

THE DIAPASON

MAY, 1998



St. Paul's Episcopal Church, Wilmington, North Carolina
Specification on page 22

Letters to the Editor

Recording the organ

Thanks to Joseph Horning for his most helpful articles on "Recording the Organ" (February and March). I especially appreciated the quotations from various recording engineers about the techniques they use, as these help me to understand and appreciate better what I hear on their recordings.

As to affordable equipment, I'd like to mention the Binaural Microphone Set by Core Sound (574 Wyndham Rd., Teaneck, NJ 07666-2612; tel/fax 201/801-0812;

<moskowit@panix.com>). This consists of a pair of Matsushita (Panasonic) miniature omnidirectional electret condenser cartridges, each about 1/2" by 3/4", modified for wider dynamic response. These can be used in either binaural and spatial configurations. The binaural mode can simply mean clipping the mics onto one's glasses while one records a live concert (with the player's permission, of course!). The set has a gold-plated mini stereo plug, as recommended for DAT recorder use by Horning.

There are two versions, the regular for \$125, and the "battery-box" model with wider dynamic response for \$230. I bought the latter, deciding it was better for recording organs.

I have been very pleased with its performance; many claim that the Core mics perform quite comparably to mics costing many times the price. The binaural configuration can produce an astonishing spatial realism. Several CDs by Motette use binaural mic placement, with excellent results. Core mics make recording such sounds affordable to organists. For more information, one can visit Core's website:

<<http://www.panix.com/~moskowit>>.

Before the Core mics, I like Horning had used Radio Shack's PZMs. However, difficulties in finding practical placement for them, culminating in an oblivious choir member place-kicking a mic in procession at the end of a concert, led me to investigate alternatives.

Usual disclaimers: no connection to this company, just a happy customer.

Timothy J. Tikker
Charleston, SC

The author replies

Many thanks to Mr. Tikker for his interesting letter and introduction to the excellent Core Sound web site—I had no idea that "binaural" recording was still around. When commercial stereo arrived in the late 50s, one theory held that if the goal was to record what a human being heard in the concert hall, the best method would be to insert microphones in his ears. So a realistic replica of a human head was made with tiny omnidirectional microphones inserted into the ear canals. The head was positioned facing forward in the best position in the house. Because of the shading or blocking effect of the head itself, however, the omnidirectional microphones behaved more like hemispherical microphones (i.e., the microphone in the right ear faced the right wall and got more sound from that half of the room, and vice versa).

When the recording was played back through headphones, the stereo effect was uncanny. Len Moskowitz, owner of Core Sound, says that "binaural recordings provide the most realistic recordings you've ever heard when played back over good quality headphones." The binaural technique failed commercially, however, because the realism heard with headphones was not duplicated when played back over loudspeakers. Since binaural microphone spacing is very close together (7 to 9 inches), the stereo image over loudspeakers is not as realistic as it is with other microphone placement techniques. Hence, binaural recording fell out of favor.

In talking with Moskowitz, I found that what revitalized binaural was a widespread desire to make high quality personal recordings of live concerts.

This was fueled by the immense following of the Grateful Dead and their complete acceptance of audience recording. Since few other groups or artists allow live recording of their performances, there was a need for equipment that was "stealthy"—that is, practically invisible to enable surreptitious recording. The Core Sound mics which clip onto eyeglass frames and the very small battery powered DAT recorders are perfect for this use.

While the relatively loud sound levels of pop concerts and the desirability of some degree of audience "ambience" contribute to the success of binaural recordings in those venues, there are some challenges for classical recording. If you can get a front row center aisle seat at an organ concert with no one around you (organ concerts are rarely packed), you may do quite well. Just don't turn your head to the side, or during playback the organ will seem to move around the room. And you must pre-set the level on the DAT.

But if you are in a more crowded concert setting, the heads and bodies of the persons sitting to your immediate left and right may undesirably influence the sound image the binaural mics pick up—just as your own head is appropriately modifying the sounds of the left and right channel mics. And if you have a cougher, or a whisperer, or a program crinkler, or a hard candy unwrapper near you, well that is the audience ambience you'll record. None of this is necessarily a deal killer, but they are issues. The Core Sound mics can also be used as a spaced pair of omnis, either in a "stealthy" configuration (e.g., clipped to the left and right ends of a briefcase) or in the open and spaced up to 12' apart.

Regardless of the microphones or mike placement technique you choose, anyone who records or is considering recording should visit the Core Sound web site at

[<http://www.panix.com/~moskowit>]. Under the section "Core Sound Binaural Microphone" are 18 pages of letters from enthusiastic amateur recordists who are making all sorts of recordings and having a great time doing it. There are also links to many other web sites of interest, including DAT-HEADS.

On another subject, organbuilder Martin Pasi, who does quite a bit of audio recording, mentioned to me recently his success with the recordable CD. He tapes a concert on DAT and notes the start and stop times for each selection. Then he transfers the DAT to CD using a Pioneer Recordable CD unit (which currently retails for about \$1000), starting and stopping the CD at the appropriate times to delete the dead space between the selections. The CD can be listened to as is, and it can be used as a master which, when played on another CD unit, can be recorded straight through onto another recordable CD, thus making as many duplicates as you want. The CD blanks, which can be recorded one time only, are about \$10.

Joseph Horning

Here & There

Westminster Cathedral, London, England, is presenting a festival of the music of **Olivier Messiaen** from May 12 to June 16 in celebration of the 90th anniversary of his birth. The title of the festival is taken from his first organ work, "Le banquet céleste." At the heart of the festival is a performance of Messiaen's complete organ works by **Gillian Weir**, whose 7-CD set of the organ works has received world-wide acclaim. Her performances will be complemented by some of his other works, including the *Quartet for the End of Time* and extracts

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BRIAN SWAGER

Carillon

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from *Vingt Regards sur l'Enfant Jésus*. The scriptural commentaries from several of the works will be read by Father Cormac Rigby, and there will be a number of pre-concert talks. The series of six concerts begins on May 12 at 7:30 pm and runs on consecutive Tuesdays. (See the Calendar listings in this issue.) For information: 0171 798 9057; www.westminstercathedral.org.uk

The **Conductors Institute of South Carolina** will present three training programs this spring and summer. A session devoted to opera conducting will be adjunct to the Spoleto Festival USA in Charleston May 17–23. The traditional institute sessions will be held on the campus of the University of South Carolina in Columbia from June 15–July 17. A two-week session in Xian, China begins July 19. For information: 803/777-7500.

