

THE DIAPASON

NOVEMBER, 1997



St. Mary's of the Hills Catholic Church, Rochester Hills, MI
Specification on page 18

Here & There

The Norman Mealy Music Memorial presents **Peter Hallock** in its annual workshop on November 15 at St. Mark's Episcopal Church, Berkeley, CA. Dr. Hallock will lead a workshop on "Music of today which nurtures the spirit," featuring easy anthems. The annual workshop is in memory of The Rev. Norman C. Mealy, former Professor of Church Music at the Church Divinity School of the Pacific. For information: 510/849-1564.

The Lincoln Organ Showcase has announced the dates for its 1997-98 season: 11/23, **Lynn Zeigler** at St. Mark's-on-the-Campus Episcopal Church; 12/21, Lessons & Carols at Westminster Presbyterian Church; 3/1/98, **Sarah Soularue** at Westminster Presbyterian Church; and 5/3, **Kim Heindel**, lautenwerk, at St. Mark's-on-the-Campus. For information: 402/475-6702, ext 117.

Arizona State University, Tempe, AZ, has announced its 1997-98 organ recital series: 11/23 **Mark Wickens**; 1/18/98 **Robert Clark**; 2/1 **David Boe**; 2/8 **William Porter**; 2/22 **Pamela Decker**; 3/8 **Jon Laukvik**. For information: 602/965-3371.

The William Ferris Chorale has announced its 1997-98 season: 12/5 Willan, *This World's Light*; 2/6/98 Chicago AGO chapter members join the chorale for 90th anniversary celebration of the chapter, 70th anniversary of Mount Carmel's E.M. Skinner organ, and 10th anniversary of its Visser-Rowland organ; 3/20 Ward, *The Crucible*; 6/5 Ferris, *Angels* (world premiere). Concerts take place at Mount Carmel Church, Chicago, IL. For information: 773/325-2000.

The Church of the Epiphany, Seattle, WA, will inaugurate its new Noack organ with a masterclass and recital by **Marie-Claire Alain** on December 12 and 14. Dedicatory events include a masterclass on Friday, December 12 at 3 pm and the opening recital on Sunday, December 14 at 4 pm. The service of dedication, Saturday, December 13 at 4 pm, will feature a commissioned anthem, *Ecclesia*, by San Francisco composer **Mark Winges**, for chorus, organ, brass quintet, and percussion, based on a text by Hildegard von Bingen. The new organ, 3 manuals, 35 stops, is Noack's opus 132. For information: 206/324-3573.

Macalester-Plymouth United Church, St. Paul, MN, and the Twin Cities Presbytery will sponsor a second annual hymn writing contest, with a prize of \$500. The contest is looking for a fresh, articulate hymn about the role and responsibility of the church and its people in raising, nurturing and caring for children everywhere. This is a search for new texts, and the use of familiar meters is encouraged. The deadline for entries is December 31. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 612/698-8871.

The Guild of Carillonneurs in North America is sponsoring a composition competition for new music written for a carillon of up to 48 bells. First and second prizes will be \$800 and \$400, respectively. Winning compositions will be performed at a congress of the GCNA and will be published by the guild. Deadline for entries is January 15, 1998. For information: John Gouwens, Attn Composition Competition, 1300 Academy Rd., #133, Culver, IN 46511-1291; ph 219/842-2183.

The Calgary International Organ Festival has announced repertoire requirements and application deadlines for its 1998 competition. Application

deadlines for the three selection rounds are January 9, 1998, Asia-Pacific selection round, Hong Kong Academy for Performing Arts, China; February 12, North American selection round, Clayton College, and State University, Atlanta, GA; and February 12, European selection round, Musikhochschule, Lübeck, Germany. From the 175 applications expected, 54 competitors will advance to selection rounds, and 10 will advance to the finals in Calgary. For information: 116 - 8 Ave., S.E., Calgary, AB Canada T2G 0K6; ph 403/543-5115; fax 403/543-5129.

The Chicago AGO Chapter has announced the **1998 Gruenstein Memorial Organ Competition**, formerly sponsored by the Chicago Club of Women Organists. During its 40-year history, the Gruenstein Competition has been won by such notable organists as Mary Preston and Anne Wilson. Previously open only to women, the competition is now open to all organists under the age of 30 as of May 2, 1998. First prize of \$600 is co-sponsored by Berghaus Organ Company and Goulding & Wood, Inc.; second prize of \$200 is donated by Fabry Pipe Organs; and an audience prize of \$100 is underwritten by Casavant Frères. The winner will be presented in recital at Chicago's Fourth Presbyterian Church. For information: Ronald Vanderwest, 917 Shorewood Dr., Bartlett, IL 60103-4733.

The choir of First-Plymouth Congregational Church (UCC), Lincoln, NE, completed a tour of Austria and Italy this past July. The choir sang at the Malteserkirche in Vienna; the Haydnssaal at the Esterhazy Palace in Eisenstadt; the Baroque Abbey in Melk; the Duomo in Florence; and at St. Peter's Basilica in the Vatican. The director of the group is **Jack Levick**; Marcos Krieger is accompanist. The marked the group's second European tour.

Matt Curlee, winner of the 1996 Grand Prix de Chartres in Interpretation, performed the opening concert for the inaugural **Calgary Organ Academy International Summer School** on August 8. The concert reflects a reciprocal agreement between the two organ competitions—Chartres and Calgary each present one of the other's top-prize winners in concert. The bi-annual Chartres competition will be held again in 1998, as will the quadrennial Calgary festival and competition (September 25–October 3, 1998). The Calgary Summer School, held August 8–15 at the Mount Royal College Conservatory, featured guest faculty Simon Preston, David Higgs, and Sarah Baldock.

The Choir of St. Patrick's Cathedral, New York City, is featured on a new recording, *O Come Let Us Sing*, on the Gothic label (G 49091); John-Michael Caprio, director; Donald Dumlér, organist. The program includes 25 anthems and motets from the choir's liturgical repertoire, and includes works of Piccolo, Manz, Willan, Darke, Palestina, Berlioz, Callahan, Durufle, Casals, Tallis, Gounod, Byrd, and others. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

The Tudor Choir of Seattle, Doug Fullington, director, is featured on a new recording, *The Shapenote Album*, on the Pelican label (PR-TSNA). The 19-voice ensemble performs 25 selections from the 18th- and 19th-century American singing school tradition. For information: The Tudor Choir, 4203 Brooklyn Ave., NE, #107, Seattle, WA 98105-5912; 206/633-5018.

The Choir of Christ Church (Oxford Cathedral), England, will make its fourth North American tour under

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The Choir of Christ Church Cathedral, Oxford University

the representation of Phillip Truckenbrod Concert Artists in April 1999. The choir previously toured North America in 1989, 1992 and 1996, giving a combined total of 34 performances in 15 states and Canada. The choir has an exclusive recording contract with Nimbus which has resulted in over 20 releases during the past 10 years. Their recording of Vaughan Williams' *Oxford Elegy* was nominated for a Grammy

Award in 1990, and a disc of choral works by Tippett won awards in France and Germany, while the choir's recording of Walton's choral music won the M.R.A. Award for the best choral disc of 1993. Stephen Darlington has directed the choir as Organist and Tutor in Music at Christ Church since 1985. Founded in 1526, the choir is unique in serving both a cathedral and college.

Appointments



Brenda Lynn Leach

Brenda Lynne Leach has been appointed Director of Music and Organist at the First and Second Unitarian Church in Boston, where she will direct a professional choir and oversee all musical activities. She continues as Lecturer and Director of Music at Harvard University (Divinity School). Dr. Leach recently returned from St. Petersburg, Russia, where she studied orchestral conducting with Alexander Polishchuk of the St. Petersburg Conservatory and worked with the Symphony Orchestra of the Hermitage Museum. Leach received the DMA from the Eastman School of Music, where she studied with David Craighead. During her four-year residence in Paris, she won the Premier Prix de Virtuosit  and the Premier Prix d'Excellence in the class of Marie Claire Alain. While in Paris, she also studied organ with Daniel Roth, and harpsichord with Huguette Dreyfus. She held positions at the American University of Paris and the American Church in Paris. Leach has performed organ recitals throughout the US, France, England, and Israel; she appeared recently as a soloist with the Detroit Symphony Orchestra. Dr. Leach is under management with Bill and Mary Todt of JM Artist Management, Little Silver, NJ; 732/747-5227.



Bruce Neswick

Bruce Neswick has been appointed Director of the newly-formed Girls' Choir and an Assistant Organist-Choirmaster at Washington Cathedral. In addition to his duties at the cathedral, he will continue as Director of Music at St. Albans School for Boys and National Cathedral School for Girls. Last summer, Neswick served on the faculties of the Montreat Conference on Worship and Music and of Master Schola and taught improvisation for the summer session at Westminster Choir College. He was also Music Director of the Hartford RSCM Course for Girls and Assistant Organist at the Atlanta RSCM Course for Girls. Neswick's *O Lord, how manifold are your works* was premiered on May 25 at the Cathedral of St. Philip in Atlanta. Commissioned as a tribute to departing dean John Sanders,

the anthem was sung by the Cathedral Choir under the direction of Craig Cansler.

Here & There



Colin Andrews & Janette Fishell

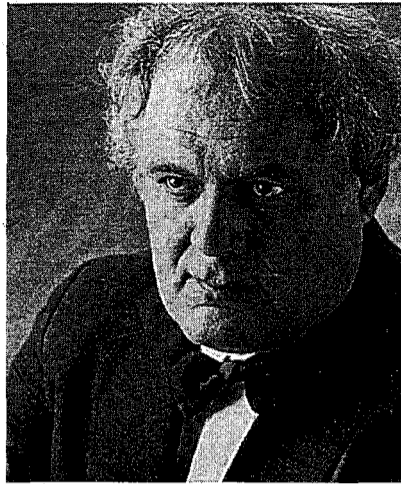
Anglo-American duo **Colin Andrews and Janette Fishell** recently completed a 23-concert tour of Europe encompassing the UK, Germany, Belgium, Italy, France, Poland, and Scotland. Highlights of the tour were recitals at the Schauspielhaus, Berlin; Gloucester Cathedral, UK; Veurne, Belgium; Aosta, Italy; Bourges Cathedral, France; and Krakow and Lezajsk, Poland. The duo also made several radio and television appearances in Poland, and Mr. Andrews recorded an all-Bach CD on the 3-manual Rieger organ in Clifton Cathedral, Bristol, UK. (Available from the artist at \$15 plus postage; 406 E. 4th St., Greenville, NC 27858; ph/fax 919/752-6293.) Solo engagements this year included Providence, RI and Raleigh, NC AGO (Fishell); Igualada, Barcelona, Spain; Lynchburg, VA, and a lecture and recital for the summer Orgelfest, Charleston, WV AGO (Andrews). In late September Andrews returned to Poland to serve on the jury for the J.P. Sweelinck International Organ Competition in Gdansk. Future engagements for the duo include a return visit to the Far East (Beijing, China, Thailand, Korea, Japan), South Africa, and Australia, and a duo recital plus individual workshops for the AGO national convention in Denver, CO. For enquiries, contact Concert Artist Cooperative, 415/479-3532.

Michael Barone received the Organ Historical Society's 1997 Distinguished Service Award at the society's annual convention in Portland, OR. His most widely-known contributions to the organ world are as creator, producer, and host of the Minnesota Public Radio program *Pipedreams*, broadcast nationwide to more than 170 stations. An occasional recitalist, he has served on local and national committees of the AGO, as consultant to the Minnesota State Arts Board, the Schubert Club of St. Paul, the Los Angeles Philharmonic, and the American Composers Forum. Barone has made presentations before regional and national conventions of the AGO, ICO, and AIO, and is currently OHS Councilor for Organizational Concerns.

David Cherwien is featured on a new recording, *Hymn Interpretations Volume II*, on the Summa Productions label (CH1997). The program includes Cherwien performing 24 of his hymn arrangements, recorded on the Reuter organ at the Lutheran Church of the Good Shepherd in Minneapolis. Some of the selections include adult choir, handbell choir, congregation, brass quartet, oboe, and clarinet; CD \$15.95, cassette \$10.98. For information: Summa Productions, AMSI, 1599 8th St., SE, Minneapolis, MN 55414-1510.

Robert Clark is featured on a new recording, *Bach and Friends on the Fritts*, on the Calcante label (CALCD 018). Performed on the 1991 Fritts organ at Arizona State University,

Tempe, AZ, the program includes works of Buxtehude, Walther, Bach, B hm, and Kr bs. For information: Calcante Recordings, 208 Eastern Heights Dr., Ithaca, NY 14850; fax 607/273-3446.



Tom Robin Harris

Tom Robin Harris is featured on a new recording, *The Historical Harpsichord*. The recording showcases a Flemish double harpsichord by David R. MacDonald and its matching pedal division with a pedal push-up system by Philip Tyre. Works of J.S. Bach are performed: Trio Sonata No. 6 in G, Passacaglia and Fugue in c, and Preludes and Fugues in D major (S. 532), G major (541), a minor (543), and e minor (548). This premiere recording of Plectrum, produced for Augustana Records, is available for \$15 plus postage and handling from Runestone Bookstore, 309/794-7541.



Martin Jean

Martin Jean has been appointed a judge for the 16th round of the Grand Prix de Chartres Competition to be held in September 1998 at Chartres Cathedral in France. He will represent North America on the international panel of judges and will be a featured performer in the International Organ Festival held in conjunction with the competition. Dr. Jean was winner of the 10th round of the competition in 1986. He was first place winner of the AGO Young Artist Competition in 1992, and has won first prizes in a number of other competitions. Jean was recently appointed to the faculty of Yale University School of Music and the Yale Institute of Sacred Music. Previously he taught at Valparaiso University. He holds a doctorate from the University of Michigan where he studied with Robert Glasgow. Martin Jean is represented by Phillip Truckenbrod Concert Artists.

Ann Laboumsky is featured on a new recording, *Jean Langlais: Complete Organ Works, Volume VIII*, on the Musical Heritage Society label. The two-CD set was recorded on the organs at the Cathedral of St. Pierre in Angoul me, and includes *Livre Oecum nique, F te, Mort et R surrection, Trois Esquisses Gothiques, Trois Esquisses Romanes, and In Memoriam*. For information: Musical Heritage Society, 1710 Highway 35, Oakhurst, NJ 07755.

Joan Lippincott is featured on a new recording, *Toccatas & Fugues by Bach*, on the Gothic label (G 49093). Performed on the Flentrop organ at Duke University, Durham, NC, the program includes BWV 564, 538, 540, 565, 547, and 582. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

The Choir and Organ of Washington Cathedral, Douglas Major, Organist and Choirmaster, are featured on a new recording, *Silent Night: A Christmas Program*, on the Gothic label (G 49095). The 17 selections include works of Stewart, Palestrina, Dirksen, Bach, Major, White, Wilcocks, and others. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Richard Morris is featured on a new recording on the world's largest digital/pipe combination organ at Bel Air Presbyterian Church, Los Angeles (Gothic G 49090). The church's 1991 67-rank Casavant organ was destroyed in the Northridge earthquake of 1994. Sixty ranks were salvaged and combined with 91 Rodgers digital ranks, playable from a Rodgers 4-manual console. The program includes works of Liszt, Saint-Sa ns, Callahan, Bach, Mozart, Schubert, Dethier, and Reubke. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.



Massimo Nosetti

Massimo Nosetti is featured on two new recordings in the series, *La Musique d'Orgue Italienne*, on the Syrius label. Vol. IV (SYR 141311) covers the theatrical style of the 19th century, with works of Cimarosa, Gherardeschi, Cherubini, Valeri, Morandi, Bergamo, Donizetti, Bellini, Pelazza, and Petrali, performed on the Serassi organ at the Cathedral of Valenza. Vol. VI features 20th-century works of Capocci, Bossi, Ravanello, Matthey, Respighi, Yon, Desderi, and Manzino, played on the Zanini organ at the Basilica of St. Rita in Turin. For information: ph/fax 011-39 11 90 91 826.



William O'Meara & Stuart Laughton

The Canadian trumpet and organ duo **Laughton and O'Meara** has signed for representation in the United States by Phillip Truckenbrod Concert Artists. The duo has toured throughout Canada and the US for the past six years, and records for the Canadian label Opening Day. Their television work has included the concert program "Five Centuries of Trumpet and Organ Music" broadcast on two cable networks. Recent festival appearances include the Toronto Sym-

phony's "Made in Canada" Festival at Roy Thomson Hall late last year, and the opening performance of the Bakersfield Bach Festival last summer in California. Trumpeter Stuart Laughton was a founding member of The Canadian Brass, and has worked as principal trumpet of the orchestra of the La Scala Opera in Milan, in addition to appearances as a guest soloist with a number of North American orchestras. An Ontario native, Laughton is a graduate of the Curtis Institute of Music. Organist William O'Meara, in addition to being featured at several conventions of the Royal Canadian College of Organists, was a featured performer at the most recent International Congress of Organists, and this year was a guest artist at the Warsaw International Organ Festival in Poland. He has broadcast and performed with orchestras both as an organist and as a pianist. He also has an interest in accompanying silent films, and last year appeared at the Pordenone International Silent Film Festival in Italy. He has studied in the United States (Westminster Choir College), France (Schola Cantorum, Paris), and Canada (University of Toronto).

Mary Preston is featured on a new recording, *At the Meyerson*, on the Gothic label (G 49094). Performed on the Fisk opus 100 in the Meyerson Symphony Center, Dallas, TX, the program includes works of Reger, Sifler, Greiter, Rinck, Doppelbauer, and Reubke. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Frederick Swann is featured on a new recording, *Frederick Swann in Hawaii*, on the Gothic label (G 49092). The CD was recorded at St. Andrew's Cathedral, Honolulu, on the 1961 IV/73 Aeolian-Skinner organ, with a new console in 1994 by Roger Colby, and the addition of 54 digitally sampled ranks by Walker Technical Company in 1995/96. The program includes works of Mouret, Guilmant, Russell, Cocker, Sowerby, Stanley, Vierne, Queen Lili'uokalani,



Frederick Swann

and Parry. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Robert P. Wetzler, composer, author, and director of publications for AMSI Music Publishers, has been granted a composer award again this year by ASCAP. With nearly 300 published compositions with several U.S. publishers, Wetzler has also written numerous articles for journals and co-authored two books.

Paraclete Press has released a new recording by Glorae Dei Cantories, *Edmund Rubbra—The Sacred Muse* (GDCD 024). Nine tenebrae motets by British composer Rubbra (1901-1986) comprise the centerpiece of the recording, which also includes his *Missa in honorem Sancti Dominici*, the *Festival Gloria*, op. 94, and other sacred works. For information: 508/255-4685.

Miller Freeman Books has announced the publication of *The Hammond Organ: Beauty in the B*. "There was nothing that could grind, spit, growl, or scream like a Hammond blasting through a Leslie or two," reminisces

Dominic Milano in the foreword. The new book, written by *Keyboard* magazine's associate editor Mark Vail, traces the artistic and technological evolution of the Hammond since the first B-3 was built in 1954. With more than 250 photos, the book includes anecdotes from legendary Hammond players, along with insights from Hammond engineer Alan Young and Don Leslie, inventor of the Leslie rotary speaker. Also included is a discography, advice on buying and maintaining Hammond and Leslies, and music charts. Available for \$24.95; 240 pp.; for information: 415/905-4912.

Abingdon Press has announced the release of *Handbell Helper: A Guide for Beginning Directors and Choirs* by Martha Lynn Thompson. The book contains practical discussions, illustrations, and examples of every important aspect of handbell ringing, including equipment, selecting music, assigning bells, handbell techniques, notation, marking music, rehearsal techniques, and more. For information: 765/640-8211.

Merion Music and Theodore Presser Company have announced the availability of *Evening Prayer* by Francis Thorne (342-40160, \$1.25, SATB). Thorpe Music Publishing Company (Theodore Presser) has announced the availability of Daniel Pinkham's *Tidings* for solo organ (493-00076, \$7.50). The 10-minute set of short pieces includes "Tidings of joy," "Tidings that echo heard," "Tidings of peace," "Tidings of a fleeting vision," and "Tidings of glories yet to come." Presser has released *Play a Song of Christmas*, a collection of 35 carols scored for flexible instrumentation, including handbells. The choral edition features all the stanzas of each carol and is designed for performance by unison to 4-part mixed voices. For information: 610/525-3636, ext 41.

BMG/RCA Victor has announced the release of two new series of organ recordings, *Organa Viventia* and *Organa Via*, and the compilation *Nou-*

velles Couleurs de l'Orgue. *Organa Viventia* includes recordings by François Espinasse (Guilain and Marchand Organ Works, recorded at the Abbey of Ottebeuren); Michel Bouvard (Couperin Convent Mass recorded on the 1741 organ at Boulogne Abbey in Mancherel); and Olivier Latry (Récital à Notre-Dame de Paris). *Organa Via* includes CDs by Viviane Loriaut (Alternatim with the Tavagna chorus; and The Mediterranean Organ); Yves Castagnet (Mendelssohn Six Sonatas on the organ at St. Martin Church, Masevaux); and Livia Mazzanti (Nino Rota Organ Works on the organ of the Tonhalle, Zürich). The *Nouvelles Couleurs* compilation features extracts from all of the new recordings. For information: BMG France, 4-6 Place de la Bourse, F-75080 Paris, France; ph 33 1 44 88 69 08; fax 33 1 44 88 69 13.

