

THE DIAPASON

AUGUST, 1994



Young United Church, Winnipeg, Manitoba, Canada
Specification on page 15

Letters to the Editor

Wind Emitting Diodes

To whom it may concern:

As a firm experimenting with the use of Wind Emitting Diodes, we would like to make a few remarks concerning this new technology as applied to the pipe organ. (See the classified ad in the June, 1994 issue, p. 21.)

An interesting side effect discovered was that by varying the voltage ± 3 volts, an infinitely variable tremulant was possible. Controlled by a switch actuated by the foot on any swell shoe, one can produce a vibrato like a stringed instrument where the artist varies the speed and breadth. Essentially each individual pipe in a rank has its own tremulant. Space and transient noise are no longer a problem as with the old tremolo motors.

A problem in the utilization of WEDs with large 16' and 32' pedal stops was finally solved. By wiring two WEDs for the 16' stops and 4 WEDs for the 32' stops wired in series, sufficient power was obtained for a more rapid speech and attack than achieved with traditional chests.

In the experimental stage of development is the use of WEDs to set the column of air in small scale pipework (2' or less) in motion without a blower. We have had some promising results in metal pipes. There are additional elec-

tronics necessary and still highly experimental. Further information will be released when satisfactory results are achieved.

The present experimenting is being applied to a three-manual 43-rank organ with two 32' pedal stops.

Address any inquiries to: J. PRAREGTINS ORGAN CO. LTD., Box High Tech, c/o THE DIAPASON.

Sirs:

Interested in WED's. May be of considerable value in new organ now under design.

Am using own design—incorporating new collapsible pipe-work which you may imagine will save considerable space as only the pipes playing rise to the occasion.

Also other improvements are being considered, such as the new printed console, which may either be hung on a wall, or un-rolled on a table.

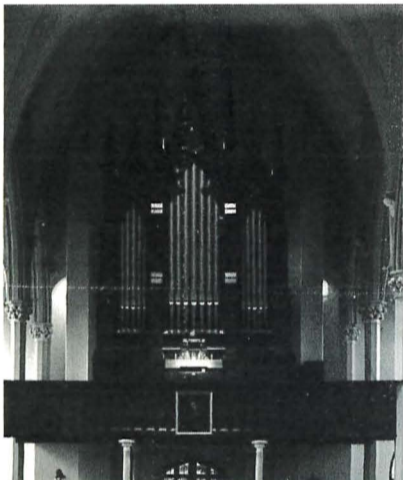
We may have considerable in common in design innovations, hope to hear from you soon.

Joe Ritter
Cape May Court Hs., N.J.

No comment

—The Editor

Here & There



E.&G.G. Hook opus 288 at St. John's Catholic Church, Bangor, ME

The St. John's Organ Society is presenting a second annual series of organ concerts on the E.&G.G. Hook organ, opus 288 of 1860, at St. John's Catholic Church in Bangor, ME. The society was founded in 1993 to preserve and promote the church's organ. Concerts take place every Thursday from July 14 until September 15: July 14, Alice Johnson; 7/21, Edmund Murray; 7/28, Carlton Russell; 8/4, Gregory Peterson; 8/11, Bangor area Catholic organists; 8/18, Shelly Moorman-Stahlman; 8/25, Bruce Glenn; 9/1, Steven Young; 9/8, Northern Border Caladonia Pipe Band; 9/15, Kevin Birch with flutist Elizabeth Downing. For information: 207/942-6941.

The Mississippi Conference on Church Music & Liturgy, sponsored by the Episcopal Diocese of Mississippi, takes place August 9-14 at All Saints' School, Vicksburg, MS. The schedule will include daily worship services, including Morning Prayer, a Eucharist and Healing Service, Evening Prayer, and a concluding Eucharist, along with sessions on the hymnal, choral resources, the Psalms, service playing, rehearsal planning, and other topics. Faculty includes J. Neil Alexander, Mark Dirksen, Mark Engelhardt, and Marilyn Haskel. For information: Mississippi Conference, Box 12443, Jackson, MS 39236.

The 11th International Congress of the Fédération Francophone des Amis de l'Orgue, "Orgues en Suisse Romande," takes place August 22-26. The schedule includes events at Lausanne, Genève, Payerne, Berne, Fribourg, Sion, Martigny, Vouvry, Coppet, Le Sentier, and Romainmôtier, with recitals by Odile Pierre, Lionel Rogg, Guy Bovet, Michel Chapuis, Marie-Claire Alain, and others. For information: FFAO, Michelle Guéritey, 35, quai Gailleton, F-69002 Lyon, France; tel & fax 78 92 82 83.

The University of Evansville has acquired a four-stop, one-manual and pedal organ built by C. B. Fisk in 1968. The firm's opus 52 will be featured in a series of dedication recitals beginning with a program by Douglas Reed, University Organist, on August 30, and will be re-dedicated in University worship services on September 4. The instrument was built for St. Paul's Roman Catholic Church in Greencastle, IN. Its next home was St. Meinrad Archabbey, where it served in the college chapel for more than 20 years. It now sits in the University of Evansville Neu Chapel where it serves for teaching, practice, and performance. John Schreiner of the Fisk company supervised moving the organ to Evansville. Mechanical key and stop action, concave radiating pedalboard, manual permanently coupled to pedal, adjustable doors on case front, unequal temperament according to Zellner.

Manual

- 8' Spitzprincipal
- 4' Chimney Flute
- 2' Doublette

Pedal

- 16' Bourdon

The Jean and Broadus Staley Hymn-Playing Competition '94, sponsored by the American Center of Church Music, takes place in September and October. Contestants must present three hymns (*Lauda anima; Veni, veni, Emmanuel;* and *Easter Hymn*) each with an introduction of not more than 16 measures followed by the playing of stanza 1 as written, an interlude which could be used between two stanzas fol-

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lowed by a free accompaniment for the final stanza. Deadline for a cassette recording is September 1, sent to ACCM, 3339 Burbank Dr., Ann Arbor, MI 48105. All contestants will be notified by phone on September 10. Finalists will compete on October 10 on the Wilhelm organ at First Congregational Church, Ann Arbor, as part of the Fall Conference on Organ Music sponsored by the University of Michigan. For information: 313/662-8612.

The deadline for submission of information to be included in the **National Federation of Music Clubs Directory of American Composers** is September 1. The new directory, which will be published by the NFMC in May, 1995, will include information on over 1,000 American composers. Information submitted should include the name and address of the composer, type of music composed, category, and their publisher's name and address. Send materials to Mrs. R. Keith Newton, 49 S. James Rd., Columbus, OH 43213-1622. For information: 615/377-0771.

The University of Nebraska-Lincoln will present its 18th annual Organ Conference, "The Future of Organ Instruction in U.S. Higher Education," September 8-10. Presenters include John Ferguson, James Moeser, and Margot Woolard, with lectures, a panel discussion, and a hymn festival. Drs. Ferguson and Moeser will begin their sessions by introducing a broad spectrum of issues as a prelude to extensive discussion among all conference participants. Dr. Woolard

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

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will describe the UNL Church Organist Training Program, an alternate avenue for organ study in higher education. Ferguson will also share some of the techniques and procedures he has devised to teach a wide range of organ skills. For information: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

King's Chapel Concert Series has announced the dates for the 1994-95 season. Concerts take place at 5:00 pm at King's Chapel, Boston, MA, and include soloists, the Choir and Orchestra of King's Chapel, under the director of Daniel Pinkham: October 2, works of Haydn, Bach, Mozart, Schubert; November 27, music for Advent and Christmas by Purcell, Schütz, Charpentier, Vivaldi; April 30, music for chorus and brass by Hindemith, J. Pachelbel, and the Boston premiere of Pinkham's *The Creation of the World*. For information: 617/227-2155.

The Third International Organ Academy in Rouen and Surroundings will take place October 23-29, with the theme "The Romantic and Symphonic Organ Tradition 1850-1930." Historical organs and their repertoire will be examined from the standpoint of the period's socio-cultural context. Classes will include performance practice, music history, a survey of period organbuilding, and an introduction to the French harmonium, as well as classes in interpretation and registration, lectures, and concerts. Faculty includes Ton van Eck, Georges Lartigau, Kurt

Lueders, and Joris Verdin. The academy is organized by the association Le Puy Musical in Rouen with the support of the Association Aristide Cavallé-Coll. For information: Le Puy Musical, 6D, impasse du Clos des Marqueurs, F-76000 Rouen, France.

Appointments



Mark Steinbach

Mark Steinbach has been appointed University Organist at Brown University, Providence, RI, where he also teaches organ and music theory. In addition, he teaches on the faculty at the University of Massachusetts Dartmouth, and serves as director of music at St. Paul's Episcopal Church, Wickford, RI. A native of Greenburg, KS, Steinbach holds the BMus from the University of Kansas, and the MMus and DMA from Eastman School of Music. As a recipient of a Fulbright Grant, he studied at the Hochschule für Musik in Vienna. His teachers have included James Higdon, Peter Planavsky, David Craighead, and Arthur Haas (harpsichord).

Susan Tattershall has been appointed Executive Director of Organos Históricos de México, (OHM). OHM is an organization formed to foster appreciation of Mexico's historic pipe organs and to actively intervene in their protection and restoration. It has received grants from government agencies to conduct research, to create "organ crawls," and to furnish an organ restoration workshop. The OHM workshop began operations in January 1994, and is presently restoring the 1843 organ by Francisco Perez de Lara located in the chapel of the Colegio de la Paz in the historic center of Mexico City. Ms. Tattershall's duties include performing that and subsequent restorations, training two Mexican artisans in the art of restoring and maintaining historic pipe organs, and producing a book that documents the social history of the Mexican organ. Tattershall Organs will suspend operations in Rhinebeck, NY until September 1, 1996 so that Ms. Tattershall and her family can relocate to Mexico City.

Here & There



Dr. Larry Lusk and Gene Bedient

Gene Bedient was honored with a distinguished alumni award from the

College of Fine and Performing Arts at the University of Nebraska, Lincoln. Bedient, who holds the Bachelor of Music Education degree (1967) and Master of Music (1971) from UNL, was cited for his organbuilding achievements. The award was presented by Dr. Larry Lusk, Dean of the College of Fine and Performing Arts, at a ceremony April 13 at Kimball Hall on the UNL campus.

Heidi Emmert is featured on a new recording on the Walcker/Aeolian-Skinner organ at the Methuen Memorial Music Hall. The program includes works of Reger, Bach, Rheinberger, and Rüdinger. \$17.00 postpaid from Edward J. Sampson, Methuen Memorial Music Hall, 38 Chestnut Ct., North Andover, MA 01845-5320.

Canadian organist **Thomas Gonder** played a recital May 7 at Dundas Street Centre United Church, London, Ontario, to celebrate Gerald Bales' 75th birthday (May 12). The program consisted entirely of organ music by Bales. A reception was provided by the London RCCO Centre, and a plaque was presented to commemorate Bales' long association with the RCCO.

Tom Hazleton is featured on a new recording, *Stairway to the Stars*, played on the San Sylmar Wurlitzer pipe organ. The program includes music of Irving Berlin, Jerome Kern, Gershwin, Sondheim, and others, as well as the *Toccatina in d* of Bach. For information: Klavier Records, P.O. Box 177, San Juan Capistrano, CA 92675.



Kim Heindel

Kim Heindel recently played a lautenwerk recital for the biennial meeting of the American Bach Society at Emory University in Atlanta, GA. Heindel's recently recorded CD of Bach lute works, performed on the lautenwerk, is scheduled for release later this year on the Green Leaf label (formerly Classic Masters). A CD of Bach organ works recorded on the historic 1727 König organ in Steinfeld, Germany, is also to be released on the same label.

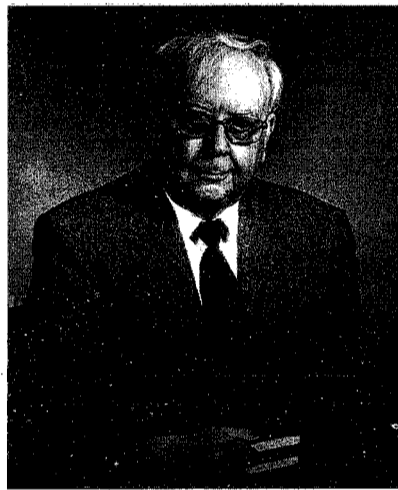


Jury members at the Prague International Music Competition, front row (l to r): Jaroslav Tuma, Giedrė Luksaitė-Mražková, Igor Kipnis, Zuzana Ruzickova, Kenneth Gilbert; rear: Johann Sonnleitner, Rafael Puyana.

Igor Kipnis served as vice-chairman of the harpsichord jury of the 46th International Music Competition held in May as part of the Czech Republic's Prague Spring Festival, the first time that a harp-

sichord competition has been featured in that country. His activities last spring also included recitals in Athens, Brussels, and Prague. Last fall he appeared three times in New York City, and for the new company, Epiphany, recorded his 76th and 77th albums. These CDs included *The Young Beethoven* (Pathétique and Moonlight Sonatas, among other works, played on his original 1793 Graebner Brothers fortepiano) and *The Instrument of Kings*, in which he is joined by flutist John Solum. In June Kipnis appeared at the 12th annual Connecticut Early Music Festival, of which he and Solum are co-artistic directors. The final program of the festival featured a re-creation of a benefit program that Mozart gave at Vienna's Burgtheater on March 23, 1783, a concert which contained the Haffner Symphony, Piano Concerto No. 5, K. 175, two movements from his Posthorn Serenade, arias for soprano and orchestra, as well as variations for fortepiano.

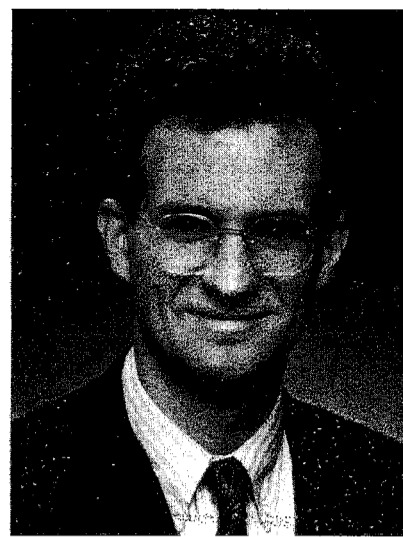
James McCray led a choir tour of Italy May 16-26 with the Camerata Singers of Colorado State University and the Rocky Mountain Singers of Rocky Mountain High School (Barbara Lueck, conductor), along with a chamber orchestra, and organist Wendell Frey. Performances took place at the Basilica Santa Maria and St. Peter's Basilica, Rome; Palazzo Comunale/Sala maggiore, Pistoia; Basilica San Giovanni e Paolo, Venice; and Duomo Santa Maria Annunziata, Salo, Bussolengo.



Franklin Mitchell

Franklin Mitchell, chairman of the board of the Reuter Organ Company, was awarded an honorary Doctor of Humane Letters at the graduation ceremony of Missouri Valley College, Marshall, MO, on May 15. Mr. Mitchell, a member of the college's class of 1938, was born in Murphysboro, IL, the son of a Presbyterian minister. He entered the college in 1935, studying organ with Claude Fichthorn and violin with Stephen Barrett. He taught violin at Missouri Valley for two years, and in 1941 began graduate work in organ at the University of Michigan under Palmer Christian, receiving a master's degree in 1942. Following World War II, he served on the faculty of Linfield College in McMinnville, OR, pursued graduate studies at the School of Sacred Music at Union Theological Seminary, and taught at Northwest Missouri State College in Maryville, MO. In 1951 he joined the Reuter Organ Company, where he has remained for 43 years as tonal director and now chairman of the board. **Robert Coleberd**, of Pacific West Oil Data, presented Mr. Mitchell for the degree, reading a tribute in his honor outlining his contributions to the organ world.

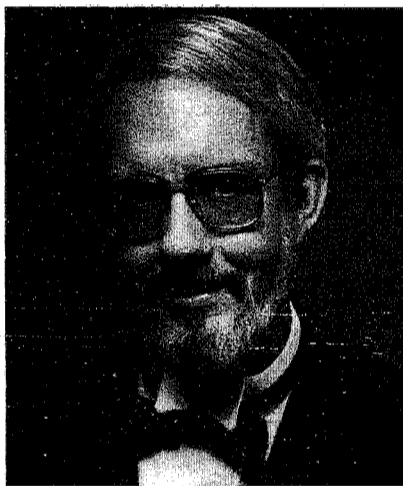
Bruce Neswick has been added to the roster of Phillip Truckenbrod Concert Artists. Currently organist and choirmaster at Christ Church Cathedral (Episcopal) in Lexington, KY, he has held similar positions at Holy Trinity Anglican Church in Geneva, Switzerland, and St. Paul's Cathedral, Buffalo, NY. He is active as a recitalist, clinician, and composer, and his first commercial



Bruce Neswick

recording has recently been released on the Raven label. Mr. Neswick won the first prize in improvisation at the 1990 national AGO convention, and has won prizes at the San Anselmo Festival in 1989 and the Rochette Concours at the Conservatoire de Musique in Geneva in 1992.

A graduate of Pacific Lutheran University in his native Washington state, he holds a graduate degree from Yale School of Music, and has studied with Robert Baker, David Dahl, Gerre Hancock, Margaret Irwin-Brandon, and Lionel Rogg. He holds the Fellowship of the AGO, and was a featured artist at the Dallas AGO convention this past July.



Robert Parkins

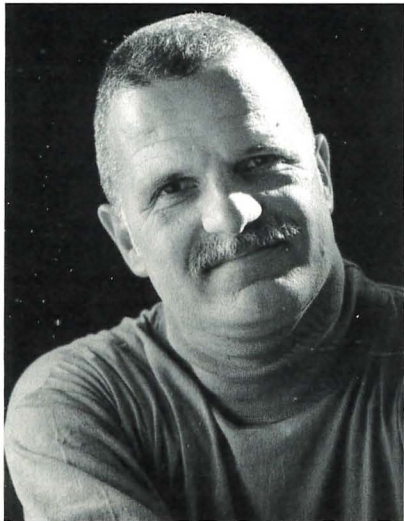
Robert Parkins, University Organist at Duke University, is featured on a CD of *Early Iberian Organ Music*, recorded on the Flentrop organ in Duke Chapel and recently released by Naxos. Also to appear on the same label within the next year is Parkins' recording of the complete organ work of Brahms.