Fourth Presbyterian Church, Chicago, Illinois, continues its series of noon-time concerts: May 22, Noriko Miyata; June 5, Jill Hunt; June 12, Jeffrey Brillhart; June 19, Kevin Dzierzawski; and June 26, Stefan Engels and John W.W. Sherer. For information: 312/787-2729, ext 252.

The **Midwestern and Southeastern Historical Keyboard Societies** will host a joint convention entitled "Reunion '98," May 28–30 at Texas Christian University, Fort Worth, and Southern Methodist University, Dallas. The schedule features Iberian keyboard

music 1550–1850 and beyond, with presentations by Jane Clark, Peter Marshall, Virginia Pleasants, The Texas Baroque Ensemble, Susan Ferré, Linton Powell, Jane Johnson, Larry Palmer, and others; concerts, lectures, demonstrations, exhibits, and tours of instrument collections and recent organ installations. For information: H. Joseph Butler 817/257-6629; or Larry Palmer 214/768-3273.

Friends of the Wanamaker Organ, Inc., has announced special events at the Lord & Taylor store in Philadelphia. Grand Court Organ Day takes place on June 6 with informal concerts, organ and brass arrangements, and a grand finale with full brass ensemble, the grand organ, and choir. Performers include Dorothy Papadakos, Scott Foppiano, Ken Cowan, Peter Richard Conte, Rudy Lucente, and others. On July 6 Lorenz Maycher will present a concert of American music in celebration of Philadelphia's "Welcome America" festivities. For information: 610/519-1349.

Don Muro will present **MIDI workshops**, "The Art of Sequencing," at various locations this summer between June 8 and August 7. (See the Calendar in June and July issues.) For information: 516/366-3499; <http://donmuro.com>

The **Hudson-Catskill AGO chapter** will celebrate its 40th anniversary with a recital by Dorothy Papadakos on June 13 at Fair Street Reformed Church, Kingston, NY. For information: 914/876-1153 or 914/338-7722.

The Organ Historical Society's national convention takes place June 21-27 in Denver, Colorado. The schedule includes organs by Wurlitzer, Kimball, Hook & Hastings, Roosevelt, Steere & Son, Aeolian-Skinner, Farrand & Votey, Wirsching, Ryder, Schuelke, Anderson, Holtkamp/Möller, Welte-Tripp, Austin, and Marcussen, played by such artists as John Pearson, Will Headlee, Bruce Stevens, Jane Edge, Kenneth Matthews, Ray Garner, Charles Rus, Dana Robinson, Thomas Murray, Lois Regestein, Grant Edwards, George Bozeman, Mary Gifford, and many others. For information: 804/353-9226.

The Royal School of Church Music presents its 1998 Training Courses for Boys, Girls, and Adults this summer. The week-long courses include June 22-28, Ohio Course with George Guest; June 30-July 5, Atlanta Course with Dale Adelman; July 7-12, New England Course with Jeffrey Smith, St. Louis Course with Clara Godshall, and Winston-Salem Course with Bruce Neswick; July 20-26, Carolina Course with Geraint Bowen; July 26-August 2, Kings College Course with Andrew Lumsden; and August 23-30, Montréal Course with John Scott. For information: Benjamin Hutto, 704/333-0378, ext 235.

The French Organ Music Seminar has announced a Mini-Seminar in Dallas, Texas, June 25-27, with Marie-Louise Langlais, Naji Hakim, and Bernadette Dufourcet-Hakim. The seminar is jointly sponsored by Park Cities Baptist Church and Highland Park Presbyterian Church; masterclasses, lectures, and recitals will be held at Highland Park Church. For information: Christina Harmon, 214/860-1545, or Jeff Binford, 214/526-1766. The FOMS has also announced the release of videos of Daniel Roth lecturing and playing at St. Sulpice. For information: FOMS, 8409 Pickwick Ln., #123, Dallas, TX 75225.

The University of Michigan will present Summer Harpsichord Workshops with Edward Parmentier: July 6-10, François Couperin and contemporaries; July 13-17, no-fear workshops in harpsichord improvisation. For information: Edward Parmentier, School of Music, University of Michigan, Ann Arbor, MI 48109-2085; 734/665-2217.

The 48th annual Sewanee Church Music Conference takes place July 13-19 at the University of the South, Sewanee, and the DuBose Conference Center, Monteagle, Tennessee. Workshop leaders include Marilyn Keiser, Ray Urwin, Robert Delcamp, John-Paul Buzard, Keith Shafer, Raymond Gotko, Roy Johnson, and others. The schedule includes daily choir training, classes and workshops, a music display, concerts, a faculty forum, composers' forum, worship services, and recreation. For information: Bruce Smedley, 901/327-7801, or Keith Shafer, 706/724-2485, ext 215.

The Evergreen Church Music Conference takes place July 20-26 at Iron Horse Resort, Winter Park, Colorado. For information: John Repulski, 303/831-7115, ext 25.

The 16th Swiss Organ Competition takes place October 6-15, held on the III/40 Füglisten organ at Kollegiumskirche Brig and the I/15 organ from 1746 at the Pfarrkirche Reckingen. Members of the jury include Bernard Heining, Guy Bovet, Hilmar Gertschen, and Jean-François Vaucher. Three prizes will be awarded: 1st 4000 Swiss Francs, 2nd 2000, and 3rd 1000. A maximum of 12 contestants will be selected on the basis of a cassette recording. Repertoire includes works of Franck, Scheidt, Gigout, Muffat, Roberday, Böhm, Vierne, and Duruflé. For information: 41 0 24 453 17 18.

The Salt Lake Mormon Tabernacle Choir will make a 20-day, seven-country, nine-city tour of Europe and

the Mediterranean from June 12-July 2. The concert tour will include London, Brussels, Geneva, Genoa, Rome, Marseille, Barcelona, Madrid, and Lisbon. For information: 801/240-4377.

