckt
- 8' Gemshorn
- 4' Octave
- 4' Holzflöte
- 2 1/2' Nazard
- 2' Super Octave
- 1 1/2' Tierce TC
- III-IV Mixture
- 8' Trompette
- 8' Krummhorn
- Tremulant

### SWELL

- 8' Rohrflöte
- 8' Gemshorn
- 8' Gemshorn Celeste TC
- 4' Principal
- 4' Lieblichflöte
- 2' Spitzflöte
- 1 1/2' Quint
- III-IV Scharf
- 16' Contre Trompette
- 8' Trompette
- 4' Clairon
- Tremulant

### PEDAL

- 32' Untersatz
- 16' Principal
- 16' Subbass
- 8' Octave
- 8' Rohrflöte
- 4' Choral Bass
- 32' Bombarde Cornett III
- 16' Contre Trompette
- 4' Krummhorn



**Fowler Organ Company**, Lansing, MI, has restored the 1897 Farrand & Votey organ at St. Luke's United Methodist Church, Dubuque, IA. This Richardsonian Romanesque building houses one of the finest collections of Tiffany windows in the Midwest. The 36-rank organ has served the church well for over 90 years and has never been completely overhauled in that time. The original console was lost in a fire in 1907 and another console was installed in 1949 but the organ itself has not suffered from inappropriate "improvements" during its life. The only major change made was to replace the original feeder bellows system with a blower in the early 20s.

The instrument was extensively, though not completely dismantled for restoration. The original electro-pneumatic windchests in the manner of Roosevelt were completely restored and re-leathered. The original feeder bellows were not restored though remain in place and the large double rise reservoir was completely rebuilt. All of the pipework was thoroughly cleaned, repaired, equipped with sleeve tuners and regulated. The facade pipes were originally stenciled and the church did not feel that restoration was appropriate at this time. The front pipes were not stripped but simply cleaned and lacquered with an antique gold paint so that original stencil patterns remain beneath. The new custom-built console was designed in the manner of the late 19th century and built of white oak with mahogany interior. It is equipped with built in casters to permit moving it to the center for recitals, etc. The manual compass is 61 notes with naturals of bone and accidentals of rosewood. The pedal compass is 30 notes. Oblique cut rosewood draw knobs are arranged in "stair step" terraces flanking the manuals and the 16-memory solid state combination also provides for adjustable crescendo set-

tings. The coupler action is also solid state.

The only tonal alteration made was to rescale the 8' Aeoline and voice it to match the Salicional as a celeste. The reeds are all of English style and were restored by Trivo Co., Inc. of Hagerstown, MD.

#### GREAT

- 16' Double Diapason
- 8' Open Diapason
- 8' Doppelflute
- 8' Gamba (90% tin)
- 8' Dulciana
- 4' Octave
- 2 1/2' Twelfth
- 2' Fifteenth
- IV Mixture (15/17/19/22)
- 8' Trumpet

#### SWELL

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Salicional
- 8' Voix Celeste (T/C)
- 4' Gemshorn
- 4' Harmonic Flute
- III Cornet (12/15/17)
- 8' Cornopean
- 8' Oboe
- 8' Vox Humana
- Tremulant

#### CHOIR

- 8' Geigen Principal
- 8' Concert Flute
- 8' Dolce
- 4' Flute d'Amour
- 2' Harmonic Piccolo
- 8' Clarinet
- Tremulant

#### PEDAL

- 32' Resultant Bass
- 16' Wood Open Diapason
- 16' Double Diapason (Gt)
- 16' Subbass
- 16' Bourdon (Sw)
- 16' Violone
- 8' Octave (Gt)
- 8' Violoncello
- 4' Superoctave (Gt)

**Orgues Létourneau**, Saint-Hyacinthe, Québec, has built a new organ, Opus 36, for the United Church, Bridgewater, Nova Scotia; mechanical stop and key actions, 14 stops, 17 ranks and 888 pipes. The façade pipes are of 70% polished tin, and the Flutes are of a higher content of lead. The detached console allows choir directing from the keyboards; it is equipped with a solid-state combination action system of two memories, with four pistons for manual keyboards, two for the Pedal, plus four general toe pistons, and the three usual couplers. The organ is equipped with a dash pot for temperature and humidity compensation. The casework is made of oak. The music rack and the pedalboard are equipped with fluorescent lights, also used as pilot light. The Pedal keyboard is radiating and concave (AGO), 32 notes; the natural notes are made of maplewood, the accidentals rosewood. The manual keyboards of 58 notes have naturals of ebony, and accidentals of maplewood. The organ is tuned in equal temperament A=440 at 20°C. The bench is mechanically adjustable. Denis Campbell made the drawings, Réal Godbout directed the pipe making, Guy Leblanc worked at the chests, Gilles Campbell built the case, Yvan Blouin and Claude Demers installed the combination system, Sylvain Létourneau did the console assembly, Jean-François

Mailhot executed the voicing, all working under the general supervision of builder Fernand Létourneau, who also directed the installation in the church gallery and presided over the final voicing and tuning at the church. The minister is the Rev. Alexander MacLean, the organist Wendy Fraser, and Robert Lowe, as Chairman of the Board of Trustees, was responsible for the purchase of the organ. The Rev. Robert Mills was guest speaker at the dedication service, and organist David MacDonald, currently Director of Music at First Baptist Church, Halifax, played the inaugural concert.

