

# THE DIAPASON

MAY, 1996



St. Luke's Episcopal Church, Boone, NC  
Specification on page 15





Skinner op. 217 console

**Skinner Console**

The March issue of THE DIAPASON contains an article about the new Marceau organ at St. Paul's Episcopal Church in Bellingham, WA (New Organs, p. 16). In referring to the church's previous organ, the article states that in the 1960s Balcom and Vaughan "... replaced the 3-manual horseshoe console." This is somewhat far from the truth. Enclosed is a photo of the console from Skinner Opus 217, originally installed in the Alaska Theater in Seattle in 1913 and played by Jesse Crawford in the early days of theater organ playing. This console operated the organ from 1917 until removed in the 1960s, and remains intact in a private collection today. Calling this console "a horseshoe console" is a good way to bring the wrath of Ernest Skinner down upon our heads.

Richard Warburton  
Skykomish, WA

*The organbuilder replies*

I wish to thank Mr. Warburton for clarification of the console style for the E.M. Skinner organ opus 217. During this project, we made every attempt to find as much information about the Skinner as possible. It was not my intention to discredit the Skinner console by describing it as a horseshoe design, since I had no knowledge of any Skinner organ located in a theatre. Mr. Warburton could have prevented this misconception if he had been willing to share that information with me when he visited the church to purchase some of the Skinner components not recycled into the new organ.

René A. Marceau  
Marceau & Associates  
Portland, OR

**K Reeds from PVC Associates**

Financially embarrassed congregations and organ builders everywhere will welcome your inventive all-purpose kit employing PVC resonating tubes and other economical plumbing materials to create an inexpensive assortment of "K-class" pipes (Krummet, Kruba, Kromba, etc.), advertised in THE DIAPASON, March 1996. Nevertheless, the instructions provided are prone to misinterpretation and should be revised. Let me relate a disastrous consequence of your ambiguous construction plans.

To an inattentive or intellectually challenged worker, the references in the plans to plumbing connectors and drain pipes, and how these can be converted into organ pipes, can easily be reversed. Our volunteer maintenance person—a klotz of doubtful karma—working unsupervised late on weekday evenings, interpreted the instructions to mean that the organ pipes should be converted into drain pipes. He then proceeded to deconstruct our existing exemplar of the "King of Instruments," using the organ pipes to replace leaky eavestroughs around the perimeter of our modest cathedral!

The sounds emanating from the downspouts during recent rains, while not exactly "musical," provided an

appropriate accompaniment to our small orchestra's rendition of Handel's *Water Music* in a recent concert. The reconverted Krummhorn ranks—the "authentic 'water pipe' version which inspired the whole series," according to your advertisement—were particularly effective in lighter showers.

In anticipation of receiving your revised plans and instructions, I remain, Kurt Kunstkniff, (drain) pipe organist  
St. Krispin's-on-the-Knoll

I find your introduction of PVC organ pipes absolutely fascinating—particularly, I might add, for the residence organ. I have several queries.

How much are your reeds influenced by temperature? Space constraints have caused me to place my swell division in the attic, between the air conditioner and the gas furnace. Do you think tuning will be a problem? Also, could you bend or miter your resonators to follow the angles of my hipped roof if I provide blueprints? I envision a kind of dormer playing into the back yard for summer entertaining as well as, with minimal extra wiring, a burglar and fire alarm. It's all in the blueprints.

Secondly, have you considered making flue pipes? I have a nice little space in my laundry room (where the solo division is) where I have contemplated putting a ten-rank Italian ripieno mixture. It would be enormously helpful if, given the configuration of the space, you could cast the ten ranks in one solid block of plastic. Baroque considerations notwithstanding, high cut-ups are indicated, since the solo division is winded from our central vacuuming system. Nicking, however, is out, since fluff would catch in it.

Finally, do you envision producing romantic strings at some point? I would like to supplement the alarm system, as above, with a low-maintenance watchdog effect, specifically, a K-Rowl-Ophone. Please contact me soon.

Joseph Fitzer  
Lafayette, LA

I read, with enthusiasm and frequent fits of laughter, your advert for the "K" reeds from PVC Associates (March, p. 20-21). As a former organ builder and present organist, I was immediately drawn to the innocent-looking ad, but blind-sided by its humor. My reason for writing is that I thought, surely, there would be a prize for the one who read the ad and actually responded to it in writing.

You may send the prize to my return address. Thanks.

William A. Smith  
Charleston, SC

At last! A practical (and attractive) alternative to those ugly metal pipes!! You are offering an undeniably unique opportunity to finally match the hot new electronic sounds available in Hammonds, Conns, and the Korg tuner I currently use for my 16' pedal reed. Please send my starter kit *now!*

Mary Gifford  
Lafayette, LA

*The Advertiser replies*

PVC Associates wishes to thank those who expressed concern about the authenticity of K-reeds and can assure the organ world that the scales we employ are based on the study of historical (*sic*) examples. True, we eschewed Schnitger stops in favor of the 20th-century Kinura and Krummet, and prefer plastic to lead, but there is a good reason for these choices—our head voicer is a licensed plumber and the president of our company worked at Chrysler.

PVC Associates would also like to respond to messages posted on PIPORG-L expressing interest in K-reeds. However, we do not "reed" e-mail . . .

**CONTENTS**

**FEATURES**

- The History of Organ Pedagogy in America, Part I  
by Sally Cherrington 10
- Teisutis Makacinas  
Organ Sonata No. 5  
by Enrique Alberto Arias 14

**LETTERS TO THE EDITOR**

**NEWS**

- Here & There 2, 3, 4, 5
- Nunc Dimittis 4
- Carillon News 5, 6

**REVIEWS**

- Music for Voices and Organ 6
- Book Reviews 6, 8
- New Recordings 8, 9
- New Organ Music 9

**NEW ORGANS**

**CALENDAR**

**ORGAN RECITALS**

**CLASSIFIED ADVERTISING**

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**Here & There**

**The Foundation for Baroque Music** has announced the opening of its newly improved chamber hall in Greenfield Center, NY. An opening ceremony takes place May 4, followed by a concert performed by the Baroque Festival Trio, with Robert Conant, Festival Director, harpsichord; Kenneth Slowik, viola da gamba; and Marilyn McDonald, baroque violin. The Foundation has recently initiated a series of CD recordings with the release of a recital by Robert Conant on historical keyboards from the Yale Collection of Musical Instruments. Concert dates for this summer season are July 7, 14, 21 and 28, all at 4 pm, and August 6 at 8 pm. For information: Foundation for Baroque Music, 165 Wilton Rd., Greenfield Center, NY 12833; 518/893-7527.

The Allen Organ Company presents **The Philadelphia Organ Quartet** on May 6 at Allentown Symphony Hall. The quartet includes Peter Conte, head organist of the John Wanamaker Organ; Colin Howland, organist of Coral Ridge Presbyterian Church; Rudy Lucente, associate organist of the John Wanamaker Organ; and Michael Stairs, organist for The Philadelphia Orchestra, performing on four organs at once. For information: 610/966-2202.

**The Bucks County Choral Soci-**

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BRIAN SWAGER  
Carillon

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ety, under the direction of Elma Heckler, will present "Music at Czestochowa II," on May 10 at the National Shrine of Our Lady of Czestochowa, Doylestown, PA. The program includes the *Requiem* of Duruflé and works by Gabrieli, Gorecki, Schwalb, and Thompson. Performing on the 88-rank Austin organ will be Michael Stairs. For information: Bucks County Choral Society, P.O. Box 702, Doylestown, PA 18901.

Columbia College and Lutheran Theological Southern Seminary present **Bach Week 1996** from June 10-14. The intensive week of study consists of lectures on performance practice, masterclasses, and performances of the organ music of J.S. Bach. This year's repertoire includes the complete *Orgelbüchlein* (S. 599-644), Toccata and Fugue in F (S. 540), Prelude and Fugue in e (S. 548), Prelude and Fugue in g (S. 535), Prelude and Fugue in C (S. 531), Fantasie in c (S. 562), and several smaller works. There will also be daily classes in the Alexander Technique, as well as an exploration of ornamentation, touch and articulation, early fingering and pedalling, etc. A special session will be devoted to Bach's Leipzig church services. Faculty includes Edmund Shay, Hans Fagius, Roberta Gary, Robert Hawkins, and Laury Christie. For information: Dr. Edmund Shay, director,



Bach Week, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203-9987; e-mail: edshay@colacol.edu

**The Green Lake Festival of Music** takes place July 14–20 at Ripon College, Ripon, WI. The annual summer choral holiday will feature Sir David Willcocks, Jonathan Willcocks, and Paula Rockwell in daily rehearsals and workshops. Performances take place at All Saints' Episcopal Church and Lawrence University in Appleton. For information: Maria Dietrich, Administrative Director, Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941-0569; 414/748-9398; e-mail: DietrichM@mac.ripon.edu

**The National Association of Pastoral Musicians** will present regional conventions this summer: June 25–28, Region III, Milwaukee, WI; July 7–12, Region II, Cleveland, OH; August 7–10, Region IV, Denver, CO; and August 21–24, Region I, Stamford, CT. For information: National Association of Pastoral Musicians, 225 Sheridan St., NW, Washington, DC 20011-1492; ph 202/723-5800; fax 202/723-2262.

**A School for Organists** takes place July 22–26 at Valparaiso University, Valparaiso, IN, jointly sponsored by the Association of Lutheran Church Musicians and the National Association of Pastoral Musicians. Faculty includes James Kosnik, Philip Gehring, Sr. Mary Jane Wagner, and Robert Hawkins. For information: NPM School and Institutes, 225 Sheridan St., NW, Washington, DC 20011-1492; ph 202/723-5800; fax 202/723-2262.

**The Pistoia Academy** presents its 22nd Interpretation Course on Italian Organ Literature July 7–14 in Pistoia, Italy, with Prof. Luigi Ferdinando Tagliavini. Literature includes works of Frescobaldi, Andrea Gabrieli, and Giovanni Gabrieli. More than 10 historical organs will be used for the course, including four large organs in Bolgna: Lorenzo da Prato and Malamini at San Petronio, Cipri at San Martino, and Facchetti at San Michele in Bosco. During the course there will also be a series of lessons given by Lorenzo Ghielmi and Andrea Marcon on "Introduction to the Italian harpsichord repertoire," "Fingering and articulation from the Renaissance to the Baroque age," and "Frescobaldi's heritage." Prof. Tagliavini will demonstrate the Bolognese organs; Roberto Antonello will perform on the Agati organ at Vignole; and Andrea Marcon will perform on the new Mascioni organ at Camaio. Tours of historic organs will be led by Pier Paolo Donati and Umberto Pineschi. For information: Accademia di musica italiana per organo, Casella postale 346, 51100 Pistoia, Italy.

**The Albuquerque Worship and Music Conference** takes place July 14–20 at the University of New Mexico. Faculty includes Thomas Troeger, Paul Westermeyer, Allen Pote, Michael Burkhardt, Robert Fort, and many others. The theme for the week is "How shall we sing the Lord's song in a strange land," focussing on generation diversity. For information: Karmen Van Dyke, Conference Director, 8209 Northridge NE, Albuquerque, NM 87109; 505/298-0702.

**The St. Olaf Conference on Music** takes place July 15–19 with the theme, "Luther for the 21st Century." Leaders include Anton Armstrong, John Ferguson, Michael Jochen, Helen Kemp, and others, in a variety of clinics, workshops, lectures, panel discussions, choir rehearsals, bell ringing, and worship. For information: Office of Church Relations, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057-1098; ph 507/646-3842; fax 507/646-3921.

Shawnee Press will present its 6th annual **Music in the Mountains**, a choral workshop and showcase, August

5–10 at East Stroudsburg University, East Stroudsburg, PA. Choral sessions will feature new music from Shawnee Press, Wide World Music, GlorySound, Harold Flammer Music, Novello and Chester Music. For information: 1-800/962-8584, ext 249.

**The 5th International Organ Academy in Rouen and Surroundings** takes place August 19–24, with the theme, "The Romantic and Symphonic Organ Tradition 1850–1930." The academy is organized by the Rouen musical society Le Puy Musical, with support from the Association Aristide Cavallé-Coll of Paris. The schedule includes classes in interpretation and registration, lectures and concerts. Personal practice opportunities on period instruments will be available. Faculty includes Ton van Eck, Georges Lartigau, Kurt Lueders, and Joris Verdin. Instruments include St-Ouen (IV/64) and St-Godard (III/36) Rouen; St-Jean (III/40) and Immaculée-Conception (II/26), Elbeuf; St-Sever (III/40) and St-Vivien (III/31), Rouen. For information: Le Puy Musical, 1, rue Eugène Dutuit, F-76000 Rouen, France.

**The American Guild of Organists** is sponsoring its ninth series of "Pipe Organ Encounters," designed to introduce the pipe organ to young people. The program is expanded this year to include five sites: San Francisco, CA; East Haven, CT; Charlotte, NC; Fort Worth, TX; and Charleston, WV. Approximately 150 young people, the majority teenagers, will learn about the organ, its history, construction, and literature. For information: 212/870-2310.

**The Bach Society of St. Louis** performed Bach's *Passion according to St. John* on March 30 at St. Francis Xavier (College) Church. The work was sung in English and the audience was invited to join in the singing of the chorales. The Bach Society Chorus and Orchestra was under the direction of A. Dennis Sparger.

**The Church of St. Andrew and St. Paul**, Montréal, Québec, presented Handel's *Messiah* on April 5. The choir and orchestra were under the direction of Bruce A. Wheatcroft, director of music.

The 22nd annual organ competition took place March 2 at **Bowling Green State University**, Bowling Green, KY. The winner was Chris Jakutowicz from Toledo, OH. A senior at St. Francis DeSales High School, he is organist at St. Hyacinthe Church in Toledo, and studies organ with Margaret Stanbery. He received a \$4,000 scholarship to the College of Musical Arts.

**Robert Ampt** is featured on a new recording, *Centenary Plus: Sydney Town Hall Grand Organ*, on the Move label (MD 3148). The organ was built by William Hill and Son in 1890. Repertoire includes works of Handel, Bach, Koehne, Ampt, Dubois, and Best. For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

**Michel Chapuis** is featured on a new recording, *Musique de la Contre Réformé aux XVII<sup>e</sup> et XVIII<sup>e</sup>s*, on the Euro-muses label (EURM 2018). Chapuis is joined by organist Chieko Miyazaki and the Ensemble Alternatim, under the direction of Jean-Yves Haymoz, in works of Dandrieu, Grigny, Boyvin, Lerouge, and Mozart, performed on the Riepp organ at Collegiale de Dole. For information: Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

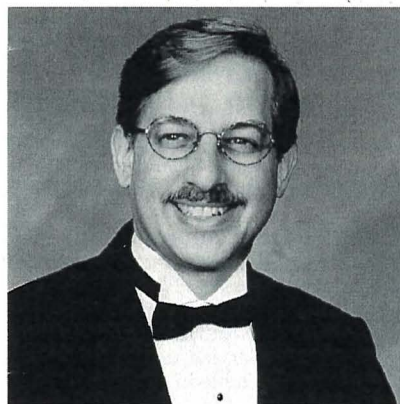
**Derek Gordon**, organist-harpsichordist-pianist, has joined Artist Recitals Concert Promotional Service. He studied with Robert Lodine at the American Conservatory of Music in Chicago, with William Porter at Oberlin



Juilliard organ students at Alice Tully Hall

Every February, the **Juilliard School** presents two organ recitals in Alice Tully Hall at Lincoln Center. The ten Juilliard students who participated in this year's programs are pictured in front of the 90-rank, four-manual Kuhn organ, which is the central focus of the stage. The students and the repertoire they played are (bottom row, left to right) Federico Teti (Liszt, *Introduction and Fugue from Ad Nos*), Roger Lowther (Mendelssohn, *Sonata No. 3*), John Sherer (Vierne, *Symphonie III: Adagio and Final*), Kevin Estes (Locklair, *Rubrics: IV and V*), Paul Stetsenko (Reger, *Phantasie and Fugue on Wacht*

*auf*), Alan Morrison (Hampton, *Dances 1, 2, and 3*; Demessieux, *Te Deum*); (top row, l to r) Esther Yoon (Bach, *Prelude in c*, S. 546), Yang Hee Song (Bach, *Toccata, Adagio and Fugue*), Soohyun Yim (Ginastera, *Toccata, Villancico y Fuga*), Chiemi Yamada (Liszt, *B-A-C-H*); John Weaver (department chair); Simona Frenkel (Eben, *Sunday Music: Phantasie II, Moto Ostinato*). The Juilliard School offers the MusB, MM, and DMA degrees in organ performance, plus Certificate and Professional Studies programs. The organ faculty consists of Gerre Hancock and John Weaver.



Derek Gordon

College, and with Alyce Lantinga in his hometown of Grand Rapids, MI. The winner of several performance competitions, including the AGO (Chicago), the Society of American Musicians (Chicago), and the King's Choirliars (Grand Rapids), he has performed in Alkmaar, Holland; Winchester Cathedral, England; the American Protestant Church, Paris; and St. Francis of Assisi and St. Peter's Basilica in the Vatican. Gordon is organist and organ curator at Los Altos United Methodist Church, Long Beach, CA. The church's organ was built by Wm. B.D. Simmons in 1852, and was recently restored by Manuel Rosales and George Bozeman. Gordon is also resident accompanist for the Camerata Singers of Long Beach.



David Hatt

**David Hatt**, organist-harpsichordist-pianist, has joined Artist Recitals Concert Promotional Service. He earned the

BA in music from California State University, San Bernardino, and the MA in music at the University of California, Riverside, and has also studied with Raymond Boese at the University of Redlands and with Anthony Newman at the University of California, San Diego. Currently organist/choirmaster at Trinity Episcopal Church in Hayward, Hatt is also radio host for "The New Music Show" on KKUP-FM in Cupertino. His interest in the works of Widor, Vierne and Reger has led to participation in symphonic performance cycles at St. Mary's Cathedral in San Francisco. A published composer of music for organ and other instruments, Hatt is a member of the Society of Composers, Inc.



Stephen Hamilton was the featured recitalist for the Cape Fear AGO Chapter on February 18, performing works of Coe, Reger, Bach, Sowerby, Messiaen, Franck, and Dupré on the Schantz organ at Snyder Memorial Church, Fayetteville, NC. Shown in the photo are Herbert Ishee, Lynda Shaefer, organist of the church, Lee Harris, sub-dean of the Cape Fear Chapter, Stephen Hamilton, Jean Ishee, and Harlan Deunow, dean of the chapter.