Retirements/ Appointments



David A.J. Broome



Bruce Q. Buchanan

Administrative changes at Austin Organs, Inc.

Austin Organs, Inc., has announced the retirement of **David A.J. Broome** from his position as Vice President and Tonal Director after 41 years with the company.

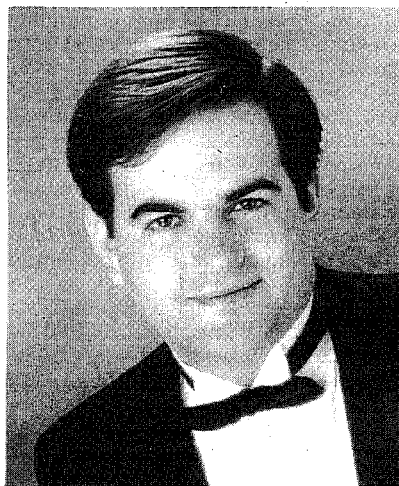
Mr. Broome was born in Leicester in 1932 and learned the basics of organ-building from J.W. Walker & Sons, Ltd., where he began work in 1948. He specialized in flue and reed voicing as well as tonal finishing under W.J. Goodey, head voicer and Tonal Director at Walker. During this time, Broome did tonal finishing on over 20 organs and voiced reeds for many large organs in England and overseas, including Waltham Abbey, Essex, England; Nassau Cathedral in the Bahamas; Adelaide Cathedral in Australia; French Church in London; and Brompton Oratory, London.

David Broome joined Austin in 1957 on the invitation of former tonal director Richard J. Piper. He was named head reed voicer in 1959, head voicer of flues and reeds in 1970, and assistant tonal director in 1974. Upon Piper's retirement in 1978, Broome assumed the tonal directorship where he also served as Vice President until his retirement.

During his tenure with Austin, Broome has finished many notable organs, including those at Trinity College, Hartford, CT; First Presbyterian Church, New York City; and First Presbyterian Church, Tulsa, OK. He has been involved in the tonal schemes, reed voicing, and finishing of countless other notable projects, among them Trinity Episcopal Church, Galveston, TX; Ursinus College, Collegeville, PA; St. Vibiana's Cathedral, Los Angeles, CA; and his magnum opus, The National Shrine of Our Lady of Czestochowa, Doylestown, PA. He will stay on at Austin as head reed voicer indefinitely.

Concurrent with Broome's retirement, Austin has appointed **Bruce Q. Buchanan** as Tonal Director of the firm.

A former student at Wellington College in Berkshire, in 1957 Buchanan became an apprentice at the firm of Henry Willis & Sons in London. A pupil-apprentice purchases his training from a master and receives no pay during his training. It is thought that Buchanan is probably the last pupil-apprentice in British organbuilding. During this period he worked on many famous Willis and Lewis organs. Thereafter he was appointed Assistant Superintendent of Works at the London factory in 1962, and subsequently was appointed Manager of the Irish branch of the Willis company. In 1971 he returned to England to the newly constructed Petersfield works to assist Henry Willis IV variously as an inspector, estimator, draftsman, voicer and finisher. In 1980 Buchanan moved to J.W. Walker & Sons, Ltd. as Director and Archivist, dealing with overhauls, restorations, contract drafting and tonal work.



Peter Latona

Peter Latona has been appointed assistant director of music at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC. He holds the BMus from Bucknell University, the MMus from Yale School of Music, and is completing the doctorate at the Manhattan School of Music. His former teachers include McNeil Robinson, Thomas Murray, William Payn, and Robert MacDonald. He has also studied improvisation with Jean Langlais and Gerre Hancock. Latona moves to Washington from Berea, Kentucky, where he spent two years on the music faculty of Berea College. He joins music director Leo Nestor and organist-carillonneur Robert Grogan at the National Shrine.

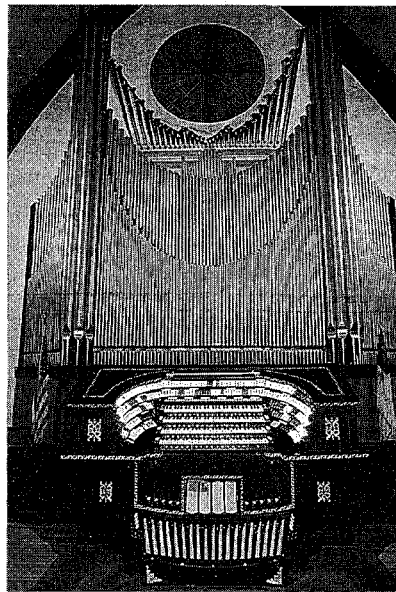


Frederick Swann

Frederick Swann has been appointed organist-in-residence at the First Congregational Church of Los Angeles, effective September 9. He will leave his position at the Crystal Cathedral in Garden Grove, where he has been organist and director of music for 16 years. Swann succeeds Lloyd Holzgraf, who retired on January 1 after 38 years as organist of First Church. In addition to his duties at the church, Swann will continue his concert and recital career and is expected to make a number of recordings on the organs of First Church. The son of a Methodist minister, Swann was

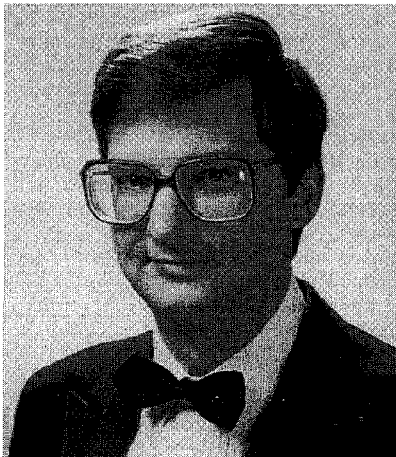
born in Virginia. He began the study of piano and organ at a very early age, and held his first church position at age 10. He holds degrees from Northwestern University and the School of Sacred Music at Union Theological Seminary. In 1957 he was appointed organist of the Riverside Church, and later became director of music as well, continuing there until his move to California in 1982. Swann serves as a national officer of the AGO, and each year plays dozens of recitals around the world, conducts workshops, judges organ competitions, and acts as consultant for many new organs.

