

THE DIAPASON

FEBRUARY, 1998



St. Michael Lutheran Church, Omaha, NE
Specification on page 19

Letters to the Editor

OHS report

In all the 40 or so years I have been reading most everything published in THE DIAPASON, I always thought they were well written and in good taste up to receiving the December issue and the report by Joseph Fitzer on the OHS convention. I never thought during all those years that I would ever read a thing in THE DIAPASON that was written in the Louella Parsons manner.

I was in attendance at the convention and all the problems Mr. Fitzer managed to find were to me very small and unimportant as compared with the programs and organs we were there to see and hear. Mr. Fitzer didn't mention the problems at St. Andrews—the plumbing in the third stall in the men's room was out of order.

I am also in the "older persons" group and frankly didn't find long lines as a general rule. On two occasions there were in fact too long lines; however, this

was due to the fact that the "home-made" food provided by the ladies of the church was such that before the food line was complete, most of the first people through the line were back for more (much more).

Perhaps we on this side of the Mississippi are a little more relaxed about conventions. Shorter pieces of music played on the organs, but more of a variety. Our hotels are generally not as old or as fancy as some of the older hotels in his area. The one difference might be that to my knowledge none of the hotels in Portland is blessed with a gentle breeze coming off the stock yards to add "character" to the room.

When one experiences all the problems Mr. Fitzer claims to have been plagued with, then there is only one thing left to do. That is fold up your tents and head for home . . .

Richard Warburton
Skykomish, WA

Here & There

The Plymouth Music Series presents its ninth annual concert entitled "Witness" on February 13 at Orchestra Hall in Minneapolis. The concert, which features music by African American composers, will include new works by Alvin Singleton and Jonathan Holland based on the poetry of Rita Dove, along with works of Edmund Thornton Jenkins, R. Nathaniel Dett, and Larry Farrow. The program is under the direction of Philip Brunelle. 612/870-0943.

The Illinois Great Rivers Conference Chapter of The Fellowship of United Methodists in Music and Worship Arts will present its 10th annual Handbell Festival on February 14 at Rochester High School in Rochester, IL. The morning sessions will be divided into two levels: I Beginning-Intermediate, and II Intermediate-Advanced. The afternoon will consist of mass ringing. Guest clinician is Kevin McChesney. For information: Arlene Dittberner, 156 N. Illinois St., Springfield, IL 62702; 217/525-1866.

The Heefner Organ Recital Series continues at Ursinus College in 1998: February 15 Steven Tharp, March 29 Alan Morrison, and May 3 Kenneth Cowan. For information: Ursinus College, P.O. Box 1000, Collegeville, PA 19426-1000.

The New York City AGO chapter will host its annual Presidents' Day on February 16 at Manhattan churches housing mechanical-action organs. Entitled "The Music of J.S. Bach and His Contemporaries," the conference begins at 10 am at St. Thomas Church with a tour/demonstration by Judith Hancock of the recent Taylor and Boody organ. At 1 pm the conference moves to St. Peter's Lutheran Church for a lecture by George Stauffer on "J.S. Bach's *Clavierübung III* and the German Romantic Organ," followed by a lecture-recital on "Transcriptions? Bach's *Chaconne*" with violinist Jorg-Michael Schwarz and pianist Kenneth Huber. At 3 pm Bruce Gustafson will present a lecture-recital "François Couperin, The French Bach." The day continues with a 4:30 pm choral liturgy in honor of friends and colleagues who have died of A.I.D.S. Music for the service will include Bach's "Organ Mass" played by Arthur Lawrence. The St. Peter's Lutheran Church Choir will be conducted by Thomas Schmidt. The evening event will be a solo recital by Martin Jean on the Rieger organ at the Church of the Holy Trinity, featuring music of Bach, Sokola, Walther, Popping, and Reger. For information: Stephen Hamilton, 212/289-4100.

Holy Trinity Roman Catholic Church, New York City, will continue to celebrate the installation of its new Létourneau organ as part of the parish's 100th anniversary. On February 18 organists Gerre Hancock, David Higgs, Alan Morrison, McNeil Robinson, and John Weaver will all perform in one festive program. The season finale will take place on March 22 when organist David Macfarlane will be joined by the Chamber Orchestra of Manhattan in a program featuring Stephen Paulus' *Concerto for Organ* in its New York City premiere. For information: 212/787-0634.

An Organ Festival takes place February 20-22 at the RLDS Auditorium & Temple, Independence, MO, co-sponsored by the University of Missouri-Kansas City Conservatory of Music, the greater Kansas City AGO chapter, and the Reorganized Church of Jesus Christ of Latter Day Saints. The program includes recitals by John Ditto, February 20 (Temple); Martin Haselböck, February 21 (Grace & Holy Trinity Cathedral), February 22 (Temple); and John Obetz, February 21 (Temple & Auditorium), featuring organs by Aeolian-Skinner (113 ranks), Casavant (102 ranks), and Kney (67 ranks). For information: Worship Ministries, RLDS Auditorium, P.O. Box 1059, Independence, MO 64051; ph 816/833-1000, x1434; fax 816/521-3082.

The San Diego AGO chapter and First United Methodist Church, San Diego, will present *Fête Vierge* February 20-22. The schedule includes the complete organ symphonies (Symphony I-Alison Luedecke; II-Robert Plimpton; III-Jonathan Biggers; IV-Kathleen Scheide; V-Catherine Rodland; VI-Jared Jacobsen), *Les Angeles* (Sylvia Wen, soprano and Daniel Burton, organ), the *Messe Solennelle* for Choir and Two Organs, and workshops on *Vierge*, Cavallé-Coll organs, and the *24 Pieces in Free Style*. Programs take place on the 107-rank Blackinton organ at First United Methodist Church, San Diego, CA. For information: James Simonton II, Sub Dean, 619/265-7020; email: jasorgan@aol.com

St. Peter's Episcopal Church, Morristown, NJ, presents a medieval concert on February 21 featuring The Early Music Players in the Great Hall of the Parish House. On March 7 the Choir of St. Peter's will perform Bach's *Mass in B Minor* under the direction of Richard Morgan. For information: 973/538-0555.

A New York City premiere takes place March 12, 13 and 14 at **The**

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Church of the Holy Trinity (Episcopal) when Dance at Holy Trinity collaborates with Music at Holy Trinity to present Messiaen's *Ascension Suite* with choreography by Lynn Parkerson. Stephen Hamilton performs the Messiaen score. Lighting is designed by Robert Williams. For information: 212/289-4100.

The Woodland Concert Series will present David Willcocks conducting Handel's *Israel in Egypt* on March 21 at South Church, New Britain, CT. The concert will feature the choirs of Immanuel Church-Hartford and South Church, a professional orchestra, and soloists. For information: 860/527-8121.

The Indianapolis Conference on Worship, Music, and Culture takes place April 17-19 at First Baptist Church, sponsored by Christian Theological Seminary, Church Federation of Indianapolis, St. Luke's Methodist Church, Speedway Christian Church, Trinity Episcopal Church, First Baptist Church, and The Lilly Endowment. Among the many lecturers will be Quentin Faulkner, Don E. Saliers, Paul Westermeyer, Michael Hawn, and Melva Costen. For information: Ted Gibboney, First Baptist Church, 317/846-5821.

The 19th annual Organ Study Tours of Europe takes place July 27-August 9 visiting Germany, Denmark, Sweden and Norway. Cities include Hamburg, Lübeck, Nakskov, Maribo, Nykøping, Roskilde, Helsingør,

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BRIAN SWAGER
Carillon

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Copenhagen, Göteborg, Stockholm, Oslo, and others. Director of the tour is Dirk Bakhuyzen. For information: 2919 Porter Ct., Grandville, MI 49418; 616/534-0902.

The 7th International Organ Competition, Odense, Denmark, takes place August 13-21, and is open to organists of all nationalities under the age of 35. There will be three rounds: 25 competitors may participate in round 1; 12 will be selected for round 2; five will compete in the finals. First prize is DKK. 40,000; 2nd prize DKK. 15,000; 3rd prize DKK. 10,000; 4th and 5th prize DKK. 5,000. The opening concert will take place in Odense Concert Hall (The Carl Nielsen Hall) with participation of the Odense Symphony Orchestra and Grethe Krogh as organ soloist. The first round of the competition takes place on the 37-stop Marcussen organ at St. Hans Church; 2nd round on the 56-stop Marcussen at Odense Cathedral; and final round on the 46-stop Marcussen at Odense Concert Hall. The jury includes Ullrich Böhme, Paolo Crivellaro, Ewald Kooiman, Grethe Krogh, Jon Laukvik, Freddy Samsing, and Gillian Weir. Deadline for applications is April 1. For information: International Organ Competition, Laessøegade 74, DK-5230 Odense M; ph/fax 45 6613 6363.

The Institute for the Study of American Evangelicals (ISAE) has announced a three-year project using hymn-texts as a source for illuminating American Protestant history. The ISAE

seeks proposals for competitive grants of \$1,500 for article-length papers that study some aspect of the 300 most often republished hymns from approximately 200 major hymnals and tunebooks (1737-1960) as a way of exploring the history of American Protestantism. The list of hymns, with authors and other pertinent information, will be sent upon request. The deadline for proposals and supporting materials is April 30. For information: ISAE, Wheaton College, Wheaton, IL 60187; ph 630/752-5437.

The Organ Composition Competition of the University of the State of São Paulo, Brazil, has announced the results. Sixty-nine entries were received from the following countries: Germany (6), Argentina (9), Australia (2), Brazil (27), Belgium (2), Canada (2), USA (22). Three prizes were awarded, of 1000 Reais (approx. US\$1,000), 500 Reais (US\$500), and 300 Reais (US\$300). First prize went to **Timothy Tikker** for his *Three Gregorian Sketches*. Tikker is organist at the Cathedral of St. John the Baptist, Charleston, SC. *Three Gregorian Sketches* was commissioned by John-Paul Buzard, has been recorded by Christopher Young, and will be published this year by Wayne Leupold Editions. Second Prize was awarded to Pamela Decker (University of Arizona, Tucson) for her *Kairos*; and third prize to Philippe Verkaeren (Église Notre-Dame-de-l'Annonciation, Brussels, Belgium) for his *Apostrophes*. Honorable mentions were as follows: 4th place, *Prelude and Postlude for Pentecost* by Constance Walton (USA); 5th place, *For Openers* by Herbert Bielawa (USA); 6th place, *Winter Canticles* by Mark Winges (USA); 7th place, *Retablo III: Victimae Paschali* by Pamela Decker; 8th place, *Fantasia Ton-y-botel* by Carol E. Barnett (USA); and 9th place, *Mars Aeliptica* by Rafael Ferreyra (Argentina). This was the first composition contest for organ held in Brazil. The contest opened in April 1997, and submissions were received until September 30, 1997. Judges included Edmundo Vallani and Sergio Vasconcelos Correa (professors of composition at the Institute of Fine Arts of the University of São Paulo), and Marcos Mesquita (professor of composition of the Faculdade Santa Marcelina). The winning pieces will be presented in concert on March 8 and 11 at the Catedral Evangelica de São Paulo and at the Institute of Fine Arts of the University of São Paulo, respectively. For information: Dorotea Kerr, Rua Francisco Perroti 441, São Paulo 05531, Brazil; ph 011-55-11 210 5830; or James Welch, 409 Central Ave., Menlo Park, CA 94025; ph 650/321-4422; email: jwelch@net-com.com



Bruce Neswick, Linda S. Buzard, and the Canterbury Choristers of the Episcopal Chapel of St. John the Divine

The Canterbury Choristers of the Episcopal Chapel of St. John the Divine, Champaign, IL, were admitted as full members of the Canterbury Choir in a Solemn Evensong conducted by **Bruce Neswick** last fall. In the days prior to the service, Mr. Neswick led workshops for the Choristers and adult choir members. Chapel Organist/Choirmaster **Linda S. Buzard** established the RSCM program for children of the parish and community during the last liturgical year. The Choristers sing with the adult choir every week, participating in all the hymns and at least one of the two anthems. There are currently seven

full Choristers and one new probationer in the program. Ms. Buzard is in her seventh year as Organist/Choirmaster of the Chapel, previously having served for two years as the Chapel Organist; prior to that time she served as Organist and Choir Director for St. Andrew's Lutheran Church on the University of Illinois campus. She holds the MMus degree in Church Music from Northwestern University.

The Lancaster AGO chapter presented a program of Early American Organ and Choral Music on November 9, 1997 at Grace Lutheran Church, Lancaster, PA. Organists included Jackson Hammitt, Karl Moyer, Anne Lefever, Richard Fritsch, along with the Lancaster Musical Art Society Chorale. The program featured works of James Hewitt, Eugene Thayer, Samuel Stanley, William Billings, Justin Morgan, Oliver Holden, Lowell Mason, Benjamin Carr, and John Knowles Paine.

Phillip Truckenbrod Concert Artists invites the church music community to visit its new site on the worldwide web (www.concertartists.com). The site carries a full press biography, photo, and selected press review quotations for each of the artists and ensembles on the agency's roster. In addition, browsers can get news of special booking availabilities, information about the agency, and information on the Dallas International Organ Competition and the Grand Prix de Chartres. Now in its fourth decade, the agency represents American and European concert organists, tours English cathedral and college choirs in North America, and represents a variety of other recitalists and choral and instrumental ensembles.

Appointments



Jeff R. McLelland

Jeff R. McLelland has been appointed Associate Professor of Music at Mississippi College, Clinton, MS, where he will teach organ, music history, and organ related courses. He is also director of music and organist at the First-Trinity Presbyterian Church of Laurel, MS. McLelland received degrees in organ performance from The University of Southern Mississippi, The Eastman School of Music, and The University of Alabama, where he studied with Paul Anderson, Russell Saunders, and Warren Hutton, respectively. He has also studied with Wilma Jensen at Scarritt College in Nashville. He won the regional level of the AGO Young Artist Competition in 1989 and 1991, and won second prize at the national level in Boston in 1990. He has served as Dean of the South Mississippi AGO chapter and as District Convenor for Mississippi and eastern Louisiana, and is presently Sub-Dean of the Jackson chapter and Vice President of College and National Auditions for the Mississippi Music Teachers Association. Dr. McLelland is under concert management with The Young Organists Cooperative. He recently performed for AGO chapters in Atlanta and Baton Rouge and accompanied the Alabama

Boychoir in a concert at Carnegie Hall in New York City. He was a featured performer at the southern region AGO convention in Birmingham in 1997.

Here & There

John Bertalot and Robert Palmer, both of whom left Trinity Church, Princeton last fall, conducted a farewell concert in the Princeton Chapel on November 22, 1997. The Four Choirs' Festival featured three church choirs plus the Princeton Singers, accompanied by organist Scott Dettra. The program included works of Goss, Parry, Rose, Britten, Hoiby, Stainer, Williamson, Howells, Stanford, McKie, Purcell, Mathias, Tavener, and Handel.



Charles Callahan

Charles Callahan is featured on two new compact discs, recorded on the Robert M. Turner organ at the Church of the Holy Family, New York City. *Invocation* includes 16 selections, works of Matheson, Reger, Karg-Elert, Rogers, Callahan, Gounod, Truette, Guilmant, Titcomb, Purvis, and others. *Charles Callahan Plays the Organ at the Church of the Holy Family* includes 18 selections by Purcell, Corelli, Bach, Schumann, Rheinberger, Elgar, Callahan, Dupré, Sowerby, and others. Available for \$15 each postpaid or both for \$25; for information: P.O. Box 84, Orwell, VT 05760.

Sacred works by **Emma Lou Diemer** performed during 1997 included her *Gloria* for chorus, two pianos, and percussion, presented May 3 and 4 by the Santa Barbara Choral Society, JoAnne Wasserman, conductor, with duo-pianists Tachell Gerbert and Bradley Gregory at First Presbyterian Church, Santa Barbara. An orchestrated version was created by the composer in honor of the Santa Barbara Choral Society's 50th anniversary and performed December 6 and 7. *Gloria* and the first movement of this mass-in-progress, *Kyrie*, are published by Santa Barbara Music Publishing. The anthem *Rejoice in the Lord*, text from Psalm 33, was commissioned by Calvary Episcopal Church, Front Royal, VA in honor of Helen C. Smith on the occasion of her 50th anniversary as organist at Calvary and performed October 19. Santa Barbara Music Publishing will publish the work. The hymn anthem, *Jesus, Still Lead On*, was commissioned for the 100th anniversary of St. Paul Lutheran Church, Morgantown, WV, Beth Dameier, choir director, and performed in September. The Sacred Music Press will publish the work. Diemer's *Fantasy on "O Sacred Head"* for organ is included in James R. Briscoe's *Contemporary Anthology of Music by Women*, published by Indiana University Press in 1997.

Swedish-Canadian composer, musicologist, and organist **Bengt Hambræus** turned 70 on January 29. To celebrate the event, the Musicology Department at the University of Göteborg, in collaboration with Lulea University of Technology; School of Music in Pitea, and Warner/Chappell Music, Sweden-Nordiska Musikförlaget, has published a Festschrift. Editors are Per

F. Broman, Bo Alphonse, and Nora Engebretsen. The Festschrift includes articles in English (and three in German) by European and North American contributors. For information: Per F. Broman, 669 Potomac Ave., Apt. #8, Buffalo, NY 14222; e-mail: per.broman@mh.luth.se



Piet Kee

In addition to his concert work and many recordings, **Piet Kee** has also been active as a composer. Two major works have been published by Bärenreiter: *Bios* for organ solo, and *Network* for five instruments. Titles of his earlier works include *Ciaccona* (1952), *Partita on "Es ist ein Ros entsprungen,"* (1954), *Two Organpieces* (1960), *Four Manualpieces* (1966), and *Gedenck-Clanck 76* (1976). He has also exploited spatial effects in such works as *Music and Space* for two organs, 3 trumpets, and 2 trombones (1960), *Intrada* for 2 organs (1970), *Confrontation* for 2 organs and 3 street organs (1979), and his latest work *Network* for 2 organs, alto saxophone, and descant recorder, commissioned by the Incorporated Association of Organists in England.

Marilyn Mason and Margarete Thomsen are the editors of *Reflections: 1947-1997*, dedicated to the memories of Albert Stanley, Earl V. Moore, and Palmer Christian. With a Foreword by Dean Paul Boylan and an Introduction by Marilyn Mason, *Reflections* is an informal history-memoir of the University of Michigan organ department, with essays by Robert Clark, Glenn Watkins, Robert Glasgow, Michele Johns, James Kibbie, Marilyn Mason, Louise Cuyler, Frieda Vogán, Mary McCall Stubbins, Mary Alice Power, and James Moeser. A following section of the book is devoted to 11 scholarly articles by Marijijn Thoene, Jane Shatkin Hettrick, Dennis Schmidt, Michele Graveline Stout, Wayne Wyrembelski, Kenneth Logan, Melody Meadows, Gale Kramer, Mark Wickens, Jan Maagard, and Marilyn Mason. Also included are sections describing faculty discography, courses offered in the organ department, scholarships and awards, and the Historic Organ Tours. Finally come 12 appendices, and a CD, *Marilyn Mason in Recital*, recorded at the National Shrine of the Immaculate Conception, Washington, DC. Available for \$30 postpaid from Marilyn Mason, University of Michigan, School of Music, Ann Arbor, MI 48109-2085.



Sylvie Poirier & Philip Crozier

Sylvie Poirier and Philip Crozier are playing recitals this month in Canada: February 18, Southminster United Church, Lethbridge, Alberta; 2/20,

Grace Presbyterian Church, Calgary, Alberta; 2/22, Canadian Union College, Lacombe, Alberta; and 2/23, West End Christian Reformed Church, Edmonton, Alberta. For information: 514/739-8696.



George Ritchie

George Ritchie is featured on a new recording entitled *J.S. Bach Organ Works, Vol. III: "For Music Lovers and Connoisseurs."* This 2-CD set, totalling 2 hours, 30 minutes, was recorded on the 4-manual Anton Heiler Memorial Organ built by John Brombaugh at Southern Adventist University, Collegedale, TN. It includes the complete *Clavierübung III*, the *Schübler Chorales*, *Trio Sonata VI in G*, and *Prelude and Fugue in c*, S. 546. Released on the Raven label (OAR-400), the set may be ordered from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; ph 804/353-9226 (\$14.98 plus \$2.50 mailing).

Keith E. Shafer is featured on a new recording, *Noel! Christmas Classics*. Recorded on the Casavant opus 2900 at St. Paul's Episcopal Church, Atlanta,



Keith Shafer

GA, the program includes 14 selections by Andrew Carter, Purvis, Fletcher, Guilman, Brahms, Proulx, Daquin, Yon, Wilcocks, and others; \$15 plus \$2 shipping; for information: St. Paul's Episcopal Church, 605 Reynolds St., Augusta, GA 30901-1431; 706/724-2485.

The Choir of All Saints Church, Atlanta, GA, recently sang the world premiere of the choral anthem, *God is my strong salvation*, by English composer Richard Shephard, Headmaster of the York Minster Cathedral School. Raymond & Elizabeth Chenault, Organists & Choirmasters of All Saints Church for the past 22 years, conducted and accompanied this premiere at All Saints Church on November 23. For the same occasion the Chenaults played the premiere of the organ duet, *Colloquy*, composed by Francis Jackson, formerly Organist & Master of the Choristers at York Minster Cathedral. Both works were commissioned by Alice Bliss in memory of her mother Evelyn Lee Witherspoon.