Westminster John Knox Press has announced the release of *The Presbyterian Hymnal Software Edition*. Users of this interactive CD-ROM can search by keyword, subject or topic, meter, first line or common title, tune name, scriptural allusion, scriptures from the *Revised Common Lectionary*; author, translator, or source; composer, arranger, or source; and random word search. The software also displays each hymn's text—with or without musical arrangement—and plays a stanza of the musical accompaniment on piano. Users can read a brief history of each hymn on the screen or record their personal comments and dates of use in a personal diary; price \$199; for information: 800/227-2872.

Carol Press celebrates its 15th anniversary this year. The publisher was founded in the fall of 1982 with one title in its catalog, *What Child Is This*, an orchestration by George Fink. By 1992 the choral catalog had grown to about 80 titles. Arrangements for brass, first added as a sideline, soon became a most popular section of the catalog. The 15th anniversary catalog offers a 15% discount. For information: 800/942-7407.

Corrections & Clarifications

The article by Carol Williams, "A concert organist's pilgrimage" (September, p. 12), mistakenly identified Ms. Williams as Yale University Organist; she is Yale University Chapel Organist. Apologies to Professor Thomas Murray, Yale University Organist.

American Organ Music of the Twentieth Century

AN ANNOTATED BIBLIOGRAPHY OF COMPOSERS

by Sharon L. Hettinger

Collected material deals specifically with American organ composers, filling a bibliographical need for organists and scholars of organ music. Citations include a short biography, biographical source data, and a bibliographical annotation. If no specific information could be located about a composer's organ music output, then articles discussing overall compositional style or approach to composition are included.

In Introduction, author contrasts differing cultural viewpoints relative to organ music composition, and urges others to perform new organ works and find ways to encourage their publication.

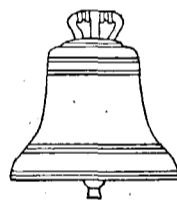
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Nunc Dimittis

Gladys Farmer Brodt, co-founder of Brodt Music Co., died in Charlotte, NC, on September 23. She started Brodt Music Co. in 1934 with her late husband Cecil Brodt, and continued the business until her retirement in 1992, when it was purchased by Lee Northcutt. Born in Marshall, NC, Mrs. Brodt was a member of Myers Park Presbyterian Church, Charlotte, for over 50 years. She was nationally known through her membership in the American Bandmaster Association, and was a long-time supporter of the Charlotte Symphony. Her memorial service was held on September 26 at Myers Park Presbyterian Church.

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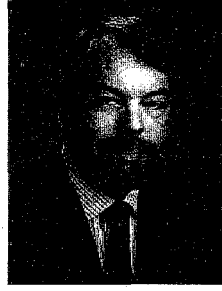
David Briggs



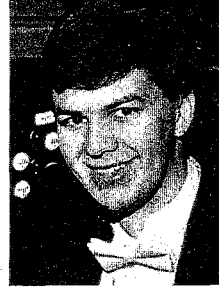
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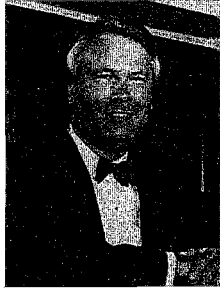
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Laughton & O'Meara
Trumpet & Organ



Huw Lewis



Haig Mardirosian



Bruce Neswick



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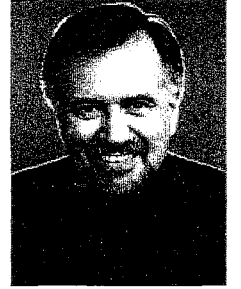
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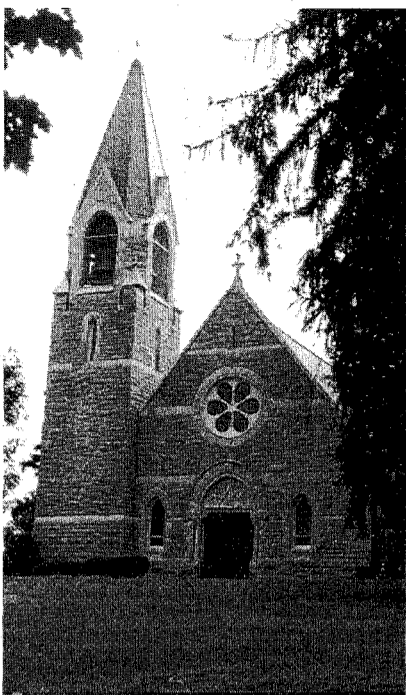
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Jean-Pierre Leguay

Carillon News

by Brian Swager



McDonogh School, Baltimore, Maryland

Profile: McDonogh School

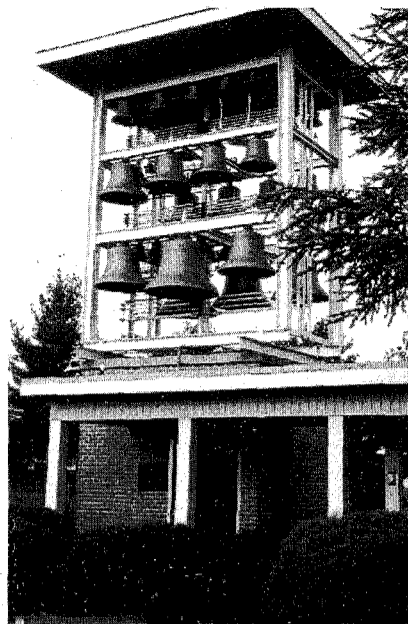
The McDonogh School is an independent, endowed, non-denominational, college preparatory school for boys and girls. The spacious 775-acre country campus with colonial and contemporary brick buildings lies to the northwest of Baltimore, Maryland. Established in 1873, John McDonogh had provided for this school for promising boys who would not otherwise have been able to obtain an education. Paying students were admitted for the first time in 1922, and in 1975 the school became coeducational.

The McDonogh Carillon was given by Mr. H. Beale Rollins (class of 1915) and his wife in 1978. The 48 bells were cast by the Petit and Fritsen Bellfoundry of Aarle-Rixtel, The Netherlands. The bourdon weighs 3,300 pounds, sounds D, and is connected to C on the keyboard. The carillon hangs in the tower of the Tagart Memorial Chapel. A chime of ten bells, crafted at Baltimore's McShane Bellfoundry for the new chapel in 1898, was in use until 1978.

William S. Lyon-Vaiden has been the McDonogh Carillonist since the instrument's installation. A special series of summer recitals on Friday evenings at 7:00 during July and August features guest recitalists from the U.S. and abroad.

Profile: Holland, Pennsylvania

Trinity United Church of Christ in Holland, Pennsylvania—near Philadelphia—is home to a unique carillon installation. The first 25 bells for the



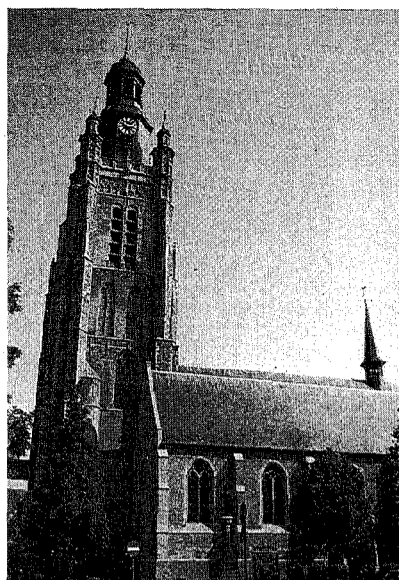
Schneider Memorial Carrillon, Holland, Pennsylvania

Schneider Memorial Carillon were a gift of Mr. and Mrs. Henry Schneider. Cast in 1929 by the Meneely Bell Foundry in Watervliet, New York, the original two-octave instrument was dedicated by Melvin Corbett in 1930. It was one of few American-made carillons. A third octave was realized in 1954/55 with the addition of twelve Petit & Fritsen bells. In September 1968, the carillon was removed from the tower at Broad and Venango Streets in Philadelphia and taken to the Verdin Company in Cincinnati for storage and renewal of some of the mechanism. Upon completion of the new church building, it was installed at its present location in 1970. On the occasion of the nation's Bicentennial, twelve more Petit & Fritsen bells completed the fourth octave. The 3000-pound bourdon sounds E-flat and is keyed to C, hence the instrument transposes up a minor third. In contrast with most tower installations, the playing cabin of the Schneider carillon is on ground level, and the bells hang from an open steel frame that sits atop the cabin.

Lisa Lonie, carillonist of Trinity Church, plays for regular church services. A special series of summer recitals on Thursday evenings at 7:30 during July and August features Lonie, other Philadelphia-area carillonists, and guest recitalists from the U.S. and abroad.

Profile: Roeselare, Belgium

Each of the 13 stories of St. Michael's Church in Roeselare, Belgium, has a story to tell. Rebuilt following a fire that leveled the city in 1488, the Sint-Michielskerk lost its 300-foot spire to a storm in 1735, and the current campanile was erected in the middle of the 18th century. Four swinging bells hang in the attic from a large frame that supports their total weight of seven tons. A mechanical tower clock from the city hall is preserved in the tower of St. Michael's. Tourists can read a series of



St. Michielskerk, Roeselare, Belgium

didactic texts on the walls that chronicle the history of several centuries of bell ringing traditions in this old Flemish city. In fact, the Roeselare bell ringers guild claims that theirs is the only place in Flanders where the tradition of tolling bells manually is preserved.

During the 19th century, the Roeselare carillon was composed of a hodgepodge of 38 bells that were played by a pneumatic system from an ivory type keyboard devised by the Ghent organ-builder Lovaert. The bells were played by the church organist until the system fell into an unplayable state of disrepair. In 1893 a new carillon was cast by Severinus van Aerschodt of Louvain and connected to a Mechelen/Denyn-standard console fabricated by Desiré Somers. In 1917, during the first World War, these bells were plundered by the Germans. Marcel Michiels of Doornik cast 35 bells (bourdon of 1,332 pounds) for Roeselare in 1921. The bells were recast in Doornik in 1939 and returned to the tower. The bourdon had grown to 1,378 pounds. Twelve Eijsbouts bells were added in 1988, and in 1992 the old bells were returned, a new bass bell was added, and a new playing console was installed. The lightweight instrument now comprises 49 bells from a 1,962-pound bourdon which sounds F and is keyed to B-flat; hence the instrument transposes up a fifth. Koen Cosaert is municipal carillonist of Roeselare, Izegem, and Harelbeke, an organist in Kortrijk, and an instructor at the Royal Belgian Carillon School in Mechelen. The carillon is played every Tuesday morning and every other Saturday at noon. A special series of evening recitals is organized each year from June through September. Guided tours of the tower are available from June through September; phone (051)207-843 for group reservations.

Music for Voices and Organ

by James McCray

Familiar Melodies

Melody is a form of remembrance . . . It must have a quality of inevitability in our ears.

Gian-Carlo Menotti

Congregations love familiar melodies. Hearing a familiar melody recalls the text, even in different arrangements. A remembered melody tugs at the heart and gives the listener a more solid foundation of understanding. Choral conductors tend to shy away from familiar tunes. There is something in programming a choral work based on a well-known melody that seems to evoke a "step down" for the choir. Of course this is silly thinking; the context of the melody is what gives it identity.

A popular form of service music today is the concertato setting of a familiar hymn tune. In these settings the tradi-

tional melody is arranged so that each of the stanzas receives a separate accompaniment and/or environment; sometimes, on one stanza, the tune is even obscured and only the text remains. At the end, the melody is boldly stated, and the congregation joins the choir.

Those churches whose congregations are not fearless singers will find that the use of familiar tunes will result in a higher volume of sound (maybe quality). Anthems with common melodies also help weak choirs. A director can put some of the better reading sopranos on the alto part to help them, and still retain a melody from the remaining singers since they already know the tune. The learning process is quickened.

If the text of a setting is its heart, then the melody is its soul. The melody helps conjure up an emotional response, and that emotion can be demonstrated without words. Consider using familiar tunes as a part of the choir's service contribution. You may find stronger congregational and choral singing, faster rehearsal procedures, and happier people.

Praise, My Soul, the King of Heaven, arr. John Ferguson. SATB, brass quartet and organ, G.I.A. Publications, G-3073, \$80 (M-).

All five stanzas have been set: 1, unison choir/congregation, 2 & 4 unaccompanied choir; 3 women and organ, 5 choir/congregation and soprano descant. The two trumpets and two trombones play only on the first and last stanzas; their parts must be ordered separately. This concertato setting will be useful for any size choir.

How Firm a Foundation, arr. Gilbert Martin. SATB and keyboard, Exaltation of Lorenz Corporation, 10/148L, \$1.20 (E).

Martin's setting probably works better on piano than organ. The choral parts are often in two parts, sometimes in canon, and the keyboard provides a gentle chordal background. The melody is prevalent throughout.

Holy God, We Praise Your Name, arr. Walter Pelz. SATB, brass quartet, timpani, organ, and congregation, Concordia Publishing House, 98-3335 (brass parts 97-6648), \$1.25 (M-).

This concertato setting has five stanzas with the congregation singing on the first and last stanza. Most of the choral singing is in unison with the middle stanza for choir in four parts and brass alone. Easy enough for any choir.

Be Thou My Vision, arr. Pruette Plemons. SATB and keyboard, Flammer of Shawnee Press Inc., A7078, \$1.25 (E).

Each of the four stanzas modulates to a new key. The keyboard is accompanimental and emphasis is on hearing the melody which remains unchanged throughout. Much of the singing is in unison or two parts; very easy music.

O For a Thousand Tongues to Sing, arr. Albin Whitworth. SATB and keyboard with optional brass, strings, and timpani, Carl Fischer, SG139, \$80 (M).

This is from Whitworth's *A Suite of Wesley Hymns*; the other two settings include "Love Divine, All Love Excelling" and "And Can it Be?" The music is bold, with some division in the choir creating thick textures. Four different keys are used for the five stanzas; there is some unaccompanied singing and the accompaniment has brief modulatory interludes.

When in Our Music God Is Glorified, arr. Austin Lovelace. SATB, organ, with optional congregation and trumpet solo, A.M.S.I. #575, \$95 (E).

Lovelace, an organist, has carefully organized the accompaniment so that the trumpet part could be played on the trumpet stop of the organ alone; there is

► page 8



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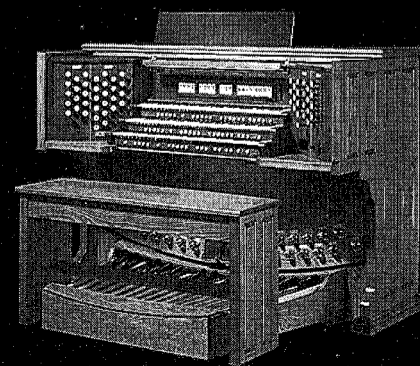
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► page 6: McCray

an eleven-measure organ introduction which establishes the mood. The familiar Stanford melody is heard throughout so that the congregation joins in the first and last stanzas. One stanza is for unaccompanied choir. A very useful setting.

The Art of Hymns, arr. Robert Leaf. SATB, optional children's choir, organ, narrator, and congregation. AMSI, CR-5f, \$1.30 (chorus), \$12.95 (full score) (M-).

This 30-minute hymn sing includes six familiar hymns. It is designed to be informative and a participatory event for the choir and congregation. The narrator has a long introduction which sets the stage for the music, then offers brief comments prior to each hymn. The hymns included are: *Praise to the Lord, The Almighty; Dear Lord and Father of Mankind; Holy, Holy, Holy; Sing to the Lord of Harvest; Children of the Heavenly Father; When Peace, Like a River*. The simple choral writing is often in unison or a basic four-part hymn. The organ part has soloistic areas and is attractive. For those churches wanting a service or evening of hymns, this would be a perfect solution. The narration provides solid background and helps tie everything together. Highly recommended.

Amazing Grace, arr. Dale Grotenhuis. SATB, flute, keyboard and optional children's choir, Neil Kjos Co., # 8855, \$1.35 (M).

Who can resist this tune? Its simplicity is packed with emotion. Both singers and congregation never seem to tire of it. Grotenhuis' arrangement is not difficult but does add a bit of sophistication. Sopranos could fill in for the children's choir although the younger voices would add even more emotional depth. Lovely arrangement.

I Love to Tell the Story, arr. Philip Young. SATB unaccompanied,

Morning Star Publishers, MSM-50-8861 (M).

This modest arrangement is primarily homophonic and sustains a quiet, introspective mood throughout. At times the harmonies provide a rich warmth adding attractive color to the melody. The music moves slowly through the stanzas but retains the tune.

For the Fruit of all Creation, arr. Donald McCullough. SATB and keyboard, Augsburg Fortress, 11010025, \$.95 (E).

Based on the popular Welsh tune *Ar hyd y nos* this setting has three stanzas with the middle one unaccompanied. The last stanza has the men in unison. The keyboard is simple and accompanimental with some flowing lines behind the voices. Easy music for any choir.

New Recordings

Tour de Force. Carol Williams plays organs of BC Shepherd & Son in six London churches. Melcot MCT CD 012. Available from BC Shepherd & Son, 1 Mill Ridge, Edgeware, Middlesex, HA8 7PE, UK. £16 (remit in Sterling only).

This disc (79½ min.) contains 23 mostly brief compositions by Tournemire, Yon, Boëllmann, Buxtehude, Young, Matthias, Camidge, Samuel Wesley, Haydn, Pachelbel, Purcell, Worgan, Stirling, Bridge, Bach, Reger, Sweelinck, Thiman, Robinson, Viitala, Guilman, Dubois, and Vierne. This is clearly a very mixed bag. The only novelties are an impressive toccata by the Finnish composer Mauri Viitala (b. 1948), "Largo in A flat" by the 19th-century English organist Elizabeth Stirling, and possibly the voluntaries by John Robinson (1682-1762) and John Worgan (1724-1790).

The recording was clearly sponsored by the organbuilders. The instruments include a III/61 (1986-87) at Notre Dame de France, Leicester Square; the 1990-91 II/18 at St. Joseph's Catholic Church, Redhill; a reconstructed 1840 chamber organ (II/10) at United Reformed Church, Highgate; the 1981-82 organ (III/31), containing five stops by Renatus Harris, at All Hallows Church, Twickenham; the 1989-90 instrument (II/34) at Queens Road Baptist Church, Wimbledon; and the 1991-902 organ (III/39) at Emmanuel Church, Northwood. It may be pointed out that these churches are rather widely scattered over Greater London.

About one-third of the disc (four of the five pieces of substantial length) is devoted to the organ of Notre Dame de France. In 1868 the church dedicated what was long referred to as a Cavaillé-Coll organ, though it is now considered to have been the work of his colleague Auguste Gern; despite several violent reworkings of the instrument, seven ranks from the original organ survive in the Shepherd rebuild. This is as good an example of a modern organ built in French symphonic style as any I have heard, and the compositions of Tournemire, Guilman, Dubois, and Vierne sound marvelous on it.

The Shepherd firm was founded in 1927 and remains a family business. It apparently specializes in rebuilding or reusing portions of older instruments, and all of the instruments heard here

are in some measure rebuilds, renovations or enlargement of older instruments. Except for the organ at Notre Dame de France, none of these instruments, at least on the recording, is particularly striking, and I hear no characteristics that seem to belong particularly or uniquely to *this* organbuilder. Shepherd did succeed in each case in creating a unified ensemble out of often rather disparate materials. The unenclosed strings at All Hallows are lovely in Stirling's "Largo," and the quite English plenum of the same organ is effective in the composition by Frank Bridge. The smaller organs are good examples of getting maximum effect from minimal resources. On the other hand, the Pedal organs are not impressive, and there are few really outstanding individual stops. One is inclined to speak of a solid, competent, but unexciting builder.

This recording was apparently the last of several that Carol Williams made for the Melcot firm before coming to the United States. Now at Yale, she is, of course, widely known in this country as a fine recitalist. She has relatively little chance to demonstrate her talents here, since most of the selections require only modest technique and offer little scope for interpretation. Williams makes the most of her opportunities, particularly in the more demanding French works heard at Notre Dame de France, which are brilliantly done. The Northern European works by Sweelinck, Pachelbel, Buxtehude, and Bach are unexciting, although I suspect the fault lies more with the organs than with the performer. The registrations are somewhat bland—this is the least interesting performance of Wesley's delightful "Gavotte" I have heard for a while—and some of the playing seems a bit perfunctory.

The liner notes are unusually extensive, with a good section on the contents of the disc, a short history of the Shepherd firm, and an interesting survey of the history of each organ, in addition, of course, to the specifications. There are also a number of photographs, which suggest that the organbuilder has little interest in building attractive cases!

While this recording would make a fine demonstration disc for potential customers, there is little to recommend it to a wider public. The very mixed repertory will not attract many buyers, Carol Williams can be heard to far better advantage elsewhere, and the organs are, as a group, not exceptionally attractive. Incidentally, Shepherd's best work, the organ at Notre Dame de France, which has attracted much attention in England, can be heard on a number of excellent CDs.

—W.G. Marigold
Urbana, IL

Sing We Now of Christmas. The Ministries of Music of Lindenwood Christian Church, Memphis, Tennessee: Pro Organo CD 7086, total time: 55:29 [DDD]. \$15.00, Pro Organo Direct, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224.