**Brenda Lynne Leach** will teach the course, "English Cathedral Music: A Tradition of Great Music," this summer in York, June 19–July 6; Winchester, July 5–24; Oxford, July 24–August 10; and York, August 10–27. Participants in the second session will attend a performance of the combined choirs of Salisbury, Winchester, and Chichester cathedrals on July 20. Leach is Director of Music at Harvard Divinity School. For information: Dr. Robert Bradford, Office of Continuing Education, Susquehanna University, Selinsgrove, PA 17870-1001; ph 717/374-4345; fax 717/372-4310.





Jean-Pierre Leguay

**Jean-Pierre Leguay** was the organist at the memorial mass for former French President François Mitterand at Notre Dame Cathedral in Paris. Choral music for the funeral mass was Duruflé's *Requiem*. Leguay closed the mass with an improvisation. M. Leguay will perform in the U.S. in October and November under the representation of Phillip Truckenbrod Concert Artists.

**Dan Locklair** has been named the 1996 AGO Composer of the Year. A native of Charlotte, NC, Locklair has written symphonic works, a ballet, an opera, and numerous solo, chamber, vocal, and choral compositions. He holds a doctorate from the Eastman School of Music, and has been composer-in-residence at Wake Forest University since 1982. He has recently been commissioned by the AGO to write a work for organ and orchestra that will be premiered at its national convention this summer.

**Robert Sutherland Lord** performed Tournemire's *Seven Words from the Cross* at the Episcopal Church of the Mediator, Allentown, PA, as part of the church's Lenten program. The concert reproduced the 1937 performance given by Tournemire at Ste. Clotilde in Paris, with the *Seven Words* framed by two Bach chorale preludes, *Da Jesus an dem Kreuze stundé* (S. 621) and *Christ lag in Todesbanden* (S. 625).



Mickey Thomas Terry

On January 28, organist **Mickey Thomas Terry** and percussionist Greg Grainger performed the premiere of a work for organ and percussion by Evelyn



Evelyn S. Curenton

Simpson Curenton in the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, DC. Dedicated to Dr. Terry, the composition entitled *Concert Variations on 'Lift Every Voice and Sing'* is based on a song written by Rosamund and James Weldon Johnson, traditionally referred to as the Negro National Anthem. Commissioned by Maureen Jais-Mick, the work was performed as part of the Men and Women of the Gospel's annual Kennedy Center tribute to Dr. Martin Luther King, Jr.

**St. Luke's Episcopal Church**, Evanston, IL, presented a benefit concert entitled "A Tapestry of English Music" on March 17, which featured all three of its choirs—The Choir of Men and Boys, The St. Luke's Girls Choir, and The St. Luke's Singers—under the direction of guest organist/choirmaster Malcolm Archer. The program included works of Blitheman, Byrd, Tallis, Purcell, Wesley, Britten, Howells, Archer, and Tavener. Proceeds benefited the St. Luke's Choir Tour Fund. The Choir of Men and Boys is scheduled to be in England during the summer of 1997 at St. George's Chapel at Windsor Castle, Chichester Cathedral, and St. Paul's, London. The Girls Choir and Schola are scheduled to visit England in August of 1998. For information: 847/475-9555.

**Gloriae Dei Cantores** is featured on a new recording, *Gregorian Requiem*, on the Paraclete Press label. The recording includes the complete Ordinary of the Mass and the Antiphons and Psalms from the Vigil Service, as well as two sets of Propers. Available in CD (\$14.95) and cassette (\$9.95) formats. For information: 508/255-4685.

**Amadeus Press** has announced the publication of *Images: The Piano Music of Claude Debussy* by Paul Roberts. The book is the first extensive study of the topic in over 40 years, and is illustrated with artwork from Debussy's era and many musical examples; 396 pp., 52 b/w illus., 12 color plates, 93 musical examples, 6" x 9" hardcover, \$39.95. For information: Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204-3527; ph 503/227-2878; fax 503/227-3070.



John Osborn, Dennis Ungs, Richard Stratton, Carla Zecher, William Dickinson, Delbert Disselhorst, and Robert Triplett

On February 11, five members of **Trinity Episcopal Church**, Iowa City, IA, presented a recital on the church's historic Pilcher/Bozeman tracker organ. Joining music director and organist Robert Triplett were William Dickinson, Delbert Disselhorst, Dennis Ungs, and Carla Zecher. Also performing on this concert were guitarist Richard Stratton and baritone John Osborn, also members of Trinity. The program included works of Bach, Reincken, Mendelssohn, Saint-Saëns, Duruflé, and DeBlasio.

**Greenwood Press** has announced the publication of *Peter Maxwell Davies: A Bio-Bibliography* by Carolyn J. Smith. The volume contains the most complete listing available of the composer's works, along with a comprehensive discography, a bibliography of nearly 1,000 items, and a brief biography; 360 pp., \$75.00. For information: Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881-5007; 203/226-3571; fax 203/222-1502

**University Music Editions** has announced the release of *Performing Arts in Colonial American Newspapers, 1690-1783: Text Data Base and Index*, on CD-ROM. Since 1990, some 25 scholars have combed through 50,000 Colonial era American newspapers and 10,000 supplements, collecting all references to theatre, poetry, music, and dance from news articles, notices, advertisements, essays, lyrics, and reports from newspapers published in 15 states from Maine to Florida. Readers using the CD ROM will have a number of access paths to the data by using key word and relational search techniques. Data collection and indexing for the project was under the auspices of the Research Foundation of the State University of New York. For information: University Music Editions, P.O. Box 192, Fort George Station, New York, NY 10040; 1-800/448-2805.

**The original 1893 Fauré Requiem** has been released by J. Hamelle & Éditeurs, Theodore Presser Company, selling agent. This new critical edition by Jean-Michel Nectoux and Roger Delage follows Fauré's original intentions and orchestration for a small chamber ensemble. For information: 610/525-3636.

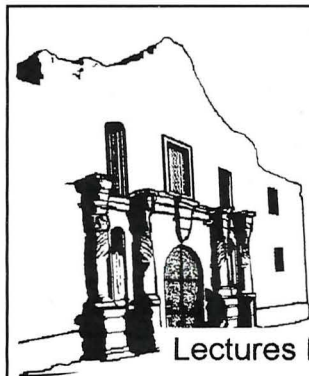
**Studio SM**, the French recording company specializing in sacred music, is celebrating its 50th anniversary this year. The company was founded in 1946 by Simone and Maurice Robreau and is now run by their daughter Martine Andersen. Out of their 500 title catalog,

Studio SM has selected approximately 100 to be released internationally. The firm has begun a new partnership with Qualiton Imports Ltd., in Long Island City, NY, and has chosen Qualiton as the exclusive distributor of eight of their releases: *Unpublished Sacred Music*, Vol. 1, Donizetti; *Complete Unpublished Sacred Music*, Rossini; *Music for Napoleon Bonaparte's Chapel*, Paisiello; *Unpublished Sacred Music*, Bellini; *Repons*, by the Monks Choir of Ligugé Abbey, with tuba and serpent; *Maltese Manuscripts*, Vol. 1, with the Choir of

## Nunc Dimittis

**Lawrence DeWitt**, former chair of Miami University's music department, died on February 14 at Good Samaritan Hospital, Cincinnati, OH. Born in Muskegon, MI, on June 17, 1934, Mr. DeWitt earned a bachelor's degree from Hope College. After serving in the Army for three years, he earned a master's degree from the University of Michigan and a doctorate from Indiana University. He had taught at Hiram College, Hiram, OH, and at Morning-side College in Sioux City, IA, before being appointed to Miami University, Oxford, OH, in 1978. DeWitt served as head of the music department from 1978 until 1984, and continued to teach until last year. He was preceded in death by his wife Ruth Wright DeWitt in 1985, and is survived by two sons, a daughter, and six grandchildren.

**George E. McClay** died in his sleep at his home in Cocoa Beach, FL, on Christmas Day, 1995. He was 92 years old. Born in Belt, MT, he graduated from high school in Great Falls, where he served as director of music at the First Congregational Church. He received the BMus and MMus degrees from Northwestern University. Following graduation, he joined the faculty, first as registrar, then as assistant dean, and from 1928-1968 as associate dean of the School of Music, while also teaching various music courses. Mr. McClay also served as music director/organist at Grace Episcopal Church in Chicago, and then at Trinity Episcopal Church in Highland Park from 1946 until his retirement in 1968. He was a member of St. David's by the Sea Episcopal Church, Cocoa Beach, FL, Northwestern University Alumni Association Class of 1928, The Wranglers Fraternity, and the AGO. He is survived by a daughter, a son, and three grandchildren.



## Remember the Alamo!

Remember AIO!  
San Antonio, TX  
13-16 October 1996

Lectures Include:

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Registration: \$280  
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John Ballard - Convention Chairman: (210) 532-7364; FAX: 532-8768

Lafayette Avenue Presbyterian Church  
875 Elmwood Avenue, Buffalo, New York 14222

George S. Hutchings, opus 395 - 1896  
Charlotte Koederer, Director of Music and Organist



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**Women of Note Quarterly**, vol. 4, issue 1, February 1996, includes articles on women jazz performers, Marie Jaëll, Alsatian composer-pianist, and Maria Cosway and the 'Favorite Passion' of Thomas Jefferson; reviews of new recordings of the music of Marga Richter, Tsippi Fleischer, Hildegard von Bingen, Amy Beach, and Ruth Schonthal, as well as news. For information: Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163-2959; ph 509/334-4660; fax 509/334-3551.

The **Organ Historical Society** has released its 1996 Supplement A, including books, recordings, and scores. For information on the 15-page supplement, contact: OHS, P.O. Box 26811, Richmond, VA 23261; ph 803/353-9226; fax 803/353-9266.

**Westminster John Knox Press** has announced the release of *Finding Words for Worship: A Guide for Leaders*, by Ruth C. Duck. The book is intended to assist with creating worship resources, including prayers, hymns, and sermons. Ruth Duck presents methods and models for creating these new resources while remaining scripturally relevant and mindful of inclusive-language concerns; 160 pp., paper \$16.99; for information: 1-800/227-2872.

**Éditions Chantaine** has announced the publication of the recently discovered *Symphonie pour Grand Orgue* by **Pierre Cochereau** (1924-1984). Cochereau was organist of Notre-Dame de Paris from 1955 until his death. The *Symphonie* was composed before 1954, when he was organist of St-Roch in Paris. It lasts about 25 minutes and is in four movements: Adagio et Allegro, Adagio, Scherzando, and Allegro final. Chantaine has also published Cochereau's improvisation, *Variations sur un Noël*, transcribed by François Lombard. For information: Éditions Chantaine, 7, avenue Henri-Paris, B-7500 Tournai, Belgium; ph 32 (69) 22 88 04; fax 32 (69) 22 87 18.

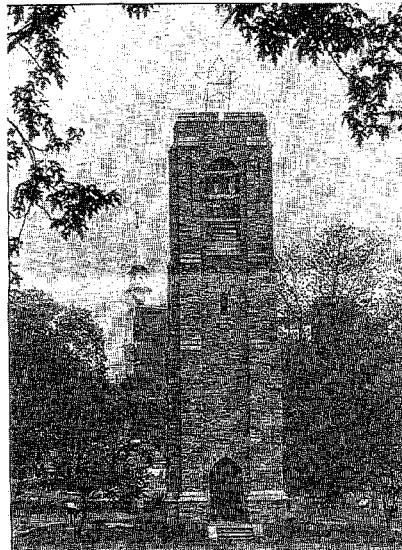
**Elkan-Vogel, Inc.** (Theodore Presser) has released a new Peter Schickele piece, *Happy Birthday, Beth*, for two-part male or female ensemble (362-03401, \$1.15). For information: 610/525-3636, ext 41.

**M.L. Bigelow & Co.**, Organ Builders, has released the spring 1996 issue of *High Points*, vol. 3, no. 1. The publication describes the opus 24 open house on March 22 (III/40 for Conception Abbey in northwest Missouri), an 8' practice organ, David Chamberlin's 10th year, and a large two-manual instrument (op. 20, 39 ranks) for St. John Vianney Catholic Church, Hacienda Heights, CA. For information: M.L. Bigelow & Co., 130 West First South, American Fork, UT 84003; 801/756-5777.

William T. Pugh & R. Kent Cormack of **Top Rung Tower Chime & Organ Service**, Lawrence, KS, have completed the restoration of the 1946 32-note Deagan system at Corpus Christi Cathedral, Corpus Christi, TX. Replacement strikers and control equipment installed in 1977 had failed in the 1980s; they were removed and replaced with restored 1943 Deagan strikers and control equipment. A 1929 Praise Peal Chiming Device, which was all that remained of a Pennsylvania Deagan system, was restored and incorporated into the Corpus Christi system. The system can also be played from the organ and by a 1943 Deagan roll player. This is the firm's 15th Deagan Tower Chime System restoration. For information: 913/842-2782; fax 913/842-1876.

## Carillon News

by Brian Swager



The Baker Carillon, Frederick, MD (photo courtesy of *The Frederick News-Post*)

The Joseph Dill Baker Carillon in Frederick, Maryland, has been renovated recently and expanded to 49 bells.

The carillon began as the last chime cast by Menneely and Company of Water-vliet, New York, in 1941. The chime of 14 bells was installed in a neo-Gothic tower of reinforced concrete and granite. The tower stands in the middle of Baker Park, a linear, downtown park. The tower is 16 feet square at the base and stands 70 feet.

In 1966, Tony Elderhorst, working for Schulmerich/Eijsbouts, installed a two-octave baton keyboard and nine additional bells in the tower, making the instrument a 23-bell carillon. This addition was made possible by unusual circumstances. An election which was planned in 1965/66 in the City of Frederick was not held, as all contenders for office were running unopposed. The funds budgeted for this election were used to pay for the carillon expansion.

The most recent renovation project has been made possible by a fund raising drive by the Friends of Baker Park, the advocacy organization for the park, and by additional funding from the City of Frederick. The carillon now comprises 49 bells. The 3,384-pound bourdon sounds D and is keyed to B<sub>1</sub>. The keyboard compass is: B<sub>1</sub>, C, D<sub>1</sub>, C<sup>#</sup>, chromatic through c<sup>3</sup>. The 26 new bells were cast by the Petit & Fritsen foundry and installed by the Verdun Company. The Meeks & Watson firm designed the frame and the keyboard. Richard Watson modified the tuning of the existing

23 bells. A used, 1926, 50-note, Taylor practice keyboard was also acquired. The dedication recital was played on September 10 by John Widmann, Frederick City Carillonneur.

The annual Northeastern Regional Carillon Event was held at the newly renovated and expanded Joseph Dill Baker Carillon on Saturday, November 4. In addition to a recital by John Widmann, the host carillonneur, the City of Frederick sponsored a special guest recital featuring Larry Weinstein, president of The Guild of Carillonneurs in North America. All present for the event had an opportunity to play the new instrument. There were lectures and discussions on building a student carillon program and on fund raising techniques for carillon programs. Students had the opportunity to play for, and be critiqued by, carillonneur members of the GCNA.

### News from Belgium

#### Jef Denyn's *Unwritten Prelude*

One of the cornerstones of the Flemish romantic carillon repertoire is undoubtedly the *Unwritten Prelude* by Jef Denyn. It is a work that neither he nor his students put on paper. Improvisatory in character and with opening chords reminiscent of Rachmaninov, this prelude has been handed over from generation to generation, a method not cus-

- For January 1997 -

## RIEGER-KLOSS

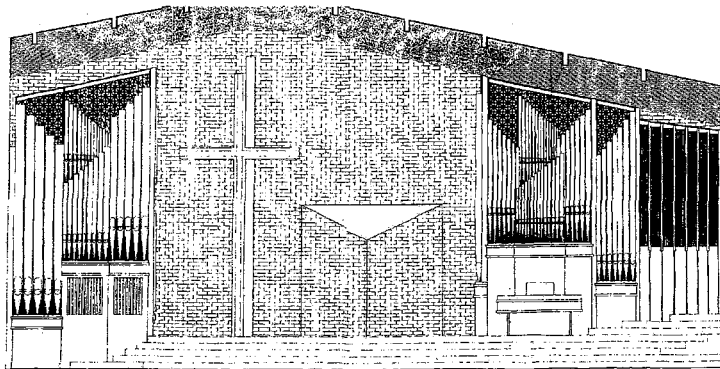
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#### GRAND CHOIR

(Manual I; 61 notes)

- 16' Principal (*facade pipes of polished tin*)
- 8' Oktave
- 8' Hohlflöte
- 5 1/3' Quinte
- 4' Superoktave
- 4' Grand Fourniture IV-VIIIrks
- 2 2/3' Grand Mixture Vrks
- 8' Trompette
- 4' Schalmey
- Bombarde to GC 16'
- Bombarde to GC
- Great to GC
- Swell to GC
- MIDI to GC
- 16' Manual + 32' Pedal Off
- Mixtures Off
- Reeds Off
- Crescendo Off

#### GREAT ORGAN

(Manual II; 61 notes)

- 16' Violonprestant (*facade pipes of polished tin*)
- 8' Principal
- 8' Holzgedackt
- 8' Spitzgambe
- 4' Oktave
- 4' Rohrflöte
- 2 2/3' Sesquialtera IIrks
- 2' Superoktave
- 2' Blockflöte
- 1 1/3' Quinte
- 2' Mixture IVrks
- 1' Scharff IVrks
- 8' Trompette
- 8' Krummhorn
- Tremulant
- 2' Glockenspiel
- Bombarde to GT
- Swell to GT 16'
- Swell to GT
- Grand Choir to GT
- MIDI to GT

#### SWELL ORGAN

(Manual III; 61 notes)

- 16' Bourdon Doux
- 8' Flute Harmonique
- 8' Bourdon
- 8' Viole
- 8' Voix celeste (F)
- 4' Principal
- 4' Traversflöte
- 2 2/3' Nasard
- 2' Flachflöte
- 1 3/5' Tierce
- 1 1/3' Mixture Vrks
- 16' Dulcian
- 8' French Hautbois
- 8' Voix Humaine
- 4' Clairon
- Tremulant
- Bombarde to SW
- MIDI to SW

#### CHOIR PEDAL

(32 notes)

- 16' Violonprestant (GT)
- 16' Bourdon
- 8' Geigenprincipal (VP)
- 8' Bourdon (*extension*)
- 4' Choralbass (VP)

#### BOMBARDE

(Manual IV; 61 notes)

- 8' Mounted Cornet Vrks.
- 8' Trompette Harmonique
- 4' Clairon Harmonique
- MIDI to Bombarde
- Cymbelstern

#### MATN PEDAL

(32 notes)

- 32' Resultantbass IIIrks
- 16' Principal (GC)
- 16' Subbass
- 10 2/3' Quintbass
- 8' Oktave (GC)
- 8' Hohlflöte (GC)
- 5 1/3' Quinte (GC)
- 4' Superoktave (GC)
- 2 2/3' Grand Mixture Vrks (GC)
- 32' Kontra Posaune
- 16' Posaune (*extension*)
- 8' Trompette (GC)
- 4' Schalmey (GC)
- Grand Choir to PD
- Great to PD
- Swell to PD
- Bombarde to PD
- MIDI to PD

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tomary in Western culture but of common occurrence in eastern civilizations. Rabindranat Tagore—who was not only a writer and poet, but also a musician—improvised many works that later were taken over by his son and are still taught to this day in his school in Santiniketan.