University Music Editions has announced the publication of the *Per-*

forming Arts in Colonial American Newspapers (PACAN) project. The completion of this seven-year project makes available a resource for studying early America on the scale of its daily cultural life as it progressed for nearly a century over the geographic region from Maine to Florida. The CD-ROM contains, in full text, all references to music, dance, theater, and poetry. The texts are taken from news articles, notices, advertisements, essays, and lyrics, as found in 55,000 Colonial American newspapers and supplements published in some 50 towns and cities. The newspapers range from the earliest extant copy (1690) through the end of the Revolutionary War (1783), including those in the French and German languages. The CD-ROM is priced at \$99; for information: University Music Editions, P.O. Box 192 - Fort George Station, New York, NY 10040; ph 212/569-5340/5393; fax 212/569-1269.

The American Choral Catalog, Fall 1997, is now available. It lists compact discs with performances conducted by Robert Shaw, Dale Warland, Judith Clurman, and Cora Scholz. Two videocassettes of special interest are Stephen Paulus' "On Composing for Chorus" and Dale Warland's "A Choral Conductor's Guide." Paulus' new "Pilgrim Hymn" from his 1997 *The Three Hermits* is also offered in a special printed edition. For information: American Choral Catalog, 205 Water St. South, Northfield, MN 55057; 800/CHORAL-7.

Darcey Press has announced the publication of the book, *Encounter with Erik Routley*, by Adrienne Tindall. This indexed primary source book contains the letters of one of the foremost hymnologists of the 20th century. It is a three-year correspondence about hymns, tunes, psalms, and theological questions; 397 pp., \$27 plus \$3 postage/handling; Darcey Press, P.O. Box 5018, Vernon Hills, IL 60061; 847/816-1468.

Peterson's has announced the release of its *Professional Degree Programs in the Visual and Performing Arts*. The book is a comprehensive

guide covering accredited baccalaureate-degree-granting institutions in the United States and Canada, with descriptions of more than 1,000 art, dance, music, and theater programs at over 400 institutions; 591 pp., 8 1/2 x 11, soft cover \$24.95; 800/338-3282 or 609/243-9111.

Princeton University Press has announced the publication of *Haydn and His World*, edited by Elaine R. Sisman. The book examines the composer's oratorios, instrumental music, and operas. It also includes two extensive late-18th-century discussions of music and musicians in Haydn's milieu, as well as a reconstruction of the contents of Haydn's library; 325 pp., \$55.00; for information: 609/258-5714; fax 609/258-1335.

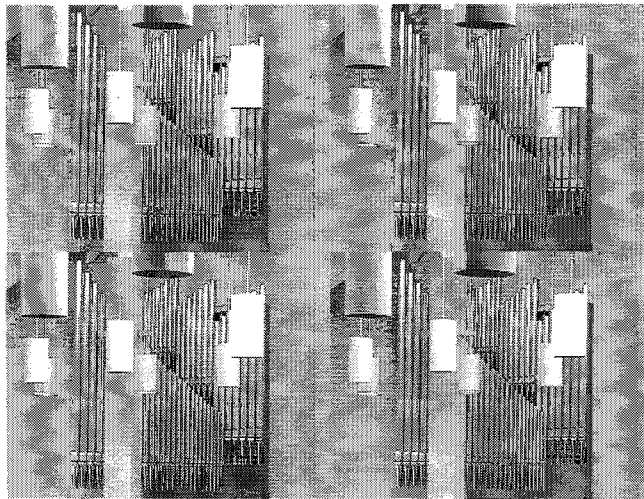
The Organ Literature Foundation has released its new Catalogue "FF" (68 pages). The new catalogue lists 831 books, 101 of which are new items; 656 theatre organ recordings, 18 of which are new; 18 new items in the band organs-music box section for a total of 267 items; 4,452 items in the classical records division (220 new); and 106 video cassettes. Available for \$2 (foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons air mail), refundable with the first order; Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; ph 781/848-1388; fax 781/848-7655; email: organlitfnd@juno.com

John-Paul Buzard Pipe Organ Builders, Champaign, IL, has announced the commissioning of a new organ for Glenview Community Church, Glenview, IL. The new organ, scheduled for completion by December 1, 1999, will contain 49 stops (67 ranks) across three manuals and pedal, designed for leading congregational singing, choral accompaniment, and appropriate rendering of a wide body of organ literature. The specification will include First and Second Open Diapason choruses, a large wood Pedal First Open Diapason, large English and French reed batteries and colorful romantic voices. Music director and organist of the church is Marcia Van Oyen.

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Nunc Dimittis



Wilbur Franklin Russell (photo Richard Wheeler)

Wilbur Franklin Russell, professor emeritus of Sacred Music at San Francisco Theological Seminary and a member of the faculty since 1953, died unexpectedly on November 13 at his home in San Anselmo, CA. He was 77. Well known as a clinician and teacher, he gave workshops and classes throughout most of the western United States. He had published numerous choir arrangements, particularly as a result of his research in early American hymnology. He had served as organist of First Presbyterian Church, San Anselmo, since 1953 and had been director of music for 24 years. The seminary community had honored Dr. Russell with a retrospective of his life last during the 1997 SFTS Alumni Grand Reunion last October, and First Presbyterian Church had featured Russell in early November during

a service emphasizing the significance of music in worship. He had been actively preparing for the seminary's 22nd annual Service of Lessons and Carols. The service was held December 5 and 6, dedicated to Russell's memory. A memorial service was held at First Presbyterian Church on November 24. Born and raised in Barnegat, NJ, he was student accompanist for his high school glee club and organist at his church. From 1942-46 he served in the U.S. Army Air Force and became chaplain's assistant as choir director and organist at Scott Field, IL. He subsequently received his bachelor's and master's degrees from Westminster Choir College, and in 1990 received the Westminster Alumni Merit Award. He received a doctor of arts degree from Lewis and Clark College in 1977. Russell had studied with Carl Weinrich, E. Power Biggs, Arthur Poister, Alexander McCurdy, and Ludwig Altman. In 1948 he became director of music and organist of L'Église Evangelique in New York City, and from 1950-52 was director of music at the Hun School of Princeton. In addition to his work at the seminary and at First Presbyterian, he taught organ at College of Marin, was assistant director of music and organist at Temple Emanu-El in San Francisco from 1962-87, and assistant municipal organist for the City of San Francisco from 1982-87. At SFTS Russell became chair of the Department of Sacred Music in 1962. He was elected emeritus professor of Sacred Music in 1991 and since then has been the seminary's visiting professor of Sacred Music.



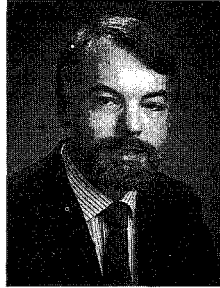
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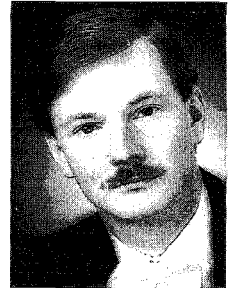
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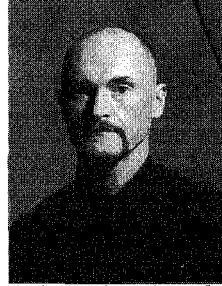
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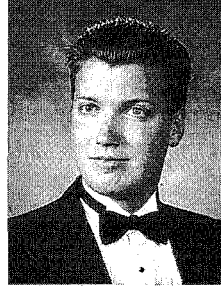
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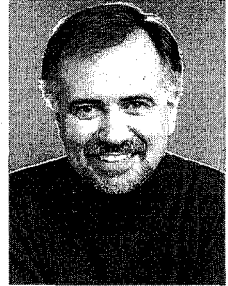
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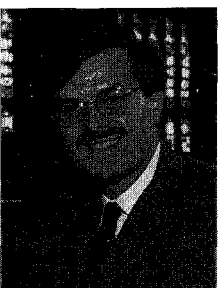
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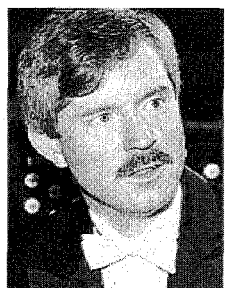
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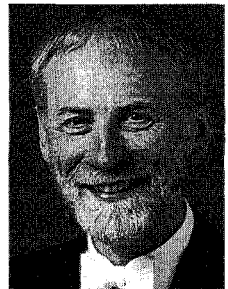
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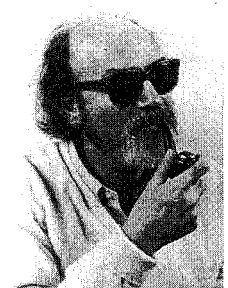
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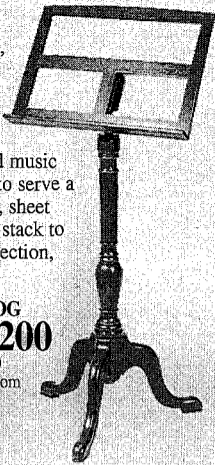
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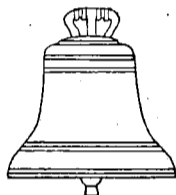


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Carillon News

by Brian Swager

News from Iowa State University

1. Spring Carillon and Organ Festival 1997

Iowa State University hosted the Spring Carillon and Organ Festival 1997 and the Carillon Composition Competition during the weekend of April 25-27. The Festival also celebrated the tenth anniversary of the installation and dedication of the Brombaugh organ of the Music Department.



Tin-shi Tam, David Dahl, and Brian Swager.

Guest artists were Brian Swager, former University Carillonneur at Indiana University, Bloomington, and David Dahl, organist from Pacific Lutheran University, Tacoma, Washington. The Festival began with two recitals by the guest artists. Brian Swager performed carillon music from Belgium and America that included Johan Franco's *Ames Nocturne*, a work commissioned by The Stanton Memorial Carillon Foundation in 1984. David Dahl performed organ works by two women composers: Fanny Mendelssohn and Ethel Smyth, and Michel Corrette's *Magnificat du 3e et 4e ton* with Donald Simonson as cantor. A workshop on "Organ Works by Three 19th-century Women Composers: Clara Schumann, Fanny Mendelssohn and Ethel Smyth" was conducted by David Dahl on Saturday morning, and Brian Swager held a carillon seminar in the afternoon on "Music for the Carillon: A Distinguished Repertoire Emerges." The Festival continued with a Family Concert featuring ISU student carillonneurs, ISU Wind Ensemble, ISU Dance Tour Company, and ISU Oratorio Choir. *Echo* by Amy Michelle Black was premiered by Michael Tammara at the carillon and the Oratorio Choir under the baton of Robert Molinson. The Festival concluded on Sunday with carillon music from The Netherlands performed by Tin-shi Tam, Iowa State University Carillonneur.

A Carillon Composition Competition was held to encourage young composers to write original carillon music. Judges were Brian Swager, Jeffrey Prater, and Tin-shi Tam. Contestants were from all parts of the country and overseas. The winning composition was *By de dei lans (The Proceedings of the Day)* by Klaas R. R. de Haan of Amsterdam, The Netherlands. It was premiered by Tin-shi Tam during the Festival. The next Spring Carillon Festival and Carillon Composition Competition will be held from April 24-26, 1998. Guest carillonneur will be Albert Gerken, University Carillonneur at University of Kansas, Lawrence.

II. Junior High Keyboard Camp

The Fifth Annual Keyboard Explorations junior high school summer music camp was hosted by the Iowa State University Music Department from July 7-12, 1997. Participants had the opportunity to learn about various kinds of keyboard instruments and had hands-on experiences in playing them. Seven participants studied carillon under ISU Carillonneur, Tin-shi Tam. Two carillon concerts were performed by students towards the end of the week.

III. 1998 Carillon Composition Competition

Iowa State University has announced the Carillon Composition Competition '98. The purpose of the competition is to encourage the writing of original carillon compositions by composers under age 35. The submitted work shall be an original composition for four-octave carillon (tenor C to C4), with a two-octave pedal board (tenor C to C2). The composition may be a solo, duet for one carillon, or a work for carillon with one or more other instruments or chorus. The submitted composition must be postmarked no later than March 31, 1998. For more information contact the University Carillonneur at Iowa State University; Music Department; 149 Music Hall; Ames, IA 50011; phone: 515/294-2911, e-mail: tstam@iastate.edu or web-site: www.music.iastate.edu

Bell information requested

In celebration of the 75th anniversary of the Belgian Carillon School, a festschrift will be published. Marc Van Bets is preparing a paper on Mechelen bellfounders for this book. He requests reports on all Mechelen bells that currently are, or ever have been, in North America. Such bells would have been brought by Capuchin monks who came to North America as missionaries. All bells are included in the scope of the paper: carillon, church, tolling, ornamental, etc. All information is welcome, such as the function of the bell, measurements, pitch, anecdotes, photos. Please contact Marc Van Bets; Ridder Dessainlaan 27; 2800 Mechelen; Belgium. Phone: (0112)32.15.42.38.52. Fax: (011)32.15.43.17.07. Email: luc.vanbets@advalvas.be

1998 Queen Fabiola Competition

Since its founding in 1922 the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, has fostered a greater blossoming of the carillon art. Toward this end, the school established the Queen Fabiola International Carillon Competition in 1987. This competition has grown rapidly, becoming the most important of its kind and providing a strong stimulus for the recognition of the carillon art as a high-quality artistic expression.

The winners of the first three competitions were: Geert D'hollander of Belgium in 1987; Boudewijn Zwart of The Netherlands, in 1990; and Gideon Bodden of The Netherlands, in 1993.

The fourth Queen Fabiola Competition will take place August 5-9, 1998. Carillonneurs from around the world are invited to take part. There is no age limit. After an elimination round, a maximum of six competitors will be selected for the finals. Judging will be done by an international jury.

The candidates are required to present nine pieces of a high virtuosic level: three baroque, three romantic, and three contemporary pieces. The romantic and contemporary selections must be original carillon compositions and not transcriptions. One of the baroque pieces must be a carillon prelude written by Matthias van den Gheyn. In addition, there will be an obligatory piece.

The school's 1997 international composition competition brought 21 entries from seven countries: Belgium, The Netherlands, Australia, The USA, Spain, Russia, and Sweden. Performance of the winning composition will be required for participants in the Queen Fabiola Competition. Winners of the composition competition will be announced once registration for the Fabiola Competition is closed.

During the competition, the participants perform on the new carillon in the St. Rombouts tower. This instrument was founded by Koninklijke Eijsbouts in 1981. It is tuned in equal temperament and consists of 49 bells; the bourdon sounds F and weighs eight tons.

The first-prize winner will receive 100,000 BF, a bronze bell, a certificate, and a concert tour in Belgium in 1999. Five additional prizes with cash awards will be given. The SABAM prize of

25,000 BF will be awarded for the best interpretation of a contemporary Flemish carillon composition, and an additional 25,000 BF will reward the best improvisation. Participants should send their completed applications to the Royal Carillon School "Jef Denyn" before April 30, 1998. After their repertoire has been approved, the full list of regulations and practical information will be sent to each competitor. The obligatory piece will be sent to the participants two months before the beginning of the competition. Participants are granted a per diem of 1000 BF for as long as they take part in the competition.

For information and applications, contact the Royal Carillon School "Jef Denyn"; Frederik de Merodestraat 63; 2800 Mechelen; Belgium. Phone: 32.15.20.47.92. Fax: 32.15.20.31.76.



Ray McLellan

McLellan appointed at MSU

Ray McLellan has been appointed University Carillonneur at Michigan State University in East Lansing, Michigan. His responsibilities include playing weekly recitals, teaching carillon and organ, coordinating and producing the MSU Summer Carillon Recital Series. Ray studied carillon with Margo Halsted at the University of Michigan and with Todd Fair at the Netherlands Carillon School. He earned the Bachelor of Arts degree at Florida Southern College in Lakeland and the Master of Music and Doctor of Musical Arts degrees at the University of Michigan. He also studied on full scholarship at the Pädagogische Hochschule in Freiburg, Germany. Besides the position at MSU, Dr. McLellan continues in his church and temple positions.

Harpichord News

by Larry Palmer

Letter to the harpsichord editor

Dear Mr. Palmer,
I don't often comment on articles in THE DIAPASON, that is, in a positive manner, but I don't know when I have enjoyed any writing as much as yours on Momo Aldrich ["Momo!" in the August 1997 issue]. I assume it was because I knew both Mr. and Mrs. Aldrich in the mid-50s. I worked in a music store in Palo Alto and met Mr. Aldrich when he watched me hang a picture of Landowska seated at a Pleyel. Mr. Aldrich asked me if I knew who the "Lady" was; I said it was Wanda Landowska. He was surprised that I knew.

At this point in time I knew Mr. Aldrich was on the faculty at Stanford, but not much more. Shortly after that a friend also on the faculty at Stanford saw me talking to Mr. Aldrich and later told me who he was, and that he had studied with Landowska in France. Still later I read an article about Landowska and it talked about Momo, but it took an organ recital at the Stanford Chapel for

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me to meet Mrs. Aldrich, who he introduced to me as Momo. Then the wheels started to turn.

I rebuilt several harpsichords in the next few years and after I completed the first one, and I might add that I was very proud of it, I asked Mr. Aldrich if he would play it and tell me what was right and what was wrong. This he did and he found very little that was right. He made a list for me to follow and he came a couple times a week to check on my work. Finally it suited him and he brought in a student who wanted to buy a harpsichord. She liked it and it was sold. Later he asked me to call on a friend in Palo Alto with a Neupert harpsichord. It had all sorts of problems. Mr. Aldrich made a few suggestions, but it was Mrs. A. who came up with answers. She told me that Landowska regularly rubbed a bar of soap on the sides of any jack that seemed sluggish to her. And that she also trimmed plectra that she thought were digging too much with a pair of fingernail clippers. I

ended up using both on the Neupert.

I have always felt that I learned much from both of the Aldrichs, both in working on the harpsichord and in learning to hear it "sing" as Landowska called it.

Some years later I was working for a company building automated commercial broadcasting equipment. We were dubbing classical music from records to tape and inserting tones and so on for it to control the equipment. We had hired a recording engineer who had done much work in the eastern part of the States and one day he happened to mention recording Landowska. I asked him about it as she recorded at home. He said that in one session they detected an "extraneous" note that didn't sound like anything even a Pleyel might have made. When they played it back for Landowska, she listened carefully, and finally shrugged her shoulders and said, "I broke wind," and walked off.

Anyway, again thanks for bringing back a lot of deeply seated and very fond memories of two people who left

many impressions on me that still guide my thoughts in my work today . . .

Richard Warburton
Skykomish, WA

English early music losses

Carl Dolmetsch (23 August 1911–11 July 1997)

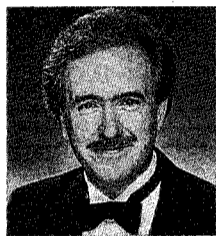
Carl Frederick Dolmetsch was the second son of early music pioneer Arnold Dolmetsch. His mother, Mabel, a leading writer about early dance, was Arnold's third wife. After his father's death in 1940 Carl succeeded him as director of the Haslemere Festival. Carl Dolmetsch was best known as a player of the recorder. Wartime production of plastics in the Dolmetsch workshop led to his creation, after World War II, of the Dolmetsch plastic recorder, an instrument used by millions of school children. Carl Dolmetsch also expanded the modern repertoire for recorder by commissioning more than fifty new works from composers such as Lennox

Berkeley, Edmund Rubbra, and Jean Françaix.

Ruth Dyson (28 March 1917–16 August 1997)

Professor of Harpsichord and Piano at the Royal College of Music from 1964, Dyson, of Dorking, had a long association with fellow townsman Vaughan Williams (who was a patient of her doctor father). As Leith Hill Music Festival Librarian in the 1930s Dyson had the duty of erasing pencil marks from orchestral parts, and she particularly treasured the telephone call from Vaughan Williams in which he queried, "Now, my dear, you haven't forgotten, have you, that we're meeting on Monday at 10 to rub out the whole of *Creation*?"

Dyson recorded the clavichord works of Herbert Howells, the principal keyboard duets before Mozart, and particularly loved the music of the English Virginalists and English Baroque composers Purcell, Arne, Chilcot, and Blow.



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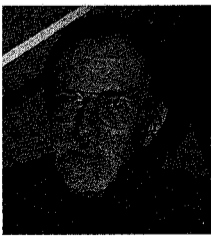
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Clair Rozier
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Martha H. Stiehl
Organist/Harpsichordist
Soloist and Continuo Player
Milwaukee Symphony Orchestra
Milwaukee Chamber Orchestra
Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

Her long association with the Dolmetsch family is documented on the compact disc, *The Dolmetsch Years, Programme Six* (Allegro PCD 1018), although not all of her selections played on the clavichord are correctly identified. (She plays C. P. E. Bach's *Variations on Les Folies*, Howells' *Dyson's Delight* and Hughes' *Ballet*, and, as track 9, C. P. E. Bach's *Fantasia in C minor* from the 18 *Probstücke* of 1753, not *Lambert's Fireside* [Howells].)

Ruth Dyson died of a heart attack following a particularly happy week of teaching at the Dolmetsch Summer School.

George Malcolm (28 February 1917–10 October 1997)

Well-known as a harpsichordist of brilliant technique, whose repertoire included the English Virginalists and the major 18th-century composers, Malcolm was also Master of Music (1947–59) at Westminster Cathedral, where his work with the choir of men and boys was highly regarded. He was named CBE in 1965 and, in 1966, an honorary Fellow of Balliol College, Oxford, from which he held degrees in classics and music.

