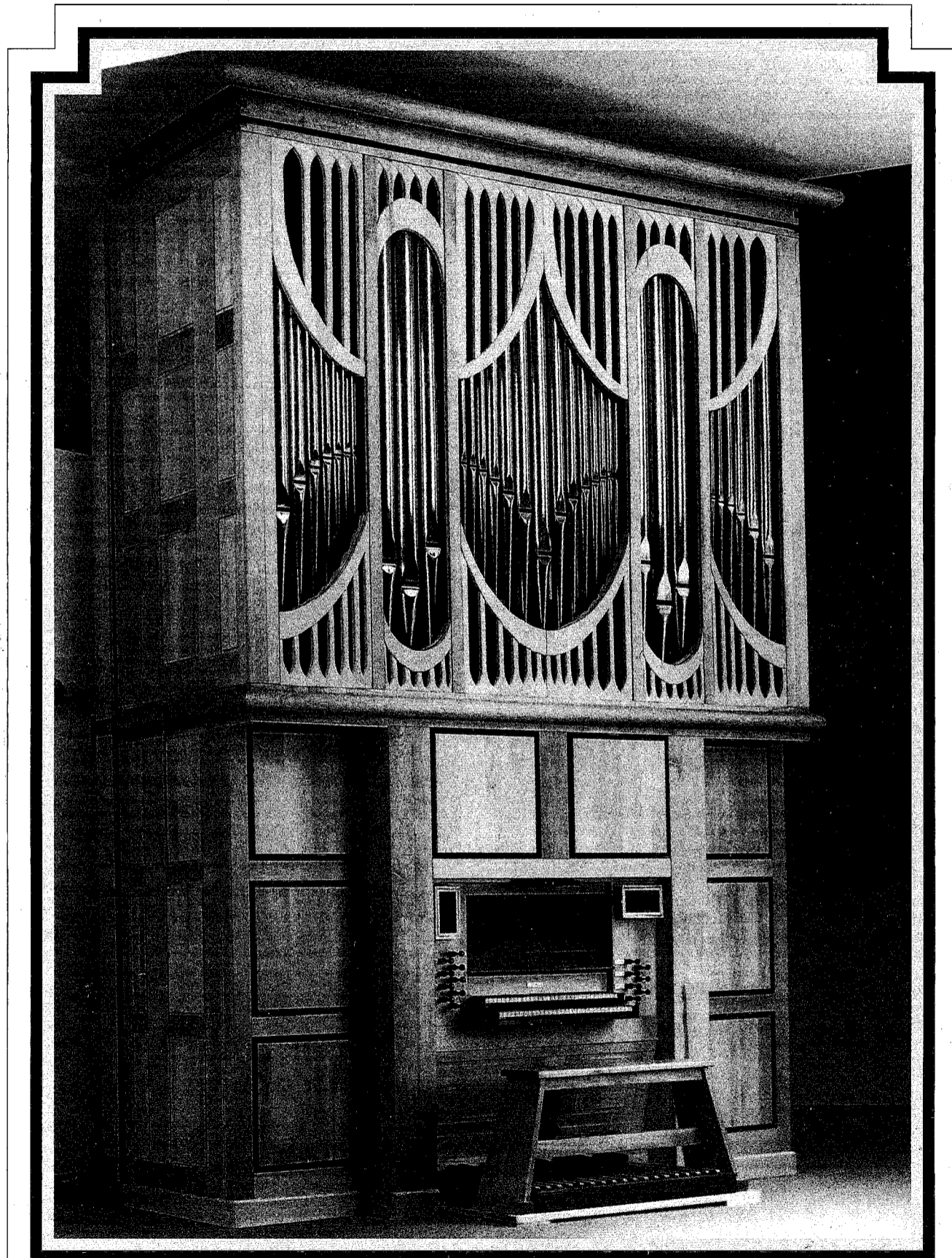


THE DIAPASON

APRIL, 1998



St. Sosa Lee Roman Catholic Church, Etobicoke, Ontario
Specification on page 16

Summer Institutes Workshops & Conferences

Montreat Worship & Music Conference

June 14-20 and 21-27. Montreat, NC.
Choral, handbell, organ, hymns, psalms, worship, vocal techniques. Marilyn Keiser, J. Melvin Butler, John Alexander, Carlton Young, Sue Ellen Page, others.

Contact: Montreat Conference, P.O. Box 969, Montreat, NC 28757; ph 704/669-2911; fax 704/669-2779.

6th Robert Shaw Choral Institute

June 14-28. Furman University.
Score study, analysis, rehearsals and concerts; works of Bach, Mozart, Haydn, Tallis, Howells, Vaughan Williams, Britten; led by Robert Shaw.

Contact: Robert Shaw Choral Institute, Dept of Music, Furman University, 3300 Poinsett Hwy., Greenville, SC 29613; Dr. Thomas Williams 864/294-2086.

Anglican Association of Musicians Conference

June 21-26. San Francisco, CA.
Conference leaders include Jonathan Dimmock, Mark Austin, Tom Bagley, George Emblom, John Fenstermaker, John Hirten, Christopher Putnam, others. Theme: Meeting the new day: Traditions at the threshold.

Contact: AAM Communications Office, 28 Ashton Rd., Ft. Mitchell, KY 41017.

2nd annual Masterworks Festival

June 21-July 19. Houghton College, Houghton, NY.

Sponsored by the Christian Performing Artists Fellowship; designed to train Christian musicians in performance skills and Christian witness; organ faculty: Edward Norman, Monte Maxwell.

Contact: Christian Performing Artists Fellowship, P.O. Box 800, Haymarket, VA 20168; ph 888/836-2723; fax 704/385-0415.

Oregon Bach Festival Masterclass in Conducting

June 25-July 11. University of Oregon.

Led by Helmuth Rilling; rehearsals and performances of works by Bach, Mozart, Haydn, Beethoven, Fauré, Penderecki; staff includes Jeffrey Kahane, Thomas Somerville, Kathy Romey, Gordon Paine, Richard Clark.

Contact: Oregon Bach Festival—Masterclass, 1257 University of Oregon, Eugene, OR 97403-1257; ph 541/346-5666; fax 541/346-5669.

In Tempore Organi

July 2-8, 9-12, and 13-18. Arona, Italy.

Week 1, German Baroque; week 2, César Franck; week 3, Italian Renaissance and Baroque; Ludger Lohmann, Lionel Rogg, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Felix Friedrich, Lorenzo Ghielmi, Wolfgang Zerler, Luigi Panzeri, Paolo Crivellaro; classes, masterclasses, concerts, recitals, lectures, excursions to historical organs.

Contact: In Tempore Organi, c.p. 68, I-28041 Arona, Italy; ph/fax +39 331 969125.

San Anselmo Organ Festival

July 8-11. San Anselmo, CA.

Guest clinician: Gillian Weir; masterclasses, lessons, recitals.

Contact: San Anselmo Organ Festival, 2 Kensington Rd., San Anselmo, CA 94960; 415/258-6524.

19th Course in Interpretation of Spanish Organ Music

July 9-17. Universidad de Salamanca.

Held in the Old and New Cathedral of Salamanca on three historical instruments, and in the University Chapel, which has an 18th-century organ; excursions to other organs; concerts. Faculty: Guy Bovet.

Contact: Cours d'Interpretation, Mlle Marisa Aubert, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 14 46 or 453 17 18; fax 41 24 453 11 50.

The Organ in the Hispano-American World

July 11. Newberry Library, Chicago, IL.

Co-sponsored by Ars Musica Chicago and the Instituto Cervantes, symposium and concert; special guest Susan Tattershall.

Contact: Ars Musica Chicago, Box A-3279, Chicago, IL 60690-3279; 312/409-7874.

Westminster Conference on Worship and Music

July 12-18. Westminster College, New Wilmington, PA.

Liturgy, organ, choirs, handbells, computers, liturgical dance, hymnology; Thomas Troger, Anne Wilson, Joanne Rodland, Timothy Harrell, others.

Contact: Westminster Conference, Presbyterian Association of Musicians, 100 Witherspoon St., Louisville, KY 40202-1396; J. Scott Miller, 732/741-8921.

38th International Summer Academy

July 12-31. Haarlem, The Netherlands.

Courses on Bach, improvisation, old English music, Sweelinck, South German and Italian, Franck, Bruhns and North German, Liszt and contemporary, Reger. Ewald Kooiman, Piet Kee, Jos van der Kooy, Naji Hakim, Peter Planyavsky, Margaret Phillips, Reitze Smits, Bernard Winsemius, Jean Boyer, Wolfgang Zerler, Zsigmond Szathmáry, Ludger Lohmann, Thomas Trotter. Organs by Müller, Van Covelén, Cavallé-Coll, Ahrend & Brunzema, Adema.

Contact: Stichting Internationaal Orgelconcours, Stadhuis, Mrs. E.L.S. Hendrikse, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; ph +31 23 516 05 74 or 511 57 33; fax +31 23 516 05 76 or 511 57 43.

International Summer School for Young Organists

July 12-19. Oundle, UK.

Courses on repertoire, style and technique, advanced course, recitals, concerts. Faculty: Thomas Trotter, Olivier Latry, Susan Landale, Jacques van Oortmerssen, Janette Fishell, Colin Andrews, Michael Gailit, Peter Williams, others. Organs by Frobenius, Bower, Walker, Church, Woodstock, Collins, others.

Contact: Oundle International Festival, The Old Crown, Glapthorn, Oundle, UK PE8 5BJ; ph/fax +44 1832 272026.

Organ Works of Duruffé

July 13-31. Wesleyan University.

Workshop led by Ronald Ebrecht; players will be coached in class in preparation for two public performances; 1929 Kilgen and 1962 Schlicker organs.

Contact: Wesleyan University, 284 High St., Middletown, CT 06459; ph 860/685-2900; fax 860/685-2901.

Summer Performance Workshop

July 16-17. St. Mark's Church, Evanston, IL.

Sponsored by Ars Musica Chicago, "French Music of the 16th and 17th centuries: Josquin through Lully"; conference with papers, lessons, ensemble rehearsals, performance of Charpentier's *Messe de minuit*; faculty: Andrew Schultze, Enrique Alberto Arias, Robert Finster, others.

Contact: Ars Musica Chicago, Box A-3279, Chicago, IL 60690-3279; 312/409-7874.

Evergreen Church Music Conference

July 20-26. Winter Park, CO.

Workshops, concerts, worship. Faculty: John Hooker, Robert Simpson, David Ashley White, Todd Wilson, Donald Pearson, John Repulski.

Contact: John Repulski, St. John's Episcopal Cathedral, 1313 Clarkson St., Denver, CO 80218; 303/831-7115, ext 25.

THE DIAPASON

A Scranton Gillette Publication

Eighty-ninth Year: No. 4, Whole No. 1061
Established in 1909

APRIL, 1998
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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BRIAN SWAGER
Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016.

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

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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35th Brugge Early Music Festival

July 25-August 8. Brugge, Belgium.

Classes, seminars, recitals, demonstrations, exhibition of harpsichords, clavichords, fortepianos; harpsichord and fortepiano competition; Johan Huys, Gustav Leonhardt, Davitt Moroney.

Contact: Tourist Office, Burg 11, B-8000 Brugge, Belgium; ph 50 44 86 86; fax 50 44 86 00.

28th annual Organ Interpretation Course

July 27-August 6. Romainmôtier, Switzerland.

Classes on works of Alain, Duruffé, Bach, Brahms, and early Italian; private lessons. Alain family organ IV/45, 1706 Italian organ; 10 organs for practice. Faculty: Marie-Claire Alain, Luigi Ferdinando Tagliavini, Guy Bovet.

Contact: Cours d'Interpretation d'Orgue, Mlle Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Switzerland; ph 41 24 453 17 18 or 453 14 46; fax 41 24 453 11 50.

Music in Worship in the 90s

August 3-7. St. Aidan's Church, Toronto, Ontario.

Sponsored by the Toronto Branch of RSCM; Willis Noble, John Ambrose, Michael Bloss, John Harries; organ, choral, worship, festival service.

Contact: RSCM Summer Course, c/o Michael Kaiser, 4000 Yonge St., Ste. 703, North York, Ontario, Canada M4N 2N9; e-mail: lankai@netrover.com

Göteborg International Organ Academy

August 6-18. Göteborg, Sweden.

Workshops, seminars, lectures, panel discussions, recitals, services; organs by Verschuieren, Brombaugh, Willis. Faculty: Jean Boyer, Hans Davidsson, Ludger Lohmann, William Porter, Kerala Snyder, Harald Vogel, Munetaka Yokota, many others.

Contact: Göteborg University/Göteborg Organ Academy, School of Music and Musicology, Box 5439, S-402 29 Göteborg, Sweden; ph +46 31 773 52 11; fax +46 31 773 52 00; e-mail: organ.academy@musik.gu.se

Festival Musica Antica a Magnano

August 7-September 5. Magnano, Italy.

Bernard Brauchli, Georges Kiss, Christopher Hogwood, Francesco Cera, others.

Contact: Festival Musica Antica a Magnano, Via Roma 48, I-13887 Magnano, Italy; ph +39 15/67 91 76; fax +39 15/67 92 60.

16th International Grand Prix de Chartres

August 19-September 6. Chartres, France.

International competition in interpretation; judges include Philippe Lefebvre, Gilles Cantagrel, François Espinasse, René Saorgin, Martin Jean, Jon Laukvik, David Titterington.

Contact: Secrétariat du Grand Prix de Chartres, 75, rue de Grenelle, F-75007 Paris, France; ph 33 1 45 48 31 74; fax 33 1 45 49 14 34.

7th International Organ Academy

August 23-29. Rouen, France.

Sponsored by Le Puy Musical; performance classes, lectures, informal programs, and formal concerts; emphasis on Alexandre Guilmant. Georges Lartigau, Kurt Lueders, Ton van Eck, Joris Verdin. Historic instruments in Rouen and environs.

Contact: Le Puy Musical, 1, rue Eugène Dutuit, F 76000 Rouen; ph 35 71 09 09.

Here & There

Wesleyan University, Middletown, Connecticut, presents an annual recital by **Ronald Ebrecht** on April 23. The theme of the recital is "A great, late night at the opera" and features transcriptions from *Carmen*, *Hansel and Gretel*, and others including the bridal music of Wagner and Mendelssohn; appropriate attire is encouraged. For information: 860/685-3355.

The musicians of the **First United Methodist Church of Evanston**, Illinois, will present "Lovelace Fest: Six Decades of Praise," a concert honoring **Austin Lovelace**. The program will include works of Lovelace composed from the 1940s through the '90s, performed by the Chancel Choir, Youth Choir, Bell Choir, Cherub Choir, and Carol Choir, Kevin McKelvie, director of music. For information: 847/864-6181.

"Christmas in May" is the theme of the 25th annual **Bach Week Festival** at St. Luke's Episcopal Church, Evanston, Illinois. The festival begins May 1 with Bach's *Art of Fugue* performed by brass, string, and wind players, and the *Brandenburg Concerto No. 1*; May 3, the first three cantatas from the *Christmas Oratorio* will be performed by the St. Luke's Choir of Men and Boys, the St. Luke's Girls Choir and Adult Schola, and Bach Week Festival chamber orchestra; May 8, *Brandenburg Concerto No. 6, Orchestral Suite No. 3 in D*, and a sing-along version of "Jesu, joy of man's desiring," followed by a night cap concert (10:45 pm) with David Schrader performing the *Goldberg Variations*; and May 10, the last three sections of the *Christmas Oratorio*. For information: 847/251-0311.

The Incorporated Association of Organists presents its 12th annual London Organ Day on May 9. The schedule includes visits to St. James's Church, Clerkenwell, and San Pietro Italian Church, Clerkenwell, with a masterclass, performances and lectures by Wijnand van de Pol, Jos van der Kooy, Mary Lincoln, Martin Neary, Margaret Phillips, Wim de Ruiter, and Fr. Carmelo di Giovanni. For information: R. Wateridge, 7 Collins Lane, Hursley, Winchester SO21 2JX, England.

House of Hope Presbyterian Church, St. Paul, Minnesota, has announced the commission of a new organ work written by **Naji Hakim** for the church's 1979 Fisk organ. Of the piece *Chant de Joie* Hakim says, "Inspired by Psalm 150, this work follows a rondo form and includes in its episodes several folkloric tunes." The piece is dedicated to Thomas and Nancy Lancaster in appreciation of their long and creative music ministry at House of Hope. Nancy Lancaster will play the premiere performance in a recital on May 17 at 4 pm. For information: 612/227-6311.

The Elizabeth & Michel Sorel Charitable Organization, Inc. for women in music has announced a choral competition for young women composers. The competition is open to all women born after 1972. The work is to be a choral composition for women's voices, SA, SSA or SSAA, a cappella, with piano accompaniment, or for up to

four instruments; duration should be from three to eight minutes; it shall not have been performed previously. First prize is \$500; runner-up \$250. For information: The Elizabeth & Michel Sorel Charitable Organization, Inc., 333 West End Ave., 10A, New York, NY 10023-8131; 212/721-1339.

Ridgewood United Methodist Church, Ridgewood, New Jersey, presented its fifth annual "Bachathon" on March 7 from 10 am to 10 pm. Music was performed by organ, piano, handbells, woodwind ensemble, instrumental soloists, vocal soloists, rock group, and dance. Two meals were served, a Bach's lunch (German sausage, hot potato salad, apple cake) and a Bavarian dinner (sauerbraten, red cabbage, poppy-seed noodles, Black Forest cake). Organists included David Rutherford, Drew Kreismer, Elena Crudge, Richard Frey, Frank Morana, Joanne Rodland, Klaus Becker, and David Messineo.

A 25-year Jubilee Festival Eucharist was held on December 7 at **St. Andrew's Episcopal Church** in Burke, Virginia. The service included Handel and Haydn choruses as well as the Mozart "Ave verum." The 45-voice choir and baroque orchestra were under the direction of organist/choir director **Patrick J. Summers**. The service concluded with an arrangement of the hymn-tune "Diademata" by J. Thomas Mitts, commissioned for the occasion. On February 1, St. Andrew's Choir was joined by the Choir of Christ Church, Alexandria, Virginia, for choral evensong, with music of Ayleward, Stainer, Noble, Elvey, and Mendelssohn. The St. Andrew's Choir continued the jubilee year celebrations with a performance of the Dubois *Seven Last Words of Christ* on March 29.