The *Unwritten Prelude* was put on paper first by Gaston Feremans to the dismay of Staf Nees who wanted to maintain the “unwritten” tradition. Later the work was published by the Belgian Carillon Guild in a transcription by Piet van den Broek and Frans Vos based primarily on a prewar recording published by “His Majesty’s Voice.”

In spite of the intriguing beauty of this extremely romantic work, with its typical Mechelin-style lyricism, performances of the *Unwritten Prelude* are relatively infrequent. Many carillonners struggle with Denyn’s tremolos, rendering disagreeable performances of this prelude. The scores offer no clarity with regard to the interpretation of the tremolos. The performer who has never really heard the prelude remains uncertain and finds it easier to set the piece aside. Playing tremolos well is indeed an art of its own, just as vibrato on the violin. Nevertheless, this style of playing is part of the carillon playing tradition, especially in Flanders, and adds an enchanting dimension that moves many listeners deeply. According to Leentje Denyn, Jef Denyn’s granddaughter and a student at the Carillon School, the composer’s inspiration for writing this piece was profound. It may have been an “outpouring” around 1904 upon the birth of his first daughter Emma.

This prelude made an undeniable contribution toward Denyn’s great success as a carillonner in the beginning of this century. ■

## Music for Voices and Organ

by James McCray

### Choral works for diverse occasions

What the musical composer, in effect, says to his performers is: “I desire to produce a certain spiritual result on certain people; I hope and believe that if you blow and scrape, and hit in a particular manner this spiritual effect will result. For this purpose I have arranged with you a code of signals in virtue of which, whenever you see a certain dot or dash or circle, you will make a particular sound; if you follow these directions closely my invention will become music, but until you make the indicated sounds my music does not exist.”

Ralph Vaughan Williams  
*The Letter and the Spirit*

Each of us approaches a new choral score in a very personal way. We have been taught to prepare the score for rehearsal with colored markers, with additional note cards filled with background, with circles around difficult chords, with breath marks, etc. How many of us do that preparation with regularity? Probably only a few church choir directors. Our excuse is, “unlike professional or school conductors, we have to do new music every week and there isn’t time to properly prepare each work.”

That means that many of us may be entering the rehearsal with a couple of guidelines for the music and the rest “unfolds” during the rehearsal. So, if we do not really get any immediate ideas while hearing it sung, the music will take on a pedantic sense of being, and be performed the following Sunday with little enthusiasm. This unfortunate situation occurs far too often in our profession. One can only be reminded of how many hours of preparation Robert Shaw did on the *Messiah* AFTER he had performed it, recorded it, and certainly knew it thoroughly. Yet, each time he returned to the work, he approached it as though it were a new piece and admitted to seeing fresh elements in it which he had somehow overlooked in the past. Amazing!

If your choir performs one anthem a week for about 36 weeks a year, and if only half of those are new anthems for the choir (does a church budget allow for 18 new works a year?), then the director should have considerable time to study those scores. Works repeated from the past will not necessarily need the same amount of preparation time. With solid pre-rehearsal attention to the score, your choir will improve, less time will be wasted in the rehearsal, and a better performance will be executed.

Obviously, not all music performed for the service is an anthem. Most choirs have other incidental music to sing; introits, responses, etc. also need careful attention, but in most cases that music very brief and should take less time. Also, that music ends to be repeated more frequently than a large cantata or anthem.

The music reviewed this month is for diverse occasions. Of course, this music does not have to be exclusive for these times, and most could be sung for other service/events. So, through careful preparation of the score, the conductor will not only see the possibilities of the performance, but also the possibilities of divergent use. Robert James Waller, whose *Bridges of Madison County* made him a household word, also writes penetrating essays and he points out that, “To have vision is to have a sense of the possible.” A great part of the joy for most conductors is in the discovery of the

music’s interpretation. We are the guideposts, the lanterns in the darkness; however, without seeking the understanding on our own, we will never breathe real meaning or life into those dots and circles mentioned in the Vaughan Williams quote at the top of these comments.

Finally, remember that old adage about a hand in water. When the hand is removed it leaves no impression in the water because water is not attached to the hand. Apply that to score preparation and you may find that, especially in church work, the same applies. If we are not attached to the score, no impression will be made.

**Funeral Sentences, Henry Purcell (1659–1695). SATB and organ, with optional brass choir and timpani for the March and Canzona played before and after the choral music, Oxford University Press, no number or price given (M+).**

This scholarly edition by Christopher Hogwood contains three versions of this famous Purcell work, written in 1694 for the death of Queen Mary II. The score indicates trebles and countertenors but today could be sung by sopranos and altos. The realized organ part is very insignificant, often little more than doubling the voice parts which usually are contrapuntal. There are verse sections for soloists; the march later appeared in his stage music. Several performance options are given so that if the entire work is done at one time, Hogwood suggests interspersing the brief brass music between the various versions of the funeral texts. Interesting music and excellent edition.

**They That Go Down to the Sea in Ships, Andrew Carter. SATB and organ, Oxford University Press, no number or price (M+).**

Carter’s texts are a combination of Psalm 107 and his own words. This interesting 9-minute work is in two parts, the latter being *Hymn: Lord of the Ocean*, sung to the tune *Greenwich*. On the back cover are the three verses and tune which may be reproduced for congregational or audience involvement. The opening choral section begins with florid choral lines (calm ocean) which later erupt into chordal rhythms (stormy ocean) that jump around into changing pitch classes. The choral music follows this pattern with lyric long unison lines contrasted with choppy chords which have surprising connections. In the hymn there are other choral sections which differ from those unison passages where the audience is involved.

**Alleluia Verses, Jeffrey Bleresch. SATB and organ, Concordia Publishing House, 98-3230, \$2.00 (E).**

These five short settings are for Palm Sunday, Resurrection Sunday, Ascension, Pentecost, and Holy Trinity. Much of each setting is in unison punctuated with chords in dramatic places. They are designed as incidental service music and are based on the hymns of the day. The organ is on two staves and usually is an equal partner to the choir. Very useful music.

**Revelation Canticle, Charles Callahan. Two-part (mixed or equal) choir and organ, Randall M. Egan Publisher, EC-328, \$1.40 (E).**

The organ has numerous solo interludes between the choral statements.

The text is a combination of Psalm 86 and Rev. 15 and will be suitable for many situations. Often the music has a feeling of rhythmic freedom as the organ holds sustained chords beneath the vocal lines. Very attractive and easy music.

**Dance of Worship, Charles W. Schramm. SATB, organ with optional finger cymbals and tambourine, Morning Star Music Publishers, MSM-50-9074, \$1.25 (E).**

Separate percussion parts are included on the back cover. This anthem consists of a simple melodic idea which recurs throughout in numerous ways (unison, canon, different keys, etc.). The music lines are repetitive and easy, and this would be useful to a youth choir. It could serve as a processional, as a background for sacred dance, or an anthem.

**Rise Up, My Love, My Fair One, Timothy Snyder. SSA and piano, Santa Barbara Music Pub., 93, \$1.20 (M-).**

Gentle lines flowing over warm, lush harmonies create a tender setting of this Song of Solomon text. Written for a wedding, but it could be used in church for such occasions as Father’s Day when the women of the choir would sing and the men would be in the congregation. The music is certain to be a hit with everyone; a guaranteed winner.

**May The Road Rise Up To Meet You, Dan Schwartz. SAB and piano, Santa Barbara Music Pub., SBMP, \$1.10 (E).**

This traditional Irish blessing is stated simply in a homophonic texture. The piano part is optional and even though there is an introduction and more than merely doubling voices, the setting could be sung unaccompanied. The descending Amen sequences at the end give a lovely ending. After one use, the choir will ask to sing it again and again.

**Maker of Our Being, Leslie Bassett. SATB an organ, C.F. Peters Corp., Ed. 67551, \$1.50 (M+).**

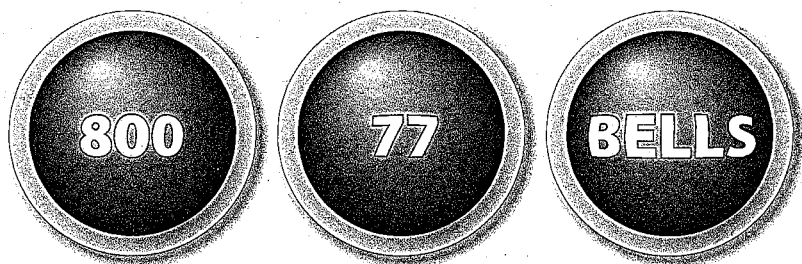
This facsimile manuscript is small but readable. Bassett, one of America’s notable composers, uses dissonances but they gently unfold. The organ writing is soloistic yet not overly difficult. Bassett wrote the text; his music adds to the ethereal spirit of the words and often the music has a floating, disembodied character that is very mystical. Beautiful, sophisticated music and highly recommended to advanced choirs.

## Book Reviews

**Jürgen Ahrend, Organbuilder: Celebrating Forty Years of his Career. Edited by James L. Wallmann and Lawrence H. Moe. Published by The American Organ Academy, 301 Howard Street, Suite 830, San Francisco, CA 94105. Available for \$15.95 postpaid from: Lawrence H. Moe, 2921 Sea View Pkwy., Alameda, CA 94502-7450.**

In 1995 a slender volume was published by the American Organ Academy, following “The American Organ Academy Conference 1994” in Berkeley, California. This book, in recognition of forty years of organbuilding by Jürgen Ahrend, grew out of that conference and

► page 8



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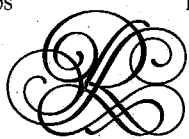
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is the Academy's first publication, assisted by a grant from the Special Project Committee of the San Francisco AGO chapter.

The American Organ Academy was founded in 1990 for organists, organ scholars and organbuilders "... dedicated to the highest standards of organ-building, to both scholarly and practical research, and to historically informed performances."

The contents of this 50-page booklet are actually the proceedings of that conference and consist of three presentations. The first, by Lawrence H. Moe, consists of a short biographical sketch of Ahrend's career. The second presentation is an "appreciation" by Fritz Noack. The third presentation is by Ahrend himself. It is a captivating account of his restoration of Schnitger's Jacobikirche Organ—actually delivered by Beth Harrison, since he was not able to be at the conference. In addition to these three articles, there is a complete opus list, eleven very fine photographs, specifications, discography and a bibliography to round out the offering.

From a purely human interest point of view, I found Ahrend's account of the restoration of the Hamburg Jacobikirche organ fascinating. Certainly it is recommended reading for anyone who is interested in the preservation of old organs. His account raises the issues of rebuilding vs. restoration and clearly presents a case for careful restoration. This three-hundred-year-old organ was one of the largest of the great Baroque instruments, with a 32' facade and almost four thousand pipes. The case was completely destroyed, the huge facade pipes commandeered during the first world war, and the bulk of the original Schnitger pipes vandalized in the misspent fervor of the *Orgelbewegung*. Through all this, the soul of the organ remained, to be discovered by Mr. Ahrend. That story, told very directly, is the essence of this little book.

Detail by detail, step by step, it is compelling to go through the restoration in this first hand account. Ahrend tells the tale in a very simple way, and once you start reading, you cannot stop. Some very elusive riddles were solved by the happy circumstance of the human need to take the line of least resistance. For example, the composition of the 32' facade pipes was unknown. That puzzle was solved when a young pipe maker discovered some little plates that had been soldered onto the lowest pedal Octave pipes. These pieces of pipe metal were of almost pure tin, and it became clear that these patches had come from the waste pile—pieces snipped off the facade pipes when they were originally tuned.

The mystery of the original temperament was solved by the treble pipes of the original 32' Principal. They were too large and unwieldy to cut, so carried with them the secret of the first temperament laid on the organ—Meantone! All this makes fascinating reading—and strengthens one's resolve to be part of the solution rather than part of the problem in the preservation of old organs.

Ahrend's career has to date encompassed an opus list of more than 140 organs, including over 90 new organs, 35 restorations and the remainder major repairs, reconstructions, revoicing, and new stops. A final feature of this diminutive book is the dramatic quality of many of the instruments portrayed in its photographs. The details of these organ cases reveal an exquisite imagination, and the marriage of woodwork, painting, carving and in the broadest sense, all forms of "organ architecture." A master's hand is surely at work here.

—Herbert L. Huestis

**Gaylord Carter, *The Million Dollar Life of Gaylord Carter*. Library of Congress No. 95-69390. \$23.50, Paramount Theatre, 2025 Broadway, Oakland, CA 94612; 510/893-2300.**

A few of us may feel we were born too late. We pause, giving our imaginations free rein, and place ourselves in the midst of a time which, in our sometimes very jaded estimation, might better suit us. Consider the opportunities, experiences, and rewards that a talented organist could have in the 1920s. Organists were in demand and were well paid! There were more organs than there were players, and colossal new installations by America's finest builders seemed to be a routine occurrence throughout the country.

Of course, many of these organ opportunities were in motion picture theatres. Movie palaces were a distinctly American creation requiring creative practitioners of a number of new presentation-related specialties... architects, engineers, decorators, managers, conductors, performers, composers, and organbuilders and organists to be sure. It was a time of big plans, big entertainment, and high profits. And standing there in the midst of it all was Gaylord Carter. Get ready for an adventure!

In this fascinating and most entertaining biography, we get a first-hand account of a theatre organist's life. *The Million Dollar Life of Gaylord Carter* contains background, information, and anecdotes of an incredible musical career at the organ: sacred, secular, and about everything in between. Mr. Carter recounts the events which took him from his boyhood home in Wichita, Kansas to California, leading up to his "hitting the big time" playing the Wurlitzer pipe organ at Los Angeles' famous Million Dollar Theatre in 1926. Gaylord regales us with stories of theatres, organs, and fellow theatre organists (including Alexander Schreiner) during the days

when the theatre organ was king.

With the advent of sound pictures, we follow Mr. Carter as he sets out on his next big escapade—radio, and particularly his long history with the nationally broadcast *Amos 'n' Andy* program. After a stint as a Naval officer during WW II (inspiration for several more great stories), he returned to church and radio work in Los Angeles.

Since 1959, Gaylord Carter has been best known for his national tours introducing silent films and live film accompaniment to new generations of film goers. Without a doubt, Gaylord is happiest playing for silent films before contemporary audiences.

*The Million Dollar Life of Gaylord Carter*, based on transcripts dictated in 1969 and updated in 1995, has been published by the Paramount Theatre of the Arts, Oakland, California, in observance of Mr. Carter's 90th birthday. At the Paramount, presentation means everything. Under the direction of General Manager Peter Botto, they have produced a fine, hard-bound volume. Its 226 pages are chock full of musical adventure, engaging recollections, folksy humor, sage advice, and a captivating cast of characters.

Thanks for having us along for the ride, Gaylord. Happy Birthday.

—Jeff Weiler  
Wichita, KS

## New Recordings

**Herbert Howells: *Requiem*; Gabriel Fauré: *Requiem*, Op. 48. The Christ Church Cathedral Choir of Men and Boys, Indianapolis. The Indianapolis Festival Orchestra, Frederick Burgomaster, conductor. Gothic G 49062. (Compact disc. DDD. TT=48:41)**

Howells' *Requiem*, written in 1936, grew out of the composer's grief over his young son's death the previous year. Howells would again give musical voice to his grief in the better-known *Hymnus Paradisi* (1938), but this a cappella setting of a non-traditional "Requiem" text assembled by the composer makes the same emotional journey from despair to hope in a poignant and more restrained manner. Dr. Burgomaster, Organist and Choirmaster at Christ Church Cathedral, leads the choir through a gentle and sensitive performance of this rarified music, a performance not best served by distant, soft-focus recorded sound. The Finzi Singers (on the Chandos label) and the Corydon Singers (Hyperion) have made more of the work's dramatic points in superior sonics; however, the listener who must have a choir of men and boys will find the Gothic offering satisfactory. The Fauré coupling, while a nice programming idea, can not be recommended. The Indianapolis Festival Orchestra joins the choir in an admirably musical reading of the 1901 full-orchestra *Requiem*. Yet with so many other recordings that strike veins of magic in Fauré's musical mine (and in so many possible permutations—chamber or full orchestra, boys or women, romantic or classic persuasion) this version is just not near the top of a crowded list.

**J. S. Bach: *Trio Sonatas*, BWV 525, 526, and 527: *Prelude and Fugue in A Minor*, BWV 543. Wolfgang Rübsam, Organ. Naxos 8.550651. (Compact disc. DDD. TT=60:09)**

**J. S. Bach: *Trio Sonatas*, BWV 528, 529, and 530: *Prelude and Fugue in C Major*, BWV 547. Wolfgang Rübsam, Organ. Naxos 8.550653. (Compact disc. DDD. TT=54:13)**

No one plays Bach quite like Wolf-

gang Rübsam. His style is unique to the point of idiosyncrasy, but his subjective approach to the scores paradoxically uncovers the architectural objectivity beyond the physical sounds. Hearing a Rübsam performance is like listening to a sonic Schenkerian analysis. Deliberate tempos clearly project the music's argument. Rhythmic flexibility born of non-legato performance techniques is embraced and exaggerated to define the smaller musical building blocks from which the whole is made. The melodic genesis of liberally-added ornamentation is always apparent. Colorful registrations verge on orchestration. In all endeavors, venturing to the edge is dangerous. Successful trips to the precipice and back astonish us, and even in glorious failure the courage behind the act inspires admiration. When Rübsam hits the mark—and his average is very high indeed—the results are revelatory. And when Rübsam misses the mark, his energy and conviction goad the hearer to fully-engaged outrage. There is no middle ground in these performances.