International Competitions in Bruges

The 12th Harpsichord and 6th Fortepiano Competitions (with a first prize of 150,000/100,000 Belgian Francs) will be held this summer in Bruges, Belgium from July 24 through August 1. The competition, open to players born after December 31, 1965, will be judged by Francoise Lengellé, Wolfgang Brunner, Jesper Christensen, Johan Huys, Gustav Leonhardt, Davitt Moroney, and Ludger Rémy. Information and application forms (due by April 15), Festival van Vlaanderen-Brugge, C. Mansionstraat 30, B-8000 Brugge/Belgium. Telephone 00.32.50/33 22 83; fax 34 52 04.

Clavichord Symposium in Magnano

The third biennial International Clavichord Symposium (24–28 September) co-chaired by Bernard Brauchli and Christopher Hogwood, was held in its unique setting of Magnano in northern Italy. Special interest centered on the pedal clavichord built by John Barnes and Joel Speerstra and expertly demonstrated by Mr. Speerstra. Another unusual instrument was the copy of a rare octave clavichord after Praetorius, presented in a program of 15th- and 16th-century music. Many fine copies of more familiar clavichords, particularly of the 18th century, were displayed and demonstrated in a series of recitals, illustrated papers, and discussion sessions.

The reawakening of interest in the clavichord is most heartening and more than ably promoted by this influential international conference.

—(Virginia Pleasants, London)

Features and news items for these columns are always welcome. Address

them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275. E-mail: lpalmer@mail.smu.edu

Music for Voices and Organ

by James McCray

Aspects of Love

I have found the paradox that if I love until it hurts, then there is no hurt, but only more love . . . There is a net of love by which you can catch souls . . . We cannot do great things on this earth. We can only do little things with great love.

Mother Teresa of Calcutta

In my twenty years of writing this column, it has never focused on the topic of love. Yet, that is the central focus of the church and of religious doctrines. God's love transcends into human love. Several years ago one of the major British musicals was titled *Aspects of Love* by the very popular Andrew Lloyd Webber, and although it never achieved the universality of some of his other shows such as *Cats* or *Phantom of the Opera*, it did release a message that love can be found in many places and with great diversity of peoples.

In Shakespeare's plays, love is a common thread; in the fourth act of *Love's Labour's Lost* Biron says, "When love speaks, the voice of all the Gods Makes heaven drowsy with the harmony." In the Bible, John reminds us that "There is no fear in love; but perfect love casteth out fear." Albert Schweitzer in *My Faith* says, "Only through Love can we attain communion with God." The list of observations on love is endless; love wears many hats, but without it, everything else seems irrelevant.

Surely, Mother Teresa's gift to the world was love; it was a lifetime of outpouring to everyone. She loved and gave love through acts of mercy in small arenas; these acts became a flood tide. Love's power is boundless and church choirs should remind their congregations of that. In a culture where many "pop" songs preach hatred to our youth, we should offer an alternative through our church choirs. The problem is that those most needing to hear the message are never there. But, if a tiny nun in a country of poverty can be thrust on the world stage by giving love, what is the potential if millions of people did that on a daily basis? Remember that Burt Bacharach song of the sixties, "What the world needs now is love"? It still does! The music this month all reflects the diversity of love, and each brings a strong message for choirs to share with their listeners.

Come Down, O Love Divine, Allen Koepke. SATB, keyboard, and optional handbells, Santa Barbara Music Publishing, SBMP 203, \$1.40 (M).

Subtitled "A Prayer During Pentecost," this text comes from the 14th century. The harmonies are often quite warm with a combination of unison and divisi choral phrases as the music moves through a variety of tonal areas. The keyboard is easy; the bells required cover four octaves and are for color rather than solos. Sensitive music that will appeal to singers and congregation.

I Have Loved You, Lloyd Larson. Beckenhorst Press, Inc., BP1514, SATB and keyboard, \$1.25 (E).

The text emphasizes the thrust of the opening commentary as it says, "Now you must love as I have loved you." In a primarily minor mode, the memorable melody recurs throughout with a variety of keyboard accompanimental styles. There are many unison areas. The music is quiet yet passionate. This setting could be used on Good Friday, or during the Easter season.

May Love Be Ours, O Lord, John Behnke. Two-part choir and keyboard, AMSI, #770, \$1.25 (E+).

The poetry by Timothy Dudley-Smith is set to a simple, tuneful melody doubled by the keyboard. Subtitled "Not for Tongues of Heaven's Angels," this could be sung by women or mixed groups; parts are in treble clef.

Oh, Love, How Deep, arr. Bradley Ellingboe. Two-part mixed chorus, organ, and small percussion, Neil Kjos Music Co. 9931, \$1.30 (M-).

This anthem has a dance-like character and is based on a 16th-century melody which returns continuously in a strophic setting of the many stanzas. The music is fast with each stanza receiving a new instrumental background, much as a processional. The composer suggests it could be used for Transfiguration, Trinity, Epiphany, Lent, Baptism of Our Lord, or as a general anthem. Easy, useful music.

Wondrous Love, arr. Shaw-Parker. SATB unaccompanied, Lawson-Gould of Alfred Publishers, #907, \$1.25 (M).

This wonderful old hymn-tune begins with a two-part men's verse in unison that develops into harmony. There are four stanzas, each developing the famous melody. The music is not difficult; there are a few low alto notes and brief bass divisi, but in general, this could be sung by most church choirs.

In Memory of the Savior's Love, Dana Mengel. SATB, keyboard, and optional flute, Coronet Press of Theodore Presser Co., 392-42113, \$1.25 (M-).

The incidental flute part could be played on other C instruments and is included separately at the end of the choral score. There are several stanzas which move through different musical versions including unaccompanied four-part singing. The mood is slow and gentle with easy choral writing. Useful for small church choirs.

Love Divine, All Loves Excelling, arr. Albin Whitworth. SATB and keyboard, Carl Fischer, SG 140, \$.80 (E).

From his "Suite of Wesley Hymns," this easy hymn-tune setting boldly states the familiar melody in each strophic return. The keyboard is simple chords of support and organized as block

chords with no solo lines other than the brief introduction.

God So Loved the World, David Ashley White. SATB unaccompanied, Selah Publishing Co., 410-516, \$1.25 (M).

With mild dissonances, mixed meters, and expressive writing, this setting of John 3:16–17 has a quietly dramatic character. It moves in-and-out of unison lines which gives security to the choir. The music is sensitive and quite lovely.

Lord, in All Love, arr. John Ferguson. SATB, organ, and optional congregation. Augsburg Fortress, 11-10788, \$1.25 (M).

There are three stanzas with the congregation joining on the last one. The organ, on three staves, is accompanimental with some filler areas to connect phrases. There is an alternate text (Lord, Thee I Love). The music has strength, is not difficult, and would be an excellent general anthem.

Loving Shepherd of Thy Sheep, John Rutter. SATB unaccompanied, Hinshaw Music Co., HMC-1192, \$1.00 (M).

First published with Oxford University Press, this gentle setting uses a soprano solo, divisi soprano section, and brief divisi for the basses. There is choral humming, sweet harmonies, and other Rutter characteristics which make this setting very attractive.

Book Reviews

French Organ Music from the Revolution to Franck and Widor, edited by Lawrence Archbold and William J. Peterson. Rochester, NY: University of Rochester Press, 1995. xiii + 323 pages. \$79.00.

Several books on earlier French organists, organ music, and organs have been reviewed in the pages of this journal in recent years: Andrew Thomson's biography, *The Life and Times of Charles-Marie Widor, 1844–1937*,¹ the first of its kind in any language, chronicled the life and accomplishments of this composer-performer; Orpha Ochse's *Organists and Organ Playing in Nineteenth-Century France and Belgium*² sketched the dominant trends in the organ culture of middle Europe, with glimpses into the lives and contributions of both familiar and obscure players; and Fenner Douglass's new and expanded edition of *The Language of the French Classical Organ: A Musical Tradition Before 1800*³ explored the relationship between the textures of Classical French organ music and specific stops of instruments on which it was played. The present collection of 11 essays by 11 contributors—several of the writers who attended the national meeting of the American Musicological Society in 1983 participated in a panel on "Organ Music and Liturgy in France" that inspired this publishing project—complements these publications by providing more specialized perspectives on the repertoire through stylistic analysis and studies of the compositional process, organ-playing technique, and performance practices; the social, political, and cultural contexts are also

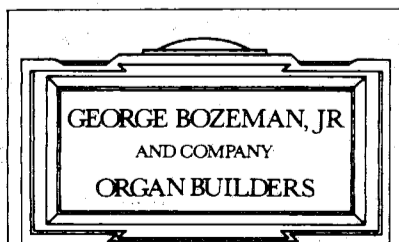
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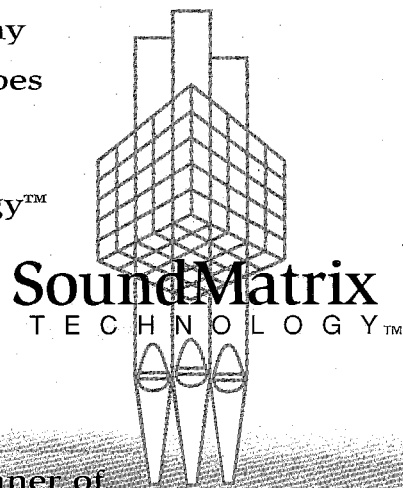
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considered. The essays are arranged under four headings: From the Revolution to Franck; Franck: The Texts; Franck: Issues in Performance; and Widor and His Contemporaries.

The opening article on music in the era of the French Revolution⁴ reveals the ways in which organists managed to survive by preserving their art in the wake of the political upheavals that initially involved the sale of many organs, classified as "national furniture." Two prevalent musical genres of the period were variations on noëls and improvisations inspired by the Te Deum; the latter included such crowd pleasers as patriotic tunes, wind-and-thunder storm fantasies, and battle pieces. The article on the organ's participation in the mass of the Parisian Rite⁵ focusses on the works of Boëly, modelled on the chorale harmonizations of Bach. Boëly's devotion to Bach can also be discerned in the similarities between his *Quatorze Préludes* and the *Orgelbüchlein*.⁶ The longest and most historically analytical article of this section⁷ deals with the career and organ methods of Jaak Nikolaas (Jacques-Nicolas) Lemmens, whose influence as a teacher and performer extended not only to his two students, Guilmant and Widor, but also to other prominent figures in late 19th-century French organ music.

The first of two essays⁸ in the section on Franck's texts explores the relationship between some of the composer's recently discovered manuscripts, patterns of his registration practices, and their correlations with the resources of the organ at Sainte-Clotilde: one revelation is that he possessed a broader sense of tone color than might be gained only from a study of his published works. Moreover, the manuscripts in question provide new evidence concerning the specification for an organ that no longer exists as a primary source. A complementary article⁹ compares the manuscript and the first edition of Franck's *Choral No. 1* with regard to his system of notation and other compositional discrepancies and inconsistencies, matters that will interest present-day organists.

It is a natural transition to turn to issues in the performance of Franck's works, treated in two essays. The first¹⁰ addresses the concern for authenticity in performance by revisiting the mysteries regarding manuscripts, editions, instruments, and interpretation that have preoccupied scholars in recent years. Many questions are raised concerning the order of composition and publication of manuscripts and performance generally. The reliability of various editions is considered in detail; for example, Marcel Dupré's explanation of the sweeping changes he made in registration, manual disposition, dynamics, tempo, and other divergencies in his 1955 Bornemann edition of the *Twelve Pieces*. The history of the organ at Sainte-Clotilde, its significant features, and their bearing upon Franck's compositions is reopened. As for interpretation, Franck's extreme freedom of per-

forming his pieces effectively demolishes any belief in a single tradition of Franck interpretation on the part of other French organists; this issue is always in the background of a discussion of the Franck's major works and how others approached them. The second essay,¹¹ brief by comparison, reopens the problem of authentic interpretation, but with specific reference to the Lemmens tradition and the concomitant loss of the individuality of Franck's style of organ playing.

The most extensive article of the last section, which deals with Widor and his contemporaries, discusses the works of Guilmant from the 1860s through the late 1890s.¹² This prolific composer of organ music demonstrated a sustained interest in producing works based on chant: all 60 items of his *L'Organiste liturgiste*, op. 65, were of this sort,¹³ and this preoccupation is evident in other works over the years. Bach's skill at text painting provided another inspirational model, as well. An early 20th-century critic described Guilmant as "the great liturgical organist of his time." Even so, Widor's *Symphonie romane* of 1899, said to be his "masterpiece," also includes liturgically related chant tunes; the intricacies of this work are the subject of an extended treatment.¹⁴ The concluding essay,¹⁴ like the introductory one, is sociological in nature: it looks at the famous Trocadéro organ recital series of 1878, the recital programs (Guilmant's in particular), its public reception, and its general importance in the musical culture of the time.

The foregoing overview cannot do justice to the meticulous detail of many of the essays, their scholarly presentation, and thorough documentation. While there are no bibliographies, source references are embedded in the total of 635 notes accompanying the essays. A comprehensive index of the names of composers and their major works, organists, organ builders, publishers, and others assists in making cross-connections. The general style of the articles is characteristic of the thoughtful reassessment of 19th-century organ music and resurgence of interest in this topic that began in the 1980s. The fact that most of the essays in this collection have not been previously published or are unavailable in English translation should stimulate the interest of readers interested in their particular focus or in the topic of the evolution of organ culture generally.

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Notes

1. (Oxford University Press, 1987), reviewed by the present writer in THE DIAPASON, November 1988.
2. (Indiana University Press, 1994), reviewed by the present writer in THE DIAPASON, January 1996.
3. (Yale University Press, 1995), reviewed by the present writer in THE DIAPASON, October 1996.
4. "Evolutionary Schemes: Organists and Their Revolutionary Music," by Kimberly Marshall and William J. Peterson (15 pages).
5. "Organ Music in the Mass of the Parisian Rite to 1850 with Emphasis on the Contributions of Boëly," by Benjamin Van Wye (18 pages).
6. Boëly's *Quatorze Préludes sur les cantiques de*

Denizot, op. 15, and the Creation of a French "Christmas" *Orgelbüchlein*, by Craig Cramer (13 pages).

7. Lemmens, His "Ecole d'orgue and Nineteenth-Century Organ Methods," by William J. Peterson (50 pages).

8. "Paris, Bibliothèque Nationale, MS 8707: A New Source for Franck's Registrational Practices and Its Implications for the Published Registrations of His Organ Works," by Jesse E. Eschbach (15 pages).

9. "From Manuscript to Publication: Franck's *Choral No. 1*," by Karen Hastings-Deans (21 pages).

10. "The Organ Works of Franck: A Survey of Editorial and Performance Problems," by Marie-Louise Jacquet-Langlais, translated by Matthew Dirst and Kimberly Marshall (48 pages).

11. "Some Thoughts on the Interpretation of the Organ Works of Franck, on His Organ, and on the Lemmens Tradition," by Daniel Roth, translated by David Gramit (10 pages).

12. "Why Should We Not Do the Same with Our Catholic Melodies?": Guilmant's *L'Organiste liturgiste*, op. 65," by Edward Zimmermann and Lawrence Archbold (47 pages).

13. "Widor's *Symphonie romane*," by Lawrence Archbold (26 pages).

14. "The Organ of the Trocadéro and Its Players," by Rollin Smith (34 pages).

Bach Perspectives, Volume Two: J.S. Bach, the Breitkopfs, and Eighteenth-Century Music Trade, edited by George B. Stauffer. Lincoln: University of Nebraska Press, 1996. xv + 219 pages. \$55.00.

This volume of collected essays is the second in a series planned to reflect the breadth and diversity of present-day Bach scholarship. The first volume (reviewed by the present writer in THE DIAPASON, February 1997) contained analytical articles on Bach's compositional styles, and the theological, sociological, and historical significance of a wide range of Bach's work, with frequent references to those of his contemporaries. This present collection shifts the focus to the printing and distribution of Bach's music. Ten of the 12 articles are derived from two congresses of the International Musicological Society, one in Strasbourg in 1982, the other in Bologna in 1987; both were organized by Barry S. Brook, a leading figure in Breitkopf research.

The Breitkopf publishing house was controlled by three generations of the family from its founding in 1719 until it was acquired by a new owner in 1796, when it was renamed "Breitkopf & Härtel." The Bach family maintained a close relationship with the firm for over 60 years, from 1727 when Johann Sebastian Bach arranged for the founder, Bernard Christoph Breitkopf (1695-1777), to produce the printed text for his Cantata 198, to 1787 when Carl Philipp Immanuel Bach engaged the firm to produce the final volume of his clavier sonatas. The Breitkopf family played an important part in the development of music printing; while the founder specialized in text sheets and title sheets, his son Johann Gottlob Immanuel (1719-1794) devised an improved system of moveable "mosaic" type and assembled a vast collection of manuscript music used to produce handwritten copies, advertised in thematic catalogues that first appeared in 1762. The Breitkopf inventory included so much of Bach's music that the firm became the major commercial outlet for the composer's work. The collection as a whole is of great interest for Bach scholarship, for it held many of the manuscripts of Bach's Leipzig circle, almost all of the original prints of Bach's works, and several autograph scores; moreover, it has been useful in settling questions of the attribution of works credited to Bach and other composers.

Following George B. Stauffer's introduction, "The Breitkopf Family and Its Role in Eighteenth-Century Music Publishing," which covers in greater detail some of the issues alluded to in the preceding paragraph, the collected essays are arranged in four parts that reflect common themes. In Part One, "The Works of J.S. Bach and the Breitkopf Publishing Firm," Ernest May's "Connections between Breitkopf and J.S. Bach" describes Bach's patronage of the publisher for the printing of 16 cantata texts, the sale of Bach's original prints after his death, the stock of manuscripts important to the prehistory of

Bach's original editions, the posthumous publication of Bach's four-part chorales, and the dispersal of much important stock to other locations in a great auction of 1836. The study of the methods and operations of the publishing firm is instructive, both with regard to the dissemination of music in the later 18th century generally, as well as to the transmission and reception of Bach's works in particular. In "Church Cantatas in the Breitkopf Catalogs," Andreas Glöckner explores the mysteries of the origin and disposition of cantata manuscripts listed in the auction catalog of 1836, a task made difficult by uncertainties about the fate of archives in wartime bombing attacks on Leipzig in 1943. Hans-Joachim Schulze attempts to clarify open-ended questions concerning Breitkopf's music manuscript trade in "J.S. Bach's Vocal Works in the Breitkopf Nonthematic Catalogs of 1761 to 1836"; the challenge still remains strong in spite of uncertainties regarding the issues of source, transmission, authenticity, and influence.

Part Two, "The Breitkopf's Dealings with Members of the Bach and Mozart Families," opens with Yoshitake Kobayashi's "Breitkopf Attributions and Research on the Bach Family," an exploration of the authorship and questionable authenticity of problematic works with the help of the thematic catalogs, a more reliable method than style criticism and source work. The density of intricate musicological analysis is relieved in Peggy Daub's paper (not included in the European congresses), "The Publication Process and Audience for C.P.E. Bach's *Sonaten für Kenner und Liebhaber*," which offers a general reconstruction of this entrepreneurial composer's successful working relationship with his publisher, along with a profile of the broad spectrum of largely middle-class purchasers, both amateur and professional. A brief excursion into "The Breitkopf Firm's Relations with Leopold and Wolfgang Mozart," by Neal Zaslaw, identifies the technical difficulty of much of Wolfgang's music as the explanation for its lack of commercial viability with the publishing house: business before connoisseurship, apparently.

In Part Three, "The Breitkopf's Catalogs," Yoshitake Kobayashi confronts general questions of authorship and the reliability of variant readings in "On the Identification of Breitkopf's Manuscripts," using such circumstantial evidence as scribes' handwriting, watermarks, manuscript size, ink, numberings, and other features to identify the Bach manuscripts in the Breitkopf collection. George Hill's parallel inquiry, "Identifying Breitkopf House Copies Produced by the Firm's Own Scribes: A Preliminary Survey," distinguishes between early and late house copies on the basis of some selected physical characteristics of a similar nature. The large and stylistically diverse repertory of Magnificats performed in Leipzig during Bach's lifetime and in the decade following his death is revealed in "The Magnificat Listings in the Early Breitkopf Nonthematic Catalogs" by Robert M. Cammarota; the same inquiry further illuminates the day-to-day business operations of the firm, its vast manuscript collection, and its cataloging system.

"The Breitkopf Family" is the generic title of Part Four. Gregory G. Butler, in "Johann Gottlob Immanuel Breitkopf: The Formative Years," retraces the early apprenticeship of the founder's son and the complex, formative influences that shaped his eventual career and the development of his own music-printing methods. "Breitkopf's Music Trade as Reflected in the Holdings of the Sächsische Landesbibliothek," by Ortrun Landmann, examines the sources of the Breitkopf inventory in the collection of a Bavarian princess who married the Prince-Elector of Saxony; the Dresden-based Landesbibliothek holdings also included early editions of Mozart, Haydn, and their con-

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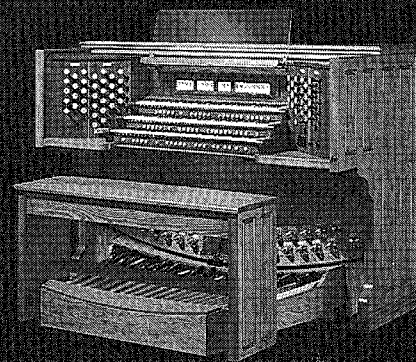
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temporaries. George B. Stauffer's concluding illustrated essay on a nonmusical topic, "The Thomasschule and the Haus 'zum Goldenen Bären': A Bach-Breitkopf Architectural Connection," points to the similarities between the progressive, orderly, utilitarian building styles of Bach's sturdy residence and the Breitkopf commercial mansion, the latter named in honor of an inn formerly on the site (the head of Mercury, the Roman god of trade, was depicted over the doorway). Even so, Stauffer inquires rhetorically, juxtaposing the musical and nonmusical: was the intricate, ornamented musical style of Bach out of place in the wholly rationalistic and unadorned quarters of his renovated Thomasschule?