Here & There



Kirk of Dunedin, Florida

Terry Charles has been honored by the City of Dunedin, Florida, for 30 years of leading the Kirk Organ Series at The Kirk of Dunedin Community Church and for his 500th concert on the series. The Mayor of Dunedin, Tom Anderson, and the City Council presented him with a Proclamation for "Terry Charles Week." Charles is Curator of the Organ and Artist in Residence at the Kirk of Dunedin. Since the concerts were begun in 1968, the series has presented more than 700 concerts on the church's IV/100 organ, featuring classical and theatre organists from around the world. The concerts are so well attended that artists repeat their programs three times.

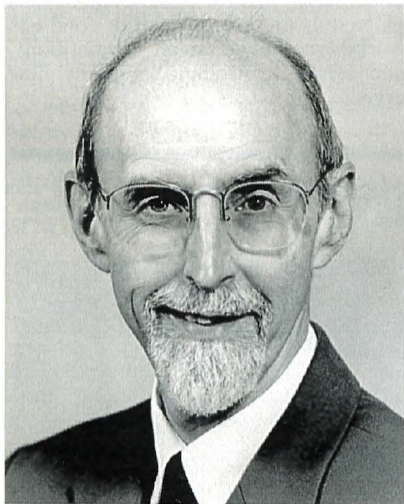


Craig Cramer

Craig Cramer is featured on a new recording, *Die historische König-Organ der Basilika Steinfeld*, on the Motette label (CD 12281). The program includes works of Bach: *Prelude and Fugue in C*, S. 531; *Partita diverse sopra "Sei gegrüßet, Jesu gütig"*, S. 768; *Trio in d*, S. 583; *Trio in G*, S. 1027a; *Allein Gott in der Höh sei Ehr*, S. 662; 663, and 664; and *Fantasie and Fugue in g*, S. 542. For information: 219/273-9519.

Mario Duella is featured on two recent recordings. *Mario Duella at the Tamburini Organ of Turin's Rai Auditorium* (Classica CDC 0112) features music of Pietro Yon, Luigi Bottazzo,

Filippo Capocci, Gianluigi Centemeri, and Giuseppe Ferrata on the 3-manual 1953 Tamburini organ in Rai Auditorium. *Storici Organi della Valsesia* (Carara CDEC-114) includes works of Nauss, Narciso, Spergher, Travers, Camidge, Burney, Casanoves, Laseca, Cirri, Valeri, and Lucchesi, performed on historic organs in Borgosesia and Riva Valdobbia. For information: ph/fax +15 767 350.



Quentin Faulkner

Quentin Faulkner, Steinhart Professor of Music at the University of Nebraska-Lincoln, has been awarded a Fulbright Grant from September 1998 to February 1999 to teach at the Evangelische Hochschule für Kirchenmusik in Halle, Germany. Dr. Faulkner will be teaching courses on the performance practice of Bach's keyboard works and the history of ideas in church music. This month, Westminster Choir College of Rider University will present him an Alumni Merit Award.



John Fenstermaker and Herbert Bielawa at the California Palace of the Legion of Honor

The four-manual, 63-rank E.M. Skinner organ at the California Palace of the Legion of Honor in San Francisco was re-dedicated last fall on Veterans' Day, after the art museum had undergone three years of seismic retrofitting in addition to expansion of gallery space. The ongoing restoration and rebuilding of the organ is being performed by Edward Stout and Richard Taylor, permanent curators of the organ. The restoration and maintenance of the organ and the series of recitals every weekend are made possible by the Joseph G. Bradley, Jr. Charitable Foundation. The November 11 program at noon featured organist **John Fenstermaker** playing works of Sousa, Sowerby, Joplin, Cohan, and Gershwin. Later that day a private concert of music for brass and organ included the premiere of a new work by **Herbert Bielawa** entitled

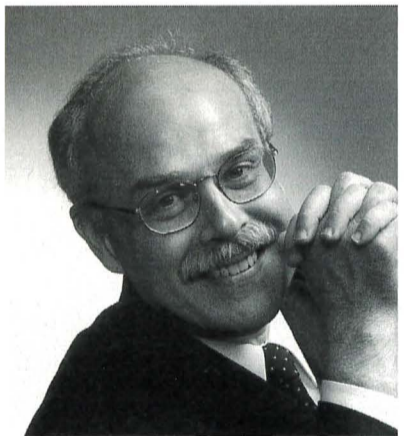
Pipes and Brass, along with works of Sampson, Bach, Saint-Saëns, and Ives.



James B. Hartman

James Hartman is the author of *The Organ in Manitoba: A History of the Instruments, the Builders, and the Players*, recently published by the University of Manitoba Press. Manitoba is home to over 100 organs, some over 100 years old, and representing the work of 27 organ builders in Canada, the US, England, and Europe. The book documents over a century of evolution and changes, from concepts of tonal design to styles of musical commentary and tastes, and includes an inventory of installations and specifications for over 100 organs. It is well-illustrated with photographs and excerpts from historical reviews and other documents. Dr. Hartman holds a PhD in philosophy, specializing in the aesthetics of music, is associate professor at the University of Manitoba, studied organ with Filmer Hubble, and is a frequent contributor to THE DIAPASON. Paper 0-88755-6-43-4, 304 pages, 32 black and white photographs and line drawings; \$24.95 plus shipping. For information: 800/565-9523.

Pastor de Lasala is featured on a new recording, *Majesty in Miniature*, on the Musica Organica Australis label (MOA CD 002). The recording was made on the 1882 Forster & Andrews organ at Sacred Heart Church, Mosman, which is the oldest surviving organ of that firm in Australia. The program includes works of Handel, Stanley, Bach, Schnizer, Zipoli, Balbastre, Schumann, Eglar, Vierne, and others; \$30 postpaid; Academy Music, Post Office, Lenswood, South Australia 5240; fax 08 8389 8384.



Douglas Reed

Douglas Reed is featured on a new recording, *Douglas Reed plays the C.B.*



Front row (l to r): Esther Shin, Jung Wha Kim, Ju Youn Kang, Paula Lee, Sook Hyun Kim; back row: Deborah Kim, Sean Jackson, John Weaver, Roger Lowther at Alice Tully Hall.