Rübsam's unusually slow tempos and full-bodied registrations move the Trio Sonatas beyond their chamber music origins, transforming them into large scale works. The slower tempos, combined with decided rhythmic pointing, create a compelling yet suspenseful forward motion. Trio textures are clearly etched in timbre and articulation. This approach works most of the time; however, when rhythmic freedom crosses the line into temporal distortion at such slow tempos, the music's forward momentum becomes erratic or pletely static. *Sonata I*, the most problematic performance of the set, simply collapses under its own weight, crushing the music's playful good humor. But listeners coming to these discs for the first time should delay hearing *Sonata I* to discover the languorous opening *Adagio* to *Sonata IV*, the high-spirited *Vivace* from *Sonata VI*, the pathos of the slow movements, and the many other pleasures to be had here.

Fine performances of BWV 543 and 547 round out the discs. Rübsam's conceptions of the Preludes and Fugues are elegantly monumental, reminiscent of *Walcha* in spirit if not execution. The A Minor Prelude and Fugue, with its gently swaying tragic lyricism is among the most compelling versions of this piece on record. The Schnitger organ at the Gronigen Martinikerk, the Netherlands, is captured in tightly-focused sound that captures detail without losing a natural sense of color and space.

Rübsam, University Organist at the University of Chicago since 1981, recorded these discs as part of his complete Bach cycle for Naxos. The set is a major artistic accomplishment, and a real bargain given the budget price of each singly-available CD. These performances must be heard. You will love them or hate them, but you will not be unmoved.

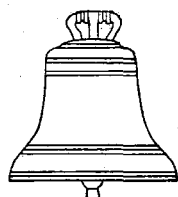
**In Dulci Jubilo: *Christmas Music for the Organ*. Robert Grogan, Great Organ at the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C. Gothic G 49069. (Compact disc. DDD. TT=74:06)**

Bach: "In Dulci Jubilo," BWV 729; Pasquini: *Introduzione e Pastorale*; Buxtehude: "In Dulci Jubilo," "Puer Natus in Bethlehem"; Balbastre: *Noël Suisse*; Adams: "Adeste Fidelis"; Liszt: Excerpts from *The Christmas Tree*; Chauvet: *Noël*; Boëllmann: *Offertoire sur des Noëls*; Shaw: *Variations on an Old Carol Tune*; Benoit: *Puer Natus Est*; Guinaldo: *Rhapsody on "The Sussex Carol"*; Milford: *Variations on "The Coventry Carol"*; Distler: *Prelude and Chorale on "Wie schön leuchtet der Morgenstern"*;

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Cabena: *Pastorale on "Jesu, meine Freude"*; de Klerk: *Heer Jesus heeft een hofken*; Barber: *Chorale Prelude on "Silent Night"*; Andriessen: *Toccatina "In Dulci Jubilo"*.

Settings of "In Dulci Jubilo" from the eighteenth, nineteenth, and twentieth centuries anchor this charming Christmas collection where most organists will find a few surprises among a friendly gathering of familiar pieces. Sometimes, listening through an entire Christmas disc at one sitting can be too much of a good thing, but not so here. Dr. Grogan, Basilica organist, has assembled a nicely-paced program, mostly devotional in spirit, with a variety of material, mood, color, and volume that wears well. The recording captures the vast space around the Möller organ with a sound image that is a little too distant. It's all very atmospheric, but it makes me wish I could get up and move back towards the gallery to be closer to the music.

—Randy L. Neighbarger  
Durham, NC

## New Organ Music

**Diane Bish Favorite Organ Selections, Diane Bish. Gentry Publications JG0706. \$16.95**

**Merry Christmas from Diane Bish, arranged by Diane Bish. Fred Bock Music Company BG0832. \$10.95**

Diane Bish is well known as the host of the television show *The Joy of Music*, which is bringing organ music played on many great organs from around the world into the homes of thousands who would otherwise not encounter "The King of Instruments."

The first volume is a collection of many pieces that one might hear Miss Bish play on these programs or for recitals, chosen because they are examples of "music with singing, flowing melodies, harmonic richness and/or rhythmic excitement and vitality." Thirteen pieces by eleven composers of the last three centuries are involved. Most express the "rhythmic excitement" referred to earlier, and are quite difficult to play, as sixteenth-notes dominate the texture. Nearly all are virtuoso pieces appropriate for festivals, recitals, and especially encores. Diane Bish has included editorial markings, adding selected dynamics, suggested registrations and manual changes. The "Toccatina" of Dubois is missing from the composer index. Also, Marcello's Psalm XIX is known as Psalm XX in other collections. Aside from this, it is a good collection which will be useful for the more advanced recitalist and church organist.

The second volume contains arrangements of Christmas carols by Diane Bish. Five arrangements of carols are included, plus a sixth piece which is a medley of four Christmas favorites. These pieces are much easier technically than the previous volume, with the exception of the arpeggios in the toccata on "Hark! The Herald Angels Sing" and "Christmas Fantasy."

**Improvisations; Neuf Pièces improvisées en Forme de Suite Française, by Pierre Cochereau, reconstituées par Jeanne Joulain. Éditions Chantaine. No price listed.**

Nine short improvisations of Cochereau, the late organist of Notre Dame in Paris, are included in this volume in a form which resembles the classic French suite. Titles of movements combine the ideas of the French suite and the French organ mass, as some of the titles are registration indications and others are parts of the mass. The writing is also reminiscent of 18th-century French style and ornamentation. An interesting look at a 20th-century version of an 18th-century suite and a glimpse at Cochereau's improvisatory skills.

**Variations on "Divinum Mysterium" (Of the Father's Love Begotten) by Matthew H. Corl. H.W. Gray GSTC01109. \$3.50.**

Here is a very interesting partita on

the famous Christmas plainsong melody. The piece is in six sections, with theme, four variations, and final. It preserves the unusual meter of the original melody. Registration suggestions are given throughout. Variations 1 and 3 are for manuals only. The composer's use of canonic ideas in the variations reminds one of Bach's use of the same technique for his variations on this tune. There are many similarities in this piece to Duruflé's "Veni Creator" variations as well, with the strong opening theme, the last variation using celestes and flute 4' in the pedal, and the toccata-like final beginning with triplets and long bass notes. Corl's last movement measure 29 is almost a mirror image of Duruflé's last movement measure 33, and Corl's arpeggio on the last page resembles Duruflé's arpeggio in exactly the same place! Both movements use double pedal as well. This piece gains much stature as it pays homage to Bach and Duruflé through this imitation. It is well written and will be a festive addition to a Christmas celebration.

**Quatre Pastorales pour Orgue, Jean-Michel Damase. Editions Henry Lemoine 26049 H.L. (through Theodore Presser). \$17.25.**

The four pastorales in this collection express a wonderful language of music intended to interpret the ideas of peace,

nature, calm, contentment, etc., and each one accomplishes this in somewhat different ways. Each is certainly evocative. The composer demonstrates ease of movement among meters and tonal centers. The works remind one of the style of good French or English improvisation. The music is very much in a 20th-century style, yet not at all offensive to those with ears for more conventional music. Damase does not rely on the same musical formulas in each piece to achieve completion, but brings fresh ideas to each composition. These pieces will be useful for Christmas, Good Shepherd Sunday, or other occasions calling for more contemplative music.

**Hymns with a Flourish: Hyfrydol, arr. by Raymond Egan. Laurendale Associates PO-1032. \$7.50.**

The hymn tune "Hyfrydol" is normally associated with the words "Love divine, all loves excelling" or "Alleluia! Sing to Jesus." Here is a publication designed to enliven the singing of that hymn tune. It contains the original hymn tune, an organ introduction for the hymn, a free hymn accompaniment for organ, and two versions of a free accompaniment with the same soprano descant. Permission is given to photocopy the descant for choir use. The writing is not challenging and should be quite accessible to any situation. The descant

seems a bit bland, as the first sixteen bars use only four different notes. However, for choirs with more limited talent, this might be a good thing.

**Three Hymn Postludes, by Timothy Flynn. Augsburg-Fortress 11-10320. \$4.75.**

The three hymn tunes include *Lobe den Herren, Grosser Gott* and *Lauda Anima*. One would presume that these short pieces are best used when the hymn tune has been heard earlier in the service, perhaps as the concluding hymn. All start with one voice sounding all or part of the first line of the hymn tune. Adventures in various keys exist in all three postludes. The texture is rather thin and these pieces will be quick to learn. Pedal notes appear only occasionally in the music which is written on two staves (a decision which causes confusion in the last piece where both the bass and treble clefs are operable for the music written on the second staff). The first piece has the odd feeling of ending on a penultimate dominant chord, leaving one hungering for a tonic G Major chord which never comes. The last statement of the melody in the last piece occurs in three different keys: A<sup>b</sup>, E<sup>b</sup> and G Major. These are unusual settings, but worth a look.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia

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# The History of Organ Pedagogy in America, Part 1

Sally Cherrington

## Introduction

Before examining the history of the development of organ pedagogy in America, it is necessary to understand some background on the early use of the organ in this country. The organ as an instrument of worship had a difficult journey to acceptance in the United States. The Puritans outlawed the use of instruments in their churches, partially as a revolt against what they regarded as the pretentious services of the Church of England<sup>1</sup>, but principally in support of the anti-instrumental music views of the Fathers of the early church.<sup>2</sup>

The Lutherans and Anglicans, however, bore no such prejudices, and can be recognized as having introduced the liturgical use of the organ to the colonies. Anglican churches were especially important in the growth of organ usage in the United States because of the number of organs they imported from England throughout the eighteenth century. The wealthier Anglican churches also imported organists; as William H. Barnes comments:

Organists too, were imported and we hear of those who functioned as dancing masters, clerks, and grocers and wine merchants like Boston's organist-composer Selby . . . ship masters and business men were deputized by their parishes to contract for organs, or to hire musicians, whose ability in more than one case, was to "Play upon ye organs with a loud noise!"<sup>3</sup>

Eventually, Puritan liberals began to raise the issue of using organs in their own churches. Finally in 1786, the First Church in Boston installed a permanent organ, followed in 1790 by the Brattle Square Church.<sup>4</sup> The battle for acceptance of organs was not over, but the tide had turned decisively, and the installation of organs began in earnest.

In small city churches and rural churches, the acceptance of organs took a different route. Objections to instrumental music were initially compromised by the introduction of the violoncello to accompany congregational singing, which had sunk to a deplorable state. This was followed, according to Nathaniel Gould (in his significant book, *Church Music in America*, published in 1853), by the flute, hautboy, clarinet, and bassoon. Gould attributes the final sanctioning of organs to the problems caused by this array of instruments, including their competing for attention in performance and their propensity for tuning while the minister was speaking.<sup>5</sup> Despite these problems, the installation of organs into smaller, rural churches was a slow and highly-contested process. Even in the early 1800's (and sometimes as late as 1850) some congregations were still reluctant to install organs.<sup>6</sup>

Once organs were installed, the difficulties were often only beginning. Accounts of the reactions to the use of the organ in church were varied. Gould, after writing of the complaints of congregations regarding singers, comments that "in regard to the organist, there is less knowledge, and if possible, more complaints, or diversity of opinion,"<sup>7</sup> both in regard to the repertoire used in church and the general role of the organist. These issues were complicated by the fact that as organs were finally accepted they were installed at a relatively rapid rate, making it difficult to find competent organists, particularly ones who could play well enough to

accompany singers.

Despite the relative abundance of information on early American organs and organ builders and the organ acceptance controversy, there is little information about the organists themselves and how they were trained in the United States for their roles in the church. Louis Elson mentions that Christ Church in Philadelphia had an organ soon after 1700, and that a few music teachers settled there at an early date.<sup>8</sup> Boston, New York, and Charleston were also centers where foreign-born professional organists performed and taught.<sup>9</sup> One citation from 1799 describes a Mrs. Von Hagen of Boston who taught organ lessons, her curriculum including theory, lessons, sonatas, concertos, and church music.<sup>10</sup> These accounts suggest that private organ instruction was already taking place in the 1700's, despite the controversy over the use of the organ in worship (possibly supported at least in part by the existence of a fair number of "parlor organs" during the pre-revolutionary war era in homes).<sup>11</sup> However, early organ education in the United States involved not only training enough organists technically to suit the increasing demand, but also training both American and Continental organists to meet the specific service-playing needs of American churches. There is a fascinating relationship between the development of organ "methods" and other instructional publications and the emergence and development of the role of the church organist in worship.

In fact, in examining the overall history of American organ methods, it becomes apparent that the emphases of these works varied rather consistently according to their chronological period. This is the first of a series of articles which will examine the evolution of these changing emphases, their relationship to changes in organ construction and the musical tastes and sophistication of American religious and musical society, and most importantly, how they reflect the development of the role of the organist in American society. This exploration will begin with publications to about 1850 which focus on the role of the organist as a player of hymns and accompaniments.

## The Earliest Organ Publications: The Organist as Accompanist and Hymn-Player

The controversy over the appropriateness of organs in worship was not unique to the United States. For several centuries the English battled over the same issue, so that even throughout the eighteenth century the use of organs was only common in large urban churches.<sup>12</sup> Two of the most outspoken proponents of instrumental music, Thomas Mace (1676)<sup>13</sup> and John Newte (1700)<sup>14</sup>, justified using the organ in assisting vocal music rather than as a solo instrument in worship. This concept of the church organist as accompanist was carried over to America, where the earliest defense (e.g., James Lyon, etc.) and acceptance of the organ was in accompanying the congregation and later the choir. As Orpha Ochse comments, "their [organs] acceptance has usually been ascribed to a more liberal attitude, but actually, the deplorable state to which congregational singing had fallen prompted some of this liberality."<sup>15</sup>

A detailed discussion of the attempted

Example 1. Law: *The Art of Playing the Organ*. Explanations and musical examples.

LESSON XXXV.

## LESSON XXXV.

When we play the Base only with the left hand, and three parts with the right, we are said to be playing in **CLOSE HARMONY**. When, however, the Treble and Alto are played with the right hand, and the Tenor and Base with the left, we are said to be playing in **DISPERSED HARMONY**.

Close Harmony. The same Chords in Dispersed Harmony.

In Dispersed Harmony, each part must be played just as it is written, and at its proper pitch.

The Tenor, although written upon the same clef as the Treble, is an octave lower in pitch, because sung by mens' voices.

Treble. The same passage considered as Tenor, must be played

It is highly desirable the student (after having finished this book,) should acquire the ability to play any tune in Dispersed Harmony. As the tunes in any collection of Church Music will answer for exercises, but one is introduced here. This (page 79) is the first tune in the *Carmina Sacra*, a collection of Church Music by Lowell Mason. To attain facility in playing in this style, procure that or some other collection in

"reform" of congregational singing, the advent of American "Tune Books", and the rise of singing schools is beyond the scope of this article. However, several relevant points should be noted.

The earliest extant music printed in the United States was an appendix to the Psalm Book of 1698 printed for colonists in Boston. Directions given at the beginning were extremely basic, and indicated the very low level of musical knowledge in the United States at that time. Under each note was the initial of a syllable used to sing the pitch.<sup>16</sup> Over the next 100-150 years, many more of these tune books were published, although it was not until 1804 in the *Bridgewater Collection* that instrumental accompaniments or interludes first appeared.<sup>17</sup> Sacred vocal music monopolized the American publishing scene. George Hood, in his annotated listing of all music books printed in America to 1800, lists only singing and psalm books,<sup>18</sup> while Frank Metcalf, in 54 pages of descriptions of American books on sacred music between 1721 and 1820, lists only one book related to keyboard music, Andrew Law's *The Art of Playing the Organ and Piano Forte*, published in 1809 (to be discussed shortly).<sup>19</sup> Up to this point, the absence of organ materials speaks eloquently of the organ conflict. Daniel Bayley, in his *A New and Compleat Introduction to the Grounds and Rules of Musick* (1766), offers some pro-organ comments in the preface to Book One, but then comments at the end of the introduction that his work is specifically *not* intended for instrumentalists. After covering the rudiments of music in his introduction, he comments "There are some other things that occur . . . (especially) in Instrumental Music; but as they do not concern this undertaking, I shall take no notice of them."<sup>20</sup> Similarly, Thomas Walter's method of 1721 explains that there are "Rules for the right Management of an Instrument"<sup>21</sup>—but he does not explain what

they are. Clearly organists are left to fend for themselves—or to turn to European teachers or methods.

In 1786, the first American document which provides instructional directions for the church organist appeared in the form of a letter written by Francis Hopkinson (1737-1791), an eminent statesman, organist, and composer. Hopkinson's stated purpose was to "suggest a few rules for the conduct of an organ in a place of worship, according to my ideas of propriety."<sup>22</sup> Hopkinson examines the musical parts of the Episcopal service, making interpretive and technical suggestions for the organist and emphasizing the role of music in accompanying and interpreting the spoken and sung texts of the worship service. However, his letter was addressed to Bishop William White of Christ Church and St. Peter's, Philadelphia, and therefore apparently was not intended primarily for the edification of his fellow organists. Its instructional merit may have been realized later, since the letter was reprinted between 1827 and 1829 in several Episcopal periodicals in articles on the organ and church music.<sup>23</sup> In any case, his didactic comments would be useful only to organists who had already acquired their basic technique elsewhere and required instruction in specific aspects of service-playing.

Andrew Law, however, took a different approach. Law (1748-1821) published his *Harmonic Companion, and Guide to Social Worship* . . . in 1807, and two years later published a companion guide for a keyboard player: *The Art of Playing the Organ and Piano Forte, or Characters Adapted to Instruments*. Law taught extensively along the eastern seaboard, and devised a "shaped note" system for indicating the sol-fa syllables of pitches.<sup>24</sup> (The use of these syllables dates back to the earliest tune books.) Law's system involved the use of four shapes without regular staff notation. This system is used in both of the afore-

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mentioned methods. In *The Art of Playing the Organ*, Law states that his main purpose is to train people to play from the same music as the singers (presumably making it easier to accompany them). Law makes some interesting comments in the Introduction, where he states that this method will allow a child to learn to play the piano forte in one year as well as he could from the "old method" in two years. He goes on to state that this is important because:

it may be asserted with truth that there are a hundred who learn vocal music to one who learns instrumental of any kind. If therefore it should appear, that no gain is made in instrumental music, still the gain must be vastly great in a full view of the subject.<sup>25</sup>

Law's *The Art of Playing the Organ* is more significant for its appearance than its content, as it is the first American organ "method". After the five pages of the Introduction, which is mostly commentary, he spends only three pages on charts of symbols with brief explanations, making the entire "method" eight pages in length. (See Example 1.) However, his work was recognized as significant even in his own time. Samuel Worcester, the pastor at the Tabernacle Church in Salem, Massachusetts, gave a significant address on sacred music in 1810 in which he recommended Law's work. Worcester speaks at length on the need to select good hymnody and psalmody and perform it well, concluding with an endorsement of musical societies "since so little encouragement is given in our country to good musical instructors."<sup>26</sup> It is interesting to note that in his *Essays on Music* Law comments on the difference between sacred and secular music and does not limit his definition of sacred music to psalmody<sup>27</sup>; however, he never publishes or endorses any keyboard music beyond that required to accompany the singing of psalmody.