For the general reader, the revelations about the role of the Breitkopf family and its extensive influence in 18th-century commercial music printing may come as a surprise, for the circumstances of Breitkopf's activities are not described in any of the recently published books on Bach. For scholars, on the other hand, the intricacy of the evidence and reasoning in the individual essays will fill in many gaps regarding the sources and dissemination of Bach's works and those of his contemporaries. At the same time, since many of the findings are inconclusive, these riddles remain as challenges for future investigators, and the research frameworks established throughout this collection will serve as a foundation for ongoing exploration in this relatively unexplored area and in the field of Bach studies generally.

—James B. Hartman
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New Recordings

Word Incarnate. The Chancel Choir, The Episcopal Church of the Incarnation, Dallas, Texas; Kevin M. Clarke, Organist & Choirmaster. Pro Organo CD 7090, total time: 66:08 [DDD]. Available from Pro Organo Direct, P.O. Box 8338, South Bend, IN 46660-8338; 800/336-2224; \$15.00.

Carillon Bells; *Introit*, G. Hancock; Hymn: *Michael*, Howells; *O God thou art my God*, Purcell; *Nobis datus*, Victoria; *O quam gloriosum*, Victoria; *They that go down to the sea in ships*, Summison; *O Sacrum Convivium*, Tallis; *Sicut cervus*, Palestrina; *Ave Maria*, Parsons; *Like as the hart desireth the water brooks*, Howells; *Psalm Prelude*, op. 32, no. 1 (organ solo), Howells; *Thee we adore*, Holman; *Hide not thou thy face*, Farrant; *Lord, let me know mine end*, Greene; *Who can express*, S.S. Wesley; *Prevent us, O Lord*, Byrd; *Just as I am*, DeLong.

The Chancel Choir of the Church of the Incarnation in Dallas is a trim, 31-voice ensemble. This group is divided

into two nearly equally-numbered choirs with the "decani" group having 16 singers and the "cantoris" group having 15 singers. It is evident from the outset that each singer pulls his or her own weight. It is also immediately evident that Kevin Clarke has molded this group into one which commands a mastery of Renaissance choral music. In all of the early music which comprises the great majority of this, their first CD, the sound is clean, free-flowing, in good tune, and possesses no hint of the troublesome vibrato which can so easily creep into the ensemble through both female and male singers.

In this recording, the Incarnation choir presents a string of the well-known (and not so well-known, but nonetheless fine) works from English Tudor, and Renaissance composers. These are punctuated by the occasional romantic/Victorian works of Summison and Howells. Following the choral rendition of Howells' "Like as the hart" comes a most powerful reading of Howells' Psalm Prelude, op. 32, no. 1. The reading of it by Iris Irving Noon, the primary accompanist of the choir on the disc, upon the church's Noack organ is as fine and moving a performance of this work as I have yet heard.

I had to double-check the CD booklet notes (which, by the way are superbly written by one of the tenor choristers) to see whether or not track #16 (*Who can express*, S. S. Wesley) was or was not a boy treble. Had I not known that this was sung by an adult woman, I would never have guessed that I was listening to anything other than a boy soprano! The album concludes with the strophic strains of "Just as I am" as set to music by Richard DeLong. There is a personal connection relating to the inclusion of this setting; however, I would have preferred the program just as well if this and the other contrasting works were not included. The CD is a fine introduction to this choir. It is my hope that they will produce more recordings, perhaps next time this ensemble might consider issuing a CD entirely of the early music in which they so obviously and beautifully excel.

—Bernard Durman

François Couperin, Messe Propre pour les couvents de religieux et de religieuses. Michel Bouvard, organ, assisted by Les Desmoiselles de Saint-Cyr performing Baroque plainchant in alternatim. L'Organo-Viventia DDD 74321470032. For information: 33 1 44 88-69 08.

Michel Bouvard, professor of music at the Conservatoire National de Région in Toulouse, performs on this disk the entire Mass for the Convents in alternation with the *Messe de première classe*, plainchant from the *Graduale Romano-Monasticum*, published by Guillaume-Gabriel Nivers in 1658. In this historical re-creation of a performance in which Couperin himself might have participated, Bouvard plays the magnificent organ at Cintegabelle, France. The original

instrument was built in 1741 for Bourbonne Abbey and was restored in 1981 with much of the original pipework intact.

Of Couperin's two organ Masses, written in 1690 when the composer was only 21, the Convents Mass is the simpler in texture, ornamentation, and in the technical demands made on the player. Unlike the Parish Mass, which draws on chants from *Cunctipotens genitor* (Mass IV), the Convents Mass is not built upon any particular chant; its usage is therefore more general (and more practical, since the nuns could select their own chants in mode 6 to sing in alternation with the organ verses). This work embodies all of the musical styles current in late seventeenth-century France, including dances and vocal airs as well as the older fugal styles. M. Bouvard demonstrates a clear understanding of each. He plays the *Trio à deux dessus de chromhorne et la basse de tierce* (Kyrie, 4th couplet) with the graceful rhythmic élan of a minuet. The preceding *Récit de chromhorne* is played with the supple expressiveness of an operatic air (calling to mind the incomparable singing of William Christie's group, *Les Arts Florissants*). The *Plein jeu* are stately and self-possessed, the *Basse de trompette* (Gloria, 4th couplet) is vigorous. The tempi chosen by M. Bouvard are only one aspect of this satisfying performance, however. He applies notes *inégaies* and ornamentation with imagination and subtlety, treating both as inflections of the musical lines.

The *Desmoiselles de Saint-Cyr*, led by Emmanuel Mandrin, match this limpid expressivity in their sung chants. They achieve this by "varying the character of their singing on the basis of the text or the liturgical moment: a ceremonial mood in the Kyrie, a more naive piety for the Prayer for the King, a straightforward vivacity in the Credo, etc."

The Cintegabelle organ is a vital element in the success of this recording. The Positif chromhorne is perhaps the most memorable sound; the Grand Orgue flutes and reeds (especially the Trompette 8' and Voix humaine), however, are also richly satisfying. The instrument has a long and colorful history which is summarized in the accompanying booklet.

The liner notes are exemplary in their presentation of historical material, namely, the role of the organ in 17th-century Parisian liturgy. The notes reveal that this disk is the result of a fruitful collaboration among a musicologist (Jean-Yves Hameline), a choral director (Mandrin), and an organist (Bouvard). Happily, the public is the beneficiary.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

Redeemer Lives, and Come Away to the Skies. Several of the works rely on ostinato patterns, in the pedal or manuals, for accompaniment figuration. The third and fifth works are to be registered full organ, with the remaining works registered on a much lighter sound of flutes against a reed. This delightful collection of moderately easy music presents several well-known hymntunes, many in three-part form. The composer has provided the last piece in two different keys, one preferred as a prelude and the other as a voluntary.

Easy Organ Classics for the Church Year compiled by Mark Barnard. Unity Music Press, 1996 (70/112U) \$9.95.

This collection contains transcriptions of some of the great works by Baroque and Romantic composers. Such favorites as Bizet's *Agnus Dei*, Franck's *Panis Angelicus*, Handel's *Where'er You Walk*, Bach's *Sheep May Safely Graze*, and Brahms' *How Lovely is Thy Dwelling Place* are a few of the pieces found here. The index gives seasonal usage suggestions for the seventeen pieces. This collection of easy organ classics would be a nice addition to any library.

Seven Reflections on African American Spirituals by Richard Billingham. Augsburg Fortress, 1996 (11-10762) no price listed.

Seven popular spirituals are set in this collection: *Calvary*, *Give Me Jesus*, *I've Just Come From the Fountain*, *I Want Jesus to Walk With Me*, *My Lord, What a Morning*, *There is a Balm in Gilead*, and *When Israel was in Egypt's Land*. These moderately easy settings use some interesting harmonic inflections and gentle dynamics to provide a sweet, jazzy flow to each piece.

Four French Couplets on "Angels We Have Heard On High" by Larry Visser. Wayne Leupold Editions, 1996 (WL600077) \$7.00.

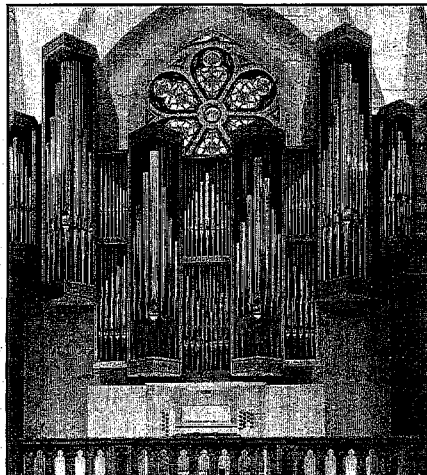
This work sets the hymntune "Gloria" in four movements in a French Baroque manner: *Plein Jeu*, *Fugue*, *Récit de Tierce en Taille*, and *Grand Jeu*. Each of these movements is provided with suggested registration following the organ registration practices of 18th-century France. This moderately easy work should be in everyone's library. An ornamentable is included to provide information about performance practice.

Little Organ Album by Christopher Boodle. The Sacred Music Press, 1996 (70/1085S) \$8.00.

There are eight original compositions in this album entitled: *Song of Joy*, *Interlude*, *Song of Peace*, *Carillon*, *Aria*, *Canon*, *Beside Still Waters*, and *Pastorale*. The composer uses a variety of styles of writing in this collection, and provides music from easy to moderately easy.

Seasonal Hymn Preludes, Volume 2, Christmas, Part I by Robin Dinda. Wayne Leupold Editions, 1996 (WL600075) \$13.00.

The composer has set 12 popular Christmas melodies: *Away in the Manger*, *Sussex Carol*, *Christe, redemptor omnium*, *Divinum mysterium*, *Cranham*, *Stille Nacht*, *In dulci jubilo*, *Gloria*, *St. Louis*, *Antioch*, and *Vom Himmel hoch*. This composer brings a freshness to each setting through his use of canon-



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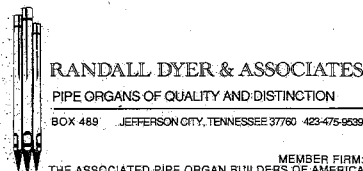
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New Organ Music

A Little Easter Suite by John Leavitt. Concordia Publishing House, 1997 (97-6646) \$8.95.

This collection includes settings of *With High Delight Let Us Unite*, *Christ the Lord is Risen Today*, *Good Christian Friends, Rejoice and Sing*, *This Joyful Eastertide/Simple Gifts*, *I Know that My*

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ic techniques, syncopation, and jazzy rhythmic qualities. Of special interest should be the setting of "Angels We Have Heard on High." The third section of this partita uses interesting harmonies and syncopation to bring a smile to the listener's face. The last two pieces in this set are rousing scherzo-like works that will have your congregation asking for more. This volume contains pieces that range from easy to moderate.

Preludes, Interludes and Postludes: Fifteen Pieces for Organ by Alan Ridout. Kevin Mayhew Ltd., 1991, \$11.95.

The publisher's foreword states that "this collection was written for meditative or celebratory moments during services but may also be used in other ways . . . as teaching pieces." These short compositions, basically for manuals only, are delightful pieces for church use or study for the beginning student. The pedal part is marked on a few of the pieces as the lowest note on two staves. The foreword also provides a list of works that may be played as a unit. The organ world lost a prolific composer for the organ in 1996.

100 Hymn Preludes for Manuals (various composers), Kevin Mayhew Ltd., 1996, \$29.95.

This collection has short settings of hymntunes—from A to Z. Such favorites as Amazing Grace, Aurelia, Dix, Slane, and Winchester New may be found here. Easy to moderately easy, these pieces are a welcome addition for hymn introductions.

—Larry Schou
University of South Dakota
Vermillion, SD

Dance for Solo Organ, John Bush. Jaymar 02.293. \$11.00.

The term "dance" in the case of this fine new addition to the repertoire has very definite Caribbean connotations and makes one think of the snappy rhythms of William Mathias and Bryan Kelly. Mr. Bush also shares with these other two composers an inventive and playful stance toward tonal harmony and a very keen sense of the importance of strong counterpoint when writing for the organ. *Dance*, which lasts approximately six minutes, was commissioned by the Toronto Centre of the RCCO in 1992 for performance at the ICO convention in Montreal. Mr. Bush is an obviously very gifted Assistant Professor of Music at Queen's University in Kingston, Ontario. I, for one, will certainly pay heed to any future publications of his music, and I urge you to take a look at this current example of his work.

Five Pieces for Organ, C. Raymond Brandt. H.W. Gray GB00687. \$4.50.

These attractive pieces make few technical demands and are certainly easy on the ear. Four of the five are cantus-firmus-based, and the tunes employed are *Rockingham*, *St. Denio*, *Yigdal* and *Simple Gifts*. The fifth piece, *Joyous Toccata*, is much more like a rondeau in the Baroque style and actually has the nerve to end quietly! I find the style of writing throughout to be persuasively lean and clean (though not particularly mean) and I commend them to you as teaching pieces especially.

Arched Forms with Bells, Diana Burrell. United Music Publishers (no reference number). \$19.95.

This tough and exciting new work makes heavy demands on the performer. *Arched Forms with Bells* is no simple matter and most definitely not something we would pull out to see us through a Sunday morning! Commissioned by the BBC for the 1990 Proms and first played by David Titterington, Ms. Burrell's work is replete with harsh dissonances, quirky rhythms and two improvisatory passages. The pedal work is well-conceived and imaginative and often employs doubling, as well as chords. The impressionistic quality of

The 1998 OHS Catalog

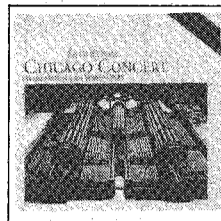
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NEW!

1927 E. M. Skinner Op. 634 Rockefeller Chapel, Chicago

SIBELIUS: Finlandia **BONNET**: 2nd Legende op. 7/10, Caprice Heroique op. 7/12
DUPRE: Magnificat op. 18/10, Antiphon op. 18/3, Crucifixion op. 23/5
WIDOR: Andante Sostenuto op. 70/2 **KOKKONEN**: Lux aeterna
SAINT-SAENS: Prelude op. 99 **SALLINEN**: Chaconne **PIERNE**: Prelude op. 29/1
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Skinner at Rockefeller Chapel In a brand new CD, the first on this landmark organ, Kalevi Kiviniemi plays a colorful program befitting the tonal palette of this major instrument (4-110), recently enjoying restorative repairs by the Bradford Organ Co. CD only CD12361 \$14.98



NEW! Desenclos in Denver

LISZT: Prelude & Fugue on B-A-C-H; Remembrance of the Sistine Chapel
SCHUMANN: Sixth Fugue on B-A-C-H **FRANCK**: Chorale in b
TOURNEMIRE: Nos. IV from Feast of the Assumption of *L'Orgue Mystique*

Desenclos in Denver French organist Frédéric Desenclos (titulaire at the Basilica of Notre-Dame des Victoires, Paris) makes his U. S. debut playing the 1912 Kimball 3-48 in the glowing acoustics at the Cathedral of the Immaculate Conception, Denver. Desenclos played the dedication recital upon completion of the handsome rebuild in 1996 by Morel Associates of Denver; thereafter he recorded this excellent CD with a program differing from the dedication recital. (Note: Many are familiar with the superb 1937 Kimball at Denver's Episcopal Cathedral of St. John, but this earlier Kimball at the Roman Catholic cathedral has been little-known until now. Both will be visited during the 1998 OHS National Convention, June 21-27). CD only ICCD-01 \$14.98



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Maximum Reger Peter Sykes plays the 1931 Steinmeyer of 85 ranks restored by Columbia Organ Works in the rolling acoustics of the Cathedral of the Blessed Sacrament, Altoona, Pennsylvania. Through this largest organ imported to the U. S. and through friendship with his international peers, Hans Steinmeyer was influential in development of the American Classic organ as chronicled in the published correspondence of G. Donald Harrison, Emerson Richards, Henry Willis, and others. CD only OAR-430 \$14.98



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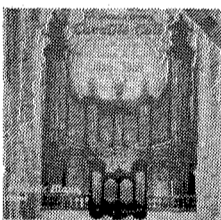
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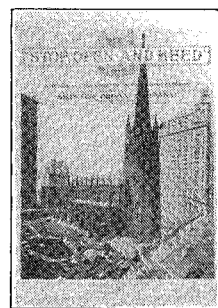
Frédéric Blanc Improvises on the 1889 Cavallé-Coll 3-78 at the Basilica of St-Sernin, Toulouse. With an extraordinary gift, he improvises Seven Symphonic Meditations on the Book of Genesis (one for each day of the Creation) and a Mass. Four of the five Mass movements are colorful, imaginative, and gentle, on *Ave maris stella*, *Tatum ergo*, *Placare Christe servulis*, and *Ubi Caritas*. After the calm, the Sortie becomes a brilliantly energetic improvisation on *Christus vincit*. A wonderful CD! CD only, CD11451 \$14.98



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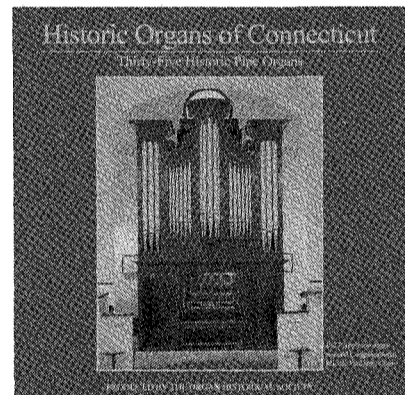
STOP, OPEN AND REED was published by the Skinner Organ Company during the years 1922 to 1929. Lavishly illustrated with pictures of organs, churches, residences and their Skinner organs, and luminaries including clients, company officials, and musicians, this magazine helped establish and maintain the image of the 20th-century's best known organbuilder. New facsimile edition, 224 pages. \$19.95

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The E. M. Skinner/ Aeolian-Skinner Opus List

Compiled & Annotated by Allen Kinzey & Sand Lawn

THIS ANNOTATED LIST OF ORGANS built by the Skinner Organ Co., Aeolian-Skinner, and by E. M. Skinner after his disassociation with Aeolian-Skinner is the result of years of research, now updated to September, 1997. This newly enlarged Second Edition adds the number of stops, ranks, registers and pipes for each instrument, new data gathered since the first publication of this work in 1992, and two new sections: organs built by Aeolian and subsequently moved or altered by Aeolian-Skinner; and a collection of representative Work Orders—repairs and modifications made by the firm. This book compiles information gathered by a survey of churches, organbuilders, and individuals begun in 1985 and ongoing. The organs are listed by opus number and by city and state. **Enlarged to 264 pages**, softbound. \$14.95 to OHS members, \$17.95 to non-members.



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VHS19511 Demystifying and Restoring the Skinner Pitman Chest Renowned Skinner restorer Joseph Dzeda of the A. Thompson-Allen Co. shows the process of restoring a Skinner pitman windchest.

VHS1923 Making Reeds Paul Fritts begins his presentation with slides and audio examples of German Baroque organs and their reed stops. The slides continue by showing his process of making these reed pipes in his shop.

VHS1941 Using Solid Woods in Organbuilding: Making Sound Choices As owner/operator of his own saw mill in Virginia, John Boody of Taylor and Boody Organbuilders

discusses the various aspects of using solid wood in organ building, including how boards are cut from a log, grain direction, as well as video of his saw mill in operation.

VHS1942 Organ Structure: Are You Sure It's Safe? A structural engineer with organ building experience, John Seest discusses the proper way to build the structural elements of a pipe organ. Topics include why certain joints fail, compression, tension, bracing, load limits, among others.

VHS1962 Connections, Bracing and Cantilevers A continuation of his previous lecture on Organ Structure, John Seest goes into more detail concerning appropriate hardware for connecting structural members, various bracing concerns and the rules of proper design of cantilevers.

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the music is heightened by the appearance at the eleventh hour of what the composer describes as church bells. Do not shy away from this piece, if you are searching for a recital tour de force that paints vividly over a large canvas.

—Bruce Neswick
St. Albans School
Washington, D.C.

O God, our help in ages past, arr. James Pethel. H.W. Gray GSTC01086, \$3.50.

Prelude on "Here, O my Lord" (Penitential), James Pethel. H.W. Gray GSTC01089, \$3.50.

Aria for Organ, James Pethel. H.W. Gray GSTC01088, \$3.50.

These pieces are written in different styles but share many common elements. The composer makes use of popular and communicative accompaniment textures and chords, which may appeal to churches with less complex music offerings. The first piece listed is a set of variations on the "St. Anne" tune, introduced with trumpet-like fanfares. A variety of accompaniments and keys is used, and a fughetto closes the piece. The other two numbers are more meditative in style, and depend on lyrical melodies to carry the energy. Audience-friendly.

Five Miniatures for Organ, Theodore W. Ripper. H.W. Gray Publications GB00701, \$4.50.