On February 11 and 13 **organ students of Gerre Hancock and John Weaver at the Juilliard School** performed two recitals at Alice Tully Hall on the 4-manual Kuhn organ. Performers included Esther Shin, Jung Wha

Kim, Ju Youn Kang, Paula Lee, Sook Hyun Kim, Deborah Kim, Sean Jackson, Roger Lowther, Simona Frenkel, and Esther Yoon, playing works of Franck, Bach, Vierne, Mendelssohn, Widor, Dupré, Duruflé, and Messiaen.

Fisk organ opus 98, on the Mulberry label (MST 1001). The program includes works of Bach (S. 566), Guilain, Walther, Brahms, Franck, and the world premiere recording of William Albright's *1732: In Memoriam Johannes Albrecht*, recorded on the II/29 Fisk organ (1991) at First Presbyterian Church, Evansville, Indiana. Reed's previous CD is devoted entirely to music of Albright. Available for \$15 postpaid; Douglas Reed, 309 Chandler Ave., Evansville, IN 47713; ph 812/479-2877; e-mail: dr5@evansville.edu

"Te Deum" by Daniel Roth, and *The Embrace of Fire* by Naki Hakim.

Founded in 1923 under the leadership of Hubert Foss, **Oxford University Press** celebrates its 75th anniversary in 1998. The OUP Music Department has always published and promoted contemporary music as well as music of historical significance. Between 1998 and 2002, the centenary of William Walton's birth, OUP will publish a new collected edition of his works. David Lloyd-Jones is the general editor and Stewart Craggs, Walton's bibliographer, will act as consultant.

Also marking the 75th anniversary of the founding of OUP will be the publication of a completely new edition of Handel's *Messiah*, edited by Clifford Bartlett. Recognizing Handel's own numerous revisions, some for improvement and some to suit individual performers and occasions, the new vocal score will be a standard version followed by an appendix with most of Handel's many alternative passages, movements, and transpositions. The full score includes all the alternatives and transpositions, arranged in their correct sequence, and clearly delineated. For information: ph 212/726-6046; fax 212/726-6444.



Mickey Thomas Terry

During February, **Mickey Thomas Terry** played three recitals in Nassau, Bahamas, as a guest of the Venerable Archdeacon William E. Thompson, Vicar General of the Anglican Church and Rector of St. Agnes' Church in Nassau. Recitals took place on the Oberlinger organ of Christ Church Cathedral, the Walker organ of St. Agnes' Church, and the E.M. Skinner organ of St. Barnabas' Church in Nassau. The programs included works of Bach, Mozart, Vierne, Walker, Kerr, Mendelssohn, Fax, Hailstork, Lang, Stanley, and Lemmens. Dr. Terry also presented a workshop on the organ music of African-American composers, sponsored by the Bahamas Guild of Church Organists, and was interviewed for two radio broadcasts. The concerts were sponsored by Mr. Franklyn Butler, in memory of his parents, His Excellency Sir Milo Butler, former Governor-General of the Commonwealth of the Bahamas, and Lady Caroline Butler. Dr. Terry is Organist and Minister of Music at St. Rita's Catholic Church in Alexandria, Virginia.

The **Plymouth Music Series of Minnesota** has released a new recording, *Dominick Argento: An American Romantic* (Collins Classics 15232). The recording features the Ensemble Singers, the 24-voice professional chorus of the Plymouth Music Series, pianist Christopher O'Riley, and conductor Philip Brunelle. The music was recorded in the presence of the composer at Benson Great Hall in St. Paul in June and August of 1997. The program includes *Peter Quince at the Clavier*, *A Nation of Cowslips*, *A Thanksgiving to God, for His House, Easter Day, To God, and Spirituals and Swedish Chorales*. For information: 612/870-0943.

The Massachusetts Historical Commission has allocated \$50,000 for a matching grant to the **Methuen Memorial Music Hall** to underwrite the cost of cleaning and repointing the building's exterior masonry. Recent projects completed at the music hall have included repairs to the 110-foot tower, roofing and flashing repairs, renovations to the balcony, the addition of a handicap accessible entrance and rest room, replacement of front doors, and modernization and expansion of rest room facilities. Dating from 1899, the hall houses the first concert organ in the United States, originally built in Germany for the Boston Music Hall. For information: 978/686-2323.

Stephen Tharp played the world premiere of a new work by Jean Guillou, *Instants: Symphonic Poem in seven (untitled) movements*, in a recital at King's College Chapel, Cambridge, England, on February 28. The new work was commissioned by Tharp for this concert. The program also included *Final*

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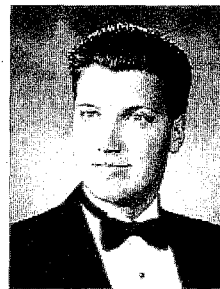
Peter Richard Conte



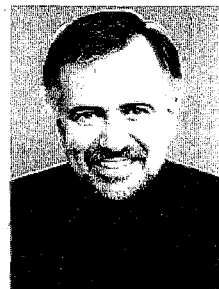
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Robert Glasgow



Stephen Hamilton



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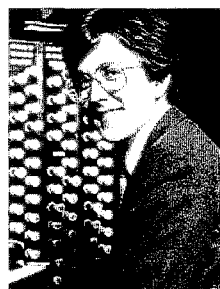
Christopher Herrick



Martin Jean



Kei Koito



Andrew Lumsden



Jean-Pierre Leguay

Columbia University has announced the signing of a contract with **Paul Fritts & Co.** of Tacoma, Washington for the construction of a Baroque tracker pipe organ. The new organ, which will be installed in a swallow's nest gallery on the west wall of St. Paul's Chapel, will complement the university's Aeolian-Skinner organ of 1938. Built in memory of Gabe M. Wiener, Columbia College Class of 1992, and funded by a gift from his parents, Michael and Zena Wiener, and monies to be raised for the project, the new organ will be modeled after the type of Thuringian organs that Bach knew. With 35 stops on two manuals and pedal, the instrument will include an array of 16' and 8' manual and pedal registers, a Hauptwerk mixture containing a tierce rank (on double draw), a 32' Pedal Posaune, a Glockenspiel, and additional features characteristic of organs by Heinrich Gottfried Trost, Zacharias Hildebrandt, and other Central German builders close to Bach. It is scheduled for completion in the summer of 2001. Fritts has built organs in the German Baroque style for St. Alphonsus Church, Seattle (II/33, 1985); the University of Puget Sound (II/34, 1989); and Arizona State University, Tempe (II/29, 1991). Instruments in progress include organs for Pacific Lutheran University (III/54, 1998) and Princeton Theological Seminary (II/36, 2001). **George Stauffer** has been Director of Chapel Music and Organist at St. Paul's Chapel since 1977. **Mary Monroe** is associate organist, and **Esther Shin**, class of 2000, is organ scholar. For information: 212/854-1540.