Many people apparently tried Law's organ method, lured by the promise of learning to play psalmody quickly. However, as Gould suggests, they found it took longer than they had anticipated.<sup>28</sup> Although influential in its day, Law's method was never revised or reprinted.

By the end of the first quarter of the nineteenth century, the debates over the suitability of organs in worship had generally ended. A new body of writings appeared: suggestions for the role of the organist and complaints about how the instrument was being used.<sup>29</sup> In 1822, Thomas Hastings wrote a notable treatise, *Dissertation on Musical Taste*, which raises some important considerations in these areas. Hastings concludes that the organ is a useful accompanimental instrument when played skillfully, which apparently was not the case very often. He goes on to make a plea for the proper training of organists by quoting the Bible: he cites the psalmist's charge to "play skilfully [sic]" as well as a passage where the chief of the Levites "instructed in the music because he was skilful [sic]."<sup>30</sup> This treatise is interesting from several aspects. First, it indicates that the focus at this point was still on accompanying rather than solo playing. Second, it shows the progression in acceptance of the organ. In earlier years, it was common practice to quote scripture in defending the use of organs themselves, while this treatise takes this technique a step ahead and applies it to organist education.

Hastings makes two other thought-provoking comments. One is an elusive remark that "printed instructions are readily obtained"<sup>31</sup> on the subject of style in instrumental music. Since this comment follows the section discussed above on the necessity of training for organists, it would be interesting to know what sort of "printed instructions" Hastings is addressing.

The other intriguing comment has to do with Hastings' disappointment in the effect achieved by instrumental accompaniments. He suggests that perhaps organists should only perform pieces they can play easily, and then wonders how much their abilities should be

"heightened by cultivation."<sup>32</sup> Hastings clearly emerges later as a champion of organist education. However, his comment raises the possibility that the lack of native organ instructional materials in the first part of the nineteenth century may have been due at least in part to a lack of interest in having organists develop a more advanced technique unnecessary for accompanimental duties.

The next organ "method" to appear was *Instructions in Thorough Base; Being a New and Easy Method for Learning to Play Church Music upon the Piano Forte or Organ*, published in 1844 by Artemas Nixon Johnson (1817-1892). Johnson was a well-rounded musician: a European-trained theoretician, music educator, music publisher, and a practicing church musician, principally at the Park Street Church in Boston. Johnson's wide array of instructional materials were based on the principle of "learning by doing."<sup>33</sup> In the introduction to *Instructions in Thorough Base*, Johnson states that "this book is, strictly, an instruction book in the art of playing Church Music."<sup>34</sup> Johnson presupposes

that the student will be "acquainted with the Elements of Music, . . . and also know at least enough of the Piano Forte, to be able to find the letters readily."<sup>35</sup> The book contains forty lessons followed by nine "miscellaneous examples", with explanations of the exercises in the back of the book (in case the book is used without a teacher). Aside from Johnson's own exercises, the music includes exercises by Lowell Mason and German chorales, which Johnson recognizes as "some of the most difficult exercises."<sup>36</sup> The lessons train organists to accompany not only psalms and hymns but also anthems, thereby going one step further than Law's method. (See Example 2 for a lesson and its accompanying instructions).

Johnson's "thorough base" method apparently answered a need which had developed since the tune books of Law's day which often used symbols and solmization syllables.<sup>37</sup> All tune books by this time used normal musical notation for the vocal parts, and many added a figured bass accompaniment which was optional. One tune book, however, notes

in the introduction that,

Instead of a figured bass, the music has all been carefully arranged for Organ or Piano-Forte, from the conviction that many performers on those instruments have not had the opportunity to perfect themselves sufficiently in the science of music, to play the harmony with facility, even of plain psalmody, from figures.<sup>38</sup>

Like Law's method, Johnson's approach was claimed to be fast and effective. George Root testifies that he started using this book after only two weeks of organ lessons, and that he was able to begin playing for prayer-meetings immediately.<sup>39</sup>

By the middle of the 19th century, then, the primary responsibility of a church organist was still to accompany choral and congregational singing. Thus far, however, the materials examined have been "methods" which have addressed specific basic techniques of reading music without exploring any other aspect of how to accompany.<sup>40</sup> The several books on sacred music in the United States (principally histories)

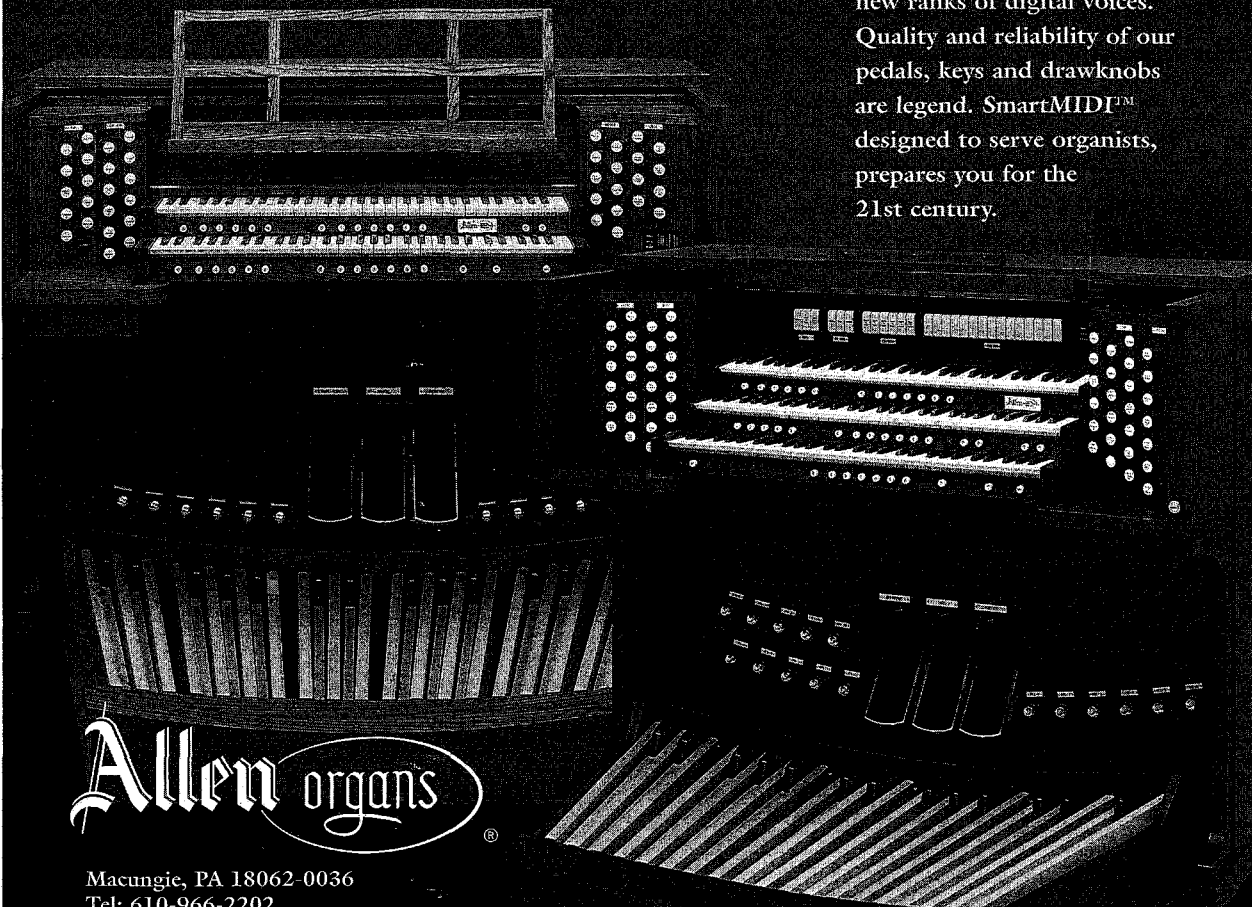
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which appeared around the middle of the century are full of suggestions. For example, Nathaniel Gould (1853) speaks at length of the responsibilities and problems of accompanying the choir or congregation in hymns and psalms; he says that organists are successful in this when "instead of placing the crash of the organ before the voices, and obliging them to fight their way not with but after them, the organ lays a foundation, and sustains the harmony, and even seems to assist them in speaking and giving expression to words and sentiment, altogether making a solid body of harmonious and devotional sound."<sup>41</sup> This section emphasizes not only the necessity for the organist to play in such a way technically that his hands stay together and he is with the congregation rather than ahead of them, but also the importance of the interpretation of the hymn text.

Gradually, toward the middle of the nineteenth century, sources finally appeared for the organist which provided instruction in aspects of church music beyond reading notes. The first of these publications was *Church Music, consisting of New and Original Anthems, Motets and Chants, for Public Worship* (1831), by Charles Zeuner, a well-known organist in Boston and Philadelphia. As its name suggests, this book is a collection of vocal music, but it includes a lengthy and cleverly-written Preface. Although the majority of the text is devoted to vocal music, Zeuner also makes some comments on organs and accompanying rules for organists. His approach clearly contends that the organ is subservient to the singers. For example, he cautions the organist not to hold out the final notes of a piece longer than the singers do:

On the contrary, it must stop a little before, in proportion as the final notes or chords are longer or shorter, playing, where there are long or final rests or pauses, the bass alone—perhaps an octave lower—in order to give opportunity for a display of the voice.<sup>42</sup>

Zeuner was a pious Lutheran concerned with establishing a more pure style of church music. One Boston magazine wrote of him in 1840, "he has contributed materially toward elevating our style of church music by his publications."<sup>43</sup> It is significant that his instructional comments for organists appear in the Preface to one of his vocal collections and make no mention of any other purpose for organs beyond accompanying, although he does advocate the installation of larger and better organs. Zeuner did publish collections of his own organ voluntaries for service use, although these books contain no Prefaces.

In 1845, Thomas Loud published an important method which details the breadth of his concerns in its lengthy title: *The Organ Study: Being an Introduction to the Practice of the Organ, together with a collection of Voluntaries, Preludes and Interludes, original and selected; a Model of a Church Service; Explanations of the Stops and their*

*Combinations; Studies for the Instrument; and Examples of Modulation intended to aid the Extempore Student, accompanied by An Engraving and description of the Mechanical construction of the Organ.* Loud describes himself as the "Organist of the St. Stephens Church, and until recently, Organist of St. Andrews Church."<sup>44</sup> After providing some basic information on the organ, Loud discusses how to accompany singers before moving into the more technical aspects of his method, reflecting the continuing importance of this topic. He provides specific instruction on stops to be used, emphasizing that "the organ is the accompaniment, not the principal in vocal music."<sup>45</sup> His general accompanying guidelines are particularly interesting; he explains how the previous practice of introducing a chant, psalm, or hymn with a "shake" (trill) is now out of style. Instead, organists are urged to "... close the prelude or interlude with the final chord, and then lead up, from the bass note, the first chord of the tune (the voices falling in when the chord is full) ..."<sup>46</sup> reversing this process at the end. This concept is exemplified in Loud's "Model Service for the Episcopal Church," which includes voluntaries, chant accompaniments, psalms, hymn tunes, introductions, and interludes, along with some notes on their proper performance. (See Example 3.) Loud's method will be discussed at greater length in the next article in this series.

A final significant book of the mid-nineteenth century in linking the role of the organist to instructional materials is *American Church Organ Voluntaries*, published originally in 1852 by A. N. Johnson. Johnson wrote some of the compositions in this volume and an introduction on the church music and organs of his time, as well as editing and publishing it. Thus, this anthology is significant both for being the earliest anthology of organ music compiled by a native American, and the earliest published by an American.<sup>47</sup> In addition to Johnson's important commentary which touches on a variety of topics related to the church organist, the collection contains opening and closing voluntaries for service use. Johnson was noted for his American bias and rejection of European influences,<sup>48</sup> thus making his volume an excellent source for studying the relationship between theory and practice in the role of the American organist. It is also important because it is the first book of American organ repertoire with instructions for the organist, rather than being a vocal collection or accompanimental manual.

Cutler and Johnson address the subject of hymns and accompaniments briefly in their "Remarks". They comment that "the organist should watch carefully the varying sentiment which the different stanzas of the Psalm or Hymn express, as by want of attention in this respect, all efforts on the part of the singers to give an appropriate rendering of the music, will be unavailing."<sup>49</sup> Their emphasis, then, is not on the technical aspects of hymn-playing, but rather the

### Example 2. Johnson: Instructions in Thorough Base.

**FIRST EXAMPLE.** When there is neither sharp nor flat at the beginning of a tune, the ♯ and the ♭ next above it, are below the two black keys and above the three; the ♮ and the ♭ with the dot are above the two and below the three.

**SECOND EXAMPLE.** When there is one sharp at the beginning of a tune, the ♯ is the lowest of the three black keys; the ♮ and the ♭ with the dot are below the two black keys and above the three.

**THIRD EXAMPLE.** When there are two sharps at the beginning of a tune, the ♯ is the lowest of the two black keys; the ♮ is the lowest of the three black keys.

The ♯ has the place of the last sharp that is set at the beginning of the tune. The first ♯ is the lowest of the three black keys; the second is the lowest of the two black keys; the third is the middle one of the three; the fourth is the highest of the two.

The ♭ with the dot has the place of the first flat. The first ♭ is the highest of the three black keys; the second is the highest of the two; the third is the middle one of the three.

### Example 3. Loud: The Organ Study . . .

**Venite Exultemus.**  
Before the portion of Psalm.

**Double Chant.**

O come let us sing unto the Lord Let us heartily re- strength of our sal- vation  
joice in the

1<sup>st</sup> For the Lord is a great God And a great King a- bove all Gods  
2<sup>nd</sup> There is his aid he made it And his hands pre- pa- red the dry land  
3<sup>rd</sup> For he is the Lord our God And the people of pasture and the sheep of his hand  
his

For he cometh For he cometh to judge the earth

**Gloria Patri.**  
After the Psalter.

Gloria be to the Father, and to the Son And to the Ho- ly Ghost

Gloria be to the Father, and to the Son And to the Ho- ly Ghost

\* At the commencement of a chant or tune in the division of the chord the first and lowest note should be made rather long and the chord should be taken slowly upwards accelerating its rapidity as you approach the upper note. But afterwards in the repetition of the commencement of the succeeding verses it should be played, so also of the leading of the chord between the verses it should be done with more rapidity than at the final close of the piece which is always done slowly sustaining the last or lowest note.

interpretive aspects. According to Stephen Pinel, this concern with the texts reflects a very American aspect of this volume, since Europeans of this period were noted for their secular approach to music during the Mass.<sup>50</sup> It also implies a spiritual or ministerial facet of the role of the organist in the interpretation and illustrating of texts.

The concern for the integrity of the hymn is carried over into Cutler and Johnson's comments on hymn interludes, which they say should "partake of

the general style of the tune to be sung."<sup>51</sup> They give specific instructions for the length of interludes (they should be as long as the last line of the hymn), so that the congregation does not lose the rhythmic connection to the rest of the hymn. Although there were no examples in the main body of Cutler and Johnson's *American Church Organ Voluntaries*, there are some sample interludes by John Zundel in an advertising section in the back of the book, added in the 1856 edition. These interludes are generally 4, 6, or 8 measures long, and most begin with an anacrusis. Several are unusual in that there is a sudden stylistic change in the middle, combined with a change to a solo registration featuring an hautbois or flute melody. One can only presume that these were justified as a transition between verses with

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different textual meanings.

The admonishing comments by Cutler and Johnson regarding hymn playing were apparently warranted in view of practices which were developing into problems. For example, a worshipper in 1835 described the problems with lengthy and highly-embellished hymn introductions by saying that "I have often seen persons, who were in the habit of singing in church, shut up their hymn book, supposing some new production was to be performed, though in fact they were perfectly familiar with the air."<sup>52</sup> He goes on to add that by the time the congregation figured out the tune and started singing, it was time for the interlude, which was equally showy and often included a modulation, so that the congregation did not want to start singing again and interrupt the organist.<sup>53</sup> Episcopalian writings from Hopkinson's letter of 1786 to "Suggestions for Congregational Singing" included in *The Tune-Book* of 1858 include allusions to this problem,<sup>54</sup> and Thomas Loud's "Model Service for the Episcopal Church" of 1845 offered examples of short, proper interludes. Interlude abuse was apparently very widespread.

Oddly enough, one of the best instructional sources for playing interludes is not a method or collection for the organist but another mid-century book, *Our Church Music: A Book for Pastors and People* by Richard Storrs Willis (1819-1900). Willis describes specific ways in which interludes were abused in his chapter on "Mutilation of Hymns". He goes on to make specific suggestions for playing formal interludes, relating to the use of keys, cadences, etc.<sup>55</sup> Although his language is not extremely technical, it clearly uses more music theory terms than the "pastors and people" would generally understand.

The basic issue underlying the complaints about hymn interludes and introductions was the tendency to showmanship on the part of the organist and its appropriateness in church. This problem will be discussed in more detail in Part Two, when the rise of solo playing brings this issue to the forefront.

The earliest history of organists in the United States, then, is principally that of accompanist to congregations and choirs, with some opportunities for personal expression in the hymn interludes. This was due not only to the slow approval of organs, but also the instruments themselves, which were generally quite limited in their dimensions. The format of the earliest materials allowed them to be self-taught, reflecting the interest in developing a number of organists as quickly and easily as possible. Despite this intent, most organ training was apparently done in private lessons, using either the few available American materials or imported methods. The increasing popularity of organ playing, however, is illustrated by the documentation that some private religious schools (at least Episcopalian ones) were beginning to include organ instruction as part of their curriculum.<sup>56</sup> As the interest in organ playing grew and the basic skill level of organists improved, there was also a rising concern in educating organists to recognize their role in the church as interpreters of the texts they were accompanying, as reflected in new educational materials which were textual rather than (or in addition to) technical. In the transition which occurred near the middle of the century from basic note-reading approaches to more sophisticated interpretations of the organist's role, a new epoch in the position of the organist and in church music in general was beginning. ■

#### Notes

1. Nathaniel D. Gould, *Church Music in America* (Boston: A. N. Johnson, 1853), p. 168.
2. Robert Stevenson, *Protestant Church Music in America* (New York: W. W. Norton & Company, 1966), p. 49.
3. William Harrison Barnes and Edward B. Gammons, *Two Centuries of American Organ Building* (Melville, New York: Belwin Mills, 1970), p. 9.
4. Barbara Owen, *The Organ in New England: An Account of its Use and Manufacture to the End of the Nineteenth Century* (Raleigh: The Sunbury Press, 1979), p. 4.