Contents: *Sing We Now of Christmas*, arr. Helvey; *Star Carol*, Rutter; *Away in a Manger*, arr. Beard (trumpet/piano); *Light One Candle*, Sleeth; *Sans Day Carol*, Stroppe; *Mary on a Mountain*, John Carter; *Ding Dong Merrily on High*, arr. Beard; *Santa Claus is Coming to Town* (percussion ensemble), Gillespie & Coots, arr. Schinstine; *Winter Fantasy*, Gallina; *Gentle Mary Laid Her Child*, arr. Hopson (trumpet/organ); *White Christmas*, arr. Kerr; *I'll Be Home for Christmas*, Gannon & Kent, arr. Hayes; *Silent Night*, arr. Poley; *Carol Medley* (trumpet/organ), arr. Beard; *Hallelujah Chorus*, Handel; *Caroling, Caroling* (trumpet/piano), Burt, arr. Young; *This Christmastide*, Fraser.

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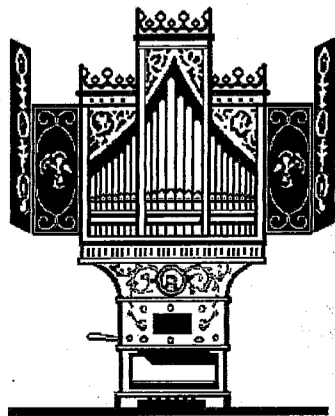
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have the 100-voice Lindenwood Chancel Choir, the Lindenwood Consort (church orchestra), The Gary Beard Chorale (an ensemble of roughly one-half the size of the Chancel Choir), two children's choirs (Laudate! and The King's Choir), the Lindenwood Percussion Ensemble and many tracks featuring trumpet soloist Ryan Anthony. When the adult choirs are combined with the orchestra, the closest comparison I can describe is that it sounds like a combination of the Mormon Tabernacle Choir with the Boston Pops. The choir is powerful and the orchestra is as professional as any Hollywood studio orchestra. But equally professional are the youth choirs as found in four of this CD's 17 tracks. The level of musicianship reflects quite an accomplishment for any church music program, regardless of size or location. It is also an ultimate credit to the principals involved: Gary Beard, conductor and often arranger of selections, and Chris Nemeč, a superb accompanist and conductor of children's choirs, who produces children who are the true vocal match for their adult counterparts.

The Pro Organo label, by its many examples with the also-Memphis-based Memphis Boychoir & Chamber Choir and others, has shown that it has previously rushed to embrace the Anglo-Catholic traditions and styles, which for the most part, are the antithesis in style from this CD. By contrast, the Lindenwood album is very "commercial" in nature. Commercial as it is, the CD provides the listener a real mirror-true glimpse of the "commercial" element which is so appealing to, and so often embraced with success by, an ever-growing number of church music programs in America. Many of the tracks, such as *White Christmas* and *Santa Claus is Coming to Town* are the kind of thing I would expect to find not in a church album, but rather in a Bing Crosby TV special. Yet, it is so admirable for the professional manner in which it is executed, that even an old-fashioned traditionalist like me must give it its due praise. Many of the tracks are just plain fun—great listening for tree-trimming—still others, like the mellow jazz rendition of *Silent Night* with a "quasi-Chuck Mangione" trumpet introduction and obbligato, the dreamy *I'll Be Home for Christmas*, and *This Christmastide*, are sentimental enough to tug at even the most petrified of heart-strings. In short, this CD proves to be a pleasant, contemporary surprise.

—Bernard Durman

New Organ Music

David Lasky, *Suite Brevis* on "See amid the Winter's Snow" (Humility). The H. W. Gray Company, 1996, 8 pp., \$3.95.

David Lasky has created a charming three-movement suite based on the Christmas carol "See amid the Winter's Snow." The first movement (*Prelude*) consists of a single run-through of the melody making use of parallel 6/4 chords in the manual over a simple pedal part for the first, second, and fourth phrases. The second movement is a *Meditation* set in a free-flowing chromatic style. The introduction is derived from the second half of the first phrase of the carol. A soft solo stop is suggested for the melody on the first, second, and fourth phrases. Again, a contrasting treatment is given to the third phrase, in this case a homophonous sound. The introductory material is expanded somewhat in the concluding section. Chromaticism and complex chord structure combine to create expressive harmonies in this movement. The third movement (*Postlude*) begins with a single voice texture, then adds voices in forimitation until the melody appears on a solo Trumpet stop. From that point on the organization is similar to that of the second movement.

Lasky's *Suite* is easy to perform and would be appreciated by congregations hearing it. It would work well on a modestly sized organ. The first and last movements do make use of double voice lines in the pedal part at times.

Matthew H. Corl, *Fanfare* on "America the Beautiful" (Materna). The H. W. Gray Company, 1996, 11 pp., \$3.95.

The patriotic hymn "America the Beautiful" provides the basis for this stirring display of musical fireworks. The piece begins with a toccata-like section over which the melody is heard as a fanfare demanding a loud solo reed stop. Occasional meter changes add to the rhythmic variety and vitality of this section. A quieter mid-section combines a straightforward setting of the hymn with playful interludes based on *America*. Gradually the texture builds to the final section which is a full-organ romp through the hymn one last time, complete with flourishes. This piece is of moderate difficulty and really needs to be played on a large instrument with three manuals, though it is possible to adapt the work to a smaller organ. It is an ideal piece for the organist needing a rousing introduction to a patriotic occasion.

—Jon B. Holland, DMA
Sherwood, OR

Aria and Scherzando for Organ, Gordon T. Bush. Augsburg 11-10188, \$6.50.

These two pieces (dedicated to Janet A. Lee and Austin C. Lovelace, respectively), while not connected thematically, form an attractive and stylistic pair for those looking for neo-romantic organ music. The writing for the organ is idiomatic enough, though perhaps a little too much is made of the pedal's capacity to create tympani-like repeated note effects.

Three Pieces for Organ, Barrie Cabena. Jaymar 02.303.

The prolific Canadian composer Barrie Cabena has here enriched the organ repertoire with three works culled from a collection of 50 (!) called *Cabena's Homage V*, all works dedicated to friends and supporters of the composer. The titles of the three in this present collection—*Mr. Boon's Boomerang*, *Mistress Merrie's Meditation* and *Theresa's Toccata*—bring to mind the effort by Herbert Howells to pay tribute to his compatriots, which bore fruit in Howells' two collections of clavichord music. *Mr. Boon's Boomerang* is a chaconne, and a tightly-woven one at that: one is always aware of the structure of the piece and of the expressive power of contrapuntally-controlled harmonic dissonance. The reliance on block chords

throughout Mr. Cabena's music reminds me of the music of Hermann Schroeder, though the desire to state that belies the perception that Mr. Cabena's works stand on their own merits.


Come, let us join our cheerful songs: Hymn preludes for organ, Richard Boursey. Augsburg-Fortress Press 11-10431, \$7.00.

There are eight short works contained in this intriguing collection, with seven tunes represented: *Picardy* is treated twice. Two of the tunes, *Kirken den er et gammelt Hus* ("Built on a Rock") and *Den signede Dag* ("O day full of grace"), will be of particular interest to Lutherans, while the others will have a broader ecumenical appeal. All of the settings are short enough to serve as hymn intonations, though in the case of "the first setting of *Picardy*, the reference to the cantus firmus is so veiled as to go almost unnoticed. The music rarely strays from common practice harmony but states its "case" with conviction and consistency.

Variations on "Come, come, ye saints," Franklin D. Ashdown. Belwin Mills BHS00003. \$3.50.

This treatment of the Mormon hymn "Come, come, ye saints" will probably be welcomed by those who regularly

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employ this melody is worship, but the music is marred by an unevenness in quality. The harmonies sometimes cloy, the voice-leading often lacks logic and the textures seem more suited to the piano than the organ.

—Bruce Neswick
St. Albans School
Washington, DC

Music for Organ and Instruments

Smith, Lani, arr., Classical Transcriptions for flute and organ. Lorenz 70/1114L, \$8.95.

Five "standard" pieces, including "Pavane" and "Pie Jesu" from *Requiem*, by Fauré. Watch for some funny octave displacements—otherwise, these are useful arrangements, especially for Lent or funerals.

Callahan, Charles, ed., The Wedding Album for Trumpet and Organ. Concordia 97-6632, \$11.95.

This is a useful volume of 12 wedding selections designed for smaller organs, piano or keyboard with trumpet (no pedal necessary). It includes several good pieces that are less well-known in addition to some of the usual wedding fare. The edition is nicely done, particularly since it includes some quieter pieces besides the bombastic offerings.

Charpentier, Marc, ed. Carl Staplin, Prelude to the Te Deum in D Major (Tpt. Opt.). H.W. Gray GSTC9506, \$3.50.

An exciting French alternative to the usual English trumpet tunes, Charpentier's "Prelude" is already known to some organists. This edition is strongly recommended; it is well-edited, with good introductory notes by Staplin, and playable with or without a "live" trumpet.

Haan, Raymond, Festive Processional (Tpt. Opt.). Art Masters Studios Inc. OR-24, \$3.25.

This is a solid trumpet tune for wedding or other processional use in a traditional style with a few harmonic "twists" in the middle section. It would be particularly good for churches with shorter aisles.

Henderson, Ruth Watson, Trumpet Voluntary. Jaymar 02.288, \$7.00.

Ruth Watson Henderson is a Canadian composer who wrote this ABA processional for her daughter's wedding. Trumpet is required. This piece is recommended—it is more interesting than the average predictable trumpet tune and provides melodic material for both the trumpet and organ. For this reason it is also a bit more difficult to cut, although the composer does designate one possible cut in the score.

Kosche, Kenneth, Processional (Tpt. Opt.). AMSI OR-21, \$6.95.

Kosche has written an interesting longer processional with a nice use of lighter textures in some sections. It includes an ornamented trumpet part in the recapitulation.

Lasky, David, Three Trumpet Tunes on Easter Hymns, Volume 1 (Tpt. Opt.). H.W. Gray GB9519, \$6.95.

Lasky writes crowd-pleasing trumpet and organ settings of three common Easter tunes: *Lyra Davidica*, *Victimae Paschali*, and *Gaudeamus Pariter*. Pedal is required, but the pieces are not difficult for either player. The combination of familiar recognizable tunes with compositional interest makes these good preludes, hymn introductions, or postludes on Easter, particularly if your budget allows for a soloist rather than a brass quartet.

Lasky, David, Trumpet Tune for a Festive Day (Tpt. Opt.). H.W. Gray, GSTC 01098, \$3.50.

This is another traditional trumpet tune; it contains rehearsal letters in the score to facilitate cueing the trumpet player for cuts during wedding proces-

sionals, which is a helpful idea. It is probably the easiest of the individual wedding-type processions listed here.

Linker, Janet, Jubilant Procession (Tpt. Opt.). Beckenhorst 08, \$4.95.

Linker has written an ABA processional in which the A setting uses the tune "Hymn to Joy" and the B section "Ein Feste Burg," playable by the organist alone if the trumpet player suddenly faints. The treatments of the chorales are straightforward with a little fanfare motif linking the two. This would be a useful piece to have on standby for those couples who want a familiar hymn tune in their processional.

Oxley, Harrison, Celestial Trumpet - 40 famous hymn-tunes arranged for trumpet in Bb and organ. Mayhew, \$17.95.

Each of Oxley's arrangements includes an introduction, a setting of the verses with the traditional melody and harmony (trumpet on c.f.), and an alternate harmonization with a trumpet descant for the last verse. As might be expected from the publisher there is a preference for English hymns, but there are many that will be useful for most congregations. Some of the introductions would provide a challenge to the average singer to guess the identity of the upcoming hymn, but in these cases the introductions could be used instead as interludes. This is a useful volume with engaging descants (particularly good with less experienced trumpet players who do not want to have to transpose even the regular melody), with the bonus of a pretty cover!

Nicholson, Paul, Wondrous Love. Augsburg Fortress 11-10529, \$7.50.

This blues setting of the traditional *Southern Harmony* tune includes notated jazz embellishments for the trumpet part. It is not the type of setting with which the congregation will be humming along; but it includes some nice colorful, chromatic harmonies in a different style.

Uhl, Dan, Easter Suite for Trumpet, Organ, and Optional Timpani. Augsburg Fortress 11-10692.

Ten Lutheran Book of Worship hymns and three hymns from the *With One Voice* supplement for the Easter season are treated to an interesting variety of writing styles. Timpani parts are

not difficult; this is a great volume to use with high school players, since it gives them something more to do than bang out V-1 cadences. The composer suggests that other solo instruments such as cornet, flugelhorn, and clarinet can also substitute for trumpet.

Cherwien, David, Organ Plus One: Hymn Preludes for Organ and a solo instrument. Augsburg Fortress 11-10758.

All of the settings in this volume are based on hymns in *With One Voice*, the Lutheran hymnal supplement published in 1995 by Augsburg Fortress, but many of the hymns will be familiar across denominational lines (i.e. "Shall We Gather at the River," "You Satisfy the Hungry Heart," "When In Our Music God is Glorified," etc.). These are attractive two to three page settings (once through the melody) useful for hymn introductions, preludes, or communion, and written with Cherwien's usual sensitivity to the text and style of each hymn.

Ramsey, Peter A., Joy to the World! Two Carols for Solo Instrument, Keyboard and Bass Continuo. Augsburg Fortress 11-10719.

This book encompasses a fun Baroque-style, 4-movement sonata on "Joy to the World" complete with ornamentation, and variations on "When the Morning Stars Together," an interesting setting of a less-familiar hymn. The keyboard parts have no pedal; the "Joy to the World" setting would work well on harpsichord. These pieces require an intermediate-level instrumental soloist as well as a "bass continuo" player.

Wolff, S. Drummond, arr., Albinoni for Instrument and Keyboard. Concordia 97-6625, \$9.95.

Five lesser-known Albinoni movements are included here. The slow movements are particularly nice. All have typical Baroque keyboard accompaniments (no pedal). The only complaint this reviewer has about both this volume and the next on the list is that it would be nice to have some information about each piece that would better identify its origin (sonata numbers, etc.), since the titles are limited to "Andante," "Allegro," etc. One gets the feeling that some of these movements were shortened in the editorial process, and it would be

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nice to be able to sample them in their full context some time!

Wolff, S. Drummond, arr., Baroque Music for Instrument and Keyboard. Concordia 97-6634, \$10.95.

This volume consists of six unfamiliar movements by Roman, Vivaldi, Corelli, Lotti, and Pergolesi, as well as one "Finale" that some die-hard Stanley fans may recognize. It would be particularly good for using with high school students or less-experienced adults. The accompaniment is "keyboard" rather than organ.

Alain, Jehan, ed., "Erschallet ihr Lieder..." Leduc 28 905.

This is a recently-published transcription of a Bach cantata movement (BWV 172) for two trumpets and organ, realized by the famous composer J. Alain in 1935. A cheerful 3/8 duet in C major, it would be appropriate for Easter or other festive occasions.

Nicholson, Paul, There is a Balm in Gilead. Two instruments, Bb or C, Augsburg Fortress 11-10760.

This gentle setting includes colorful, bluesy harmonies in an easy piece playable on any organ. There is a nice central climax which winds down peacefully to the end. The melody is audible to even the least musical congregational members.

Weaver, Georgeann, Meditation for Cello, Horn or Sax and Keyboard. Augsburg Fortress 11-10695.

This slow, contemplative piece is not hymn-based; the melody sings over a repetitive accompaniment. It would probably be most successful with sax. The pedal part is minimal.

Powell, Robert J., Sonata for Bass Instrument and Organ. Concordia 97-6199, \$6.50.

The sonata includes an overture, scherzo, theme and variations, and a finale. The middle two movements are particularly good—they were played enthusiastically by our resident cellist. The overall work is intermediate level.

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

Hymn-tune Prayers for Organ, Jon Spong. Beckenhorst Press OC 17, \$7.95.

Organ Variations and Voluntaries, Jon Spong. H.W. Gray GB00693, \$6.95.

Two Trumpet Tunes in the English Cathedral Style, Jon Spong. Randall M. Egan #EO-334, \$5.85.

Variations on "No, not one," Jon Spong. H.W. Gray BHS 00004, \$4.50.

All of these volumes follow a fairly similar and accessible writing style. The first volume contains settings of seven meditative hymn tunes. Each follows a pattern of a short introduction, with the melody appearing in either hand accompanied by eighth-notes dominated by neighbor tones and passing tones. The pedal lines remain fairly static—many times a single note held for several measures.

The second volume contains arrangements of nine hymn tunes. Some settings have multiple stanzas in a partita style. There is more variety in the types of hymn tunes used in this collection.

The two trumpet tune are based on hymn tunes "Sagina" and "Ash Grove" and are written in a fashion to remind one of Henry Purcell or Jeremiah Clarke.

Six variations on the hymn "There's not a friend like the lowly Jesus" are labeled "Intrada, Aria, Trio, Duo (for pedal solo!), Dialogue and Finale." There is great variety in writing style creating musical interest.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

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New Handbell Music

Festival Sanctus, Cathy Moglebust. Augsburg Fortress 11-10659, \$2.95, for 4-5 octaves of handbells (D).

This commissioned work could be considered a major work for handbells. The title indicates the nature of the piece, with tempo markings such as "with excitement," "with strength," and "tenderly." The opening melodic line, which is heard throughout the piece, is chordal and supported by an underlying eighth-note pattern of fourths. The middle section contains new material of a quieter nature in a new key, and builds to a wonderfully dramatic recap of the main theme. A winner and a challenge for any group.

Glory and Praise, arr. Jeffrey Honor. Agape #1914, no price given, for 3-4 octaves of handbells (M-), AGEHR Level 2/3.

This collection includes arrangements of newer contemporary titles, several available for the first time. The arrangements make use of varied bell techniques including plucking, martelating, mallets, and LV (let vibrate), and keep all of the ringers involved. Each piece is well written with interesting harmonic and rhythmic materi-

al. Titles include "Be Not Afraid," "City of God," "Glory and Praise to Our God," "Here I Am, Lord," "On Eagle's Wings" (with optional flute/violin part), "One Bread, One Body," and "Sing a New Song."

Come, Holy Spirit, arr. Kathy Moglebust. Art Masters Studio, Inc. HB-21, \$2.95, for 3-5 octaves (M-).

The subtitle reads "impressions on two hymn tunes" (*Down Ampney* and *Veni Creator Spiritus*). A simple chant-like introduction is followed by luscious, flowing chordal material. A nice setting of two tunes for Pentecost or general use.

Cascades, Karen Buckwalter. Harold Flammer Music (Shawnee Press) HP5351, \$2.95, for 3-6 octaves, Level 4 (D-).

The title is an appropriate description of this original piece, as the entire composition is filled with triplets and duples, "cascading" up and down from bass to treble with a lovely melody line that weaves in and out of minor and major modes. There are many beautiful key changes that require good reading skills from the ringers. Highly recommended.

Rejoice, Let Praises Ring, Arthiss Kliever. Harold Flammer Music

(Shawnee Press) HP5339, Organ/Full Score HP5340, \$2.50, SATB Choral part HP5350, for 3-5 octaves of handbells and organ with optional SATB voices (M-).

Based on the tune "Ellacombe" ("I Sing the Mighty Power of God"), the arranger has created an effective duo for handbells and organ. There are some nice moments when the bells and organ share harmonies with one dependent on the other to create the intended effect. There are several key changes upward which bring the hymntune to a nice climax. Even without seeing what role the vocal parts play, I can imagine that would only enhance what already is a nice combination.

Today's Songs and Hymns for Bells, Barbara B. Kinyon, Agape (Hope Publishing Company) Code No. 1913 (no price given), for 2-3 octaves (E+).

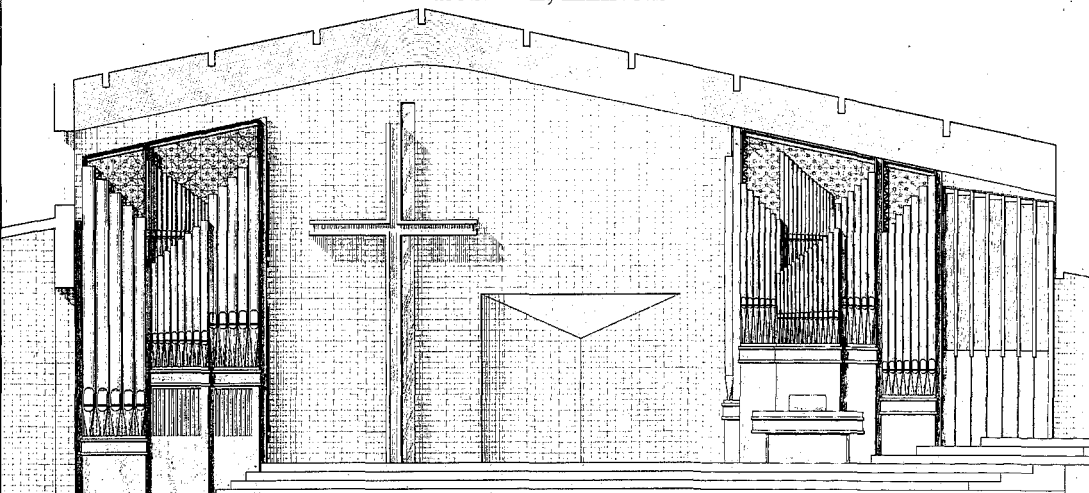
Some more fresh titles for bells include "Majesty," "Soon and Very Soon," "Lift High the Cross," "Great Is Thy Faithfulness," "O How He Loves You and Me," and "Clap Your Hands." A plus for this collection is that all of the arrangements are easy and accessible to any choir, with enough variety and originality to keep them interesting. A great offering for the smaller choir.