#### GREAT

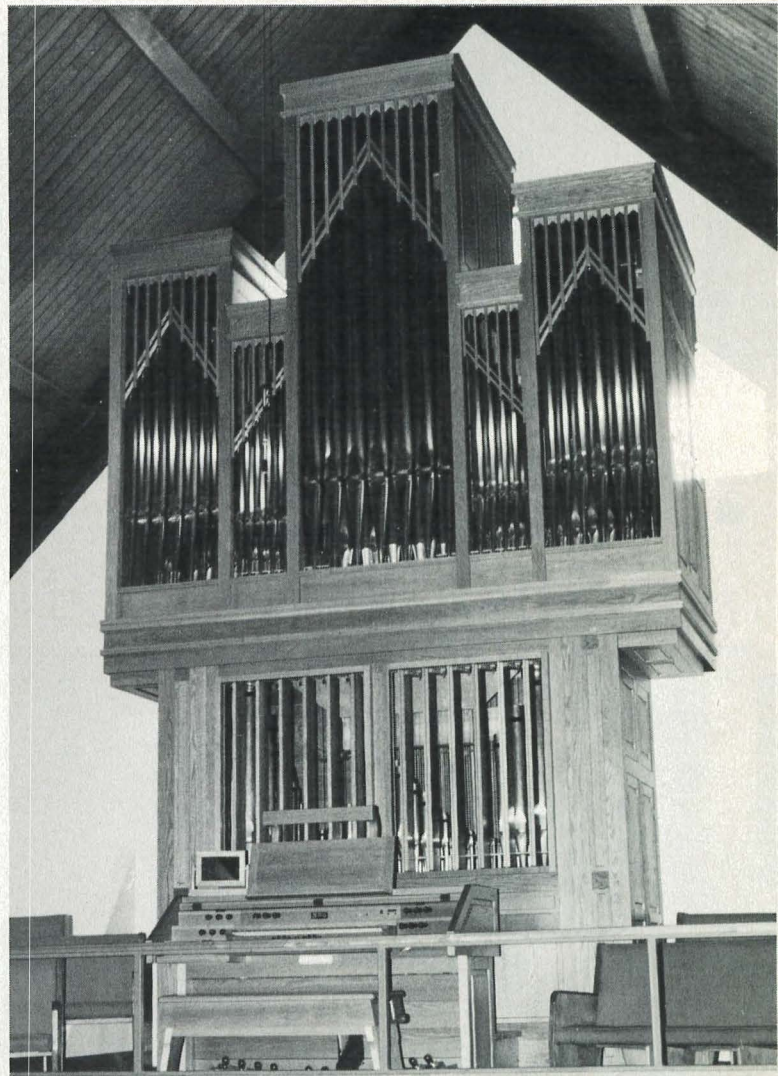
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Blockflöte
- 1 1/2' Mixture IV
- 8' Trumpet

#### SWELL (Expressive)

- 8' Gedackt
- 4' Koppelflöte
- 2 1/2' Nasard
- 2' Principal
- 1 1/2' Tierce
- Tremulant

#### PEDAL

- 16' Bourdon
- 8' Flute
- 4' Choral Bass



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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 MARCH  
**Catherine Rodland**; United Church on the Green, New Haven, CT 12:05 pm  
Bach, *St John Passion*; St Ignatius, New York, NY 8 pm  
**Cj Sambach**; First United Methodist, Ferndale, MI 7 pm

18 MARCH  
**Murray Somerville**; Trinity Church, Boston, MA 12:15 pm  
Gary Beard Chorale; Lindenwood Christian, Memphis, TN 7:30 pm  
**Simon Preston**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Cj Sambach**; First Baptist, Southfield, MI 8 pm  
**Sister Mary Jane Wagner**; St John's Cathedral, Milwaukee, WI 7:30 pm (also March 20, 3 pm)  
**Joel Hastings**; St Paul UCC, Chicago, IL 8 pm  
William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

19 MARCH  
Bach-a-thon; Ridgewood United Methodist, Ridgewood, NJ 10 am  
Pomerium; St Paul's Episcopal, Chestnut Hill, PA 8 pm  
Bucks County Choral Society; National Shrine of our Lady of Czestochowa, Doylestown, PA 8 pm  
**Natalie Jenne**, workshop; Concordia Univ, River Forest, IL 9 am

20 MARCH  
**James Hicks**; Yale Univ, New Haven, CT 8 pm  
**Marsha Long**; St Ignatius Loyola, New York, NY 4 pm  
**Mickey Terry**; St Thomas, New York, NY 5:15 pm  
**Keith Toth**, with choir; Holy Trinity Lutheran, New York, NY  
Bach, *St Matthew Passion*, with orchestra; St Paul's Chapel, New York, NY 4 pm  
**Ross Ellison**; Longwood Gardens, Kennett Square, PA 2:30 pm  
Bach, *St John Passion*; Presbyterian Church, Wayne, PA 7:30 pm  
**Berg Zamkochian**; Washington National Cathedral, Washington, DC 5 pm  
**Susan Armstrong**; St Martin's Episcopal, Williamsburg, VA 4 pm  
Schubert, *Mass in G*; First Presbyterian, Wilmington, NC 5 pm  
**David Arcus**; Duke Univ, Durham, NC 5 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Durufle, *Requiem*; Church of the Covenant, Cleveland, OH 4 pm  
**Douglas Cleveland**; First Congregational, Columbus, OH 4 pm  
**David Lang**; Christ Church Cathedral, Lexington, KY 4:30 pm  
**Byron Blackmore**; Christ Church Cathedral, Eau Claire, WI 4 pm  
North Park Trio; First Presbyterian, Deerfield, IL 4 pm  
**John Eggert**; Concordia College, St Paul, MN 3:30 pm