Appointments



James Diaz

James Diaz has been appointed Organist and Choirmaster at St. Michael and All Angels Church, Dallas, Texas. He succeeds Dr. Paul Lindsley Thomas, who served the church for the last 37 years. Diaz leaves his post as assistant organist and choirmaster at Christ Church Cathedral, Indianapolis. Prior to this he was assistant organist at St. Paul's Episcopal Church, Cleveland Heights, Ohio, and before that organist at St. John's Episcopal Church, Detroit, Michigan. He earned the BMus from the University of Michigan as a student of Robert Glasgow, and the MMus from the Cleveland Institute of Music, studying with Todd Wilson. He was the Gold Medal and Concerto Prize winner of the 1994 Calgary International Organ Competition, and First Prize winner of the 1994 Fort Wayne Competition. In addition to performances in the United States and Canada, he has given solo recitals at Chartres Cathedral in France and at the Magadino Festival in Switzerland.



Stefan Engels

Stefan Engels was appointed Associate Organist at Fourth Presbyterian Church, Chicago, Illinois, in June of 1997. Engels' two compact disc recordings of works by Dupré are to be released this year on the Naxos label. The first was recorded on the French-symphonic Göckel-organ (1990) at the Heilig-Geist-Kirche in Mannheim, Germany. The second was performed on the Fisk opus 101 at Southern Methodist University, also featuring pianist Alessio Bax, and includes Dupré's complete works for piano and organ. Engels recently returned from a four-week concert tour of Germany, which included recitals in Berlin as part of the First Karg-Elert Festival, and at the Cathedral of Aachen. He was a finalist in the 1996 AGO Competition in New York City.

David Lowry has been named Professor of Music emeritus at Winthrop University, Rock Hill, South Carolina, where he continues to teach part-time in organ and musicology. He has held appointment there since 1965. Dr. Lowry has also recently been appointed parish musician at the Episcopal Church of the Good Shepherd, Columbia, South Carolina. He previously served the Episcopal Church of Our Savior, Rock Hill, for 21 years. At the 115-year-old Good Shepherd Church, Lowry presides over a II/24 Petty-Madden mechanical-action organ, conducts the parish choir, and oversees the children's music program with Janet Kile. He now resides in Columbia and commutes to Rock Hill for duties at Winthrop and as conductor of the York County Choral Society. In the summer of 1997, he was responsible for the program of the 10-day conference in England for the Association of Anglican Musicians, which included first performances of works by James MacMillan, Gary Davison, David Ashley-White, Nicholas White, and Lowry, as well as performances and services in major venues in England. He continues to be active as a recitalist and lecturer.

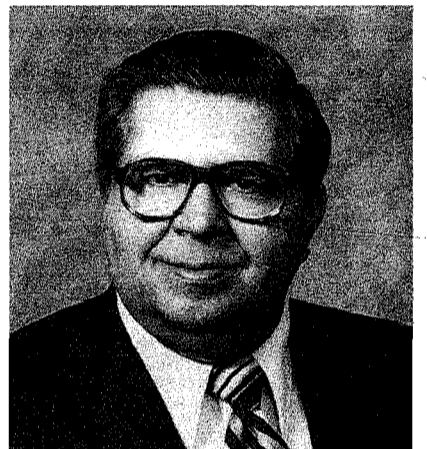
Here & There



Owen Burdick

And death shall have no dominion, an oratorio by **Owen Burdick**, is a joint commission of the Washington National Cathedral and the American Cathedral in Paris. It received its world premiere

(with piano and soloists) in Reims Cathedral in commemoration of the 50th anniversary of VE Day on May 8, 1995. More recently Burdick together with the Trinity Church (Wall Street, NYC) Choir and the Reims Conservatory Orchestra presented two performances of the fully orchestrated work in Reims and Paris in April of 1997. The poetry, compiled by Carolyn Kizer, juxtaposes the brutality of war with the hope of reconciliation and eternal life as portrayed in Dylan Thomas' poem "And death shall have no dominion," from which the oratorio takes its title. The 14 poems were written by poets living in the war-torn countries during or shortly following World War II. In the hour-long work, lyric tenor and contralto soloists and mixed choir join with the "second" instruments of the orchestra. Alto flutes, oboes d'amore, alto clarinets and flugel horns replace their more common soprano cousins. The violin section is halved and sits in place of the violas (doubled in number) who move over to become the principal strings of the ensemble. English handbells and Tibetan percussion and wind instruments complete the orchestra. Additional performances are being planned for Trinity Church and Washington Cathedral, as well as repeat performances at the American Cathedral in Paris. For information: Owen Burdick, Trinity Church, 74 Trinity Place, New York, NY 10006; 212/602-0873

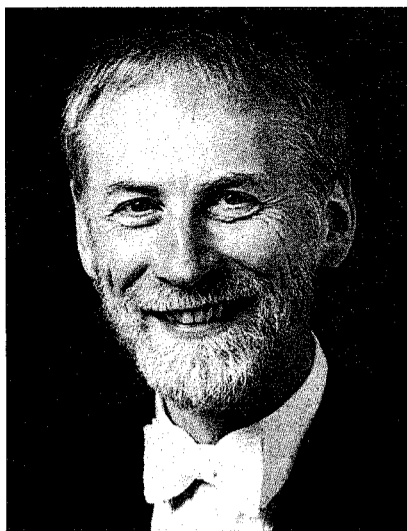


Donald L. Clapper

Donald L. Clapper has retired after 43 years as Minister of Music at Pine Street Presbyterian Church in Harrisburg, Pennsylvania. Following a testimonial dinner on Saturday, Mr. Clapper's final Sunday was a festival worship service which included several of his organ arrangements, his hymns and favorite anthems. It is estimated that he presided for over 4,300 worship services. He was named Minister of Music emeritus by the Session of the church and was presented with gifts including a painted portrait. Clapper is a graduate of Indiana University of Pennsylvania and Westminster Choir College with the MMus degree in organ. He had additional study with Clair Coci and Earl Ness. During his tenure at Pine Street Church, the music program grew to include 12 choirs. Sacred music drama productions included Britten's *Noye's Fludde*, Menotti's *Amahl and the Night Visitors*, and Debussy's *The Prodigal Son*. Based on a three-year curriculum, he developed, organized and led a summer choir camp program for children. The church's organ was restored and enlarged to 83 ranks under his supervision. During his tenure as conductor of the Harrisburg Choral Society, the ensemble more than quadrupled in membership. For many years he led combined choirs for the Pennsylvania State Capitol Christmas tree lighting ceremony. In addition he founded the Harrisburg Summer Sing-a-long. Clapper was made an honorary member of Phi Mu Alpha Sinfonia, twice nominated for the Governor's Award for Excellence in Arts, Humanities and Sciences, received an award for Outstanding Contribution to the Arts in Central Pennsylvania, and was given an Alumni Merit Award Citation from Westminster Choir College. He is a

member and past Dean of the Harrisburg AGO chapter. His research in New York and England on Charles Booth, who created several of the windows of Pine Street Church, led to his being considered the world authority on Booth's work. At the 50th annual meeting of the Society of Architectural Historians in Boston he delivered a paper, and at the national convention of the Association of American Glass Stainers in Nashville, he presented a paper on "The Life and Works of Charles Booth."

Gregory D'Agostino is featured on a new recording, *Monuments of Germanic Music*, on the Centaur label (CRC 2246). Recorded on the 141-rank Möller organ at National City Christian Church, the program includes works of Wagner, Bach, Karg-Elert, and Liszt. For information: Centaur Records, 8867 Highland Rd., Ste. 206, Baton Rouge, LA 70808; 504/336-4877



Christopher Herrick

this year's festival in New York City, July 13-26 at Alice Tully Hall. The English concert organist is well-known for his Bach performances, having recorded eight all-Bach compact discs for the Hyperion label, with more scheduled. The other major theme in his extensive discography is his series of Hyperion CDs entitled "Organ Fireworks," now in its sixth volume. Herrick tours in the United States under the agency of Phillip Truckenbrod Concert Artists. He earned a music degree at Oxford and did post-graduate study at the Royal College of Music following service in the organ lofts at both St. Paul's Cathedral and Westminster Abbey.

Grethe Krogh is featured on a new recording, performed on the III/50 Marcussen organ at Holmens Church, Copenhagen. The program includes the *Concert for Organ* by Gottfred Matthison-Hansen (1832-1909) and *Commo-tio*, op. 58, of Carl Nielsen. For information: Danacord, Gernersgade 35, DK-1319 Copenhagen, Denmark.

Dan Locklair's Holy Canticles is featured on a new recording by the Bel Canto Company, David Pegg, conductor, on the Gasparo label. The Avodah Dance Ensemble of New York City danced *Suit Yourself* on a January 11 concert at Hebrew Union College, New York. *Suit Yourself* is choreographed by Linda Kent to movements from Locklair's harpsichord dance suite, *The Breakers Pound*.

Three church anthems by **Robert Sirota**, director of the Peabody Institute, have been published by M.W. Publishing: *God is Love* (MW-RS1002),

SATB, soprano solo, and organ, based on 1 John 4:7, 16b, composed for and premiered at the ordination of Dr. Victoria Sirota at Yale Divinity School, 17 September 1994; *Put on the Armor of Light* (MW-RS1003), SATB, oboe, and organ, based on Romans 13:11-14, commissioned by the Yale Institute of Sacred Music and premiered at their Advent Symposium, 2 February 1996; *How Shall I Repay the Lord?* (MW-RS1001), SATB, organ, and string quartet, commissioned by the Rev. Dr. Paul Marshall for his consecration as Bishop of the Diocese of Bethlehem, Pennsylvania, and premiered on 29 June 1996. The three anthems had their Baltimore premiere at Goucher College by the Baltimore Choral Arts Society, Tom Hall, conductor, on 9 November 1997. For information: M.W. Publishing, Box 268 Burtonsville, MD 20866; 410/499-0685.

Timothy Tikker is playing four concerts this month in Germany: April 18, Marktkirche, Hannover; April 22, St. Elisabeth Church, Bonn; April 26, St. Agnes Church, Cologne; and April 29, St. Margareta Church, Duesseldorf. The program includes works of Reger, Persichetti, Decker, Tikker, Messiaen, and Tournemire.



Keith S. Toth

Keith S. Toth is featured on a new recording, *Paris on Park Avenue*, on the Ethereal label. Toth, Minister of Music and Organist at The Brick Presbyterian Church in New York City, performs works of Alain, Boëllmann, Dupré, Franck, Lefebure-Wély, Pierné, and Vierne on the Guilbault-Therrien organ (op. 42, 1996), in the Chapel of the Reformed Faith at The Brick Church. The 2-manual, 19-stop mechanical

action organ is styled after the choir organs (*orgues de chœur*) and smaller *grand orgues* of Aristide Cavallé-Coll. The CD contains over 67 minutes of music and includes a 16-page booklet with color photos of the organ, program notes, stoplist, builder's description of the organ, and a letter from Mme. Jacqueline G. Cavallé-Coll, great-granddaughter of Aristide Cavallé-Coll. Copies at \$15 (shipping included) may be ordered from the Music Office, The Brick Church, 62 E. 92nd St., New York, NY 10128-1398; 212/289-4400.

Carol Williams was awarded the Charles Ives organ Prize from Yale University in May 1997. To commemorate this award, she will perform a recital on April 19 at Center Church-on-the-Green, New Haven, Connecticut, where Charles Ives served as organist between 1894 and 1898. The program will include works by Ives and other 20th-century composers. For information: 203/865-1087. Other upcoming recitals by Williams include May 3, St. Patrick's Cathedral, New York City; June 8, Christ Church, Woking, UK; June 9, St. Paul's Church, East Boldre, New Forest; June 16, St. Lawrence Jewry, London; June 17, Portsmouth Cathedral; June 21, Kelvingrove Organ Series, Glasgow; June 28, Albert Hall, Nottingham; July 11, Essex Community Church, Essex, New York; and July 26, Washington National Cathedral.



Christopher Young

Christopher Young was recently promoted to Associate Professor with tenure at the School of Music, Indiana University, Bloomington, Indiana. Dr. Young is chairman of the organ department, which currently enrolls 40 majors at the undergraduate and graduate levels. A native of New England, Young was winner of the 1988 AGO Young Artist Competition as well as the 1988 Arthur Poister Competition. He was recognized by *Musical America* as one of the outstanding young artists of 1989. His concert career was begun under the auspices of Karen McFarlane Artists, and continued under the Young Organists Cooperative, of which he was a co-director until 1993. In addition to recitals across the United States, he has been heard on Minnesota Public Radio's *Pipedreams*. He has also appeared in concert with his wife, violinist Brenda Brenner. He and Dr. Brenner have a one-year-old daughter, Sarah Catherine. Young's recent compact disc, *To Thee All Angels Cry Aloud*, was released in 1996 on the Pro Organo label. He has studied organ with Marion Anderson at Bates College (BMus), and holds the MMus, DMA, and Performer's Certificate from the Eastman School of Music, studying organ with Russell Saunders and David Craighead. He is represented by Karen McFarlane Artists.

Gloriae Dei Cantores is featured on a new recording, *Holy Radiant Light: The Sacred Song of Russia*, on the Paraclete label (GDCD 007). Under the direction of Elizabeth C. Patterson, the choir sings works of Kastal'sky, Chesnokov, Rachmaninoff, Sviridov, Bortnianski, Tchaikovsky, and others. For information: Paraclete Press, Orleans, MA 02653; 800/451-5006.

THE UNIVERSITY OF MICHIGAN FORUM

20th International Institute of Organ and Church Music

June 15, 16, 17 & June 22, 23, 24, 1998

38th Conference on Organ Music

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REFLECTIONS: 1947-1997

Marilyn Mason and Margaret Thomsen, editors

Dedicated to the memory of three distinguished men in Michigan music: Albert Stanley, Earl V. Moore and Palmer Christian, *Reflections* is an informal history/memoir of the UM Organ Department. The book (including the CD "Marilyn Mason in Recital" recorded at the National Shrine of the Immaculate Conception in Washington, DC) is available from Marilyn Mason at the above address for \$50 postpaid.



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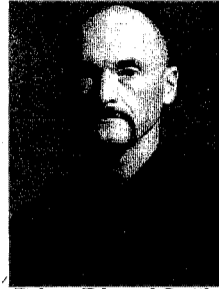
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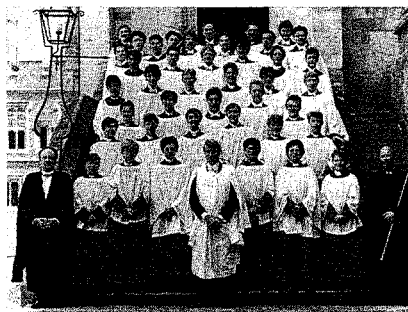
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Eton College Choir

The Choir of Eton College, England, made its third United States concert tour in March, performing in Pennsylvania, Florida, Iowa, Colorado, California, Illinois, New York, Wisconsin, South Carolina, and Tennessee. The choir sang under the direction of Ralph Allwood, and the tour was organized by Phillip Truckenbrod Concert Artists. Founded in 1440 as part of King Henry VI's establishment of Eton College, the choir uses older students to sing the men's parts. The trebles are younger students, most of whom have been choristers at England's great cathedrals and chapels before coming to Eton. The choir has toured in Hong Kong, Japan, the Arabian Gulf, Ireland, France, and Czechoslovakia. Eton College Choir's next North American tour is scheduled for late March and early April of 2001. For information, visit Truckenbrod's web site at www.concertartists.com

St. John's Evangelical Lutheran Church of Altamont, New York has signed a contract with Manufacture Provencale d'Orgues of Carces, France for a new organ, believed to be the first French organ designed and built for an American church. Scheduled for installation in the fall of 1998, the organ, of 21 stops on two manuals and pedal, is designed by builder Yves Cabourdin to fit an existing chamber in the rear gallery of the church. It replaces a Moller 5-rank unit organ, the third

organ built for the church since its construction in 1872. The other two were a 4-rank Hook & Hastings (1872) and a 12-stop organ built by Frank Beman of Binghamton, New York in 1904 (a Carnegie organ). Agnes Armstrong is organist and director of music. Progress on the organ can be followed on the firm's website at: <http://www.francetele.com/mporgues/>

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- 8' Cor de nuit
- 8' Salicional
- 8' Voix céleste
- 4' Flûte d'écho
- 2 1/2' Nasard
- 2' Flageolet
- 1 1/2' Tierce
- 8' Basson/Hautbois
- 8' Trompette
- 4' Clairon (prep)
- 8' Voix humaine (prep)

PEDAL

- 16' Contrebasse
- 8' Flûte
- 16' Ophicleide

Voices of Ascension, Dennis Keene, conductor, is featured on two new recordings on the Delos label. *Voices of Angels: Music of Hildegard von Bingen* (DE 3219) includes 14 chants by the 12th-century mystic, sung by the women of the Voices of Ascension. *Can't Help Singing* (DE 3224) is "A new look at Jerome Kern classics," and features new arrangements of 18 songs by one of the major figures of American musical theatre. For information: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90028; 213/962-2626.

Book Reviews

A History of Keyboard Literature: Music for the Piano and Its Forerunners, by Stewart Gordon. New York: Schirmer Books, 1996. vii + 566 pages. \$40.00.

The piano—or more strictly, the pianoforte—is probably the most ubiquitous musical instrument in Western musical society: it is found in concert halls, educational institutions, teaching studios, churches, theaters, various public gathering places, entertainment facilities and barrooms, and private homes (sometimes only as a high-living status symbol that also provides a display platform for family photographs or floral arrangements). The mechanisms of these large and expensive stringed percussion instruments are extremely complex and sophisticated; the contemporary piano, which may contain over 10,000 parts, is the product of an evolutionary development spanning many centuries, in response to technological advances as well as artistic and aesthetic demands. The musical literature for this instrument is equally extensive; it is difficult to imagine any major composer in Western musical culture who has not written pieces for it. The names of skilled performers of today and of the recent past are common terminology among the musically educated public.

The expressed aim of this book is "to provide a reference text that will assist the pianist in gaining a comprehensive grasp of that portion of the literature that is studied and played by pianists" (vii). This goal is accomplished in twenty-three chapters, beginning with an account of the earliest stringed keyboard instruments and ending with a survey of musicians active in the twentieth century. The intervening chapters chronicle the contributions of the major European and American composer-pianists as well as of lesser-known figures. Supplementary information includes a list of thirty-three selected

anthologies and collections, a list of thirty-five selected complete editions, and a bibliography of secondary literature of stringed keyboard instruments accompanying each chapter. The author is well-suited for the task: Stewart Gordon is professor and chair of keyboard studies at the University of Southern California, who has established and directed piano festivals and competitions; his publications include *The Well-Tempered Keyboard Teacher* (Schirmer Books, 1991), and a book of essays, *Etudes for Piano Teachers*.