Iain Quinn

Welsh organist **Iain Quinn** has recently joined forces with violinist Catherine Manson for a concert at St. Mary's Battersea, London. A series of duo concerts in Europe and the United States is planned for the next two seasons. Repertoire includes works of Liszt, Rheinberger and Saint-Saëns. The duo has been invited to present a series of

concerts in London during March 1995, including an appearance at BBC Broadcasting House. Iain Quinn is on the staff of the Blackheath Conservatoire, London, and is represented in the United States by Artist Recitals. His first CD, recorded on the new Klais organ in Reykjavik, Iceland, is due for release in November 1994.



Wolfgang Rübsum

Wolfgang Rübsum is featured on a series of new recordings of the organ works of J.S. Bach on the Naxos label. Trio Sonatas BWV 525, 526, and 527, and *Prelude and Fugue in a*, BWV 543 are recorded at the Martinikerk, Groningen, the Netherlands (8.550651); Trio Sonatas BWV 528, 529, 530, and *Prelude and Fugue in C*, BWV 547, also at the Martinikerk (8.550653); *The Art of Fugue* is recorded on the Flentrop organ at Duke University, available in two volumes (8.550703 and 8.550704).

Angus Sinclair inaugurated a new noon-hour concert series at Dundas Street Centre United Church in London, Ontario, on February 23 with a program of works by Cathedral organists: John Blackburn, Herbert Brewer, Louis Vierne, and Francis Jackson. The concert ended with Gerald Bales' *Toccata for Organ* (1989).



Ernst-Erich Stender

Ernst-Erich Stender will be making a concert tour of the United States from February 26 through March 26, 1995. Born in 1944 in Tönning/North Friesland District, he holds the "A-Examen" in church music from the Lübeck Musikhochschule. In 1972 he was appointed organist at St. Mary's in Lübeck. In 1989 he was named professor at the Lübeck Musikhochschule. He has concertized in Holland, France, Scandinavia, Switzerland, Turkey, the USA, and Japan. For information on concert dates, contact: Prof. Ernst-Erich Stender, Mehrleinweg 7, 23566 Lübeck, Germany; tel 04 51 / 3 21 54; fax 04 51 / 3 47 19.

On March 14, the organ department of the **Juilliard School** sponsored a masterclass with **Marie-Claire Alain**,



Paul Stetsenko, John Sherer, Marie-Claire Alain, Raymond Rickard, Neal Marple, and John Weaver

using the Rieger organ at New York's Holy Trinity Episcopal Church, where Mme. Alain played a recital the previous day. Participating in the class were Paul Stetsenko, John Sherer and Raymond Rickard (students of John Weaver) and Neal Marple (a student of Jon Gillock).



Kimberly Ann Hess

Kimberly Ann Hess won first place in the **Gruenstein Memorial Competition** sponsored by the **Chicago Club of Women Organists** on April 30 at the Church of the Ascension, Chicago, IL. Ms. Hess is a DMA candidate in organ performance at the University of Illinois, where she studies with Michael Farris. She earned the MMus from the University of Notre Dame, studying with Craig Cramer, and won first prize in the 1994 Arthur Poister Competition and second prize in the Deerfield Competition.

Second place went to Heather Hinton, a doctoral student at the Eastman School of Music. Formerly a student of Russell Saunders, she studies organ with David Higgs and harpsichord with Arthur Haas, and is organist of Brighton Presbyterian Church in Rochester, NY. Other finalists included Adrienne Pavur, who holds the DMA from Eastman, was winner of the 1993 San Marino Organ Competition, and a finalist in the 1993 Poister Competition; and Nicole Van Vorst, a sophomore at Eastman, studying with David Higgs. Judges for the final round of competition included Margaret Kemper, Roger Stanley, and Patricia Spencer.

The Children's Choir Federation has announced that the Saltillo Boys Choir of Saltillo, Coahuila, Mexico, has been selected as 1994 recipient of the federation's annual \$20,000 endowment grant. The choir's director is J. Rodolfo Torres. The award will be presented to the choir in Saltillo on September 24.

Two choral works received their premières by the choir of **Zion Lutheran Church**, Minneapolis, under the direction of **Randall M. Egan** on May 22. Presented in "An Inner City Festival Evensong" were the American première of British composer Gordon Lawson's setting of *Psalm 121*, and the Twin Cities' première of American composer Michael McCabe's *A Psalm of the Redeemed*. Both works are published by Mr. Egan's firm, available from Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.



James Diaz, Fort Wayne winner

The 32nd annual **Fort Wayne National Organ Playing Competition** was held April 23 at the First Presbyterian Church, Fort Wayne, IN. **James Diaz**, a graduate student at the Cleveland Institute of Music, received the first prize of \$1,000 and was presented in recital at the church on May 24. Mr. Diaz is currently studying organ with Todd Wilson and is serving as assistant organist of St. Paul's Episcopal Church, Cleveland Heights, where he works under the direction of Karel Paukert. He is a recipient of the Cleveland Art Museum's Musart scholarship, an award which engages him in two recitals at the Museum per year. He graduated summa cum laude from the University of Michigan, where he studied organ with Robert Glasgow and piano with Dickran Atamian. He also served as organist of St. John's Episcopal Church in Detroit, and was the first prize winner in the 1989 University of Michigan Undergraduate Organ Competition.

Second-place winner, Erik Sutter, received a cash prize of \$500. Currently a student at the Oberlin Conservatory of Music, where he studies organ with Haskell Thomson and piano with Joseph Schwartz, he is the recipient of the Dean's Talent Award, the Otto B. Schoepfle Organ Scholarship, and the Harold Tower Performing Arts Scholarship. In the spring of 1991, he took first place in the Conrad Sulzer Young Performer's Piano Competition in Chicago, and was a finalist in the 1993 Deerfield, IL, and Fort Wayne, IN, competitions. He also took first place in the 1993 Chicago AGO competition and placed



Fort Wayne finalists: Elizabeth Melcher, Aaron Miller, Erik Sutter, James Diaz, Stephen Krahn, Stephen Tharp



Fort Wayne judges: Charles Boyd Tompkins, Carla Edwards, John Chappell Stowe

second at the regional level in Indianapolis. During the summer of 1990, he held the position of cantor at St. Erik's Kyrka in Sollentuna, Sweden.

Other finalists included Stephen Krahn, DMA candidate at the University of Nebraska-Lincoln and organist/choirmaster at St. Matthew's Episcopal Church in Lincoln; Elizabeth Melcher, organist and choirmaster at the Church of the Ascension (Episcopal), Rochester, NY; Aaron Miller, an undergraduate organ student at the Eastman School of Music; and Stephen Tharp, a graduate organ student at Northwestern University, Evanston, IL.

Judging the contest finals were Carla Edwards, John Chappell Stowe, and Charles Boyd Tompkins. The six finalists were chosen from 29 preliminary tape-recorded entries. Local preliminary judges were Michael Hollman, C. Kenneth Stein, and Mark Smith. The competition is sponsored by the First Presbyterian Church Music Series, with additional support by a corporate grant from the Quimby Pipe Organ Company.



James Nissen, Marilyn Mason, Wallace Cheatham, Evelyn Lim, Michigan Brass Quartet

Austrian Variations by **Wallace Cheatham** received its première on April 17 at the First Congregational Church of Ann Arbor. The work was commissioned by the Marilyn Mason Commissioning Fund, and was performed by organist Evelyn Lim, with the Michigan Brass Players and James Nissen, conductor. Miss Lim is currently a doctoral student of Marilyn Mason; Nissen earned the AMusD in 1991 as a student of Prof. Mason. The work, by composer Wallace Cheatham of Milwaukee, WI, was written in 1991, and is scored for organ and brass quartet.

The bicentennial and restoration of the **Clicquot organ** at the **Cathédrale St-Pierre**, Poitiers, France, were celebrated in a festival held July 1-10. Built between 1787 and 1790, the organ was the last designed by François-Henri Clicquot. The restoration was completed in time for Easter, 1994, and was carried out under the direction of Jean-Loup Boisseau and Bertrand Cattiaux. A series of recitals on a wide variety of themes and repertory was played by Michel Chapuis, Jean Boyer, Guy Marissal, Louis Robilliard, Alain Villard, Clyde Holloway, and Reinhard Jaud. The his-

tory and significance of the organ were highlighted in a symposium held on July 5, and a playing competition rounded out the festival on July 8-10.

The Walker/Hatt Duo (Martin Walker, bass clarinet; David Hatt, organ) performed Barney Childs' *Edge of the World* on successive nights on radio station KPFA in Berkeley and at the Hotel Utah in San Francisco, using a Roland JX8P synthesizer for the organ manuals and a prerecorded DAT for the 32' pedal clusters. The piece was commissioned and premiered by the duo in 1981, and was recently performed by the late Samuel John Swartz and Martin Walker at the University of Redlands. It uses registrations which are caricatures of standard organ sound (Protestant offertory, schmaltzy wedding ballade, feeble miniature Baroque) with extended bass clarinet techniques.

Grand Canal Recordings has announced the release of *The Cuckoo and the Nighengale: cylinder organs 1750-1830* (from the collection of the National Museum, Utrecht, Holland, "from Musical Clock to Street Organ").

For information: Allegro Corporation, 12630 Marx St. NE, Portland, OR 97230-1059.

Augsburg Fortress Publishers has announced the acquisition of the music line and imprint of Chantry Music Press, which was founded in 1948 by Dr. and Mrs. Frederick Otto. In addition to distributing the 225 Chantry titles currently in print, Augsburg Fortress plans to add 15-20 new music titles a year under the Chantry imprint. The Chantry catalog includes works of such composers as Schütz, Buxtehude, Bach, Distler, Bender, Zimmermann, Gore, Yarrington, and many others. For information: 612/330-3327.

Oxford University Press has announced that they now publish the music of Libby Larsen. In 1973 she was co-founder of the Minnesota Composers' Forum, a composers' cooperative. She serves on the boards of the American Symphony Orchestra League, Meet the Composer, and on the Camargo Foundation of Music Panel. She has been vice-president of the American Music Center, a director of the College

Music Society, and on the Music Panel of the National Endowment for the Arts. For information: 212/679-7300.

Selah Publishing Co. has released its Spring 1994 issue of *Music in Worship*, a newsletter for church musicians. Vol. 2, no. 2 includes an interview with Alfred Fedak, a profile of composer William Rowan, and articles by Austin Lovelace and Thomas Troeger. A choral planner based on the lectionary is included, along with an annotated catalog of Selah's publications. For information: P.O. Box 3037, Kingston, NY 12401; 800/852-6172.

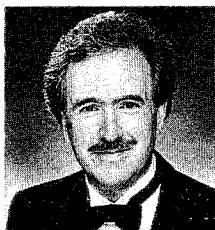
Southern Music Company has announced the publication of six choral works by **Peter Mathews**: *Christus factus est, O sacrum convivium, Missa brevis, We praise Thee, O God, Communion Service, and Magnificat and Nunc Dimittis*. For information: Southern Music Company, P.O. Box 329, San Antonio, TX 78292; 210/226-8167.

Thorpe Music Publishing Company and **Theodore Presser** (sole selling agent) have announced the publication

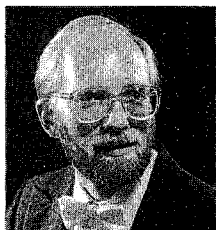
of two new settings of Katherine Davis' hymn *Let All Things Now Living*. Using the familiar *Ash Grove* tune, the settings are by Los Angeles composer and flutist Mark Carlson (392-03025, \$1.25) and Dallas composer and organist Richard DeLong (392-03024, \$1.25). Presser has also signed a distribution agreement for the print music of the publishing firms of Notevole, Subito, and Integrated Arts People. For information and catalogues, contact Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010; fax 610/527-7841.

Editions du Triton has announced the publication of the "Organa Gallica" collection, under the editorship of Nicolas Gorenstein, focusing on classical and post-classical French organ music. The series is scheduled to release one volume every quarter (four volumes per year). For information: Editions du Triton, Rue du Sapin 2 a, CH-2114 Fleurier, Suisse; tel (41) 38 61 27 27; fax (41) 38 613 719.

William T. Pugh, of Top Rung Tower Chime & Organ Service, Lawrence, KS, has completed the



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Recording Artist
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Department of Music Chair
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Margaret R. Evans
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Southern Oregon State College
Ashland, Oregon
Director of Music
St. Mark's Episcopal Church
Medford, Oregon



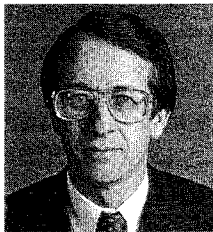
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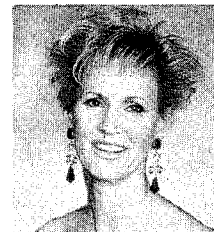
William Kuhlman
Organist
College Organist
Professor of Music
Luther College
Decorah, Iowa



Susan Dickerson Moeser
Organist
Music Faculty
University of South Carolina
Columbia, South Carolina



Larry Palmer
Harpichordist/Organist
Professor of Harpichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



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Milwaukee Chamber Orchestra
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restoration of one 32-note set of chimes in the largest Deagan Tower Chime System, the 97-note system at the Stephen Foster State Folk Culture Center in White Springs, FL. Located in the 200-foot tower that dominates the state park, the system is heard daily through performances by a paper roll player and Westminster clock.

Schulmerich Carillons has introduced *The Schulmerich Collection*, a line of handbell-related clothing, collectibles, and accessories. The 12-page catalog includes accessories for handbell performance, set-up, transport, and care; handbell-related gift items and memorials; handbell videos, CDs, and tapes; and clothing with a handbell theme. For information: Schulmerich Carillons, Carillon Hill, P.O. Box 903, Sellersville, PA 18960-0903; 800/423-7464.

Christianity and the Arts is a quarterly magazine devoted to Christian expression in Chicago and the Midwest. Each issue includes articles on the visual arts, music, dance, and literature. The calendar of events includes art shows, dance festivals, concerts, poetry readings, etc. Editor and publisher is Marci Whitney-Schenck. The Spring issue (vol. 1, no. 2) includes articles on the paintings of Lillian Brule, the poetry of Agnes Wathall Tatera, life in Lemmon, SD, and the art treasures in Second Presbyterian Church, Chicago. For information: P.O. Box 118088, Chicago, IL 60611; 312/642-8606.

1994 Carillon Concert Calendar

- 1 AUGUST
Suzanne Magassy; University of Rochester, Rochester, NY 7 pm
Dennis Curry; University of Michigan, Ann Arbor, MI 7 pm
Terence McKinney; First United Methodist of Germantown, Philadelphia, PA 7:30 pm
- 2 AUGUST
Terence McKinney; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
Suzanne Magassy; Alfred University, Alfred, NY 7 pm
Hans Hielscher; Mayo Clinic, Rochester, MN 8 pm
- 3 AUGUST
Suzanne Magassy; Calvary Episcopal Church, Williamsville, NY 7 pm
Terence McKinney; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm
- 4 AUGUST
Brian Swager; Indiana University, Bloomington, IN 7:30 pm
Terence McKinney; Trinity UCC, Holland, PA 7:30 pm
- 7 AUGUST
Robert Byrnes; Princeton University, Princeton, NJ 1 pm
Beverly Buchanan & Phillip Burgess, duets; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Suzanne Magassy; St. Stephen's, Cohasset, MA 6 pm
- 8 AUGUST
Suzanne Magassy; Municipal Building, Norwood, MA 7 pm
Robert Byrnes; First United Methodist of Germantown, Philadelphia, PA 7:30 pm

- 9 AUGUST
Robert Byrnes; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
- 10 AUGUST
Robert Byrnes; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm
- 11 AUGUST
Lisa Lonie; Trinity UCC, Holland, PA 7:30 pm
- 14 AUGUST
John Courter; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
Edward Nassor; Princeton University, Princeton, NJ 1 pm
John Courter; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Hans Hielscher; Texas Tech University, Lubbock, TX 8:15 pm
- 16 AUGUST
Janet Dundore; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
- 17 AUGUST
Edward Nassor; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm
- 21 AUGUST
Larry Weinstein; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
R. Robin Austin & Frank DellaPenna, duets; Princeton University, Princeton, NJ 1 pm
Larry Weinstein; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
- 23 AUGUST
Beatrice Gardner, Gayle Hamilton, & Gloria Werblow; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
- 24 AUGUST
Frank DellaPenna; Washington Memorial National Carillon, Valley Forge, PA 7:30 pm
- 28 AUGUST
George Matthew, Jr.; Princeton University, Princeton, NJ 1 pm
Phillip Burgess, Jenny King, & Dennis Curry; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
John Knox; St. Stephen's, Cohasset, MA 6 pm
- 29 AUGUST
John Knox; Municipal Building, Norwood, MA 7 pm
- 30 AUGUST
Janet Dundore; St. Thomas Church, Whitmarsh, Fort Washington, PA 7 pm
- 3 SEPTEMBER
John Gouwens; Culver Military Academy, Culver, IN 4 pm
- 4 SEPTEMBER
Janet Tebbel; Princeton University, Princeton, NJ 1 pm
Phillip Burgess, with Midnight Riders Five & Drum Corps; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
- 11 SEPTEMBER
Margo Halsted; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon
George Matthew, Jr.; First Presbyterian, Stamford, CT 4 pm
- 18 SEPTEMBER
Dennis Curry; Kirk in the Hills, Bloomfield Hills, MI 10 am, noon

Continuing Series

- Larry Weinstein**; Deeds Carillon, Carillon Historical Park, Dayton, OH. Sundays at 3 pm, May-October; Saturdays at 3 pm, June-August
- Gloria Werblow**; Rainbow Tower Carillon, Niagara Falls, Ontario, Canada. Fridays at 7 & 9

pm, Saturdays and Sundays at 4 & 7 pm, May 2-Labor Day

Gordon Slater; House of Parliament, Ottawa, Ontario, Canada. Weekdays, 12:30 to 12:45 pm

Carillon News

by Brian Swager

Profile: Culver Military Academy

A preparatory boarding school in north-central Indiana, Culver Military Academy was founded in 1894. The Chapel was erected in 1951 as a tribute to the 6,500 Culver men who served in the Armed Forces from 1941 to 1945 and as a memorial to the 288 alumni who perished in World War II. Conceived by architect Jens Frederick Larson, the Chapel overlooks Lake Maxinkuckee; its



Culver Memorial Chapel

156-foot spire can be seen from one end of campus to the other.