21 MARCH  
**Stephen Cleobury**, workshops; Community of Jesus, Orleans, MA (through March 25)  
Bach Birthday Concert; Concordia College, Ann Arbor, MI 8 pm

22 MARCH  
**Thomas Murray**, with orchestra; Yale Univ, New Haven, CT 8 pm  
Choral Concert; St Thomas Church, New York, NY 7:30 pm

23 MARCH  
**Susan Armstrong**, lecture-recital; Omni-Shoreham Hotel, Washington, DC 4:15 pm  
**Bruce Neswick**; First Presbyterian, Evansville, IN 5:30 pm

24 MARCH  
**Cj Sambach**; Grace Episcopal, Honesdale, PA 11:50 am

25 MARCH  
**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
The Woodley Ensemble; St Luke's, McLean, VA 8 pm  
**Gerre Hancock**; Emory Univ, Atlanta, GA 8:15 pm  
**Martin Jean**; Southern Illinois Univ, Carbon-dale, IL 8 pm

26 MARCH  
**Stephen Cleobury**, workshop; First Church, Nashua, NH 9 am  
The Woodley Ensemble; St Matthew's Cathedral, Washington, DC 8 pm

27 MARCH  
Choral Concert; South Church, New Britain, CT 4 pm  
Choral Concert; First Church of Christ, Wethersfield, CT 7 pm  
**Glen Segger**; Yale Univ, New Haven, CT 8 pm  
**William Teague**; St Bartholomew's, New York, NY 4 pm  
Bach, *St John Passion*; Madison Ave Presbyterian, New York, NY 4 pm  
**Peter Stoltzfus**; St Thomas, New York, NY 5:15 pm  
Bach, *Cantata 182*; Holy Trinity Lutheran, New York, NY  
**Lorenz Maycher**; First Church of Christ, Scientist, New York, NY 2 pm  
**Mary Fenwick**; Cadel Chapel, West Point, NY 3:30 pm  
**Susan Armstrong**; All Saints' Cathedral, Albany, NY 4:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
Choral Concert; Central United Methodist, Lansing, MI 4 pm

30 MARCH  
Bach, *St Matthew Passion*; St Bartholomew's, New York, NY 7:30 pm  
Electronic Music for Holy Week; Rockefeller Chapel, Chicago, IL 7 pm

31 MARCH  
des Prez, *Missa "Pange Lingua"*; St Ignatius, New York, NY 11 am

1 APRIL  
Vaughan Williams, *Dona Nobis Pacem*; First Presbyterian, Stamford, CT 8 pm  
Motet Choir Concert; Rockefeller Memorial Chapel, Chicago, IL 8 pm

2 APRIL  
Langlais, *Messe Solennelle*; Church of the Advent, Boston, MA 7 pm  
**Marc Cheban**; Longwood Gardens, Kennett Square, PA 2:30 pm

3 APRIL  
**Peter Stoltzfus**; St Thomas Church, New York, NY 2:30 pm  
Bach, *Cantata 31*; Holy Trinity Lutheran, New York, NY  
**Marc Cheban**, with choir; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

4 APRIL  
**Gary & Elaine Zwicky**, with orchestra; Eastern Illinois Univ, Charleston, IL 7:30 pm

6 APRIL  
**Stephen Tharp**; Northwestern Univ, Evanston, IL 7:30 pm

8 APRIL  
**David Carrier**; Trinity Church, Boston, MA 12:15 pm  
Bach, *Mass in B Minor*; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

9 APRIL  
**Trio Sonnerie**; Unitarian Society of Germantown, Philadelphia, PA 8 pm  
**Kim Heindel**, lute-harpsichord; Emory Univ, Atlanta, GA 11:30 am

10 APRIL  
**Harold Stover**; United Church of Christ, Bath, ME 3 pm  
Yale-Harvard Choral Festival; Yale Univ, New Haven, CT 3 pm

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York, NY 5:15 pm

David Higgs; SUNY, Buffalo, NY 5 pm

Richard Hartman; Second Presbyterian,  
Newark, NJ 3 pmChoral Concert; Church of the Good  
Shepherd, Lancaster, PA 4 pmWilliam Gatens; Longwood Gardens, Kennett  
Square, PA 2:30 pmKarel Paukert; Cleveland Museum,  
Cleveland, OH 2 pmHandbell Concert; First Presbyterian,  
Deerfield, IL 4 pm

11 APRIL

Kevin Bowyer; Univ of St Thomas, St Paul,  
MN 8:15 pm

12 APRIL

\*Frederick Swann, masterclass; South  
Church, New Britain, CT 7 pm\*Maurice Clerc; Christ Church Cathedral,  
Indianapolis, IN 8 pm

13 APRIL

Frederick Swann; South Congregational,  
New Britain, CT 8 pmFrederick Backhaus; Christ Church, Oyster  
Bay, NY noonCanterbury Cathedral Choir; St Stephen's  
Episcopal, Miami, FL 8 pm

14 APRIL

Canterbury Cathedral Choir; Second  
Presbyterian, Louisville, KY 7:30 pmMidwestern Historical Keyboard Society;  
Landmark Center, St Paul, MN (through April 16)