- HAUPTWERK**
 16' Principal
 16' Groß Quintadena
 8' Octava
 8' Rohrflöte
 8' Viola di Gamba
 8' Flaute traverse
 4' Octava
 4' Klein Gedackt
 2 1/2' Nasat/Tertia II

- 2' Superoctava
 Mixtur/Terz V-VII
 16' Trompete (prep)
 8' Trompete

- OBERWERK**
 8' Geigenprincipal
 8' Gedackt
 8' Quintadena
 4' Octava
 4' Gemshorn
 2' Waldflöte
 1 1/2' Quinte
 Sesquialtera II
 Mixtur V-VII
 16' Fagotto
 8' Vox humana

- PEDAL**
 16' Principal (HW)
 16' Violonbaß
 16' Subbaß
 8' Octavenbaß
 8' Rohrflöte (HW)
 4' Octava (HW)
 32' Posaune
 16' Posaune
 8' Trompete

A.E. Schlueter Pipe Organ Company, of Lithonia, Georgia, has completed 12 ranks of additions, replacement of the existing relay with solid state, and installation of a new console, at First A.R.P. Church in Gastonia, North Carolina. The organ was built in the 1950s as a III/16 instrument and relied heavily on unification. The recent work has provided more independence in the stoplist. The new console is a III-manual drawknob built of mahogany, equipped with a multi-level combination memory. Upon installation of the console and additions, the organ was tonally refinished. For information: 770/482-4845.

William T. Pugh and R. Kent Cormack, of Top Rung Tower Chime & Organ Service, Lawrence, Kansas, have completed the restoration of the 1926 18-note Deagan Tower Chime System at Tower Presbyterian Church, Grove City, Pennsylvania. The chimes can be played either from an oak keyboard near the organ or by the Westminster chiming

device. This is the firm's 20th Deagan restoration. For information: 785/842-2782.

The Rodgers Instrument Corporation is celebrating its 40th anniversary this year. The company was founded in 1958 by Rodgers Jenkins and Fred Tinker, who introduced the first solid-state transistorized classical organ, the 3-manual opus 1. National recognition came when the company participated in concert tours with Don Baker and Virgil Fox. In 1977, CBS purchased the company as part of their "CBS Musical Instruments" division. In 1985 CBS sold much of the music division including Rodgers to Steinway Musical Properties. Three years later the company was purchased by Roland Corporation and was renamed Rodgers Instrument Corporation. In addition to the first successful solid-state classical organ, Rodgers also created the first transistorized organ amplifier, the first pedal reed switching system, the first magnetic action drawknobs, and the first programmable bass and melody pistons. In 1991 the company developed the digital sound that is the foundation of the new line of classical organs, the Parallel Digital Imaging® (PDI™). PDI applies a proprietary digital waveform processing system that recreates pipe organ notes.

Nunc Dimittis

Samuel Baron, flute performer and teacher on the faculty at Yale, Mannes, Juilliard, and the State University of New York at Stony Brook, and director of the Bach Aria Festival and Institute, died on May 16, 1997. He was born in Brooklyn and studied violin first, later switching to flute. He attended Juilliard and after graduation reapplied as a conducting major. He became conductor of the New York Brass Ensemble with whom he made a highly acclaimed recording of music by Gabrieli. In 1948 he became a member of the New York Wind Quintet, and played first flute for the 1952 season of the Minneapolis Symphony. In 1965 he joined the Bach Aria Group. In 1980 he became its director and located it at the Stony Brook campus. It was here that I met him and his wonderful wife Carol, when we installed a copy of a Silbermann organ in the school's recital hall. The first performance on the new organ, Wednesday, June 27, 1984, featured Joan Lippincott in a solo performance of Bach's *Tocatta and Fugue in F*, and a *Sinfonia* for organ and the Bach Aria Festival under Mr. Baron's direction.
 —George Bozeman, Jr.

Florence Scholl Cushman died February 26, 1997 at the age of 103. She left a career as a concert pianist in Chicago to teach generations of youngsters in rural Randolph, VT. Her career as a Vermont piano teacher began when she was nearly 60—and lasted almost 40 years, continuing to take students well past the age of 100. She was born Florence Wilhelmina Paulina Scholl in Joliet, Illinois on June 22, 1893. She was educated in Joliet schools and began piano lessons at age eight. At the age of 11 she began traveling alone to Chicago for lessons from world-famous organist Wilhelm Middelschulte. Later she added piano lessons with Glenn Dillard Gunn and then with Swiss pianist Rudolf Ganz. Her last teacher was Moriz Rosenthal. She entered the Chicago Music School, studying with Percy Grainger and Louis Victor Sarr. At the age of 20 she made her debut with the Chicago Symphony Orchestra, playing the Tchaikovsky Piano Concerto. She married Dr. Charles Cushman in 1948 and moved to Vermont, where she taught piano students six days a week, maintaining some students until 1995, when she was 102. Mrs. Cushman was a member of Bethany United Church of Christ, where she served as organist for a short time.