Eleven chapters of the book are devoted to twelve major figures: Handel and Bach (considered together), Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Brahms, and Debussy; other chapters consist of groupings of musicians according to styles (Renaissance, Baroque, *Galant*), historical periods (the nineteenth century, the twentieth century), national identification (English, French, Spanish-Portuguese-Latin, Russian, nontonal European, United States and Canada), or combinations. There are about 600 names in the "other" category; depending on their status in the musical hierarchy, many receive only an acknowledgment of their existence by their biographical dates, some are granted a few paragraphs, and a few are treated in greater detail. In general, each chapter is organized according to the major European geographical boundaries, which provides a cultural unity to what otherwise would be an indiscriminate chronological sequence. References to the organ occur only in the early chapters, partly because music for the organ and stringed keyboard instruments shared the same style during the Renaissance period. Women composers receive special attention at the end of several sections dealing with groups of musicians.

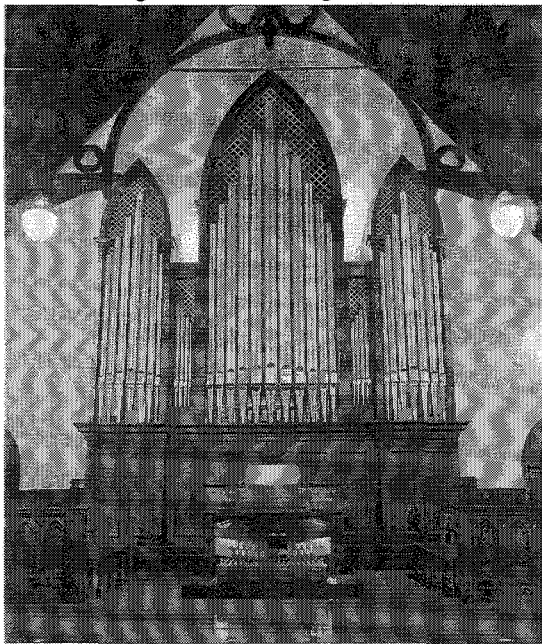
The chapters dealing with the major composers—and with as many of the "others" as their allotted space permits—reveal an implicit plan that includes, but is not limited to, the following: ancestry and biographical details;¹ personal characteristics; career development and growth (appointments, teaching, and other professional activities); descriptions of major works (catalogue editions, revisions, and authenticity); distinctive compositional types (sonatas, preludes and fugues, variations, dance forms, character pieces, transcriptions, etc.); compositional intentions (teaching pieces, public performance); general stylistic and aesthetic features (melodic, harmonic, rhythmic, and structural aspects; restraint and freedom; idiomatic and unifying features); expressive and emotional characteristics; pictorial and descriptive features; comparison with other composers (influences: reminiscent of predecessors, foreshadowing successors); creativity and contributions to the genre (conformity or innovation); controversial aspects; general significance; reception and contemporary accounts; valuation (compositional strengths and weaknesses, present-day assessments); technical problems and performance challenges; and popularity on today's recital programs.

The mass of information includes items of passing but fascinating interest concerning the pianist-composers and their works. For example, how many readers know (or care to know): Which of Haydn's piano sonatas is considered to be his most forward-looking keyboard work?² Who conducted the first performance anywhere of Bach's *St. Matthew Passion* after Bach's death?³ Who popularized the word "recital" in conjunction with piano performance?⁴ Which two pianists engaged in a concert duel to determine who was the better performer?⁵ What is the most famous piece that Debussy ever wrote?⁶ Which two composers wrote a piece depicting the same mythical water sprite?⁷ Who ran away from home at the age of twelve, stowing away on a ship bound for South America?⁸ Who perished when his ship was torpedoed by a German submarine in the English Channel early in 1916?⁹

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What is probably the most frequently played piano sonata of the twentieth century?¹⁰

While the piano has played a dominant role in musical culture over the years, what is its future? Physically, modern pianos seldom wear out—Liszt's aggressive playing style resulted in the destruction of many of the less robust pianos available at the beginning of his career—so demand has decreased and manufacturing has fallen off. Moreover, there have been fewer piano concerts and smaller audiences since the peak period of popularity in the nineteenth century (the same could be said of organ recitals). The advent of electronic instruments also has contributed to this general decline, although the author optimistically surmises that a new generation of musicians will continue to write for and perform on the piano as one of an "extended family of keyboard instruments."

On the whole, the author's assessments of various piano works are respectful and balanced, acknowledging

that his personal reactions may not be shared by other musicians, but that they reflect his stated philosophy "to explore the literature broadly, seeking instances of beauty rather than perfection" (viii). This comprehensive book, with its judicious and balanced treatment of major and minor composers, will serve as a useful text in college-level courses as well as a welcome refresher for professionals and other knowledgeable readers. An indispensable reference work, it belongs on the shelves of all friends of the piano and its literature, as well as in the libraries of teaching institutions.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

Notes

1. The biographical data of Sophie Carmen Eckhardt-Gramatté (b. 1902), one of several prominent women composers in Canada referred to in chapter 23, "The United States and Canada in the Twentieth Century" is inaccurate; it should read 1899–1974. She was born in Moscow on 6 January 1899 to a mother who was a pupil of Anton and Nicolas Rubenstein, and who served as music instructor in the household of Tolstói. Under her

mother's instruction, her advancement at the piano was precocious, and she was accepted as a student at the Paris Conservatoire, and gave solo piano and violin concerts in European cities at the age of eleven. The daughter-in-law of the violinist Joseph Joachim presented her with one of the master's instruments, and later a descendant of Mendelssohn arranged for a scholarship. After the Gramatté family moved to Spain in 1924, Pablo Casals was her mentor. In 1925 she played with the pianist Edwin Fischer, and in the 1929–30 season performed her own works for piano or violin and orchestra with the Philadelphia Orchestra under Stokowski and the Chicago Symphony Orchestra under Stock. She also studied composition for three years with Max Trapp in Berlin, beginning in 1936, and won several major composition prizes including the International Competition for Women Composers in 1961. She married the Austrian art historian Ferdinand Eckhardt in 1934, and in 1953 the couple moved to Winnipeg, where she continued to compose and teach both Canadian and European pupils. In the early 1970s she planned a competition to encourage young artists to play the works of contemporary composers, an idea that remained unfulfilled during her lifetime due to her death on 2 December 1974 as a result of an accident during a visit to Europe. The Eckhardt-Gramatté National Music Competition for the Performance of Canadian Music was formally established in 1976 and continues to the present. A list of over fifty selected compositions for orchestra, soloists with orchestra, chamber groups, and piano appears in the *Encyclopedia of Music in Canada*,

Second Edition, 1992.

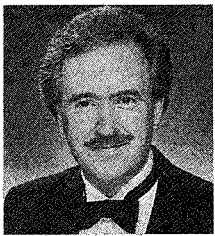
2. E-flat, L. 62, Hob. 52.
3. Mendelssohn, on 11 March 1829.
4. Liszt.
5. Liszt and Thalberg, in Paris, on 31 March 1837, sponsored by a princess: it was a draw.
6. "Claire de lune."
7. Debussy and Ravel: "Ondine."
8. Albéniz; he subsisted for a year in several South American countries and in San Francisco before returning to Spain.
9. Granados.
10. Samuel Barber's Op. 26 (1949).

Music for Voices and Organ

by James McCray

Anthems of Praise

Let all the world in every corner sing
My God and King.
The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.



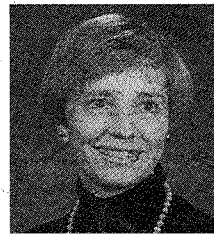
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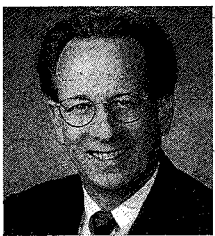


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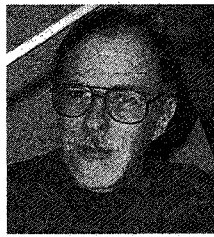
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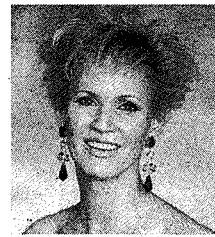
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Wisconsin Baroque Ensemble
Milwaukee, Wisconsin

Let all the world in every corner sing
My God and King.

George Herbert
The Temple "Antiphon"

The etymology of praise traces it back to "appraise," meaning to set a price on, thus to express approval or admiration for something. Churches refer to their meetings as worship services which is yet another extension of praise. Of course, praise has other broader meanings as well.

Praising through art takes many forms. A Chinese connoisseur, for example, claims that a drawing of a bamboo shoot or small bird can be its focus. Poets choose words and rhythms of words to create heightened perceptions. Musicians combine notes and sounds into fabrics which elevate thought and memory. These diverse elements of art often reach a limited audience who truly understand their interpretations. In the twentieth century both highly sophisticated expressions of art as well as simplistic, immediate examples of art have been used in our churches and our services.

Images may be considered a type of praise. Over the centuries certain images have remained constant in Christianity. The Crucifixion, which took almost four centuries to become an acceptable image, has a powerful impact. Consider the Virgin/Child image whose earliest datable representation seems to be in 382 on the famous silver casket in S. Nazaro e Celso. Today that image not only adorns our churches but also our Christmas cards and stamps, and it has been a vehicle for some of the great visual art of the western world.

Praising in choral music is a more obvious, common development. The musical art involves people more than the visual. An artist who creates a painting of praise merely releases it to the world for observation and evaluation, but a composer who creates an anthem expects members of a choir to participate in the praising. Music is a recreating art, and while talent is part of the operation, it is not universally requisite as exhibited in congregational hymn singing which permits all levels of participation. The evolution of the structured church has moved toward more participation from the worshippers. Kneeling, speaking in unison, singing, and other congregational contributions are joint ownership examples of praise.

Praise anthems usually are fast, rhythmic settings which have an immediate appeal to singers and listeners. This month's reviews concern anthems with praise in the title. Their texts come from the Bible, the Book of Common Prayer, and poets. Many are derived from the Psalms whose words are the most popular with congregations, composers, and church leaders. As expressed in Psalm 66 (Jubilate Deo), "O be joyful in God, all ye lands; sing praises unto the honour of his name and make his name to be glorious," directors should make musical praising a vital part of their service contributions.

Let us praise the Lord, Lloyd Pfautsch. SSA, keyboard, flute, and hand drum, Santa Barbara Music Publishing, SBMP 215, \$1.35 (M).

Using John Milton's 1623 paraphrase of Psalm 136, Pfautsch's setting has comfortable ranges, changing meters, and a lyrical flute part which is soloistic. The keyboard is limited and quite easy. There is some unaccompanied singing; the choral parts are syllabic. Especially useful for high school singers.

O Praise ye the Lord, Charles Callahan. SATB, congregation, optional brass quintet, timpani, and organ, Concordia Publishing House, 98-3402, \$1.50 (M).

The text, based on Psalms 148 and 150, is set to the H.H. Parry tune for "Laudate Dominum." There are four stanzas with the congregation singing on the middle two, and their part is on the back cover which may be reproduced. A full score with parts is available separately for \$11.95 (97-6697). The choral music is simple enough for small church choirs.

Portrait of praise, Donna J. Butler. SATB and keyboard, Beckenhorst Press, Inc., BP 1313, \$1.50 (M).

This is a modified rondo with the opening festive theme returning as a refrain to the slower contrasting areas which are varied. Based on Psalm 40, the music is fast, rhythmic, and syncopated. It moves through several key changes. Exciting music that is quite effective.

Lord, we come to praise You, Hal Hopson. Unison with optional second part, keyboard, and four handbells, Choristers Guild, CGA774, \$1.20 (E).

There are three verses and a refrain which uses the Latin text "Domine." The handbells play on the refrain and their part is quite simple. The vocal line is doubled in the keyboard. Designed for children.

Canticle of praise, Thomas Pasatieri. SATB and organ, Theodore Presser Co., 312-41707, \$2.60 (M+).

The organ is soloistic with very busy contrasting lines which provide background for the vocal lines. This extended 20-page work has several sections with a recurring contrapuntal alleluia. The text is a combination of Psalm 67 and poetry of George Herbert. Melismas and some unison singing add to the joyous spirit.

We praise Thee, O God, Ronald Arnatt. SATB and organ, E.C. Schirmer Co., No. 5190 (M+).

The title is misleading since this is a "Te Deum." The organ, on three staves, is separate from the choir music but still functions more as accompaniment. The music is not difficult and has a fresh character for each of the textual phrases. Joyous, sophisticated music that is appropriate for church or concert performances. Excellent setting.

Three festive calls to praise, Mark Patterson. SATB, keyboard, and optional handbells, Flammer of Shawnee Press, A7161, \$1.40 (M).

Three octaves of bells are needed for these generally short settings based on texts by the composer. A separate handbell part is available. Choral parts are easy, chordal, and on two staves. These brief works could be used as anthems or introits.

Praise my soul, the God of heaven, arr. Carolyn Jennings. SATB, optional congregation, and organ, Augsburg Fortress, 11-10811, \$1.75 (M).

Using the famous "Lauda Anima" music of John Goss, this arrangement has four stanzas with the last one involving the congregation whose part is on the back cover for duplication. The arrangement is simple with the organ often doubling the choral parts. Easy music that is very functional.

Let us now praise famous men, William Mathias, op. 91, no. 2. SATB and organ, Oxford University Press, A 348, no price given (D-).

There is divisi, and unaccompanied singing in Mathias' setting of Ecclesiasticus 44, originally composed for choir and full orchestra. The organ part has several solo areas which connect the choral sections. The music has a bravura character and works best with a large choir. Wonderful music.

Sing praises to the Lord, from Chandos Anthem No. X, George F. Handel. Belwin Mills Publications, Oct. 2480, \$1.00 (M).

This is another fine Handel setting which appears in the Don Malin series of Baroque Festival Choruses. With both broad choral declamations and contrapuntal choral lines, this setting uses full vocal ranges. It builds to a strong Amen ending. Typical Handel with solid keyboard accompaniment that is busy with some doubling of contrapuntal lines.

New Recordings

FrenchFest! Mark Laubach plays the Berghaus organ at Grace Lutheran Church, River Forest, Illinois. Pro Organo CD 7052. Total playing time: 71:21. Available from Pro Organo/Zarex, PO Box 8338, South Bend, IN 46660-8338; ph 800/336-2224 or 219/271-9151; fax 219/271-9191; \$15.00 plus \$3 postage/handling.

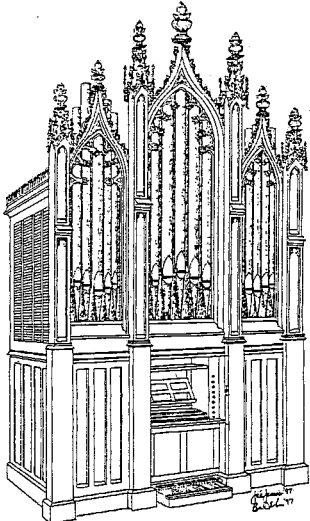
Choral-Improvisation on Victimae paschali laudes (reconstructed by Duruffé), Tournemire; *Lamento*, op. 24, *Variations on a Noël*, op. 20, Dupré; *Fantaisie in C*, op. 16, Franck; *Scherzo*, op. 2, *Prelude and Fugue on the name ALAIN*, op. 7, Duruffé; *Postlude for the Office of Compline*, Alain; *Carillon de Westminster*, Vierne.

This album celebrates one of those

themes in organ literature which seems to experience an in-vogue peak every 30 or 40 years. The theme is French romantic and French contemporary organ music, and upon opening this new Pro Organo disc, my mind immediately flashed-back to the 1960s when "A Festival of French Organ Music" with organist E. Power Biggs at St. George's Church, New York City was released by Columbia. This album duplicates some of the repertoire on that Biggs disc, namely the Dupré *Variations* and Alain *Litanies*. By the way, the French Festival Biggs LP remains one of my favorite organ recordings to this very day. This leads me to compare the organs and organists in these two similar recordings. In all regards, Mark Laubach, the Berghaus organ at River Forest, Illinois, and the digital recording style of Pro Organo are a healthy match to the earlier disc. One striking similarity shared between Laubach and Biggs in these two recordings is what I shall term an "attitude" toward the employment of virtuoso technique—in both instances, Biggs and Laubach refrain from the overuse of technique just for the sake of show, but rather, they employ their virtuoso super-booster sparingly to accomplish the composer's desires only when such is demanded by the musical idea. It is a mature approach to performance that one usually encounters only in the most experienced veteran performers. The same comment could be applied readily to Mr. Laubach's first Pro Organo disc (*Teutonic Titanics*, CD 7045). In this debut disc, which I thoroughly endorse, he likewise doled out the technical virtuosity in a measured manner, and always to the best effect on the literature.

The organ, as it plays this French literature, is also worthy of comment. I would characterize the full organ combinations on this recording as robust and full, but most importantly, as equally fit and trim. There is not one place in the recording where the instrument becomes muddled either by tonal design or by the artist's registration. It's a sound that "gets up and gallops" in fast-paced passages, and is full, but without hitting one on the head, when encountering sustained and lyrical passages. The voicing of solo stops, such as the Cromorne, are such that they sound neither fully French nor fully Germanic, and, if one absolutely needs a geographic location in order to classify them, I would say these stops rest somewhere in western Switzerland. It's certainly a convincing French sound, and all of this from an organist and an organ company with Germanic names, and from an organ situated in a Lutheran church sanctuary!

In short, there seems to be no fault with Mr. Laubach, nor with the organ, nor with the recording technique. Mr. Laubach conveys the full gamut of moods, from the crazed frenzy of Tournemire, the heart-felt grief of Dupré's *Lamento*, the lyrical musings of Franck's *Fantaisie in C*, and the monastic reverence of Alain's *Postlude for Compline*. I am certain Mr. Laubach is



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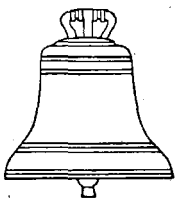
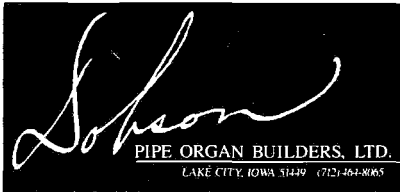
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most capable of playing any piece as fast as he likes, but it is purely a matter of personal taste that I would have preferred a bit faster tempo on his *Carillon de Westminster*. The most thrilling tracks for me from this CD were the opening *Tournemire Improvisation*, and the playful *Durufle Scherzo*. This new CD should serve as a reference of high standards for measuring all recordings of this repertoire, and should also serve as an fine introduction to the romantic and early 20th-century French school. Highly recommended.

—Bernard Durman

Pablo Bruna (1611-1679): Tientos pour Orgue. Played by Jean-Luc Salique at Santo-Domingo de Daroca. Disques Coriolan COR 324 501. Distributed by The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5918. No price given.