15 APRIL

Rodger Vine; Trinity Church, Boston, MA  
12:15 pmYale Glee Club; St Mark's Episcopal, New  
Canaan, CT 8 pmDavid & Marian Craighead; Houghton  
College, Houghton, NY 8 pmTodd Wilson; Christ Episcopal, Clarksburg,  
WV 7 pmCanterbury Cathedral Choir; Church Street  
United Methodist, Knoxville, TN 8 pmFrederick Swann; Spivey Hall, Morrow, GA  
8:15 pmPeter Hurford; Holy Trinity Lutheran, Akron,  
OH 8 pmWolfgang Rübsum; Illinois College,  
Jacksonville, IL 8 pmJames Callahan; Univ of St Thomas, St Paul,  
MN 8:15 pm

16 APRIL

Yale Glee Club; Christ Church, Redding, CT  
8 pmCanterbury Cathedral Choir; St Paul's  
Episcopal, Chattanooga, TN 7 pmPeter Hurford, lecture; Holy Trinity Lutheran,  
Akron, OH 10 amFestival Choir Concert; Rockefeller Memorial  
Chapel, Chicago, IL 7 pm (also April 23)Wolfgang Rübsum, masterclass; Illinois  
College, Jacksonville, IL 9 am

17 APRIL

Youth Musicals; First Church of Christ,  
Wethersfield, CT 4, 7 pmHarold Stover; St Thomas Church, New York,  
NY 5:15 pmChristopher Creaghan; St Ignatius Loyola,  
New York, NYJeffrey Fowler; Wayne Presbyterian, Wayne,  
PA 7:30 pmDennis Stewart; Longwood Gardens, Kennett  
Square, PA 2:30 pmCanterbury Cathedral Choir; National  
Cathedral, Washington, DC 7 pmFrederick Swann; First Baptist, Winston-  
Salem, NC 4 pmSusan Klotzbach; Emory Univ, Atlanta, GA 3  
pmJames Diaz; Cleveland Museum, Cleveland,  
OH 2 pmCj Sambach; First United Methodist,  
Middletown, OH 4 pmG. Dene Barnard; First Congregational,  
Columbus, OH 8 pmJohn & Marianne Weaver, organ & flute; Kirk  
in the Hills, Bloomfield Hills, MI 4 pmJohn Gouwens; Culver Academy, Culver, IN  
7:30 pmMarilyn Keiser; Christian Theological  
Seminary, Indianapolis, IN 2 pmMark Buxton; Christ Church Cathedral,  
Lexington, KY 4:30 pmJames Christie; House of Hope, St Paul, MN  
4 pm

18 APRIL

Thomas Murray; St Matthew Lutheran,  
Charleston, SC 7:30 pmPeter Hurford; John Carroll Univ, University  
Heights, OH 8 pm

19 APRIL

Murray Somerville; Harvard Univ,  
Cambridge, MA 7:30 pmFrederick Swann; Washington Street United  
Methodist, Columbia, SC 7:30 pm

20 APRIL

Dennis Grannan; Christ Church, Oyster Bay,  
NY noon

22 APRIL

Richard Hill; Trinity Church, Boston, MA  
12:15 pmAlan Wilson, Mass; Christ Church Cathedral,  
Indianapolis, IN 7:30 pmChoral Concert; Emmanuel Episcopal,  
Champaign, IL 8 pmFrederick Swann; Vermont Street United  
Methodist, Quincy, IL 8 pmMichael Farris; Cathedral of St Peter,  
Jackson, MS 8 pm

23 APRIL

Gillian Weir; Spencerville Seventh-Day  
Adventist, Silver Spring, MD 4 pmHis Majesty's Clerkes; St Luke's Episcopal,  
Evanston, IL 8 pm

24 APRIL

Yuko Hayashi; Church of the Advent, Boston,  
MA 5:30 pmThomas Murray; St Mary's Church, Norwalk,  
CT 4 pmHenri Paget; St Thomas Church, New York,  
NY 5:15 pmWilliam Whitehead; St Stephen's Episcopal,  
Millburn, NJ 4 pmCircle Singers; St Thomas More Cathedral,  
Arlington, VA 7:30 pmSimon Gutteridge; First Presbyterian,  
Wilmington, NC 5 pmCj Sambach; Zion Lutheran, Harrisburg, PA  
4 pmSteven Fischer; Cleveland Museum,  
Cleveland, OH 2 pmChoral Concert; Christ Church Cathedral,  
Indianapolis, IN 4 pmChildren's Choir Concert; Second  
Presbyterian, Indianapolis, IN 7:30 pmMartin Jean; Univ of Evansville, Evansville, IN  
4 pmRuth Tweeten; Weidner Center, Green Bay,  
WI 3 pmKenneth Drake & William Heiles, fortepiano  
& harpsichord; Cultural Center, Chicago, IL 3 pmHis Majesty's Clerkes; Quigley Chapel,  
Chicago, IL 7:30 pmPuccini, *Messe di Gloria*; Cathedral Church of  
the Advent, Birmingham, AL 5 pm

25 APRIL

Haydn, *Masses*; Church of the Covenant,  
Cleveland, OH 8 pmJames Ure, *Requiem*; Christ Church  
Cathedral, Indianapolis, IN 7:30 pmMartin Jean, masterclass; Univ of Evansville,  
Evansville, IN