The product line includes the Global series, PDI Classic Organs, the W-5000 and Model 360 theatre organ, manufactured in Hillsboro, Oregon, and in Italy. For information: Rodgers Instrument Corporation, 1300 N.E. 25th Ave., Hillsboro, OR 97124; 508/648-4181; www.rodgerscorp.com

Allen Organ Company has installed a three-manual Allen with a multitude of MIDI capabilities in the 5,500-seat auditorium of the First Assembly of God in Wyoming, Michigan. The church also has two smaller two-manual Allens in a chapel and another sanctuary. Allen has also installed a four-manual organ in the new sanctuary of the First Baptist Church of Easley, South Carolina; a three-manual at the Presbyterian Church of Bella Vista, Arkansas; and a three-manual in the home of Mario Salvador, organist emeritus of the St. Louis Cathedral.

Atlantic Audio Systems has released the video, *Understanding Sound Systems*. The video covers such topics as microphones, mixers, processors, amplifiers, loudspeakers, equalization, feedback, cable systems, and troubleshooting; 1'48", \$39.95 (plus \$3.95 shipping); for information: 919/876-8432.



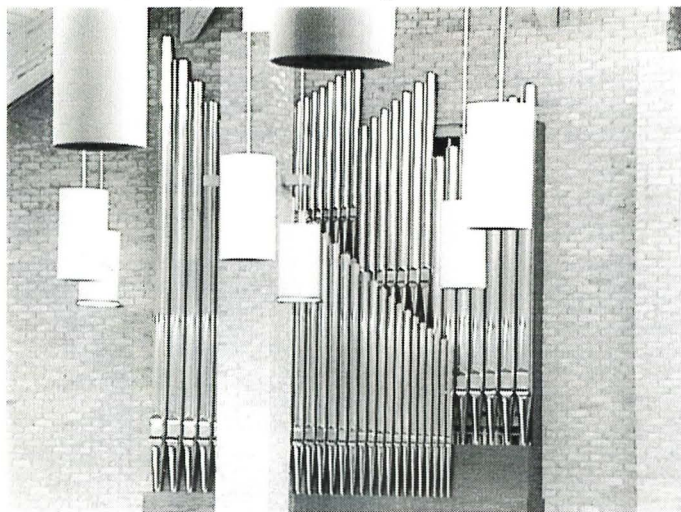
Donald Joyce

Donald Joyce died March 10 of cancer at the age of 45. In addition to degrees from the Juilliard School, he held the Premier Prix de Virtuosité (with Distinction) from the Geneva Conservatory where he worked with Lionel Rogg. During the Bach tercentenary year (1985) he performed the complete Bach organ works in 13 recitals, and was scheduled to repeat this series at the Lincoln Center this summer. Many performances and two CDs grew out of his interest in Iberian and Mexican organ music; at the time of his death he was writing a monograph on historic Mexican organs. He served as Music Director and Organist at the Church of the Holy Apostles in Chelsea, organist at Central Synagogue, and taught at Queens College. As winner of a Fulbright-García Robles grant from the US and Mexican governments, he established a class in organ studies at the University of Guanajuato, Mexico, last summer. His recordings included music of Bach, Reger, and Glass, as well as Iberian and Mexican composers, on such labels as Catalyst (BMG), O.M., Pickwick, and Titanic. His more recent performances included recitals in Spain as part of the festival Els Orgues de Catalunya, a series of recitals on the historic Appleton organ at the Metropolitan Museum of Art, recordings of the historic Aeolian organ at the Frick Collection, and an inaugural recital for the van den Heuvel organ at the Church of the Holy Apostles in New York. Survivors include his parents, a brother, and two sisters. A service was held on March 28 at the Church of the Holy Apostles, New York City.

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Carillon News

by Brian Swager

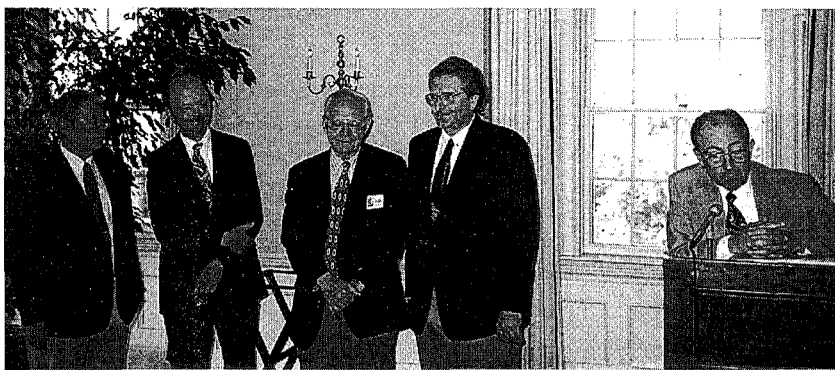
Kansas Congress Report

In the spring of 1854 the Massachusetts legislature chartered the New England Emigrant Aid Company, whose mission was to promote the settlement of Kansas by people who opposed slavery. Among the towns founded under its direction was Lawrence, and it was there that the University of Kansas was established. Central to its lovely campus, located on Mount Oread, is the World War II Memorial Campanile with its carillon.

Hosted by University Carillonneur Albert Gerken and the University's Department of Music and Dance, 132 individuals participated in the 55th Congress of the Guild of Carillonners in North America, June 3-7, 1997, which celebrated the instrument's restoration and with it the lives and contributions of four individuals whose careers as composers are inextricably linked to the carillon and to the University. Honored were Ronald Barnes, Roy Hamlin Johnson, John Pozdro and Gary White, who took inspiration from the magnificent Taylor carillon and contributed to the profession beyond words. Through recitals and presentations, the delegates, representing Australia, Belgium, Canada, England, The Netherlands and The United States of America, witnessed in glorious measure the significance of those contributions and of the instrument that inspired them.

John Gouwens played the opening recital, which included two compositions commissioned by the GCNA: *Figments* (1982) by Gary White, and *Easter Dawning* (1992) by George Crumb. Albert Gerken, like Gouwens, featured each of the four composers being honored, and premiered two works: Roy Hamlin Johnson's *Winter Fanfares* (1996), commissioned by the Department of Music and Dance and dedicated to Gerken, and *Winds of Autumn*, by John Pozdro. Other recitalists were Robert Byrnes, Don Cook, Bill De Turk, David Hunsberger, Karel Keldermans, Brian Swager, and Sally Slade Warner.