Both a carillon and an organ were part of the original building project. John Gouwens reports an amusing anecdote with regard to their funding. Alumnus Reuben Fleet phoned fellow alumnus and friend Amon Carter and said, "They're building a chapel here at Culver, and they need two major gifts, each around \$50,000, for the carillon and the organ. I'm going to give one and you're going to give the other." Carter was happy to provide for whichever instrument would last the longest. Fleet assumed that that would be the carillon. After a reasonable chat and before hanging up, Carter asked, "By the way, Reuben, what the hell is a carillon?"

Both the carillon and the Chapel's three-manual Möller organ are still going strong. The carillon came from the Gillett & Johnston bellfoundry of Croydon, England, and was the last instrument to be installed in North America by that firm. The range is just over four octaves: C, D, then chromatic through e^b . There are 51 bells. The bourdon weighs 6,500 pounds and is mounted to be swung as well. It sounds B₁, hence the instrument transposes down one half-step. Belgian carillonneur Kamiel Lefèvre played the two dedicatory recitals. It is noteworthy that of the 21 pieces he played on that occasion, only one was an original carillon composition (Jef Denyn's *Preludium*). Several hymns and folksongs are on the programs, as well as transcriptions of pieces such as Schumann's *Traumerei*, Mendelssohn's *Venetian Gondola Song*, and Purcell's *Trumpet Piece and Air in D*.

Milford Myhre, currently carillonneur of Bok Tower Gardens in Lake Wales, Florida, served Culver Military

Academy from 1957 to 1967.

Since 1980, John Gouwens has been Academy Organist and Carillonneur. Gouwens holds music degrees from the University of Michigan and the University of Kansas. An active member of the Guild of Carillonneurs in North America, he presently chairs the Composition Committee and has several published carillon compositions to his credit.

The Culver carillon is played in conjunction with the Sunday morning Chapel services. Recitals are performed each Saturday afternoon at 4:00 during the summer school session. Additional recitals occur on selected Saturdays from April through October, and are generally listed in the "Calendar" section of THE DIAPASON. In contrast with the dedicatory concerts, recital programs on the Culver carillon now focus on original carillon compositions, transcriptions of instrumental works from the standard classical repertory, and hymn improvisations.

MHKS Conference


by Margaret L. Atkinson

A multidisciplinary conference entitled, "The Orbit of the Sun King: Music, Dance, Theatre Arts and Letters," drew large audiences to the Landmark Center in St. Paul, Minnesota, April 14-16. Co-sponsored by the Midwestern Historical Keyboard Society, the Schubert Club, and the Alliance française, the project was supported in part by the Minnesota Humanities Commission in cooperation with the National Endowment for the Humanities and the Minnesota State Legislature. Three major day-time sessions focusing on humanities were free and open to the public, while passes for MHKS papers, exhibits, and recitals were available, and tickets to evening events could be purchased individually.

The program featured full-length lectures by Raymond Erikson (keynote address and consideration of Italian influences in 16th- and 17th-century France), Sheridan Germann (harpsichord decoration), James Middleton (baroque stagecraft), and Edward Kottick (French harpsichord building); and lecture-demonstrations by Ken Pierce and Susan Liu (baroque dance), Mark Lindley and Nanette Lunde (tuning and composition), and Barbara Weiss and ensemble (continuo playing). Shorter scholarly papers were presented by Mary Tilton, Lenora McCroskey, Sarah Mahler Hughes, Larry Palmer, Marilyn K. Browne, Margot Martin, and Daniel S. Pyle.

Harpsichord builders Bradley W.M. Benn, Anden Houben, Paul Irvin, Edward Kottick, Douglas Maple, Willard Martin, Lewis Schulz, Peter Tkach, and Tyre & Goudzwaard, Inc. exhibited a variety of instruments, complementing the instruments from the Schubert Club's collection on continuing display at the Landmark Center. The builders made their instruments available for use in recitals and demonstrations and for interested persons to try.

Three "mini-recitals" by Arthur Haas,



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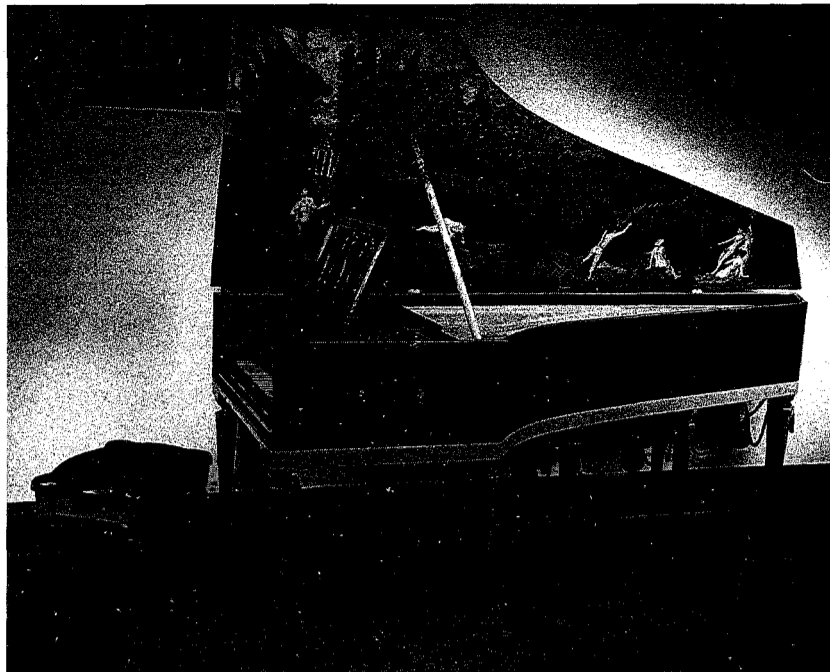
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Max Yount, and Bonnie Choi were part of the daytime programming, while the Schubert Club sponsored recitals for two of the evenings. Randall Love (fortepiano) included some rarely heard works of Jan Hugo Vorisek on his program on Thursday, and Don Angle (harpsichord) presented renditions of assorted popular and ragtime selections on Saturday. Friday evening was given over to baroque opera, a production titled *The Pleasures of Versailles, Comic and Pastoral Entertainment at the Court of Louis XIV, 1670-1690*, with music by Marc-Antoine Charpentier and Jean Baptiste Lully, fully-staged by Ex Machina, the Twin Cities' trail-blazing baroque opera ensemble.

This conference marked the tenth anniversary of the Midwestern Historical Keyboard Society and incorporated its annual meeting. Plans are underway for the next meeting of the MHKS, at Ann Arbor, Michigan, May 18-20, 1995. The program for that meeting will include consideration of changing habits of performance practice in the piano music of Beethoven, a harpsichord recital by Edward Parmentier, and a mini-festival of twentieth-century compositions for historic keyboard instruments. Further information about that meeting and about MHKS membership may be obtained from MHKS, Sallye Sanders, Secretary, 1304 Cass St., La Crosse, WI 54601. ■



Lewis E. Schultz' "vegetarian" harpsichord (Photo by L. E. Schultz)

Society, gave sensitive and lovingly-detailed performances of pieces in C from LeBègue's collection (1677) and pieces in D by Elizabeth Jacquet de la

Guerre (1687) played on a superbly resonant Franco-Flemish harpsichord by Douglas Maple. Arthur Haas, ever refined and elegant, played an equally

refined 17th-century-style French harpsichord by Anden Houben, in a program of transcribed lute pieces by Gaultier the elder and D'Anglebert transcriptions of operatic works by Jean-Baptiste Lully.

In two wide-ranging and well-illustrated slide lectures Raymond Erickson, a Minneapolis native who is now Dean of Arts and Humanities at Queens College, New York, sketched the cultural and political backgrounds for the period of Louis XIV, and detailed some of the Italian influences which affected French civilization during the Baroque. Harpsichord decorator Sheridan Germann gave another slide lecture discussing artistic line and style in harpsichord decoration. Mark Lindley led participants through some intricacies of French Baroque tunings, with the able assistance of harpsichordist Nanette Lundy, who demonstrated several French pieces played in a variety of temperaments.

Eight short papers were scheduled. Unfortunately, one could hear only four of these, since they were double-booked. Difficult choices resulted: Ed Kottick's clear and precise presentation on the 17th-century French harpsichord was scheduled opposite Marilyn K. Browne's "Opera and Modernism in Quinault and Lully's *Atys*." Saturday oppositions included Lenora McCroskey ("French Alternatim Tradition") and Sarah Mahler Hughes ("Harpsichord Music of

The Orbit of the Sun King: MHKS Conference

by Larry Palmer

With a thematic program (French music, dance, theatre arts and letters at the Court of Louis XIV), a first-rate facility in which to meet (St. Paul's Landmark Center, the restored Federal Courts Building, a six-story architectural gem built around a skylight-covered atrium of imposing dimensions), and co-sponsorship by the Twin Cities Alliance française and the Schubert Club, the Midwestern Historical Keyboard Society mounted a most successful tenth annual meeting April 14-16.

High point of the three-day conference was a staged presentation of *The Pleasures of Versailles*, an entertainment composed for Louis' court by Marc-Antoine Charpentier, with added sections from Lully's *La Grotte de Versailles*. The Twin Cities' early opera group Ex Machina, although obviously working within a limited budget (particularly noticeable in the single utilitarian set), gave a stylish taste of baroque French courtly entertainment. Barbara Weiss, directing from the harpsichord, buttressed her band of seven period-instrument cohorts with an energetic continuo, while director James Middleton kept his cast moving within the tasteful bounds of baroque gesture.

Best of all, guest choreographer and dancer Ken Pierce from Boston created stylish period dances, and excelled in performing them. In an earlier seminar Mr. Pierce demonstrated that he was also an articulate speaker. His general comments on baroque dance included noting the advisability of keeping a walking tempo, since the dance is "ornamented walking;" the continual necessity for elegance, abetted by the straight-backed vertical stance mandated by stiff costumes; the small height of the leaps; and, particularly, a necessity for lightness and forward motion dictated by the typical rising dance step found on musical downbeats. Such clearly-stated precepts should prove helpful to musicians who seek a key to stylistic performances of early dance pieces.

Three mini-recitals of French harpsichord music were presented. Bonnie Choi played works of Louis Couperin and Gaspard LeRoux on a harpsichord built by MHKS president Paul Irwin. Max Yount, a founding member of the

A SEARCH

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32' Bourdon (with chests)	12	
16' Bourdon (with chests)	44	
16' Bourdon (ext. of Sw. R.Fl't)	12	Common
8' Flute Harmonique	61	#47
8' Rohr Flute	73	Common
4' Flute	61	#2
4' Flute d'Amour	73	Common
2 2/3' Nazard	61	Common
16' Contra Bass	32	
8' Diapason (Swell)	73	#44
8' Diapason (Choir)	73	#48
4' Octave	61	#58
16' Gamba	73	#46
8' Cello	73	
8' Cello Celeste	73	
8' Salicional	73	#64
8' Voix Celeste	73	#64
8' Kleine Erzähler	73	Common
32' Bombarde (with chests)	12	
8' French Trumpet	73	
8' Cornopean	73	
8' Oboe d'Amore	73	Common
8' Orchestral Oboe	73	Common
8' Corno di Bassetto	73	Common
8' Tuba Mirabilis	73	15" WP
8' Vox Humana	73	Common
4' Clarion	61	

PARTS

Harp/Celesta (61 bars)	Reservoirs
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Elizabeth Jacquet de la Guerre); Daniel Pyle ("Notes Inégales According to Gigault") versus Margot Martin ("17th-Century French Harpsichord Music as a Reflection of Society"); Larry Palmer ("What's the Matter with Louis? An Examination of Couperin's *Passacaille in C*") versus Mary Tilton ("Harpsichord Music of Jean-Nicholas Geoffroy").

An opportunity to hear various harpsichords brought for exhibition at the Conference came with Barbara Weiss' continuo lecture/demonstration. Two tours of the Schubert Club's Musical Instrument Museum (in the basement of the Landmark Center) centered on a few of the pianos there, and seemed to be long on talk, while short on music played on them.

Beginning and ending events seemed irrelevant, both being unrelated to the Conference theme. On Thursday evening fortepianist Randall Love played Rod Regier's fine Graf-copy piano (from the Schubert Club Collection) in a program of works by Beethoven, Jan Hugo Vorisek, and Robert Schumann. On Saturday, inimitable jazz harpsichordist Donald Angle played Willard Martin's Saxon-style harpsichord in a fascinating program of fleet-fingered arrangements (*House of the Rising Sun* to *Stars and Stripes Forever* by way of his own *Generic Music*). As always, Angle kept his audience both amused (at his stream-of-consciousness patter) and amazed (by his tasteful keyboard virtuosity).

In addition to those heard in the concerts, instruments were on display from builders Bradley Benn, Edward Kottick, Peter Tkach, and Tyre & Goudzwaard. A pleasing virginal by Ted Robertson was highly decorated, but the most eye-catching instrument of all had to be the "Aubergine Clavecin," a 2-manual harpsichord rebuilt from a Hubbard kit by Lewis E. Schultz of Racine, Wisconsin. Truly a "ten-carrot" instrument, it is decorated in a vegetarian motif, particularly eggplants. The lid-stick represents an asparagus spear. The body of the instrument is painted in "eggplant purple," with a skirt of brilliant green. The legs are a carrot orange linked by three-dimensional silk eggplants. Schultz and his wife Karen were aided by fabricsmith Catherine Bender and artist Jerry Jarvinen, who painted the lid.

Nearly one hundred participants attended this MHKS event, planned by co-chairs Sallye Saunders and Nanette Lundy. St. Paul, and the weather, blessedly springlike, cooperated. The 1995 gathering, to be held at the University of Michigan, Ann Arbor, is scheduled for May 18-20. Topics include Beethoven and the piano and 20th-century compositions for historic keyboard instruments.



Jane Langton

instrument of Bach and Widor has no similar claim to literary fame?

Certainly not—especially with *Divine Inspiration* on its side. Jane Langton's latest novel gives devotees of the king of instruments a slice of the action, and a meaty one at that: four hundred or so pages, chock-full of organs, organists and associated treats. This, her eleventh Homer Kelly mystery, sees the eponymous sleuth (a Harvard professor and ex-policeman with the homey appeal of a cozy old tweed jacket) investigating various strange goings on in and around Boston organ lofts.

Having lost its pipe organ in a mysterious conflagration, Boston's noted (fictional) Church of the Commonwealth acquires a splendid new instrument. Its arrival, however, is accompanied by a spate of disappearances in the organ community, along with assorted cases of vandalism involving local instruments. The suspected perpetrator of these heinous acts is a certain Harold Oates, an erstwhile star in the organ firmament but now a notorious and decrepit *clochard*. He is a lubricious, profane individual, the very paradigm of seediness. He is also thoroughly endearing. What's more, he still knows how to play:

Bach's *Dorian Toccata* was flooding out onto the street, plunging like chariots, galloping like horses, racing like bloodthirsty horses. [p. 126]

Would that all performances of the "Dorian" were this good! (And every press reviewer as vividly articulate as Jane Langton!)

The plot is convoluted, to be sure, as befits a good mystery. That said, it stays well within the realms of reality, and the skilfully-wrought *dénouement* is both credible and surprising. Quotes from Martin Luther preface each chapter, and musical examples from Bach, including the complete *In dir ist Freude* (an appropriate choice for the end of the book, given a conclusion which brings the house down—in more ways than one), add a little authentic spice and color. Those familiar with Langton's other books will be pleased to learn that *Divine Inspiration* too is graced by her delightful line drawings.

The sheer depth of knowledge evinced by the author concerning matters musical is quite breathtaking. She is generous in giving credit to a number of friends and organists who offered advice

and help during the research for (and writing of) the book. It should not go without mention, however, that she herself studied the organ at one time. During her student days at Wellesley, she took lessons with the legendary Carl Weinrich: "I remember going to a lesson," she recalls, "and starting off by asking him why people were so keen on Bach. He simply sat down and spent the entire lesson playing to me. By the time the hour was over, my question had pretty well been answered!"¹

Undoubtedly, the novel will be enjoyed by many, including Jane Langton's sizeable 'public.' And aficionados of the New England organ scene will, one imagines, have great fun in spotting the various elements of the ecclesiastical *pot-pourri* which is Langton's Church of the Commonwealth. Organists and anyone else with the slightest experience in church politics will appreciate the various characters, sketched with gentle but telling humor and unerring accuracy. One such figure is the church treasurer, a professional man who has succumbed to the lameness which seems to afflict the minds of such folk the moment they serve on church committees:

"There we were with the finest pipe organ in Boston," complains church treasurer Kenneth Possett. "Granted, it was half destroyed in the fire, but surely it could have been repaired." [p. 3]

Ah. The dim (er, cerebrally-challenged) Mr. Possett seems to have forgotten that only 100 of the organ's original 14,000 pipes—an impressive 0.71 per cent, no less—were deemed salvageable. (Fortunately, he does regain his mental agility a few hundred pages later: this is fiction, after all . . .)

A word of warning: the sobriety-laden should avoid *Divine Inspiration* like the plague. It is a very funny book, replete with humorous characters drawn from the comic theater of everyday life. Take, for example, Pip Tower—a talented but bitterly resentful organist who supplements his meagre freelance earnings with employment as a hospital orderly and copy shop clerk. He is ever the *grand artiste*, full of the vainglorious affectations one associates with such tedious ninnies:

"You've got Bourdon sixteen on the pedal," he told Pip, "and Prestant eight, Octave four and Spitzflute eight on the Great and that's all."

Pip wasn't satisfied. "What, no mixture? How can I turn on a congregation without a mixture? Where's the ecstasy, where's the rapture?" [p. 55]

Through the good offices and hard sweat of the organbuilder, Pip's querulous thirst for nirvana is slaked: Bliss arrives in the form of an uncorseted (but definitely *not* pneumatic) Great Mixture.

And here is Loretta Fawcett, church secretary:

Loretta was a cheerful woman with a passion for knitting, crocheting and needlework, but she was an abominable secretary. Kraeger had long since discovered that he must type up his letters and sermons himself rather than depend on Loretta, because she was always deep in some vast project—an entire crocheted bedspread, a giant needlepoint tapestry. When he handed her the list for the new sexton, she had been knitting a colossal pair of orange overalls. [p. 37]

While Loretta's grip on reality is tenuous in the extreme, the lights are on and everyone's at home when it comes to the thrust and parry of church politics:

"We've certainly got a winner in that Donald Woody [the new sexton]," said Kraeger to Loretta Fawcett, his executive secretary, walking through her small room on the way to his office.