This disc (75 min. plus) contains ten of Bruna's set of 21 *tientos*; not all of them actually use that word in the title. The accompanying booklet offers a sensible brief discussion of the *tiento*, a rather vague and often confusing term describing a polyphonic composition whose actual form can vary widely. Bruna was a representative of the Castilian-Aragonese school, whose *tientos* differ considerably from those written by members of the Andalusian groups that included composers like Correa de Arauxo. Bruna's compositions are much closer in form to those of Cabezón, generally considered the creator of the Castilian-Aragonese *tiento*.

Bruna was born in Daroca, a small city near Zaragoza. He lost his sight while still a child. He was presumably trained in Daroca, or possibly in Zaragoza, was appointed organist in his home town at the age of 20, and, despite his considerable fame as a performer and teacher, remained there all his life. His compositions were published only after his death.

The advent of the CD has helped rescue many an obscure composer from oblivion, at least as far as non-specialists are concerned, and Bruna may be considered a good example. On this disc, Bruna's technical mastery of various forms of the *tiento* is obvious: there are examples of *tientos partidos*, which feature either left or right hand in elaborate solo work accompanied by the other hand on the other half of the divided keyboard; *tientos llenos*, which use the same stops on both halves of the manual; *clausulas*, essentially a free and often virtuosic fantasy; and a *batalla*. On the basis of the works heard here, Bruna was an uneven composer whose compositions are occasionally too long for their ideas.

The most interesting work is the "Tiento de 5 tono de mano izquierda," long (10½ min.), but full of ingenious ideas and making clever use of the so-called "echo box." Also notable are "Tiento de falsas de 6° tono" and "Tiento de falsas de 2° tono." The "Batalla de 6° tono" has one or two intriguing sections, but it is far too long for its musical content, and the organ's reeds are not sufficiently impressive.

Salique, born in 1947, is at present teaching at the national conservatory in St. Etienne, France. His principal teachers were Robilliard in Lyons and Michael Scheider in Cologne; he is well known in Europe as a recitalist. His playing here is stylish and neat, with close attention to articulation. Once or twice his registrations produced an unsatisfactory balance of solo and accompaniment.

The organ was built in 1741 by Bartolomé Sánchez, a native of Navarre who set up a successful organ-building business in Zaragoza. According to the notes, the organ was "restored to its original condition" by the Swiss builders Claudio and Christine Rainolter; unfortunately, we are not told when the restoration took place or what restoration was necessary. The instrument—one manual of 42 notes and an 8-note pull-down pedal—has 13 half-stops in

the left hand, 14 in the right, and three more treble-only stops in an "echo box," which is heard briefly in one piece. This box is described, but we are not told how it is controlled. The liner notes, in French, Spanish, and English, are very helpful about the music and the composer, but are distressingly vague about the organ. The instrument sounds best at something close to full organ. I found the basic *flautado* tone rather dull when heard alone. The reeds, remarkably well in tune, are not particularly fierce, although one—presumably the *Clarin*—is apparently *en chamade*.

Bruna's works, on the basis of this selection, are a worthy, but not very exciting addition to the still little-known old Spanish repertory. They are well played on a typical and apparently fairly well-preserved instrument. Recommended chiefly to organists already interested in Spanish organ music.

—W. G. Marigold
Urbana, IL

New Organ Music

A New Liturgical Year, John Ferguson, editor. Augsburg-Fortress 11-10810, 107 pp., spiral bound, \$35.00.

Its unassuming title doesn't begin to hint at the riches inside this volume of service music expertly compiled by John Ferguson. Both the title and the book's format link it with Riemenschneider's popular edition of Bach's little organ book, as do its pedagogical goals—to provide repertoire with which to develop organ technique and compositional models to study for improvisation. While Bach's *Orgelbüchlein* is a treasury of service music by one master, Ferguson enlarges upon this concept by providing an anthology of 20th-century works by various composers that is both eminently accessible and vibrantly engaging.

As one would expect, the collection is organized according to the seasons of the liturgical year, including a section of works related to general themes. The presentation of each of the 18 tunes comprises six elements: the hymn melody; a brief commentary on the tune and/or the prelude, including performance suggestions; a biographical sketch of the composer; a hymn introduction; an alternate harmonization; and a prelude based on the tune. The hymn introductions and harmonizations are by Ferguson, some drawn from his previously published collections and some newly composed. His harmonizations are both practical and colorful, adding rhythmic and harmonic interest without being overly complex or dissonant.

Ferguson's solid hymn arrangements and cogent prose lay the groundwork for a stunning array of preludes. The list of composers represented reads like a who's who in church music, including long-established luminaries Marcel Dupré, Helmut Walcha, Flor Peeters, Healy Willan, and Egil Hovland. These international works are balanced by a striking representation of contemporary American talent: William Albright, Pamela Decker, Emma Lou Diemer, Gerre Hancock, Libby Larsen, Dennis Lovinfosse, and Paul Manz. Anchored by more traditional works, the newer pieces, several of which were commissioned for this collection, add both poignancy and fireworks to the mix. Two noteworthy inclusions are works by Dennis Lovinfosse: a pointilistic, minimalist treatment of "Es ist ein Ros," and an avant garde setting of "Victory." Ferguson's admonition, "Don't be afraid of this piece," should be taken seriously—once deciphered and mastered, it's stunningly effective.

Each group of musical settings—tune, introduction, harmonization, and prelude—appears in one key, the key deemed most appropriate for congregational singing and common to most hymnals. In some cases, the preludes were transposed in order to conform to this plan (these transpositions are

acknowledged with footnotes), for example requiring Dupré's "In dulci jubilo" to appear in the key of F, rather than the original A. According to Ferguson, the synchronization of keys for all settings of each tune is intended to facilitate the use of the preludes for hymn introductions or organ stanzas (replacing a sung stanza), and to help unify service music with the hymn sung. The tunes included in this collection are Cwm Rhondda, Ein feste Burg, Es ist ein Ros, Gelobet sei Gott, Grosse Gott, Hankey, Herzlich tut mich verlangen, Herzliebster Jesu, In dulci jubilo, Nun danket alle Gott, Nun komm der Heiden Heiland, O Welt ich muss dich lassen, Schönster Herr Jesu, Veni Creator Spiritus, Veni Emmanuel, Victory, Vom Himmel hoch, and Wie schön leuchtet. For the Lutheran chorales, both rhythmic and isometric settings of the harmonizations are included.

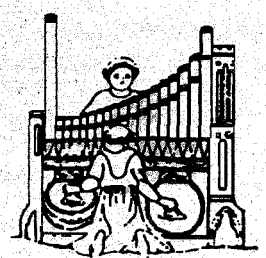
If you purchase just one new collection of church repertoire this year, select this one. It will certainly enliven your Sunday morning fare with an infusion of high-quality, 20th-century repertoire. Thanks to the genius of its editor, "A New Liturgical Year" has the potential to become a staple in the libraries of church organists and organ instructors, much like the Riemenschneider edition of the *Orgelbüchlein*. Accolades to John Ferguson for providing a wealth of service music in one thoughtfully crafted, refreshing volume.

—Marcia Van Oyen
Glenview Community Church
Glenview, IL

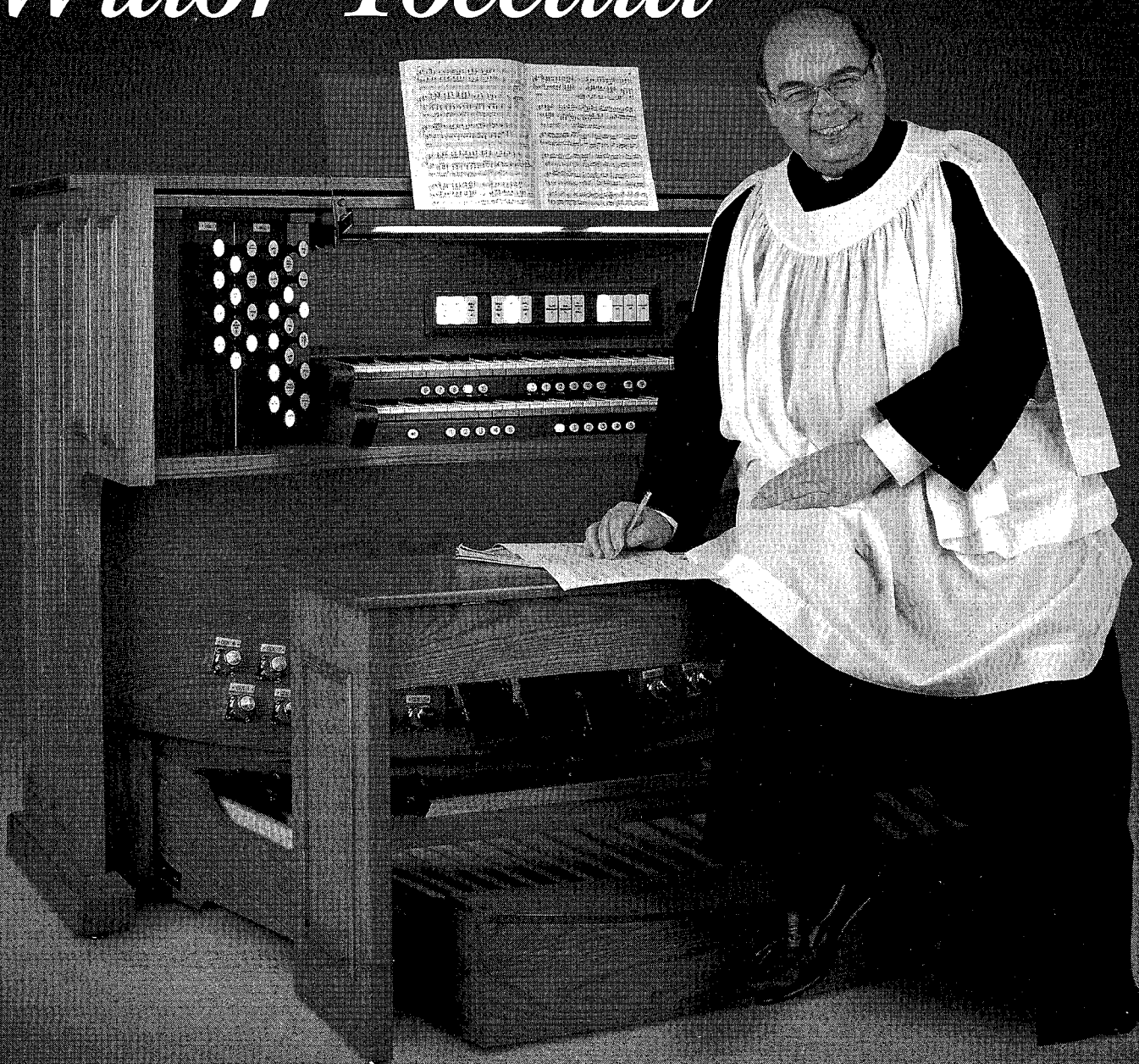
David Cherwien, Postludes on Well Known Hymns. Augsburg Fortress 11-10795.

David Cherwien adds to his extensive collection of hymn preludes and postludes with this volume of five dramatic and highly charged hymn settings. *Joyful, Joyful We Adore Thee* is majestic as a French overture in G major with double-dotted rhythms and scales in thirds (a quiet five-measure transition in C# major provides a brief but welcome contrast). The French influence, although from a later period, continues in *O God, Our Help in Ages Past*, cast as a toccata with the cantus firmus in the pedal. *Now Thank We All Our God* and *Praise to the Lord, the Almighty*, both German Baroque chorales, pay homage to Bach in texturally dense settings. In both pieces the cantus firmus is embedded in the tenor pedal part, surrounded by a bass pedal and overlaid by energetic *moto perpetuo* figuration in the manuals. *For All the Saints* is a spectacular and fitting conclusion to this collection, since Cherwien quotes the closing lines of the text: "But then there breaks a yet more glorious day/The saints triumphant rise in bright array/The King of Glory passes on his way. Alleluia!" The music in every way reflects the exaltation of the words, beginning with the brilliant French toccata opening. Harmonically, texturally, and dynamically (directions for opening and closing the expression pedal are provided), this setting recalls the triumphant finales of organ symphonies by Vierne. The hymn-tune is fragmented and never quoted in its entirety (unlike the other settings in this collection), which enhances the improvisatory feel of the piece. These pieces—the last in particular—present a number of technical challenges to the organist, but they are worth the effort needed to learn them. Highly recommended.

—Sarah Mahler Hughes
Ripon College
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Promoting the Pipe Organ in Academe

R. E. Coleberd

In the March, 1997, edition of this journal we published "Is The Pipe Organ A Stepchild In Academe?" The purpose was to call attention to the perilous status of the King of Instruments in many institutions of higher learning and to suggest concrete ways to shore up its uncertain future. We closed the article with a call to action, a plea for concerned friends of the organ—faculty, students, alumni and laymen—to take determined action. We cited two examples of what is required: "Friends of the Northrop Organ" at the University of Minnesota and alumni tours of Woolsey Hall at Yale University, and we mentioned a followup article spotlighting promising developments.

The purpose of this article is to review the nature of the problem in the context of the current complexion of higher education and to discuss several auspicious programs in some detail. The wholesale neglect, abandonment, and sell-off of organs in colleges and universities which, sadly, threatens to continue, is perceived as a nationwide phenomenon. This situation is attributed to the emergence of a pervasive market-driven mentality in academe. Ill-advised budget officers and state legislatures are today preoccupied with student numbers and credit hours as the overriding criteria for funding. Policy and operating decisions by administrators are based upon a frantic search for "hot buttons" (computer science and genetic engineering, for example) to bolster enrollment amid intense competition for students who are increasingly vocationally oriented in their choice of school and curriculum. This short-sighted, pragmatic approach threatens the distinguishing features of a campus setting and its time-honored mission as the repository of our culture, and the harbinger of our future as a cultivated society.

In preparing this article the author has talked with a score of music professors in all types of schools, public and private, large and small, coast to coast. He has discovered some remarkable programs, which are attracting institutional and community support leading to increased student enrollment and funding. If the bold and imaginative initiatives taken by many schools are adopted by others, the pipe organ has a bright future in academe.

Invaluable Goods

We repeat our premise that a pipe organ is not merely an appliance or teaching device, but is a campus jewel along with the telescope, the book collection and the art gallery. So recognized, these treasures should be impervious to cost-cutting, down-sizing and departmental budget allocations based upon enrollment. They should be classified as "invaluable goods," a concept eloquently articulated by Professor Kenneth Arrow of Stanford University, an internationally renowned economist awarded the Nobel Prize in economics in 1972. The occasion for his commentary is his review of Margaret Jane Radin's seminal work *Contested Commodities* in which her fear is that "actions which are essential to personal identity fall under the sway of the market and are measured by its criteria." Arrow's concept of invaluable goods rests upon the belief that certain aspects of human life are so essential to whole personhood that their existence and ultimate value cannot be measured in dollars and cents. They are not—and should not be—bartered in the marketplace and their value should not be judged by a monetary payoff. He acknowledges that this concept is symptomatic of a failure of economics (and of the market mentality): "One of the oldest critiques of economic thinking has been its perceived disregard of the deeper and more sacred aspects of life" he writes.¹ In short, when we begin, or insist on, valuing the fundamentals of human life in terms of money, putting a price on them and, without hesitation, buying and selling them based on this criterion,

we are asking for trouble. One example Arrow gives of invaluable goods is children. No matter how poor or desperate a family might be, the idea of selling the children is utterly unthinkable. Is it time that we invoke the spirit of invaluable goods in our colleges and universities and declare the pipe organ and other jewels of the campus as integral to the deeper and more sacred aspects of the higher learning, and thereby untouchable?

We continue with the admonition that the transcendent three-dimensional sound of a majestic pipe organ, as heard in an auditorium convocation or chapel service, can evoke emotions which contribute immeasurably to a vital sense of identity and community in the collegiate experience. One striking, if novel, example of the lasting imprint of this experience is in Robert L. Duffus's delightful little book *The Innocents at Cedro*. It recounts the year 1907-08 when Duffus and his brother William kept house for Thorstein Veblen in their sophomore year at Stanford University. The publisher described the book as "an unforgettable evocation of American college life in the early 1900s." Written in 1944 near the close of a distinguished career in journalism as a member of the editorial board of the *New York Times*, Duffus recalled what, nearly four decades earlier, were his most cherished memories of college life, the experiences that meant the most to him. Among them was joining fellow students for a sack lunch on the quadrangle and listening to Professor Blodgett practicing on the chapel organ. "The music would rumble along, formless in the distance, but pleasant and tranquil" he wrote.²

Auditorium Organs

We noted in the previous paper that the auditorium and its majestic pipe organ have all but disappeared as a centerpiece of campus activity. Too small for many functions or pre-empted by the drama department, the auditorium often stands anonymously as a symbol of the vast increase in enrollment and of specialized curricula, which together with other forces, have compartmentalized student life into various "schools," i.e., engineering, business, nursing, agriculture and others. We are happy to have discovered two exceptions.

Mansfield University

Mansfield University in Pennsylvania is one of fourteen former state teachers colleges which now comprise the "University System." Its two organs are a 25-stop three-manual Austin, Opus 297, 1917, in Strawn Auditorium and a 27-stop three-manual Moller, Opus 10652, 1970, in the Stedman Theater wing of the Butler Music Building.

These instruments are the pride and joy of President Rod C. Kelchner, a graduate of the school, who says: "You would have to drag me across the campus kicking and screaming to get rid of our organs." He calls them *significant symbols* in the ambience and character of the school and its history. He laments that with the many changes in academe in recent years, history fades and is forgotten; hence the need for reminders and recognition. Just as furniture makes a house livable, hospitable to visitors and complements the personalities of the occupants, so too do the treasures of

a campus give it definition and persona and bridge the generations, he asserts.

President Kelchner's office, not the music department, has contracted for five maintenance visits per year for these instruments. This is particularly significant because it illustrates the role the top administration must play in the recognition and preservation of campus instruments. His loyalty and devotion are especially noteworthy because Mansfield has not been immune to organ enrollment trends. When the organ professor retired two years ago he was not replaced, there are currently no organ majors on campus, and he has had to go off-campus to find people to play the organ for commencement.

In another gratifying endorsement of music and its place in the history of Mansfield, which will gladden the hearts of musicians everywhere, President Kelchner chose Carl Ruck, a graduate of the school, as commencement speaker two years ago. A well-known keyboard performer in the Washington, D.C. area, Mr. Ruck also performs frequently on campus and is a member of the alumni board. Kelchner toyed recently with the idea of a "non-traditional" commencement, calling for the speaker, a musician, to be seated at the organ console in Strawn Auditorium, playing and narrating classical music and its place in time-honored liberal education, providing an alternative to the customary remarks to graduates.