The contents of this collection are entitled "Aria," "Fanfares and Hymn," "A Modal Fancy," "Pastorelle" and "Trio." These pieces represent an uncomplicated style of music to listen to, but tricky to play. The composer never lets you rest in one key feeling for very long. These are good examples of contemporary free-form composition.

Sinfonia, Johan Helmich Roman, and 2 Noëls, Louis-Claude Daquin (Two great composers from the year 1694), arr. Roland Forsberg. Edi-

tion Reimers ER101206. Distributed by Theodore Presser, \$14.00.

Contained first in this publication is a transcription of a work from "the Father of Swedish Music" which does not lend itself readily to the keyboard. Roman's Sinfonia, originally written for strings, is elegant, light and dancelike. Each line, including the pedal, is independent and melodic. The inclusion of the Daquin Noëls nos. 10 and 12 seems to be only because Daquin was born in the same year as Roman—1694—and that they were both composers.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

Music for organ and instruments

Paul Nicholson, Were You There for organ and flute. Augsburg Fortress, 11-10528, \$7.50.

Nicholson's impressionistic setting of the beloved spiritual, "Were You There," is well-suited to the somber mood of Holy Week. The organ part consists of gently moving chords built of fourths and fifths played on an 8' flute and a soloistic pedal line played on a 4' flute. The hymn melody is in the flute part and is intended to be played an octave higher than the written pitch, bringing it into the upper reaches of the flute's high register. With the melody raised an octave, the highest E^b in the flute part falls outside the practical range of all but the most highly skilled players. Fortunately, the piece sounds lovely with the entire flute part played at written pitch. Both the flute and organ parts are well within the grasp of intermediate players with the omission of the octave jump in the flute part, although the organ part does require the ability to reach a tenth with the left hand. It's a bit high-priced for just three pages of music, but nonetheless a lovely setting of this Lenten hymn.

—Marcia Van Oyen, AAGO
Glenview Community Church
Glenview, Illinois

University of Michigan

37th annual Conference on Organ Music



William Eifrig, Marilyn Mason, William Denison, Marijim Thoene, and Anne Musser

The University of Michigan's 37th annual Conference on Organ Music took place October 12-14, 1997. Entitled "Marilyn Mason—Reflections," the conference was devoted to a celebration of Marilyn Mason's 50 years of teaching organ there.

Each registrant was presented with a 232-page book entitled "Reflections." Included in the book are over 30 essays under the subject headings "History of the Organ Department," "Scholarly Articles," "Historic Organ Tours," and "Remembrances," along with a faculty discography, lists of organ department courses and awards, organ graduates, DMA documents, compositions commissioned by Marilyn Mason, and organs at the university. An added bonus is a CD recording by Dr. Mason, made at the National Shrine of the Immaculate Conception in Washington, DC.

The festivities began on Sunday afternoon with the Autumn Festival of Choirs at Hill Auditorium, sponsored by the American Center of Church Music. Over 15 local churches and 200 singers participated. The festival included the premiere of the hymn, "Come, Celebrate God's Gifts Made Known," written by Larry Visser in honor of Marilyn Mason's 50th anniversary, and published by Wayne Leupold Editions.

On Sunday evening a special concert of African-American organ music was played by present and former Michigan students who are of African-American heritage. All pieces were written in this century and provided much diversity of style.

Monday morning featured five brief sessions at the School of Music. Jane Schatkin Hettrick of Rider University led a discussion and premiere performance of a recently-discovered concerto by Pietro Sales (just published by Vivace Press). Former faculty member Robert Clark (now at Arizona State University) presented an encouraging lecture on the future of organ education as we enter the 21st century. Jerry Blackstone of the U-M choral department presented a practical workshop on the production of good choral tone. Robert Glasgow led a discussion of Widor's *Symphony VII*, which he played later that evening. James Kibbie, with the help of Larry Visser, demonstrated the new Walgreen Organ which was built by Fernand Létourneau for Dr. Kibbie's studio.

Monday afternoon events took place on the Wilhelm organ at First Congregational Church. James Hammann of New Orleans, LA, presented a lecture-recital of some of the recently-discovered works of Mendelssohn, which have been edited by William Little and published in a five-volume set by Novello. Delbert Disselhorst, of the University of Iowa, performed a memorized recital of six works of J.S. Bach. The conference then moved to Hill Auditorium for the

traditional student recital. Music of Bach, Dandrieu, Vierne, Dupré, Bairstow, and Widor was heard.

The Marilyn Mason celebration dinner was held in the foyer of Hill Auditorium on Monday evening. The festivities began with a presentation hosted by popular WQRS radio personality David Wagner, who is a 1980 DMA graduate. At this session, as well as one on the following day, many accolades and awards were presented to Dr. Mason to honor her many years of teaching at Michigan.

Monday evening concluded with a recital entitled "Ann Arbor Night Celebration." Works by Willan, Dupré, Geoffrey Bush, and Widor were played by current and former faculty members Robert Clark, Michele Johns, James Kibbie, and Robert Glasgow. The concert featured the world premiere of a work commissioned by the Ann Arbor AGO in recognition of Marilyn Mason. Entitled "Retablo III: Victimae Paschali," the work was written by Pamela Decker and played by Ann Arbor organist Janice Beck.

The fifth annual Jean & Broadus Staley Hymn-Playing Competition was the first event Tuesday morning, held at the First Baptist Church. Kenneth Logan, a 1992 DMA graduate, was named winner. Duo harpsichordists Thomas Marshall and Allen Shaffer, "Les Deux Clavecins," of Williamsburg and Norfolk, VA, played a delightful program of music by Vivaldi, Herman Schroeder, Couperin, and W.F. Bach.

On Tuesday afternoon four DMA graduates representing four different decades played a concert at Hill Auditorium entitled "Michigan Revisited." Donald Williams (1969), Dennis Schmidt (1978), Joseph Galema (1982), and Ronald Prowse (1992) played music of Bach, Franck, Vierne, and Persichetti.

The most unusual of the recitals was played at Hill Auditorium on Tuesday evening by Alexander Frey, a U-M graduate who now lives in Berlin, Germany. It was a recital of both organ and piano music, but the choices seemed to be a bizarre combination of actual organ pieces, transcriptions, and an organ/piano duet he was able to play using the new performance-recording system on the Hill organ. The program ended with the virtuosic "Tocatta" from Jongen's *Symphonie Concertante*.

All in all, this was a wonderful conference in tribute to a remarkable woman who has established enduring legacies of organ teaching, commissioning organ works, and leading historic organ tours. *Brava!* to Marilyn Mason on your 50 years of teaching at the University of Michigan.

—Dennis Schmidt, DMA
Bach Festival of Philadelphia

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Erben Organ Restoration

Huguenot Church, Charleston, SC

Knowlton Organ Company

by Benjamin K. Williams

Knowlton Organ Company of Davidson, NC, has completed the restoration of the 1845 Henry Erben organ at the French Huguenot Church in Charleston, SC. All work was directed toward restoring the organ to the original intent of its builder, utilizing the same materials, hand tools, and work methods used in 1845 whenever possible. This organ is the most historically intact working instrument of its period in Charleston.

Original pressure and voicing restored

Over the years, there had been many attempts to solve the tonal problems caused by the 20th-century addition of carpet to the Huguenot Church. Generally speaking, Erben's organs were voiced in a gentle and refined manner and the carpet, of course, had the effect of making the organ "too small" for the sanctuary. The "solution" had been to raise the pressure of the organ and "push" the pipes to play louder. Unfortunately, this altered the character of tone as well, thus many pipes had a "forced" sound, were made unstable, or could not be tuned accurately. At the urging of their organist, David Woolsey, the church decided to return the organ to its original wind pressure, restore the original double-rise bellows (which had been converted to single-rise), and restore the hand pump and feeder bellows, allowing for the restoration of the original voicing and tone of the pipes. (Also, at Mr. Woolsey's behest, the carpet was removed from the church and the original heart pine floors were completely refinished, restoring the original acoustic environment of the building.) To reconstruct the second rise, the massive 9' x 5' bellows was disassembled completely and the original ribs were used as patterns for the new ones, which were made from perfect antique poplar. Erben made this double-rise bellows with two inward folds, rather than the more common inverted fold on the top, as evidenced by the early traces of glue and leather. The original pump handle and dual feeder bellows were intact, though in need of new leather and a few replacement wooden parts which were made from 150-year-old maple and walnut from builder's stock. The organ may now either be hand-pumped or run from the blower by opening a butterfly valve. A period-style wind indicator was also made and installed.

Fortunately, the original voicing of the pipes is completely intact, as there had never been an attempt to cut the mouths, alter the nicking of the languids, or significantly alter the settings placed by Mr. Erben. Though some metal flue pipes in the 4' range had been replaced (due certainly to excessive tuning damage) these replacement pipes were made and voiced quite properly. Determining the original pitch of the pipes was integral to the process of finding the original wind pressure, and a key indicator in this process is the position of the tuning ears on the two sets of chimney flutes with soldered-on tops. It is known that hand-pumped organs rarely exceeded 3" of pressure, so we began there as our benchmark. With the chimney flutes in the voicing room at 72 degrees F, we gradually lowered the pressure with the ears in a "neutral" perpendicular position. When the speech, timbre, and tuning of the flutes and Great Principal C pipes reclaimed the refined qualities one would expect to hear from Erben pipes of the period, it became evident that A=430hz on 2-7/8" of wind pressure was likely the original setting! The replacement of the unsatisfactory 1969 Great Trumpet pipes required an accurate historical

reproduction of Erben's work and these pipes, made by Eastern Organ Pipes of Hagerstown MD using the same metal composition, scaling, and shallot shapes taken from historical samples of Erben's reeds, yielded superb results. The firm also reconditioned the original Erben 8' Oboe pipes, and both projects have exceeded our highest expectations.

Pedal compass expanded

Originally, 20 pedals pulled down from the Great manual, and there was no 16' pedal stop. John Baker, a former Erben employee, added a 15-note Bourdon 16' to the rear of the case sometime between 1859 and 1876, while a resident of Charleston. In 1969, a 27-note pedalboard was installed with an aluminum coupler rollerboard, but the pedal compass was never actually completed to 27 notes. However, the Erben pedal coupler rollerboard, originally made to actuate the pull-downs, was still stored with the organ, and by installing exact reproductions of the Erben rollers, the original rollerboard was expanded to 27 notes, supplanting the 1969 aluminum substitute. The pedals and Great manual were then connected to the rollerboard with new 1/4" walnut pulls made to period style with wrapped wire ends and adjustable nuts, and 27 new birch pedal jacks were installed to pull the horizontal trackers. With Baker's 16' Bourdon pipes #1-15 along the back of the organ case, "new" 100-year-old 16' Bourdon pipes for pedals #16-27 were installed inside the upper case, mounted on a new pallet windchest constructed of hand-planed antique pine. A complete new pedal tracker action was constructed to incorporate the old and new pipes, and also to provide a pedal action that would emulate the high quality of Erben's work. A horizontal 27-note rollerboard was laid out on a new floor frame, and pine reproductions of the Baker pedal rollers with tapered walnut roller arms were installed. The new basswood pedal trackers were then linked to the original Baker square rail to play Bourdon pipes #1-15. The pedal rollers extend to the C-side case, with roller arms to pull down the pallets for Bourdon pipes #16-27, elevated inside the case. The entire pedal action lies flat on the floor underneath the bellows and hand-pump feeders providing a fitting and elegant solution. Over the years, many trackers in the manual action had been repaired or replaced with various materials, leaving inconsistent results. The trackers for the Swell and the Great key actions were completely replaced, using new basswood trackers with wooden tops and wire ends with adjustable links. All of the organ's windchests were disassembled, cleaned, and the grids recovered in fine leather. The mahogany chest tables were found in perfect condition, minor repairs to cracks in the sliders, toeboards, and sponsons were made, and new wire pulldowns with weighted seals were installed to complete the restoration of the windchests.

Shellac finish restored

The shellac finish on the beautiful and ornate mahogany case of this organ was found in varying conditions—the sides were bleached by direct UV radiation from the windows, the upper front casework and carvings were coal-black from benign neglect, and the lower front case had been wiped with a variety of furniture polishes over the years. Preservation of the original shellac finish was imperative, but a non-invasive restoration of the uniformity and original luster of the finish was very important. All of the casework was damp-wiped with an oil soap solution known to be shellac-friendly, and hand-dried.



Although the sun-bleached sides had lost the dark patina of the front case, staining such a large area simply would violate the historical integrity of the finish. However, shellac is a natural substance, refined from the secretions of a tiny Asian insect, the *Laccifer Lacca*, and in its raw form, is the same material used by organ builders and furniture craftsmen for hundreds of years. Using the rawest, darkest, unrefined dry shellac flakes available, processed by hand into liquid form with alcohol, new dark shellac was painstakingly hand-applied, melting into the original shellac until the patina matched the rest of the case. The entire finish was then hand-waxed and buffed using an antique furniture polish composed of natural oils and beeswax.

Organ dedication

The organ is to be dedicated in Spring of 1998, and the recitalist is yet to be announced.

GREAT (58 notes, GG-F³)

- 8' Open Diapason (58 notes)
- 8' Stop'd Diapason Treble (37)
- 8' Stop'd Diapason Bass (21)
- 4' Principal
- 2 1/2' Twelfth (from C) (54)
- 2' Fifteenth (from C) (54)
- 8' Trumpet (TC) (42)

SWELL & CHOIR BASS (58 notes)

- Swell treble stops from Tenor F
- 8' Stop'd Diapason (37)
- 8' Dulciana (37)
- 4' Principal (37)
- 4' Flute (37)
- 8' Hautboy (37)
- Choir bass stops
- 8' Stop'd Diapason (21)
- 4' Principal (21)
- 8' Bassoon (21)

PEDAL

Twenty* notes pulling down from the Great (*there is some evidence that there were only 19 notes originally). The Bourdon 16' was added later.

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Part I: Basic Recording Techniques

Joseph Horning

A skill of great value to most organists is the ability to make recordings of music on the organ. As students we have teachers and colleagues to give feedback on our playing, but when formal study ceases do we stop learning new works? Most organists are continually learning new music and reworking old pieces for performance in concert and/or church. We rely primarily on our own musical taste and experience, of course, but who is listening to us—*objectively and with complete attention*—when we grapple with the often difficult and complicated process of working up a piece on the organ? A tape recorder will give us an excellent idea of how we're doing—if we use one. Robert Noehren reports that he records about half of his practicing, enabling him to listen to and analyze his playing.¹ Why don't more organists use tape recording as a learning tool? Many say they would like to, but either they "don't know how to do it" or think "it's too much of a production" to be practical.

The purpose of this article is three-fold:

1) to give organists a set of basic tools and techniques with which they can, easily and quickly, make diagnostic tape recordings of their own playing;

2) expand on the above with more advanced techniques to achieve recordings suitable for mastering on cassette or CD;

3) give professional techniques, some unique to recording the organ, which can help organists who are working with sound engineers achieve the highest quality recordings.

The information in this article comes from the author's personal experience, research on the subject, experimentation based on the research, and in-depth interviews with some of the leading professional sound engineers who specialize in recording the organ and who have generously shared their knowledge and techniques:

Michael Barone, *Pipedreams*
John Eargle, *Delos International*
Frederick Hohman, *Pro Organo*
Michael Nemo, *Towerhill*
Jack Renner, *Telarc International*
David Wilson, *Wilson Audiophile*.

The footnotes give either background information to supplement the text, or specific information on sources of items mentioned in the text.

Selecting Microphones

The function of the microphone is to convert sound energy into electrical energy which can be recorded. There are two basic types: dynamic and condenser. Dynamic microphones are generally lower in quality and price, and they are not recommended for the rigorous challenges of organ recording.² Condenser or electret condenser microphones do require a power source (usually an internal battery) and can give very high quality recordings at a quite reasonable price. Some of the experts recommended less-expensive condenser mikes marketed by: Audio-Technica, Beyer, EV, Nakamichi, Shure and Sony.

Frequency Response

Since the frequency of low CC of a 16' pipe is 32 cycles per second (or Hz), the minimum microphone frequency response you need for organ recording is 30-15,000 Hz. For quality microphones, the frequency response specification is given like this: 30-15,000 ± 3.5 dB, or 20-18,000 ± 3.0 dB. The first spec means that from 30Hz (just below 16'CC) all the way up to 15,000Hz (which approaches the upper limit of hearing), sounds recorded by the microphone will be within a range no greater or no less than 3.5 decibels from the mean, which is pretty good. The second spec indicates a higher quality microphone, which at a low limit of 20Hz

"hears" well down into the 32' range (low CCC of a 32' pipe is 16Hz), up through the range of human hearing and which, at ± 3.0 dB has a slightly flatter (better) frequency response curve than the other microphone. Some pro mikes respond down to 5 Hz, which is lower than CCC of a 64' stop!

Polar Response Pattern

Another key microphone characteristic is the polar response pattern, which simply refers to the *direction* in which the microphone "listens." An "omnidirectional" microphone picks up sounds equally in all directions—top, bottom, left, right, front and rear.³ On the other hand, a "cardioid" (sometimes referred to as "unidirectional") microphone is *directional*—it responds to sound from a broad angle in front of the microphone and rejects sound from the rear. While there are other response patterns (hemispherical, supercardioid, figure of eight, etc.), these are subsets of the two main types. Both omnidirectional and cardioid microphones can make excellent organ recordings, and in certain situations one may be preferred over the other.

It should be noted that you don't necessarily have to choose between the two types when purchasing a microphone, however, if you get a microphone with *interchangeable* "capsules." The Nakamichi CM-100 condenser microphone, an excellent microphone which the author uses, has a list price of \$150 with a cardioid capsule, and an interchangeable omnidirectional capsule is available for \$30.⁴ Since you may need both omnidirectional and cardioid pickup patterns, depending on where you are recording, microphones with interchangeable capsules are most attractive (see Fig. 1).

Stereo vs. Mono Mikes

Of course you want to make stereo recordings, but should you use *one* stereo microphone or *two* monophonic microphones to do it? In general, you have a great deal more flexibility with two monophonic mikes. A "stereo" microphone is simply two mono microphones in one housing. There are two categories: the big, high-quality and very expensive professional version and the small, inexpensive and generally inferior amateur version. The former type is too expensive for amateur recording, and the latter *usually* doesn't have sufficient frequency response for organ recording.⁵ However, a mid-priced "stereo" microphone can be a convenient solution for personal recordings made with recorders which have a single stereo miniplug microphone input (more details on this follow).

PZM Microphones

One of the best microphone values, and an excellent choice for personal recordings of the organ, is the "pressure zone microphone" or PZM from Radio Shack (catalog no. 33-1090B) which sells for \$60 each.⁶ The Radio Shack PZM is a low impedance condenser microphone with a $\frac{1}{4}$ " phone plug. The advantage of the PZM mike is that it allows great freedom in placement (you can tape them to walls, or lay them on the floor or on top of the console—no

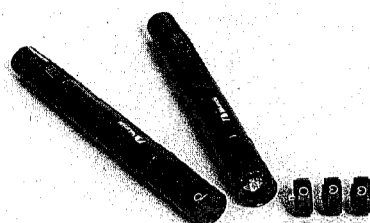


Fig. 1: A pair of Nakamichi CM-100 electret condenser microphones, showing the flexible "interchangeable capsule" feature. These microphones exhibit an omnidirectional or unidirectional response pattern, depending on which capsule is screwed into the front of the mike.

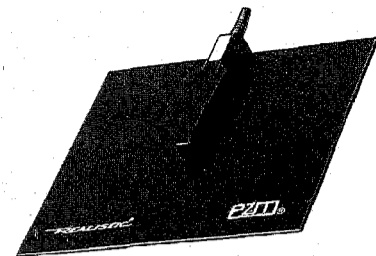


Fig. 2: The electret condenser PZM (Pressure Zone Microphone) sold by Radio Shack for \$60. It has a hemispherical response pattern and is particularly convenient for personal recording of the organ.

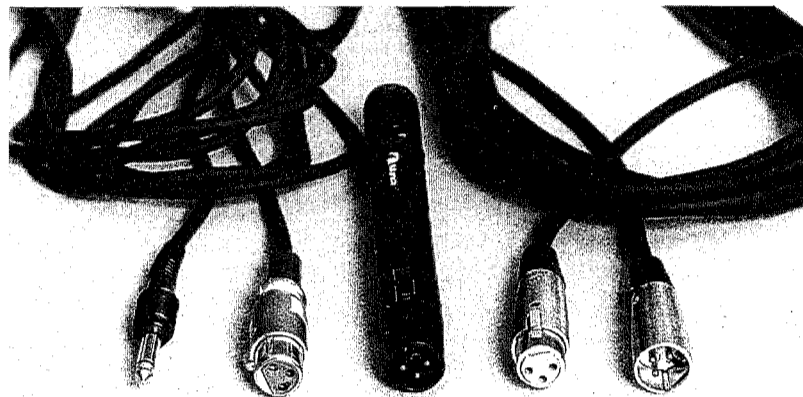


Fig. 3: An electret condenser microphone (center) with its supplied "adapter" cable (left), which converts the balanced 3-pin XLR output on the microphone to an unbalanced $\frac{1}{4}$ " phone plug for amateur audio recording. A professional XLR extension cable (right) should be used when the supplied cable needs to be extended or when the microphone is plugged into a mixer with balanced XLR inputs.



Fig. 4: The correct way to plug two microphones with $\frac{1}{4}$ " phone plugs into a portable recorder with one stereo miniplug microphone input is to use a "Y" adapter (Hosa YMP-137) with two female mono $\frac{1}{4}$ " connectors on one end and a stereo male miniplug on the other. See footnote 10 for availability.