—Leon Nelson

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An interview with Marilyn Mason

50 years of teaching at The University of Michigan, Part 2

Dennis Schmidt

Part I of this interview appeared in the October issue of *THE DIAPASON*, pp. 16-21.

Q: I just wonder how you get all your energy.

A: Well, maybe it's because I'm from Oklahoma. I do exercise a lot. I walk quite a bit and I used to bike a lot, too.

Q: Does everybody in Oklahoma have energy like that?

A: It depends on the genes. They're always friendly, I know that.

Q: What suggestions do you have for young organists?

A: There might be some suggestions which are based on my own experience. One of them is the Boy Scout motto: "Be prepared," because as I look back the break that I had was in 1950 when the Boston AGO called me to say "Robert Ellis was to play and he cannot play. Will you play the Schoenberg 'Variations' for us?" I had less than two weeks to prepare this piece. But fortunately I had been prepared. I'd had my lessons with Schoenberg. I'd been preparing the piece and playing it for some time. I had it memorized.

The second thing is to be flexible. That is, if someone asks you to play, don't say, "I won't play because we don't have four manuals." Don't say, "I can't play because there's only two manuals." Roll with the punches, be willing to fit into the situation. It's better to be playing a recital and have to make a few compromises than not to be playing at all.

The third thing, very important, is to be dependable. If you say you will be there, if you say you will do such and such, be there, do it. Be known for your dependability and your accountability.

Don't procrastinate. That comes along with being dependable. Don't put things off. I have a very fine colleague in the organ department—James Kibbie. He is the splendid example of this. He never procrastinates. If I suggest something or if I ask him to do something, he does it immediately. I think that's an important aspect of our work. If for any reason I might have to put off something, it's because my inner sense of the whole situation says "wait." We all know of situations where if you had waited a little bit things would have worked out a little better than if you had gone ahead immediately. So I say procrastination with a grain of salt—using your own judgment.

These four things matter: to be prepared, to be flexible, to be dependable, and not to procrastinate.

Q: Please tell about the Fisk organ here which is named "The Marilyn Mason Organ."

A: The organ which stands in the Blanche Anderson Moore Hall in the School of Music is a result of a lot of thinking and consulting and wondering what was going to happen next with our department. Robert Clark was teaching with us at the time we were thinking and trying to decide. He had just made his first trip to what was formerly East Germany. We knew that we were going to have this fund started by Judith Barnett Metz. She told me, "I would like to do something in your honor. Would you like a Marilyn Mason scholarship?" I said, "Well, we need an organ more than anything." So she gave Michigan the initial funds. Bob Clark said, "We should have a copy of one of those beautiful Silbermanns because we don't have anything like that." At that time, about 1979-80, there was nothing like that in the States. So he was the one who gave us that marvelous idea, and the whole faculty—Robert Glasgow, James Kibbie & Michele Johns—thought it was the right thing to do. So, that's what we did.

The interesting thing is how it came about. I went to our Dean, Paul Boylan (and he had just become the Dean in 1979). I said, "We're going to have this money for an organ, but we can't have an organ without a place to house it." He said, "I want to have a rehearsal/concert hall for musical theater, because we're expanding that wonderfully." Then he said, "Can't we think about combining the two?" which is of course what we did. So we arranged to visit President Shapiro (this was during his very early days in office) and called on him together with this proposal. He said, "I'll be glad to help you and I think it a good idea." So he was very helpful in getting us funds from the legislature. Then there was other money which helped us get the Palmer Christian Lobby. People donated for that. The Earl V. Moore people donated for that. Bill Doty, Mildred Andrews and Franklin Mitchell also donated to the lobby. The hall is named for Blanche Anderson Moore (wife of Earl V. Moore) who was a very devoted patron of the arts. She came to many organ recitals. I remember seeing her at Hill Auditorium when some of us were playing. And so we named this hall in her honor. The organ contract was signed in 1980 with Charlie Fisk, who said, "I won't have the organ for you until 1985." We said, "Oh, it will never come." He said, "It will be here quicker than you can realize." That was really the truth—it was here very quickly. We dedicated the organ on October 4, 1985, and it was a special occasion.

Q: Was the organ named for you at that time?

A: No, that was a few years later. Dean Boylan said that it should be named for me because the initial funds had been given by Judith Barnett Metz in my honor. This was a very nice gesture, and I appreciate it very much.

The organ is modeled after a Silbermann, but there is no specific organ which it copies. We would not want, and we could not make a perfect copy simply because the hall is different and the time is different. We're no longer in the 18th century. In most of the churches where the Silbermanns stand the organ is in the west gallery, while this one is in the front. We have a very nice situation the way the hall is built. There are tiers of steps that go up to the organ. Last night, as part of our Institute, there was a choral concert with James Abbingdon, conductor. The singers were standing on these different steps, and it was nice for the 20 singers to be heard that way in acoustics quite sympathetic for the voices.

Q: The Fisk organ has provided the students there with an opportunity to encounter historic organ building principles that they wouldn't have in other places.

A: Exactly. It's been a big impetus for us. I am especially glad that we could provide the original type winding: the bellows may be hand pumped and a recital could go on despite an electrical storm, and Michigan has them. With this organ, our teaching organs and the organ at Hill Auditorium, we feel very blessed. We have 16 practice organs plus 3 teaching organs and 2 performance organs. We have the magic number of Bach—21.

Q: Would you talk about your family?

A: My first husband was Professor Richard K. Brown. Many of my students knew him. He was a true gentleman, a wonderful engineer and teacher, a man whom I had first met in 1945. We were married in 1949 (long enough time for him to see me in action, so to speak, and he knew what he was getting). He continued teaching at the University of



Marilyn Mason at Curitiba, Brazil

Michigan until he retired in 1987.

We have two sons. The first is Merritt Christian Brown (named after my father and Palmer Christian), born in 1955. He's a scientist who earned his Ph.D. here at Michigan. He took classes with his father in engineering. He would come home and tell his father, "You could make that course even more strict. You have some very gifted students in there." Richard would say, "But I'm aiming for the middle students as well as the gifted ones." Then he would say to his son, "Please, don't go into engineering." Our son played the violin just wonderfully, studying with Gustave Rosseels at Michigan. When he would finish practicing, I would say, "Oh, Chris, you play so beautifully, but please don't go into music." So, here was this young man with opposing directives, so he chose acoustics. After earning the Ph.D., he continued research in the Kresge Hearing Laboratory. Later, he read a paper at an acoustical conference in Los Angeles. An engineer who heard him there said, "We would be very interested in having you join our research at Massachusetts General Hospital." Chris was intrigued with the work they were doing, so he joined that research group. His mentor there was Nelson Kiang. Dr. Kiang later invited him to teach at Harvard. He is Associate Professor at the Harvard Medical School where he teaches physiology. His specialty has been the inner ear. His music and his engineering led him into this.

To me, that's a lesson that young people must know. You must explore the options, and how better to explore the options than to go to school. If you're a freshman or sophomore in school and not happy with what you're doing, it may be that the Lord is telling you to go in a different direction.

I had a wonderful student, Weston Brown. After his sophomore year, he said, "You may be mad at me, but I think I want to change my major." I said, "No, I want you to do what you want to do." He said, "I am making straight A's in German and I am making a B in music history." I said, "The Lord is trying to tell you something." He said, "I love German." He earned the Bachelor's and Master's and later a Ph.D. from Columbia in German and musicology. That's a fine example of how you can find options if you keep watching. The best advice is to watch for the options and hope to find something that you enjoy doing. Try not to think about money. If you think only about the money you will make, you may end up doing something that you don't enjoy.

Our second son is Edward Brown, a wonderful young man who's a free-

lance photographer. He lives in California. He likes California because the light is always wonderful there. But I think he loves it because there's no snow, fog or ice.

Q: Did either son have an urge to play the organ?

A: Not really, probably because they heard so much playing. It didn't turn them off, but they probably thought one organist was enough. I practice the piano a lot at home. Once one of our neighbors, Mary Sinnott, said to our son Edward, aged 10, "What's your mother doing?" He said, "She's playing the piano." The next day, Mrs. Sinnott said, "What's she doing now?" He said, "She's still playing the piano." They got used to that.

When they were younger, I put them to bed with organ music on the house organ which my husband and I assembled in 1955. I gave that organ to two doctoral students, Howard & Marie Mehler. We purchased a small Walker tracker for practicing. My family has always been very supportive but also understanding with my schedule. The dishes may not get done or the beds made if I have to practice.

In 1991 my husband had enjoyed four years of retirement. Gardening was one of his interests and his beautiful rhododendrons still bloom. He suffered a stroke on May 7, 1991. We had to take him to the hospital. We thought he would recover from this, but on July 23 he slipped away. Both of our sons were extremely supportive of me at that time. Even though I had this great loss, I still had my teaching which was a comfort to me. I had become organist of the First Congregational Church in 1984. There, Tom Marshall had been my trusty assistant. I had the inspiration of the Wilhelm organ at the church and we had the Fisk here.

In the autumn of 1991, I felt more settled. Music was a great support to me. One of our good friends, Jim O'Neill, formerly chairman of the French department, called. "We have a dear friend and he would like for you to play a memorial service for his wife who died some time ago." Other friends, Mary and Bill Palmer, arranged dinner where I met William Steinhoff. Later, he came to the house to discuss music he wanted—mostly Bach and Mozart. I played for that service in January of 1992. After that, we had lunches and dinners. It was satisfying to spend time with someone who was not in music and yet who was very supportive. It's important to have a sympathetic person near you, someone who understands you. He is an emeritus Professor of English Literature at Michigan. Although he had taught here for 30 years, I had never met him. We were married on May 8, 1993. Someone said, "What did you do about music?" I said, "I played for my wedding!" We were to be at the church Saturday morning at 11:00. My sons were there along with Bill's nephew and niece. No one else was present. I said, "Well, I'm just going to play the prelude." So I played the Guillemant *March on a Theme of Handel*. Bill came in, saying, "Am I late?" So, Terry Smith performed the service for us. Then I moved to the organ and played the Widor "Toccata." That was a fine ending for our wedding service.

Q: Do you have brothers and sisters who are musical?

A: My brother James Clark Mason was musical. He was a wonderful family man, and loved his four children and wife. He died two years ago. My sister, Carolyn Mason Weinmeister, is active in computers and computer programming. She enjoys music and sports. She lives in Oklahoma City and has one daughter and son.

Q: How do you keep your positive attitude?

A: A lot of this is based on the loving care that we had as children. Both our mother and father were supportive of us. My mother always did the cooking and dishes so that I could practice the piano or go to the church and practice the organ. A loving home, to be surrounded by such love, and a religious home, to be surrounded by Presbyterian Protestantism—these things are what you cannot take away but also what you can't buy. Parents must be aware of this when raising children. That religious upbringing that I was given is something that no one can ever take away and I hope I never forget.

Q: You continue to be a church organist, and you've been a church organist for a long time along with your teaching. Have you been an organist at several churches in Ann Arbor?

A: I was a substitute organist at the Presbyterian Church where we belonged for many years. When Zion Lutheran needed an organist, the music committee invited me to play there. I was the organist for many years in the early sixties. John Merrill was the choral conductor. I enjoyed the liturgical service and the Lutherans. I enjoy being a church organist and I like to play hymns. I sometimes remind the students that if they are church musicians the title "church" comes first, with the flexibility and dependability that I mentioned earlier. And, after all, that is usually where the best organs are!

We were out at our lake cottage one Labor Day weekend, and I had to return for church on Sunday at Zion Lutheran. I went to the Schantz organ, saw the bulletin and #15 for the processional hymn. I opened the hymnal and found "Joy to the World." This was on Labor Day weekend! I thought—these Lutherans, if they want "Joy to the World" they're going to have it! I really gave it the full treatment. The choir came down the aisle with their books under their arms. Not a person was singing. When they arrived in the chancel the minister announced, "And now we'll have the opening hymn, number such-and-such." I had misread it and the "15" was the page number for the order of service. Regardless, I enjoyed the Lutheran service very much.

In 1963, I had a fine student, Donald Williams, who was just graduating. I recommended that he take over and he was invited. Dr. Williams was the organist/choirmaster at Zion Lutheran for over 30 years.

We need not frown on church and service music. As I said, that's where the good organs will be. We have at First Congregational a wonderful conductor, Willis Patterson, who inspires us all. My assistant, James Nissen, is Associate Director of Music. He is so versatile that he can play if I am gone or conduct if Willis is gone. That is good.

Q: The fact that you keep active in church music is a testimony to your own students and a good way that you can tell your students what they are going to experience when they go out to church jobs as well, because you know just what they will encounter. I think a lot of organ teachers in colleges are detached from that.

A: I don't want to ask my students to go into church music without experiencing it myself. We must not be detached from church music. We must be right in the swing.

One thing I do tell my students who move into church positions: You're a new organist and choir director in a church. If you don't hear anything, you're terrific. Keep telling yourself that. You'll always hear when somebody doesn't like it. When they don't like it, you must smile and try to agree. Don't be defensive. They may have a reason for saying so.

Q: I'd like to know when the cooking requirement came into the DMA program.

A: All my students, even Master's



Marilyn Mason with Jean Langlais at Ste. Clothilde, Paris

degree students, are invited to cook a meal for us. That idea came in the '50s. One of the nice meals that was prepared was by John McCreary and Phil Steinhilber. They knew that Jean Langlais was coming. They said, "We'll prepare a Master's dinner." So they prepared a wonderful dinner for us. It's referred to on page 15 of the book, *Hommage à Langlais*, in Langlais' diary, where he says, "We've had a dinner with the students and Marilyn Mason and her husband." That dinner was memorable because there was a pot roast which was luscious. The flavoring on the meat, the carrots and onions were delicious, but the potatoes had been added too late and they were hard. Langlais was trying to eat them with his knife and fork and said, "Is this some new vegetable in the United States that we don't know about?" Poor John was so chagrined. Those potatoes will always be remembered as the ones that didn't make it. That was the beginning of that requirement. And I am now so proud of Phil, his wonderful career as organist/choirmaster and his work with Aeolian-Skinner, and with John, too, 30 years in the Cathedral in Honolulu as Organist/Choirmaster! I do feel we had that cooking requirement especially for the men, but we must all learn to cook.

Q: You're certainly well known for your jokes. For many years you had a joke book that you lost along the way.

A: No—it was stolen at Riverside Church. I was playing a recital there. The organ console had two large mirrors so the audience could see while you play. I thought I would put my purse right behind me. That purse had my joke book and some jewelry. Someone reached in behind and took the whole thing. Someone said, "What nicer way to lose it than to have it stolen from Riverside Church." But I've kept a lot of stories in my head. Along with flexibility comes a sense of humor—mostly to be willing to laugh at yourself. If we can have the light touch as we go along, I think that helps.

Q: Along with that, can you think of some humorous incidents in your travels that would be interesting?

A: I can think of some humorous things that happened here in Ann Arbor. I was playing for freshman convocation in the first week in September for about 4,000 new students. I had played the prelude, but they asked me to play a special piece. I chose the Haines "Toccata," which is something that I enjoy playing and can play without too much extra practice. The Dean of the Faculty, Charles Odegaard, looked over at me and said, "And now our organist will play—Miss Marilyn Monroe." All of these students just howled, and he was so embarrassed. He said, "Oh, I'm sure Miss Mason will do just as well." Then I did play and it was fun.

Another thing that happened at Hill Auditorium occurred in 1985. I had



scheduled a series of 16 recitals of the music of Bach (1985 was 300th anniversary of Bach's birth). So I was doing that series here at the Fisk organ every Sunday afternoon at 4:00. But I was also supposed to play for a graduation ceremony at Hill Auditorium at 2:30. So I said to my colleague Sam Koontz (our organ technician at Hill Auditorium who knew the organ like the back of his hand and who had been one of my Master's students), "Will you please play the final hymn, which is the Michigan hymn, and then a postlude?" Sam said, "I'll be glad to." I played the opening prelude, the processional and "The Star-Spangled Banner." The console was in the corner on the far stage left. By this time it was about 3:00 and I needed to leave. So I left, and Sam was on the bench. I got to the Fisk on time and played the Bach recital in the afternoon. But I heard afterwards, the Vice President of the University, Richard Kennedy, had said at Hill (which he had never done before) "We're so happy to have our organist today—please thank Marilyn Mason." He looked back at the console. Sam threw up his hands in dismay, because I wasn't there. After that, when I was thanked for these occasions, Mr. Kennedy always looked back to see me.

Q: You mentioned that there have been 111 doctoral students. Do you have any idea of the total number of students you have taught?

A: No, I don't. But in over 50 years there were a lot of students. I wish I'd kept track, but at the time that is not the most important thing. Actually, we have graduated 600 organists in the Bachelor's and Master's programs since the first ones in 1932.

Q: I remember seeing the sea of people at your recognition dinner in 1986. All those people had been touched by your life, and also by the blue pencils that were given to each one.

A: I got the idea of the blue pencil from Palmer Christian. It's such a good way to mark music and it's easy on the eyes. It's a very important thing to mark fingering and how you're going to do things—not to have a Monday way, a Wednesday way, and a Thursday way. I have a student, Robert Jones, in Houston, who's fanatic about that. The strategy in the hand helps us to play. There are many people who say they're far too "creative" to mark their fingering. These are very often the ones who don't play as well as the ones who know where they're going.

The next thing is making the goals in your study. If you have a piece you want to learn, divide it into sections rather than trying to learn the whole thing all at once. Young people should have goals to learn certain music. In the semester system, we have juries for the music the student has learned. I don't know but that all of us don't waste time by being rather aimless. We waste time by not having an objective. That's why I've enjoyed teaching, because the goal is to be there and to have a plan.

Another goal I've had over the last five years is recording all the works of Pachelbel. He's such an imaginative composer. He doesn't have the rhetoric of the North Germans. He has a sweetness, placidity and strength in his music, and it has been a great joy to learn and play his music. These are recorded in the Musical Heritage Series. I began the series with the freely composed works, but then there were enough chorale preludes for three disks. The chorale preludes were written for services or as interludes for hymns. So we decided that the chorale would be sung first. A gifted tenor in the doctoral program, Robert Breault, sang the melodies. After recording the chorales, we came to the Magnificats. I asked a Benedictine monk, Irwin West, to sing the alternation. There are more Magnificats written for the first tone than for any other. Dr. Tom Strode and his Boychoir sang the alternation for Volumes 7 and 8.

Q: Have you done some additional teaching elsewhere in addition to your teaching at Michigan?

A: I did some teaching at Columbia University during summers while I was in doctoral studies. I taught at St. Paul's Chapel at Columbia, where Searle Wright was the organist. I also taught at Pomona College in Claremont and at the school in Brazil. But I love Michigan a lot. What's wonderful about teaching is that the clientele changes. I have had students for as many as four or five years. I have recommended that some of my students study with my other colleagues in the department. Prof. Glasgow, Dr. Kibbie, and Dr. Johns each have their own special things to offer.

Robert Glasgow excels in the nineteenth-century interpretations, while Dr. Kibbie enjoys the baroque and contemporary. Michele Johns with her expertise and experience has brought much to our curriculum in church music practices. Her position as organist/choirmaster at Our Lady of Good Counsel, Plymouth, has given "hands-on" experience to so many of our students.

Q: Was there ever a thought that you would go anywhere else to teach?

A: I had a wonderful offer from USC and Raymond Kendall in the '50s. But I talked to my husband and to Dean Moore and decided to stay here.

Q: In a job interview, someone once asked me what I would like written on my tombstone. What would you like to be remembered for?

A: You would like to think that the things you have done have been a blessing to other people and that you were kind. We all have our own opportunity to serve. So, for the stone, I have two suggestions: "She served and enjoyed" or "S. D. G."

Q: Thank you, Marilyn, for your 50 years of teaching at the University of Michigan and for the positive influence you have had on so many lives!

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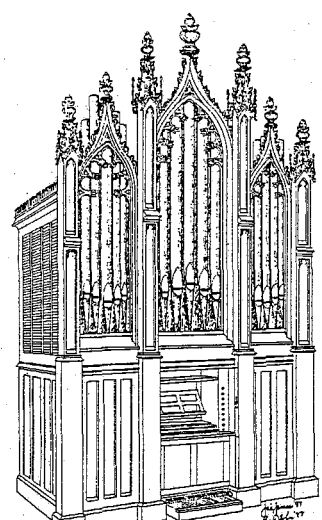
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20th-Century Harpsichord History: Sex, Recordings, Videotape

Larry Palmer

Books about the phenomenon known as the 20th-century harpsichord revival continue to appear. Among recent publications, none is so engrossing as *Violet: The Life and Loves of Violet Gordon Woodhouse*, written by her great-niece Jessica Douglas-Home (The Harvil Press, 84 Thornhill Road, London N1 1RD; £20). The genealogical connection is especially important in this instance, for the author has had full access to unpublished letters and family diaries, enabling her to give full exposure both to the public persona and the unconventional private life of the English harpsichordist and clavichord player.