Boston University

The John R. Silber Symphonic Organ in the George Sherman Union at Boston University is an eloquent example of the role of a pipe organ as a distinctive jewel in a campus setting. This instrument originated from gifts of two residence organs to the school by prominent trustees who recognized the lasting value of them in America's musical heritage and whose resources and devotion to the school found expression in creating this one-of-a-kind campus jewel. The first organ was a small Skinner in the home of Percy Rockefeller in Greenwich, Connecticut. The second was a larger Aeolian from the Winchester mansion of William E. Schrafft, the Boston candy-maker. Meticulously restored and greatly enlarged by organ-builder Nelson Barden, this spectacular instrument resides in Metcalf Hall in the Sherman Union, and was dedicated in October, 1994, in honor of Silber, the Chancellor of Boston University.

This majestic instrument not only replicates the prominence of an auditorium organ at the turn of the century, it goes a step further in defining the institution and making a lasting impression on the students. With 102 ranks and 6,815 pipes, displayed prominently with the entire mechanism, the latter behind plate glass windows, it becomes a commanding presence in the ambience of student life. As Jonathan Ambrosino remarks: "From the start, the instrument was designed to be a living display of art and technology, restored to perfection and open to the public. Whether playing or silent, the organ makes a statement on many artistic levels."³ As students pass through the building daily to and from classes, and as alumni gather for special occasions, the visual presence and glorious sounds of this organ, linking past to present and transcending the cares of life, will evoke a lasting memory.

Promoting the Pipe Organ

In the economic realities of higher education, the market mentality of administrators and state legislators who view a school today as a business is here to stay, like it or not. In the final analysis, the best guarantee of preserving fac-

ulty positions, maintaining instruments, and budgeting scarce resources for tuning and periodic restoration and updating is, first, never to miss a chance to call attention to the instrument. Second, is to "shake the bushes" and aggressively recruit students from traditional sources on campus and non-traditional sources within the community. The type of missionary zeal required is found in Prof. William Kuhlman of Luther College in Decorah, Iowa, who says proudly: "I have done everything but stand on my head to bring about organ awareness and appreciation." Indeed he has: organ crawls after church, summer organ camps for local grade school children, demonstrations for faculty and board of regents spouses, family camps, church heritage workshops, Halloween "monster concerts" and presentations to the local Rotary Club.

In research for this paper the author has surveyed all types of schools across the nation. He has come upon some enterprising and imaginative faculty who are "pulling out all the stops" to promote their departments, programs and instruments with gratifying results. For purposes of analysis and discussion, it is useful perhaps to divide the landscape of higher education into three categories: small liberal arts colleges, state colleges including urban branches of state universities, and major music schools and universities, particularly those noted for professional and graduate study.

Liberal Arts Colleges

The liberal arts colleges were historically church affiliated and many retain strong church ties today. The Lutheran schools, in particular, enjoy a rich legacy of liturgical music in the heritage of their denomination, and churches of all denominations traditionally reflect the prominence of music in the experience of corporate worship. Thus, the church connection augurs well for maintaining pipe organs as integral to campus resources and central to the music program. These schools benefit from an articulate and active alumni and the corresponding sensitivity of the administration and trustees to alumni concerns in budgeting decisions. The choice of liberal arts as an initial course of study is perhaps indicative of a lesser concern with the vocational job-market payoff in selecting a school and a curriculum. The church-going life style of students enrolled in these schools, particularly those students having a musical background and interest, may cause them to contemplate making a musical contribution to parish life and to prepare for organ and choral opportunities. Therefore, although these schools are not totally immune to the market-orientation mind-set, and have adjusted curriculum to broader trends, they have never suffered such a loss of organ enrollment as to justify ending the curriculum and liquidating the instruments. The challenge of these schools is to continue to insure the rightful place of music in the philosophical and operational image of the liberal arts and to affirm organ study in music programs, resources and curriculum.

Marylhurst College Practical Outreach

One of the most imaginative and innovative programs in a four-year undergraduate curriculum is the one developed by Nancy LeRoi Nichol at Marylhurst College, a Catholic women's school in Portland, Oregon. Acutely aware of the precarious position of organ studies in her school and elsewhere, where faculty are constantly admonished to "double our enrollment" and to be "accountable" in matching

revenue with cost, she has taken giant steps to expand the student base far beyond the traditional BM and BA degree programs in organ performance and sacred music. Her efforts benefited from a rich tradition in sacred music in the order which founded and operates the school, and from the George Bozeman rebuild of a vintage Hutchings-Votey tracker instrument installed in the auditorium in 1995.

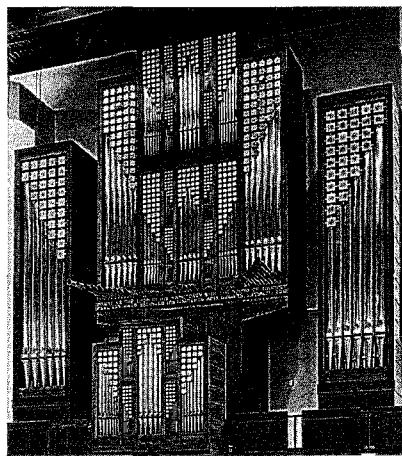
Cornerstones of the new format at Marylhurst are two new classes, a one-semester "Meet the Organ" and a one-year "Basic Training in Organ." The first class is a semi-private group of three to four students who, in recent enrollment, have ranged in age from 24 to 74. They are seeking primarily a general introduction to the instrument. The class may include non-organ music majors, non-music students from other departments and music aficionados from the community. It sets its own course of study such as service playing knowledge and skills, a specific repertory area, or perhaps, depending on the students, preparation for an AGO exam. The goal of this course is to foster a love of the instrument and its music, to recognize its singular historic prominence in the spectrum of music and to promote the contemporary role of the organ on campus and in the community.

The "Basic Training in Organ" class meets two-hours a week in three ten-week terms, for a total of 60 hours of instruction. Enrollment is limited to eight participants who are solicited through a letter to local clergy of all faiths. It reminds them of the chronic local, as well as national, shortage of organists and points out that this economical and efficient program will fulfill their needs. Churches also are encouraged to subsidize all or part of the students' \$1242 per year tuition as a wise and minimal investment that will pay rich dividends for many years in the worship life of the congregation. Results have been most encouraging, with interest coming particularly from piano teachers who welcome the opportunity to broaden their keyboard experience and to increase their income potential by becoming part-time church organists. In the class they learn fundamentals of technique, registration, practical repertoire, and begin each class playing church hymns.

The new programs more than meet the cost-revenue guidelines mandated by the administration at Marylhurst. The semi-private group instruction has been particularly successful in increasing productivity of faculty resources without any decrease in quality. In Professor Nichol's experience, the group format, with its collegial and supportive atmosphere for learning, is far more advantageous to students at this juncture in their careers than are individual studio lessons. In addition, the group format makes lessons financially attractive for many students. At the end of the introductory year the students can choose private lessons or continue in semi-private instruction in groups of three. The school also has established a Certificate in Sacred Music option, a two-year program in which one-half of the curricula is in theology and the other half in music. The success of the Marylhurst programs can be explained, in part, by the fact that it is primarily a commuter school in an urban setting. Community outreach and the role of continuing education is an established factor in its educational philosophy. Thus, it has long been accustomed to probing the surrounding area for special educational needs and the corresponding potential for enrollment.

Dordt College Church Music Training

Dordt College in Sioux Center, (northwestern) Iowa, illustrates the importance of a strong denominational and cultural tradition in providing a prominent instrument on campus, and in keeping vibrancy in its organ curriculum. A comparatively new school, founded in 1955, Dordt is affiliated with the Christian Reformed Church of



Casavant organ at Dordt College

Dutch heritage. Most students are from Christian high schools where music programs are strong. Many students, including 150 from Canada, are first or second generation immigrants from Holland where the organ is a centerpiece of their culture. When these families visit the campus they ask about the pipe organ. The large Casavant tracker instrument in the auditorium makes a statement (see photo). Thus, music and the organ program, established in 1967 by Dr. Joan Ringerwole, are a priority in the mission of the school. The auditorium platform and instrument are

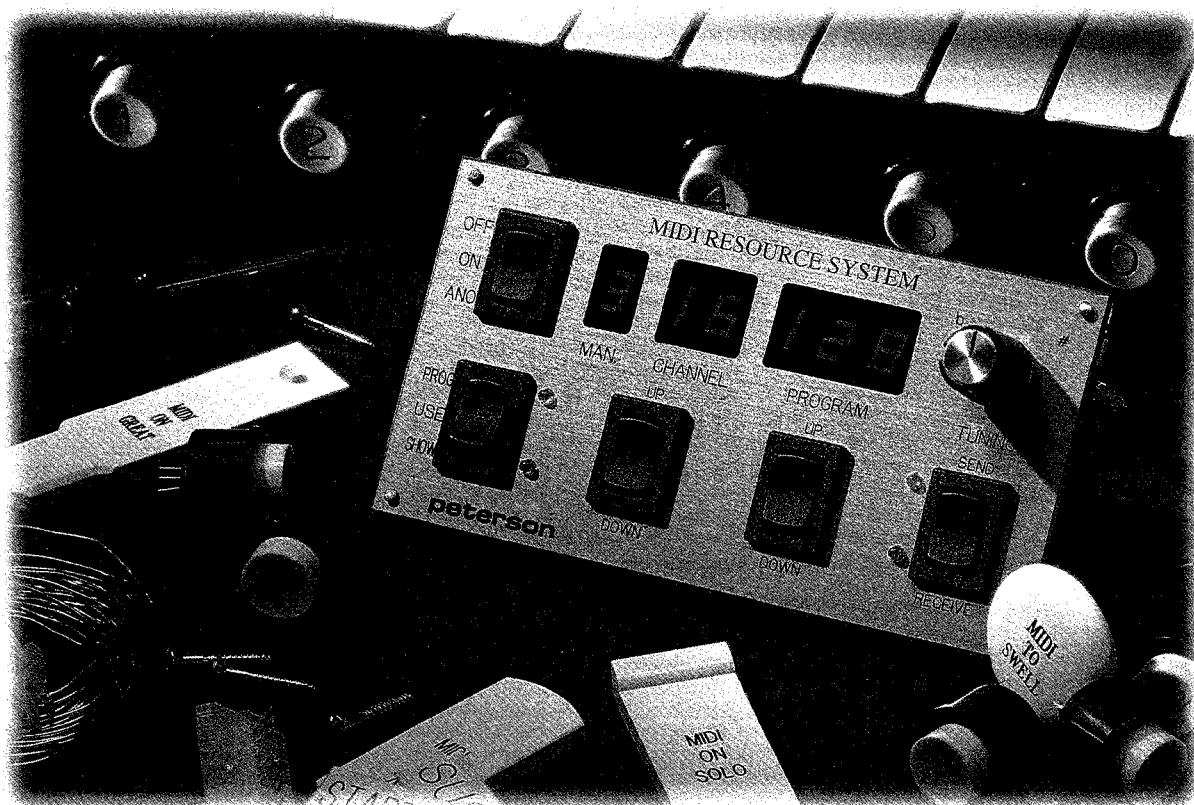
reserved for organ students from 6:00 am to 3:00 pm, after which it is available for choir, band, orchestra, and other ensembles. As in many other church-affiliated colleges, a number of non-music majors take organ lessons, seeking to become good hymn players and build a repertoire of church music, perhaps in anticipation of strong church ties as adults and an active role as a musician in the local parish.

The place of organ in the achievements and image of the school were recognized in an alumni magazine article, "Playing the organ is their occupation," featuring four graduates from the 1980s who have gone on to graduate study and to choice positions in the profession. These include Dr. Christian Teeuwssen, professor of music at Redeemer College in Ancaster, Ontario; Dr. Laura Vander Windt, organist and choirmaster at All Soul's Church in Oklahoma City; Dr. Pamela Ruiter-Feenstra, university organist and music professor at Eastern Michigan University; and Dr. Martin Tel, chapel organist and lecturer in church music at Princeton Theological Seminary. "They're a passionate group. Each of them speaks with warmth and intensity about the organ, its repertoire and the joy of playing it," the alumni magazine columnist wrote. Another organ graduate of Dordt, Brent Assink, president of the St. Paul Chamber Orchestra, was named outstanding

alumnus two years ago. A current student, Bonnie Runia, a senior from Melvin, Iowa, won first place in her junior year in the National Federation of Music Clubs competition. These people speak with glowing praise for their teacher, Dr. Ringerwole, who inspired them. "She was a gentle spirit, always pushing us to pursue excellence but never hard on us. At the same time she expected a lot from us," said Vander Windt.⁴

University of Evansville Musical Anchor for Liberal Arts

The University of Evansville, in Evansville, Indiana, affiliated with the United Methodist Church, enjoys a rich tradition in organ which dates back to 1919. The relocation of the school from Moores Hill, Indiana to Evansville that year coincided with the installation, in the Soldier's and Sailor's Memorial Coliseum, of a large Moller concert organ. James Gillette, the first chairman of the music department at the school, was also the municipal organist. He was succeeded as organ teacher on campus by Ralph Waterman, who served many years. The program made giant strides in the 1960s under the leadership of Carl Staplin, the nationally-known keyboard artist now at Drake University, who guided the selection of Holtkamp instruments for the concert hall and the chapel. Staplin was succeeded by



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Robert Luther, who moved to Carleton College in 1975 and he was followed by the present incumbent, Douglas Reed.

The program also enjoys active support by the administration. The president, Dr. James Vinson, a physicist by training who has a special affinity for organ music, says: "The presence of the organ at significant ceremonies greatly enhances the event." The two visiting artists in the annual recital series, in addition to Reed's faculty recital, are funded by the administration. The college chaplain, Dr. John Brittain, also an organist, is equally enthusiastic for the organ program and its place in the school, as are the comparatively large number of musicians in other departments.

A distinguishing feature of the Evansville liberal arts philosophy and of the place of music in it, is the three-semester World Cultures Curriculum. Here Reed presents a lecture on baroque keyboard music and plays the harpsichord and the two Holtkamp organs. The organ is used during noontime chapel recitals and was part of a successful "Music at Midnight" event. Another popular event in recent years was a "Handel with Care" program endowed by an alumnus. On tours of the campus for visitors and prospective students, student guides are instructed to call attention to the instruments.

Other attractions at Evansville for prospective organ students are the Neu Chapel Organ Scholarship, awarded to a freshman, selected by audition, each year. Also, the community's unusually rich organ resources represented by Fisk, Jaekel, and Taylor & Boody tracker instruments. Students are welcomed at performances and in master classes at the First Presbyterian Church (C. B. Fisk, Opus 98, 1991) funded by the church's Sacred Arts Series.

Organ Study and Other Curricula

If liberal arts students also are sensitive, ultimately, to the employment outlook (i.e. the absence of well-paying positions in church music), a majority of organ students are likely to be part-time while wisely acquiring marketable skills in other departments. Nonetheless, part-time non-music degree students are quite enough to support a program and to justify the security of organ faculty and resources. This is the experience of Dr. John Behnke of Concordia College in Mequon, Wisconsin. The majority of his students are in accounting, business, physical therapy and other majors. They welcome the opportunity to pursue a personal if not a primary career interest. His appeal to them is based on his fervent belief that the future of the organ and its role in a liturgical setting (where it is the most effective musical vehicle for leading group singing) is in training grassroots organists. "Playing hymns well, playing exciting uplifting hymn preludes are of equal importance to the organ masterworks," he says, adding "I believe training an organist exclusively for a career as a concert performer is unrealistic." The importance of a church focus is echoed

by Professor John Ferguson at St. Olaf College who asks: "Why should a church invest in a college or university trained organist if that person leads congregational singing no more creatively than an amateur?" His experience suggests that students are interested in developing skills as church organists as well as performers of the literature. "They know that most of the professional opportunities are in churches." The dual focus upon literature and church music at St. Olaf perhaps explains why the organ department remains strong with 12 Bachelor of Music performance or church music organ majors out of a total of 26 organ students this year.

Much recruiting of high school students for future organ study is indirect, as Davis Folkerts of Central College in Iowa explains. That is, it begins with the admissions office soliciting applicants in the entire spectrum of music: band, orchestra, vocal and keyboard. John Hamersma of Calvin College in Michigan finds music students often are persuaded that organ study wisely complements their basic program; such as in fulfilling the keyboard requirement in music education, or as part of a combined degree, perhaps in music and religion. He observes that the organ holds a fascination for students, once on campus, because of its size, visual appearance, range of pitch, volume and color. Karen Larsen of Wartburg College in Iowa notes that the flexibility of combined degrees, and of a broad curriculum in music, is especially appealing to students due to uncertainties of the job market. And as W. N. Earnest of The Old Presbyterian Meeting House in Alexandria, Virginia notes: "Schools of all sizes and the AGO should recognize that churches aren't looking just for organists anymore; they're looking for ministers of music."

In the church affiliated liberal arts colleges, organ teachers are accustomed to teaching courses as well as studio lessons and, in fact, they welcome this broad approach to music as integral to their philosophical approach to education. Professor Rudolf Zuiderveld of Illinois College considers himself a professor of music, not just of organ. He views himself as an advocate of the liberal arts and its cosmopolitan approach to learning, a curriculum he much prefers over a conservatory education at the undergraduate level.

Drake University

At Drake University in Des Moines, Iowa, a regional privately-supported school, promoting the pipe organ is, in large measure, maintaining the momentum of its sterling reputation. Drake is an eloquent example of a thriving private school in a large metropolis (Washington University in St. Louis is another) which is a focal point of the artistic and cultural life of the community. It enjoys high visibility and widespread community financial support. This in turn fosters administrative resource priorities in support of its image.

Drake is well-known and highly regarded in the organist profession,

particularly for its excellent preparation for graduate study. This mirrors its emphasis on performance. The bachelor's degree curriculum in church music requires the same number of performance hours as a performance degree. The school's reputation is also based upon its faculty and resources. The former began with the venerable Frank Jordan in the 1940s, continued with the legendary Russell Saunders, and is represented today by the well-known Carl Staplin. The resource attraction is anchored in the 1972 Fine Arts Complex featuring a 50-rank three-manual Holtkamp recital instrument, a three-manual Reuter studio organ and two modern practice organs. Mechanical action instruments by Phelps and Dobson in nearby churches are also used for teaching and recitals. Total organ enrollment of 39 students in 1997-98 attests to the vibrancy and competitive position of the school. Drake has recently launched a certification in church music program encompassing seven courses in church music and eight hours of studio instruction scheduled in weekend classes and to be completed over two years.

State Colleges

In our second category of schools are former state colleges, many of them now universities, which began as teachers colleges, located regionally throughout the states, and new schools. Grand Valley State University in Michigan is representative of large public institutions which emerged in response to population growth and voter demand for higher education. It also reflects the crucial role of private funding in adding essential resources to the base of public support. Founded only thirty years ago, it enrolls thirty thousand students, and aggressively recruits from the region with an ever-expanding array of courses and programs. The Cook-DeWitt ecumenical center and concert hall, the gift of two families, houses a 27-rank, two-manual Reuter organ. This instrument permits organ instruction as the initial step in the future development of an organ curriculum.