Fig. 5: The wrong way to do what is shown in Fig. 4. The numerous bits and pieces available in the neighborhood electronics store look like they *should* work, but multiple adapters plugged together almost invariably cause a buzz or hum.

microphone stands required), they have excellent clarity and frequency response. The pickup pattern is "hemispherical," which means that they are omnidirectional above the plane upon which they are lying (see Fig. 2).

Plugging the Mikes in

On one end of the cable is the micro-

phone and on the other end is a plug. Making sure the microphone plug is electronically and physically compatible with the recorder input is a challenge which requires forethought and planning. Professional equipment—*microphones, mixers and recorders*—use a low impedance (150 to 600 ohm) system that usually announces itself by the

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presence of a "balanced" 3-wire XLR plug. This allows long cable runs without hum via XLR extension cables.

Semi-pro microphones (such as the Nakamichi CM-100 mentioned earlier) also use the balanced low impedance system. The microphone itself has an XLR plug (see Fig. 3) and the supplied microphone cable has an XLR on one end and a 1/4" phone plug on the other. This cable is, in effect, an adapter which converts the balanced XLR to an unbalanced 1/4" phone plug. Phone plugs used to be the standard for microphone inputs on home audio gear⁷ and continue to be the standard on semi-pro equipment. If you need to extend the cable for proper microphone placement, use XLR 3-wire extension cables (the kind with a male plug on one end and a female plug on the other).⁸ This will prevent hum, whereas the less-expensive shielded extension cables with 1/4" phone plugs on either end will quite possibly cause hum.

The Stereo Miniplug Input

If your recorder⁹ has a single, stereo miniplug mike input, you have a potential problem. In order to use two mono mikes with 1/4" phone plugs, you need a "Y" adapter with two 1/4" female mono connectors on one end and a stereo male mini (3.5mm) plug on the other (see Fig. 4). This is not an easy item to find, but trying to "create" one from the various plugs and adapters commonly found in electronics stores is a recipe for disaster—it is virtually guaranteed to cause hum (see Fig. 5). The Hosa Company markets the correct part (model YMP-137)¹⁰ through independent audio/electronic supply stores.

Another solution, if your recorder has a single stereo miniplug input, is to purchase the best semi-pro stereo mike which terminates in this kind of plug. The Audio-Technica AT822 is a high-quality mike of this type with a frequency response of 30-20,000 Hz. It sells for a pricey \$350,¹¹ but it does plug right in and works well. The "under \$100" stereo mikes don't have sufficient bass response for organ recording.

As an alternative to using the stereo miniplug microphone input, you can use a mixer and go directly into the "line" inputs.¹² The "mixer" solution—which we will discuss shortly—is required if the recorder has no microphone inputs at all.

Cassette vs. DAT

There are basically two choices for a recording medium: cassette tape and digital audio tape (DAT). We will ignore a myriad of other systems such as the digital cassette, the digital minidisc, the recordable CD, 1/4" reel to reel, and recording on "hi-fi" videotape as they are either marginal, impractical or inferior.

Everybody is familiar with cassette tapes. They are great for making personal "analysis" recordings because the tape itself is inexpensive, you can listen to the results in the car, etc. While the original recorded cassette can sound great on playback, the inherent noise level of the medium makes it a less good choice if your goal is to make master tapes for release on cassette or CD.¹³

Because of its superior quality, digital audio tape (DAT) is an excellent medium for personal analysis recordings and more ambitious projects as well.¹⁴ A home DAT or portable DAT recorder will cost a minimum of \$550, and professional portable models cost from \$1500 to \$4000. DAT 120-minute tapes are about \$10 each.

Cassette "Deck" Challenges

There are some challenges to using home cassette decks—the A.C. "plug into the wall" models which are a component of a home stereo system—for location recording. As virtually none of the newer models have microphone inputs, a "mixer" is required between the mikes and the "line" inputs on the recorder (this is also true of home A.C. DAT decks). Further, few newer cassette decks allow you to plug in headphones and listen to playback, and of

those which do very few have a *volume control* for the headphones. This is mandatory for playback in the field, but a mixer solves this problem too, as we shall discuss. Also, many low-to-mid-priced cassette recorders suffer from excessive wow and flutter distortion, which is particularly annoying on the sustained tones of the organ. The bottom line: it is not a good idea to purchase an A.C. home cassette deck for location recording. If you own an older model with microphone inputs and a headphone output with volume control, you are all set (see Fig. 6). However, if you own a newer model cassette deck without these features, we'll show you how to make the best use of it.

Portable Location Recorders

Battery-operated portable recorders designed for high quality music recording—with mike inputs and full headphone capabilities—are not a common item.¹⁵ The Sony Walkman Pro series has two cassette recorders: the WM-D3 at \$250 and the WM-D6C at \$350.¹⁶ These are quality cassette recorders. The rugged WM-D6C especially is a fine recorder and a good value. They will do well for personal analysis recordings. Their performance must be compared with the Sony TCD-D7 DAT portable, however, which at a "street" price of \$550 makes substantially superior recordings. All three of these Sony recorders have a single stereo miniplug

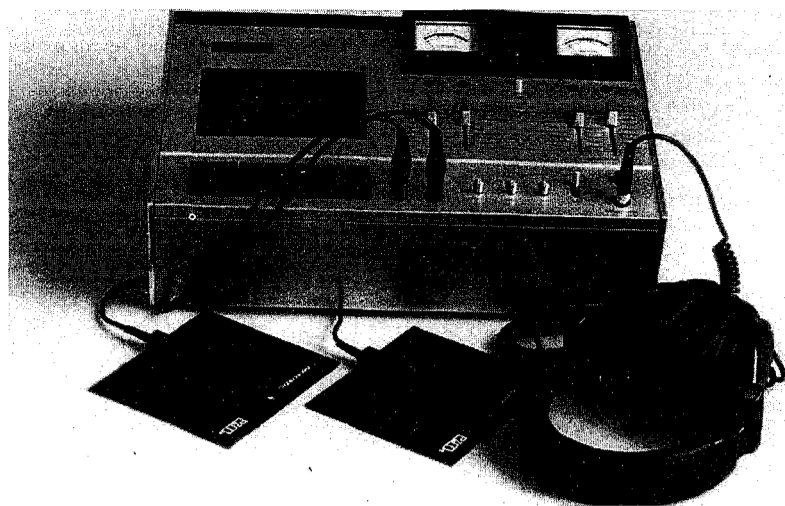


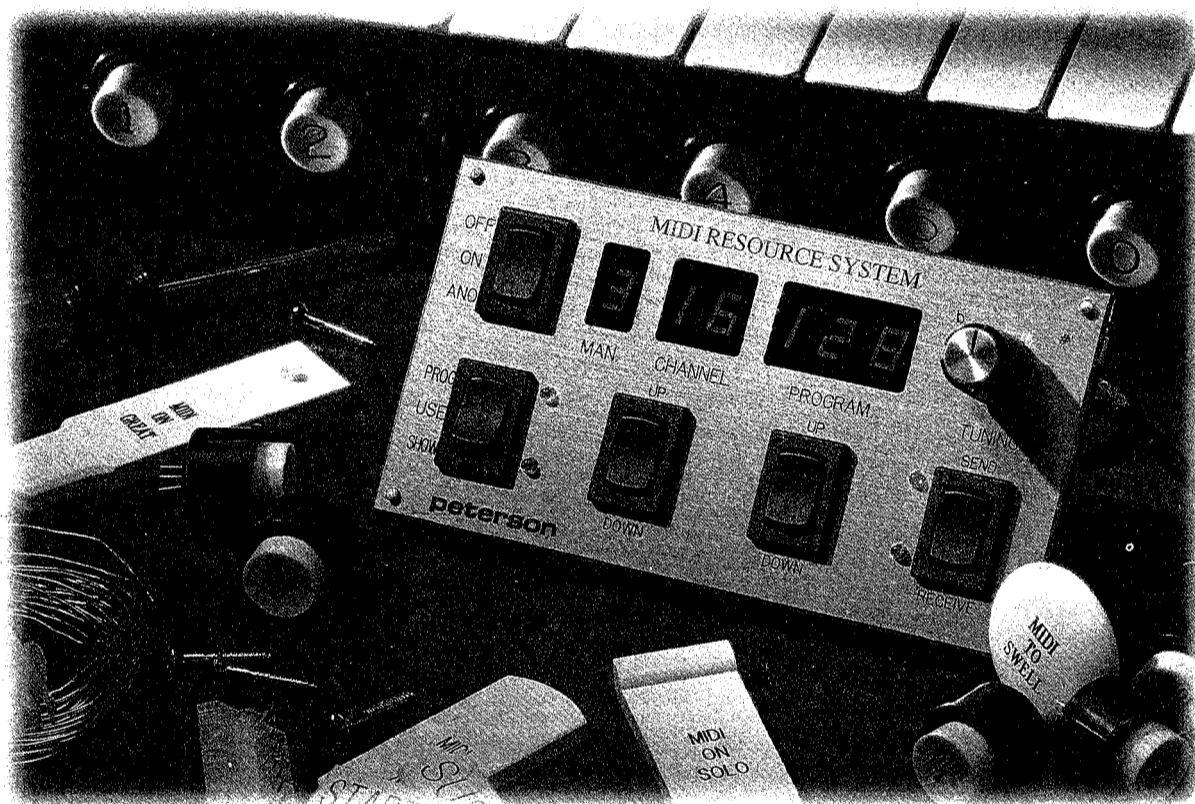
Fig. 6: In the "good old days" of the 1970s and early 1980s, home cassette recorders had microphone inputs and a headphone output with volume control. These essential features have disappeared from home A.C. cassette and DAT recorders. If you own or can borrow an "oldie" like this Harmon-Kardon, it will make excellent personal recordings.

input for the microphone, stereo mini-plugs for the line inputs and outputs, plus a headphone jack and volume control.

Using an Audio Mixer

Suppose that you have a perfectly good home cassette deck or home DAT deck without mike inputs. You want to do some analysis recording with it, and

you don't mind unhooking it and taking to the church. In addition to the microphones, you will need a mixer to convert the microphone's output into a "line" input the recorder can use. I will confess to "mixer paralysis"—I didn't understand the button-laden beasts and steered well clear of them. This was a mistake I finally rectified, as Rudy Trubitt points out in his excellent book writ-



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ten for the beginner titled *Compact Mixers*:

Beneath its dizzying array of controls, a mixer actually has some important similarities to a home stereo receiver. A stereo receiver has controls that let you switch between different components of your hi-fi system, and also enables you to set overall volume, the balance between left and right speakers, and tone controls to shape the overall sound. A mixer does many of these things as well, and in addition allows you to control and combine or mix sounds from many different sources [such as two or more microphones] at once.¹⁷

For stereo recording, mixers need controls called *pan pots*. Inexpensive "mixers" designed for the party DJ market, including those sold by Radio Shack, lack this essential feature. Michael Barone and other audio professionals recommend the Mackie MS1202 compact mixer, which is specifically featured in Mr. Trubitt's book. It is priced at \$299, which is very inexpensive for a fully professional mixer.¹⁸ I have found mine to be small, light weight, easy to use and of excellent quality (see Fig 7).

A mixer will also enable you to listen to playback in the field from recorders which have no headphone volume control or no headphone output at all. Simply run a patch cord from the line output of the recorder to the line input of the mixer. This is very simple to do and gives new utility to recorders with neither headphone volume control nor headphone output (see Fig. 8).

Setting the Record Level

To achieve the cleanest recorded sound, you want to record the loudest sections of the music at the loudest level possible on the tape *without causing distortion*.¹⁹ To set the recorder properly, simply play the loudest section of the music to be recorded at a given session²⁰ and adjust the record level so you get the appropriate reading on the VU meter.²¹ The "appropriate reading" on the VU meter is different for different mediums.

With DAT, you never want the level to exceed 0dB on the DAT recorder's VU meter, so—while the loudest chord is being held—advance the record level control so that the meter reads 0dB.²² Once the level is set, you don't need to touch it again for the duration of your recording session.

There are three different kinds of cassette tape: Standard (Type I), Chromium Dioxide or CrO₂ (Type II), and Metal (Type IV). Type II tape can accept a louder signal than Type I without distortion, and Type IV can accept a louder signal than Type II. The record level should be adjusted with Type I tape so that the *peak* level is 0dB on the VU meter. With Type II the peak level should be +1dB and with Type IV it is +3dB. Note that these last two settings will have the peaks in the red of the VU meter, and that's fine as long as no audible distortion results.

When choosing cassette tape, skip the somewhat noisy "standard" tape and try the CrO₂ (Type II) tape recorded with Dolby B sound reduction. This is a good compromise on price and compatibility,²³ and it gives excellent quality on playback. There will be a switch on the recorder which you need to set at "CrO₂" or "Type II" or "High Bias," which are three ways to refer to this one kind of tape. Depending on your situation, you may also want to experiment with "metal" tape (Type IV) and Dolby C, which, all other things being equal, gives the highest quality on cassette.

Listening to Playback

One of the requirements for location recording is a good set of headphones. The best designs have circular padded cushions which completely surround each ear and provide some degree of acoustic isolation. You are shielded from noise in the room, and people in the room are less likely to be annoyed by playback from your earphones. Quality headphones provide a lot of sound for a reasonable price. The Sony MDR-V600 dynamic stereo headphones the author

uses have clean, lifelike sound with a frequency response which extends well down into the 32' range.²⁴ Priced around \$100, they come with a clever screw-on adapter which converts the integral stereo miniplug to a 1/4" stereo phone plug (see Fig. 9). This is very handy as small portable recorders have a miniplug headphone output, and mixers and other audio gear have a 1/4" phone jack.

Stands and Safety

Anyone who can imagine a tall microphone stand crashing down amidst a sea of pews appreciates that basic safety rules must be followed at all times to protect life and property. Use only a stable microphone stand and if necessary, weigh down the base with sandbags.²⁵ Attach the mike cable(s) to the top of the stand with cable ties,²⁶ allowing a bit of slack between the cable tie and the mike, so the weight of the cable doesn't pull on the mike. Run the microphone cable down the stand and either tie it around the base of the stand or preferably attach it securely with a cable tie. Then if the cable gets an unexpected jerk, the force will act on the relatively stable base of the stand and not on the *very unstable* top.

Microphone stands for organ recording should ideally allow you to position the microphones 20' or more in the air, which precludes many less-expensive audio stands. Audio engineers often use heavy-duty motion picture lighting stands adapted to accept the 5/8" thread which is the audio industry standard.²⁷ Michael Barone recommends, in levels of increasing capability and cost: 1) Shure microphone stands, 2) Bogen light stands, 3) the Ultimate Support system.

If the public is in the room, the microphone cables must be taped down to the floor lengthwise with 2" masking tape so no one trips. These precautions are necessary because no recording is important enough to risk injuring someone, and we live in a very litigious society. ■

In Part II we will look at microphone placement.

Notes

1. Correspondence of September, 1995.
2. Dynamic mikes don't require a battery. If the microphone you are considering requires a battery, it is not a dynamic mike.
3. Omnidirectional microphones tend to become more directional—and less omnidirectional—above 3000 Hz, so it is important to point them toward the sound source. Because the response from the sides and back of the mike begins to fall off above 3000 Hz (pitches at and above 3000 Hz are an important component of the harmonics of most 8' voices), you get enough directionality to maintain a clear sense of left and right.
4. For a list of dealers, contact: Nakamichi America Corporation, 955 Francisco St., Torrance, CA 90502, (310)538-8150.
5. A frequency response no lower than 50 Hz, which is typical for inexpensive stereo mikes, won't pick up the bottom octave of a 16' Bourdon.
6. Crown International of Elkhart, Indiana, manufactures a full range of PZM mikes for the professional.
7. Home audio recorders no longer have microphone inputs, and portable amateur recorders often have a single stereo miniplug input for the microphones.
8. XLR extension cables cost about \$16 per 25' or \$47 per 100'.
9. Such as the Sony Walkman Pro or the Sony DAT portable (TCD-D7).
10. For availability contact: Hosa Technology, Inc., 6910 E. 8th St., Buena Park, CA 90620.
11. For availability contact: Audio-Technica, 1221 Commerce Drive, Stow, OH 44224.
12. In most cases there will be two RCA-jacks for the left and right channel inputs, and you will use a standard RCA male-male patch cord to connect the mixer to the recorder. But on some portable recorders you may find a stereo miniplug line input, in which case you need a patch cord with two RCA male connectors on one end (for the mixer) and a male stereo miniplug on the other end (for the recorder).
13. There is no escaping the fact that the cassette started life as a lowly medium for dictation. The ultra-slow 1 1/2" per second tape speed and the narrow tape width cause a certain amount of hiss despite the best efforts of tape recorder designers and Dolby® noise reduction systems.
14. Because DAT is digital and cassettes are analog, comparing them is like comparing apples and oranges. All cassette recorders have measurable wow and flutter distortion from tape speed fluctuations, whereas DAT machines generally have no measurable wow and flutter. The frequency response, signal to noise ratio, dynamic range and overall distortion specifications of the best cassette machines are not as good as even the less-expensive, amateur DAT recorders.
15. There are some less expensive (approx. \$100) portable cassette recorders by Aiwa with a stereo

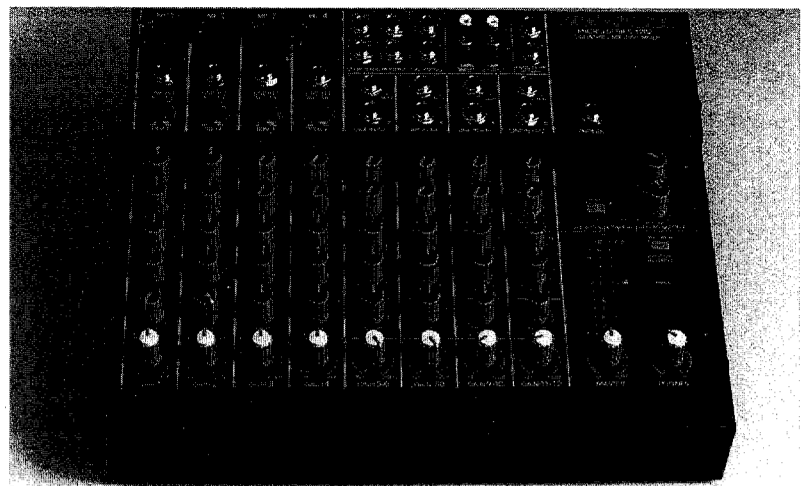


Fig. 7: This Mackie 1202 audio mixer has 4 mike inputs and sells for \$299. It is a simple to use but fully professional piece of audio gear in a very small package (10 1/2" x 11 1/2") which enables many tasks including using a recorder with no microphone inputs or headphone output. †

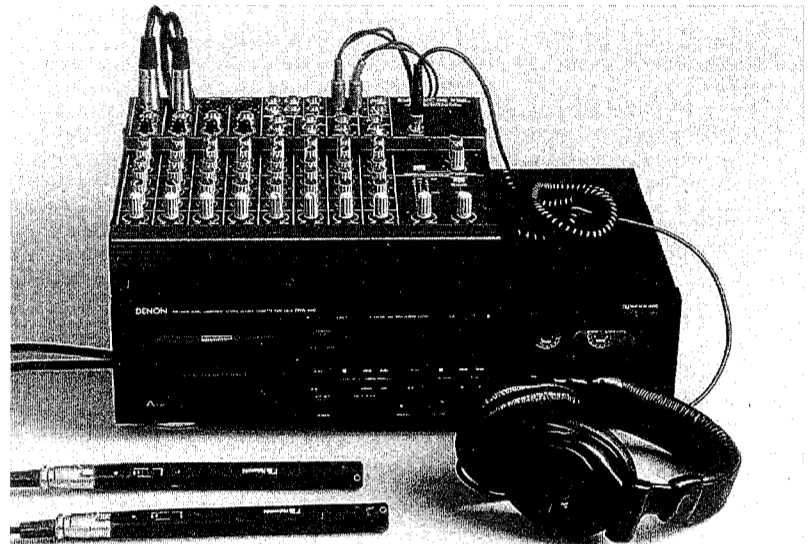


Fig. 8: A complete personal recording setup using a home A.C. cassette deck with no microphone inputs or headphone output made possible by the Mackie 1202

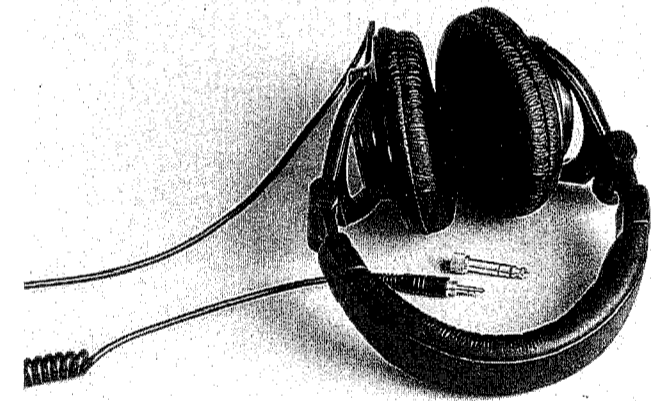


Fig. 9: Sony MDR-V600 headphones (\$100) are excellent for playback on location as they have an excellent frequency response and large padded cushions which encircle the ear. Note the supplied screw-on adapter which converts the stereo miniplug to a 1/4" phone—a very convenient feature.

mike input and a headphone output. They have neither Dolby noise reduction for the record function nor a record level control (AGC only), very important features for reasonable quality with cassettes.