"We certainly do," agreed Loretta, taking half of the credit because she had welcomed Woody on his first day on the job . . . [pp. 36-7]

Langton satirizes mankind's foibles with wry humor, but never stoops to the low blows of mean-spiritedness. Her writing is warmly ingratiating, and crisply seasoned with an invigorating measure of Attic salt. It's also civilized,

literate stuff. Consider her sketch of the aged Edith Frederick, donor of the new organ:

But [Edith's] house was not a fortress. It had been broken into by a merciless thief, a burglar with no interest in snatching up the silver. Instead, he had attacked Edith herself, he had battered her, yanked out handfuls of hair and flattened her breasts, knocked out her teeth and tugged loose the fresh skin of her face so that it sagged beneath her chin. The thief was still lurking in the house, in closets, in the pantry, in the cellar, reaching out to dim her sight, to drive knives into her ears and a sword down her throat.

Edith fought back as well as she could. This morning her weapon was a new wardrobe for the new year. [p. 63]

In an age which tends to view good English—written *and* spoken—as a pleasant but unnecessary curio from bygone days (rather like the snood or monocle), we should rejoice that there are still some who would offer us prime rib instead of thin gruel.

Divine Inspiration makes for exhilarating reading. For my money at least, this is Jane Langton's best book to date. Buy it for yourself, or for your friends—one need not be an organist to appreciate its humor. Of course, if you really wish to rub salt into the wound, give it to a harpsichordist: their instrument is mentioned—*passim!*

—Mark Buxton
Toronto, Ontario

Notes

1. Conversation with the present writer, December 12, 1993. I am grateful to Jane Langton for her kindness in answering a number of questions concerning her work.

New Recordings

The Organ at La Valenciana, Guanajuato, Mexico, played by Donald Joyce. Titanic Ti-188. Available from Titanic Records, P.O. Box 204, Somerville, MA 02144-0204. No price given.

The contents of the disc (66 minutes) include: *Batalha de VI Tom*, by Correa Braga; *Fantasia 14*, by Santa María; *Pavana Italiana* and *Duuiensela* by Cabezon; *Versillo de VI Tono*, by De Soto; *Medio Registro de Bajo de VIII Tono*, by Bruna; Pedro de Araujo's *Batalha de VI Tom*; Correa de Araujo's *Tiento y Discurso de II Tono*; Aguilera de Heredia's *Obra de I Tono* and *Obra de I Tono, Salve Regina*; Conceição's *Batalha de V Tom*; *Pasacalles IV de IV Tono* by Cabanilles; *Andantino* and *Allegro (Sonata 94 in G major)* by Soler; and *Obra de I Tono de Registro de Mano Derecha* by San Lorenzo. Most or all of these works have been recorded before, but they are well chosen to show off the organ that is the star of the show.

The organ of La Valenciana, the largest historic organ in Mexico outside the cathedral in Mexico City, was built in the years 1785-1788 and restored by Joachim Wesslowski (Mexico City) 1981-1986. The organ has 55 half-stops on two manuals, 40 of them on the Organo Mayor, the upper manual. Wesslowski had to supply only about 200 new pipes, but we are not told to what extent he had to rework the old ones—one suspects that he had to do a great deal of work on them. However, there seems little reason to doubt that the organ approximates fairly closely the original sound. The reeds are, predictably, very impressive, and the flutes are excellent. I have some reservations about the sound of full organ without reeds—it tends to be harsh.

Joyce, who needs no introduction, has devoted much time to the study of Iberian music, and his performances are exemplary. Neither the organ nor the music could hope for a better advocate. He has wisely arranged the order to provide a maximum of contrast.

Of the three *Batalhas*, the one by Conceição is both the least known and the most interesting. At least on the recording, the "Tambores," a drum stop, is not particularly effective. Cabezon's

Book Reviews

***Divine Inspiration: a mystery novel by Jane Langton* (Viking Press, New York: 1993. ISBN 0-670-84709-7. \$20.00).**

Harpsichordists: eat your hearts out! As readers of this journal will know, Larry Palmer, in a number of immensely entertaining and interesting articles, has charted the appearance of the harpsichord in mystery novels. But not the organ. So far, nobody has come forward to plead its case. Does this imply that the

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Duiniensela shows off the flutes. The two pieces by Aguilera, with their pattern of increasing complexity, are, together with Correa's *Tiento*, perhaps the most interesting works on the disc. Joyce makes the rhythmic variety clear without destroying the basic unity of these compositions. Bruna's *Medio Registro de Bajo* is a good example of a work written specifically for a divided keyboard; San Lorenzo's similar piece, with the solo in the right hand rather than the left, is perhaps more appealing. It is a very early example of this type of music. The Soler sonata—two movements only—is not one of the more familiar. A pretty, but highly predictable andantino is followed by a much more venturesome allegro. This would be a welcome recital item.

Joyce has provided good notes on the music and the organ, although one could wish that his remarks about the registrations used had been more detailed. This recording should be made available to all serious organ students. It should also be in the collection of everyone who is even vaguely interested in Iberian organs and the music written for them. A fine and extremely enjoyable recording!

Piet Kee plays Bach on the Müller organ of St. Bavo, Haarlem. Vol. 3. Chandos CHAN 0527. Koch International: Musimail, 1-800/688-3482. No price given.

This disc (approximately 66 minutes), recorded in 1991, is part of a projected complete recording of Bach's organ works. One may reasonably assume that this will be Kee's final word on playing Bach. This volume contains the *Tocatta and Fugue in D minor* (BWV 565), *Prelude and Fugue in C minor* (BWV 549), and the "Eight (short) Preludes and Fugues" (BWV 553-560). It also includes a varied group of chorale preludes: *Nun komm' der Heiden Heiland* (BWV 659); *Allein Gott in der Höh sei Ehr* (BWV 711); *Wir Christenleut* (BWV 1090); *Herr Gott, nun schließ den Himmel auf* (BWV 1092); and *Ach Gott und Herr* (BWV 714). BWV 1090 and 1092 are perhaps the most elaborate settings from the Neumeister collection at Yale.

It is not clear from the contents of the first three volumes what principles are determining the programs of the various discs, for while the collections of chorale preludes are being included piecemeal, the eight "little" preludes and fugues are presented as a group. It would seem that Kee is trying to present an enjoyable Bach recital on each disc. He succeeds here.

While I still have some reservations about the famous Haarlem organ as a Bach instrument, Kee, who was city recitalist of Haarlem from 1956 to 1989, is so completely in command of "his" organ that such reservations tend to disappear. However, at full power the sound becomes very thick and the very lively acoustics become bothersome—the reverberation is well in excess of five seconds.

The *Tocatta and Fugue* is given a fairly standard performance, distinguished by a variety of registrations and extremely neat playing. The opening section is an imposing pyramid of sound—hopelessly blurred but arguably suitable—as Kee deliberately plays through the reverberation. This is a much more interesting performance than that by Kooiman on the same organ (see *THE DIAPASON*, March 1992), since Kee offers far more variety. His performance also seems livelier, although Kooiman actually plays the work noticeably faster! The relatively neglected *Prelude and Fugue in C minor* is an exciting postlude.

The chorale preludes are lovingly performed with an intriguing variety of registrations. Particularly effective is

Ach Gott und Herr, where the melodic line is played on the Trichterregal plus tremulant against a soft accompaniment, also with tremulant. Kee often makes good use of subtle and tastefully applied rubato.

It is very easy for many of us to think of the "little" preludes and fugues as teaching pieces rather than as real music. Kee does not produce overblown performances of these relatively simple works, but neither does he condescend to them. The result is that we hear a number of interesting pieces with a satisfying mixture of registrations. During the recording sessions, Kee decided to perform the prelude and fugue in F major twice, with completely different registrations, one very light and the other a substantial organo pleno. It is interesting to note that he takes fifteen seconds longer to play the louder version!

Clearly, Piet Kee needs no introduction, and I suspect that most of us have heard him play Bach, either in person or on earlier recordings. He is an eloquent champion of what I would call modified authenticity, whose Bach playing might well win converts to the cause even while disturbing some purists. Technically, the performances are above reproach.

In the excellent brochure, in four lan-

guages, Kee himself provides good introductions to the music. The notes do not get into questions of authorship. The brochure also contains a full organ specification and very exact indications of the registrations used. This disc can be recommended to anyone who likes Bach's organ music. Obviously, it should be added to any serious teaching library, even those that may already contain numerous interpretations of Bach's works.

—W. G. Marigold
Urbana, IL

***L'Orgue Mystique*—Charles Tournemire. Adrian Gunning at the Harrison & Harrison organ of Coventry Cathedral. Libra LRCD155. Available from The Organ Literature Foundation: \$18.00 + \$3.00 postage.**

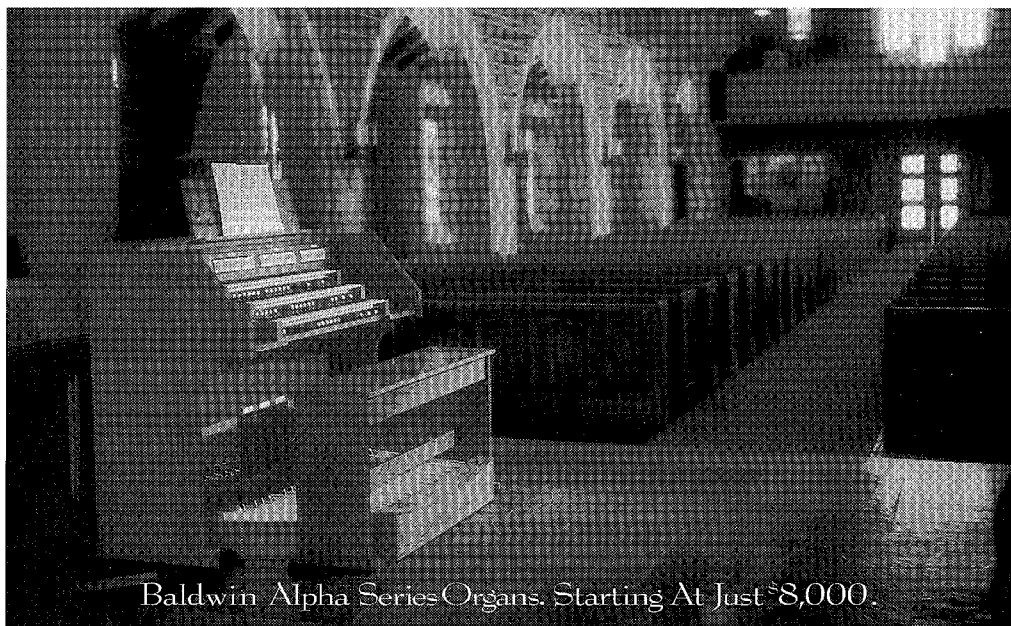
Yet another Tournemire recording, and one to be recommended. Adrian Gunning, a sensitive interpreter of this repertoire, plays a most interesting selection of movements from *L'Orgue Mystique* on an equally receptive instrument, namely the magnificent Harrison & Harrison in Coventry Cathedral.

Tournemire's music—for organ, at least—has undergone a major reappraisal over the past decade or so, result-

ing in the numerous recordings and performances of the last few years. Whereas the five improvisations (as transcribed by Duruffé) were once the flag bearers of his output to a large extent, one hears the real McCoy—so to speak—with increasing regularity nowadays. (Particularly noteworthy, as an aside, is Timothy Tikker's superb Arkay recording of some of the late works; playing which gets right to the heart of the music.)

L'Orgue Mystique is a vast collection. While containing some of Tournemire's finest pages, it is fraught with danger: some of the movements are very short, and appear meaningless outside the context of the divine office. Gunning presents a judiciously chosen group of pieces which reflect the very best of the fifty-one suites. His playing is sympathetic, and, in spite of the unyielding, almost stern treatment of some of the plainsong lines, is at one with the music's aesthetic. So too are the liner notes, beautifully penned by David Gammie. Amongst the several performances which command attention is that of the rarely heard *Alléluia no. 1* (*Suite 29*), a work whose current lack of "popularity" is in no way commensurate with its musical worth.

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attempt to ingest the whole menu will prove counter-productive. Adrian Gunning and his recording company, Libra, are to be commended for this selection. A fine advertisement for organ, organist, recording company and (last but not least!) Tournemire's *L'Orgue Mystique*.

Anthems & Motets: The Choir of St. John's Episcopal Church, Lafayette Square, Washington, DC. Samuel Carabetta, Organist & Choirmaster; J. Dan Kiser, Assistant Organist. Recorded at the National Presbyterian Church, Washington, DC. Gothic Records G49050.

The musicians of this famous Washington landmark—the "Church of the Presidents"—treat us to a fascinating tour of the liturgical year on this truly outstanding disc. The choir of eighteen voices (5.5.5.3) is put through its paces in a variety of music: unaccompanied works from Tallis and Byrd to Radcliffe and Sowerby; accompanied pieces from Dering to Friedell; English composers such as Farrant and Harwood; and Americans such as Lee Hoiby and Gerald Near.

Samuel Carabetta, Organist and Choirmaster at St. John's, has put together a thoughtful selection of old and new, familiar and (relatively) unfamiliar. Thus it is that Tallis' *O nata lux* and Farrant's *Call to remembrance* meet Michael Sullivan's *Easter Carol* and Peter Hurford's *Magdalen, cease from sobs and sighs*. Maurice Greene's lovely *Lord, let me know thine end* is exquisitely performed, as too is Farrant's *Hide not thou thy face*. And, at the other end of the spectrum, rip-roarers such as Bruce Neswick's *I will set his dominion in the sea* and Harwood's *O how glorious* are suffused with ample passion and rejoicing. Particularly attractive is Gerald Near's ravishing *Arise, my love*, a gem which deserves a place alongside the regularly heard settings of words from the Song of Songs by Tomkins, Purcell, Hadley and Willan.

Organist Dan Kiser sails through the opening to Harwood's old chestnut with flying colors: a great piece to sing and conduct—providing your organist is smack on the button, of course. (How many players have burned the midnight oil over the organ introduction to this piece!) The technical challenges of the Neswick work are conquered with equal conviction, and firm but unobtrusive support is lent to the Dering and Greene. An accompanist greatly to be valued.

The choral singing is simply marvelous. All too often, mixed choirs of this size sing with accuracy—and little else. The St. John's Choir performs with a sure sense of pitch, rhythm and musical line, and blend is well nigh flawless. But first and foremost, the choir makes fine music. Such excellence doesn't happen overnight, of course, and Carabetta deserves the highest praise for his work. The technical production is good, although there is an editing glitch in the Anthony Piccolo anthem which should have been caught. Texts and translations are given, but little or no information on the individual works themselves. That might not be a bad thing, though—linerbooklets are becoming hopelessly prolix these days.

This is a great advertisement for the music program at St. John's and its practitioners. It's certainly one of the most enjoyable and rewarding discs I've ever had the pleasure of reviewing. Ignore it at your peril!

—Mark Buxton
Toronto, Ontario

The Old South Brass, Organ & Timpani. Frederick MacArthur, organist; Roger Voisin, conductor. Pro Organo CD 7051 [DDD]. Total playing time: 75:48. Compact Disc available (\$15.00 postpaid) from Pro Organo Direct Sales, Edison Park Station, P.O. Box 6494, South Bend, IN 46660-6494; tel. 800/336-2224; fax 219/271-9191.

Contents: *The Star-Spangled Banner* (National Anthem), arr. Faxon; *The Ride of the Walkyries*, Wagner, arr. Faxon; *Praise the Lord*, Karg-Elert; *Poème Héroïque*, Dupré; Fanfare, Adagio from *Miniature Suite*, and *Toccata*, N. P. Faxon; *1812 Overture*, Tchaikovsky, arr. Faxon; *Carillon de Westminster*, Vierne, arr. Faxon; *Christos Patterakis*, Perry; *March Triomphale Centenaire de Napoleon*, Vierne; Hymn-Prelude on *St. Clement*, McKinley; *Paeon*, Chuckerbutty; *Pomp & Circumstance March No. 2 in G*, Elgar, arr. Faxon; *The Stars & Stripes Forever*, Sousa, arr. Faxon; *Auld Lang Syne*, arr. Faxon. Recorded at Old South Church, Boston, on the E.M. Skinner, Op. 308, 1921 organ, recently rebuilt and augmented by Nelson Barnden Associates.

What a GAS! The fresh arrangement of the National Anthem which opens this recording sets a standard that carries the listener through the closing arrangement of *Auld Lang Syne*. Seven of the sixteen works on this recording are arrangements of orchestral, organ and choral/vocal works that most will recognize, from Richard Wagner to John Phillip Sousa. The late George Faxon created some delightful arrangements combining the majesty of the organ with dazzling brass writing. Let's hope that these arrangements are all published soon.

In addition, we traverse through some original works for brass and organ by such noted organist/composers as Karg-Elert, Dupré and Vierne. Add to that some organ works by Oliphant Chuckerbutty, Carl McKinley and Roy Perry and top it off with three works by Nancy Plummer Faxon, producing a most entertaining program.

The performers on this recording—organist Frederick MacArthur, Old South Brass and conductor Roger Voisin—bring all this wonderful music to life with such panache that it may take a second or third listening to realize the prowess that these musicians demonstrate. Kudos also to Frederick Hohman, producer and engineer, for this recording. Mr. Hohman, an organist himself, and Pro Organo have consistently produced significant organ recordings.

—Donald G. Lovejoy
Saint Xavier University

perform the mass in Latin for one of their services.

In less than 48 hours after writing this column I shall be taking 104 folks on a choir tour to Italy. One of the highlights of the trip is the singing of a Mass in St. Peter's Basilica. We are taking a Mozart *Missa Brevis* and a small chamber orchestra on the trip; however, within the last two months we received notice from the Vatican that they would not allow instruments to be used for this Mass and that we had to learn Gregorian Chant for most of the movements instead of performing our prepared Mozart Mass. How strange to know that music of one of the greatest composers of church music is not welcomed into the faith for which he composed. Of course, Latin will still be the language sung for St. Peter's.

Directors often avoid performing Latin for their congregations because they sense that it is not desired. If a translation of the text is printed in the bulletin, most congregations will find the language easily accepted. Some, unaccustomed to hearing Latin, may, in fact, feel an even greater sense of "church" as the gentle words and pleasing sounds float throughout the sanctuary.

This month's reviews feature works with Latin texts spanning several centuries. If you did not sing at least three Latin works with your choir last year, then make that one of your goals for the coming season. Your choir will sound better and you will be presenting the music as it was originally intended by the composer.