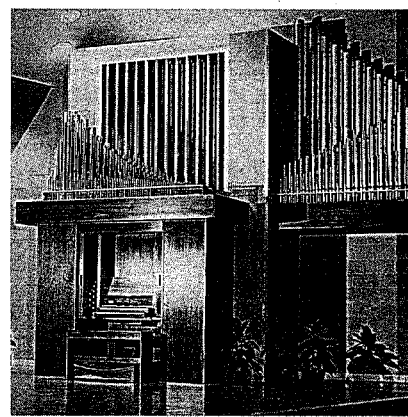
In this classification we also include branches of state university systems located in metropolitan areas, schools that are predominantly vocational in orientation, offering myriad programs for part-time and full-time day and evening students of all ages. These schools are the quintessential examples of mass higher education focusing on transmitting knowledge and skills and on training students for opportunities in the world of work.

With their emphasis on career preparation in certificate and degree programs, these publicly-supported schools are expected to bear the brunt of the projected tidal wave increase in enrollment in the next several years (400,000 in the next eight years in California alone), placing a premium on facilities and bringing enormous pressure to increase faculty-student ratios. The urban campus perhaps will end up resembling Grand Central Station, with legions of students funneling in and out, moving anonymously through their huge classes with scarcely any attachment to the school. Adding to this prospect is the anticipated revolutionary impact of the Internet which in the long run may diminish seriously the role of the campus in the educational process.

Yet sheer numbers and the clamor for low-cost education should augur well for a minimum number of students in organ. Although campus facilities may be crowded, the proximity of church instruments nearby, many of them large and up-to-date, should fill the needs. These schools will be able to capitalize on nearby off-campus resources because churches, desperate for revenue, will be only too glad to rent their facilities.

Central Missouri State

Central Missouri State University in Warrensburg, Missouri, is symbolic of the transition of a school from having an auditorium organ as a campus center-



McManis organ at Central Missouri State University

piece to a much larger campus with specialized department facilities. In 1923 the school installed a three-manual Austin organ in the auditorium as a memorial to alumni casualties of World War I. Its prominence in the image of the school was indicated by the photograph of the console in the college view-books of this era. Heavily used until after World War II, the organ and the auditorium were largely abandoned as a music facility when instruction and performance relocated to a new music building with a McManis organ (see photo) which now services department needs.

CMSU reflects some developments in state funding which in their experience have worked to the detriment of organ enrollment. Formerly, students paid a flat tuition fee per term which covered every type of instruction, including studio organ lessons at no extra charge. This encouraged students, many with strong church ties, to study organ as an academic interest apart from their major field of study. Beginning in 1985, however, the school moved to a fee schedule based upon number of credit hours. With the rising cost of higher education, coupled with the premium placed on graduates with marketable skills, the result of this "pay by the drink" mentality has been to force students to concentrate on their major and degree requirements, and to forego organ lessons because of the additional cost. In Professor William McCandless's judgment, this has caused a noticeable reduction in organ enrollment, omitting those who had looked forward to beginning or continuing an interest in organ with the resources on campus.

In another far-reaching development in Missouri, perhaps to occur sooner or later in other states, the legislature has stipulated that each of the five regional state colleges specialize in a particular curriculum, ostensibly tied to vocational preparation; one in technology, another in public service, another in teacher training, etc. The purpose is to foster economies of scale in educational resources and to stem the tide of rising costs to the taxpayer. The implications of this development are ominous for the fine arts in general and music in particular. The legislature has mandated that all future capital expenditures be channeled into these narrow specialties, and if capital funds fall short of need, existing resources be converted, without hesitation, to the newly-concentrated programs. This, in effect, seriously diminishes the American tradition of liberal higher education and moves these hapless institutions one step closer to becoming trade schools.

Promotion of the organ by interested people outside the music department and the school is illustrated by the University of Illinois at Urbana-Champaign. When Michael Ferris, the organ teacher, resigned to accept a position at the Eastman School of Music, the chairman of the music department dragged his feet in appointing a successor. Clergy at campus churches and throughout the two cities called and wrote to the dean pleading with him to replace Ferris, which he did in the person of Michael Keeley. Steve Shoemaker, pastor of the McKinley Foundation and Presbyterian Church, observes that

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ministers in university town churches have a strong interest in music programs. They depend on university resources, graduate students and professors, to meet the needs and expectations of their programs. As a way of promoting the pipe organ and encouraging young people to consider becoming organists, Shoemaker schedules children, some of them too young to reach the pedals, to play an organ voluntarily during the Sunday morning worship service at McKinley.

Conservatories and Universities

Our third category of schools comprises the nationally known professional schools and universities including: Eastman, Oberlin, New England Conservatory, Westminster Choir College, Indiana, Iowa, Michigan, North Texas and Yale. We are also happy to note that, contrary to the report in the previous article, Syracuse University, long a member of the elite group, is again prospering and attracting students under the dynamic leadership of Katharine Pardee. The curriculum of these schools is centered on career preparation as a performer or teacher and, with the exception of Oberlin, focuses primarily on advanced degrees.

These prestigious schools enjoy a level of recognition and support not found elsewhere among private and public institutions. The organ faculty, with advanced degrees from top-drawer schools, are well-known and highly esteemed in the profession, by virtue of their recital appearances before American Guild of Organists gatherings as well as from their well-publicized recital tours in this country and abroad. Their accomplishments and high visibility contribute to the luster of the programs, are a key factor in attracting highly qualified students, and, most important, guarantee vital institutional support. Status-conscious administrators acknowledge that recital performances and offices in professional organizations are, in terms of institutional recognition, almost the equivalent of a Nobel Prize.

In addition, these institutions frequently are beneficiaries of substantial private funding by wealthy individuals and families who identify with the school as alumni or as benefactors in the arts. A striking example is the \$50 million 1973 endowment of the School of Sacred Music at Yale University by Clementine Miller Tangeman, based on the Cummins Engine Company fortune. A more recent illustration is the \$18 million Simon Music and Library building at Indiana University, now awaiting a 52-stop Rosales tracker organ. This building was funded exclusively by private subscriptions to the University Foundation, not an appropriation by the legislature of state tax dollars. The University of Iowa music department has also been privately endowed. The prominence of these schools, in recent times, has hinged significantly on private funding and their continued prosperity will depend on these sources.

These schools represent what Martin Trow defines as elite higher education which centers around high ambition and the resources required to nurture it. This paradigm reflects a close and prolonged relationship between student and teacher, and the social and physical setting in which this kind of relationship can exist, i.e., low faculty-student ratios, excellent physical plant and other resources. It makes high demands on students in the severity of the curriculum and because of these demands it does not encourage or admit older-or-part-time students. It is most likely to be residential, highly selective and richly staffed. Clearly these schools are in a class by themselves. As Trow notes: "... elite higher education is too costly; ... only a fraction of students and teachers have the interests, motivations and ability to profit from the intense and demanding personal and intellectual relationships that mark it."⁵

Oberlin College

No discussion of the pipe organ in academe would be complete without

reference to Oberlin College which stands preeminent in the history of music in colleges and universities in America. The nation's first conservatory, founded in 1865, Oberlin is internationally recognized for its faculty and facilities offering world-class musical training. With its rich tradition, legions of distinguished artists and performers among its graduates, unparalleled facilities, and uncompromising ideals in the higher learning, it is clearly the exception to other schools. A leitmotif for excellence in American higher education, the school has been blessed with the resources required to maintain its gold-plated image. The luster and status of organ study at Oberlin is confirmed by the spectrum of instruments beginning with the 1974 Flentrop in Warner Concert Hall embracing the 18th-century North German style. It continued with the Brombaugh organ in Fairchild Chapel as an exquisite example of the late Renaissance period. To complete the rainbow the school has contracted for a \$1.2 million Fisk organ, scheduled for installation in Finney Chapel in 2001. A symphonic organ, made possible by the initial bequest of Kay Africa, it will be well-suited for music of the 19th and 20th century. Styled in the paradigm of Aristide Cavallé-Coll, this Tiffany instrument will reinforce Oberlin's image as progressive and up-to-date in the world of organ pedagogy. In the Fisk Opus List it joins the company of Harvard, Stanford, Michigan, Rice and Wellesley, among others, in the gallery of this prestigious trophy builder. North Texas University has also selected Fisk to build the recital organ for its new concert hall, as yet awaiting funding.

Yet despite its lofty status, and the preferred position of its graduates in the music marketplace, Oberlin has addressed the legitimate aspirations of students who seek flexibility and potential employment options outside music performance. The answer is a double degree program; a fifth year program established thirty years ago for conservatory students who then receive a Bachelor of Arts degree. This "Double Degree" program now includes one-third of the 550 students enrolled in the conservatory. Officially described as a program to produce a more broadly educated person, it undoubtedly reflects a recognition by the school, and by the students, of the need to explore many possibilities at this juncture in their budding careers. Oberlin's challenge is to continue to command the financial resources needed to attract top talent, which means the generous scholarships required to bid them away from competing schools.

Westminster Choir College

The staggering financial requirements of private higher education today were dramatically illustrated in the recent history of Westminster Choir College whose phalanx of prominent graduates have made it a household word in American church music. According to Professor Eugene Roan, the merger with Rider College (now University) three years ago was a god-send in the fortunes of a school that, despite its sterling reputation, could not have survived as a stand-alone institution. For Rider, a college little-known outside New Jersey, the Westminster acquisition gives them an instant nationwide visibility and prestige that no amount of money could buy. As for Westminster, it gained the necessary resources in scholarships and bricks and mortar to continue its storied tradition. The organ program counted a total enrollment of 51 in the Fall of 1997 including 22 graduate students. The standards of admission and levels of performance are the highest on record, according to Roan. An excellent placement program features a subscription-only job newsletter circulated every two weeks. With a preferred position in an uncertain nationwide job market for church musicians, Westminster should continue to attract students who can reasonably expect to find employment in their chosen profession upon graduation.

The so-called elite institutions under discussion are indicative of the fact that nationwide there is a core of highly qualified and professionally ambitious students who actively pursue quality education in high-profile schools, but who are increasingly selective in their choice of school and are actively shopping for the best financial package. Therefore, the financial challenge is one of obtaining scholarship money in ever increasing amounts to attract the top talent and to compete successfully with other schools which are seeking the same students. This is the economic price one must pay for being an elite institution.

Summary

We have argued that the pipe organ is a jewel of a campus setting, imparting definition and meaning to the collegiate experience. Unfortunately, this fact has not been adequately acknowledged by the majority of decision-makers. We have shown that if the organ is not to continue to fall victim to enrollment criteria as the basis for funding, it must be aggressively promoted on campus: to trustees, alumni, visitors, townspeople, in special programs and to today's generation of students. It should be fea-

tured in campus publicity, on tours, in the alumni magazine, and in the recognition of organists among prominent alumni. Marylhurst, with its enterprising community outreach, Dordt capitalizing on church ties, and Evansville emphasizing the core of the liberal arts, are showing the way. The innovative approaches of these schools, others we have noted, and, no doubt, many more, can be adopted and applied successfully by schools everywhere. The costs are minimal and the potential rewards are great. Undeniably, the potential is there—in group study, combined curricula, and untapped student sources within the community.

Organ professors in academe are a very close-knit professional group who communicate with each other frequently and who are eager to find ways to bolster the immediate prospects of their school and the fortunes of their colleagues elsewhere as well. They should be encouraged to exchange ideas in regional and national gatherings of organists and music educators and on the Internet. The professional media should be admonished to publicize program details and achievements. Perhaps the AGO should contemplate establishing awards to individuals and programs that demonstrate innovation and leadership in advancing the profession and the instrument. ■


Notes

1. Arrow, Kenneth J., "Invaluable Goods," *Journal of Economic Literature*, Vol. XXV (June 1997), pp. 757-765.
2. Duffus, R. L., *The Innocents at Cedro*, New York: Macmillan, 1944, p. 25. Reprint Augustus M. Kelley.
3. Ambrosino, Jonathan, "The John R. Silber Symphonic Organ at Boston University," *The New England Organist*, Vol. 7, No. 3, May & June, 1997, pp. 8-11.
4. Jongmsa, Sally, "Playing the organ is their occupation," *The Voice*, Dordt College, Vol. 42, No. 4, May, 1997, pp. 12-13.
5. Martin Trow, "Aspects of Diversity in Higher Education" in Gans, Glazer, Gusfield and Jenks, eds, *On The Making of Americans: Essays in Honor of David Riesman*, Univ. of Pennsylvania Press, 1997, pp. 171-270.

R. E. Coleberd is an economist and petroleum industry executive.

For critical comments on earlier drafts of this paper the author gratefully acknowledges: Byron Arneson, Nelson Barden, Jack Bethards, Charles McManis, Albert Neutel, Jack Stevert and Haskel Thomson.

For research input the author thanks: John Behnke, Margaret Cries, George Damp, Delbert Disselhorst, W. N. Earnest, John Ferguson, Davis Folkerts, Lee Garrett, John Hamersma, Rod Kelchner, William Kuhlman, Karen Larsen, William McCandless, Thomas Murray, Nancy LeRoi Nichol, Dale Peters, Douglas Reed, Joan Ringerwole, Eugene Roan, Larry Smith, Carl Staplin, Herman Taylor, James Vinson, Chris Young, and Rudolf Zuiderveld.



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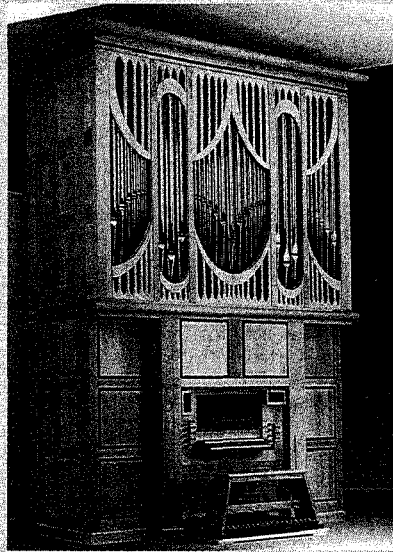
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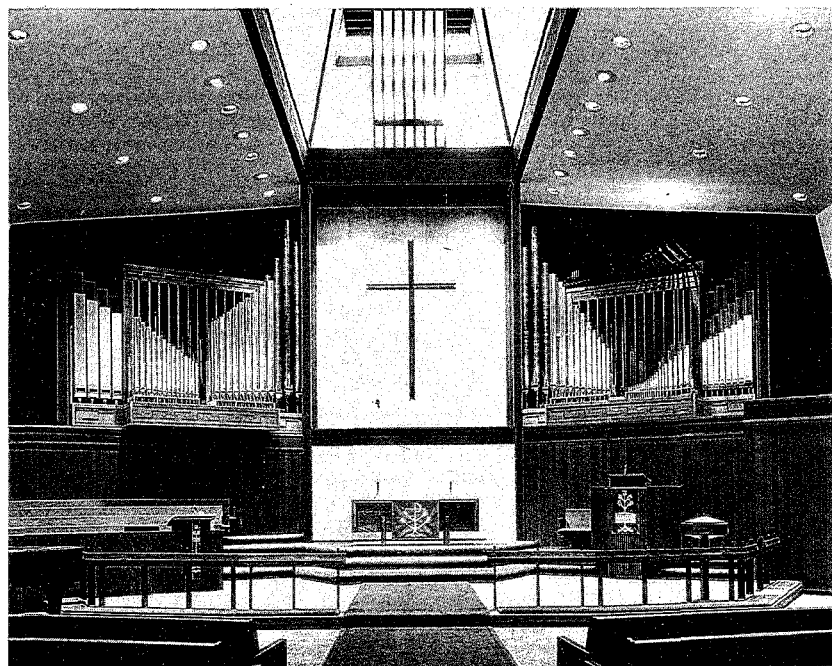
New Organs



Cover
Halbert Gobert Organ-builders, Toronto, Ontario, has built a new organ for St. Sosa Lee Roman Catholic Church, Etobicoke, Ontario. The church building, a recently renovated industrial facility, houses the nave, a large parish hall, offices, classrooms, and the rectory. Most of the light in the large square sanctuary comes from a skylight over the altar and a large clear window behind the altar, through which a rock garden is visible. The organ sits at the back of the room at a slight angle to the rear wall. The case is 16 feet tall, and the 24 lowest wood pipes stand on the floor behind the case. To fill a large space with a small organ, broad-scaled foundation stops are voiced on 94mm wind pressure. To provide flexibility, the entire organ, with the exception of the Praestant 8', is enclosed in a swell box; the Viola da Gamba is available on both manuals; and the Pedal features "Octaves" and "Unisons Off." The windchest and facade layout are in major thirds. The case is of maple with ebony-colored accents on the moldings and raised panels. Compass 56/30; suspended mechanical action.

- MANUAL I**
 8' Praestant
 8' Viola da Gamba (Man II)
 4' Octave
 2' Principal
 2 1/2' Mixture III
- MANUAL II**
 8' Viola da Gamba
 8' Céleste
 8' Bourdon
 4' Flauto Traverso
 2' Octavin
 2 1/2' Cornet II
 8' Trumpet
- PEDAL**
 16' Subbass (ext Bourdon)
 16' Trombone (ext Trumpet)

- Couplers**
 II/I
 I/P
 II/P
 Pedal Octaves
 Pedal Unisons Off

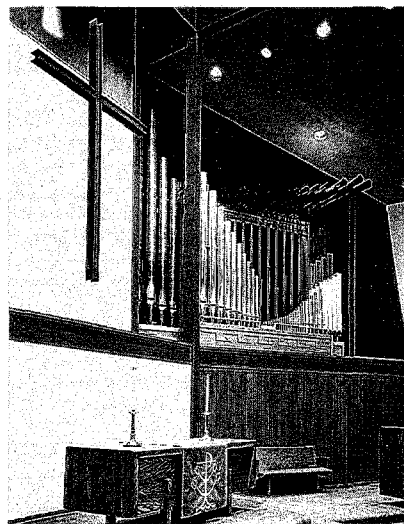


Buzard opus 18

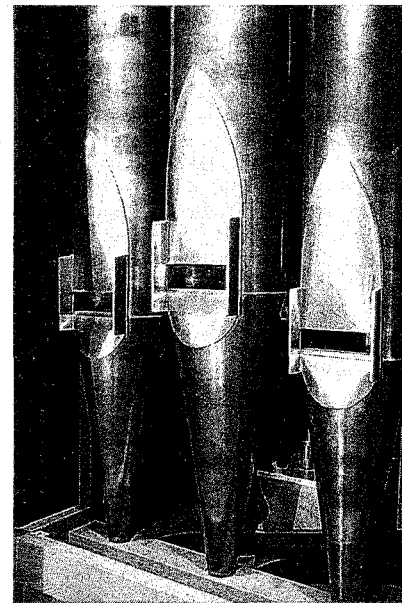
John-Paul Buzard Pipe Organ Builders, of Champaign, Illinois, has built a new organ, opus 18, for the First United Methodist Church of Bellevue, Washington: 29 stops, 33 ranks, on three manuals and pedal. The design features a "Composite Choir Division" to provide the variety and flexibility of three manuals. The concept is that of a two-manual organ in which the Great coloristic stops are enclosed and made available on a third manual, in some cases at pitches which allow the third division to begin to have its own tonal personality. Weight of tone is obtained by several strategies. These include a combination of scaling concepts, the use of "belly" in the pipes, in which the diameter of each pipe is slightly larger at its center, Willis style mouths for the larger pipes, rubbed-dubbed lower lips in metal pipes, a greater number of harmonic length pipes, and a greater percentage of wood pipes and differing pipe shapes than might otherwise be found in other instruments.