27 APRIL

CW Post Choir; Christ Church, Oyster Bay, NY  
noon

29 APRIL

Brian Jones; Trinity Church, Boston, MA  
12:15 pmBruce Neswick; St Peter's Episcopal, Albany,  
NY 8 pmColin Andrews & Janette Fishell; Christ  
United Methodist, Greensboro, NC 8 pm**DAVID  
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Gillian Weir; First Presbyterian, Nashville, TN 8 pm  
Kalevi Kiviniemi; Rockefeller Memorial Chapel, Chicago, IL 8 pm

30 APRIL  
Frederick Swann; St Luke's Episcopal, Kalamazoo, MI 3 pm  
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm  
David Schrader; St Giles Episcopal, Northbrook, IL 8 pm

**UNITED STATES**  
**West of the Mississippi**

15 MARCH  
Walton, *Belshazzar's Feast*; House of Hope, St Paul, MN 8 pm (also March 16)

18 MARCH  
James Johnson; St Stephen's Episcopal, Belvedere, CA 8 pm

19 MARCH  
David Higgs, masterclass; First Presbyterian, St Joseph, MO 9 am  
Choral and Orchestra Concert; St John's Cathedral, Denver, CO 8 pm  
Haydn, *Stabat Mater*; All SS Episcopal, Phoenix, AZ 8 pm

20 MARCH  
David Higgs; First Presbyterian, St Joseph, MO 3 pm  
Haydn, *Stabat Mater*; Chandler Center, Chandler, AZ 4 pm

21 MARCH  
Robert Bates; Southern Methodist Univ, Dallas, TX 8:15 pm  
James Johnson; St Paul's Episcopal Cathedral, San Diego, CA 7 pm

27 MARCH  
Bach, *St Matthew Passion*; Meyerson Symphony Center, Dallas, TX 6 pm

30 MARCH  
Dillard Univ Concert Choir; First Congregational, Waterloo, IA 7:30 pm

1 APRIL  
Susan Ferré; Grace United Methodist, Dallas, TX noon

4 APRIL  
Robert Anderson; Southern Methodist Univ, Dallas, TX 8:15 pm

7 APRIL  
James Welch, masterclass; Brigham Young Univ, Provo, UT 5 pm

8 APRIL  
Canterbury Cathedral Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

9 APRIL  
Canterbury Cathedral Choir; St John's Cathedral, Denver, CO 8 pm

10 APRIL  
Peter Hurford; Westminster Presbyterian, Lincoln, NE 7:30 pm  
Carlene Neihart; Fountain of Life Lutheran, Sun City, AZ 7 pm  
Canterbury Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

11 APRIL  
Canterbury Cathedral Choir; Cathedral of St Mark, Salt Lake City, UT 7:30 pm  
\*Carlene Neihart; St Mark's Presbyterian, Tucson, AZ 8 pm

12 APRIL  
Annette Richards; Stanford Univ, Palo Alto, CA 8 pm

14 APRIL  
Paul Riedo; Meyerson Symphony Center, Dallas, TX 7 pm (also April 15, 16 & 17)

16 APRIL  
Susan Landale, workshop; St Mary's Cathedral, Cheyenne, WY 9 am  
Joan Lippincott, class; St Brigid's, San Diego, CA

17 APRIL  
Joan Lippincott; St Brigid's, San Diego, CA 7:30 pm

18 APRIL  
Carole Terry; Southern Methodist Univ, Dallas, TX 8:15 pm

22 APRIL  
Peter Hurford; First Congregational, Los Angeles, CA 8 pm

23 APRIL  
Peter Hurford; masterclass; Trinity Presbyterian, Midland, TX 2 pm

24 APRIL  
Dallas Bach Choir; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm  
+Jonas Nordwall; Zion Lutheran, Hillsboro, OR 4 pm

25 APRIL  
Peter Hurford; First Presbyterian, Odessa, TX 7:30 pm

26 APRIL  
Gillian Weir; First Presbyterian, Houston, TX 8 pm

30 APRIL  
Dallas Bach Choir; North Park Presbyterian, Dallas, TX 8 pm

**INTERNATIONAL**

18 MARCH  
Richard Elliott; First Baptist, Calgary, Alberta 8 pm

19 MARCH  
Christopher Herrick; Winchester Cathedral, Winchester, England 7:30 pm

21 MARCH  
Simon Preston; St Paul's Street United Church, St Catherines, Ontario

1 APRIL  
Bach, *St Matthew Passion*; St Mary's Cathedral, Edinburgh, Scotland 6:30 pm

4 APRIL  
Ian Tracey; Liverpool Cathedral, Liverpool, England

9 APRIL  
Jane Watts; Winchester Cathedral, England 7:30 pm

18 APRIL  
Canterbury Cathedral Choir; Christ Church Cathedral, Ottawa, Ontario 8 pm

29 APRIL  
Peter Hurford; St James Cathedral, Toronto, Ontario 8 pm

30 APRIL  
Peter Hurford, masterclass; St Andrew's Presbyterian, Toronto, Ontario 1 pm  
London Organ Day; Southwark Cathedral, England

**Organ Recitals**

MAHLON E. BALDERSTON, with Patricia Carver, soprano, Trinity Episcopal Church, Santa Barbara, CA, December 19: *A Christmas Suite on "Irby,"* Gell; *Ave Maria*, Schubert; *Jesus, rest your head*, Niles; *Rise up, shepherd*, Hayes; "Kingsfold" Variations, Balderston (world premiere); *Cantique de Noël*, Adam; *Virgin's Slumber Song*, Reger; *Gesu Bambino*, Yon; *Noël in G Major*, D'Aquin.