St. Augustine Mass, Richard Elfyn Jones. SATB with divisi and organ, Paraclete Press, PPM09301, \$7.50 (D).

The organ has a major role in this mass and its music is soloistic. Much of the material grows from polychords which contain sharp dissonances; there are numerous brief organ interludes between choral phrases and sections. The choral music, Latin only, is usually choral with brief moments of counterpoint. The *dona nobis* section requires eight parts as the women sing busy canons above sustained male chords. There is no *credo* movement. Challenging music for advanced choirs.

O Esca Viatorum (O Food of Men Wayfaring), Heinrich Isaac (c. 1445-1517). SATB unaccompanied, G.I.A. Publications, G-2297, \$8.00 (E).

The Latin version is the bottom text. The short setting has the familiar Isaac "Innsbruck" melody later set by the same composer. The music has limited ranges and is easy to sing.

Locus Iste, Anton Bruckner (1824-1896). SATB unaccompanied, Royal School of Church Music, CL 01, no price given (E).

The interesting feature of this new edition by David Hill is the extensive rehearsal and performance commentary provided. His comments are very detailed, specific, and useful. The warm harmonies move quietly in block-chord fashion, and only a Latin text is provided for performance. Beautiful and sensitive.

Missa Domestica, Daniel Pinkham. Unison treble, flute, and guitar, E.C. Schirmer, No. 4892, \$1.55 (M).

Pinkham suggests that this could be sung by a solo voice. The movements set are Kyrie, Sanctus, Benedictus, and Agnus Dei. The vocal writing often consists of short syllabic phrases which gently float between the independent flute and guitar music. The guitar has both linear lines and strummed chords and helps create an ethereal spirit. This six-

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Music for Voices and Organ

by James McCray

Latin is luscious

Let the word be the master of the melody, not the slave.

Claudio Monteverdi
(1567-1643)

Does your church choir sing in Latin? It should! Latin gives the choir a universal spirit and, because of the wonderful vowels, a more tantalizing tone. Singing in Latin tends to improve most basic choral sounds; the language has for centuries been the musical language of the church, and to avoid performing it here at the end of the 20th century is a mistake.

Those Protestants of my generation may remember when we avoided singing Latin because it was usually associated with Catholic choirs, whose church required it. But, a curious thing happened in recent years: Catholic worship started to stress music in the vernacular (which eventually led to the guitar masses, etc.) and they abandoned Latin. In fact, in recent years I have had difficulty finding a Catholic priest who would support having our college choir come and

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minute setting will work best with a small number of singers to help achieve the balance with the two instruments. It is sophisticated, contrapuntal music in which ensemble will be more difficult than individual parts.

Crucifixus, Claudio Monteverdi (1567-1643). TTBB unaccompanied, Oxford University Press, 94.110, \$1.00 (M-).

Originally intended for solo voices including male alto, this brief section of a lost Credo movement has been transcribed for male choir. The lines are contrapuntal and very chromatic. There tends to be a high tessitura for T1 and B1.

Kyrie, Wolfgang Mozart (1756-1791). SATB, SATB soli, and keyboard, Lawson-Gould Music Publishers, LG 52621, \$1.15 (M-).

Taken from one of Mozart's three litanies (*de venerabili*) and edited for keyboard by Robert S. Hines, this simple Kyrie has a tuneful melody, brief solo quartet areas, and is primarily homophonic. The keyboard is accompanimental and offers solid support for the voices whose ranges are comfortable. Lovely music.

Two Patrems, Bartłomiej Pekieli (d. 1670). ATTB or SATB unaccompanied, Polskie Wydawnictwo Muzyczne, No. 52 (Theodore Presser Co.), \$23.75 (M).

This is from the series Early Polish Music and is a scholarly edition by Hieronim Feicht. These "Credo" settings are based on Christmas carols (*rotuly*) and are not part of a complete mass, but have survived in part books. The editor has provided a SATB version of the first one in addition to the original ATTB. The music is primarily homophonic with numerous short sections that move through different meters. The bass tends to be low.

Dona Nobis Pacem, Z. Randall Stroope. SATB, soprano solo, and organ, Mark Foster Music Co., MF 2099, \$1.95 (M+).

After a long, slow opening of the Latin text, the tempo changes and the music is macaronic with the women singing in English (the wolf will lie with the lamb) and the men continuing the *Dona Nobis* statements. Eventually all parts sing in English and then close the setting with the opening Latin material. The organ part, on three staves, is primarily accompanimental.

Lauda, Jerusalem, Dominum, Claudio Monteverdi (1657-1643). SATB and basso continuo (keyboard/bass), Breitkopf & Härtel, No. 5277, no price given.

One of three settings of this Psalm made by Monteverdi, this through-composed motet is contrapuntal, has many melismatic phrases, and a low alto line. This scholarly edition is by Rudolf Ewerhart. The keyboard part is very simple. Wonderful music and highly recommended.

New Handbell Music

Christmas Music for Handbells

Pastorale on "Lo How a Rose," J.S. Bach, arr. Jane McFadden. Augsburg Fortress, #11-10522, \$2.50, for 3-5 octaves of bells with flute (M-).

This arranger has cleverly crafted together the hymn tune *Es ist ein Ros* and Bach's *Pastorale in F Major* for organ. The hymntune takes on a lilting 6/8 meter to coincide with the rhythm of the pastorale melody. The pastorale material is loosely adhered to throughout and the result is fairly successful. A flute (or C instrument) is not an option here, it is a must, as there is much exchange of both tunes by bells and instrument throughout. The flute part is included on a separate page.

I Heard the Bells on Christmas Day, arr. Cynthia Dobrinski. Agape

(Hope), #1702, \$2.50, for 3-5 octaves of handbells (M+).

A description of this particular arrangement is given on the inside front cover. I couldn't describe this wonderful Christmas classic any better: "This setting utilizes elements of text painting to musically describe Longfellow's four stanzas. Typical bell patterns are heard in the introduction and later in the transition to verse two. Rolling movement to the melody is heard on the words 'rolled along the unbroken song.' Verse three is the most picturesque and dramatic. A minor key and tempo changes are used to portray the despair of the reality that there is no peace on earth. The chord on 'hate' is strident and clashingly dissonant. Mockery is depicted with the bass martellatos laughing up the scale on 'mocks the song.' In this stanza 'peace on earth' sounds anything but serene. In the transition to the final stanza the bells persist in ringing the good news, first slowly in a minor carol, then gradually faster and louder as more and more bells peal and toll and join in the joyful affirmation that there is a greater reality, that

God will prevail. The triumphant final verse looks forward to the day when the Prince of Peace will reign and all the tower bells wildly celebrate their joy." Highly recommended!

Joy to the World, arr. for voices and handbells by Betty Fletcher. The American Guild of English Handbell Ringers, Inc. (Sole Distributor: The Lorenz Corporation), AG 35023, \$1.50, for 3-5 octaves of handbells (M-).

A fanfare introduction brings us the familiar Christmas tune, while the second round incorporates a descant-like unison vocal line beginning, "There's joy and more joy! God sent a baby boy to you and me . . ." It works well into the carol providing fresh words which develop into two parts and a new key. Recommended if you want a sparkling new approach to the traditional fare.

Jingle Bell Rock, arr. for solo handbell by Christine D. Anderson with piano arrangement by Jane Holstein. Agape (Hope), #1696, \$5.95

(M+).

For those fortunate enough to have a solo bell ringer in your midst, Christine Anderson, a veteran in this field, brings a new twist to the bell literature with this secular favorite. Both piano and bell parts are included separately. Specific performance notes are provided to aid the ringer.

Patapan, arr. Martha Lynn Thompson. Agape (Hope), #1704, \$2.25, for 3-5 octaves of handbells (E+).

After establishing a drum-like rhythm in the bass line, the tune is given over to the trebles with a repeat of the same an octave higher. This is a nice treatment of the Burgundian Carol.

Come, Thou Long Expected Jesus, arr. Barbara B. Kinyon. Agape (Hope), #1689, \$1.95, for 2 octaves of bells.

For smaller choirs, this advent tune "Hyfyrdol" fills the bill, with two verses which include a key change for the second and a grand crescendo for an ending.
—Leon Nelson

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A conversation with Olivier Latry

Mark Buxton

Olivier Latry's career has, to date, been nothing short of remarkable. Born in 1962 in Boulogne-sur-Mer, he was the only European to reach the finals of the prestigious Chartres competition in 1980—at the tender age of 18. Today, barely into his thirties, he holds one of the most coveted positions in the world as *organiste titulaire* of Notre Dame Cathedral, Paris; teaches at the conservatories of St. Maur and Paris; has a number of outstanding recordings to his credit; and pursues a busy concert career throughout the world, including appearances at many festivals. Without any doubt, he is one of the world's finest organists.

The following conversation with him took place at the recent 1993 Lahti Organ Festival in Finland.

MB: A good place to begin, I suppose, is by asking you how you first encountered the organ. Do you have any specific recollections?

OL: Well, I played the piano when I was young, and I had a small electric keyboard at home—only a few octaves or so. One day I was asked to play for the wedding of some family friends—I was 12 at the time—and I remember thinking that I would take my keyboard along to the church! I was told that the church already had an organ—a three-manual electric action instrument, as it turned out. I was completely fascinated by it: there were so many gadgets and pistons and so on. I had a fine time, pulling this stop and pushing that button, until I pressed the Tutti piston, and, in so doing, lost my balance and fell forward, landing on the bottom manual. There was an almighty roar, as you can imagine, and the noise was such that a woman fainted! So there you have it: my introduction to the organ... Within time, I began taking organ lessons, and when I was 16 entered the St. Maur Conservatoire. I remained there for four years, studying organ with the late Gaston Litaize.

MB: Many of the prejudices against playing romantic music—I'm thinking of Vierne and Widor, for example—were dying out by then; are you glad that you were studying at this time?

OL: Yes, very much so. As you say, there was a time when one would have been sniffed at for playing certain areas of the repertoire—romantic music in particular. By the beginning of the '80s, it really was possible to study just about everything. I worked extremely hard as a student, learning vast amounts of music. I'm grateful that I was so conscientious, because I just wouldn't be able to learn that amount of new music today.

MB: Gaston Litaize was obviously a very formative influence on your musicianship. Were there any others?

OL: Gaston Litaize was very kind to me, and introduced me to people such as Olivier Messiaen. And it was Gaston who put my name forward to Lahti, resulting in my first visit in 1981. That was a big 'break' for me, so I have a soft spot for the festival here.

As for other influences, I used to deputize on occasion for François-Henri Houbart at the Madeleine, and he would encourage me to go and listen to other organists in Paris. One of those I went to hear was André Isoir, whose recordings of French music on Calliope had just been issued; they made a very great impression on me. The playing was so beautifully subtle and fluid—like a boat moving very gently, to and fro, with the ebb and flow of the water.

Another influence was Michel Chapuis. His knowledge and learning—musical and non-musical—are something to behold. Although he is known for his performances and recordings of earlier repertoire, he knows a phenome-



nal amount about music of all periods; in fact, he has just recorded some romantic literature at the Cavallé-Coll in St. Omer—it's a splendid disc.

MB: I remember François-Henri Houbart once telling me that Chapuis was an extraordinary improviser in many different styles.

OL: Yes, that's quite correct. I remember going to the Madeleine one day to find that Houbart and Chapuis had exchanged organ lofts for that service: Chapuis had come to the Madeleine while Houbart was off at St. Séverin. Chapuis improvised during the mass in a symphonic style, and it was astounding. Such a brilliant man!

MB: Let's talk a little more about improvisation. During the late Xavier Darasse's brief tenure as Director of the Paris Conservatoire, certain changes were made to the organ syllabus. While the organ and improvisation classes remain separate, the introduction of a certificate in improvisation means that every organ student at the Conservatoire is required to have a grounding in this area. What's your view of these recent developments?

OL: I'm all in favor—and not just because I teach the course! Execution and improvisation are two quite different disciplines, and one cannot expect everybody to excel in both. In the past, we in France have been guilty of placing too great an emphasis on improvisation. That said, I believe that organists need to be taught how to improvise, even if only on a basic level. Improvisation enables a player to find his or her way round an instrument, which is a very healthy thing. It's a sorry state of affairs when somebody claims that they can't try out an instrument because they don't have any scores with them!

MB: Let's turn to your recordings, which have won deserved praise. Do you enjoy making them?

OL: To be honest with you, I wouldn't say that I derive a great deal of 'enjoyment' from recording. I far prefer playing concerts and being in contact with a live audience. On the other hand, a compact disc is tangible evidence of where one was at a particular point in one's musical life—a marker, I suppose.

MB: Are there any projects in the pipeline?

OL: I'm planning to do a complete Messiaen cycle at Notre Dame. With the organ's new computer/playback system, it will be possible to record and make one's own montages without the artificiality of the recording studio—something which I've always found particularly alien.

MB: At the press conference a few days earlier, Gillian Weir spoke very eloquently of what she calls the 'dissolution of the arts'; that is, ignoring the interre-

lation between all arts. Your comments too were enlightening, and I wonder whether you'd share your thoughts with us on this topic?

OL: Gillian Weir made many telling observations, and brought up some wonderful points—especially about dance. We can study the music of a Lully *menuet*, for example, but we mustn't lose sight of the fact that it was to be danced. At the moment, I'm working on a theory that the C-major fugue of Bach's *Tocatta*, *Adagio* and *Fugue* may have been influenced by a dance form—the galliard; perhaps Bach knew this form through the music of other composers. I certainly don't have all the answers to my questions at the moment, but I find the idea intriguing.

The concept of drama in music is very important to me. When a student plays a *récit* by Marchand, for example, I think that it's important to talk about the literature of the period, such as Molière and Racine. Reading the *tirade* from Molière's *L'Avare* provides a certain insight into how one might then go about playing the Marchand *récit*.

It's crucial that we don't ignore other music of the period—especially opera. A *récit* in a *Livre d'Orgue* or *Messe* is cut from the same cloth as an aria in a Lully opera; sometimes, the likeness is almost exact. We tend to forget too that the contemporary music of this period was also the popular music of the age.

MB: And this would apply equally to other periods, would it not? If we are to play French music of the 19th century, then surely it's wrong to know nothing whatsoever about the architecture, art, literature, etc. of the age.

OL: Absolutely. One must be aware of the whole picture, and not just a tiny, specialized corner.

MB: We are lamenting the fact that many organists know little (if anything) of the related arts, but isn't it true that players are woefully delinquent when it comes to knowing non-organ music?

OL: Oh, yes! Let's take the music of Maurice Duruflé as an example, and the question of his impressionistic writing. I really don't see how you can play Duruflé without knowing Debussy; but many organists do just that. The same goes for Franck. If one is to play the A-major *Fantaisie*, then it is important to know the Sonata in the same key for violin and piano. Sadly, many organists are totally ignorant of the latter work. Whenever a student brings me the organ piece, we discuss the A-major Sonata as well.

Going back to the subject of drama, the A-major *Fantaisie* is full of dramatic gesture! The opening declamatory theme is almost like the entrance of a character in a play, and I like to discuss this when teaching the piece. If you go through it, there are many characters, all

with different personalities; if you use your imagination, you can even hear a *clochard* stumbling here and there! If a student thinks of the piece as being a dramatic entity, then I feel that we're on the right path.

MB: People talk a good deal about musical communication, and there are some who feel that this is hampered by the fact that organists are often out of sight in a distant loft. It seems to me that this excuse is an easy way out—after all, everybody has experienced wonderfully communicative playing in great cathedrals and churches where the organist was hidden from view.

OL: Gillian Weir hits the nail on the head when she speaks of art which transcends the keyboard. The listener must, in a way, be 'hypnotized' by the music, and I believe that this can be achieved whether or not the player is out of sight.

I might add that I'm a great believer in the necessity to make one's playing sing. I think that it's terribly important for organists to listen to vocal music in order to achieve a singing quality in their own playing—it's essential.

MB: Perhaps we may end by discussing the recent work on the organ at Notre Dame. You mentioned the new computer equipment there, which is extraordinarily sophisticated; what about the total changes to the organ?

OL: Revoicing and restructuring of the mixtures was carried out, and, although we still have examples of a classical nature, the spirit of Cavallé-Coll has informed some of the work in this area. New chamades have been added, these along the lines of those at St. Sernin which Vierne wished to add to the organ here in the 1930s. The chamades installed during Pierre Cochereau's tenure have been retained.

MB: So the instrument speaks with a slightly less eclectic accent?

OL: Yes—in fact, I would say that since it is now better suited to playing French music of all periods, the organ might be described as being polyvalent rather than eclectic in character. ■

The author wishes to thank Monsieur Latry and his wife, Madame Marie-Thérèse Latry, for their kindness and assistance in preparing this article.

Photograph of Olivier Latry—courtesy of Marja Orpana, Lahti Organ Festival Press Officer.

Mark Buxton is Organist and Choirmaster at St. Clement's Anglican Church, Riverdale, Toronto. An honors graduate of Durham University in England, he was one of the last pupils of the late Jean-Jacques Grunewald in Paris. On graduating, he was awarded a French government scholarship which enabled him to pursue postgraduate work, including organ studies with François-Henri Houbart and research into Widor and Saint-Saëns under the direction of the late Norbert Dufourcq. Prior to emigrating to Canada in 1989, he held posts in London at St. Lawrence Whitechurch (the "Handel" Church) and Notre Dame de France, Leicester Square. He is active as a choral director, organ consultant, writer, and recitalist, and has concertized in Europe, North America, and the Far East.

Olivier Latry, titular organist of the Cathedral of Notre-Dame in Paris, was born in Boulogne-sur-Mer, France, in 1962. He attended the Academy of Music at St-Maur-des-Fossés, studying organ with Gaston Litaize. He earned numerous prizes including the unanimous First Prize in Organ (1979), an Excellence Prize in Organ with special congratulations from the jury (1980), and the Gold Medal in Improvisation (1982), in addition to the Performer's Diploma, with distinction. At the Conservatory of Paris he took first place in Jean-Claude Reynaud's harmony

Three Crucial Issues in Organ Building

John Fesperman

This article was originally published as No. 2 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. Occasional Paper No. 1, "Small Organs," appeared in the March, 1994 issue of THE DIAPASON.