The organ utilizes electric-slider key and stop actions. Shared stops stand on electro-mechanical windchests. Switching is by multiplex technology, and includes circuitry to allow large electric-slider action magnets and smaller electro-mechanical pipe-valve key action magnets to open simultaneously. The visual design complements the colors, shapes, and furnishings of the church, and relates to the spirit of the Pacific Northwest. To this end, and to give the appearance of greater depth, the wood-working in the organ, including the large wood pipes, is stained in successively darker shades as the locations recede toward the back wall. The cantilevered cases for the Great and Pedal windchests and the console are of natural finished white oak with panels and trim of lacewood. The casework bands under the chests and the tops of each expression box feature a simple Klingelt pattern, recognizing a tribe which had been native to the area, and in honor of the gift of a native American artifact which was made to the church to inaugurate the project's fund raising effort. The cantilevered cases' patterns are intertwined with 12 gold-leaved Apostles' crosses in memorial to Duane Harold, chairman of the organ committee, who tragically died only a few weeks prior to the organ's installation.

Pipes in the organ include polished English tin for the facade Great and Pedal Principals, flamed copper for the displayed Pedal 16' Open Diapason and the 8' Major Tuba; inside pipes are of 50% tin and lead; wood pipes are poplar with walnut mouths.



Great and Composite Choir, highlighting the flamed copper 8' Major Tuba and 16' Pedal Open Diapason



Three of the flamed copper 16' Pedal Open Diapason pipes showing the "Willis Leaves" including the rubbed-dubbed lower lips

- GREAT**
 16' Lieblich Gedeckt*
 8' Open Diapason
 8' Open Wood Flute*
 8' Viola da Gamba*
 8' Flute Coelestis*
 4' Principal
 4' Spire Flute*
 4' Flute d'Amour (ext 16')*
 2 1/2' Twelfth*
 2' Fifteenth
 1 1/2' Seventeenth*
 1 1/2' Fourniture IV
 8' Clarinet*
 Tremulant
 8' Major Tuba
 8' Tuba Solo
 Chimes (prep)
 Cymbalstern
 Gt/Gt 16-UO-4
 Sw/Gt 16-8-4
 Comp Ch/Gt 16-8-4

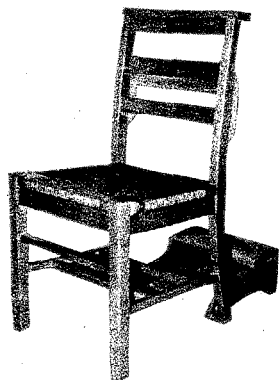
- SWELL**
 8' English Diapason
 8' Stopped Diapason
 8' Salicional
 8' Voix Celeste. (tc)
 4' Principal
 4' Harmonic Flute
 2' Flageolet
 2' Full Mixture IV
 16' Basson (1-12 1/2 lgth)
 8' Trompette
 8' Oboe
 4' Clarion (ext 16')
 Tremulant
 8' Major Tuba (Gt)
 8' Tuba Solo (Gt)
 Sw/Sw 16-UO-4

- COMPOSITE CHOIR**
 16' Lieblich Gedeckt (Gt)
 8' Chimney Flute (from 16')
 8' Viola da Gamba (Gt)
 8' Gemshorn
 8' Flute Coelestis (Gt)
 4' Open Flute (Gt)
 4' Spire Flute (from 8' Gems)
 2 1/2' Twelfth (Gt)
 2' Block Flute (from 16')
 1 1/2' Seventeenth (Gt)
 8' Clarinet (Gt)
 Tremulant
 8' Major Tuba (Gt)
 8' Tuba Solo (Gt)
 Sw/Comp Ch 16-8-4

- PEDAL**
 32' Subbass (elec 1-12)
 32' Lieblich Gedeckt (elec 1-12)
 16' Open Diapason
 16' Bourdon
 16' Gedeckt (Gt)
 8' Principal
 8' Gemshorn (Ch)
 8' Bass Flute (from 16')
 8' Gedeckt Flute (Gt)
 4' Choral Bass (from 16')
 16' Trombone
 16' Basson (Sw)
 8' Trumpet (ext 16')
 4' Clarion (Sw)
 8' Major Tuba (Gt)
 Gt/Ped 8-4
 Sw/Ped 8-4
 Comp Ch/Ped 8-4

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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.

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16 APRIL
Barry Baker; Kirk of Dunedin, Dunedin, FL 8 pm (also April 17)
Organ Concert; St Paul's Chapel, Columbia University, New York, NY noon
+**Paul Barte**; Ohio University, Athens, OH 8 pm

17 APRIL
Jane Parker-Smith; St Anne Church, Rochester, NY 8 pm
Joan Lippincott; Woodberry Forest School, Woodberry Forest, VA 8 pm
Guy Bovet; Christ United Methodist, Greensboro, NC 8 pm
Frederick Swann; Westbrook United Methodist, Canton, OH 7:30 pm
The New Oratorio Singers; Divine Word Chapel, Northbrook, IL 7:30 pm (also April 19, 7 pm)
Olivier Latry; St Mark's Episcopal, Shreveport, LA 7:30 pm

18 APRIL
Michael Burke; SUNY, Buffalo, NY 5 pm
Barry Baker; Kirk of Dunedin, Dunedin, FL 2 pm
Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

19 APRIL
Berj Zamkochian; Methuen Mem Music Hall, Methuen, MA 3 pm
Carol Williams; Center Church-on-the-Green, New Haven, CT 4 pm
*25th-Anniversary Organ Birthday Bash; South Church, New Britain, CT 4 pm
Jonathan Hall; St Thomas Church, New York, NY 5:15 pm
Nancy Cooper; Longwood Gardens, Kennett Square, PA 2:30 pm
+**Peter Stoltzfus**; St Thomas Episcopal, Lancaster, PA 4 pm
John Walker; First Presbyterian, York, PA 7:30 pm
Stephen Farr; Calvary Episcopal, Pittsburgh, PA 7:30 pm
W. Benjamin Hutto; Church of the Holy Cross, Tryon, NC 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Guy Bovet; First Congregational, Columbus, OH 4 pm
Joan Lippincott; Grace & Holy Trinity Church, Richmond, VA 7 pm
Olivier Latry; Wingate University, Wingate, NC 7 pm
John Gouwens; Culver Academy, Culver, IN 7:30 pm
Carol Britt; University of Evansville, Evansville, IN 7 pm
Appleton Boychoir; First Presbyterian, Arlington Heights, IL 5 pm
New England spiritual Ensemble; New England Congregational Church, Aurora, IL 4 pm
University of Minnesota Brass Choir; Cathedral of St Paul, St Paul, MN 8 pm

20 APRIL
John Walker, workshop; First Presbyterian, York, PA 7:30 pm
Olivier Latry, masterclass; Wingate University, Wingate, NC 9 am
Tom Trenney & Todd Wilson, with brass; Church of the Covenant, Cleveland, OH 8 pm
New England Spiritual Ensemble; First United Methodist, Champaign, IL 7:30 pm

21 APRIL
Olivier Latry; First Baptist, Worcester, MA 8 pm
Justin Bischof & Stephen Tharp; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
Matt Curlee; Brick Presbyterian, New York, NY 7 pm
Gillian Weir; Trinity Presbyterian, Atlanta, GA 7:30 pm
New England Spiritual Ensemble; St Joan of Arc, Indianapolis, IN 7:30 pm

22 APRIL
Olivier Latry, masterclass; First Baptist, Worcester, MA 7 pm
The Newberry Consort; Newberry Library, Chicago, IL

23 APRIL
Justin Bischof & Stephen Tharp; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
The Newberry Consort; Lake Forest College, Lake Forest, IL

24 APRIL
Guy Bovet, lecture; Old West Church, Boston, MA 10:30 am; (recital) 8 pm
Organ Restoration Benefit Concert; St Joseph Church, Worcester, MA 7:30 pm
Stephen Farr; Vestal United Methodist, Vestal, NY 7:30 pm
Arthur Wills; Newark United Methodist, Newark, DE 7:30 pm
Olivier Latry; Trinity Lutheran, Newport News, VA 7:30 pm
Jane Parker-Smith; 17th Church of Christ, Scientist, Chicago, IL 8 pm
The Newberry Consort; Newberry Library, Chicago, IL
David Craighead; Illinois College, Jacksonville, IL 8 pm
Edmund Shay; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 APRIL
Singing Boys of Pennsylvania; St John Ev Lutheran, Scranton, PA 7:30 pm
Ann Labounsky, masterclass; St John's Episcopal, Hagerstown, MD 10 am
John Weaver, masterclass; First Presbyterian, La Grange, GA 10 am
Richard Elliott; Central United Methodist, Muskegon, MI 7:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Mozartfest; Christ Church Cathedral, Indianapolis, IN 7:30 pm (also April 26, 4 pm)
His Majesty's Clerkes; First Congregational, Evanston, IL 8 pm
The Newberry Consort; Grace Episcopal, Oak Park, IL
Chicago a cappella; Unity Temple, Oak Park, IL 8 pm
David Craighead, masterclass; Illinois College, Jacksonville, IL 9 am, 1 pm

26 APRIL
Judith Hancock & Patrick Allen; St Thomas Church, New York, NY 5:15 pm
Elizabeth Melcher; Longwood Gardens, Kennett Square, PA 2:30 pm
Gerre Hancock; St Paul's Episcopal, Doylestown, PA 7 pm
French Choral Music Concert; Holy Trinity Lutheran, Lancaster, PA 4 pm
*Historical Organ Recital Series; Grace Lutheran, Lancaster, PA 4 pm
Karl Moyer; First Lutheran, Carlisle, PA 3 pm
Singing Boys of Pennsylvania; St Anthony of Padua, Larksville, PA 4 pm
Thomas Murray; St Matthew Lutheran, Hanover, PA 4 pm
Ann Labounsky; St John's Episcopal, Hagerstown, MD 7 pm
Arthur Wills; Emmanuel Church, Chestertown, MD 5 pm
Olivier Latry; Holy Trinity Lutheran, Lynchburg, VA 4 pm
John Weaver; First Presbyterian, La Grange, GA 4 pm
Gwinnett Festival Singers; Clayton College, Morrow, GA 3 pm
Jane Parker-Smith; Cleveland Museum, Cleveland, OH 3 pm
Mary Ann Switz; St Paul's Episcopal, Akron, OH 8 pm
David Boe; Ohio University, Athens, OH 4 pm
Huw Lewis; Calvary Episcopal, Cincinnati, OH 5 pm
Gillian Weir; La Grave Avenue Christian Church, Grand Rapids, MI 3 pm
Sally Cherrington; St Paul Roman Catholic, Valparaiso, IN 3:30 pm
*French Fantasy Concert; St Paul's Episcopal, Milwaukee, WI 3 pm
The New Oratorio Singers; St Mary of the Lake, Mundelein, IL 7 pm
Downers Grove Choral Society; First United Methodist, Downers Grove, IL 3 pm
His Majesty's Clerkes; St James Cathedral, Chicago, IL 7:30 pm
David Briggs; House of Hope, St Paul, MN 4 pm

28 APRIL
Stephen Farr; Church of St Patrick & St Anthony, Hartford, CT 7:30 pm
Frederick Swann, masterclass; Northwestern University, Evanston, IL 7 pm

29 APRIL
Frederick Swann; Northwestern University, Evanston, IL 7:30 pm

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1 MAY

Sesquicentennial Concert; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm
Bach Week Festival; St Luke's Episcopal, Evanston, IL 8 pm
Latin School Chamber Choir; Fourth Presbyterian, Chicago, IL 12:10 pm
Chicago a cappella; Newberry Library, Chicago, IL 8 pm
Minnetonka Chamber Choir; Cathedral of St Paul, St Paul, MN 8 pm

2 MAY

Three Choirs Festival; St Peter's Episcopal, Morristown, NJ 7:30 pm
David Higgs; St Luke's Episcopal, Kalamazoo, MI 10 am (also First Presbyterian, Battle Creek, 11:50 am; St Thomas Episcopal, Battle Creek, 1:25 pm; Stetson Chapel, Kalamazoo, 3:15 pm)
Chicago a cappella; First Congregational, Evanston, IL 8 pm

3 MAY

Gary Davison; Church of the Advent, Boston, MA 5:30 pm
New England Spiritual Ensemble; Bronxville Reformed Church, Bronxville, NY 4 pm
Carol Williams; St Patrick's Cathedral, New York, NY 4:45 pm
Charles Krigbaum; St Stephen's Episcopal, Millburn, NJ 4 pm
University of Calgary Concert Choir and Faculty String Quartet; Holy Trinity Lutheran, Lancaster, PA 4 pm
Ken Cowan; Ursinus College, Collegeville, PA 4 pm
Jane Parker-Smith; Clayton College, Morrow, GA 3 pm
John Walker; Trinity United Methodist, Youngstown, OH 4 pm

Haydn, *Mass in D Minor*; Seventh-day Adventist, Kettering, OH 4 pm
Gallery Choir; First Congregational, Columbus, OH 8 pm

Thomas Murray; Worthington United Methodist, Worthington, OH 4:30 pm
Evansville Baroque Soloists; First Presbyterian, Evansville, IN 7 pm
Bach, *Christmas Oratorio* (Parts 1-3); St Luke's Episcopal, Evanston, IL 7:30 pm
The American Boychoir; Fourth Presbyterian, Chicago, IL 3 pm

4 MAY

Honegger, *King David*; Church of the Covenant, Cleveland, OH 8 pm
David Higgs; Cathedral of the Holy Name, Chicago, IL 8 pm

5 MAY

Erik Suter; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
Mary Preston; Holy Spirit Catholic Church, Atlanta, GA 8 pm

6 MAY

Heather Hinton; The Presbyterian Church, Coshocton, OH 7:30 pm

7 MAY

May Day Concert; Christ Church Cathedral, Hartford, CT 7:30 pm
Terry Charles; Kirk of Dunedin, Dunedin, FL 8 pm (also May 8, 8 pm; May 9, 2 pm)
James Welch; Presbyterian Homes, Evanston, IL 7:15 pm

8 MAY

Bach Week Festival; St Luke's Episcopal, Evanston, IL 8 pm
David Schrader, harpsichord; St Luke's Episcopal, Evanston, IL 10:45 pm
Chris Nemeck, with saxophone; Lindenwood Christian Church, Memphis, TN 7:30 pm

10 MAY

Robert Duerr; Cadet Chapel, West Point, NY 3:30 pm
Marilyn Keiser; The Presbyterian Church in Westfield, Westfield, NJ 7:30 pm
John Weaver; Salem United Methodist, Manheim, PA 4 pm
David Craighead; Northwestern University, Evanston, IL 5 pm
Bach, *Christmas Oratorio* (Parts 4-6); St Luke's Episcopal, Evanston, IL 7:30 pm
Marilyn & James Biery; Cathedral of St Paul, St Paul, MN 3:30 pm

11 MAY

Marilyn Keiser, masterclass; The Presbyterian Church in Westfield, Westfield, NJ 8 pm

12 MAY

Donald George; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

13 MAY

Bach, *Magnificat*; St Bartholomew's, New York, NY 7:30 pm

15 MAY

David Gallagher, CSS, Maifest; Methuen Mem Music Hall, Methuen, MA 8 pm
David Craighead; Christ Church Cathedral, Lexington, KY

Obtain Vocal Ensemble; Fourth Presbyterian, Chicago, IL 12:10 pm
Marianne Webb; First Evangelical Presbyterian, Anna, IL 6 pm

16 MAY

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Chicago Choral Artists; St Josaphat, Chicago, IL 7:30 pm

17 MAY

Schubert, *Mass in G Major*; Madison Ave Presbyterian, New York, NY 4 pm
David Higgs; Trinity Cathedral, Trenton, NJ 3:30 pm

Hymn Festival; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm

Karl Moyer; St John Lutheran, Boyertown, PA 3 pm

Joseph Armbrust, wedding seminar; Church of the Holy Cross, Tryon, NC

Andrew Kotylo & Tom Trenney; United Methodist Church, Painesville, OH 4 pm

Peter DuBois; Church of the Savior United Methodist, Canton, OH 4 pm

Music of Guillaume de Machaut; Trinity Episcopal, Ft Wayne, IN 5 pm

Thomas Murray; Mabel Tainter Theatre, Menomonia, WI 2 pm

Marcia Van Oyen; SS Faith, Hope & Charity Catholic Church, Winnetka, IL 7 pm

Chicago Chamber Orchestra; Fourth Presbyterian, Chicago, IL 3 pm

Brahms, *Requiem*; Rockefeller Chapel, Chicago, IL 3 pm

Chicago Choral Artists; First United Church, Oak Park, IL 4 pm

Nancy Lancaster; House of Hope Presbyterian, St Paul, MN 4 pm

Mozart, *Coronation Mass*; Cathedral Church of the Advent, Birmingham, AL 11 am

18 MAY

William Aylesworth; Presbyterian Homes, Evanston, IL 1:30 pm

19 MAY

Marianne Decker & Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

20 MAY

Cantate Children's Choir; First Presbyterian, Lynchburg, VA 3 pm

21 MAY

Walton, *Missa Brevis*; Church of the Advent, Boston, MA 6:30 pm

Judith Hancock; Church of St Mary the Virgin, New York, NY 5:30 pm

22 MAY

Ken Cowan; Emmanuel Church, Chestertown, MD 8 pm

Noriko Miyata; Fourth Presbyterian, Chicago, IL 12:10 pm

Montevillo Brass Quintet; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

23 MAY

Gerre Hancock; Union Church, Pocantico Hills, NY 7 pm

24 MAY

Tom Trenney; St Paul's Episcopal, Akron, OH 8 pm

27 MAY

Rafael Ferreyra; Methuen Mem Music Hall, Methuen, MA 8 pm

Daniel Roth; Church of St Louis King of France, St Paul, MN 8 pm (also May 28)