Mrs. Gordon Gordon Woodhouse (Violet and her husband officially changed their name to become an unhyphenated double one) was placed by author Osbert Sitwell in that company of "human genius who form so rare a race." Critic and composer Kaikhosru Sorabji wrote that Violet's technique and musicianship "are not surpassed by any English-speaking musician whose medium of expression is a keyboard instrument." Various editions of *Grove's Dictionary* assign her the honor of being the first to record the harpsichord (in July 1920) and the first to play a radio broadcast on the instrument (March 1924).

Drawn to the harpsichord through the influence of Arnold Dolmetsch, she attracted to her musical salon such figures as the artists Picasso and Rodin; the impresario Diaghilev; authors Lawrence of Arabia, Wilfred Owen, Ezra Pound, Bernard Shaw, and the three Sitwells—Osbert, Sacheverell, and Edith; and eminent composers Bartok, Delius (who, in 1919, composed his *Delius* for her), Vaughan Williams, and Ethel Smyth (one of Violet's passionate admirers).

Passion constituted a large part of Violet's intriguing story! Although she married Gordon Woodhouse, they agreed that the marriage would remain unconsummated, and Violet's friend Adelina Ganz even accompanied the bridal pair on their honeymoon. Four years into the marriage, Violet's lover Bill Barrington joined the household. Subsequently the *ménage à trois* became a *ménage à cinq* when Denis Tollemache and Maxwell Labouchère, in love with Violet, also took up lodgings chez Woodhouse.

In addition to this tangled web of male companionship there was a continuing saga of Violet's female friends Christabel Marshall, Radclyffe Hall (who dedicated a book of Lesbian erotic poetry to Violet), Ethel Smyth, and of Dame Ethel's friends Virginia Woolf and the Princesse de Polignac. Scandal was never far-distant from the Gordon Woodhouses, but the most titillating event of all was the murder of Gordon's two maiden aunts by their longtime butler, an event that saved the Woodhouse family fortune for Gordon and allowed him to maintain Violet in the extravagant life to which she had become accustomed.

It was this pampered existence which kept her, for much of her life, away from a professional career and the recording studios. Aristocratic women of means did not play concerts for money! But when she did give concerts, Mrs. Woodhouse appeared not only as a soloist, but also with such leading musicians as Sarasate, Casals, and Lionel Tertis. Receiving glowing reviews which were the envy of many other players, she was the only possible rival to the great Landowska, and to many listeners Woodhouse was the finest harpsichordist of her generation. Jessica Douglas-Home's book presents a fascinating picture of English aristocratic and musical life from late in the Victorian era through the second World War. Well-written and beautifully produced, the book features line drawings at the beginning of each chapter, a bound-in purple bookmark-ribbon, and a generous portfolio of photographs. The author claims April 23, 1871 as Violet's birthdate (not 1872, as in *Grove's*), and

she repeats the claim that Mrs. Woodhouse was the first artist to make harpsichord records.

But she probably wasn't. In Claude Mercier-Ythier's coffee-table extravaganza *Les Clavecins* (Expodif Éditions, Paris) he cites a 1914 cylinder recording on which French organist and harpsichordist Paul Brunold (1875-1948) played pieces by Couperin and Rameau on the 1732 Antoine Vater harpsichord—obviously an earlier entry for the "first to record" sweepstakes. Mercier-Ythier's 1996 book (which I found remaindered in an Alsacian flea-market sale) carries a hefty price (750 French francs, or about \$150), but it is a volume filled with elegant color plates and photographs of harpsichords and harpsichordists, historic and modern. The French text includes chapters on harpsichord history, the various national schools of harpsichord making, the harpsichord revival and modern instruments, decoration, and the recent trend toward more-or-less exact copies of historic instruments.

While coverage of French matters seems to be reasonably grounded in fact, other 20th-century items are treated with a somewhat cavalier attitude toward accuracy. In just five pages (121-126) I caught the following errors: Landowska was born in 1879 (not 1877); her housekeeper Elsa Schunicke's name gained an extra syllable (and she was promoted to secretary); Dolmetsch did not work at Chickering's in Boston "from 1902 until 1909" (he was employed there from 1905 until 1911); Hubbard and Dowd started their harpsichord-making together in 1949 (not 1965), and Mercier-Ythier does not seem very certain about which one wrote the book *Three Centuries of Harpsichord Making*. Falla's puppet opera for the Princesse de Polignac (*El Retablo de Maese Pedro*) dates from 1923, not 1919; Poulenc composed his *Concert Champêtre* in 1927-28, not 1929; but why worry, it's only "modern stuff," right? Buy this one for the pictures and refer to my *Harpsichord in America: A 20th-Century Revival* for details!

I've not yet run across Brunold's "first" harpsichord recording, but for many years I have been a devotee of Violet Gordon Woodhouse's artistry, having searched out her too-few 78-rpm recordings. Now the complete recorded legacy is available on one compact disc: *Violet Gordon Woodhouse (Great Virtuosi of the Harpsichord, Volume Three: Pearl GEMM CD 9242)*. To complete the picture of Mrs. Woodhouse gained from reading the new biography, listen to her supple playing of just about everything on this generous disc, but especially to her remarkable performance of Bach's "Italian" Concerto, made in 1927 (Woodhouse's first electric recordings). Here is music-making that confirms the high opinions of her contemporaries!

The other volumes of this series are also recommended. *Great Virtuosi of the Harpsichord, Volume One: Pearl GEMM CD 9124* contains 75 minutes of playing by Marguerite Delcour (1924), Anna Linde, Simone Plé; Landowska-students Alice Ehlers and Eta Harich-Schneider (disarmingly called "Harry-Schneider" in Mercier's book); Marguerite Roegen-Champion, Julia Menz, Yella Pessl, Régina Patornic-Casadesus; and the best keyboard play-

er from the Dolmetsch clan, son Rudolph, recorded between 1929 and 1933.

Great Virtuosi of the Harpsichord, Volume Two, features the first recordings by Ralph Kirkpatrick, made for Musicraft between 1926 and 1929. Bach (*Partita 5, Italian Concerto, Chromatic Fantasy and Fugue*), Purcell, the Virginalists, Couperin, Rameau, and two Scarlatti *Sonatas* are all performed on the artist's 1909 Dolmetsch harpsichord, an instrument which had originally belonged to the composer Busopi. The record producer, Teri Noel Towe, comments, "Some listeners confuse Ralph Kirkpatrick's tenacious and unwavering commitment to the composer's intentions with dullness and mistake his exquisite attention to detail and technical accuracy for dryness. There is a special beauty and unique warmth to Kirkpatrick's sometimes austere but always direct, 'no nonsense' performances; his interpretations are always superbly conceived, often transcendent, and occasionally hypnotic."

Another recent release is *A Recital of 20th-Century Harpsichord Music* (Music and Arts CD-977), Kirkpatrick's unique recital at the University of California, Berkeley, given on 26 January 1961. This unedited concert program features coughing, applause, and the world premiere performance of Henry Cowell's *Set of Four*, with its typical tone clusters and the specific octave trills for the left hand, so proudly pointed out later by Mr. Kirkpatrick in his introduction to the printed score. I wish I could be more enthusiastic about this disc, but, unfortunately, I find the performances particularly lacking in suppleness and charm, especially in the decidedly "non-grazioso" fast bangup of Delius' *Dance*, and the startling number of misreadings and wrong rhythms in the first movement of Persichetti's [*First*] *Sonata for Harpsichord* (at that time the only one there was). Kirkpatrick played only this one movement at his recital, and his reading sent me searching for my copy of the composer's manuscript to see if it really differed so markedly from the later printed version. It didn't!

Other works chosen for this program included Lou Harrison's *Six Sonatas*, Ernst Lévy's *Fantasie Symphonique*, and works by Peter Mieg, Halsey Stevens, Douglas Allanbrook, and David Kraehenbuehl, whose *Toccate per Cembalo*, together with Mel Powell's exciting *Recitative and Toccata Percossa*, are the best-played selections.

What possessed the producers to include Igor Kipnis' fine review of Frances Bedford's *Harpsichord and Clavichord Music of the 20th Century* as a major part of the accompanying booklet defies logic! There is no information about the music on the disc, but rather a general background of 20th-century composition for harpsichord and some very Kipnis-specific examples of how Bedford's catalog is useful. With a full program of music unfamiliar to most players and (probably) all listeners, it surely would have been helpful to provide information about the specific composers and works found on this particular compact disc. All-in-all this release has historic and archival value, but it will not do much to garner general appreciation for 20th-century harpsichord music.

Fortunately that is not the case with *Into the Millennium* (Gasparo GSCD-331), a brilliant offering of attractive modern works, beautifully played by harpsichordist Elaine Funaro. It was good to hear again the riveting *Raga* by Penka Kouneva, Dan Locklair's *The Breakers Pound* (especially its idiomatic and moving *Prelude*), and Tom Robin Harris' *Jubilata Deo*, a Ligeti-inspired

two-and-one-half minute minimalist romp which truly is "joyful in the Lord." (For those who follow the score of this work, Funaro chose not to play the composer's published new ending to this piece, preferring the original one!) Other pieces on this appealing program from the Aliénor Harpsichord Composition Competitions include Edwin McLean's *Sonata [I]*, Nicole Clément's *Covalences Multiples*, Stephen Yates' *Suite*, and two non-Aliénor works by Isaac Nagao and Peter B. Klausmeyer. Two harpsichords (by William Dowd and Joop Klinkhamer) were lovingly recorded in a resonant acoustic (Duke University Chapel). Exemplary notes and a striking cover photo of a flower-decorated Reinhard von Nagel harpsichord. Brava!

And the video? *Landowska*, a Documentary by Barbara Attie, Janet Goldwater, and Diane Pontius (AGP Productions, 16 Levering Circle, Bala Cynwyd, PA 19004; 610/664-7316). The great Wanda's life is detailed in a montage of period photographs, films of 20th-century historical events, and interviews with those who knew her well (companion—secretary—student Denise Restout, Polish baritone Doda Conrad, record producer John Pfeiffer), those who heard her play (author William F. Buckley, Jr., French harpsichordist Magdelaine Mangin), authors who have written about her (Alice Cash, Larry Palmer), and several other leading figures from the contemporary harpsichord scene (the Metropolitan Museum of Art's Laurence Libin, harpsichord-maker Willard Martin, and star performer Skip Sempé).

Especially vivid are the Restout sequences filmed at the home she shared with the harpsichordist, now the Landowska Center in Lakeville, CT; and the unique anecdotes from Conrad, who first met Landowska in 1912, and Pfeiffer, who recorded her final discs for RCA Victor. Both of these men have since died. Conrad's description of Landowska and Restout taking up lodging in a New York hotel best known as a brothel and his reference to Landowska's husband Henri Lew's propensity for visiting such institutions gives a certain added piquancy to the biography.

But, as always, it is Landowska herself who is the star of this feature! Liberal segments from her only filmed appearance (for NBC Television's *Wisdom Series*, 1953) document for a new group of listeners and viewers the virtuosity of her music-making, as well as her public persona, a savvy mix of humility and self-awareness. Responding to Jack Pfeiffer's questions, she recounts highlights of her early career (such as her memorable visit to Tolstoy to play for him outside Moscow during a Russian winter), her delight in the natural beauty of her Connecticut home and its surroundings, and her love for the music of the past, her love of performing, and her love for her audience.

For all Landowska aficionados, this film is a reminder of her continuing place in our cultural history and in our hearts. For those who have not yet had the opportunity to experience Landowska's artistry, it should be required viewing. Her role in the 20th-century revival of the harpsichord and early music is so central that every one of her successors owes a debt of gratitude to this pioneering figure. Besides, her dramatic life-story, played out amidst the upheavals of 20th-century history, is more engrossing than fiction could ever be! ■

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Purcell's Tercentenary in Print: Recent Books – I

James B. Hartman

Henry Purcell, by Robert King. London and New York: Thames and Hudson, 1994. 256 pages, 103 illustrations, 13 in color. \$34.95.

Purcell Remembered, by Michael Burden. Portland, OR: Amadeus Press, 1995. xxv + 188 pages, 17 b/w illustrations. \$29.95 hardcover plus \$5.50 s&h, \$17.95 paperback plus \$4.50 s&h. Available from the publisher, 133 S.W. Second Ave., Portland, OR 97204-3527.

Henry Purcell, by Peter Holman. Oxford and New York: Oxford University Press, 1994. xvii + 250 pages, 42 musical examples. \$17.95, paper.

Dr. Charles Burney (1726–1814), one of England's earliest and most notable music historians, wrote: "Unluckily for Purcell! he built his fame with such perishable materials, that his worth and works are daily diminishing, while the reputation of our poets and philosophers is increasing by the constant study and use of their productions. And so much is our great musician's celebrity already consigned to tradition, that it will soon be as difficult to find his songs, or, at least to hear them, as those of his predecessors, Orpheus and Amphion. . . ." Burney attributed the disregard of the work of this superior genius, "equal to that of the greatest masters on the continent," to the changeability of taste in music and to "an inferior band to the Italian opera composers, as well as inferior singers, and an inferior audience, to write for."¹ Fortunately for Western musical culture, these impediments to the appreciation of Purcell's music no longer exist.

The level of awareness of Purcell's music in recent years has been increased by the discovery of new manuscripts,² recordings, progress towards the completion of the comprehensive edition of his works, the publication of books, exhibitions, and other special media events connected with the 1995 tercentenary year. The number and diversity of Purcell's creative output—anthems, domestic sacred music, services, catches, odes, secular vocal music, theater works, keyboard works, consort music—present a challenge to complete comprehension.

In recognition of the tercentenary year, eight books have been published between 1994 and 1996; seven of these will be discussed in these pages in two installments.³ The books in the first group, general in outlook, present the historical background of Purcell's time, provide a picture of his life from scattered sources, and establish a credible context for his compositional genres; those in the second group, more closely focussed and which include two edited collections of essays, deal with specific aspects of the development of Purcell's musical style and performance practices, then and now. All of these works contribute much to deepening our appreciation of this 17th-century master from these diverse viewpoints, ranging from the social and musical setting in which he worked to the opinions of critics and musicians across the centuries.

James B. Hartman attended The University of Manitoba and Brown University, and holds a Ph.D. in philosophy from Northwestern University, specializing in the aesthetics of music. He also attended the Ontario Institute for Studies in Education/University of Toronto, and has taught philosophy and aesthetics at several universities in the United States and Canada. At present he is associate professor in the Continuing Education Division, The University of Manitoba, where he is Senior Academic Editor for publications of the Distance Education Program. He also serves as Reviews Editor, Canadian Journal of University Continuing Education. He is a frequent contributor to *THE DIAPASON*.

Robert King is one of Britain's leading baroque conductors. While at Cambridge University he founded The King's Consort, a period-instrument orchestra. He has made over 50 recordings; about one-half of these feature the music of Purcell, for which he researched and prepared his own performing editions. His current project is the recording of all of Purcell's odes, welcome songs, secular solo songs, and sacred music. His historically oriented book, *Henry Purcell*, provides a fitting introduction to this group of tercentenary publications.

The brief Prologue of the book touches upon several themes identified in other books: Purcell's acknowledged genius; the diversity of his compositions for the church, the opera house, the theater, small domestic instrumental forces, and his royal patrons. It also comments on the lack of information about Purcell himself, who left few letters and no personal diaries. Our present picture of Purcell, therefore, is a composite sketch compiled from scanty references in official records set against

the wider historical background, which King treats in considerable detail throughout five chapters, each dealing with a politically defined chronological period.

Chapter 1, "A Restoration Childhood, 1659–1668," covers the period from the dissolution of Cromwell's Protectorate parliament to the "Triple Alliance," the diplomatic triumph of King Charles II. In this period Henry Purcell senior was appointed Master of the Choristers at Westminster Abbey, where he worked with his counterpart at the Chapel Royal on the choral and instrumental music for the royal coronation. Also, Thomas Purcell, young Henry's uncle, received an appointment as composer at the royal court. The catastrophic plague of 1665—the cause of the death of Henry's father in 1664 might have been due to an earlier isolated outbreak—and the great fire of London in 1666 undoubtedly left lasting impressions on the young Purcell. Whether "the wistfulness that is so prevalent in Purcell's music could therefore be seen as a manifestation of a little boy still crying for his lost

father" (p. 42) is perhaps an excessive psycho-biographical speculation, however.

Chapter 2, "Learning the Trade, 1668–1677,"⁴ reconstructs the musical scene at the Chapel Royal from the time when young Henry became a chorister there at the age of eight or nine to the death of the eminent musician Matthew Locke, court composer and also a friend of Henry's father and uncle. As a chorister, the young Purcell's musical education included lessons from John Blow and Christopher Gibbons, son of Orlando. Although the Chapel boys were encouraged to compose, no composition by Purcell has survived. Along with other boys, he might have acted in London theatrical performances—a formative experience for his later influential years in that context. When his treble singing days were over, Purcell became assistant-apprentice to the supervisor of the royal instruments ("regals, organs, virginals, flutes and recorders and all other kind of wind instruments whatsoever"), a position that ensured contact with court musicians. Whether or not

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Purcell ever was a pupil of Matthew Locke, the latter's influence on the youth must have been great, partly through the composer's association with the Purcell family, but more directly through the court performances of Locke's music, whose style is reflected in the ode Purcell composed on the death of Locke.

Chapter 3, "Rising Star: Purcell at the Court of Charles II, 1677-1685," chronicles the period from the time when the teenage Purcell was appointed court composer, succeeding Locke, to the death of the royal patron. Commencing with this chapter, the author's discussions of Purcell's compositions include comments on their editions, scoring, musical textures, harmonic language, structural devices, expressive features, and general aesthetic characteristics, all of which provide condensed program notes for the works described. Purcell's compositions in this period included church anthems, the first small-scale songs to go into print, odes and welcome songs for royal occasions, verse anthems, and various instrumental pieces, including the *Sonnata's of III Parts*, published in 1683. His first commissioned work for the celebration of St. Cecilia's Day appeared in the same year. Only a year before, Purcell had received an appointment as one of the three organists of the Chapel Royal, and a year later he assumed the position of full supervisor and keeper of the royal instruments, following the death of his mentor. The infamous "battle of the organs," an acrimonious contest in 1684 between the builders Bernard Smith and Renatus Harris over the contract for a new organ for the Temple Church was resolved in Smith's favor, after much hostility and a mischievous act of sabotage; the players on Smith's instrument at the trials were Purcell and Blow.

Chapter 4, "Changing Fortunes: Purcell and King James, 1685-1688," covers the short period from the coronation of King James II, for which Purcell set up an organ in Westminster Abbey and contributed a grand, large-scale anthem, to the King's flight from England following political upheavals. During this uncertain time Purcell maintained his position as one of the three organists in the Chapel Royal, but the position of official court composer went to Blow; accordingly, Purcell turned his attention from writing anthems to developing the devotional song—his solo vocal writing at its best—and to his first royal ode. As Purcell wrote less music for the church and more secular vocal music, his compositions began to appear increasingly in printed editions. Even so, his financial affairs suffered on account of the King's decision to open a new Roman Catholic chapel at Whitehall, staffed by highly paid musicians imported from abroad. Purcell was among the royal employees who had to battle for payment for their services, but eventually he was paid "for repairing ye Organs and furnishing Harpsichords."

Chapter 5, "Maturity Cut Short: Purcell under William and Mary, 1688 [sic]-1695," opens at a critical point in English constitutional history, the declaration in 1689 of William and Mary as king and queen. Purcell had control of the organ loft for their coronation, and he produced the first of six birthday odes for the new queen in the same year. Although royal patronage in music was diminishing, Purcell maintained a busy schedule at court (still as supervisor of the royal instruments) and the Chapel Royal, in addition to his responsibilities at Westminster Abbey. The production in 1689 at a girl's boarding school of an opera, presumed to have been *Dido and Aeneas*,⁵ marked the beginning of his career as the leading composer for the London theater. The sources, production, and musical features of his various works for the genre are supplied in appropriate detail throughout this chapter. About a month after the annual celebrations of St. Cecilia's Day in November 1694, Queen Mary died in the smallpox epidemic that was sweeping London; Pur-

cell composed a march and some vocal music for her funeral service in Westminster Abbey, and later, the music for two elegies. Purcell's own premature death at the age of 36, attributed to tuberculosis, was also marked by a ceremony in Westminster Abbey, when some of the music he had composed for Queen Mary's funeral was again played. A brief Epilogue to the book mentions various persons who paid tribute to England's greatest musical figure and to some significant 20th-century performances of his work.

This elegantly produced and thoroughly researched book successfully interweaves highlights of social and political events with the state of music in late 17th-century England. The numerous graphic illustrations of persons, places, and important events of the period that accompany the text, including a double-page, full-color painting of London in flames, bring a sense of immediacy that transcends the verbal accounts. For these reasons this book provides a stimulating introduction to the study of Purcell for the general reader. A useful supplement is a performer's catalogue of Purcell's works intended to aid performers and scholars as a general reference or for concert programming; pieces in the various genres contain information on titles, authors, occasions, composition dates, first performance dates, soloists, choruses, instruments, timing, and Zimmerman classification numbers. A selected discography and a selected reading list of 48 titles, chiefly historical (only six directly on Purcell), complete the volume.

Michael Burden is Lecturer in Music at New College, Oxford, and directs the New Chamber Opera. He has written widely on 17th- and 18th-century music and 20th-century musical theater. His book, *Purcell Remembered*, is a unique assembly of selections from various official publications, notices, public documents, letters, diaries, reminiscences, prefaces and dedications to Purcell's published works, and other sources relating to the composer and his times, spanning three centuries. Much of the material derived from these scattered sources is tangential to Purcell's music as such, but taken as a whole it provides an engrossing and instructive account of life in Purcell's day, and therefore it is a useful supplement to Robert King's historical narrative.