The following observations form a point of departure for the remarks that follow. They were recently made by a distinguished American player and teacher:

The organ world today is not only anti-intellectual; it is fundamentally narrow in its musical outlook as well, and at the moment in America at least, it seems intent on cloaking itself in a kind of insidious nostalgia, which prevents anything but the most superficial encounter even with the kind of repertoire it seeks to foster. . . . Small wonder that the charge of elitism gets tossed around. . . . Now if you really believe that the values expressed in traditional organ making are values which potentially can speak meaningfully to any and all, and you are then told, No, people will not be interested in this, then who is really the elitist? . . . A large part of the battle for quality involves getting people aware of where the real level of the discussion is.

Such observations underscore the differing priorities and diversity of standards that characterize the work of different organ builders. Small wonder that an inquirer searches in vain for unanimity among players and builders as to what is essential in the creation of a musical instrument and comes to suspect that many builders, buyers, and players do not understand "where the real level of the discussion is." Most disabling of all is the realization that some makers, while quite sincere, lack the experience and judgment to build first rate, or even satisfactory, traditional instruments.

Fortunately, the United States is blessed with a substantial number of dedicated and able organ builders, and they can provide an escape from what would otherwise be a maddening sea of confusion. Identifying such builders requires patience and integrity, but all responsible makers have two hallmarks: discrimination based on experience, and a refusal to countenance musical or technological shortcuts. This is especially important with choices of materials. For instance, is zinc a proper replacement for traditional high-lead- or high-tin-content pipe metal? Is plastic tubing an appropriate substitute for lead tubing to convey wind to front pipes? Is plywood acceptable in place of solid woods? And when might a reputable builder, for valid reasons, violate his own "rules" about materials? Any builder, without serious answers to questions like those above, is likely to overlook these and similar considerations about the best use of materials.

Where then is "the real level of discussion"? Inferior instruments, as well as the inept use of good organs, result from a lack of discrimination and knowledge on the parts of players or

builders. Although both organ builders and organists are likely to "blame" such miscarriages on parishioners or others who influence choices when organs are planned or played, the responsibility nonetheless lies with the makers and players themselves, who are often unable to distinguish between what is essential and what is not.

Compromise: Identified and Ignored

There is a substantial difference between acknowledged compromise and wholesale abandonment of the factors essential to an organ's identity. By refusing to recognize compromises or by glossing over them, well-meaning builders and players have created numberless instruments that are devoid of character. These are but approximations of "organs," so disfigured by confusing compromises that they have few compelling qualities; their miscellaneous charms seem unrelated to one another. Regardless of size or quality of workmanship, they are uninteresting to play and to hear. Doubtless, the "real level of the discussion" has eluded planners of such instruments.

What false objectives can lead to such wanton expenditures of money and effort? How is it that the best of intentions so often produce such undistinguished results? Why is it that

"modern" organs are so soon either thought to be outmoded or in need of expensive repairs? And how can it be that those who plan organs often have no clear ideas of what the first priorities should be? The formidable difficulties posed by second-rate makers of mechanical-action organs have been mentioned above: lack of judgment; glossing over compromise; insensitivity to materials. It is not easy to separate the superior from the inferior, and for better or worse, such discrimination must always be left in the hands of prospective owners of new organs. But organ planners and builders can do their part by faithfully preserving the integrity of their instruments and by keeping in mind the first functions of a traditional organ: to accompany congregational singing and perform its own repertoire.

The following discussion focuses on three common concerns that often confuse planners: preoccupation with size; a relentless search for an organ

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► Buxton: Latry

course. Mr. Latry was a finalist in the 1980 and 1982 Chartres Competitions; in the 1980 competition, the 18-year-old Latry was the only European finalist.

From 1981-1985 Olivier Latry was titular organist of Meaux Cathedral. At age 23 he won a competition to become titular organist of Notre-Dame. Until recently he taught organ at the Catholic Institute of Paris and at the National Academy at Reims. He currently teaches at the Academy of Music at St-Maur-des-Fossés, where he succeeded Gaston Litaize, in addition to serving as assistant to Michel Chapuis at the Paris Conservatory. His recordings include music of Bach, complete organ works of Duruflé, Vierne's Symphonies 2 and 3, Widor Symphonies 4, 5, and 6, Boëllmann's Suite Gothique, and a CD of pieces by Litaize.

Mr. Latry made his first American tour during the fall of 1986, and has subsequently made five tours of the U.S., in addition to special trips to appear for the AGO National Convention as well as for inaugural recitals, and is represented by Karen McFarlane Artists. Olivier Latry and his wife Marie-Thérèse have three young children and live outside Paris in Evry-les-Châteaux.

that will "play everything"; and identifying compromises that do not destroy the basic identity of the organ.

1. Size and musical function

Perhaps the most blatant of all amateurish and obscurantist attitudes is a preoccupation with size—simply with the number of stops, usually with an "orchestral" understanding of their relation to the overall design of the instrument or its repertoire. Since the organ is not an orchestra, responsibility for blurring its first functions (to play its repertoire and to sustain congregational singing) falls more upon the organist than upon either builder or "committee."

Who wants an organ of less than twenty-five stops, even in a tiny room, or worse yet, an organ with only a single keyboard and less than ten stops? How many players are genuinely aware of the volumes of fine music that require modest resources yet allow for amazingly versatile use of a minimal number of stops? What about the neglect of exciting rhythmic and melodic articulation in favor of frequent changes of tone color? For that matter, who has not confused "variety" with versatility—players are easily seduced by a plethora of exotic registers, even though such stops may exist at the expense of coherent ensembles. And, most unlikely of all, how many players are able to improvise using only a few stops?

The dubious practice of "accompanying" the choir or congregation in an orchestral way is one source of the argument for large numbers of stops and mechanical contrivances. Even if one justifies frequent subtle dynamic changes or exotic solo sounds in the interest of "traditional" Anglican service playing, these effects can be obtained (by an imaginative musician) with a single swell box and a relatively small number of stops. Such a Division, so long as it has the pitches and qualities essential to a truly independent Division of the organ (a Positive, for instance), might well sustain the acknowledged compromise of a well-made swell box, which can either be used or left open. The point is that the Division need not contain the large number of registers regularly deemed "essential" by many players.

Here, the true level of the discussion is indeed ignored: the organ repertoire, including hymn-playing and accompanying of choral music, simply does not require such extensive resources. Redundant variety, no matter how loudly demanded by the player, can be a confusing nuisance when musical considerations are truly primary. The fundamental consideration is always musical quality, never mere size.

2. The "all-purpose" illusion

The issue of size is closely related to the fantasy that one instrument (even in a small space) can do equal justice to all kinds of music, because it includes an eclectic collection of sounds. For example, no matter how enticing the idea of incorporating in one organ a nineteenth-century "English Swell" and a seventeenth-century "German Great," the two have the unhappy fate of not belonging together. Such extensive eclecticism precludes adequate performance of either Germanic or English organ repertoire.

The illusion that there is an "all-purpose" organ, however, dies hard. With the revival since about 1960 of traditional mechanical-action organ building in the United States, the limitations of such an idea have become more clearly understood. The superior musical functioning of a traditional organ of modest size, well placed and well voiced for its environment, has made a lasting impression on thoughtful players and makers. Sensitive players respect such virtues as (for instance) subtle articulation (made possible by a sensitive mechanical action) and unforced pipe speech (made possible by careful voicing on free wind). These and other related advantages have a clear relation to the organ's repertoire.

Such limitations can best be seen when the basic attributes of the traditional instrument are clear. While there must first of all be an identifiable and well-

scaled "chorus" of pitches in each Division, a detailed disposition in a rigid style is not the place to start. The following general characteristics take precedence:

- the housing of each division in a wooden case, for projecting and blending the sound;
- the use of a free wind supply, ideally provided either by hand or electrical means;
- the provision of a light, responsive mechanical key action;
- the use of slider windchests, which favorably affect both the blend and unanimity of speech of the pipes;
- careful scaling and voicing of the pipework to fit the size and acoustical properties of the room in which the instrument is heard;
- the placement of the organ so that its sound projects directly down the center of the building; and
- the provision of a live acoustical environment.

Once these characteristics of all traditional organ building are achieved, the disposition of the instrument can then be considered. Whether it be basically in the style of seventeenth-century France, eighteenth-century England, or any other identifiable historical precedent becomes a secondary consideration. Unforced sounds, controlled by a sensitive action, blown by a free wind supply, well projected by a properly located case, and reflected by hard surfaces are the real priorities. Whether, for instance, the organ has one or several mixtures or a Swell, is primarily a matter for the organ builder to decide. That such a distinctive and logical solution is rare does not in any way reduce its validity. The "real level of discussion" begins with provision of the characteristics noted above. Other considerations are either secondary or irrelevant.

3. Retaining integrity of design, and identifying compromise

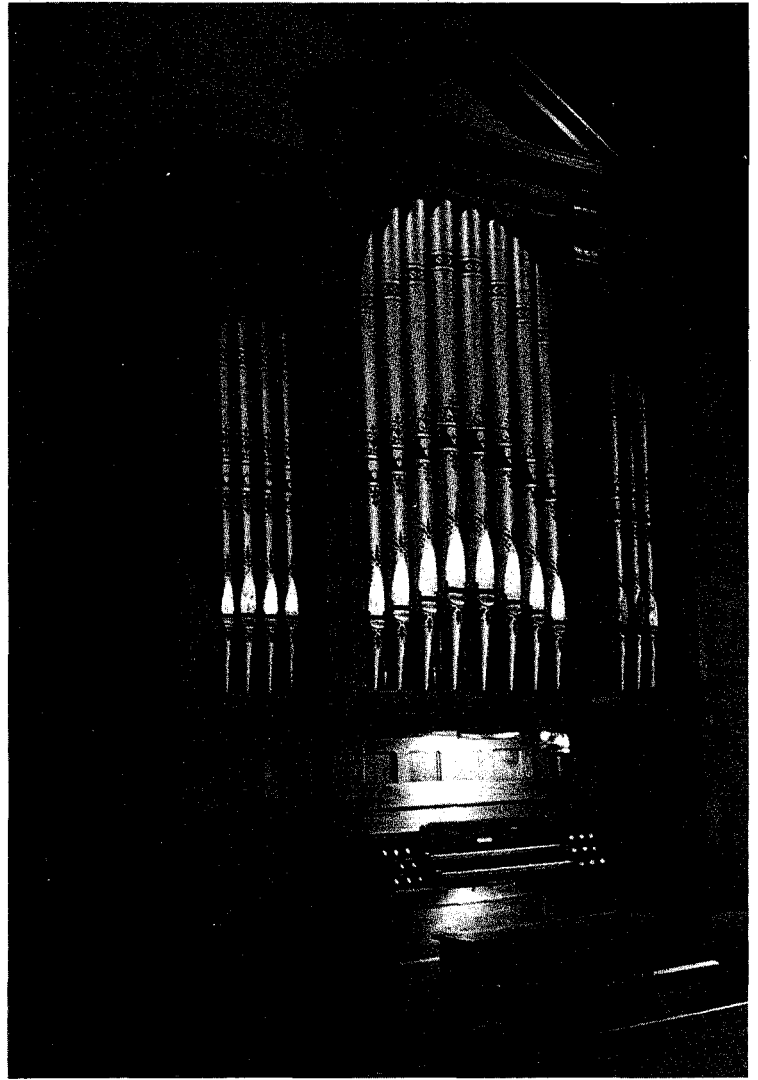
The American musical community, like all others, has an initial resistance to change, based in part on the wish to retain the familiar. The realization that the kind of organ building familiar up until about 1955 overlooked some fundamental musical needs (or that making changes might cause disruption in construction techniques) produced understandable resistance on the parts of players and makers. The placing of keyboards, for instance, at some distance from the pipes seemed a convenience, even though it introduced a serious musical limitation: no other instrument countenances such distance between the sound and its control—imagine such with the piano! Similarly, electric action removed important control over much articulation, even though it offered the "convenience" of allowing planners to locate keyboards at a distance from the organ itself. That electric action removes almost all control from the player except for duration and delay of notes was simply ignored. (The financial problem introduced by the need for repair and replacement was simply bypassed. Few were willing to admit the large expenses inevitably incurred.) Many players, buyers, and builders ignored musical limitations while insisting on the importance of (real or imagined) physical "conveniences." Such an artificial confusion of priorities summarizes the ability of many players and makers to ignore the "real level of discussion." Musical aims became subject to convenience or, more devastatingly, habit.

Traditional stop actions and combination actions

It is certainly true that developments in solid-state design might well produce durable components for use in organ stop actions, making combination actions both feasible and durable, while retaining "traditional" stop actions. Nonetheless, retention of the traditional action is essential to ensure both intimate control and reliability. It is equally true, as observed by an experienced electrical engineer, that the small-scale activities of organ building often do not attract the expertise of engineers accustomed to dealing with larger projects.

Koehnken and Grimm relocation

by Herbert L. Huestis



An organ built about 1870 by the Cincinnati, OH organ builders Johann Heinrich Koehnken (1819–1897) and Gallus Grimm (1827–1897) was relocated to St. John's Lutheran Church in Chehalis, Washington. Alan Laufman of the Organ Clearing House noted that Koehnken and Grimm were both immigrants from Germany and operated one of the most important organbuilding firms in the midwest from 1860 to 1896.

The organ sat unused for over 25 years in St. Mary's Catholic Church in Shawnee, Ohio, when it came to the attention of Laufman of the OCH. When Laufman saw the church in Chehalis, he knew their sanctuary would be an ideal home for it. In the summer of 1992, volunteers from St. John's removed the organ, barely a month before St. Mary's Church was demolished.

► Fesperman: Three Crucial Issues

The ultimate benefits of such collaboration cannot be denied. So long as responsive mechanical key and stop actions are retained, provision for a combination action could become the choice of the builder or player. The remaining musical dilemma then becomes deciding whether a combination action (and the repertoire that requires it) is appropriate to an organ designed with integrity. Would such electric assistance be desirable if present noise and delay were not present? To paraphrase the Dutch builder D.A. Flentrop, the question is not "Is it possible?" but "Is it desirable?"

Additionally, as interest in nineteenth-century repertoire is renewed, both the size of the organ and the resistance of the key action have to be considered. But it must be borne in mind that Cavaillé-Coll, probably the most eminent nineteenth-century builder, avoided electric action when others were

The restoration was completed in a joint project by two organbuilding firms who have previously worked together—Herbert and Marianne Huestis of Ladner, BC, Canada, and Scot Huntington of Stonington, CT. To help them, some 50 volunteers from the church put in over a thousand hours of labor, removing and transporting the organ, cleaning pipes, stripping varnish, rebuilding missing casework, and restoring the facade pipes. The original decorations were carefully copied from the old pipes. Amy Huestis, an art student at Concordia University, Montréal, prepared a "stencil kit," giving full instructions, including color shades. Volunteers lacquered, stenciled and gold-leafed the pipes. Tom Larson and Marianne Huestis directed the volunteer work on the organ.

At the dedication of the organ, the

adopting it, although he employed the wind-powered Barker lever.

All of these considerations are properly embraced by the artist builder, who will certainly turn to experienced players for advice and counsel. Neither an instrument's size nor its "style" gets first priority; its overall integrity does. First considerations must be put first: a sensitive mechanical action, using slider chests with free wind, a versatile disposition, with meticulous voicing of registers in relation to each other, the placing of divisions in their own cases, and locating the whole in a favorable position in a live acoustical environment. These considerations place the "real level of discussion" where it belongs. ■

John Fesperman is Curator of Musical Instruments, Division of Musical History, National Museum of American History, Smithsonian Institution.

New Organs

Cover

Orgues Létourneau. Saint-Hyacinthe, Québec, has built a new organ for Young United Church, Winnipeg, Manitoba, its Opus 32. The organ has 29 stops and 36 ranks, and has been designed to serve the religious purposes of the church, while possessing also the characteristics of a concert instrument; 1,828 pipes, with a manual/pedal compass of 58/32. The console is equipped with an 8-channel combination action system. Façade pipes are made of 75% polished tin, while the flute pipes contain 15% tin. Keyboard natural notes are covered

with ebony, accidentals of maplewood; Pedal natural notes are of maplewood, accidentals of rosewood. The casework was designed by Denis Campbell, and the stoplist was arrived at in cooperation with consultant Jacobus Kloppers, titular-organist Don Grice and organ-builder Fernand Létourneau, who also presided over the installation and final voicing of the organ at the church. Joyce Jones, professor of organ and organist-in-residence at Baylor University, Waco, TX, gave the inaugural concert on November 21, 1993.



GREAT
 16' Quintaton
 8' Principal
 8' Metalgedackt
 4' Octave
 4' Rohrflöte
 2 2/3' Nazard
 2' Blockflöte
 1 3/4' Tierce
 1 1/2' Mixture IV
 8' Trumpet
 Tremulant

SWELL
 8' Holzgedackt
 8' Salicional
 8' Voix céleste
 4' Principal
 4' Koppelflöte
 2' Octave
 1' Siffelöte
 2/3' Zimbel III
 16' Bassoon
 8' Trumpet
 4' Schalmel
 Tremulant

PEDAL
 16' Subbass
 8' Principal
 8' Gedackt
 4' Octave
 2 2/3' Mixture IV
 16' Posaune
 8' Trumpet
 4' Clarion

COUPLERS
 Swell to Great
 Swell to Pedal
 Great to Pedal



J.F. Nordlie Company, Sioux Falls, SD, has built a new organ for St. Matthew Evangelical Church, Janesville, WI. The firm's opus 28 features mechanical key and coupler actions; electric stop action with solid-state combination action. Casework is of stained white oak with enameled metal facade components; bench and detached console are highlighted with black walnut. Keyboards are of cherry, ebony, and polished bone within a walnut keydesk. Swellshades are controlled by a balanced expression pedal. Winding is provided by a self-contained cuneiform reservoir and quiet blower. The scroll and coned pipework is tuned in a well-tempered system after Valotti. Compass is 56/30; 18 voices, 21 stops, 22 1/2 ranks, 1100 pipes. Visual and tonal plan were designed by John Nordlie and David Beyer, working with consultant Scott Riedel. Tonal finishing on site was done by Eric Crane and installation directed by Martin Larsen, with Paul and Trintje Nordlie assisting. All of the above collaborated in the construction of the organ, as did Donald Nordlie, father of the owner/president John Nordlie. St. Matthew's organ committee was chaired by Jack Schroeder; parish organist is Mary Sievert.