29 MAY

Choral Concert; Church of the Advent, Boston, MA 8 pm

Frederick Swann; Clayton College, Morrow, GA 8:15 pm

Wayne Peterson; Trinity Episcopal, Ft Wayne, IN 12 midnight

Naperville North High Girls Ensemble; Fourth Presbyterian, Chicago, IL 12:10 pm

Matt Curlee; Fourth Presbyterian, Chicago, IL 8 pm

30 MAY

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

Gerre Hancock, choral workshop; St Paul's Episcopal, Indianapolis, IN

31 MAY

Men & Boys Choir of Peterborough Cathedral; Christ Church Cathedral, Hartford, CT 4 pm

20th-Century Choral Concert; St Paul Roman Catholic, Valparaiso, IN 3 pm

Gerre Hancock, choral evensong; St Paul's Episcopal, Indianapolis, IN

Handbell Concert; Second Congregational, Rockford, IL 6 pm

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**UNITED STATES
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17 APRIL
New England Spiritual Ensemble; St Mark's Cathedral, Minneapolis, MN 8 pm
David Higgs; St James Episcopal, Fairhope, AL 7:30 pm

18 APRIL
Marilyn Keiser, workshop; St John's Lutheran, Des Moines, IA 10 am
David Higgs, masterclass; St James' Episcopal, Fairhope, AL 10 am

19 APRIL
Kim Heindel, organ/lauteurwerk; University of Iowa, Iowa City, IA 4, 8 pm
Gerre Hancock; Central Presbyterian, Des Moines, IA 7:30 pm
Marilyn Keiser; St John's Lutheran, Des Moines, IA 4 pm
Easter Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 5 pm
Rudolf Meyer; Christ the King Lutheran, Houston, TX 5 pm
+Gillian Weir; Moody Memorial First United Methodist, Galveston, TX 7 pm
Lyle Settle; St Mary's Cathedral, San Francisco, CA 3:30 pm
Rev. James Aylward; St Anne of the Sunset, San Francisco, CA 4 pm
Los Angeles Mozart Orchestra; All SS Episcopal, Beverly Hills, CA 4 pm

20 APRIL
Jane Parker-Smith; Village Presbyterian, Prairie Village, KS 8 pm

23 APRIL
Mary Preston, lecture-demonstration; Meyer-Son Symphony Center, Dallas, TX 1 pm

24 APRIL
Stewart Foster; St John's Cathedral, Denver, CO 8 pm
David Rothe; University of Washington, Seattle, WA 12:30, 8 pm
The Whole Noyse; Stanford University, Palo Alto, CA 8 pm

26 APRIL
Stephen Farr; Boston Ave Methodist, Tulsa, OK 5 pm
Kim Heindel, lauteurwerk; Seattle Art Museum, Seattle, WA 3 pm
California Baroque Ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm
Guy Bovet; Vocal Performance Hall, Cal State, Fresno, CA 3 pm
Frederick Swann, with Los Angeles Master Chorale; First United Methodist, Pasadena, CA 3 pm
National Christian Choir; Lake Avenue Church, Pasadena, CA 7:30 pm
Handel, *Messiah* Parts 2 & 3, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

28 APRIL
Jane Parker-Smith; Church of St Thomas Aquinas, Dallas, TX 7:30 pm
Olivier Latry; Wichita State University, Wichita, KS 7:30 pm

1 MAY
Kim Heindel, lauteurwerk & organ; St Luke's Episcopal, Kearney, NE 7:30 pm
Joan Lippincott; Orangewood Presbyterian, Phoenix, AZ 8 pm
Chapel Series Pops Concert; Lake Avenue Church, Pasadena, CA 8 pm
Jane Parker-Smith; The Crystal Cathedral, Garden Grove, CA 8:15 pm

3 MAY
Kim Heindel, lauteurwerk; University of Nebraska, Lincoln, NE 8 pm
The Canterbury Choir; Highland Park Presbyterian, Dallas, TX 7 pm
John Fenstermaker; St Paul's Episcopal, Sacramento, CA 4 pm
Early Music Ensemble & Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Cherry Rhodes & Ladd Thomas; Claremont United Church of Christ, Claremont, CA 4:30 pm
Gillian Weir; First Congregational, Los Angeles, CA 4 pm

5 MAY
Kim Heindel, lute-harpsichord; Luther College, Decorah, IA 7:30 pm

8 MAY
Chanticleer & the Mexican Baroque Orchestra; St John's Cathedral, Denver, CO 8 pm

9 MAY
Plymouth Music Series; Orchestra Hall, Minneapolis, MN 8 pm

10 MAY
Renaissance Consort of Ft Worth; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

Bach Vespers; Christ the King Lutheran, Houston, TX 5 pm
Stefan Göttelmann; Trinity Lutheran, Lynnwood, WA 7 pm
Martin Baker; St James Episcopal, Los Angeles, CA 5:30 pm

14 MAY
Thomas Murray, masterclass; Northrop Auditorium, Minneapolis, MN 7:30 pm

15 MAY
Thomas Murray; Northrop Auditorium, Minneapolis, MN 8 pm

17 MAY
Marilyn Keiser; St Mark's Episcopal, San Antonio, TX 4 pm
Golden Gate Boys Choir & Bell Ringers; St Anne of the Sunset, San Francisco, CA 4 pm
Organ Concerti Concert; First Presbyterian, San Anselmo, CA 4 pm
Choir School Spring Musical; Lake Avenue Church, Pasadena, CA 6 pm

23 MAY
Kathleen Scheide; Fiske Museum, Claremont, CA 9:30 am

31 MAY
Vocal Ensemble Spring Concert; Lake Avenue Church, Pasadena, CA 7 pm
Cambridge Singers; Pasadena Presbyterian, Pasadena, CA
Alan Morrison; Bel Air Presbyterian, Los Angeles, CA 4 pm
Chancel Choir Concert; La Jolla Presbyterian, La Jolla, CA 7 pm

INTERNATIONAL

18 APRIL
Timothy Tikker; Martkirche, Hannover, Germany 6 pm

19 APRIL
Wolfgang Capek & Michael Gallit, piano & organ; Konzerthaus, Vienna, Austria 11 am
Lynne Davis; Church of St Andrew & St Paul, Montréal, Québec 7:30 pm

22 APRIL
Timothy Tikker; St Elisabeth, Bonn, Germany 8 pm

26 APRIL
Timothy Tikker; St Agnes, Cologne, Germany 8 pm
Sylvie Poirier & Philip Crozier; Maison Provinciale des Frères Maristes, Iberville, Québec 8 pm

29 APRIL
Timothy Tikker; St Margareta, Duesseldorf, Germany 8 pm

3 MAY
Stephen Farr; Westminster United Church, Winnipeg, Manitoba 8 pm

4 MAY
Graham Eccles; Liverpool Cathedral, Liverpool, England 11:15 am

12 MAY
Gillian Weir; Westminster Cathedral, London, England 7:30 pm

16 MAY
Gillian Weir; Chelmsford Cathedral, Chelmsford, England 7:30 pm

17 MAY
+**Gillian Weir**; Haileybury School, Hertford, England 8 pm
Michael Radulescu; Konzerthaus, Vienna, Austria 11 am

19 MAY
Gillian Weir; Westminster Cathedral, London, England 7:30 pm

25 MAY
Gillian Weir; St Jakob, Prague, Czech Republic 5 pm
David Houlder; Liverpool Cathedral, Liverpool, England 11:15 am

26 MAY
Gillian Weir; Westminster Cathedral, London, England

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JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, November 16: *Festive Trumpet Tune*, German; *Ciaccona in e*, Buxtehude; *Magnificat quinti toni*, Scheidt; *Le Moulin de Paris*, anon. 15th C; *Fugue for Organ*, Noehren; *Prelude and Fugue in G, S. 541*, Bach; *Choral No. 2 in b*, Franck; *Intermezzo*, Stanford; *Carillon de Westminster*, Vierende.

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DOROTHY DE ROOIJ, St. Mark's-on-the-Campus Episcopal Church, Lincoln, NE, November 23: *Hexachord Fantasia*, *Pavana Lachrimae*, Sweelinck; *Ronden Dans ofte Brand*, Van Soldt Ms. 1599; *Fantasia in re*, Kerckhoven; *Fantasia octavi toni*, Cornet; *The Spanish Pavan*, Bull; *Fuga in g*, van den Gheyn; *All glory be to God on high*, S. 663, *Fantasia and Fugue in g*, S. 542, Bach.

DELBERT DISSELHORST, Clarke College, Dubuque, IA, October 19: *Praeludium in C*, BuxWV 137, *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Sonata III*, S. 527, *Prelude and Fugue in G*, S. 541, Bach; *Chorale No. III*, Franck; "There is a spirit that delights to do no evil" (*Quaker Reader*), Rorem; "There is a happy land," Shearing; *Lotus Blossom*, Strayhorn; *Prelude and Fugue in g*, op. 7, Dupré.

STEFAN ENGELS, Fourth Presbyterian Church, Chicago, IL, November 21: *Hallelujah Gott zu loben*, Reger; *O would, my God, that I could praise Thee*, A mighty fortress is our God, Karg-Elert; *Feux follets*, *Etoile du soir*, Vierne; *Suite*, Durufé; *Toccata*, Guilou.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, November 30: *Prelude and Fugue in e*, Bruhns; *Variations on "Nun komm der Heiden Heiland"*, Sweelinck; *Nun komm der Heiden Heiland*, Buxtehude; *Magnificat du 4 ton*, Lebegue; *Chorale partita: "From heaven above to earth I come"*, Zachau, ed. Bish; *Little partita for Advent (Veni, veni, Emmanuel)*, Woodman; *Little Suite*, Pierné, transcr. Penfield; "Lo, how a rose e'er blooming," Pasquet; *Canonic variations on "Infant holy, infant lowly"*, Haan; *Chorale Prelude on "Greensleeves"*, Purvis; *Interlude on "God rest you merry, gentlemen"*, Lloyd Webber; *En Seguido Liturgico*, Gell.

CARROL HASSMAN, First United Methodist Church, Wichita, KS, November 23: *Praeludium in e*, Bruhns; *Andante (Trio Sonata IV)*, "Sheep may safely graze" (Cantata 208), Bach; *Gigue in C*, Buxtehude; "Autumn" (*The Four Seasons*), Vivaldi, arr. Wolff; Three pieces from *The Flutebooks*, Haydn; *Prelude and Fugue in a*, Brahms; *Grand Choeur dialogué*, Gigout; *Cantabile*, Franck; *Rorate caeli, Ubi caritas*, Demessieux; *A Song of the Golden Harvest*, Gaul; *Comes Autumn Time*, Sowerby.

K. BRYAN KIRK, First Congregational Church, Darien, CT, October 19: *Prelude and Fugue in C*, S. 545, Bach; *Prelude modal*, *Arabesque*, *Paraphrase sur "Salve Regina"* (24 Pièces, op. 6), Langlais; *Voluntaire Harmonique*, Kirk; *Prelude and Fugue in G*, op. 37, Mendelssohn; *Aria*, op. 51, Peeters; *Schmücke dich, o liebe Seele*, Bach; *Marche en C*, Lefébure-Wély; *Minuetto*, Gigout; *Allegro vivace (Symphonie V)*, Widor.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 11: *Fantasy on "In dulci jubilo"*, Bach; *Svaty Václave*, 12th Czech chorale; *Meditation on Svaty Václave*, Suk; *Il est né, le divin enfant*, Wood; *Quand la Sauveur Jesus Christ*, Dandrieu; *Greensleeves*, Vaughan Williams; *Fantasy on "Antioch"*, Diemer.

SHELLY MOORMAN-STAHLMAN, Lebanon Valley College, Annville, PA, November 23: *Toccata in C*, S. 564, Bach; *Est-ce Mars*, Sweelinck; *Fugue in A-flat minor*, Brahms; *Tanz-Toccata*, Heiller; *Dieu parmi nous*, Messiaen; *Prelude, Fugue and Variation*, Franck; *Pastorale*, Roger-Ducasse; *Final (Sonata I)*, Guilmant.

KARL E. MOYER, St. Luke's Episcopal Church, Lebanon, PA, November 16: *Now thank we all our God*, Bach; *Chorale prelude on "Martyrdom"*, Parry; *Sonata No. 1 in F*, op. 1, Thayer; *L'Organo Primitivo*, Yon; *Grand Choeur dialogué* (with brass), Gigout, arr. Moyer; "Christ is made the sure foundation," arr. Moyer; *Grand Pièce Symphonique*, Franck; *The Stars and Stripes Forever*, Sousa, arr. Moyer.

MASSIMO NOSETTI, St. Matthew's Episcopal Church, Iowa Falls, IA, October 12: *Fantasia and Fugue in B-flat*, Böely;

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Adorn thyself, o my soul, S. 654, *Concerto in a*, Bach; *Choral No. 1 in E*, Franck; *Scherzo* in g, op. 49, no. 2, Bossi; *Improvisation on "Nearer, my God, to Thee"*, Karg-Elert; *Concert Variations on "The Star-Spangled Banner"*, op. 23, Buck.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, December 7: *Prelude and Fugue on "Sleepers wake"*, *Prelude and Fugue on "Rejoice o daughter of Zion"*, Janacek; *Sonata in G*, Schnizer; Three settings of *Nun komm, der Heiden Heiland*, Bach; *Menuet gothique*, *Toccata (Suite Gothique)*, Boëllmann.

PIERRE PINCEMAILLE, Spivey Hall, Atlanta, GA, October 31: *Prelude and Fugue in E-flat*, S. 552, Bach; *Prelude, Fugue and Variation*, *Choral No. 3 in a*, Franck; *Clair de lune*, *Feux follets*, Vierne; *Danse infernale*, *Berceuse*, *Final*, Stravinsky; *Improvisation*.

Sylvie Poirier & Philip Crozier, Vor Frue Kirke, Svendborg, Denmark, July 1: *Duet for Organ*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *A Trumpet Minuet*, Hollins; *Partita "De Lofzang van Maria"*, Post; *Fugue in e*, op. posth. 152, Schubert; *Petit Prélude*, Jongen; *Sonata in d*, op. 30, Merkel.

KATHLEEN SCHEIDE, harpsichord and organ, Trinity Lutheran Church, Manhattan Beach, CA, October 3: *Prelude and Fugue in c-sharp* (WTC I), Bach; "Le Morangis ou la Plissay" (*Suite 3 in D*), Forqueray; *Récit de Chromorne*, Offertoire sur les grands jeux (*Convent Mass*), Couperin; *Concerto in G after Johann Ernst*, Bach.

MORGAN SIMMONS, Elliott Chapel, Presbyterian Homes, Evanston, IL, December 6: *Toccata in e*, Pachelbel; *Savior of the nations*, com. S. 659, *Sleepers, awake! A voice astounds us*, S. 645, Bach; *What is this lovely fragrance*, Manz, Ferguson; *Partita on "Jesus, priceless treasure"*, Walther; *Good Christian friends, rejoice*, Melby; *O little town of Bethlehem*, Simmons; *Fantasia in G*, S. 572, Bach.

FREDERICK SWANN, Ocean Grove Auditorium, Ocean Grove, NJ, August 6: *Rondeau/Fanfare*, Mouret; *March on a theme of Handel*, Guilmant; *The Bells of St. Anne de Beaupré*, Russell; *Tuba Tune*, Cocker; *Passacaglia (Symphony in G)*, Sowerby; *Clair de lune*, *Carillon du Longpont*, Vierne; *Come, sweet death*, Bach, arr. Fox; *Toccata for Flutes*, Stanley; *Fantasia and Fugue in G*, Parry.

BILL TODT, United Methodist Church, Red Bank, NJ, December 3: "L'Annunziazione" (*Triptych*), Perera; *Flutedance*, *Interlude-Amen*, Sicilian blues, Cornet Voluntary, *A Pizzy Blues for Two Flutes*, *Air on the Oboe Stop*, Trumpet Tune (*Jazz-influenced Voluntaries*), Utterback; *Scenes of Childhood*, Leavitt; *Dance Prelude on "Bring a torch, Jeanette, Isabella"*, Uehlein; *Faith-dance* (Adeste fideles), Utterback.

TIMOTHY TIKKER, with Julia Harlow, Chapel of the Medical University of South Carolina, Charleston, SC, November 18: *Fantasy and Fugue in c*, Wq. 199/7, CPE Bach; *Fantasy in f*, K. 608, Mozart; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

THOMAS TROTTER, Graham Chapel, Washington University, St. Louis, MO, October 7: *Fantasy in f*, K. 608, Mozart; *Partita on "Nun freut euch"*, Rogg; *Fantasia and Fugue in G*, Parry; *Sonata Eroica*, Jongen; *Chacon de Matin*, Elgar, arr. Brewer; *Car-men Suite*, Bizet, arr. Lemare.

THOMAS ZACHACZ, Grace Episcopal Church, White Plains, NY, November 5: *Toccata in d*, Froberger; My shepherd will supply my need, Wondrous love, When I can read my title clear (*Reflections on Southern Hymn Tunes*), White; *Offertoire en re mineur*, Lefébure-Wély.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, November 23: *Langsam (Six Fugues on BACH)*, op. 60, Innig (*Studies for the Pedal Piano*, op. 56), *Allegretto (Sketches for the Pedal Piano)*, op. 58), Schumann; *Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid"*, Brahms; *Allegro in D*, Mendelssohn; *The 94th Psalm, Sonata for Organ*, Reubek.

ELAINE & GARY ZWICKY, Old Whaling Church, Edgartown, MA, September 17: *Fugue in e*, op. 152, Schubert; *Voluntary in A*, Selby; *Menuet: "The call of the quail"*, Haydn; *Concerto in g*, Graun; *Voluntary in d*, Alcock; *Duet*, S. Wesley; *Larghetto*, S.S. Wesley; *Variations on the Sicilian Hymn*, Carr; *In the Isles of the Sea*, Pinkham; *America the Beautiful*, Hampton; *Toot Suite*, PDQ Bach.

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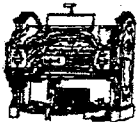
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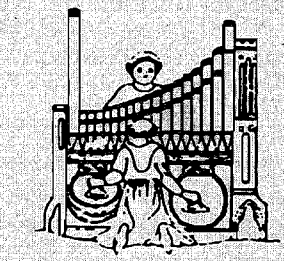
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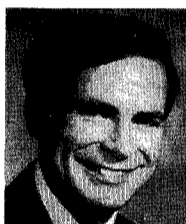
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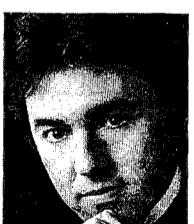
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