An introductory chronology of Purcell's life and works mentions other musical, political, social, and cultural events, some of which may have impressed Purcell. The selections are presented within discrete sections focussing on Purcell's early life and the Chapel Royal, singers and singing, his *Sonnata's of III Parts* and a battle for an organ, two coronations and a revolution, publishing and pedagogy, the stage, Purcell's death, the Restoration musical scene, recollections and assessments of Purcell's works by commentators, and similar opinions by musicians through the years.

The selections cover Purcell's life span and beyond. For example, several excerpts from the diaries of Samuel Pepys, England's observant and music-loving writer who wrote during the period 1660-1669, include a reference to a meeting in 1660 with Henry Purcell's father or uncle and the composer Matthew Locke, followed by an account of the activities at the Chapel Royal and vivid descriptions of the plague of 1665 and the Great Fire of 1666. Pepys also remarked on Purcell's first composition, a song included in a collection published in 1667. As for Purcell's death in 1695, his will is reproduced, along with a description of his interment in Westminster Abbey, some letters by his wife Frances and the publisher Henry Playford relating to the posthumous printing of some sonatas, and several odes, including Dryden's praiseful lament for "The God-like Man, Alas! too soon retir'd." The nature of Purcell the man

remains obscure, apart from passing references to his "mirth and good humour, which seem to have been habitual to him"; his contemporaries and successors confined their descriptions to his musical abilities as a composer. His adult singing abilities were extolled in 1685 as "wondrous skill" in an adoring ode by Aphra Behn, the first professional writer in England. As an accomplished organist, Purcell often adjudicated the appointments of other organists and advised on the building or maintenance of church organs. Relevant passages are reproduced from church vestry minutes and from the writings of the music critic Roger North (1653-1734) concerning the great battle for the organs between the rival builders Renatus Harris and Bernard Smith, in which Purcell and Blow successfully demonstrated the Smith organ, and Giovanni Battista Draghi played the Harris instrument.

References to Purcell's small-scale vocal works highlight two contrasting subgenres; the high-minded and the down-to-earth. One example of the former was the performance of Purcell's ode for the St. Cecilia's Day celebrations in 1692; his songs, on the other hand, some of the ribald variety with their bawdy allusions, provided communal entertainment in public taverns, alehouses, and coffeehouses. An explanation of the musical structure of catches and glees, and instructions for singing them, appeared in an advertisement to John Playford's 1673 edition and later editions, along with some examples. One entertaining rebus referred to the composer:

His surname begins with the grace of a cat.
And concludes with the house of a hermit,
note that;
His skill at performance each auditor wins,
But the poet deserves a good kick on the shins.

Glimpses into significant historical events of Purcell's time are provided in eyewitness descriptions of the coronation of King James II in Westminster Abbey in 1685, when Purcell was organist there, and of the joint coronation of King William and Queen Mary in 1689, when Purcell attended to his usual duties at the Abbey, including the provision of a second organ. The last days and funeral rites for Queen Mary, for which Purcell contributed some of the music, are chronicled in several documents relating to the event.

Public awareness of Purcell in his own time and after his death was due in large part to the publishers John and Henry Playford, father and son, who brought out the composer's works. Their artful prefaces and self-effacing dedications—short on content, strong on flattery for royalty and the anticipated subscribers among the public—sometimes featured encomiastic verses on the collections or offered biblical justification for the learning of music. On the other hand, Purcell's opening remarks to his *Choice Lessons for the Harpsichord or Spinnet*, published in 1696, were pedagogical in nature, consisting of directions to the performer and "Rules for Graces," a table of ornaments and embellishments. Almost a century later, Charles Burney speculated that Purcell adopted this practice to meet the needs of ignorant and clumsy performers, and that it contributed to the obsolescence of his music.

Today's readers may vicariously visit the productions of some of Purcell's theatrical works over the centuries through the descriptions by witnesses to actual performances, beginning with an account of *Dido and Aeneas* (?) in 1689; George Bernard Shaw's quirky review of a 1889 production of the same work provides contrast, as do the critical commentaries on later revivals by Gustav Holst and Thomas Beecham. Appropriate selections from advertisements, prologues, reviews, and recollections relating to performances of *Dioclesian*, *King Arthur*, and *The Fairy Queen* are included here, along with several assessments of the state of opera in England

through the years. A summing-up by Sir George Dyson in 1932 acknowledged the freshness and beauty of Purcell's music for his stage productions, but attributed their lack of consistent plots and unified design to the entertainment-driven desires of the public.

The assessments of Purcell by musicians, historians, journalists, and other writers over the years consisted mainly of flattering tributes; insightful critical evaluations did not appear until recent times. For example, an unsigned contribution to the *Universal Journal* in 1734 described Purcell as "a Shakespear in Musick," possessed of "a most happy enterprizing Genius, join'd with a boundless Invention, and noble Design [who] made Musick answer its Ends (i.e.) move the Passions"; William Boyce, writing in 1768, praised him as "a Genius superior to any of his Predecessors . . . equally excellent in every thing he attempted." Nevertheless, in 1893 C. Hubert H. Parry, while admitting that Purcell was the greatest genius of his age, criticized his excesses in realistic expression and his faulty judgment in matters of choral style that involved occasional lapses into innocent bathos and childishness. Peter Warlock, writing in 1927 about Purcell's fantasias, found their advanced perfection of form and content sufficient to include them in England's most significant contributions to the world's great music. A wide-ranging and perceptive review of Purcell's place in English music, written by Donald Francis Tovey in 1941, opined that Purcell was born either 50 years too soon (to gain access to the resources of Bach and Handel) or 50 years too late (to be master of the Golden Age). Sir Jack Westrup, formerly chairman of the Purcell Society for almost 20 years, writing in 1959, deplored the repetition of the limited amount of Purcell's music performed in inappropriate "realizations" from erroneous copies. Quotations by contemporary British composers Benjamin Britten, Michael Tippett, and Peter Maxwell Davies reveal their attraction to Purcell that initiated performances of his works—Davies deplores note-perfect but emotionally insensitive "authentic" performances—that contributed to the renewal of interest in the master in England and elsewhere.

Michael Burden's three-century harvest of written fragments about Purcell and his times provides in words the same sense of immediacy that Roger King's illustrated historical narrative does in pictures. *Purcell Remembered* includes a center section of 17 small monochrome illustrations, some of which duplicate the more opulent chromatic pictures in King's volume. A multidimensional understanding of the Purcell could therefore be achieved by reading both volumes in parallel.

Peter Holman is now Senior Associate Lecturer at Colchester Institute of Music, following a teaching career at the Royal Academy of Music, London, and elsewhere. In addition to writing for scholarly journals, he maintains an active performing career as a harpsichordist, organist, and director of The Parley of Instruments and musical director of Opera Restor'd. His book, *Henry Purcell*, provides the context for understanding the various genres within which Purcell worked: his small-scale domestic works, both vocal and instrumental, and his large-scale public works in church music, the odes, and theater music.

An opening chapter on Purcell's musical world covers the salient events of his life span: the re-establishment of musical life in the Restoration period, the role of secular musicians and performing groups, Purcell's service as a choir boy at the Chapel Royal and his early musical instruction, his duties as a music copyist, his first post as custodian and repairman of musical instruments, his activities as court composer, his succession to the position of organist at Westminster Abbey, the decline of royal

patronage of music, the political accommodations of musicians, and life in the theater. Again, we are reminded that little is known about Purcell the man from direct evidence, but attempts have been made to draw character implications from the handwriting of the person described in a later poetic reference as one whose "Pride was the sole aversion of his Eye, Himself as Humble as his Art was High."⁶

Nearly all Restoration songs dealt with some aspect of love (usually from the male viewpoint), and Purcell's contributions to the genre—dance songs, declamatory songs, and dialogues—have always been greatly admired. The humble catch, too, was mostly preoccupied with wine and women, although Purcell provided untrained amateurs and off-duty musicians with settings of various topics: politics, loyal toasts, newsworthy events, bell-ringing, and others. The Italian influence in England was felt in both performance practice and repertory, and several ground-bass songs by Italian composers were models for Purcell and his contemporaries. Holman gives some detailed consideration to Purcell's musical language in the songs, such as the affective associations of certain keys, the colors obtained through different keys in unequal temperament, and other melodic and harmonic devices relating words, music, and emotion. Other forms treated in the same chapter include symphony songs (inappropriately called "cantatas") performed in the royal apartments, verse anthems and theater songs, some of which became models for succeeding generations of song writers.

Genre distinctions prevail in the discussion of instrumental music, such as fantasias and pavans in the contrapuntal tradition, and overtures and chaconnes as orchestral forms. Holman draws comparisons with earlier forms by Purcell's predecessors and similar works by his contemporaries, and speculates on Purcell's intentions for them as composition exercises or performance pieces. At the same time, notwithstanding the

admiration of English musicians for Italianate sonatas, the relationship between Purcell's sonatas and those by Italian masters remains unresolved, as does the rationale for their sequential order in collections. As for Purcell's keyboard music, recent discoveries of Purcell manuscripts have helped to resolve some questions of Purcell as author or arranger of harpsichord works. Several organ voluntaries are now known to have been falsely attributed to him, and many others undoubtedly never were written down, due their improvisational nature.

Insofar as the tradition of cathedral music was unfamiliar to the generation that had lived through the period of the proscription of singing in church services and the destruction or dismantling of organs, Purcell and his contemporaries had much to do to rescue earlier practices and develop new repertory. Holman's discussion of church music follows Purcell's development from his youthful preoccupation with contrapuntal forms to his later absorption of the melodic, harmonic, and structural features of the Italian style. As a writer of anthems, however, Purcell perhaps owed less to Italian music than to Matthew Locke, whose compositions provided the model for works that synthesized formal counterpoint with expressive, soloistic, vocal writing and daring harmonies, but without Locke's polychoral style. The distinguishing features of Purcell's symphony anthems are discussed in some detail, including the Italian harmonic influences and sense of drama. Some useful background information accompanies the account of Purcell's last church music written for Queen Mary's funeral and performed again at Purcell's own funeral.

Apart from Purcell's three famous odes, *Welcome to All the Pleasures*; *Hail, Bright Cecilia*; and *Come, Ye Sons of Art, Away*, the remainder have been neglected partly on account of the toadying texts of these celebratory or welcoming compositions; besides, little is

known about their origins or the circumstances of their performance. Purcell's experimentation in this genre involved contrapuntal and ground-bass writing, along with new ways—including the sophisticated Italian influences—of combining voices and instruments. The superb writing style, controlled structure, and grand scale of the ode on St. Cecilia's Day, Purcell's most popular choral work, inspired Handel to produce a birthday ode; this marked the beginning of the English secular choral tradition, according to Holman.

The reopening of the London theaters around 1660 and the presence of instrumental groups to accompany the plays also offered creative opportunities to Purcell. His first music for the theater was performed in the early 1680s, but he dropped out of the scene for almost a decade for reasons unknown. Equally obscure are the inspiration, circumstances, dating, premiere, foreign musical influences, and political and allegorical meanings of *Dido and Aeneas*. The resumption of Purcell's career in the commercial theater in 1690 was marked by the production of more than 40 works in the remaining five years of his life, including the landmark *Dioclesian*, the first semi-opera, followed by *King Arthur* and *The Fairy Queen* of the same genre. Holman's discussion of these and other later stage works touches upon the integration of music and action, in addition to other more purely musical issues.

The discussion of each facet of Purcell's output contains assessments of both its glories and shortcomings, with respectful consideration of unresolved and controversial issues surrounding dating, style, and other historical circumstances. The reader's assimilation of this material, however, could have been aided by a system of subheadings to identify the subtle shifts in focus and subject imbedded in the seamless flow of information within each section. Moreover, the book lacks a concluding chapter that would provide a general assessment of Purcell's accomplish-

ments within his own time and his influence on future generations. Nevertheless, the author's enthusiasm for Purcell's music and his comprehensive treatment of its distinct genres undoubtedly will contribute to the renewal of both scholarly and practical interest in the composer and his music far beyond the heightened exposure both received during the tercentenary year. A bibliography of 204 books, articles, and general reference works; a list of 108 edited music collections; and an index of Purcell's works by genre provide the necessary documentation. ■

Notes

1. *A General History of Music, From the Earliest Ages to the Present Period (1789)*, vol. 2. (New York: Dover Publications, 1957), 380. Selections from Burney's essay on Purcell, pages 375-416, are reprinted in Michael Burden, *Purcell Remembered*, 139-141.
2. See "Purcell manuscript acquired by British Library," describing the only known keyboard manuscript of 20 pieces in Purcell's own hand, and the recording of the entire manuscript of Purcell's keyboard works on three period instruments by harpsichordist Davitt Moroney, *THE DIAPASON*, June 1995, 6.
3. See also *The Purcell Companion*, edited by Michael Burden (Amadeus Press, 1995), reviewed by Enrique Alberto Arias in *THE DIAPASON*, November 1995, 8-9. The book contains 11 essays in five sections: Introduction, Background, A Composer for Church and Chamber, Purcell and the Theatre, and Purcell in Performance.
4. There are some inconsistencies in the end date of chapter 2 and the start date of chapter 3, and between the contents outline and the chapter headings in the text, as well as an inaccuracy in the start date of chapter 5.
5. The date and location of the first performance of *Dido and Aeneas* has been a matter of speculation. Recent research supporting the title-date connection is cited in King, 173; the problem is acknowledged but not resolved in Burden's introduction to the contemporary reference (*Purcell Remembered*, 79); Holman concludes "I suspect, however, that the last word has not been said on the matter" (*Henry Purcell*, 195).
6. (Richard Goodson, the elder?), *Orpheus Britannicus*, ii (1702, 1711), cited in Holman, 21.

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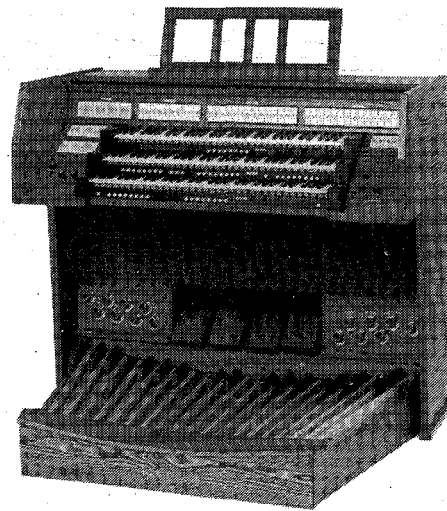
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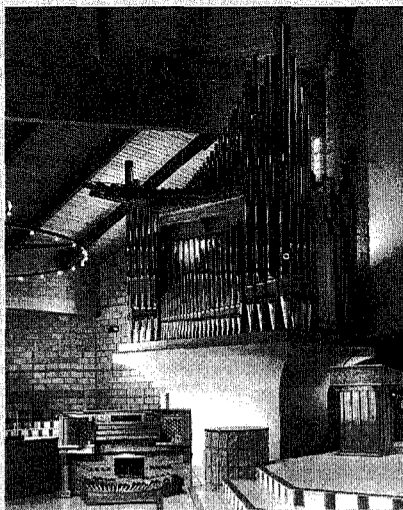
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GREAT	16'	PEDAL	16'	POSITIF	8'	SWELL	16'
BOURDON	8'	DOUBLE BASS	16'	PRINCIPAL	8'	QUINTATON	16'
PRINCIPAL	8'	SUBBASS	8'	BOURDON	8'	PRICIPAL	8'
OPEN DIAPASON	8'	OCTAVE	8'	OCTAVE	4'	ROHR FLUTE	8'
HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	IV	SESQUALFER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDELUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			COUPLERS		NAZARD	1 1/3'
CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	AUT. BASS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	CHORUS		SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		INTONATION	2	POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		MEANTONE		GREAT TO PEDAL		CROMORNE	8'
		WERCKMEISTER		SWELL TO PEDAL		OBOE	8'
EXTRA VOICES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
CHIMES		TRANSPOSER		MIDI GREAT	2	TREMULANT	
HARPSICHORD		PITCH		MIDI SWELL	3		
STRINGS		PRESETS		MIDI PEDAL	4		
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PERFECTION in SOUND and CRAFTSMANSHIP

New Organs



Cover

The Berghaus Organ Company, Bellwood, IL, has recently completed a new 28-rank organ for St. Mary's of the Hills, Rochester Hills, MI. It is completely free standing, having no case-work except for the red oak Swell enclosure in the center of the instrument. The three-manual and pedal console is movable with multiplex circuitry enabling a very small cable, and is fully MIDI compatible with sound modules and a sequencer built into the console. Manual keys have maple naturals and blackwood sharps.

The organ's design invites one to walk around the pedestal and view the asymmetrical geometry from various positions. Looking straight on, the Great sits above the Swell; placed directly beneath the Great pipework is the 8' Trompette en Chamade. These pipes of polished copper are placed horizontally over the facade of the Pedal 8' Octavbass, which is of 75% polished tin. The two front corners display the lowest pipes of the 16' Principal, made of polished electrolytic zinc. Either side view of the organ features the low six pipes of the 16' Subbass and the low 12 mahogany pipes of the 16' Posaune, the balance of which is located around the back.

As it now stands, the organ is a complete two-manual and pedal instrument. The third manual plays only the Trompette en Chamade, but plans anticipate a future solo division embracing a French Cornet of five ranks and a robust French Cromorne. Enhancing the organ is a new sanctuary with a reverberation time of nearly four seconds. Tim Smith is director of music for the church; the Rev. Eugene Smith is pastor; and Jack W. Brown, A.I.A., was architect.

GREAT

8' Principal
8' Rohrflöte
8' Ludwigtone
4' Octave
4' Spitzflöte
2 1/2' Quinte
2' Octave
1 1/2' Terz
IV Mixtur
16' Chalumeau (prep)
8' Trompette
8' Trompette en Chamade
Zimbelstern
MIDI 7
MIDI 8
MIDI 9

SWELL

8' Spitzviol
8' Celeste
8' Gedackt
4' Geigen Octave
4' Koppelflöte
2' Waldflöte
1 1/2' Klein Nasat
IV Scharf
8' Hautbois
4' Clairon (prep)
MIDI 4
MIDI 5
MIDI 6

SOLO

16' Trompette en Chamade
8' Trompette en Chamade
4' Trompette en Chamade
MIDI 1
MIDI 2
MIDI 3

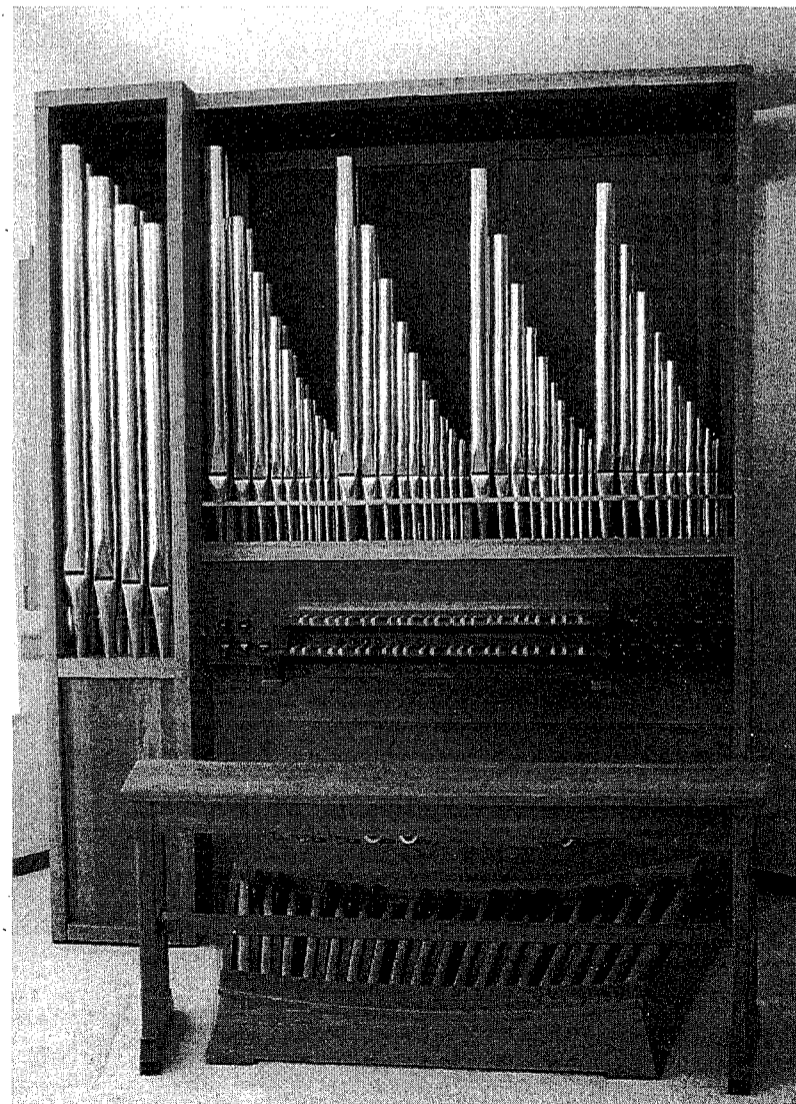
PEDAL

32' Resultant
16' Principal
16' Subbass
8' Octavbass
8' Gedackt
4' Choralbass
IV Mixtur (prep)
16' Posaune
8' Trompette
4' Trompette
MIDI 10
MIDI 11
MIDI 12

Burton Tidwell has installed an organ in his Marion, KS, residence. From its conception in 1986, this small residence organ was planned to offer its musician/designer a versatile instrument for long hours of practice in a small space. The specification reflects the builder's general principles in condensed form. Tonal resources are modestly stretched for versatility through careful unification and use of common basses and trebles. All components are housed within the framework of the solid white oak case built by R.L. Hulsey. Windchest toeboards are constructed of two-inch thick poplar or oak with generous expansion chambers. Pipework was carefully scaled and voiced on 48mm wind pressure to encourage a refined and colorful singing quality. The Chimney Flute and tierce rank of the Cornet were made by Neil Jackson of Orrville, OH, with all remaining metal pipes crafted by Stinkens. Principal and Mixture are of 75% tin, Gemshorn and Chimney Flute of 50% spotted metal, and Flute of 30% tin. Stopped flute basses are from an 1892 Felgemaker. The manual keyboards were salvaged from a c.1950 Allen and recovered with grenadilla naturals, scored and beveled, and maple sharps; manual/pedal key compass is 56/32. Although the lumber, pipes and most major components were acquired in 1987, completion of the organ was delayed until 1994, with minor additions/alterations in 1996. The organ is designated as No. 5 of the former Hulsey-Tidwell firm, and was moved from Wooster, OH, to Kansas in September 1996.