SWELL
 8' Gambe
 8' Celeste
 8' Holzgedackt
 4' Principal
 4' Koppelflöte
 2' Gemshorn
 8' Krummhorn

PEDAL
 16' Subbass
 8' Principalbass
 8' Flutebass
 4' Choralbass
 16' Posaune
 8' Trumpetebass

► Huestis: Koehnken and Grimm

significance of the project was aptly expressed by the organbuilder John Brombaugh when he said, "Congratulations—you have brought a real organ back to life!" The rebirth of such a fine organ was, indeed, a community effort.

Koehnken and Grimm, 12 stops, c. 1895 (Opus number unknown). St. John's Lutheran Church, Chehalis, Washington

GREAT
 8' Open Diapason
 8' Melodia
 8' Dulciana
 4' Octave
 3' Quinte
 2' Super Octave

SWELL
 8' Geigen Diapason
 8' Stopped Diapason
 8' Salicional
 4' Harmonic Flute
 2' Piccolo*
 Tremulant

PEDAL
 16' Bourdon

* 2' Piccolo pipes (also made by Koehnken and Grimm) replace an 8' Aeoline. Original Aeoline pipes and rackboards were preserved.

** Feeder bellows and original hand pump were restored.

GREAT
 8' Principal
 8' Rohrflöte
 4' Octave
 2 2/3' Quint
 2' Octave
 1 3/4' Terz
 1 1/2' Mixture IV
 8' Trompete

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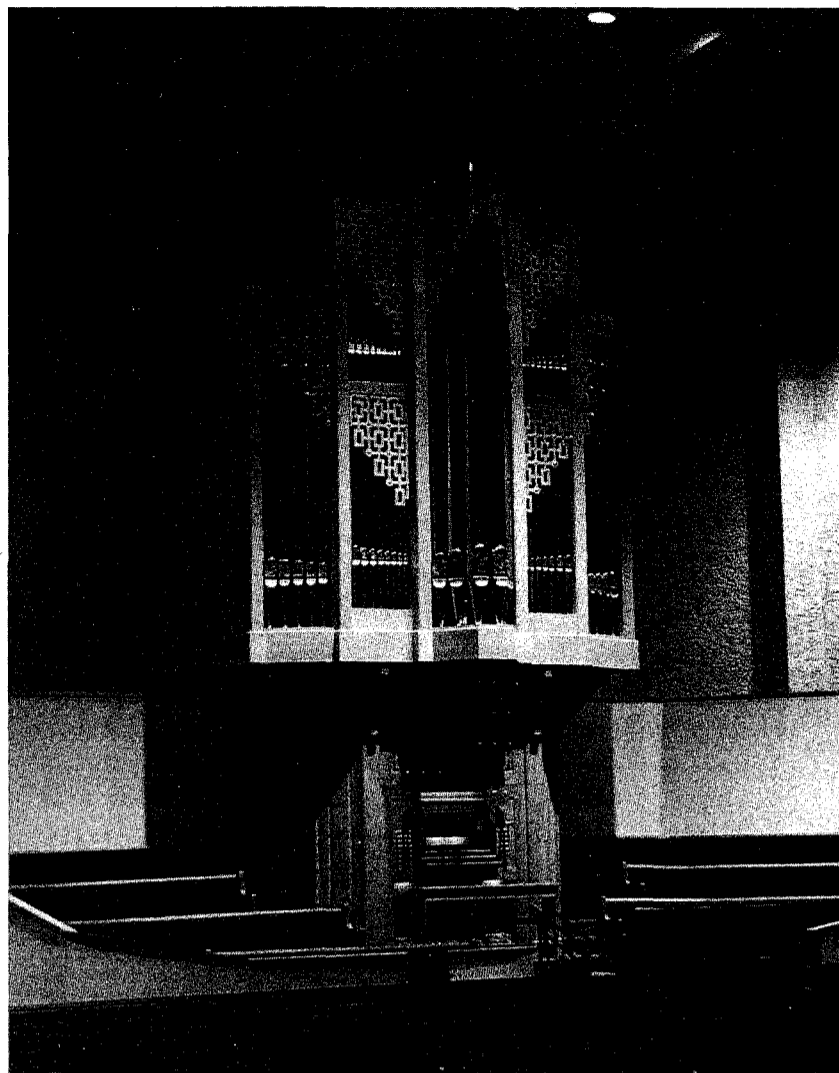
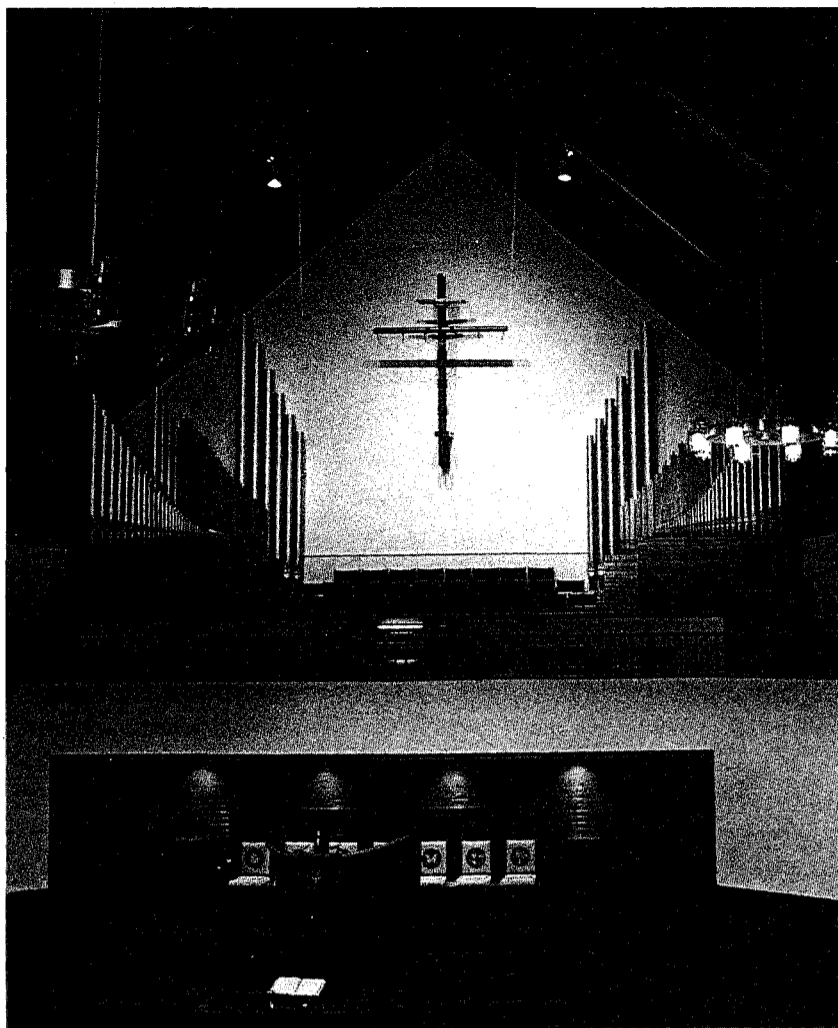
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M.P. Moller Company, Hagerstown, MD, a division of the Chicago-based King of Instruments, Inc., has built a new organ for the Chapel by the Sea Presbyterian Church, Ft. Myers Beach, FL. The 17-stop, 24-rank organ was voiced electric slider chests, and was voiced under the direction of tonal director and vice president Daniel

Angerstein; design was by Byron Arneson, president and design director. Compass is 61/32; detached console, manual keys with tracker touch; pedals of maple with walnut sharps. The Choir division is prepared for. The Chapel's organist and director of music is Michael Goodenow; the pastor is the Rev. Donald R. Jafvert.

GREAT

- 16' Bordun (24 pipes)
- 8' Principal
- 8' Hohlflöte
- 4' Octave
- 4' Gedeckflöte
- 2' Super Octave
- Mixture IV
- 8' Trompete
- Tremulant
- 8' Festival Trumpet (Ch prep)
- Chimes (prep)

SWELL

- 8' Flûte à cheminée
- 8' Viole de Gambe
- 8' Viole céleste
- 4' Principal
- 4' Flûte ouverte
- 2' Flûte courte (ext)
- Cornet II (TC)
- Plein jeu IV
- 16' Basson (1/2 L, ext)
- 8' Trompette
- 8' Hautbois
- Tremulant

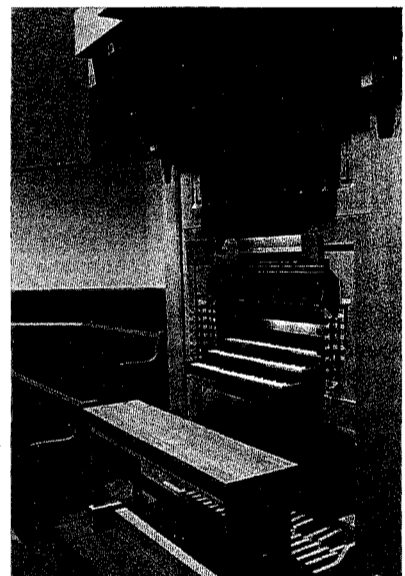
CHOIR (prep)

- 8' Holzgedackt
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Spitzflöte
- 2' Flötenprinzipal
- 1 1/2' Quintflöte
- Scharff IV
- 8' Dulcian or Cromorne
- Tremulant
- 16' Festival Trumpet (TC)
- 8' Festival Trumpet

PEDAL

- 32' Untersatz (1-12 acoustic)
- 16' Principal
- 16' Bordun (Gt)
- 8' Octave (ext)
- 8' Bordun (Gt)
- 4' Choralbass (ext)
- Mixture III (24 pipes)
- 16' Posanne (12)
- 16' Basson (Sw)
- 8' Trompete (Gt)
- 4' Hautbois (Sw)

M. L. Bigelow & Co., American Fork, UT, culminated its 15th anniversary with completion of major additions to Opus 17, Victory Lutheran Church, Mesa, AZ, the firm's first three-manual instrument. It was originally completed in 1988 with 25 stops and preparations for an additional 13, including a Choir division. Though the top keyboard of its three-manual key desk sat idle for nearly six years, nevertheless it served as an ever-present reminder of the hoped-for expansion. In May of 1992, a contract was signed thanks to the ongoing efforts of the organist Joan Wieland, the support of Pastor Roger Berg, and the financial commitment from the congregation. The new stops were completed in October 1993, effectively increasing the organ's size by 50%. They were demonstrated at the rededication recital on 16 January 1994. Dr. Robert Clark played a varied program including works by Buxtehude, Bruhns, Couperin, Bach, Krebs, and Franck. A digital recording of the recital is available at nominal cost by contacting M. L. Bigelow & Co., 130 West 100 South, American Fork, UT 84003, 801/756-5777.



SWELL

- 8' Wood Principal
- 8' Camba (new)
- 8' Celeste (t.c.)
- 4' Principal
- 4' Harmonic Flute
- 2 1/2' Nazard
- 11 Cornet
- 2' Blockfloete
- IV Scharf
- 16' Dulcian
- 8' Trompette (new)
- 8' Hautbois

CHOIR (all new)

- 8' Oak Gedackt
- 8' Dolce (1-12 Ged)
- 4' Fugara
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quint
- III Cymbal
- V Cornet (m.c.)
- 8' Cromorne

PEDAL

- 16' Praestant (Gt)
- 16' Subbass
- 8' Praestant (Gt)
- 8' Bourdon
- 4' Octave
- IV Mixture
- 16' Posanne
- 8' Trumpet (Gt)

GREAT

- 16' Praestant
- 8' Octave I-II
- 8' Holpijp
- 8' Baarpijp (new)
- 4' Octave
- 4' Conical Flute
- 2 1/2' Quinte/
- II Sesquialtera
- 2' Octave
- IV-VI Mixture/
- V-VII Grand Mixture
- 8' Trumpet
- 8' Vox Humana (new)

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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 AUGUST
Kevin Davis; City Hall, Portland, ME 7:30 pm
Kim Heindel, harpsichord; Central Moravian, Bethlehem, PA 5 pm

17 AUGUST
Brian Jones; Memorial Music Hall, Methuen, MA 8 pm

18 AUGUST
Shelly Moorman-Stahlman; St John's Catholic, Bangor, ME 7:30 pm
Richard Hill; Church of the Pilgrimage, Plymouth, MA noon
Robert Palmatier; Fair Street Reformed, Kingston, NY 12:15 pm
Thierry Mechler; National City Christian, Washington, DC 12:15 pm

21 AUGUST
Dan Miller; Memorial Music Hall, Methuen, MA 3 pm
Karl Moyer; Auditorium, Round Lake, NY 8 pm
Susan Armstrong; Mary Keane Chapel, Lower Shaker Village, Mascoma, NH 4:30 pm
Stephen Schnurr; National Shrine, Washington, DC 6 pm

22 AUGUST
Karl Moyer; Auditorium, Round Lake, NY 12:15, 1 pm
Ardyth Lohuis, with violin; Big Moose Chapel, Old Forge, NY 8 pm

23 AUGUST
Thomas Hazleton; City Hall, Portland, ME 7:30 pm

24 AUGUST
Douglas Rafter; Cathedral of the Immaculate Conception, Portland, ME 12:15 pm
Thierry Mechler; Memorial Music Hall, Methuen, MA 8 pm
Susan Armstrong; Mechanics Hall, Worcester, MA noon

25 AUGUST
Bruce Glenny; St John's Catholic, Bangor, ME 7:30 pm
Pat Shopland; Church of the Pilgrimage, Plymouth, MA noon
Howard Houghtaling; Fair Street Reformed, Kingston, NY 12:15 pm

28 AUGUST
Keith Thompson; National Shrine, Washington, DC 6 pm
Christopher Young; The David Residence, Evanston, IL 8 pm

30 AUGUST
Frederick Hohman; City Hall, Portland, ME 7:30 pm
David Lester; Auditorium, Round Lake, NY 7:30 pm
Douglas Reed; Univ of Evansville, Evansville, IN 8 pm

31 AUGUST
Frederick Hohman; Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert, with cello; Cleveland Museum, Cleveland, OH 5:30 pm

1 SEPTEMBER
Steven Young; St John's Catholic, Bangor, ME 7:30 pm
Chandler Gregg; Church of the Pilgrimage, Plymouth, MA noon
Pamela Slater; Fair Street Reformed Church, Kingston, NY 12:15 pm

3 SEPTEMBER
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm

7 SEPTEMBER
Hazel Somerville; Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

8 SEPTEMBER
Northern Border Caledonia Pipe Band; St John's Catholic, Bangor, ME 7:30 pm

14 SEPTEMBER
Jennifer Lester; Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

15 SEPTEMBER
Kevin Birch, with flute; St John's Catholic, Bangor, ME 7:30 pm

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

17 SEPTEMBER
Marilyn Keiser, workshop; Christ Church Cathedral, New Orleans, LA 10 am

18 SEPTEMBER
Thomas Murray; St John's Episcopal, Stamford, CT 4 pm
David Fuller; SUNY, Buffalo, NY 5 pm
Gentlemen of St John's College; St Mark's Episcopal, Philadelphia, PA 8 pm
John Walker; First Methodist, Sharon, PA 4 pm
Anne Wilson & Tom Trenney; First Church, Congregational, Painesville, OH 4 pm
Elizabeth & Raymond Chenault; United Methodist, Tucker, GA 7:30 pm
Marilyn Keiser; Christ Church Cathedral, New Orleans, LA 4 pm

19 SEPTEMBER
David & Marian Craighead; Ardmore Presbyterian, Ardmore, PA 8 pm

21 SEPTEMBER
William Porter; Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 noon

24 SEPTEMBER
Bach Festival Benefit Concert; St Paul's Episcopal, Philadelphia, PA 8 pm

25 SEPTEMBER
Donald Sutherland; Immanuel Church on the Hill, Alexandria, VA 7:30 pm
Calvert Johnson; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; Gray Chapel, Ohio Wesleyan Univ, Delaware, OH 3:15 pm

27 SEPTEMBER
David Craighead; Church of the Epiphany, Washington, DC 7:30 pm
Stanislas Derlemaeker; Univ of Evansville, Evansville, IN 8 pm

28 SEPTEMBER
Colin Andrews & Janette Fishell; Memorial Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Stanislas Derlemaeker, masterclass; Univ of Evansville, Evansville, IN 9 am

30 SEPTEMBER
Bach Concert; St Martin-in-the-Fields Episcopal, Philadelphia, PA 8 pm
Frederick Swann; Mississippi Blvd Christian, Memphis, TN 7:30 pm

UNITED STATES West of the Mississippi

16 AUGUST
Krista Bergman; Christ United Methodist, Rochester, MN 12:20 pm

21 AUGUST
Mark Thomas; St Mary's Cathedral, San Francisco, CA 3:30 pm
Christoph Lorenz; Grace Cathedral, San Francisco, CA 5 pm

22 AUGUST
Assoc of Paulist Boy Choristers of California, training sessions; St Paul's Cathedral, Los Angeles, CA (through August 27)

23 AUGUST
Dan Alwin; Christ United Methodist, Rochester, MN 12:20 pm

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28 AUGUST

Carole Terry; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm
James Warren; St Mary's Cathedral, San
Francisco, CA 3:30 pm
Abendmusik; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pm

30 AUGUST

Ruth Saggau Benning; Christ United
Methodist, Rochester, MN 12:20 pm

8 SEPTEMBER

Organ Conference; Univ of Nebraska, Lin-
coln, NE (through September 10)

9 SEPTEMBER

David & Marian Craighead; St Mark's Epis-
copal, San Antonio, TX

11 SEPTEMBER

Gerre Hancock; St Andrew Presbyterian,
Lubbock, TX 4 pm
William Porter; Cathedral of the Madeleine,
Salt Lake City, UT 8 pm

12 SEPTEMBER

John Chappell Stowe; SMU, Dallas, TX 8:15
pm

16 SEPTEMBER

Herndon Spillman; Brentwood Baptist, Hous-
ton, TX 8 pm

18 SEPTEMBER

Delores Bruch; First Lutheran, Manchester,
IA 2 pm

24 SEPTEMBER

Ronald McKean, improvisation masterclass;
Wichita State Univ, Wichita, KS 9:30 am

26 SEPTEMBER

Elizabeth & Raymond Chenault; First Pres-
byterian, Midland, TX 7:30 pm

27 SEPTEMBER

Ronald McKean; Wichita State Univ, Wichita,
KS 7:30 pm

INTERNATIONAL

15 AUGUST

Patrick Delabre; Chartres Cathedral, France
Marilyn Keiser; St George's Anglican,
Guelph, Ontario 8 pm