5. Gould, p. 174.
6. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana University Press, 1975), p. 107.
7. Gould, p. 206.
8. Louis C. Elson, *The History of American Music* (New York: MacMillan Company, 1915), p. 25.
9. Byron Adams Wolverton, *Keyboard Music and Musicians in the Colonies and United States of America before 1830* (Ann Arbor, Michigan: University Microfilms Inc., 1967), p. 436.
10. Henry C. Lahee, *The Organ and Its Masters* (Boston: L. C. Page & Company, 1927), p. 245.
11. Barnes, p. 8.
12. Ralph T. Daniel, *The Anthem in New England before 1800* (Evanston IL: Northwestern University Press, 1966), p. 30.
13. Thomas Mace, *Musick's Monument* (London: T. Ratcliffe and N. Thompson, 1676), pp. 9-12.
14. John Newton, "Preface" to Henry Dodwell, *Treatise concerning the lawfulness of instrumental musick in holy offices . . .* (London: printed for W. Hawes, Henry Clements, and W. Burton, 1700), p. 2.
15. Ochse, p. 45.
16. George Hood, *A History of Music in New England: with Biographical Sketches of Reformers and Psalmists* (Boston: Wilkins, Carter and Company, 1846), p. 57.
17. Owen, p. 5.
18. Hood, p. 154.
19. Frank Metcalf, compiler, *American Psalmody, or Titles of Books, Containing Tunes Printed in America from 1721 to 1820* (New York: Charles F. Heartman, 1917), introduction.
20. Daniel Bayley, *A New and Compleat Introduction to the Grounds and Rules of Musick, in two books* (Boston: Thomas Johnston, 1766), p. 24.
21. Thomas Walter, *Grounds and Rules of Music Explained . . .* (Boston: J. Franklin, 1721), p. 1.
22. Francis Hopkinson, "A Letter to the Rev. Doctor White, Rector of Christ Church and St. Peter's on the Conduct of a Church Organ" (1786) in Ochse, p. 427 (Appendix).
23. Jane Rasmussen, *Musical Taste as a Religious Question in Nineteenth-Century America* (Lewis-

- ton, New York: Edwin Mellen Press, 1986), "Notes", Chapter One, #47, p. 466.
24. Russel N. Squire, *Church Music* (St. Louis, MO: The Bethany Press, 1962), p. 220.
25. Andrew Law, *The Art of Playing the Organ and Piano Forte, or Characters Adapted to Instruments* (Philadelphia: Jane Aitken, 1809), p. 5.
26. Samuel Worcester, *An Address on Sacred Musick, delivered before the Middlesex Musical Society and the Handel Society of Dartmouth College . . .* (Boston: Manning & Loring, 1811), p. 21.
27. Andrew Law, *Essays on Music* (Philadelphia: "printed for the author", 1814), p. 20.
28. Gould, p. 180.
29. It is interesting to note that this is about the same time that Francis Hopkinson's letter, dealing with these issues, was printed for public use.
30. Thomas Hastings, *Dissertation on Musical Taste; or General Principles of Taste Applied to the Art of Music* (Albany: Websters and Skinners, 1822), p. 80.
31. Hastings, p. 81.
32. Hastings, p. 62.
33. Jacklin Bolton Stopp, "A. N. Johnson" in *The New Grove Dictionary of American Music*, Volume Two (E-K), ed. H. Wiley Hitchcock and Stanley Sadie (London: MacMillan Press Limited, 1986), p. 576.
34. A. N. Johnson, *Instructions in Thorough Base; being a New and Easy Method for Learning to Play Church Music upon the Piano Forte or Organ* (Boston: George P. Reed, 1844), p. iii.
35. A. N. Johnson, p. 86.
36. A. N. Johnson, p. iii.
37. Some tune books in the late 1700's also used figured bass; see for example, Jonathan Benjamin, *Harmonia Coelestis: A Collection of Church Music* (Northampton: Andrew Wright, 1799).
38. Joseph Muenschler, *The Church Choir; A Collection of Sacred Music, Comprising a Great Variety of Psalm and Hymn Tunes, Anthems, and Chants Arranged for the Organ or Piano-Forte* (Boston: Oliver Ditson & Co., 1839) cited by Jane Rasmussen, *Musical Taste as a Religious Question in Nineteenth-Century America* (Lewiston, NY: The Edwin Mellen Press, 1986), p. 206-207.
39. George F. Root, *The Story of a Musical Life*

- (Cincinnati: The John Church Company, 1891), p. 10-11.
40. Francis Hopkinson touches on this subject. However, his letter was probably unknown outside of Episcopal churches, and there is no way of determining how widely it was read even within the Episcopal church.
41. Gould, p. 181.
42. Charles Zeuner, *Church Music, consisting of New and Original Anthems, Motets and Chants, for Public Worship* (Boston: Richardson, Lord, and Holbrook, 1831), p. VI-VII, preface.
43. Frank J. Metcalf, *American Writers and Compilers of Sacred Music* (New York: Abingdon Press, 1925), p. 221.
44. Thomas Loud, *The Organ Study . . .* (Philadelphia: Louds Piano Forte and Music Store, 1845), title page.
45. Loud, p. 14.
46. Loud, p. 14.
47. Jacklin Bolton Stopp, "Historical Introduction To American Church Organ Voluntaryes" in *American Church Organ Voluntaryes*, H. S. Cutler and A. N. Johnson (Richmond, VA: Organ Historical Society, 1987), p. ii.
- NOTE: Although Zeuner's collection had preceded this one, Zeuner was born in Germany and immigrated to Boston at the age of 29.
48. Hitchcock, p. 576.
49. Cutler and Johnson, p. 3.
50. Stephen Pinel (Archivist, Organ Historical Society) in Cutler & Johnson, p. i (Foreward).
51. Cutler & Johnson, p. 3.
52. Germanicus, "On Church Music-No. 2, Levity of the Organist," *The Family Minstrel*, 2 March 1835, p. 18, in a series sub-titled "On the Abuse of Sacred Music," in *Musical Taste as a Religious Question in Nineteenth-Century America*, Jane Rasmussen (Lewiston, NY: The Edwin Mellen Press, 1986), p. 69.
53. Rasmussen, p. 70.
54. "Suggestions for Congregational Singing," *The Tune-Book*, 1858, in Rasmussen, p. 441.
55. Richard Storrs Willis, *Our Church Music; A Book for Pastors and People* (New York: Dana and Company, 1856), p. 114.
56. Rasmussen, p. 294-300.

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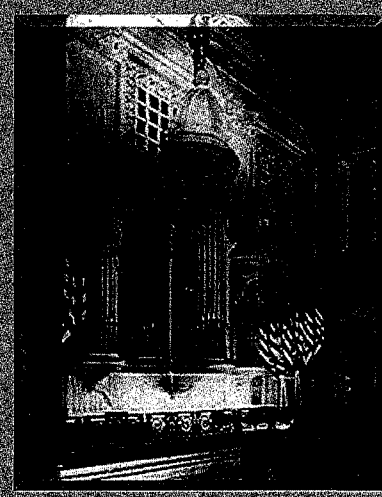

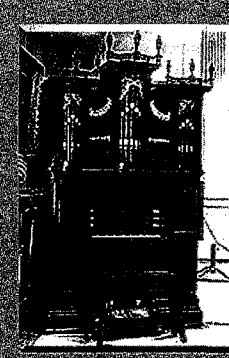
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# Teisutis Makacinas Organ Sonata No. 5

Enrique Alberto Arias

The present article complements a longer article written for THE DIAPASON (August, 1993, pp. 12-13) on the four organ sonatas of Teisutis Makacinas.

In November 1995 I again visited the GAIDA festival of contemporary music held in Vilnius, Lithuania. During this visit the composer informed me that he had written another organ sonata. Dated 1992, the fifth organ sonata is dedicated to the memory of the composer's mother and is based on the Gregorian chant "Pacem relinquo vobis, pacem meam do vobis, dicit Dominus meus." ("Peace I leave you, My peace I give you, says Our Lord.")

In general terms, the sonata evidences the following structure: presentation of the chant - canon - fugue - postlude. The longest and most intense of these sections is the fugue, which occupies a major portion of the sonata. The preceding sections can be seen to prepare for the fugue, while the postlude returns to the texture and atmosphere of the opening. It should be noted that Makacinas has chosen a formula-like chant with many repeated notes. This emphasis on repeated notes is reflected in all the motives of the sonata, thus making this a monothematic work. Stylistically, the sonata employs simple textures and rather straight-forward rhythms. The composition's interest results from the implied polytonality and increasingly dissonant counterpoint. Both in the canon and the fugue, the entries are controlled by the circle of fifths, thus creating polytonal implications. This sonata, the most austere of the five, avoids standard patterns of organ virtuosity. Its outstanding feature is a pervasive use of the Gregorian chant mentioned above, presented at the outset of the sonata in parallel octaves. (Example 1) The emphasis on the fifth at the beginning of each phrase as well as the parallelism of the voices creates an organum-like atmosphere. This presentation of the chant is followed by the canon which varies the subject somewhat freely, although following the outlines of the chant. The first voices to enter are the bass and tenor on F and C. The alto enters yet a fifth higher on G, creating polytonal dissonance against the lower parts. (Example 2) The cycle of

ascending fifths continues with entries on D and A, thereby increasing polytonal implications because of the retention of the scale forms associated with each beginning pitch. At the end of the canon, however, the chant is presented in unisons ending on G, thus preparing for the fugue.

As mentioned above, the fugue stands as the central portion of the sonata. While the canon was in an Andante Moderato tempo, the fugue increases the tempo to dotted half = 64. Like the canon, the fugue presents the thematic entries in a spiral of fifths: G-D-A-E. A strong structural-textural bond between the canon and fugue is created by their common use of this technique. The middle portion of the fugue is marked by fourths and fifths in contrary motion and simultaneous cross-relations. (Example 3) Double notes are heard against entries on E and Bb in the two lower voices. This emphasis on the tritone contrasts with the previous quintal arrangement of the voices. The texture continues to become more dense as a sustained C concludes the climactic entry of the subject. (Example 4) An E-Bb tritone is pitted against an A-E in the lower voices, as the fugue concludes with a short interlude ending on B.

The postlude begins with dissonant harmonies based on stacked fifths. Fragments of the chant are echoed in the manuals. (Example 5)

A final statement of the chant with its Lydian implication emphasized appears in parallel fifths and leads to the final cadence on C. (Example 6)

This sonata may remind some readers of Hindemith because of the neo-classicism, the quintal-quartal harmonies, and the dissonant counterpoint. The continuous emphasis on a chant to generate the large-scale design results in monothematicism similar to that found in the variation canzonas of Frescobaldi. Although Makacinas avoids standard virtuosity, the cumulative tension and expressive nuance of this sonata make it a valuable contribution to the organ repertory. For further information on the five organ sonatas, contact: Teisutis Makacinas, Traideniu 36-2, Vilnius 2004, Lithuania. ■

Example 1

Example 2

Example 3

Example 4

Example 5

Example 6



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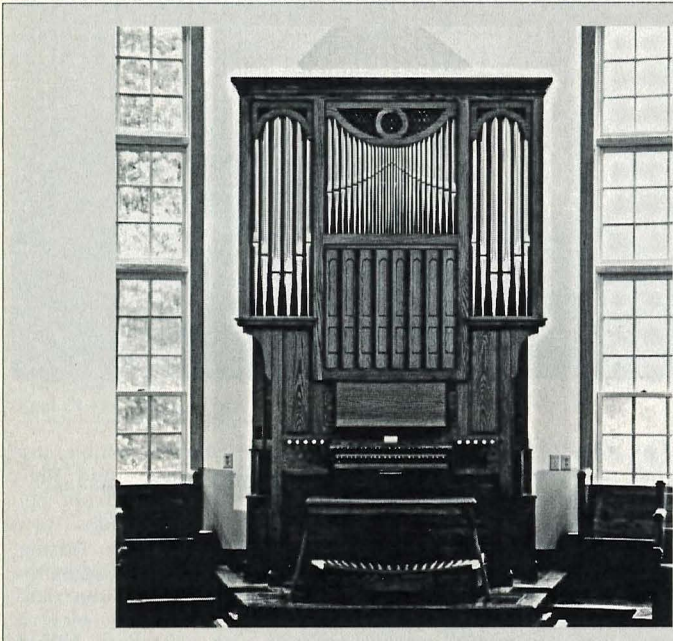
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## New Organs



### Cover

**Gabriel Kney & Co., Ltd.**, London, Ontario, has built a new organ for St. Luke's Episcopal Church, Boone, NC. The planning and installation of the organ in the congregation's new sanctuary provided a rare opportunity for early cooperation among architect, music committee, organ builder, and consultant. The result was an edifice, seating about 250, with a warm acoustic and smooth sound decay of just under two seconds, favorable for music, congregational singing, and clear, unassisted

speech intelligibility. Gabriel Kney would like to thank Mary Kindt of the music committee, architect Charles Hastings, and organ consultant Max Smith, for their advice and cooperation. The organ is placed on a 3-foot-high organ/choir platform at the west wall. Key action is of splayed backfall system. Two wedge bellows supply wind at 45mm manuals, and 73mm pedal. Tuning temperament is 1/6 comma, according to the late 18th-century Thomas Young.

#### MANUAL I

8' Rohrflöte  
4' Praestant  
2 1/2' Nasat  
2' Blockflöte  
1 1/2' Mixture II-III

#### MANUAL II

8' Gedeckt  
4' Koppelflöte  
2' Prinzipal  
1 3/4' Terzflöte  
8' Rohrschalmey  
Tremulant

#### PEDAL

16' Subbass  
8' Gedecktbass (ext)  
8' Trompete

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II/I  
I/Ped  
II/Ped

**A.E. Schlueter Pipe Organ Sales & Service, Inc.**, Lithonia, GA, has completed renovation of the E.M. Skinner opus 654 (1927) at Congregation Mickve Israel, Savannah, GA. Founded in 1735, the congregation is the third oldest Jewish congregation in the U.S., and the oldest continuously Reform congregation. Their first synagogue was dedicated in 1820 with Lowell Mason playing a reed parlor organ. A pipe organ was built in 1878 by Henry Knauff for a larger sanctuary, followed by an organ by John Brown of Wilmington, DE in 1900. After a fire in 1927, the present organ was built by Skinner, two manuals, 10 ranks, for the sum of \$11,000.00. The specification includes a Shofar stop of 13 pipes, with resonators of brass, zinc, and hoyt metal, cut dead length, and the shallots are at a 45° angle. The organ was rebuilt and re-leathered in 1949 by Sam Hovsepian. In 1960 Bill Manley of Stockbridge, GA, undertook a rebuilding and enlarging, adding four new ranks, as well as a new stop-key Tellers console. The present rebuild included re-engineering the John Brown facade, and outfitting the 1960s console with solid-state relays. Mr. Ken Yates is music director at Temple Mickve.

#### GREAT

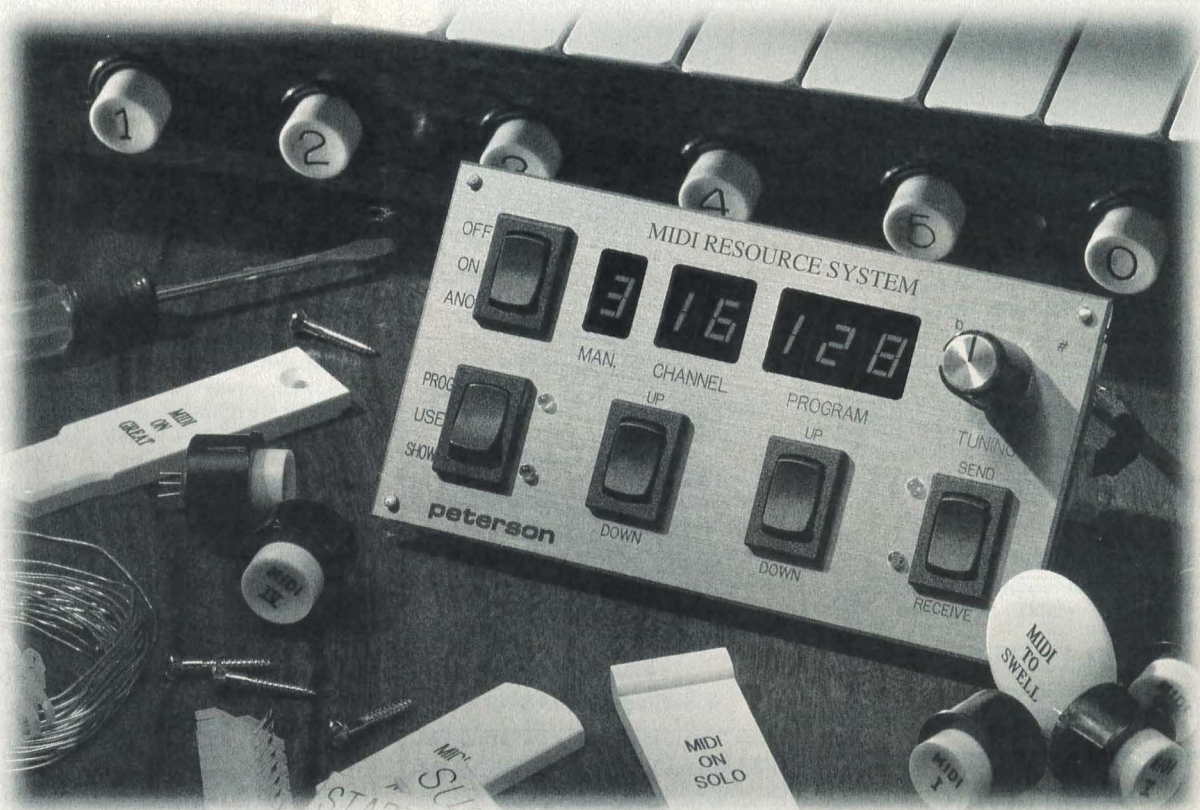
8' Diapason  
8' Clarabella  
8' Gedeckt (Sw)  
8' Gemshorn°  
4' Octave°  
4' Flute (ext)  
2 1/2' Quint°  
2' Fifteenth°  
Shofar (13 pipes)  
Gt 16-UO-4

#### SWELL

16' Bourdon  
8' Gedeckt (ext)  
8' Salicional  
8' Voix Celeste  
8' Aeoline  
4' Flute (ext)°  
2 1/2' Nazard (ext)  
2' Piccolo (ext)  
8' Cornopean  
8' Oboe d'Amore  
8' Vox Humana  
Sw 16-UO-4  
Tremolo

#### PEDAL

16' Bourdon  
16' Lieb. Gedeckt (Sw)  
16' Gemshorn (12)°  
8' Gedeckt (ext)  
8' Still Gedeckt (Sw)  
8' Gemshorn (Gt)



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°pipework added in 1960 by Manley-Stiner Co.