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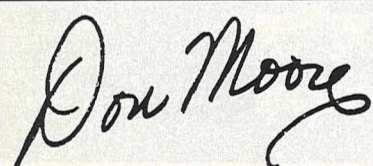


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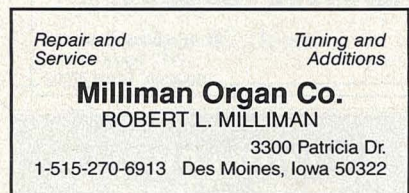
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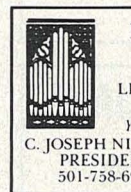
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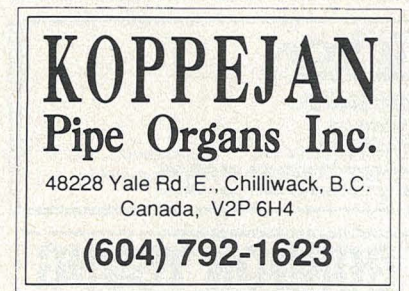
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LOUISE BASS, with Xiaoli Chen, violin, St. John's Cathedral, Albuquerque, NM, December 7: *In dulci júbilo*, Dupré (op. 63), Bach (S. 751, 729); *Pastorale*, Milford; *Chorale Prelude on "Silent Night"*, Barber; *The World Awaiting the Savior*, Dupré.

JIM BEMENT, with BEVERLY STAPLES, harpsichord, Trinity Church, Santa Barbara, CA, November 14: *Aria* (Goldberg Variations, S. 988), *Prelude in C*, *Prelude in c*, Bach; *Chaconne in F*, Fischer; *Sticiliano*, Bach; *Cantabile*, Wolford; *Sonata in the Fifth Mode*, Larranaga; *Hymn IV*, Hovhanness; *Sonata in g minor*, K35, Scarlatti; *Trio Sonata in E Minor*, S. 528, Bach.

GUY BOVET, Southern Methodist University, Dallas, TX, November 19: *Tiento de primero tono*, *Tiento de 2 tono de 32 al compas*, Correa de Arauxo; *Batalla II*, Cabanilles; *Passacaglia et Thema fugatum*, Bach; *Scherzo* (Symphonie No. 2), Widor; *Prélude et Fugue en sol mineur*, Dupré; *Sonata in f*, Mendelssohn; *Rhythmic Trumpet*, Bingham; *Variations on "America"*, Ives.

JOHN BROCK, St. Joris Church, Antwerp, Belgium, October 24: *March on a Theme of Handel*, Guilment; *Fantasia en ut*, Franck; *Scherzo* (Symphonie No. 2), Widor; *Prélude et Fugue en sol mineur*, Dupré; *Sonata in f*, Mendelssohn; *Rhythmic Trumpet*, Bingham; *Variations on "America"*, Ives.

SAMUEL CARABETTA, Washington National Cathedral, Washington, DC, November 21: *Batalla Imperial*, Cabanilles; *Toccata in F Major*, S. 540, Bach; *La Vallée du Béhorléguay, au matin*, Ermend-Bonnal; *Revelations of St. John the Divine*, King; *Very Slowly* (Sonatina), Sowerby; *Final* (Première Symphonie), Langlais.

DAVID CRAIGHEAD, First Presbyterian Church, Stamford, CT, November 12: *Three Gospel Preludes*, Bolcom; *Suite Bretonne*, Dupré; *Improvisation on "Victimae Paschali laudes"*, Tournemire; *Veni creator*, de Grigny; *Prélude, Adagio et Choral varié sur le thème du "Veni creator"*, Duruflé.

ALAN DAVIS, St. Ignatius Loyola, New York, NY, December 19: *Grand Choeur Dialogue, Scherzo, Rhapsodie sur des Noëls*, Gigout; *Nun komm, der Heiden Heiland*, *Toccata in F Major*, Bach; *Choral in b minor*, Franck; *Variations sur un thème de Clement Jannequin*, Alain; *Variations on "America"*, Ives.

DELBERT DISSELHORST, with percussion, trumpet, harpsichord, viola, and piano, The University of Iowa, November 14: *Organ Booklet*, Bielawa; *Ricercar V*, White; *Musica dell'autunno*, Jenni; *Constellations*, Locklair.

MARIE-MADELEINE DURUFLÉ, Cleveland Museum of Art, Cleveland, OH, October 24: *Concerto in B-flat*, Handel; *Choral in a minor*, Franck; *Naiades*, Vierne; *Choral-improvisation on "Victimae Paschali"*, Tournemire; *Cortège et Litanie*, Dupré.

*Prelude and Fugue on the name Alain*, Duruflé; *Improvisation* on submitted themes.

JOHN EGGERT, First Presbyterian Church, Macomb, IL, November 14: *Fantasy in G Major*, S. 572, Bach; *Partita on "Wachet auf..."*, Distler; *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral in b minor*, Franck; *Dialogue sur les grands jeux*, *Tierce en taille, Plein jeu*, Couperin; *Deuxième Fantaisie*, *Ballade en mode Phrygien*, *Litanies*, Alain.