16. These are "street" prices—the lowest purchase price I could find—not list prices.

17. Rudy Trubitt, *Compact Mixers*, published in 1995 by Hal Leonard Corporation, 7777 W. Blue-mound Rd., P.O. Box 13819, Milwaukee, WI, 53213, page 3.

18. Available from the "Pro Audio" department of Guitar Center stores nationally. Inquire at 7425 Sunset Blvd., Hollywood, CA, 90046, (213) 874-1060 for a list of locations.

19. This technique maximizes the "signal to noise ratio." The "signal" is the music and the "noise" is the tape hiss and amplifier hum. Since the noise is at a more-or-less constant low level, the louder the music level the more it stands out from the noise. While softer than the loud sections, the quiet portions of the music will also sound as clean as possible.

20. If the session extends over several days, use one level setting based on the loudest piece. The only exception would be a program with one or two loud pieces and many softer ones. I would consider using one level setting for the loud work(s) and a louder recording setting for the softer pieces, as this will maximize clarity among the latter group.

21. The recorder's "VU" meter allows you to set non-distorting recording levels consistently. It has numbers in decibels (dB), with a range of positive numbers (+1, +2, +3, etc.) "in the red" above zero dB and a range of numbers "in the black" below (-1, -5, -20). The range of numbers below zero dB is where most recording takes place. The meter can take two forms: an older style needle which swings

on a pivot throughout the meter's range, and the newer style LEDs which illuminate (no moving parts to break).

22. This is generally true, but also consult the recorder's instruction manual.

23. Not every tape player, especially in cars, has a setting for Metal (Type IV) tape or Dolby C noise reduction. Playing metal tapes and/or Dolby C tapes in a machine set up for Type II tape and Dolby B will result in a significant loss of fidelity.

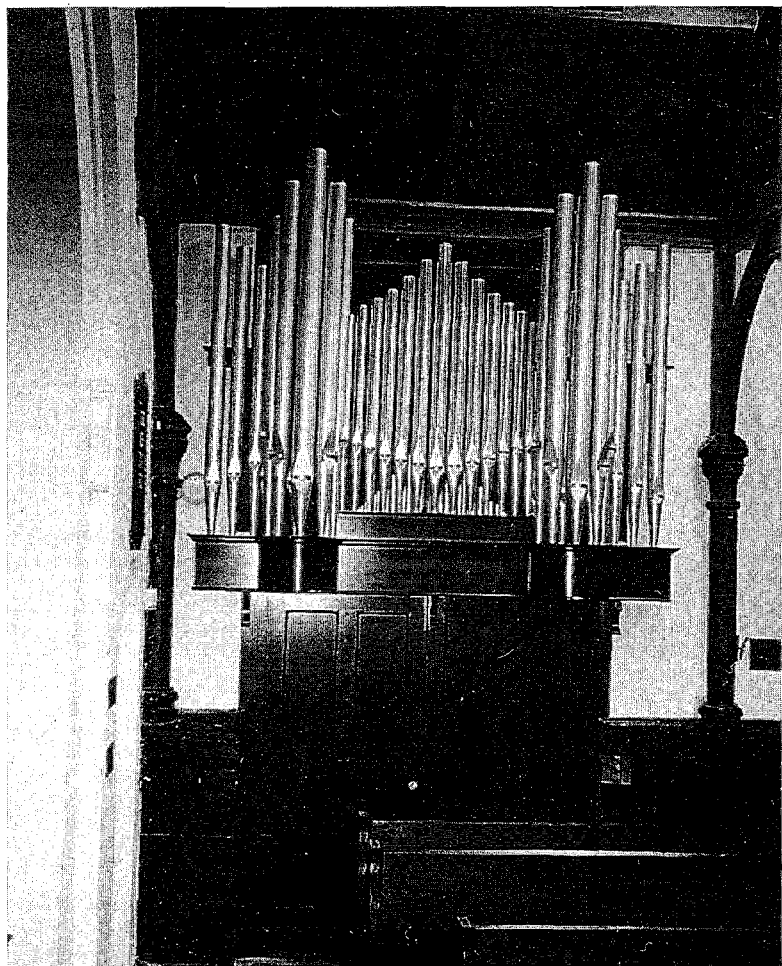
24. They are also excellent for listening to organ CDs on a portable CD player—you can pick up many nuances that you might miss when listening via speakers. The claimed frequency response is 5 to 30,000 Hz.

25. Fully sealed 15# sandbags in a "saddlebag" configuration for this purpose are available from motion picture equipment supply houses and some professional audio supply houses.

26. The Lowel-Light Company, 140 58th St., Brooklyn, NY 11220, phone (800) 334-3426, makes secure and inexpensive reusable plastic cable ties which are available in larger photo stores. Velcro cable ties are also available.

27. The author uses the Lowel KS stand (\$135) which will extend to 8' (see footnote 26). The Lowel KP extension pole (\$58) allows 5' of extension, and you can use several of those (sandbags are essential if you use extension poles). On the very top you need the Lowel Tota-Tilter T1-36 (\$25), a 1/4"-20 to 3/8" screw thread adapter (available in most photo stores) and a special 3/8" to 1/2" screw thread adapter available from Alan Gordon Enterprises, 1430 Cahuenga Blvd., LA, CA 90028, (213) 466-3561. The microphone holder screws into the 5/8" thread.

New Organs



A.E. Schlueter Pipe Organ Company, Lithonia, GA, has built a new Choir division for the organ at St. John's in the Wilderness, Flat Rock, NC. The church's current organ (1989) is located in the rear of the church, while the choir and organist are in the front. Provision was made for a Choir division to be located in the front. The new Choir was designed to lead congregational singing and accompany the choir. To achieve

these goals, the Principal 8' forms the facade with the remaining ranks under expression. The case is modeled after 19th-century examples to complement the historic sanctuary. Visual design and engineering was by Howard Weaver. Tonal design and scaling was by Daniel Angerstein. The case, chest, and winding systems were built in the Schlueter shop in Lithonia, GA.

CHOIR

- 8' Principal
- 8' Gedeckt
- 8' Viola Pomposa
- 8' Viola Celeste TC
- 4' Octave (ext)
- 4' Flute (ext)
- 2' Flachflöte (ext)
- 8' Oboe

CHOIR PEDAL

- 16' Gedeckt (12 pipes)
- 8' Gedeckt (ch)
- 8' Viola Pomposa (ch)



Cover

Visser-Rowland Associates, Houston, TX, has built a new organ for St. Michael Lutheran Church in Omaha, NE. The organ features mechanical key action and mechanical and electric stop action. Pieter Visser designed the organ and Pascal Biossonnet did the voicing. Michael Visser supervised the construction and installation. The winding is flexible with the pressure at 85 mm. Scaling is based on Christian Müller format. The windchest layout is major third as is standard practice by Visser-Rowland. The Great and Pedal are placed on an integrated windchest. Manual/pedal compass 61/32; organ case of oak solids and veneers. The Great Principal is 75% tin; Mixture 70% tin; Trompete, Rohrschalmey, and Fagott 50% tin; remaining pipework 20% tin.

GREAT

- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Flöte
- 2' Superoktav
- 1 1/2' Mixture IV
- 8' Trompete
- Zimbelstern

SWELL

- 8' Gedackt (wood)
- 8' Gemshorn (low 12 Gedackt)
- 8' Celeste (prep)
- 4' Spillflöte
- 2 1/2' Nazard
- 2' Flachflöte
- 1 1/2' Tierce
- 8' Rohrschalmey
- Tremulant

PEDAL

- 16' Subbass (12 pipes, wood; 13-32 Gt Rohrflöte)
- 8' Prinzipal (Gt)
- 4' Choralbass
- 16' Fagott
- 8' Trompete (Gt)

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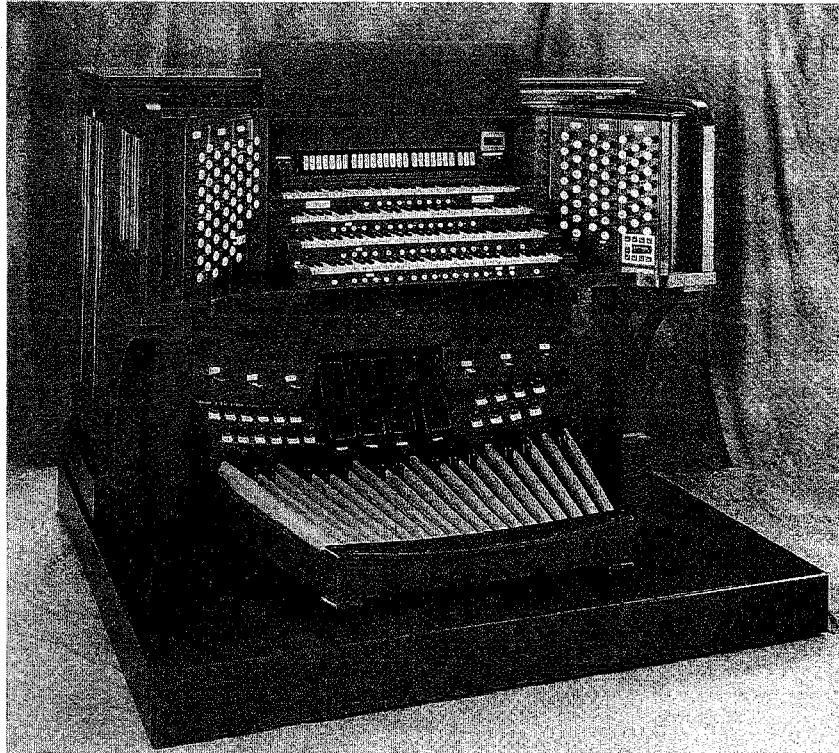
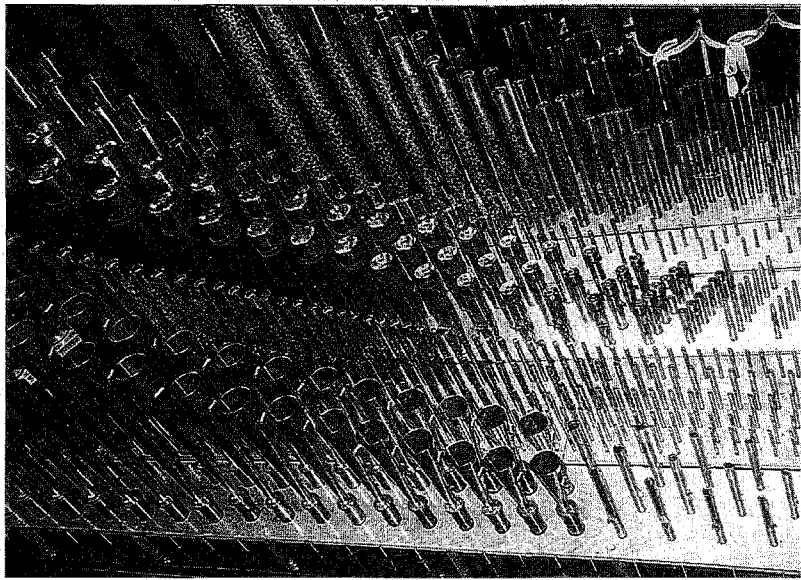
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Faucher Organ Company, Biddeford, ME, has completed its opus 17 for First Congregational Church, Camden, ME: 25 stops, 28 ranks, 47 registers, 1,620 pipes. It replaces a 1931 Austin, opus 1776. Approximately two-thirds of the previous pipework was recycled after being rescaled and revoiced; 11 new ranks were added. The new Great and Choir chests sit four feet higher than the former chests, improving

egress from the chamber. (A view of the Great chests is shown above.) A custom solid-state switching and coupling system was built at the Faucher factory. New schwimmer curtain-valve reservoirs use no leather. The three-manual console has a multi-level solid-state combination action. Ray Cornils played the dedicatory recital on September 14, 1997.

- GREAT**
- 16' Violone
 - 8' Principal
 - 8' Rohrflute
 - 8' Violoncello
 - 4' Octave
 - 4' Rohrgedeckt
 - 2 1/2' Twelfth
 - 2' Fifteenth
 - 2 1/2' Sesquialtera II
 - 1 1/2' Mixture IV
 - 8' Trumpet
 - Chimes (prep)
 - Gt/Gt 4
 - Sw/Gt 16-8-4
 - Ch/Gt 16-8-4

- SWELL**
- 8' Geigen Diapason
 - 8' Gedeckt
 - 8' Viol
 - 8' Viol Celeste
 - 4' Principal
 - 4' Koppelflute
 - 2 1/2' Nazard
 - 2' Flautino
 - 1 1/2' Quintflute
 - 1' Scharff III
 - 16' Bassoon
 - 8' Oboe
 - Tremolo
 - Sw/Sw 16-4

- CHOIR**
- 8' Concert Flute
 - 8' Dulciana
 - 8' Unda Maris
 - 4' Principal
 - 4' Nachthorn
 - 4' Rohrgedeckt
 - 2 1/2' Nazard
 - 2' Block Flute
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - 8' Trumpet
 - 8' Krummhorn
 - Ch/Ch 16-4
 - Sw/Ch 16-8-4
 - Chimes (prep)

- PEDAL**
- 32' Resultant
 - 16' Open Diapason
 - 16' Violone
 - 16' Bourdon
 - 8' Principal
 - 8' Violoncello
 - 8' Gedeckt Bass
 - 5 1/2' Quintbass
 - 4' Choralbass
 - 2 1/2' Mixture IV
 - 16' Posaune
 - 4' Clarion
 - Gt/Ped 8
 - Sw/Ped 8
 - Ch/Ped 8

Aeolian-Skinner's opus 1141 was recently installed in the Crystal Cathedral Arboretum, Garden Grove, CA. It was originally installed in the First Church of Christ, Scientist, Beverly Hills, CA in 1951. The organ was moved from the Beverly Hills church by the Cathedral Organ Curators and staff. **Robert M. Turner**, Hacienda Heights, CA, relearned the pneumatic action and rebuilt the console. As part of the restoration process, the console and organ actions have been improved and expanded with solid state control systems, and new leather, wiring, and winding systems have been installed throughout. Tonally the organ has been preserved intact; 82 stops, 4,949 pipes. There are also several additional stops by Walker Technical Company. The Cathedral Organ Curators include Guy Henderson, John Wilson, and Brian Sayers. Frederick Swann is Director of Music and Organist of the Crystal Cathedral.

- GREAT**
- 16' Quintaton
 - 8' Principal
 - 8' Diapason
 - 8' Bourdon
 - 8' Gemshorn
 - 4' Principal
 - 4' Octave
 - 4' Flute Ouverte
 - 2 1/2' Twelfth
 - 2' Fifteenth
 - 2' Fourmixture IV
 - 1' Cymbel III
 - Chimes (Echo)

- SWELL**
- 16' Flute Conique
 - 8' Geigen
 - 8' Geigen Celeste
 - 8' Salicional
 - 8' Voix Celeste
 - 8' Rohrflute
 - 8' Dolcan
 - 8' Dolcan Celeste
 - 4' Prestant
 - 4' Traverse Flute
 - 2 1/2' Octave Quinte
 - 2' Fifteenth
 - 2' Plein Jeu IV
 - 1/2' Scharff III
 - 16' Fagotto
 - 8' Trompette
 - 8' Hautbois
 - 8' Vox Humana
 - 4' Clairon
 - Tremulant

- CHOIR**
- 16' Lieblich Gedeckt
 - 8' Viola
 - 8' Singend Gedeckt
 - 8' Erzähler
 - 8' Erzähler Celeste
 - 4' Koppelflute
 - 2 1/2' Nasat
 - 2' Blockflote
 - 1 1/2' Tierce
 - 1 1/2' Larigot
 - 1' Siffloite
 - 1/2' Cymbel III
 - 8' Clarinet
 - 8' Trompette Heroique
 - Tremulant
 - Harp
 - Celesta

- SOLO**
- 8' Flauto Mirabilis
 - 8' Cello
 - 8' Cello Celeste
 - 8' Flute Celeste II
 - 4' Flute Octaviane
 - 8' English Horn
 - 8' Bombarde
 - 4' Clairon
 - 8' Trompette Heroique (Ch)
 - Cloches
 - Tremulant
 - Zymbelstern

- ECHO**
- 8' Lieblich Flute
 - 8' Echo Viole
 - 8' Echo Celeste
 - 4' Flute d'Amour
 - 8' Voix Humaine
 - Chimes
 - Tremulant

- PEDAL**
- 32' Contra Bourdon
 - 32' Untersatz
 - 32' Contre Violone
 - 16' Contre Basse
 - 16' Violone
 - 16' Bourdon
 - 16' Quintaton (Gt)
 - 16' Flute Conique (Sw)
 - 16' Lieblich Gedeckt (Ch)
 - 10 1/2' Quint
 - 8' Octave
 - 8' Cello
 - 8' Flute
 - 8' Flute Conique (Sw)
 - 8' Lieblich Gedeckt (Ch)
 - 4' Choral Bass
 - 4' Octave Flute
 - 5 1/2' Mixture IV
 - 32' Contre Bombarde
 - 16' Bombarde
 - 16' Fagotto (Sw)
 - 8' Trumpet (ext)
 - 4' Clairon (ext)
 - Chimes (Echo)

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, • = RCCO centre event, + = new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East Of The Mississippi

15 FEBRUARY

WPI Annual Concert; St Paul's Cathedral, Worcester, MA 2 pm
Richard Coffey; South Church, New Britain, CT 4 pm
David Oliver; St Thomas Church, New York, NY 5:15 pm
Stephen Tharp; Ursinus College, Collegeville, PA 4 pm
August Humer; Duke University, Durham, NC 5 pm
 Choir Festival; Church of the Holy Cross, Tryon, NC 4 pm
Marilyn Keiser; First United Methodist, Sarasota, FL 4 pm
Thomas Murray; First Presbyterian, St Petersburg, FL 3 pm
John Scott; First Presbyterian, Atlanta, GA 2:15 pm
Craig Cramer; Cleveland Museum, Cleveland, OH 2 pm
Robert Glasgow; Court Street United Methodist, Flint, MI 4:30 pm
 Musica Trinitatis; Trinity Episcopal, Ft Wayne, IN 5 pm
 Chicago Pro Musica; Lake Forest College, Lake Forest, IL 3 pm
David Craighead; Northwestern University, Evanston, IL 7 pm
 Fourth Church Morning Choir with orchestra; Chicago Cultural Center, Chicago, IL 3 pm
 Haydn, *The Creation*; First United Methodist, Downers Grove, IL 3 pm
 Organ-Fest; First Presbyterian, Arlington Heights, IL 4:30 pm
 +**Marianne Webb**; St Andrew's Episcopal, Carbondale, IL 3 pm

16 FEBRUARY

***Judith Hancock**, lecture-demonstration; St Thomas Church, New York, NY 10 am
 ***George Stauffer**, lecture; St Peter's Lutheran (Citicorp Building), New York, NY 1 pm
 ***Bruce Gustafson**, lecture-recital; St Peter's Lutheran, New York, NY 3 pm
 ***Martin Jean**; Church of the Holy Trinity (Episcopal), New York, NY 8 pm
 American Boychoir; Delta State University, Cleveland, MS

17 FEBRUARY

Martin Jean; Church of St Patrick & St Anthony, Hartford, CT 7:30 pm
 Chanticleer; Church of the Covenant, Cleveland, OH 8 pm
John Scott; Oberlin Conservatory, Oberlin, OH 8 pm

18 FEBRUARY

Gerre Hancock, David Higgs, Alan Morrison, McNeil Robinson, John Weaver; Church of the Holy Trinity, Roman Catholic, New York, NY 8 pm
John Scott, lecture; Oberlin Conservatory, Oberlin, OH 8 pm

19 FEBRUARY

Miranda Loud; St Paul's Chapel, Columbia University, New York, NY noon
 American Boychoir; Tennessee Performing Arts Center, Nashville, TN

20 FEBRUARY

Roberta Gary; Old West Church, Boston, MA 8 pm
 *Young Organ Virtuosi; Wesleyan University, Middletown, CT 8 pm (also February 21 4, 8 pm)
 ***Colin Andrews & Janette Fishell**; Edenton Street United Methodist, Raleigh, NC 8 pm
Gerre Hancock; Calvary Episcopal, Pittsburgh, PA 8 pm
Diane Meredith Belcher; Holy Trinity Lutheran, Akron, OH 8 pm
 American Boychoir; First United Methodist, Morristown, TN

21 FEBRUARY

Roberta Gary, workshop; Old West Church, Boston, MA 10 am

***Charles Nazarian**, lecture & panel; Wesleyan University, Middletown, CT 2:30 pm
 New England Spiritual Ensemble; Pequot Library, Southport, CT 2 pm
 Medieval Concert; St Peter's Episcopal, Morristown, NJ 8 pm
 American Boychoir; First Congregational, Hendersonville, NC
 *Pipes, Pedals and Pizza; Meredith College, Raleigh, NC 9 am
Gerre Hancock, masterclass; Calvary Episcopal, Pittsburgh, PA 9 am
 Cardiff Polyphonic Choir; Clayton College, Morrow, GA 8:15 pm
Hanna Song; University of Michigan, Ann Arbor, MI 8 pm
Marilyn Keiser, masterclass; Central Michigan University, Mt Pleasant, MI 10 am
Heather Hinton; First Presbyterian, Muncie, IN 8 pm
Erik Wm. Suter; Concordia University, Mequon, WI 7 pm
Delbert Disselhorst, masterclass; Carthage College, Kenosha, WI 9 am
 His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm
 Archdiocesan Children's Choir Festival; Cathedral of St Paul, St Paul, MN 4 pm