Tonal resources

16' Stopped Flute (68 pipes, 1-12 electronic)
8' Chimney Flute (16 pipes, e/29-g/44)
4' Principal (56 pipes)
4' Gemshorn (68 pipes)
II Cornet (64 pipes, TF-c/49)
II-III Mixture (129 pipes, top octave repeats)



MANUAL I

8' Gemshorn
8' Stopped Flute
4' Principal
II Cornet
II-III Mixture
III

MANUAL II

8' Gemshorn
8' Chimney Flute
4' Flute
2' Gemshorn

PEDAL

16' Stopped Bass
8' Stopped Flute
4' Gemshorn
I/Pd
II/Pd

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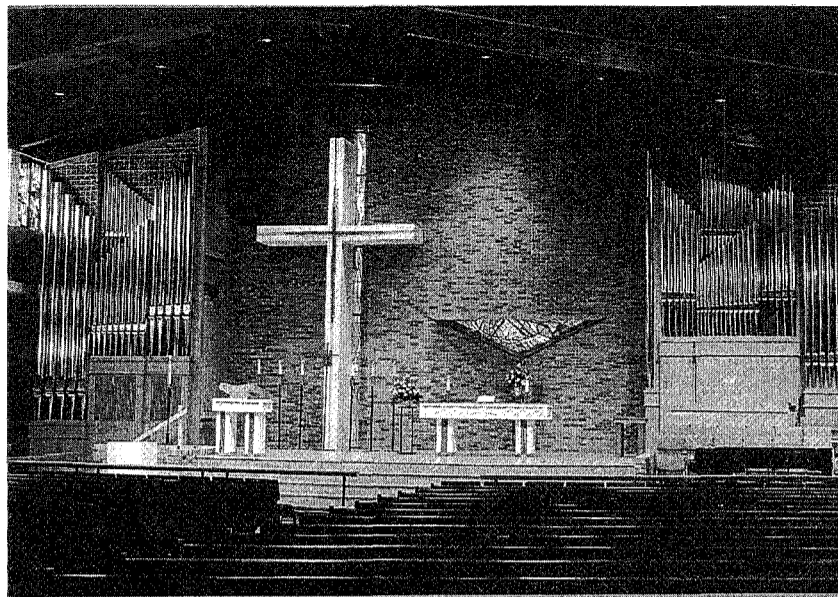
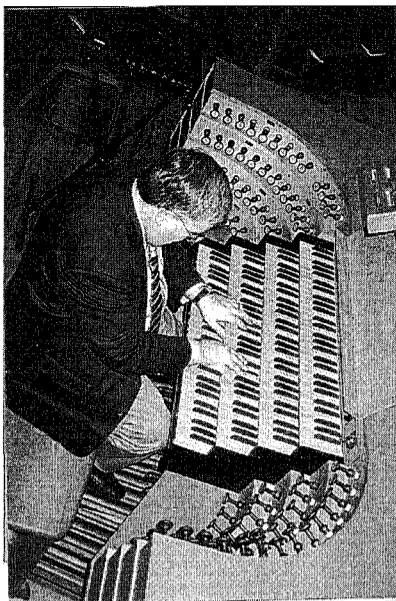
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Rieger-Kloss, Krnov, Czech Republic, has built a new organ for Trinity Lutheran Church, Roselle, IL. The firm's opus 3697 comprises 39 registers, 60 stops, four manuals and pedal. The Grand Choir division extends many of the Pedal stops in the manner of the French "resonance" division. The left case houses the Bombarde division, Grand Choir and Main Pedal, with the facade from the 16' Principal; wind-chests for the left case are electric slider. The right case includes the Great, Swell, and Choir Pedal, with the facade from the 16' Violonprestant; the right case is mechanical action. The combination action includes 99 levels, and the organ is equipped with full MIDI. Rieger-Kloss is represented in the United States by Euro Musik Corp. of Bloomington, IL. Merrill N. Davis III was project consultant and dedication recitalist.



GREAT

- 16' Violonprestant
- 8' Principal
- 8' Holzgedackt
- 8' Spitzgambe
- 4' Octave
- 4' Rohrflöte
- 2½' Sesquialtera II-III
- 2' Super Octave
- 2' Blockflöte
- 1½' Quinte
- 2' Mixture IV
- 1' Scharff IV
- 16' Musette
- 8' Trompete
- 8' Krummhorn
- Tremulant
- 2' Glockenspiel

SWELL

- 16' Bourdon (ext)
- 8' Flute Harmonique
- 8' Bourdon
- 8' Viole
- 8' Voix Celeste
- 4' Principal
- 4' Flute Traversiere
- 2½' Nasard
- 2' Octavin
- 1½' Tierce
- 1½' Mixture V
- 8' Trompette Harmonique
- 8' Hautbois
- 8' Voix Humaine
- Tremulant

GRAND CHOIR

- 16' Principal
- 8' Octave
- 8' Hohlflöte
- 5½' Quinte
- 4' Super Octave
- Grand Mixture IV-V
- Grand Fourniture IV-VIII
- 8' Trompete
- 4' Schalmey

BOMBARDE

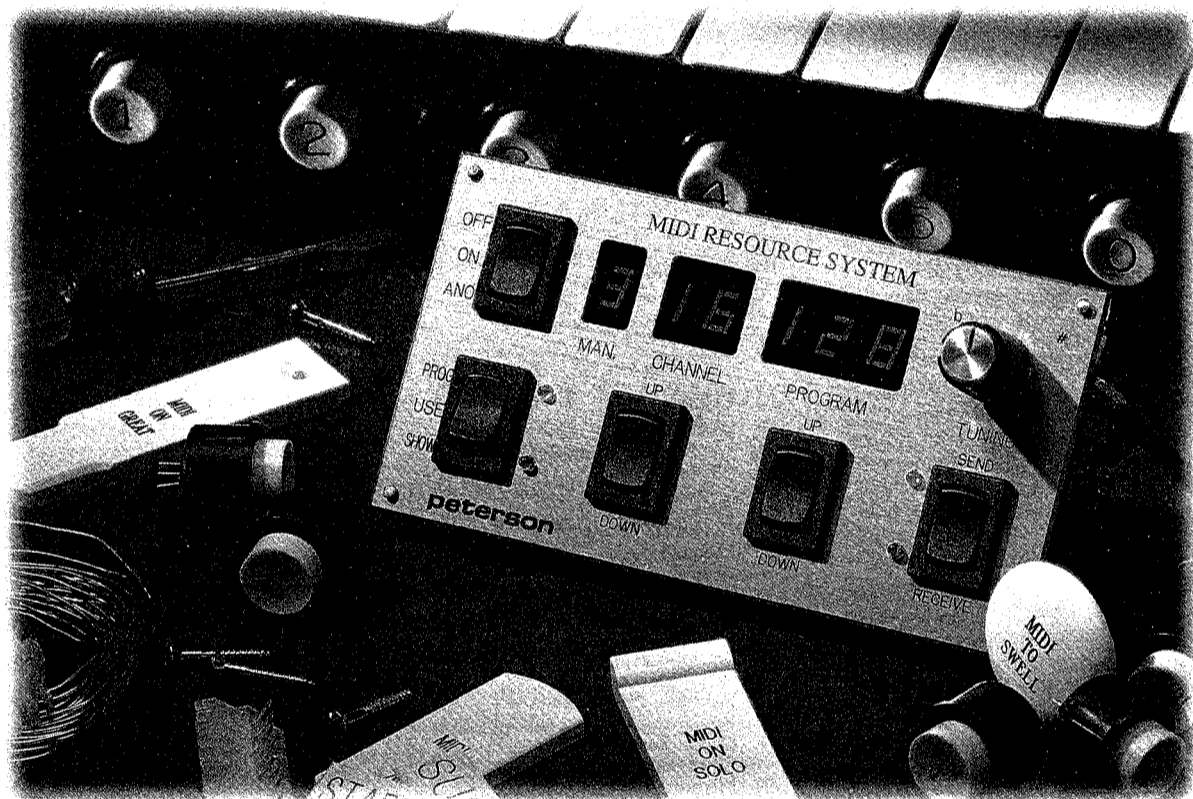
- 8' Cornet V
- 8' Tuba Magna
- 4' Clarina Magna
- Cymbelstern

MAIN PEDAL

- 32' Resultantbass III
- 16' Principal
- 16' Subbass
- 10½' Quinte
- 8' Octave (ext)
- 8' Hohlflöte (ext)
- 5½' Quinte
- 4' Super Octave
- Mixture IV
- 32' Kontra Posaune
- 16' Posaune (ext)
- 8' Trompete
- 4' Schalmey

CHOIR PEDAL

- 16' Violonprestant (Gt)
- 16' Bourdon (Gt)
- 8' Geigenprincipal (Gt)
- 8' Bourdon (Gt)
- 4' Choralbass (Gt)



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Fabry, Inc., Fox Lake, IL, has completed the third and final phase of the rebuilding project of the 14-rank Skinner organ (1924) at Sunnyside Presbyterian Church, South Bend, IN, now three manuals and 24 ranks. The goal of the two-year project was to tonally update the organ with brighter and more colorful ranks while not discarding any of the original pipework. Several ranks were moved to the pedal division. Phase 1 included conversion of the console and relay system to solid state; phase 2 releathered the organ; and phase 3 included tonal additions and changes. Organist of the church is Robert M. Martin. The dedicatory recital was played by John Gouwens

GREAT

- 8' Diapason
- 8' Bourdon (new, 61 pipes)
- 4' Harmonic Flute
- 4' Octave (new, 73)
- 2' Octavin (ext)
- III Mixture (new, 183)
- 8' Trumpet
- Chimes

SWELL

- 16' Bourdon
- 8' Gedeckt
- 8' Salicional
- 8' Vox Celeste
- 4' Spitz Principal (new, 73)
- 2' Doublette (ext)
- 1 1/4' Larigot (new, 61)
- 8' Trompette (new, 73)
- 4' Clarion (ext)
- Tremolo

CHOIR

- 8' Gedeckt
- 8' Flute celeste
- 4' Flute Harmonic
- 2 3/4' Nazard (new, 61)
- 1 3/4' Tierce (new, 61)
- 8' English Horn
- Tremolo
- Zimbelstern (new)

PEDAL

- 32' Untersatz (new, electr)
- 16' Bourdon
- 16' Echo Bourdon
- 8' Bourdon (from original Gt)
- 8' Principal (from original Sw)
- 4' Choral Bass (ext)
- 4' Flute (ext)
- III Mixture (ext)
- 16' Trompette (ext Sw)



Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for St. Rose of Lima Catholic Church, Gaithersburg, MD. The one-manual and pedal organ comprises four stops, five ranks, and 227 pipes. Manual/pedal compass is 56/30. Key and stop action are mechanical. The case is made of oak, with pipe shades of red gum. Nancy

Freitas, director of music of the church, played the dedication. Pastor is Msgr. Robert Duggan.

MANUAL

- 8' Gedackt
- 4' Rohrflute
- 2' Prestant
- Sesquialtera II
- Manual to Pedal



Steven Cook, of Edmonds, WA, has completed an organ for the Franciscan Hermitage of Wallins Creek, KY. Cook's opus 4 features four stops on one manual. The Oak Gedeckt is in the facade, the Krummhorn has oak resonators, and a Zimbelstern turns a carved walnut star mounted in the pipe shade. The case is constructed of white oak, natural key covers are ebony, and the sharps are bocote capped with boxwood. The action is suspended mechan-

ical. Cook was assisted by his son, Shimshai Cook, who made the wood pipes, reed blocks and resonators, and by his father, Don Cook, who cut out metal pipes and executed all carving.

MANUAL

- 8' Oak Gedeckt
- 4' Rohrflute
- 2' Waldflute
- 8' Krummhorn
- Zimbelstern

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NOVEMBER #9744 - A Tale of Two Cities ... a cautionary contrast of realities facing historic instruments at the St. Jacobi Church in Hamburg and the University of Pennsylvania's Irvine Auditorium in Philadelphia.

#9745 - Shall We Dance? ... with rags and rhumbas, plus waltzes, sarabandes and even boleros, we prove that the King of Instruments can "get down" on occasion.

#9746 - Going On Record ... an autumn survey of recent releases of organ music on compact disc.

#9747 - Welcome All Wonders ... Hector Olivera, Virgil Fox, Christopher Bowers-Broadbent and others play works by Bach, Gorecki, and Duruflé, music to stir the soul.



PIPEDREAMS is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-5000, or access www.mpr.org.

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 NOVEMBER

John Butt & Michael Barone; Old West Church, Boston, MA 8 pm
Three Choirs Festival; Christ Church, Greenwich, NJ (also November 16)
American Boychoir, with Newark Boys Chorus; New Jersey Performing Arts Center, Newark, NJ
Larry Ferrari; Kirk of Dunedin, Dunedin, FL 2 pm
Netherlands Chamber Choir; Spivey Hall, Morrow, GA 8:15 pm
David Craighead, masterclass; Trinity Episcopal, Indianapolis, IN 10 am

16 NOVEMBER

Stewart Foster; Memorial Church, Cambridge, MA 4 pm
Keith Reas, with flute; Yale University, New Haven, CT 8 pm
Nicolas Kynaston; Trinity College, Hartford, CT 3 pm
Scott Dettra; Cadet Chapel, West Point, NY 3:30 pm
Mark King; St Thomas Church, New York, NY 5:15 pm
Rebecca Pechefsky, harpsichord; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm
Karl Moyer; St Luke's Episcopal, Lebanon, PA 7:30 pm
Mark Mummert; Church of the Good Shepherd, Lancaster, PA 4 pm
Wesley Parrott; Ursinus College, Collegeville, PA 4 pm
Heather Hinton; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Vladimir Koshouba; Old Presbyterian Meeting House, Alexandria, VA 4:30 pm
Janice Beck; Duke University, Durham, NC 5 pm
Joseph Erwin; Church of the Holy Cross, Tryon, NC 4 pm
William Picher; Sacred Heart Church, Tampa, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
*Brahms Concert; Emanuel First Lutheran, Lansing, MI 6 pm
Musica Trinitatis; Trinity Episcopal, Ft Wayne, IN 5 pm
Jerome Butera; Park Ridge Community UCC, Park Ridge, IL 3 pm
Dunrifle, *Requiem*; First United Methodist, Downers Grove, IL 3 pm
Matt Curlee; Independent Presbyterian, Birmingham, AL 4 pm

17 NOVEMBER

Nicolas Kynaston, masterclass; Church of St Patrick & St Anthony, Hartford, CT 7 pm

18 NOVEMBER

Peter Stoltzfus; Trinity Church on the Green, New Haven, CT 8 pm
Stephen Hamilton, with orchestra; Church of the Holy Trinity, New York, NY 8 pm
Timothy Tikker; St Luke's Chapel, Medical University, Charleston, SC noon

20 NOVEMBER

John Connor; St Paul's Chapel, Columbia University, New York, NY noon
Trinity Choir Ensemble, with orchestra; St Paul's Chapel, Trinity Church, New York, NY 1 pm

21 NOVEMBER

Katharine Pardee; All SS Cathedral, Albany, NY 7:30 pm
Stefan Engels; Fourth Presbyterian, Chicago, IL 8 pm

23 NOVEMBER

Mozart, *Coronation Mass*, with orchestra; Church of the Advent, Boston, MA 11 am
Thomas Trotter; Yale University, New Haven, CT 8 pm
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm

Joy Schroeder; St Thomas Church, New York, NY 5:15 pm

Cynthia Powell; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm

Farrell Goehring; Cathedral of All SS, Albany, NY 4 pm

Shelly Moorman-Stahman; Lebanon Valley College, Annville, PA 3 pm

Choral Concert; National Cathedral, Washington, DC 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

St Paul's Choral Society; St Paul's Episcopal, Akron, OH 4 pm

Choral Concert; First Congregational, Columbus, OH 4 pm

American Boychoir; Broad St Presbyterian; Columbus, OH

Cj Sambach; Christ Church-Cranbrook, Bloomfield Hills, MI 4 pm

John Bryant; St Gall Church, Chicago, IL 4 pm

Rudolf Zuiderveld; Illinois College, Jacksonville, IL 8 pm

Heather Hinton; Independent Presbyterian, Birmingham, AL 4 pm

Lesley Dollinger, soprano, & **Cedric Bridges**, tenor; Christ Church Cathedral, New Orleans, LA 4 pm

24 NOVEMBER

Nadia Bohachewsky-Sorée, harpsichord; St Paul's Chapel, Trinity Church, New York, NY noon

Richard Hoskins; Presbyterian Homes, Evanston, IL 1:30 pm

Paul Roberts; Second Congregational, Rockford, IL 7 pm

25 NOVEMBER

Julia Barlow; St Luke's Chapel, Medical University, Charleston, SC noon

30 NOVEMBER

Mariko Irie; Church of the Advent, Boston, MA 5:30 pm

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

Lessons & Carols; St Stephen's Episcopal, Cohasset, MA 3 pm

Lessons & Carols; Grace Church, Utica, NY 4 pm

Kevin Clarke; St Thomas Church, New York, NY 5:15 pm

The Glenn Mohr Chorale; Good Shepherd Roman Catholic, Brooklyn, NY 6 pm

Advent Lessons & Carols; St Peter's Episcopal, Morristown, NJ 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Procession with Carols; St Paul's Episcopal, Akron, OH 8 pm

4 DECEMBER

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm (also December 5, 8 pm, December 6, 2 pm)

5 DECEMBER

William Picher; St Thomas More Church, Sarasota, FL noon

Elizabethan Christmas Madrigal Feast; Valley View Restaurant, Mt Bethel, PA 7:30 pm (also December 6)

Boston Camerata, Spivey Hall; Morrow, GA 8:15 pm

Willan, *This World's Light*; Mt Carmel Church, Chicago, IL 8 pm

Advent Vespers; Rockefeller Chapel; Chicago, IL 8 pm

6 DECEMBER

A Merry Music Hall Christmas; Mem Music Hall, Methuen, MA 7 pm (also December 7, 3 pm)

The Atlanta Singers; Spivey Hall, Morrow, GA 8:15 pm

Chicago Choral Artists; Grace Lutheran, River Forest, IL 7:30 pm

Morgan Simmons; Presbyterian Homes, Evanston, IL 3 pm

The Christmas Spectacular, with orchestra; Lindenwood Christian, Memphis, TN 10:30 am (also December 7 7:30 pm)

7 DECEMBER

Handel, *Messiah*; Cadet Chapel, West Point, NY 4 pm

Mozart, *Coronation Mass*, with orchestra; Good Shepherd Catholic, Brooklyn, NY 3:30 pm

Lessons & Carols; First Presbyterian, Trenton, NJ 4:45 pm

David Higgs; Spivey Hall, Morrow, GA 3 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Christmas Pageant; Second Congregational, Rockford, IL 10 am

Lessons & Carols; St Luke's Episcopal, Evanston, IL 5 pm (also December 14)

Chicago Choral Artists; First Congregational, Evanston, IL 4 pm

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The Cathedral Singers; Fourth Presbyterian,
Chicago, IL 3 pm
Handel, *Messiah*, with orchestra; Rockefeller
Chapel, Chicago, IL 2 pm

8 DECEMBER
Marie-Claire Alain; Holy Trinity Episcopal,
New York, NY 8 pm

10 DECEMBER
Terry Charles; The Kirk of Dunedin,
Dunedin, FL 2 pm (also December 11 2 pm,
December 12 8 pm, December 13 2 pm)
A Medieval Christmas Celebration; The New-
berry Library, Chicago, IL

11 DECEMBER
A Medieval Christmas Celebration; Lake For-
est College, Lake Forest, IL

12 DECEMBER
The New Oratorio Singers, with orchestra; St
Francis Roman Catholic, Lake Zurich, IL 7:30
pm
Anonymous 4; Fourth Presbyterian, Chicago,
IL 8 pm