MARY FENWICK, Emmanuel Lutheran Church, Pottstown, PA, November 14: *Trumpet Jubilation*, Frey; *Come thou fount of every blessing*, *Praise and thanksgiving*, *Were you there*, Wood; *Giga*, Bossi; *Passacaglia and Fugue in c minor*, S. 582, Bach; *3ème Symphonie*, Vierne.

JAVIER GARDUÑO, Cathedral of the Madeleine, Salt Lake City, UT, November 5: *Tiento de medio registro de tiple de décimo tono*, *Tiento de medio registro de bajón de primer tono*, Correa de Arauxo; *Batalla de sexto tono*, Ximenez; *Al offertorio*, *All'Elevezione*, *Al post comunio coi flauti*, Zipoli; *Sonata in Fa Maggiore*, Pergolesi; *Suite du deuxième ton*, Clérambault; *Procesion y saeta*, *Chacona en mi menor*, Estrada.

DAVID A. GELL, with Paul Daniels, oboe, and Carolyn J. Gell, soprano, Trinity Episcopal Church, Santa Barbara, CA, December 12: *Magnificat du Deuxième Ton*, Lebegue; *Wachet auf, Suite in c minor*, Krebs; *Oboe Concerto in f minor*, Telemann; *Fantasia over Psalm 42*, Asma; *A la venue de Noël*, *Où S'en vont Ces gais bergers*, Balbastre; *Nativity Lullaby*, Franck; *Variations on "Lo, how a Rose"*, Bradshaw; *Variations sur Noël Nouvelet*, Gell.

JAMES W. GOOD, First Baptist Church, Lumberton, NC, November 7: *St. Anne*, Parry; *Toccata in F*, S. 540, *Liebest Jesu*, S. 731, *Nun freut euch*, S. 734, Bach; *Cortège et Litanie*, Dupré; *Softly and tenderly, We're marching to Zion*, Held; *Toccata*, Widor.

SUSAN GOODSON, with Jack Propp, bass, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 8: *Now thank we all our God*, Karg-Elert; *A rose tree hath arisen*, Drischner; *What is this lovely fragrance?*, Manz; *For behold darkness shall cover the earth*, *The people that walked in darkness*, Handel; *The Nativity*, Langlais; *Come Savior of the nations*, BuxWV 211, *A babe is born in Bethlehem*, BuxWV 217, *Toccata*, BuxWV 157, Buxtehude.

ROBERT GRUDZIEN, Cathedral of St. Catherine of Alexandria, St. Catharines, Ontario, October 19: *Preludium and Fugue in c minor*, S. 546, *Wer nur den lieben Gott lässt walten*, S. 691, 690, 642, *Nun komm der Heiden Heiland*, Bach; *9 Pieces* (Dances), Jan from Lublin; *Improvisation on the theme "Holy God"*, Surzyński; *Fantasia for Organ*, Woś; *Rigaudon*, *Aria*, *Prelude in Classic Style*,

*Young*; *Toccata and Fugue C Major* (Homage to D. Buxtehude), Eben.

EUGENE W. HANCOCK, Prospect Presbyterian Church, Maplewood, NJ, November 21: *Chaconne*, Couperin; *Choral II in b minor*, Franck; *Andante sostenuto* (Symphonie Gothique), Widor; *L'Ange a la Trompette*, Charpentier; *Go down, Moses*, Yoruba Lament, Sowande; *Invocation*, *Affirmation*, *Spiritual*, *Round about the mountain*, *Praise* (Spiritual Set), Da Costa; *The Lord will make a way*, Sexton; *I'll fly away*, Henry; *Homage to HDT and JSB*, Simpson; *The wrath of God*, Hancock.

JARED JACOBSEN, Spreckels Organ Pavilion, Balboa Park, San Diego, CA, October 31: *Toccata and Fugue in d minor*, S. 565, Bach; *Danse Macabre*, Saint-Saëns/Liszt/Jacobsen; *Will o' the wisp*, Nevin; *In the hall of the mountain king*, Grieg/Jacobsen; *Three Pumpkin Carols* (Great pumpkin is comin' to town, Deck the patch, I'm dreaming of the great pumpkin); *Nova*, Roberts; *The Ride of the Valkyries*, Wagner/Dickinson/Jacobsen; *Marche au supplice*, Berlioz/Busser; *Three More Pumpkin Carols* (I heard the bells on Halloween, The Halloween song, The twelve days of Halloween); *Toccata*, Boëllmann; *Pièce Héroïque*, Franck; *Sinfonia to Cantata 29*, Bach.

CHRISTOPH F. LORENZ, Grace Anglican Church, Brantford, Ontario, October 21: *Concerto in d minor*, S. 596, Bach; *Andante in F Major*, KV 616, *Adagio and Rondo in C*, Mozart; *Prelude and Fugue in d*, Mendelssohn; *Marcia Religiosa* (Sonata 16), Rheinberger; *A Song of Sunshine*, Hollins; *Sonata No. 2*, Elgar; *Improvisation on a given theme*.

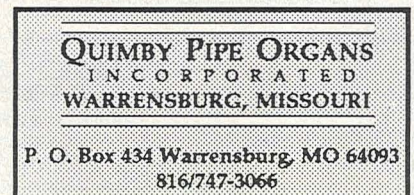
MARY GIFFORD MATTHYS, with Del Lyren, trumpet, Episcopal Church of the Ascension, Lafayette, LA, November 7: *Fanfare*, Purcell; *Overture*, Handel; *Sonata VI*, Mendelssohn; *Aria*, op. 51, Peeters; *Funeral March and Hymn of the Seraphs*, Guilment; *Second Sonata*, Viviani; *Fantasy*, *Fugue and Chorale on "Engelberg"*, Wright.