**D.M. Leight & Co.**, Tenants Harbor, ME, has rebuilt the Hook & Hastings opus 793 at First Baptist Church, Waldoboro, ME. Originally built in 1875 for the First Congregational Church in Waldoboro, it was moved to its present location in the late 1930s. Except for the installation of an electric blower, the organ retains its original specification and pipework.

**GREAT**

- 8' Open Diapason
- 8' Dulciana
- 8' Unison Bass
- 8' Melodia
- 4' Octave
- 2' Fifteenth

**SWELL**

- 8' Stopped Diapason Bass
- 8' Stopped Diapason
- 8' Viola
- 4' Flute
- 8' Oboe/Bassoon

**PEDAL**

- 16' Bourdon
- Sw/Gt
- Gt/Ped
- Sw/Ped
- Tremolo
- Bellows Signal



**J.C. Taylor & Co., Organbuilders**, Kaukauna, WI, has completed the rebuilding of the 1931 George Kilgen & Son 3/28 organ at St. Paul Evangelical Lutheran Church, Appleton, WI. Unaltered since its original installation, the natural deterioration of the pneumatic leather had begun to pose reliability problems. Additionally, certain elements of tonal design had been found wanting in terms of congregational hymn leadership and organ literature. In developing a rebuilding plan, insight was gained through study of the original Kilgen proposal, which specified a larger organ. Eliminated from the original proposal was a 16' pedal reed extension, independent 4' and Cornet in the Swell, and additional 8' registers in the Choir. The existing 3/24 organ resulting from these reductions comprised a jointly enclosed Great and Choir (except for the 16' and 8' Open Diapasons), enclosed Swell, and Pedal. Short shades on the boxes meant that the pipes spoke directly into a wood wall. While possessing a 5-rank Mixture ("Ripieno"), the pipes of this stop were scaled and voiced as Dulcianas. In the rebuilding, space gained by replacement of the original electro-mechanical switching systems was filled with a new 16' Trombone made by A.R. Schopp's Sons. Creation of a small chorus on the Swell was accomplished by replacing the original 8' Vox Humana with a new 4' Principal. A new windchest containing new Twelfth, Fifteenth, and Seventeenth ranks was attached to the back wall of the Great/Choir box. The new pipes were made by Jerome B. Meyer & Sons, scaled and voiced by Mr. Taylor to match the Kilgen pipework. The 5-rank Mixture was repitched (with additional pipes made by Meyer) and revoiced. All of the pipework was removed and cleaned of 65 years of dirt, bugs, and bat skeletons. Facade pipes were stripped of paint layers and repainted in close approximation of the original gold finish. With the exception of the Mixture and the Swell Bourdon unit, no revoicing or systematic reregulation of the original Kilgen pipework was done. The goal was

to expand the existing ensemble and color palette. The shades and their framework were removed from the Great/Choir box. These shades were then cut and spliced into the existing Swell division shades, thus extending the Swell shade length down to the rack-board top. A new Peterson electric shade motor was installed, which allowed for a greater angle of shade opening. To further increase sound projection, both boxes received two coats of alkyd gloss enamel paint. The console shell and keyboards were saved with a new Peterson multiplex switching system and DuoSet multi-level combination action being installed. The original Kilgen combination piston arrangements were preserved, with six toe studs added to duplicate the six general pistons. In addition to complete releathering of pneumatics and reservoirs, all new detachable plug-in cables were made to the individual bottom boards. Workers on the project included James C. Taylor, Carl Baron, Michael Meyer, Thomas Salzman, Bruce Petros, and Mr. Craig Hirschman, sixth grade teacher and Organist/Music Director of St. Paul's Church.

**GREAT**

- 16' Double Diapason
- 8' Principal Diapason
- 8' Second Diapason
- 8' Philomela
- 8' Gamba
- 8' Concert Flute (Ch)
- 4' Octave
- 4' Flauto Traverso (Ch)
- 2 1/2' Twelfth
- 2' Fifteenth
- 1 1/2' Seventeenth
- Mixture V
- 8' Tuba Harmonic

**CHOIR**

- 8' Geigen Principal
- 8' Concert Flute
- 8' Dulciana
- 8' Unda Maris
- 4' Flauto Traverso (ext)
- 4' Dulcet (ext)
- 2 1/2' Twelfth (Gt)
- 2' Fifteenth (Gt)
- 2' Piccolo (ext)
- 1 1/2' Seventeenth (Gt)
- 8' Clarinet

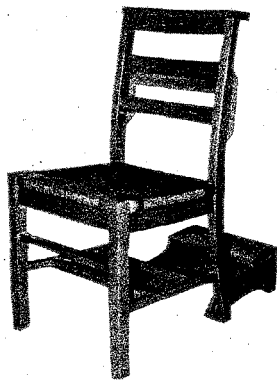
**SWELL**

- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason (ext)
- 8' Salicional
- 8' Voix Celeste
- 4' Principal
- 4' Flute d'Amour (ext)
- 2' Flautino (ext)
- 8' Oboe d'Amour

**PEDAL**

- 16' First Diapason (Gt Dbl)
- 16' Second Diapason (Gt Phil)
- 16' Subbass
- 16' Bourdon (Sw)
- 10 1/2' Quinte (Bdn)
- 8' Octave Bass (ext)
- 8' Bass Flute (ext)
- 8' Cello (Gt)
- 4' Choral Bass (ext)
- 16' Trombone
- 8' Trumpet (ext)

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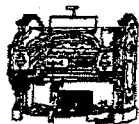
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# Calendar

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

15 MAY  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

16 MAY  
Langlais, *Messe Solennelle*; St John's Church, Baltimore, MD 6:30 pm

17 MAY  
**Carol Williams**; Methuen Mem Hall, Methuen, MA 8 pm  
**Fredrick Guzasky**; Trinity Church, Boston, MA 12:15 pm  
**Wilma Jensen**; St John's Episcopal, Hartford, CT 8 pm  
**William Albright**; Holy Trinity Lutheran, Akron, OH 8 pm

18 MAY  
American Boychoir; Trinity Episcopal, Staunton, VA  
**Marilyn Keiser**, workshop; Church of the Ascension, Hickory, NC 10 am  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm  
Global Harmony Concert; College of DuPage, Glen Ellyn, IL 8 pm

19 MAY  
**Lorenz Maycher**; Christ Church United, Lowell, MA 3 pm  
**James & Marilyn Biery**; South Church, New Britain, CT 2 pm  
The St Andrew Chorale; Madison Ave Presbyterian, New York, NY 4 pm  
**Donald Williams**; St Thomas Church, New York, NY 5:15 pm  
**Peter DuBois**; First Presbyterian, Dundee, NY 7:30 pm  
Delius Society Concert; Longwood Gardens, Kennett Square, PA 2:30 pm  
Hymn Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm  
**David Burton Brown**; St John's Lutheran, Boyertown, PA 4 pm  
**Marilyn Keiser**; Church of the Ascension, Hickory, NC 4 pm  
**Douglas Manley**; St Paul United Methodist, Cincinnati, OH 7 pm  
**James Diaz**; Christ Church Cathedral, Indianapolis, IN 4 pm  
Three Choirs Festival; Christ Church Cathedral, Lexington, KY  
**David Cooper**; Christ Church Cathedral, Lexington, KY 4:30 pm  
St Luke's Chamber Orchestra; St Luke's Lutheran, Park Ridge, IL 7:30 pm  
**Lorraine Brugh**; Grace Lutheran, West Chester, IL 3 pm

20 MAY  
**Stephen Tharp**; St Patrick's Cathedral, New York, NY 7 pm  
**Richard Hoskins**; Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY  
**Frederick Swann**; St Thomas Church, New York, NY 7:30 pm  
**James Diaz**; St Michael's-in-the-Hills Episcopal, Toledo, OH 8 pm

22 MAY  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

24 MAY  
**Erik Wm. Suter**; Trinity Church, Boston, MA 12:15 pm  
**Thomas Murray**; St Paul's Parish, Washington, DC 7:30 pm

26 MAY  
**Lorenz Maycher**; First Church of Christ, Scientist, New York, NY 3 pm  
**John Clodig**; St Thomas Church, New York, NY 5:15 pm  
**Ward Moore**; First Presbyterian, Wilmington, NC 5 pm

Bicentennial Celebration; Christ Church Cathedral, Lexington, KY

28 MAY  
**Cj Sambach**; St Matthew's Lutheran, Charleston, SC 9:30, 10:45 am

29 MAY  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

31 MAY  
**Daniel Lamoureux**; Trinity Church, Boston, MA 12:15 pm  
Choral Concert, Church of the Advent, Boston, MA 8 pm  
**Ken Cowan**; Emmanuel Church, Chestertown, MD 8 pm

1 JUNE  
**John Gouwens**, carillon; Culver Academy, Culver, IN 7:30 pm

2 JUNE  
**Henry Hokans**; Church of the Advent, Boston, MA 5:30 pm  
**Gwendolyn Toth & Lorenz Maycher**, with soprano; St Francis of Assisi, New York, NY 3:30 pm  
**Robert Shepfer**, baritone; Second Presbyterian, Indianapolis, IN 8 pm

7 JUNE  
**David Carrier**; Trinity Church, Boston, MA 12:15 pm  
Friends of Musical Arts Schola Cantorum, with orchestra; Skidmore College, Saratoga Springs, NY 8 pm  
**Kevin McKelvie**; Fourth Presbyterian, Chicago, IL noon

9 JUNE  
**Lorenz Maycher**; Lafayette Ave Presbyterian, Buffalo, NY 2 pm  
**Cj Sambach**; St Mary's Church, Rahway, NJ 4 pm

10 JUNE  
**David Craighead**, masterclasses; Salem College, Winston-Salem, NC (through June 14)  
Bach Week; Columbia College, Columbia, SC (through June 14)  
Art of Sequencing Workshop; University of South Carolina, Columbia, SC (through June 14)

11 JUNE  
**David Craighead**; North Carolina School of the Arts, Winston-Salem, NC 8 pm

12 JUNE  
Summer Choral Workshop; College-Conservatory of Music, Cincinnati, OH (through June 16)

14 JUNE  
**Mark Laubach**; Trinity Church, Boston, MA 12:15 pm  
**Kenneth Sotak**; Fourth Presbyterian, Chicago, IL noon

16 JUNE  
Sanctuary Choir Soloist's Concert; Second Presbyterian, Indianapolis, IN 4 pm  
**Martin Jean**; St Peter's Church, Chicago, IL 3 pm

17 JUNE  
Art of Sequencing Workshop; Butler University, Indianapolis, IN (through June 21)

20 JUNE  
**James Lorenz**; Old Dutch Church, Kingston, NY 12:15 pm

21 JUNE  
**Paul Vander Weele**; Fourth Presbyterian, Chicago, IL noon

22 JUNE  
**Cj Sambach**; St John's Lutheran, Brooklyn, NY 11:30 am, 6:30 pm  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm

23 JUNE  
**Bruce Neswick**; St Paul's Lutheran, Charleston, WV 5 pm

24 JUNE  
**Paul Vander Weele**; The Presbyterian Homes, Evanston, IL 1:30 pm

25 JUNE  
**Ben Schaffer**; St John's Episcopal, Hartford, CT 8 pm

27 JUNE  
**Marilyn Hoare**; Old Dutch Church, Kingston, NY 12:15 pm

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28 JUNE

**Elizabeth Naegele**; Fourth Presbyterian,  
Chicago, IL noon

29 JUNE

**John Gouwens**, carillon; Culver Academy,  
Culver, IN 4 pm

30 JUNE

**Carol Williams**; Washington National Cathed-  
ral, Washington, DC 5 pm  
**Marijlm Thoene**; National Shrine of the  
Immaculate Conception, Washington, DC 6 pm

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

18 MAY

**James Welch**; St Mark's Episcopal, Glendale,  
CA 8 pm

19 MAY

**David Craighead**; Andrew John Residence,  
Oklahoma City, OK 4 pm  
Texas Baroque Ensemble; St Stephen Pres-  
byterian, Ft Worth, TX 7:30 pm

**Glendon Frank**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm

**Simon Preston**; First Presbyterian, Oakland,  
CA 8 pm

**Cherry Rhodes**, workshop; Ascension  
Lutheran, Thousand Oaks, CA 4 pm  
Choral Concert; St James Episcopal, Los  
Angeles, CA 4:30 pm

20 MAY

Texas Baroque Ensemble; Church of the  
Transfiguration, Dallas, TX 8:15 pm

**Edward Murray**; Stanford University, Palo  
Alto, CA 8 pm

24 MAY

Early Music Weekend; Festival Hill, Round  
Top, TX (through May 27)

26 MAY

St Mary's Choir; St Mary's Cathedral, San  
Francisco, CA 3:30 pm

31 MAY

**David Higgs**; St Mary's by-the-Sea Episcopal,  
Pacific Grove, CA

2 JUNE

**David Deffner**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
Mozart, *Solemn Vespers*, with orchestra;  
Immanuel Presbyterian, Los Angeles, CA 4 pm

9 JUNE

**Eric Aubier**, trumpet; St Mary's Cathedral,  
San Francisco, CA 3:30 pm

**Jelil Romano**; St James' Episcopal, Los  
Angeles, CA 5:30 pm

12 JUNE

**Sabin Levy**; Assembly Hall, Salt Lake City,  
UT 7:30 pm

16 JUNE

St Mary's Cathedral Schola; St Mary's Cathed-  
ral, San Francisco, CA 3:30 pm

23 JUNE

**Douglas Cleveland**; St Stephen Presbyterian,  
Ft Worth, TX 8 pm

**Christoph Tietze**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm

28 JUNE

American Boychoir; Zion Lutheran, Clinton, IA

30 JUNE

**Christoph Tietze**; St Mary's Cathedral, San  
Francisco, CA 3:30 pm  
Chancel Choir Concert; La Jolla Presbyterian,  
La Jolla, CA 7:30 pm

**INTERNATIONAL**

18 MAY

**Sylvie Poirier & Philip Crozier**; Cultural Cen-  
tre, Hong Kong 1 pm

**Gillian Weir**; Kingston Parish Church, Eng-  
land 8 pm

19 MAY

**Boyd Jones**; International Christian Universi-  
ty, Tokyo, Japan 3 pm

22 MAY

**Boyd Jones**; Nagoya Gakuin University,  
Nagoya, Japan 2 pm

24 MAY

**Boyd Jones**; Seinan Gakuin University,  
Fukuoka, Japan 6:30 pm

27 MAY

**Sylvie Poirier & Philip Crozier**; Concert Hall,  
Kyoto, Japan 7 pm

28 MAY

**Sylvie Poirier & Philip Crozier**; Azuchi  
Bungei Seminario Hall, Kyoto, Japan 7 pm

1 JUNE

**Gillian Weir**; Dunedin Town Hall, Dunedin,  
New Zealand 8 pm

4 JUNE

**Kurt-Ludwig Forg**; St James United, Mon-  
tréal, Québec, Canada 12:30 pm

5 JUNE

**Carol Williams**; The Queen's College,  
Oxford, England 1:10 pm

**Gillian Weir**; St Paul's Cathedral, Wellington,  
New Zealand 8 pm

9 JUNE

**David Burton Brown**; Cathedral, Milan, Italy,  
5 pm

11 JUNE

**Ennio Cominetti**; St James United, Montréal,  
Québec, Canada 12:30 pm

12 JUNE

**Carol Williams**; Église Notre Dame de  
France, Leicester Sq, London, England 7:45 pm

14 JUNE

**Carol Williams**; Truro Cathedral, England  
1:15 pm

15 JUNE

**Carol Williams**; Parish Church, Great Tarring-  
ton, England 7:30 pm

18 JUNE

**Rachel Alfatt**; St James United, Montréal,  
Québec, Canada 12:30 pm

19 JUNE

**Carol Williams**; Portsmouth Cathedral, Eng-  
land 1 pm

22 JUNE

**Gillian Weir**; Edenbridge Parish Church,  
Edenbridge, England

23 JUNE

**David Burton Brown**; Cathedral, Florence,  
Italy, 3 pm

25 JUNE

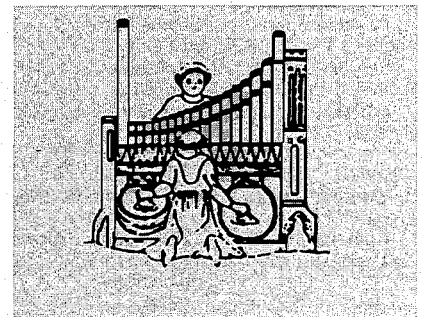
**Philip Crozier**; St James United, Montréal,  
Québec, Canada 12:30 pm

29 JUNE

**David Burton Brown**; Johanniskirche, Kauf-  
beuron, Germany, 8 pm

30 JUNE

**David Burton Brown**; St Michael's, Fursten-  
feldbrucke, Germany, 3 pm



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## Organ Recitals

**MAHLON E. BALDERSTON**, Our Lady of Sorrows Church, Santa Barbara, CA, December 3: *Trumpet Tune and Air, Trumpet Voluntary*, Purcell; *Suite*, Walond; *Ein feste Burg*, Schack; *In dulci jubilo*, Bach (Pastorale), Young, Bach (Canon), Dupré, Bach (Fantasie); *Nun komm, der Heiden Heiland, Herr Christ, der ein'ge Gottes Sohn, Gottes Sohn ist kommen*, Bach; *Noël Symphonique*, Balderston; *Come, all ye shepherds, Go tell it on the mountain, Cradle song, Good King Wenceslas*, Young.

**BRUCE J. BARBER, II**, Cathedral Church of St. John, Albuquerque, NM, November 7: *Toccata and Fugue in d*, S. 565, Bach; *Sehr langsam (Sonata I)*, Hindemith; *Choral No. 3 in a*, Franck.

**LOUISE BASS**, Cathedral Church of St. John, Albuquerque, NM, November 14: *Improvisation on "Te Deum"*, Tournemire; *Adagio (Symphonie III)*, Vierne; *Chorale and Variations on "Veni creator spiritus"*, Duruflé.