22 FEBRUARY

New England Spiritual Ensemble; First Religious Society, Newburyport, MA 4 pm
William Porter; SUNY, Buffalo, NY 5 pm
Justin Hartz; Longwood Gardens, Kennett Square, PA 2:30 pm
 Menotti, *Amahl and the Night Visitors*; Church of the Good Shepherd, Lancaster, PA 4 pm
Matt Curlee; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Haig Mardirosian; St Thomas More, Washington, DC 7:30 pm
Stewart Foster; Christ Church, Pensacola, FL 4 pm
 Michael O'Neal Chamber Singers; Clayton College, Morrow, GA 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Whitehouse; St Paul's Episcopal, Akron, OH 8 pm
Marilyn Keiser; Central Michigan University, Mt Pleasant, MI 4 pm
Stephen Schnurr; St Paul Catholic, Valparaiso, IN 3 pm
Heather Hinton, workshop; First Presbyterian, Muncie, IN 2:30 pm
 Evansville Philharmonic Youth Orchestra; First Presbyterian, Evansville, IN 3, 7 pm
Delbert Disselhorst; Carthage College, Kenosha, WI 4 pm
 Annual Choir Benefit Concert; St Luke's Episcopal, Evanston, IL 7:30 pm
 His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

24 FEBRUARY

Stewart Foster; Stetson University, De Land, FL 7:30 pm
Martin Haselböck; Christ Church of Oak Brook, Oak Brook, IL 8 pm

27 FEBRUARY

Mark Dwyer; Church of the Advent, Boston, MA 8 pm
David Craighead; Second Presbyterian, Richmond, VA 8 pm
 Chanticleer; Rockefeller Chapel, Chicago, IL 8 pm

28 FEBRUARY

David Craighead, masterclass; Second Presbyterian, Richmond, VA 10 am
 Clark Atlanta University Choir; Clayton College, Morrow, GA 8:15 pm

1 MARCH

Erik Suter; Church of the Advent, Boston, MA 5:30 pm
 American Boychoir; Woodbury Forest School, Woodbury Forest, VA
John Russell; United Methodist Church, Painesville, OH
Pamela Decker; Carroll College, Waukesha, WI 3 pm
Robert Bates, with chorus; Second Congregational, Rockford, IL 3 pm

3 MARCH

Gerre Hancock; St Clement's Church, Philadelphia, PA 7:30 pm
Daniel Roth; Glenn Memorial Church, Atlanta, GA 8:15 pm

4 MARCH

Todd Wilson; St Bartholomew's, New York, NY 7:30 pm
 American Boychoir; St Patrick's Church, Fayetteville, NC
Jerome Butera; Park Ridge Community Church, Park Ridge, IL noon

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5 MARCH

Albert Ahlstrom; St Paul's Chapel, Columbia University, New York, NY noon
Daniel Roth, masterclass; The Eastman School of Music, Rochester, NY
American Boychoir; All SS Church, Pawleys Island, SC

7 MARCH

Joan Lippincott, masterclass; St John's Lutheran, Stamford, CT
Bach, *Mass in B Minor*; St Peter's Episcopal, Morristown, NJ 7:30 pm
American Boychoir; St Paul's Episcopal, Augusta, GA 8 pm
Chicago Choral Artists; Grace Episcopal, Oak Park, IL 7:30 pm

8 MARCH

Joan Lippincott; St John's Lutheran, Stamford, CT 4 pm
Scott Trexler; Cadet Chapel, West Point, NY 3:30 pm
Daniel Roth; Duke University Chapel, Durham, NC 5 pm
Mary Preston; First Congregational, Columbus, OH 4 pm
Chicago Choral Artists; St Paul's United Church of Christ, Chicago, IL 4 pm
David Hurd, lecture recital; Trinity Episcopal, Wheaton, IL 6:30 pm
James Biery; Cathedral of St Paul, St Paul, MN 3:30 pm
C. William Ziegenfuss, with harp; Christ Church Cathedral, New Orleans, LA 4 pm

10 MARCH

Bruce Neswick, with chorus; National Cathedral, Washington, DC 8 pm
Daniel Roth; Cathedral of St Peter in Chains, Cincinnati, OH 7:30 pm

11 MARCH

Daniel Moriarty, with trumpet; St Bartholomew's, New York, NY 7:30 pm

12 MARCH

Messiaen, *Ascension Suite*, with choreography; Church of the Holy Trinity (Episcopal), New York, NY 8 pm (also March 13, 14)
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also March 13, 14)

13 MARCH

New England Spiritual Ensemble; First and Central Presbyterian, Wilmington, DE 8 pm
Janette Fishell; Christ United Methodist, Greensboro, NC 8 pm
American Boychoir; St Paul's-by-the-Sea Episcopal, Jacksonville, FL
Delbert Disselhorst; Concord United Methodist, Knoxville, TN 8 pm
Todd Wilson; Fourth Presbyterian, Chicago, IL 8 pm
Gerre Hancock; Our Savior's Lutheran, Rockford, IL 7:30 pm

14 MARCH

New England Spiritual Ensemble; Galilee Episcopal, Virginia Beach, VA 7:30 pm
American Boychoir; First Presbyterian, Vero Beach, FL
Delbert Disselhorst, workshop; Westminster Presbyterian, Knoxville, TN 9 am
Gerre Hancock, workshop; Our Savior's Lutheran, Rockford, IL

15 MARCH

Rachmaninov, *Vespers*; St Stephen's Episcopal, Cohasset, MA 3 pm
Gloriae Dei Ringers & Brass Ensemble; Church of Christ Congregational, Newington, CT 3 pm
Christopher Herrick; Glen Ridge Congregational, Glen Ridge, NJ 3 pm
New England Spiritual Ensemble; Greene Memorial United Methodist, Roanoke, VA 4 pm
Singing Boys of Pennsylvania; St Catherine Catholic Church, Great Falls, VA 4 pm
Robert Powell; Church of the Holy Cross, Tryon, NC 4 pm
Cj Sambach; First Presbyterian, Dunn, NC 3 pm
Daniel Roth; United Church, Marco Island, FL 4 pm
Mary Fenwick; Trinity Cathedral, Miami, FL 3 pm
American Boychoir; Bethesda-by-the-Sea, Palm Beach, FL
Marianne Webb; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Marilyn Keiser; Fairmount Presbyterian, Cleveland Heights, OH 4 pm
Robert Glasgow; Broad Street Presbyterian, Columbus, OH 4 pm

16 MARCH

American Boychoir; First Baptist, Naples, FL
Marianne Webb, masterclass; Westminster College, New Wilmington, PA 1 pm
Craig Cramer; Cathedral of the Holy Name, Chicago, IL 8 pm

17 MARCH

Douglas Cleveland; First Congregational, Sarasota, FL 7:30 pm
Marianne Webb, masterclass; Duquesne University, Pittsburgh, PA 1 pm

18 MARCH

Joan Lippincott; St Bartholomew's, New York, NY 7:30 pm

20 MARCH

Eton College Choir; Barrow Theater, Franklin, PA 8 pm
Eugenia Toole Glover; Emmanuel Church, Chestertown, MD 8 pm
Katharine Pardee; Trinity Ev Lutheran, Akron, OH 8 pm
Todd Gresick; Fourth Presbyterian, Chicago, IL 12:10 pm
Robert Ward, *Sacred Canticles*; Mt Carmel, Chicago, IL 8 pm
Gary Beard Chorale, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm
Martin Jean; First Trinity Presbyterian, Laurel, MS 7:30 pm

21 MARCH

Handel, *Israel in Egypt* (Sir David Willocks, conducting); South Church, New Britain, CT 8 pm
Eton College Choir; The Community Church, Vero Beach, FL 7:30 pm

22 MARCH

Bach, *St Mark Passion*; King's Chapel, Boston, MA 5 pm
David Macfarlane, with orchestra; Church of the Holy Trinity (Roman Catholic), New York, NY 3 pm
American Boychoir, with orchestra; Richardson Auditorium, Princeton, NJ
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm
Mary Preston; First Presbyterian, Roanoke, VA 4 pm
American Boychoir; Christ Episcopal, Pensacola, FL
Douglas Cleveland; St Paul's Episcopal, Akron, OH 8 pm
New England Spiritual Ensemble; LaGrave Ave Christian Reformed, Grand Rapids, MI 8 pm
Bach, *St Matthew Passion*; Christ Church Cathedral, Indianapolis, IN 4 pm
Music for a Royal Occasion; First Presbyterian, Evansville, IN 4 pm
John Weaver; Christ Church Cathedral, New Orleans, LA 4 pm

23 MARCH

Bach's Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

24 MARCH

Daniel Phillips; St Paul's, Augusta, GA noon

25 MARCH

Terry Gaus-Woolen; Church of St Mary the Virgin, New York, NY 5:30 pm
William Trafka; St Bartholomew's, New York, NY 7:30 pm
Kim Heindel; Bucknell University, Lewisburg, PA 8 pm

26 MARCH

Kimberly Ann Hess; Cathedral Church of St Paul, Boston, MA 12:45 pm
David Bower; St Paul's Chapel, Columbia University, New York, NY noon
The Virgin Consort; Church of the Holy Family, New York, NY 8 pm

27 MARCH

Eton College Choir; St Peter's Episcopal, Geneva, NY 7:30 pm
Organ Extravaganza; Longwood Gardens, Kennett Square, PA 7 pm
Paul Bisaccia; Barrow Theater, Franklin, PA 8 pm
Roger Stanley; Fourth Presbyterian, Chicago, IL 12:10 pm

28 MARCH

Choral Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm
Eton College Choir; St Norbert College, DePere, WI 7:30 pm

29 MARCH

John Sittard; St Paul's Cathedral, Worcester, MA 2 pm
David Fuller; SUNY, Buffalo, NY 5 pm
William Gatens; Longwood Gardens, Kennett Square, PA 2:30 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Bach, *St John Passion*; Seventh-day Adventist, Kettering, OH 4 pm
Eton College Choir; St Norbert College, DePere, WI 1:30 pm
Archbishop Rembert Weakland, OSB, An Evening of Chant; Sacred Heart School of Theology, Hales Corners, WI 3 pm
Marianne Webb; Broadway United Methodist, Paducah, KY 2:30 pm

30 MARCH

Eton College Choir; First Scots Presbyterian, Charleston, SC 7:30 pm

31 MARCH

Eton College Choir; University of the South, Seawane, TN 8 pm

► Calendar

18 FEBRUARY
Sylvie Poirier and Philip Crozier; Southminster United Church, Lethbridge, Alberta 7:30 pm

20 FEBRUARY
Sylvie Poirier and Philip Crozier; Grace Presbyterian, Calgary, Alberta 8 pm

21 FEBRUARY
 Eighth Tieringer Organsymposium; Kartäuserkirche, Basel, Switzerland (through February 22)

22 FEBRUARY
 Schumann, *Mass in C Minor*, Op.147; St Augustin, Vienna, Austria 11 am
Sylvie Poirier and Philip Crozier; Canadian Union College, Lacombe, Alberta 7 pm

23 FEBRUARY
Sylvie Poirier and Philip Crozier; West End Christian Reformed, Edmonton, Alberta 8 pm

28 FEBRUARY
Stephen Tharp; King's College, Cambridge, England
Barrington Pearce; Holy Trinity Penge, London, England 7:30 pm

1 MARCH
Philip Crozier; St Barnabas Anglican Church, Ottawa, Ontario 8 pm

22 MARCH
Kei Koito; Christ Church Cathedral, Ottawa, Ontario 8 pm

28 MARCH
Norman Harper; Holy Trinity Penge, London, England 7:30 pm

29 MARCH
Wolfgang Mitterer; Konzerthaus, Vienna, Austria 11 am

Organ Recitals

JAMES E. BARRETT, St. Paul's United Methodist Church, Spokane, WA, October 12: *Carnival Suite*, Crandall; *Sonata*, Elías; *Sonata Pastoril*, Albero; *Sonata on the first tone*, Lidón; *Fantasia in E-flat*, Saint-Saëns; *Five Pieces from a Flute Clock*, Haydn; *Fantasy on an Irish ballad*, Clarke; *There is a happy land, I love thee, my Lord, I know that my Redeemer lives*, Shearing; *Fantasy and Fugue on "My Lord, what a morning,"* Simpson.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, October 12: *Imperial March*, Elgar, arr. Martin; *Trio Sonata No. 2 in c*, S. 526, Bach; *Lamento*, Sicilienne, *Hymne au Soleil*, *Feux Follets*, *Claire de Lune*, *Toccata*, Vierne.

DAVID BURTON BROWN, West Lawn Methodist Church, West Lawn, PA, October 19: *Suite*, Stanley; *Pavane*, Rigadon (*Rhythmic Suite*), Elmore; *Prelude and Fugue in D*, S. 532, Bach; *Introduction and Passacaglia*, Reger; *Hymne d'Action de Grâce "Te Deum,"* Langlais; *Sonata II in D*, op. 50, Guilman.

ELIZABETH & RAYMOND CHENAULT, University of Montevallo, Montevallo, AL, October 6: *Rhapsody*, Hakim; *Eclogue*, Shephard; *Tryptych*, Moore; *The Juggler*, Roberts; *The Emerald Isle*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenaunt.

DOUGLAS CLEVELAND, Highland Park Presbyterian Church, Dallas, TX, October 6: *Symphonie II*, Vierne; *Victimae Paschali*, Tournemire; *Prière*, Franck; *Deux Esquisses*, Dupré.

KENNETH COWAN, Yale University, New Haven, CT, October 5: *Fantasia in f*, K 608, Mozart; *Pastorale*, Roger-Ducasse; *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Variations sur un Noël*, Dupré; *Nocturne*, Tchaikovsky; *Fantasia und Fuge über den Choral "Ad nos, ad salutarium undam,"* Liszt.

W. EDWIN DOMB, North United Methodist Church, Indianapolis, IN, October 5: *Fantasy in G*, S. 572, Bach; *Sonata No. 2*, Hindemith; *Sonata No. 3*, Mendelssohn; *Sonata*, op. 86, Persichetti; *Chaconne in d*, Pachelbel; *Let us break bread together*, Wood; *Prelude and Fugue in C*, S. 547, Bach.

STEVE GENTILE, with Jan Pearson, St. Michael's Church, St. Michael, MN, September 28: *Prelude and Fugue in C*, Albrechtsberger; *Trumpet Tune*, Dupuis; *Prelude and Fugue in a*, Bach; *Bells*, Fournier; *Pastorale*, Franck; *March*, Guilman; *Hyfrydol*, Callahan, Ferguson; *Petite Suite*, McCabe; *Toccata*, Near; *Adoro te devote*, Chagnol; *Scherzando*, Langlais; *Finale (Symphony No. 2)*, Widor.

WILLIAM D. GUDGER, with William Zehfuss, trombone, and the Porta Via Brass Ensemble, Cathedral of St. John the Baptist, Charleston, SC, September 29: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Fugue in A-flat minor*, Brahms; "Cujus animam" (*Stabat Mater*), Rossini, arr. Liszt; *Adagio (Symphony No. 7)*, Bruckner, arr. Goller; *Final in B-flat*, Franck; *Ave Maria of Arcadelt*, Liszt; *Poème héroïque*, op. 33, Dupré.

PAUL S. HESSELINK, First United Methodist Church, Ft. Collins, CO, September 15: *Variations on Ballo del Granduca*, Sweelinck; *Concerto del Sigr. Meck*, Walther; *Toccata and Fugue in d*, S. 565, Bach; *Herzlich tut mich verlangen* (two settings), Brahms; *Foundation*, Avon, *Southern Hymn Tune*, Bartow; *Fantaisie*, Saint-Saëns; *Andante sostenuto (Symphonie Gothique)*, *Toccata (Symphonie V)*, Widor.

JANET HUNT, Walnut Hill United Methodist Church, Dallas, TX, September 28: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Wachet auf ruft uns die Stimme*, S. 645, *Der Tag der is so freudenreich*, S. 605, *Christ unser Herr zum Jordan kam*, S. 684, *O Mensch, bewein' dein' Sünde gross*, S. 622, *O Lamm Gottes unschuldig*, S. 656, Bach; *Choral in a*, Franck; *Canticum*, Hakim; *Symphony No. 4*, Vierne.

JARED JACOBSEN, Calvary Episcopal Church, Pittsburgh, PA, October 19: *The Ride of the Valkyrs*, Wagner/Dickinson/Jacobsen; *Prelude and Fugue in G*, Bruhns; *Prelude and Fugue in E-flat*, S. 552, Bach; *Concertstück No. 2*, op. 90, Lemare; *Fanfares and Antiphons*, Weaver; *Suite from Carmen*, Bizet/Jacobsen; *Adagio (Symphony No. 3)*, *Carillon de Westminster*, Vierne.

MARK LAUBACH, First Presbyterian Church, Lincoln, NE, September 28: *Overture, Die Meistersinger von Nürnberg*, Wagner/Lemare; *Fantasia in f*, K. 594, Mozart; *The Squirrel*, Weaver; *Pageant*, Sowerby; *Scherzo (Symphony No. 2)*, Widor; *Scherzo*,

op. 2, Duruffé; *Le fille aux cheveux de lin*, Debussy/Laubach; *Variations sur un Noël*, Dupré.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, September 21: *Sinfonia: Arrival of the Queen of Sheba*, Handel; *Folk Tune*, Whitlock; *Prelude and Fugue in c*, S. 546, Bach; *Menuetto-Improromptu*, Ireland; *Chorale*, Wesley; *Intermezzo founded upon an Irish air*, Stanford; *Sonata No. 6*, Mendelssohn; *Improvisations* based on the Alma Mater.

KARL MOYER, with Carolyn Moyer, violin, First Congregational Church, Newbury, VT, October 12: *Now thank we all our God*, Bach; *Martyrdom*, Parry; *Abendlied*, Gigue (*Six Pieces*, op. 150), Rheinberger; *Sonata No. 1 in F*, op. 1, Thayer; *As the dew from heaven distilling*, Daynes, arr. Schreiner; *Grand Pièce Symphonique*, Franck.

NICHOLAS PAGE, Halifax Parish Church, Halifax, England, October 11: *Comes Autumn Time*, Sowerby; *Poèmes d'Automne*, op. 3, Bonnet; *A Summer Idyll*, Meale; *Was Gott tut, das ist wohlgetan*, op. 65, no. 61, Karg-Elert; *Rhapsody on an old English Tune*, Rootham.

PETER PLANAVSKY, Cleveland Museum of Art, Cleveland, OH, September 21: *Fantasia and Fugue in B-flat*, Böely; *Prelude and Fugue in d*, S. 539, Bach; *Sonata in f*, Mendelssohn; *Prelude in e*, Bruhns; *O wie selig seid ihr doch, ihr frommen*, O Welt, ich muss dich lassen, *Prelude and Fugue in g*, Brahms; *Improvisation* on a submitted theme.

KATHLEEN SCHEIDE, First Congregational Church, Long Beach, CA, May 2: *Sonata in D*, Mozart, tr. Best; *Carillon*, Sowerby; *Toccata, Fugue and Hymn on "Ave Maris Stella"*, Peeters.

FREDERICK SWANN, Shadyside Presbyterian Church, Pittsburgh, PA, May 2: *Tuba Tune*, Cocker; *Prelude on Psalm 34:6*, Howells; *Choral in b*, Franck; *Fantasia and Fugue in g*, S. 542, Bach; *Fantasia: Stained Glass*, Hebble; *March on a Theme of Handel*, Guilman; *Very slowly (Sonatina)*, Sowerby; *Introduction, Passacaglia and Fugue*, Willan.

THOMAS TROTTER, Southern Illinois University, Carbondale, IL, October 3: *Fantasia in f*, Mozart; *Partita on "Nun freut euch"*, Rogg; *Fantasia and Fugue in G*, Parry; *Sonata Eroica*, Jongen; *Chanson de Matin*, Elgar; *Carmen Suite*, Bizet.

MARCIA VAN OYEN, Fourth Presbyterian Church, Chicago, IL, October 3: *Suite Brève*, Langlais; *Pastorale*, Franck; *Improvisation sur le "Victimae paschali"*, Tournemire.

ANITA EGGERT WERLING, First English Lutheran Church, Peoria, IL, October 26: *Veni Creator, Attende Domine, O Filii, Demessieux*; *Toccata per l'Elevatione*, Frescobaldi; *Voluntary in G*, op. 1, no. 5, Walond; *Pastorale*, Franck; *Fantasia and Fugue in g*, S. 542, Bach; *Fantasia*, Diemer; *Variations on "Wondrous Love"*, Eggert; *Choral varié sur le thème du "Veni Creator"*, Duruffé.

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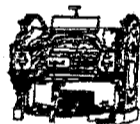
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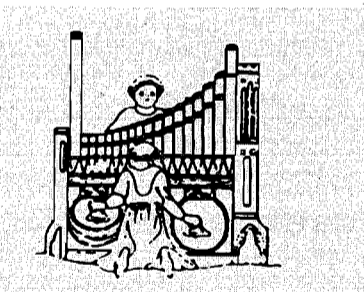
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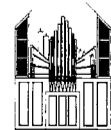
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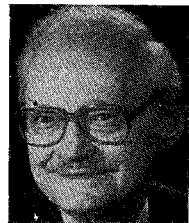
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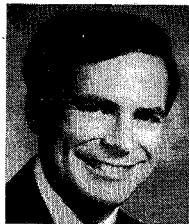
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