16 AUGUST

Mark Buxton; Clemenskerk, Hilversum, The
Netherlands 7:30 pm
Marilyn Keiser, workshop; Blessed Sacra-
ment RC, Guelph, Ontario 9:30 am

19 AUGUST

Miklos Arpas; Reformed Church, Uster,
Switzerland 8 pm

20 AUGUST

Jean Costa; Collégiale St-Martin, St-Remy,
France 5:30 pm

21 AUGUST

Michelle Thompson; St Giles Cripplegate,
London 4 pm
Mark Buxton; La Madeleine, Paris, France 5
pm
Jean Guillou; Chartres Cathedral, France

23 AUGUST

Thomas Gonder; Singer Concert Hall, Cal-
gary, Alberta noon

24 AUGUST

Jean-Jacques Tournebise, with trumpet
ensemble; Collégiale St-Martin, St-Remy,
France 9:30 pm
Martin Schellenberg; The Priory Church,
Christchurch, Dorset, England 7:30 pm

26 AUGUST

Wolfgang Klaesener; Reformed Church,
Uster, Switzerland 8 pm

27 AUGUST

Margreth De Jong; Collégiale St-Martin, St-
Remy, France 5:30 pm

28 AUGUST

Anne Thomas; St Giles Cripplegate, London,
England 4 pm
Michel Bouvard; Chartres Cathedral, France

29 AUGUST

Ian Wells; Liverpool Cathedral, England
Patrick Delabre; Lincoln Cathedral, England
7 pm

30 AUGUST

Adelma Gomez; St James United Church,
Montréal, Québec 12:30 pm

31 JULY

Sylvie Poirier & Philip Crozier; St Martin,
Kirchheim, Germany
Robin Jackson & Maureen McAllister; Holy
Trinity, Folkestone, England 7:30 pm

2 SEPTEMBER

Cyrill Schmielidlin; Reformed Church, Uster,
Switzerland 8 pm

3 SEPTEMBER

Alain Bouvet; Collégiale St-Martin, St-Remy,
France 5:30 pm

4 SEPTEMBER

Adrian Gunning; St Giles Cripplegate, Lon-
don 4 pm

7 SEPTEMBER

Alison Hogg; Wilton Parish Church, Salis-
bury, England 7:30 pm

9 SEPTEMBER

Stefan Schaeftin; Reformed Church, Uster,
Switzerland 8 pm

10 SEPTEMBER

Laurent Beyhurst; Collégiale St-Martin, St-
Remy, France 5:30 pm

11 SEPTEMBER

Gordon Stewart; St Giles Cripplegate, Lon-
don 4 pm
Thomas Murray; Islington United Church,
Etobicoke, Ontario

14 SEPTEMBER

Daniel Roth; Reformed Church, Uster,
Switzerland 8 pm

16 SEPTEMBER

Endre Kovacs; Reformed Church, Uster,
Switzerland 8 pm

17 SEPTEMBER

Guy Bovet; Collégiale St-Martin, St-Remy,
France 5:30 pm

18 SEPTEMBER

Gerard Skinner; St Giles Cripplegate, Lon-
don 4 pm

21 SEPTEMBER

Ian Tracey; The Priory Church, Christchurch,
Dorset, England 7:30 pm

24 SEPTEMBER

Paul Stubbers; Clifton Cathedral, England
7:30 pm
David Burton Brown; St Anna's Kirche,
Augsburg, Germany 8 pm

25 SEPTEMBER

Catherine Ennis; St Giles Cripplegate, Lon-
don 4 pm
David Burton Brown; Marienkirche, Heiden-
heim, Germany 6 pm
Kim Heindel; St Philippus & Jakobus Kirche,
Schleiden, Germany 5 pm

27 SEPTEMBER

Iain Quinn; Fairfield Halls, Croydon, England

29 SEPTEMBER

David Burton Brown; Emmauskirche, Nürn-
berg, Germany 8 pm

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Organ Recitals

LEE AFDAHL, with Nancy Osteras, flute, Christ United Methodist Church, Rochester, MN, June 7: *Partita on "Deo Gracias,"* Burkhardt; *Fantasy on "Slane,"* Larsen; *Thy Holy Wings,* Ferguson; *Prière (Sonatine),* Bales; *Partita on "For all the saints,"* Chervien.

ROBERT ANDERSON, Southern Methodist University, Dallas, TX, April 4: *Prelude and Fugue in C Major,* S. 547, Bach; *Wie schön leuchtet der Morgenstern,* BuxWV 223, Buxtehude; *Pange lingua,* de Grigny; *Nun freut euch,* Weckmann; *St. François de Paule marchant sur les flots,* Liszt; *Praeludium,* Zwilich; *Clair de lune,* Vierne; *Paraphrase-Carillon,* Tournemire.

SUSAN ARMSTRONG-OUELLETTE, Methuen Memorial Music Hall, Methuen, MA, May 7: *Rigaudon,* Campora; *Carillon on "Neander,"* Hannahs; *A Trumpet Minuet,* Hollins; *Clair de lune,* Karg-Elert; *Wedding March No. 1,* Bloch; *Intermezzo, Entrée (Sonata No. 7),* Guilmant; *Coronation March (Le Prophète),* Meyerbeer; *Allegretto,* Mendelssohn; *Prelude in C,* S. 545, Bach; *Nocturne,* op. 50, no. 6, Foote; *Scherzo,* Gigout; *Allegro, Chorale and Fugue in d/D,* Mendelssohn; *Triumphal March,* Buck.

JAMES BIERY, Cathedral of St. Joseph, Hartford, CT, March 20: *Prelude and Fugue in b,* S. 544, Kyrie, *Gott Vater in Ewigkeit,* S. 669, *Christe, aller Welt Trost,* S. 670, Kyrie, *Gott heiliger Geist,* S. 671, Bach (chant melodies sung by the Cathedral Singers before each setting); *Symphonie-Passion,* op. 23, Dupré (chant sung before each movement).

DARLINE BILL, First United Methodist Church, Sioux Falls, SD, June 29: *Allegro (Sonata III),* CPE Bach; *Trio,* op. 49, no. 10, Rheinberger; *Fantaisie en la majeur,* Franck.

JAMES G. CASEY, with Jack Jean, flute, and Melissa Fontaine, soprano, Cathedral of Christ the King, Atlanta, GA, May 24: *Prelude and Fugue in B,* op. 99, Saint-Saëns; *Andante sostenuto (Symphonie Gothique),* Widor; *Carillon de Westminster,* Vierne; *Chant héroïque,* Langlais; *Trois Mouvemens,* Alain; *Pie Jesu,* Boulanger; *Choral varié sur le thème du "Veni creator,"* Durufé.

ELIZABETH & RAYMOND CHENAULT, Peachtree Road United Methodist Church, Atlanta, GA, March 4: *Choral (Sonata à Deux),* Litaize; *A Fancy for two to play,* Hancock; *Allegro,* Moore; *Eclogue,* Shephard; *Toccata for Two,* Wills; *Saint Anthony in*

Meditation, Paulus; *Fanfare and Tuckets,* Roberts; *The Emerald Isle,* Callahan; *The Stars and Stripes Forever,* Sousa.

RICHARD F. COLLMAN, First United Methodist Church, Sioux Falls, SD, June 15: *Prelude and Fugue in a,* S. 543, Bach; *Dance of the Calliopes,* Harris; *Allegretto (Sonata in e-flat),* Parker; *Melody,* Guilmant; *Toccata,* Gigout.

PHILIP T. D. COOPER, First Lutheran Church, Yuba City, CA, May 1: *Praeambulum in F,* Lübeck; *Allein Gott in der Höh sei Ehr, Fuga ex G, Vetter; Toccata ex F, Partita "Was Gott tut das ist wohlgetan,"* Praeludium und Fuga ex C, Pachelbel; *Ricercar aus C,* Krieger; *Wie schön leuchtet der Morgenstern,* BuxWV 223, Toccata in G, BuxWV 164, Buxtehude; *All' Elevazione, Al' Post Communio,* Zipoli; *Noël: Vous qui desirez sans fin,* Corrette; *Thomas Jefferson's March,* New Jersey, Sweet Patty, *Guardian Angels, Polonasz, Buonaparte's March, Caspar Schaffner Book; The Duke of York's Troop and Waltz,* anon c 1800; *Meinen Jesum lass ich nicht,* Walther; *Ciaccona in B-flat,* J.B. Bach.

DAVID & MARIAN CRAIGHEAD, Houghton College, Houghton, NY, April 15: *Sonata No. 3 in A,* Mendelssohn; *Variations on an Original Theme for Organ Duet,* op. 55, Cabena; *Concerto No. 6 in D,* Soler; *Martyrs: Dialogues on a Scottish Psalm-tune for Organ Duet,* Leighton; *Pièce d'Orgue,* S. 572, Bach; *Intermezzo (Five Pieces for Two Players),* Brown; *Organ Duet: I.R.S.,* Allen; *Sonata in d,* Merkel.

CHRISTOPHER CREAGHAN, Church of St. Ignatius Loyola, New York, NY, April 17: *Praeambulum in E,* Lübeck; *Nun danket alle Gott,* S. 657, *Passacaglia in c,* S. 582, Bach; *Intermezzo (Symphonie No. 6),* Widor; *Les Mages (La Nativité),* Messiaen; *Scherzo, Gigout; Fantasy and Fugue on BACH,* Liszt.

MERRILL N. DAVIS III, Chapel by the Sea, Ft. Myers Beach, FL, February 27: *Andante (Organ Concerto I),* Handel; *Toccata and Fugue in d,* S. 565, *Komm, susser Tod,* S. 478, *Sinfonia from Cantata 29,* Bach; *Berceuse and Finale (The Firebird),* Stravinsky; *The Cuckoo, d'Aquin; The Lost Chord,* Sullivan; *Ronde Française,* Boëllmann; *Schönster Herr Jesu,* Schroeder; *Symphonic Improvisation on "Amazing Grace,"* Davis.

ROBERT DELCAMP, with Susan Rupert, soprano, University of the South, Sewanee, TN, April 19: *Salve Regina,* Terziani; *Fünf Lieder,*

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JAMES DIAZ, Museum of Art, Cleveland, OH, April 17: *Prelude and Fugue* in G, S. 550, *Sonata* in G, S. 530, *Fantasy* in G, S. 572, Bach; *Scherzo*, op. 2, Duruflé; *Past and Sinister* (*Symphony in G*), Sowerby; *Pastorale and Toccata*, Conte.

HENRY LOWE, Emmanuel Church, Chestertown, MD, May 13: *Sonata in A*, Mendelssohn; *Voluntary in D*, Stanley; *In dulci júbilo*, S. 608, *O Mensch beweine dein Sünde* gross, S. 622, *Prelude and Fugue in D*, S. 532, Bach; *Chorale in b*, Franck; *Scherzo in E*, Gigout; *Elegy*, Thalben-Ball; *Finale (Symphony No. 1)*, Vierne.

STEVEN FISCHER, with Lora Schaefer, oboe, Museum of Art, Cleveland, OH, April 24: *Prelude and Fugue in E-flat*, S. 552, Bach; *Scherzo (Symphony II)*, Vierne; *Rhapsodie*, op. 127, Rheinberger; *The Primitives*, At the Ballet, *Everyone Dance (Five Dances)*, Hampton.

DOUGLAS MAJOR, Emmanuel Church, Chestertown, MD, April 23: *Fanfare for a Solemn Occasion*, Dirksen; *Toccata in F*, S. 540, Bach; *Introduction and Toccata*, Walond; *America the Beautiful*, arr. Fischer; *Fantasia in f/f*, K. 594, Mozart; *Fantaisie-Choral (Pentecost Suite, L'Orgue Mystique XXV)*, Tournemire; *Resurrection, King; Pièce Héroïque*, Franck.

MARY GIFFORD & JOSEPH FITZER, Church of the Good Shepherd, Lake Charles, LA, May 24: *Fantasy for Four Hands*, Hesse; *A fancy for two to play*, Tomkins; *Adagio for barrel organ*, WoO 33/1, Beethoven; *Fugue in B-flat*, Albrechtsberger; *Three Pieces for Organ Duet*, Cundick; *On hearing the first cuckoo in spring*, Delius; *Toot Suite*, S. 212, PDQ Bach; *Variations on an Easter Theme*, Rutter.

W. GORDON MARIGOLD, with choirs of St. John the Divine and St. Andrew's churches, Lutheran Campus Center, Champaign, IL, March 20: *O Lamm Gottes unschuldig*, S. 618, *Christe, du Lamm Gottes*, S. 619, *Christus, der uns selig macht*, S. 620, *Da Jesus an dem Kreuze stund*, S. 621, *O Mensch, beweine dein Sünde* gross, S. 622, *Wir danken dir, Herr Jesu Christ*, S. 623, *Hilf Gott, dass mir's gelinge*, S. 624, *Christ lag in Todesbanden*, S. 625, *Jesus Christus, unser Heiland*, S. 626, *Christ ist erstanden*, S. 627, *Erstanden ist der heilige Christ*, S. 628, *Erschienen ist der herrliche Tag*, S. 629, *Heut' triumphiret Gottes Sohn*, S. 630, Bach.

ROBERT GLASGOW, First United Church, Oak Park, IL, May 16: *Overture (Occasional Oratorio)*, Handel/Best; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Marche Funèbre et Chant Séraphique*, Guilman; *Sketch in c*, op. 58, no. 1, *Fugue* on BACH, op. 60, no. 3, *Sketch in D-flat*, op. 58, no. 4, *Sketch in f*, op. 58, no. 3, Schumann; *Symphonie Gothique*, op. 70, Widor; *Berceuse*, op. 31, no. 19, *Carillon de Westminster*, op. 54, no. 6, Vierne.

CARLENE NEIHART, First United Methodist, Orlando, FL, March 8: *Rondo in G*, Bull; *Pièce Héroïque*, Franck; *Water Music Suite*, Handel; *Fantaisie (Hommage à Frescobaldi)*, Langlais; *Toccata in F*, Bach; *Introduction and Fugue (Ad nos ad salutarem undam)*, Liszt; *Impromptu*, Vierne; *Ostinato*, Karg-Elert; *Tu es petra*, Mulet.

SIMON GUTTERIDGE, First Presbyterian Church, New Bern, NC, April 22: *Prelude and Fugue in e*, S. 548, Bach; *Andantino*, Vierne; *Humoresque (L'Organo Primitivo)*, Yon; *Improvisation: Musika Fiska—Prelude, Scherzo, Finale*, Gutteridge; *Imperial March*, Elgar/Martin; *Andante Cantabile* (String Quartet op. 11), Tchaikovsky/Goss-Custard; *Le Coucou*, Daquin; *Veloce* (Suite "In Memory"), Gutteridge.

WILLIAM OSBORNE, Emmanuel Church, Chestertown, MD, March 18: *Passacaglia in c*, S. 582, Bach; *Christ Jesus lay in death's strong bands*, Scheidt; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Fugue or Voluntary in D*, *Voluntary in A*, Selby; *Shall we gather at the river?*, Thomson; *Festival Prelude and Fugue on "Old Hundred"*, Eddy.

DAVID HATT, Trinity Episcopal Church, San Francisco, CA, May 5: *Andante elegiaco*, Procaccini; *Sonic Essay and Fugue*, Bolz; *Eventide, Munich, Greensleeves*, Diemer; *Triptyque*, op. 7, Demessieux.

GREGORY PETERSON, Christ United Methodist Church, Rochester, MN, June 14: *Toccata*, Viitala; *An old tune from "Dalecarlia"*, Lindberg; *Sonata I*, Hindemith; *Voluntary in A*, Selby; *The Washington Post March*, Sousa/Linger.

CALVERT JOHNSON, Central Congregational Church, Atlanta, GA, April 24: *Entrada de clarines antes de tocar canciones*, *Canción de clarín con eco*, *Otra canción se a de tocar grave*, *Canción de clarín muy aprisa el compás*, Martín y Coll; *Tiento de falsas de sexto tono*, Bruna; *Obra de octavo tono alto: Ensalada*, Heredia; *Tiento de medio registro de tiple de dozeno tono*, Arauxo; *Sonata de Clarines*, Soler; *Schmücke dich*, S. 654, Bach; *Three Preludes and Fugues*, op. 16, C. Schumann; *Sonata in D*, Mendelssohn; *Variations on a Folksong*, Price.

KAREL PAUKERT, Museum of Art, Cleveland, OH, April 3: *Sonata de clarines in A*, Soler; *Partita sopra "La Folia da Spagna"*, Pasquini; *Postlude pour l'Office de Complies*, Litanies, Alain; *Flute Clock Pieces*, Haydn; *Menuet, Toccata (Suite Gothique)*, Boëllmann; *Final in B-flat*, op. 21, Franck.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 8: *Concept*, Rachibald; *Lotus*, Strayhorn/Wyton; *Variations on "My Old Kentucky Home"*, Matthys; *Two Spirituals: Balm in Gilead, Swing Low*, Utterback; *Fantasy on Old*

SYLVIE POIRIER & PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, March 9: *Prelude and Fugue in C*, Albrechtsberger; *A fancy for two to play*, Tomkins; *Sinfonietta*, Bedard (world première); *Fugue in e*, Schubert; *Introduction and Fugue in d*, op. 62, Lachner; *Toccata Française (sur le nom de HELMUT)*, Börling.

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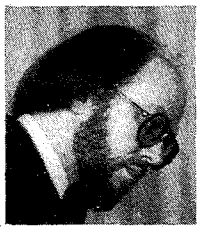
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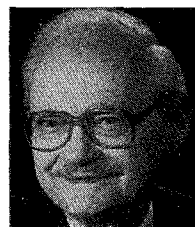
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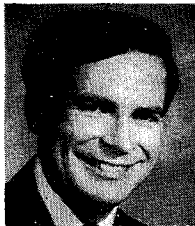
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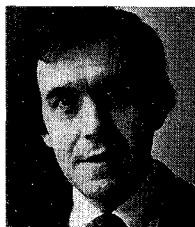
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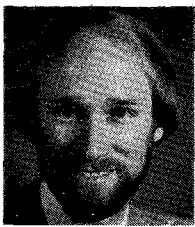
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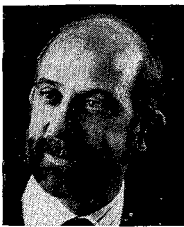
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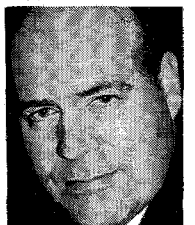
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