HUGH McCLEAN & ANNE McCLEAN, Gordon-King Memorial Church, Winnipeg, Manitoba, November 14: *Concerto in G*, Blanco; *Concerto in A*, Walther; *Concerto in B-flat*, Lucchinetti; *It is a true saying* (Cantata 141), *Largo* (Concerto f minor), *Jesu joy of man's desiring*, Gigue in D (Suite No. 3), Bach; *Duet for Organ*, Wesley; *Variations on two themes*, Dupré; *Prelude, fugue and variation*, Franck; *Homage: F.D.*, op. 65, Healey.

INSUK PARK, Church of the Ascension, Chicago, IL, November 7 (Gruenstein Competition Winner): *Prelude and Fugue in e minor*, S. 548, Bach; *Erbarm dich mein*, O Herre Gott, Scheidemann; *Sonata in G Major*, S. 530, Bach; *Alleluia sereins*, *Transports de joie* (L'Ascension), Messiaen; *O Welt ich muss dich lassen* (III, XI), Brahms; *Toccata* (Suite), Duruflé.



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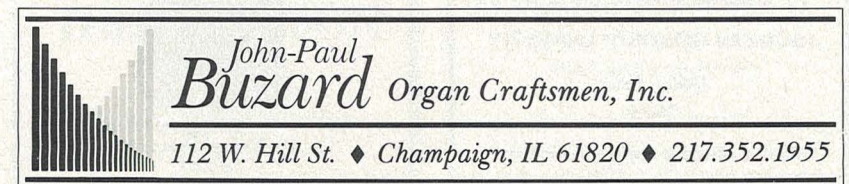
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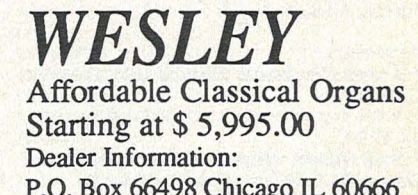
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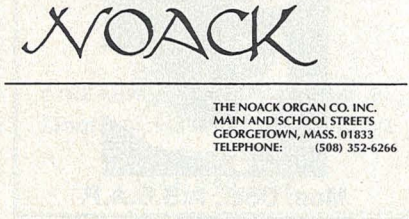
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MARIE E. RUBIS, organ and harpsichord, First Presbyterian Church, Wilmington, NC, November 15: *Allemande and Variations*, Byrd; *Dark river and distant bell*, Hovhaness; *Shasta*, Hakim; *Suite in C Major*, L. Couperin; *Concerto in G Major*, S. 592, Bach; *Wachet auf*, Bach, Distler; *Nun komm der Heiden Heiland*, Heiller; *Praeludium in g minor*, BuxWV 149, Buxtehude.

GILLIAN WEIR, Central United Methodist Church, Lansing, MI, October 31: *Concert Piece*, Peeters; *Aria Sebalдина*, Pachelbel; *Sonata in C*, K. 255, Scarlatti; *Noël: Quand le Sauveur Jesus Christ*, Dandrieu; *Offertorio in C*, Zipoli; *Trio Sonata III in d minor*, *Toccata in F Major*, Bach; *Sonata Eroica*, Jongen; *Cantabile*, Franck; *Tanz-toccata*, Heiller; *Première Fantaisie*, Alain; *Feux-follets*, Vierne; *Scherzo Symphonique*, Guilmant.

CHRISTOPHER YOUNG, Emmanuel Church, Chestertown, MD, November 14: *Grand Dialogue in C*, Marchand; *Nun komm der Heiden Heiland*, S. 599, *Gottes Sohn ist kommen*, S. 600, *Vom Himmel kam der Engel Schar*, S. 607, *O Lamm Gottes, unschuldig*, S. 618, *Prelude and Fugue in E-flat*, S. 552, Bach; *Prelude and Fugue on a theme of Vittoria*, Britten; *Attende Domine*, Demessieux; *What a friend we have in Jesus*, Bolcom; *Impromptu*, Vierne; *Allegro (Symphonie VI)*, Widor.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, November 7: *Praeludium in f-sharp minor*, BuxWV 146, Buxtehude; *Sonata V in C Major*, S. 529, Bach; *Concerto in d minor*, Vivaldi; *Fugue on the Name BACH*, op. 6, no. 1, Schumann; *Adagio in E Major*, Bridge; *Variations on a Noël*, Dupré.

Send your recital programs to Recitals Editor, The Diapason, 380 E. Northwest Hwy., Des Plaines, IL 60016-2282.

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# CLASSIFIED ADVERTISING

Classified Advertising Rates  
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A complete listing of all available back-numbers of THE DIAPASON is now available. Many from the 1930s on, and some older issues may also be obtained for your personal or library collection. Send SASE to: The Organ Historical Society, Box 26811, Richmond, VA 23261.

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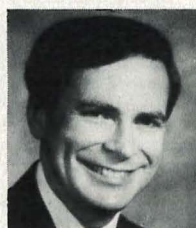
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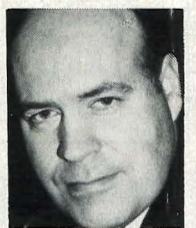
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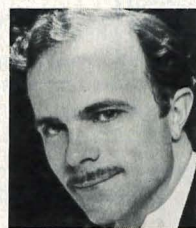
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