13 DECEMBER
Christmas Concert; St Peter's Episcopal,
Morristown, NJ 7:30 pm
Spivey Hall Children's Choir; Spivey Hall,
Morrow, GA 3 pm (also December 14 3 pm)
Chicago Choral Artists; Quigley Seminary
Chapel, Chicago, IL 7:30 pm
His Majestie's Clerkes; Immanuel Lutheran,
Evanston, IL 8 pm
A Medieval Christmas Celebration; Grace
Episcopal, Oak Park, IL

14 DECEMBER
Handel, *Messiah*, with orchestra; Trinity
Church, Boston, MA 7 pm
Handel, *Messiah, Part 1*, with orchestra;
Good Shepherd Catholic, Brooklyn, NY 6 pm
Advent Choral Concert; Church of the Good
Shepherd, Lancaster, PA 7 pm
William Picher; Cathedral of St Jude, St
Petersburg, FL 3 pm
Vivaldi, *Gloria*; Second Congregational,
Rockford, IL 10 am
The New Oratorio Singers, with orchestra;
Divine Word Chapel, Northbrook, IL 7 pm
Lessons & Carols; Fourth Presbyterian,
Chicago, IL 6:30 pm
Chicago a cappella; Quigley Chapel, Chica-
go, IL 3 pm
A Medieval Christmas Celebration; The New-
berry Library, Chicago, IL
His Majestie's Clerkes; First Unitarian
Church, Chicago, IL 3 pm
Pergolesi, *Magnificat*, with orchestra; Park
Ridge Community UCC, Park Ridge, IL 10:30
am
Choral Concert, with orchestra; First Presby-
terian, Arlington Heights, IL 4 pm
Lessons & Carols; St Paul UCC, Palatine, IL
8:30, 10 am
Lessons & Carols; Christ Church Cathedral,
New Orleans, LA 4 pm

15 DECEMBER
Handel, *Messiah*; Trinity Church, New York,
NY 1 pm

16 DECEMBER
The Virgin Consort; Church of the Holy Fam-
ily, New York, NY 8 pm

20 DECEMBER
Chicago a cappella; First Congregational,
Evanston, IL 8 pm
His Majestie's Clerkes; St Procopius Abbey,
Lisle, IL 8 pm

21 DECEMBER
Candlelight Carol Service; Trinity Church,
Boston, MA 4, 7 pm
Lessons & Carols; South Church, New
Britain, CT 4 pm
Lessons & Carols; Holy Trinity Episcopal,
New York, NY 4 pm
Elizabeth & Raymond Chenault; Spivey
Hall, Morrow, GA 3 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Pinkham, *Christmas Cantata*; Fourth Presby-
terian, Chicago, IL 8:30, 11 am
His Majestie's Clerkes; Quigley Chapel,
Chicago, IL 3 pm
Chicago a cappella; Unity Temple, Oak Park,
IL 3 pm

23 DECEMBER
Lessons & Carols; St Peter's Episcopal, Mor-
ristown, NJ 5:30 pm

28 DECEMBER
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Lessons & Carols; St Luke's Episcopal,
Evanston, IL 5 pm

31 DECEMBER
Lessons & Carols; Church of the Advent,
Boston, MA 6 pm

UNITED STATES West Of The Mississippi

15 NOVEMBER
Peter Hallock, lecture; St Mark's Episcopal,
Berkeley, CA

16 NOVEMBER
Diane Meredith Belcher; St Joseph's
Church, Fayetteville, AR 4 pm
+Carlene Neihart; First Christian Church,
Olathe, KS 4 pm
Todd and Anne Wilson; University of Texas,
Austin, TX 4 pm
New England Spiritual Ensemble; Highland
Park Presbyterian, Dallas, TX 7 pm
Jeanette Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm
+Bruce Neswick; First Church of Christ, Sci-
entist, La Mesa, CA 7 pm

23 NOVEMBER
Lynn Zeigler; St Mark's-on-the-Campus
Episcopal, Lincoln, NE 8 pm
Texas Christian University Concert Chorale;
St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Mark Wickens; Arizona State University,
Tempe, AZ 2:30 pm
Archdiocesan Choir Festival; St Mary's
Cathedral, San Francisco, CA 3:30 pm
Bruce Neswick, hymn festival; First Church
of Christ Scientist, La Mesa, CA 7 pm
Festival of Thanksgiving; Lake Avenue
Church, Pasadena, CA 6 pm

30 NOVEMBER
Lessons & Carols; Grace Cathedral, Topeka,
KS 4 pm
California Baroque Ensemble; St Mary's
Cathedral, San Francisco, CA 3:30 pm
David Gell; Trinity Episcopal, Santa Barbara,
CA
Procession with Carols; All SS Episcopal,
Beverly Hills, CA 5 pm

1 DECEMBER
Anita Werling, with horn; Arizona State Uni-
versity, Tempe, AZ 7:30 pm

7 DECEMBER
Welcome Christmas-Plymouth Music Series;
Plymouth Congregational, Minneapolis, MN 2
pm (also December 13, 7:30 pm, December
14, 4 pm)
Lessons & Carols; St Stephen Presbyterian,
Ft Worth, TX 5 pm
Schuetz, *Christmas Story*; Christ the King
Lutheran, Houston, TX 8 pm
Vytenis Vasylunas; St Mary's Cathedral,
San Francisco, CA 3:30 pm
Mahlon Balderston; Trinity Episcopal, Santa
Barbara, CA
The Cambridge Singers; Pasadena Presby-
terian, Pasadena, CA
Christmas Choral Concert; La Jolla Presby-
terian, La Jolla, CA 5 pm (also December 7,
7:30 pm)
The Los Angeles Mozart Orchestra Chamber
Players; All SS Episcopal, Beverly Hills, CA 4
pm

8 DECEMBER
Schola Cantorum of Texas; St Stephen Pres-
byterian, Ft Worth, TX 8 pm

12 DECEMBER
Marie-Claire Alain, masterclass; Church of the
Epiphany, Seattle, WA 3 pm

13 DECEMBER
Service of Dedication; Church of the
Epiphany, Seattle, WA 4 pm

14 DECEMBER
Youth Choirs Concert; Grace Cathedral,
Topeka, KS 4 pm
Handel, *Messiah*, with orchestra; Highland
Park Presbyterian, Dallas, TX 7 pm
+Marie-Claire Alain; Church of the
Epiphany, Seattle, WA 4 pm
Alan Blasdale; St Mary's Cathedral, San
Francisco, CA 3:30 pm
David Rothe, with brass; California State Uni-
versity, Chico, CA 3 pm
Ray Urwin; Trinity Episcopal, Santa Barbara,
CA
Christmas Choral Concert; Lake Avenue
Church, Pasadena, CA 6 pm
Handel, *Messiah*, Part 1, with orchestra; All
SS Episcopal, Beverly Hills, CA 5 pm
Lessons & Carols; St James Episcopal, Los
Angeles, CA 4:30 pm
Daniel Kerr; St James Episcopal, Los Ange-
les, CA 5:30 pm

15 DECEMBER
Topeka Festival Singers; Grace Cathedral,
Topeka, KS 8 pm (also December 16)

20 DECEMBER
David Higgs; Davies Symphony Hall, San
Francisco, CA 2 pm (also December 21, 7 pm)

21 DECEMBER
Lessons & Carols; Westminster Presbyterian,
Lincoln, NE 4 pm

Christoph Tietze, St Mary's Cathedral, San Francisco, CA 3:30 pm
Emma Lou Diemer, Trinity Episcopal, Santa Barbara, CA

28 DECEMBER
Lessons & Carols; Grace Cathedral, Topeka, KS 9:30 am
David Hatt, St Mary's Cathedral, San Francisco, CA 3:30 pm

31 DECEMBER
Concert of Praise; Lake Avenue Church, Pasadena, CA 7:30 pm

INTERNATIONAL

19 NOVEMBER
St Cecilia Festival Service; St Paul's Cathedral, London, England 11 am

23 NOVEMBER
Marilyn Keiser; College Heights Seventh-Day Adventist, Lacombe, Alberta, Canada 7 pm

26 NOVEMBER
Elgar, *The Dream of Gerontius*; St Paul's Cathedral, London, England 7:30 pm

2 DECEMBER
The Tricentenary Service; St Paul's Cathedral, London, England 11 am

3 DECEMBER
Duncan Middleton; Notre Dame de France, London, England 7:45 pm

10 DECEMBER
Handel, *Messiah*, with orchestra; St Paul's Cathedral, London, England 6:30 pm

14 DECEMBER
Olivier Latry; Konzerthaus, Vienna, Austria 11 am

Organ Recitals

LOUIS ALLARD, St. James United Church, Montréal, Québec, July 15: *Prelude, Adagio (Sonata No. 3)*, Guilman; *Cantilène (Symphony No. 3)*, Vierne; *Suite du premier ton*, Bédard; *Berceuse Modale*, Letendre; *La Condamnation*, Allard.

JEROME BUTERA, Fourth Presbyterian Church, Chicago, IL, June 13: *Sonata No. 4 in d*, op. 61, Guilman; *Adagio, Finale (Symphony No. 4 in f)*, Widor.

ELIZABETH & RAYMOND CHE-NAULT, First United Methodist Church, Little Rock, AR, June 17: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Tryptich*, Moore; *The Juggler*, Roberts; *The Emerald Isle*, Callahan; *Toccata on "God rest you merry, gentlemen,"* Hobby.

DOUGLAS CLEVELAND, Trinity Lutheran Church, Lynnwood, WA, May 18: *Concerto No. 2 in B-flat*, Handel; *Duet for Organ (with Yun Kim)*, Wesley; *Prelude and Fugue in c*, op. 37, Mendelssohn; *Partita on "At the Lamb's high feast,"* Ferguson; *Prière*, op. 20, Franck; *Toccata, Adagio and Fugue in C*, S. 564, Bach.

PHILIP CROZIER, St. James United Church, Montréal, Québec, August 5: *Trio Sonata No. 1 in E-flat*, S. 525, Bach; *Suite for Organ*, Tuma; *Prelude and Fugue in c*, Mendelssohn; *Fugue in A-flat minor*, Brahms; *Scherzetto*, op. 31, no. 14, *Idylle mélancolique*, op. 31, no. 8, *Carillon de Westminster*, op. 54, no. 6, Vierne.

STEPHEN FARR, Christ Church Cathedral, Springfield, MA, June 25: *Prelude sur l'Introit de l'Épiphanie*, Duruflé; *Prelude and Fugue in C*, S. 547, Bach; *Chorale Prelude and Fugue "O Traurigkeit,"* Brahms; *Scherzo (Symphony No. 6)*, Vierne; *Nun komm der Heiden Heiland*, Bruhns; *Sonata II*, Hindemith; *Communion, Sortie (Messe de la Pentecôte)*, Messiaen.

RAYMOND GARNER, First Baptist Church, Denver, CO, April 24: *Nun danket alle Gott*, S. 79, *Komm, süßer Tod*, Bach/Fox; *Ye sweet retreat*, Boyce/Fox; *Sonata I in f*, Mendelssohn.

WACLAW GOLONKA, Cathedral of the Holy Angels, Gary, IN, August 3: *Prelude and Fugue in c*, Mendelssohn; *Concerto in d*, S. 596, Bach; *Christmas in the Ancient St. Mary's Church of Crackow*, Nowowiejski; *Prelude and Fugue on BACH, Liszt; Inleiding en Fuga op een Russisch Thema*, Wagenaar; *Scherzo (Symphony No. 6)*, Vierne;

Valse mignonne, Karg-Elert; *Sortie*, Lefébure-Wély.

JEAN LADOUCEUR, St. James United Church, Montréal, Québec, July 29: *Fantasy and Fugue in g*, S. 542, Bach; *Sonata II*, Hindemith; *Toccata in C*, Schmidt; *Prelude, Fugue and Variation*, Franck; *Carillon*, op. 31, no. 21, Vierne.

JOAN LIPPINCOTT, Crystal Cathedral, Garden Grove, CA, July 18: *Festival Fanfare*, Leighton; *Passacaglia in c*, S. 582, Bach; *Fantasia in f*, K. 608, Mozart; *Choral varié sur le thème du "Veni Creator,"* Duruflé; *Allegro, Cantabile, Final (Symphony No. 6)*, Widor.

HAIG MARDIROSIAN, Lutheran Church of the Reformation, Washington, DC, July 4: *Introduction and Passacaglia in d*, Reger; *Sonata No. 13 in E-flat*, op. 161, Rheinberger; *Gloria (Messe du premier ton)*, Raison; *Choral, Toccata (Suite, op. 14)*, Maleingreau; *Ayre for the Dance*, Locklair; *V'la l'bon vent*, Cochereau; *Norwegian Dance*, op. 35, no. 2, Grieg; *Berceuse and Finale (The Firebird)*, Stravinsky.

ALAN MORRISON, First Congregational Church, Columbus, OH, April 13: *Toccata in F*, S. 540, *Concerto in d*, Bach; *Scherzo*, Duruflé; *Fête*, Langlais; *Choral Tryptich*, Krape; "The primitives," "At the ballet," "Everyone dance!" (*Five Dances*), Hampton; *Passacaglia on a theme by Dunstable*, Weaver.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, May 29: *Sonata de clarines, Soler; Fugue in a*, Seger; *Toccata in G*, Seixas; *Prélude, Fugue et Variation*, Franck; *Postlude*, Alain; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

WILLIAM PICHER, Cathedral of St. Jude the Apostle, St. Petersburg, FL, June 15: *Now thank we all our God* (arr. Fox), *Toccata and Fugue in d*, S. 565, Bach; *Sketch in D-flat*, Schumann; *Sing of Mary, pure and lowly*, Hebble; *The Virgin Mary had a baby boy, God Father praise and glory*, Picher; *Dreaming, Rio; Suite Gothique*, Boëllmann; *Grand March from Aida*, Verdi, arr. Lemare; *Come to us creative Spirit*, Proulx; *Ave Maria*, Andrews; *Let everything that lives*, Picher; *Clair de lune*, Debussy, arr. Cellier; *Toccata (Symphony No. 5)*, Widor.

SYLVIE POIRIER & PHILIP CROZIER, St. Clemens Kirche, Rheda-Wiedenbrück, Germany, June 27: *Trilogie*, Bédard; *A Verse*, Carleton; *Allegro (Double Fantaisie)*, Langlais; *Fugue in e*, Schubert; *Variations on an Easter theme*, Rutter; *Méditation nuptiale, Toccata on "Happy Birthday,"* Bölling.

DANIEL ROTH, St. Sulpice, Paris, France, July 13: *Fugue IV on BACH*, Schumann; *Impromptu, Andantino*, Vierne; *Prelude and Fugue in A-flat*, Dupré; *Fantaisie in E-flat*, Saint-Saëns; *Improvisation*.

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► page 23: Organ Recitals

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa, WI, July 2: *Suite du deuxième ton*, Plérambault; *Have mercy on me, O God*, Bach; *Psalm 46*, Zwart; *Psalm 121*, Zimmermann; *Prelude and Variation*, Franck; *Psalm 100*, Burkhardt; *Psalm 23*, Kloppers; *Psalm 148*, Burkhardt; *Elevation*, Benoit; *Toccata in b*, Gigout.

KENNETH STARR, St. Sulpice Church, Paris, France, July 6: *Résurrection*, Robinson; *Méditation à Ste Clothilde*, James; Allegretto (*Sonata in B-flat minor*), Parker; *Au delà de l'Aurore*, Banks; *Toccata Festiva*, Purvis.

FREDERICK SWANN, All Saints Episcopal Church, Winter Park, FL, February 18: *Bells of Riverside*, Bingham; *Prelude on Psalm 34:6*, Howells; *Trumpet Tune*, Swann; *Tuba Tunc*, Cocker; *Toccata and Fugue in d*, S. 565, Bach; *Choral (Symphonie II)*, *Clair de lune*, Carillon du Longpont, Vienne; *Jesu dulcis memoria*, Davies; *Toccata for Flutes*, Stanley; *Fantasia and Fugue in G*, Parry.

PETER SYKES, The Congregational Church, Orwell, VT, July 27: *Sonata in A*, Mendelssohn; *Four Versets and Canzona*, Woodman; *Berceuse sur les paroles classiques*, Vienne; *Fanfare*, Lemmens; *Erbarm dich mein, O Herre Gott*, S. 721, Liebster Jesu, wir sind hier, S. 706, Valet ich dir geben, S. 736, *Passacaglia and Fugue in c*, S. 582, Bach.

MICKEY THOMAS TERRY, The River-side Church, New York, NY, July 22: *Toccata on "Veni Emmanuel"*, Hailstork; *Chorale Prelude on "Jesu, wir sind hier"* (*Three Pieces*), Walker; *Passacaglia and Fugue in c*, Bach; *Pièce Héroïque*, Franck; *Trumpet Minuet in D*, Hollins; *Arietta*, Kerr; *Sonata in c: The 94th Psalm*, Reubke.

PATRICK WEDD, St. James United Church, Montréal, Québec, July 22: *Prelude and Fugue in B*, Willan; *Adagio in E*, Bridge; *Praeludium and Fugue in C*, op. 38, no. 2, Mendelssohn; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Prelude, Fugue and Variation*, Franck; *Toccata and Fugue in d*, Lemare.

MARY WEDGEWOOD, Young United Church, Winnipeg, Manitoba, August 6: *Prelude, Fugue and Chaconne in C*, Buxtehude; *Sweet Sixteenths*, Albricht; *Adagio (Symphony No. 5)*, Widor; *Suite du deuxième ton*, Clérambault.

SYLVIA SCOTT WORTLEY, Young United Church, Winnipeg, Manitoba, July 30: *La Ballo dell Intorcio*, Valente; *Toccata de l'elevation*, Froberger; *Canzona*, Frescobaldi; *Susana*, Coelho; *Cantaluña*, Guinaldo; *Sonata de órgano*, Larrañaga; *Tiento de sexta tono*, Arauxo.

MAX YOUNT, St. Gallus Church, Tüdingen, July 5: *Fantasia and Fugue über "Ein Danklied sei dem Herrn"*, Sanders; *Preludium organàra*, Karolyi; *Pange lingua*, David; *O Traurigkeit, o Herzeleid*, Brahms; *Sonata III*, S. 527, *Passacaglia and Fugue*, S. 582, Bach.

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PIPE ORGANS FOR SALE

7-Rank Wicks \$7,800. 248/471-1515, FAX 248/471-9968.

30-rank, 1960 Schantz console and chests, no pipes or wind. Moveable console with adjustable bench, recent Harris DK, TT and SSL comb action with multiplex relay. Available July 1998. Details on request. Organist, Box 250768, Little Rock, AR 72225.

3-manual, 48-rank pipe organ; Moller, Estey & Durst pipes and chests, 1960 Schantz drawknob console. Has been in storage 18 years. Contact First Baptist Church of San Diego, 5055 Governor Drive, San Diego, CA 92122. 619/457-4827.

Schlicker practice organ, 1964. Two manuals, two ranks, ten stops. Buyer to remove. \$4,000 OBO. Call Dr. Susan Youens, University of Notre Dame, 219/631-6211.

1931 Moller, opus 5946. 2 manuals, 4 ranks, with blower, chests, pipes, and console. Presently disassembled. \$7,100 OBO. Call 919/989-9669 or 910/677-0405 NC.

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3/30 1870 Koehnen & Grimm rebuilt with DE chests; playable in Clarkston, MI. Asking \$30,000. For details REPLY BOX OC-2, THE DIAPASON.

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4M, drawknob Aeolian Opus 1747, 1930 from Westchester County Center, White Plains, NY; Clarence Dickinson, consultant; 32' Bombard, 13 16' rks., 64+ ranks; w/player & 10-roll changer; ideal for church of 3,000 or more; available for storage-removal & crating charges to non-profit organization; pitman chests. Steele Organ Service, 151 Thorpe, Pontiac, MI 48341. 248/334-9131.

Möller #7781, 2-manual, 3-rank; new Ventus (1992) blower. \$9,000 or best offer. 713/662-2706. Houston, TX.

1901 Bates & Culley, 2-10 ranks. Approx 12' 6" w x 14' 4" h x 5' 7" d. Free standing oak casework. Asking \$5,000 as is, where is. Quality restoration available. Ca. 1902 Bernard Mudler Tracker, 2-9 ranks 61/27. Approx 7' 8" w x 12' 4" h x 6" d. Free standing white oak casework. Asking \$5,000 as is, where is. Quality restoration available. Ca. 1871 E. & G.G. Hook #591, 2/10 stops. Approx. 100" w x 74" d x 15" t. Professionally renovated and set up in our shop. Installation available for all the above. For more information on all the above contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

Roderer tracker (1971); eight stops, two manuals and pedal. Pedalboard 32 notes AGO. 94" high, 80" wide. Perfect condition, suitable for home, school, or chapel. Phone: Richard Enright 847/674-8312.

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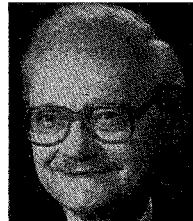
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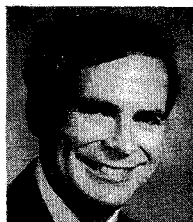
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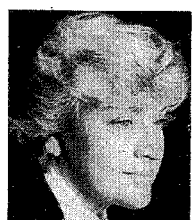
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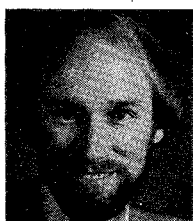
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