**JAMES BIERY**, Cathedral of St. Patrick, Norwich, CT, November 17: *Sonata No. 6 in d*, Mendelssohn; *Magnificat I-VI (Vêpres du Commun de la Sainte-Vierge)*, op. 18, nos. 10-15, Dupré; *Forlane, Rigaudon (Le Tombeau de Couperin)*, Ravel, arr. Biery (organ duet with Marilyn Biery); *Nativité (Symphonie-Passion)*, Dupré; *Fantasy on "Hallelujah! Gott zu loben"*, op. 52, no. 3, Reger.

**BRIAN CASH**, St. Vincent de Paul Chapel, Catholic University of America, Washington, DC, December 4: *Praeludium in e*, BuxWV 143, Buxtehude; *Plein jeu, Petit fugue sur le Chromorne, Duo sur les Tierces, Tierce en Taille, Dialogue sur les Grands jeux (Messe pour les Paroisses)*, Couperin; *Sonata I in E-flat*, S. 525, *Prelude and Fugue in b*, Bach; *Sonata II in c*, op. 65, Mendelssohn; *Prelude*, op. 29, no. 1, Pierné; *Choral varié sur le theme du "Veni Creator"*, Duruflé; *Variations sur un theme de Clement Jannequin, Litanies*, Alain.

**ROBERT DELCAMP**, Brainerd United Methodist Church, Chattanooga, TN, January 21: *Allegro (Symphony VI)*, Widor; *A Fancy*, Stanley; *Fantasia in f*, K. 608, Mozart; *A Trumpet Minuet*, Hollins; *Harmonies du Soir*, op. 72, no. 1, Karg-Elert; *Scherzo (Symphony No. 2)*, Vierne; *Chorale and Variations on "Veni Creator"*, Duruflé.

**JOHN EGGERT**, Concordia College, St. Paul, MN, January 28: *Praeludium in a*, Buxtehude; *Capriccio Cucu*, Kerll; *Toccata and Fugue in F*, Bach; *Noël Grand Choeur "Laissez Paître vos Bêtes"*, Beauvarlet-Charpentier; *Choral in a*, Franck; *Four Spirituals for Organ*, E. Hancock; *Arioso and Finale*, Hurd.

**MARY FENWICK**, St. Michael's Episcopal Church, Birdsboro, PA, December 10: *How brightly shines the morning star*, Buxtehude; *Chantons je vous prie*, Dandrieu; *Berceuse, Scherzetto*, Vierne; *Prelude and Fugue in b*, S. 544, Bach; *Choral in a*, Franck; *Little Jesus, sweetly sleep*, Wyton; *Greensleeves*, Wright; *God rest ye merry, gentlemen*, Elmore; *Prelude and Fugue in B*, Dupré.

**NANNETTE MINOR GODWIN**, Southeastern Baptist Theological Seminary, Wake Forest, NC, November 6: *Plein chant du premier Kyrie, Fugue sur les jeux d'anches*, Couperin; *Pastorale in E*, Franck; *Der Tag, der ist so Freudenreich*, S. 605, *Fantasia and Fugue in g*, S. 542, Bach; *Sonata VI*, Mendelssohn; *Élégie*, op. 38, Peeters; *Prelude et Fugue*, op. 7, no. 3, Dupré.

**JAMES GOOD**, Roxboro Baptist Church, January 21: *Hymn-Prelude, "St. Anne"*, Parry; *Liebster Jesu, Nun freut euch, Prelude and Fugue in c*, S. 547, Bach; *Cortège et Litanie*, Dupré; *Nun danket alle Gott*, Bach/Biggs;

*Variations on "Acclamations"*, Travis; *Introduction and Passacaglia*, Reger; *Hymn preludes: New Britain, Nettleton, Wood; Toccata (Symphony V)*, Widor.

**SUSAN GOODSON**, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 13: *Toccata and Fugue in F*, BuxWV 157, *Come, Savior of the nations*, BuxWV 211, *A Babe is born in Bethlehem*, BuxWV 217, *Buxtehude; Lo, a rose is blooming*, Brahms; *Praeludium Circulare*, Adagio, *Finale (Symphony No. 2)*, Widor.

**WILLIAM D. GUDGER**, Cathedral of St. Philip, Atlanta, GA, December 31: *Joseph est bien marié, Où s'en vont ces gais bergers?*, Balbastre; *Scène pastorale*, Lefébure-Wély; *Concerto in B-flat*, HWV 308, Handel; *Adagio in b*, K. 540, Mozart; *Helft mir Gottes Güte preisen*, S. 613, *Das alte Jahr vergangen ist*, S. 614, *In dir ist Freude*, S. 615, Bach.

**JUDITH HANCOCK**, Trinity Lutheran Church, Akron, OH, January 26: *Offerte du 5me ton, Le vive le Roy des Parisiens*, Raison; *Concerto in F*, HWV 295, Handel; *Fantasia in f*, K. 608, Mozart; *Toccata, Villancico and Fugue*, Ginastera; *Benedictus and Capriccio*, op. 59, nos. 9, 10, Reger; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Improvisation sur le "Te Deum"*, Tournemire/Duruflé.

**MICHELLE HRADECKÁ**, Museum of Art, Cleveland, OH, November 19: *Toccata quarta*, Muffat; *Partita on Ach wie nichtig, ach wie flüchtig*, Böhm; *Preludium in g*, BuxWV 163, Buxtehude; *Sonata No. 4 in B-flat*, Mendelssohn; *Choral No. 2 in b*, Franck; *Vigilia*, Martinu; *Variations on "Victimae paschali"*, Ropke.

**CALVERT JOHNSON**, First United Methodist Church, Orlando, FL, January 9: *Praeludium in C, Wedding March*, Hensel; *Catilla de mano izquierda*, Durón; *Batalla de sexto tono*, Jimenez; *Sonata de clarines*, Soler; *Toccata, Adagio and Fugue*, S. 564, Bach; *Variaciones*, Dimas; *Toccata, Villancico y Fuga*, Ginastera; *Toccatina*, Noble; *Intermezzo, Cantabile, Finale (Symphony VI)*, Widor.

**CARROLL G. LAUBACHER**, Our Lady of Sorrows Church, Santa Barbara, CA, December 17: *Sortie on the hymn "Creator Alme Siderum"*, Guilman; *Nun komm, der Heiden Heiland*, Bach; *Wachet auf*, Krebs; *Veni Emmanuel*, Yon; *In dulci jubilo*, Bach; *Pastorale*, Guilman; *Noël X*, Daquin; *Greensleeves*, Purvis; *Il est né*, Haan; *Silent Night*, Kreckel; *Fox*; *Adeste Fideles*, Noble.

**ARTHUR LAWRENCE**, Church of the Good Shepherd, New York, NY, January 23: *Prelude and Fugue in C*, S. 545, Bach; *Wie schön leuchtet der Morgenstern*, Pachelbel; *Obra in the Eighth Mode, Obra de Falsas Cromáticas*, anon 17th C; *Variations on "Canto del cavallero"*, Cabezon; *Sonata in the First Mode*, Lidon; *Antienne, Danse (Maries)*, Hakim; *Adagio (Symphony VI)*, Widor; *Tempo di Marcia (Symphony VII)*, Guilman.

**BRENDA LYNNE LEACH**, with Jean Focius, trumpet, Appleton Chapel, Memorial Church, Cambridge, MA, January 17: *Misty Monday*, Nagle; *Greensleeves, Variations on "Amazing Grace"*, Utterback; *Sonata for Trumpet and Organ*, Hovhaness; *1812 Riff*, Haack.

**ROBERT SUTHERLAND LORD**, with Steven M. Anisko, organist, University of Pittsburgh, December 10: *Gesu Bambino Pastorale*, Yon; *Toccata on "Vom Himmel hoch"*, Edmundson; *Noël*, Mulet; *Grand Choeur Dialogué*, Gigout; *Christmas Cradle Song*, Hollins; *Double Fantaisie*, Langlais; *Three Reflections on "In dulci jubilo"*, Lord; *Allegro vivace (Symphony No. 5)*, Widor; *Fantasy Improvisation on "Adeste Fideles"*.

**KARL E. MOYER**, with Diane Ingraham, soprano, and Michael Wolf, soprano saxophone, St. John's Episcopal Church, Marietta, PA, December 3: *Grand Choeur Dialogué*,

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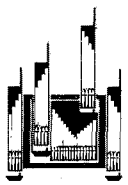
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JOHN OBETZ, First Presbyterian Church, Junction City, KS, October 29: Sonata in A, Mendelssohn; Pièce d'Orgue, S. 572, O Mensch, bewein, S. 622, Bach; Duke St., Tallis' Canon, Lasst uns erfreuen, Kemmer; Wondrous Love, Barber; Te Deum, Langlais; Postlude pour l'Office de Complies, Alain; Choral in a, Franck.

KAREL PAUKERT, Museum of Art, Cleveland, OH, December 3: Ricercar, Cavazzoni; Madame vous avez mon cour, da Bologna; Toccata terza, Canzon francese seconda, Mayone; Toccata nona del 4 tono, Merulo; Capriccio del soggetto scritto sopra l'aria di Ruggiero, Frescobaldi; Sonata in F, Pergolesi; Preludio in la minore sopra un corale di Bach, Respighi; Sonata per l'Offertorio, Petrali.

BEVERLY PETTIT, Cathedral Church of St. John, Albuquerque, NM, November 21: Herzlich tut mich erfreuen, Es ist ein Ros' entsprungen, O Gott, du frommer Gott, Brahms; Sonata No. 6 in d, Mendelssohn; Fête, Langlais.

SYLVIE POIRIER & PHILIP CROZIER, Santuario di S. Rita, Torino, Italy, October 30: Suite Montréalaise, Jackson; A Fancy for Two to Play, Tomkins; Sonata in d, Merkel; Martyrs, Leighton; Fuga in e, Schubert; Toccata Française, Bölling.

NAOMI ROWLEY, with Chris Westermeyer and Craig Swartz, trumpets, St. John's Lutheran Church, Des Moines, IA, November 15: Prelude in F, F. Mendelssohn; Adagio (Modal Suite), Peeters; Sonata da Chiesa sopra un tema di Claudio Monteverdi, Gardner; For the fruit of all creation, Haan; Toccata on "Now thank we all our God," Hovland.

KATHLEEN SCHEIDE, First Baptist Church, Calgary, Alberta, Canada, October 20: Toccata, Variations on "Mein junges Leben hat ein end," Sweelinck; Voluntary for Double Organ, Purcell; Adagio, Praeludium in D, KPE Bach; Deux Danses, Hopkins; L'Ascension, Messiaen; Concert Variations upon Old Hundred, Paine.

KENT TRITTE, with The St. Ignatius Strings, St. Ignatius Loyola, New York, NY, December 17: Concerto in B-flat, op. 4, no. 2, Handel; Wacht auf, S. 645, Bach; Sonata in B-flat, op. 1, no. 5, Corelli; Prelude and Fugue in D, S. 532, Bach; Sonata in D, KV 245, Mozart; Noël X, Daquin; Sonata in C, KV 328,



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Mozart; Puer natus, S. 603, In dir ist Freude, S. 615, Vom Himmel kam der Engel Schar, S. 607, In dulci jubilo, S. 608, Bach; Noël Suisse, Grand jeu et duo, Daquin.

ALESSANDRA H.T. WARD, Our Lady of Sorrows Church, Santa Barbara, CA, December 10: Nun komm, der Heiden Heiland, Zachau; Herr Christ, der einig Gottes Sohn, Sweelinck; Gelobet seist du, Jesu Christ, Bach; Ricercar pro tempore Adventus super initium cantilenae Ave Maria klare, Fischer; Voluntary on "Winchester New," Lang; Improvisation on "Save us, o Lord," Dufford/Honore; Meditation on "Conditor alme siderum," Rowley; Prepare the way, o Zion, Wood; Pastorale, Schack; In the bleak mid-winter, Haan; Bergerie que j'adore, Guilmant; This endrys night, Oldroyd; Love came down at Christmas, Stanford; Cantique de Noël, Adam/Ward; At Christmas-Tide, Stanford.

MARIANNE WEBB, Independent Presbyterian Church, Birmingham, AL, November 26: Praeludium in C, Böhm; Nun komm, der Heiden Heiland, S. 659, Bach; Fantasie in f, KV 608, Mozart; Deuxième Fantaisie, Alain; Adagio (Symphonie V), Allegro (Symphonie VI), Widor.

GILLIAN WEIR, Cleveland Museum of Art, Cleveland, OH, January 28: Lo Ballo dell'Intorcchia, Valente; Sonata in C, K. 255, Scarlatti; Offertorio in C, Zipoli; Sei gegrüßet, Jesu gütig, Bach; Scherzo, Duruflé; Sonata heroica, Jongen; Messe de la Pentecôte, Messiaen.



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ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, January 26: Cortège funèbre, Puig-Roget; Complainte, Girod; Noël flammand, Joulain; Variations et Fugue sur Trois Noël de Normandie, Pierre; Nocturne, Tailleferre; Esquisse, Baciewicz; Répons pour le Temps de Paques, Demessieux; Partita "Veni Creator Spiritus," Otyen; Te Deum, Demessieux.

JOHN E. WILLIAMS, Laurinburg Presbyterian Church, Laurinburg, NC, December 3: "O come, o come, Emmanuel" (Nativity Suite), Held; Silent Night, Williams; How brightly shines the morning star, Pachelbel; O sacred head now wounded, Bach; Les Rameaux, Langlais; The Last Supper, Weinberger; O man, bewail thy grievous sin, Bach; Alleluia, Dubois; "Prayer from Christ ascending toward His Father" (L'Ascension), Messiaen; Come, holy Ghost, Lord God, Bach; Christ the King, Benoit; Carillon de Westminster, Vierne.

TODD WILSON, with Martha Aarons, flute, Cleveland Institute of Music, Cleveland, OH, February 4: Prelude and Fugue in D, S. 532, Bach; Trois Mouvements, Alain; Passacaglia in c, S. 582, Bach; Sonata da Chiesa, Martin; Variations on "America," Ives; An Evening Dance (1732: In Memoriam Johannes Albrecht), Albright.

BRETT WOLGAST, Coe College, Cedar Rapids, IA, December 2: Concerto in a, S. 593, Nun komm, der Heiden Heiland, S. 659-661, Toccata and Fugue in F, S. 540, Bach.

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Classified Advertising Rates  
will be found on page 21

## PIPE ORGANS FOR SALE

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Allen MDC Theatre 30, 2-manual, 32-pedal. Beautiful condition. \$2,700 or best offer. 916/725-6561 leave message.

1991 Wurlitzer C-380 3/48 lighted stoptabs, 6-level memory, two speaker cabinets, dark oak. \$20,000. Send SASE to: S.O. Donelson, 99 South Duncan, Fayetteville, AR 72701-5659.

Allen 3-manual six computer organ removed from large university. Reduced price. Requires space for (2) external computer board cabinets. Magnificent instrument. Model 1500 DK. Also have a few remaining Allens & Rodgers at clearance pricing. 407/671-0730 or FAX 407/671-2272.

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## MISCELLANEOUS FOR SALE

**1989 Moller 4-manual drawknob console**, tracker touch, Klann drawknobs, Peterson comb/action; Moller: 8' Harm Trumpet 3 1/2" sc/73, 54 reeds, \$1,500; 8' Oboe 3 1/2" sc, \$800; 8' Principals 44sc/73, \$375, 42sc/73, \$300, 42 sc/44 (Ten F up), \$100; 46sc mitered wooden basses #1-#12, \$75; 8' Dulcianas, 57sc/73, \$200, 57sc/61, \$300; 8' Salicional, 60sc/73 & Celeste TC 61, \$575; 8' VDO, \$250; 16' Man Bourdon, 7 1/2" x 8 3/4"/85, \$200; Hook & Hastings: 8' Aeoline, \$300; Estey: 8' String Oboe, \$375, 4' Harm Flute/73, \$350, 4' Flute d'Amore, \$275; 61-note chest pneumatic, \$300; 24-note, \$200, 17, \$125, 14, \$50; Ventus blower model 8-4F/1 HP, 3360 RPM, CBM-21, 120 mm pressure, like new, \$1,000; 2-man Reisner keyboards, \$200. Low pressure pipes, 2"-3": 8' Cornopean 4 1/2" sc/73, mitered to 69", \$1,200; 8' Oboe 3 1/2" sc/61, mitered to 62", \$1,100; Ill Mixture (2', 1 1/2', 1') w/Organ Supply dichromatic chest, \$2,000; 8' Diapasons, 73/cc-6 1/2" & 5 1/2", \$225 ea; 8' Melodia, 73/Haskell Basses, \$300; 8' Aeoline 73, \$225; 8' Stopped Diapason 85, \$300; 8' Salicional w/Haskell Basses, \$300; 4' Harm Flute, \$200; 4-rank DE chest, \$500; 5-rank DE, \$600; 24-note, \$200, 2-6 note offsets, \$100; Spencer Orgbloe, 1750 RPM, 950 CFM, 1.5 HP, 5" pressure, \$500; 2-manual Reisner console, \$500; Organ Supply sw shade motor, \$100. After 4 pm in the East. 609/641-9422.

**Aeolian 3M player con. No. 1402**, \$3,000. Aeolian 61-note Harp \$1,200. Wicks 2M, 10-stop organ with case \$6,000. Pfeiffer 1896 1M, 8-stop \$4,000. Aeolian 16' Tibia pipes & chest, 32-note, \$2,000. Klann 2M con. \$600. 314/521-0085.

**Aeolian-Skinner console, 1958**. Four manuals, 124 drawknobs. Available Fall 1996. Best offer. For details contact Todd Wilson, Church of the Covenant, 11205 Euclid Ave., Cleveland, OH 44106. Phone: 216/421-0482. FAX 216/421-0605.

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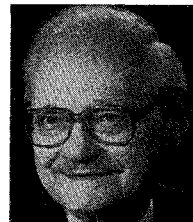
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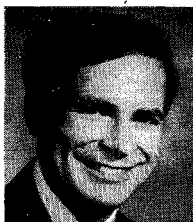
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Olivier Latry +



Joan Lippincott



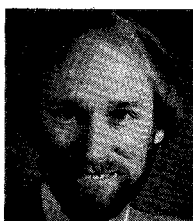
Thomas Murray



Peter Planavsky +



Simon Preston\*+



George Ritchie



Daniel Roth +



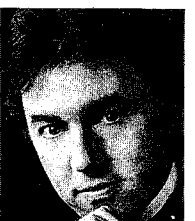
Donald Sutherland



Frederick Swann



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

**Choral Conductors\***

Stephen Cleobury  
 George Guest  
 David Hill  
 Martin Neary

+ = available 1996-97