Six individuals were accorded Carillonneur status by vote of the Guild after playing successful examination recitals: Elaine Brewer, a Lawrence, Kansas freelance harpist; Helen Hawley, Organist/Choir Director at Plymouth Congregational Church, Lawrence; Rosemary Laing of Victoria, British Columbia, who is Carillonneur of the Netherlands Centennial Carillon, Organist at First Church of Christ, Scientist, and Music Specialist at the University of Victoria; Patrick Macoska, Organist/Choirmaster at St. Mary's of Redford, Detroit, Michigan; Suzanne Magassy, Carillonneur at the National Carillon, Canberra, Australia, and the only person outside of North America



Ronald Barnes, Roy Hamlin Johnson, John Pozdro, Gary White, and Bert Gerken

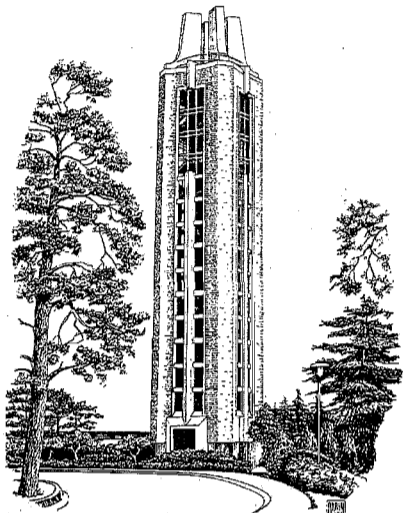
to have become a Carillonneur member of the GCNA; and Gloria Werblow, Carillonneur at the Rainbow Tower Carillon, Niagara Falls, Ontario, and Carillonneur/Handbell Director at Calvary Episcopal Church, Williamsville, New York.

Presentations were enlightening and enjoyable. Mark Holmberg provided a historical overview of the KU carillon. Don Cook conducted a presentation/discussion on carillon music that meets pedagogical needs. Karel Keldermans described Gillett and Johnston's impact on carillon design in North America, focusing on the Rockefeller Chapel instrument at the University of Chicago. Brian Swager continued his description, begun in a Cohasset presentation, of baroque performance practice for carillonners, while Bill De Turk, anticipating his own recital, discussed the work of Samuel Barber, Gian-Carlo Menotti and Nino Rota while composers-in-residence at Bok Tower. In a session on Russian campanology, Edward Williams reviewed some of the more spectacular projects of Russian bellfounders.

George Gregory, joined in performance by Guild volunteers and KU music faculty, demonstrated the use of cup-shaped bells. John Pozdro led a session on composing, Andrea McCrady offered suggestions on how to play the carillon so as to avoid injury, and Roy Hamlin Johnson recalled his early efforts to learn how to compose for the carillon. Two new instruments were highlighted in illustrated presentations: Margo Halsted introduced the Lurie Carillon, located on the north campus of the University of Michigan, Ann Arbor; and Beverly Buchanan described the Carillon Beach instrument, located at Panama City, Florida. Milford Myhre and Ronald Barnes gave a master class. There were tours of the Reuter Organ Company, and two KU students performed on the recently completed Wolff organ in the new Bales Recital Hall. John Agraz, Arla Jo Anderton, and John Courter were elected board members at-large.

Meeks and Watson hosted a welcoming reception, and Schulmerich hosted a closing ice cream social at the Campanile. The John Taylor Bellfounders hosted a candlelight buffet at the Dyche Natural History Museum. The Verdin Company hosted the annual pizza party

at historic Liberty Hall, with entertainment by the Chuck Berg Quartet. The Royal Eijsbouts Bellfounders hosted the Congress banquet at KU's Adams Alumni Center, after which Bert Gerken formally introduced and thanked Ron Barnes, Roy Johnson, John Pozdro, and Gary White.



University of Kansas World War II Memorial Carillon and Campanile

Profile: University of Kansas

The World War II Memorial Carillon and Campanile, inspired by the memories of classmates, teachers, friends, and relatives, stands as the most outstanding visual symbol of the University of Kansas.

In 1945, Kansas Supreme Court Justice Hugo T. "Dutch" Wedell, secretary of the Kansas Alumni Association Fred Ellsworth, Chancellor Deane W. Malott, and their tireless volunteers began a campaign which would raise \$343,000 from 8,000 individuals to build KU's memorial to its war dead, the 276 students and faculty whose names appear in the Memorial Room of the Campanile, and to additional individuals in whose memory bells and donations were given. Through many people's efforts, the World War II Memorial Carillon and Campanile was constructed. The Belgian Anton Brees, then carillonneur at Lake Wales, Florida, and Duke University, played the dedicatory recital to over 7000 listeners on May 27, 1951. Thus, KU became one of the first

universities in the nation to complete a major World War II memorial. An inscription in the Memorial Room at the base of the tower reads: "Free government does not bestow repose upon its citizens, but sets them in the vanguard of battle to defend the liberty of every man."

The Campanile is 120 feet tall and made of native Kansas limestone quarried in Cottonwood Falls and Junction City. It was inspired by a plan by Olin Templin and designed by Kansas City architects Homer F. Neville (class of '22) and Edward B. Delk. The fifty-three bronze bells were cast by the John Taylor Foundry in 1950 and range in weight from 12 pounds to 13,490 pounds. The bourdon is keyed to G and sounds F-sharp. Frank Godfrey supervised the design, casting, and installation of the KU bells.

State of Kansas funds provided for maintenance of the Campanile structure itself, but there was never a maintenance fund for the musical instrument inside. Because the carillon received only minimal maintenance after the day of its dedication in 1951, use and time took their toll. By 1991 the carillon had fallen into disrepair, with no funds available for restoration. Deterioration was so extensive that the cost for repair had risen to \$425,000. It needed new playing and practice consoles, new bell clappers and hardware, an entire new mechanical action, and a bell frame.

Fortunately for the beloved campus landmark and everyone who cherished it, Keith and Joan Bunnell, of Pittsburgh, Pennsylvania, contributed the entire \$425,000, because they cared deeply about the carillon and those to whom it was dedicated.

The bells were silenced in 1993 to begin renovation. The Verdin Company of Cincinnati performed the work, and the new consoles were supplied by Meeks, Watson, & Company. That same year, former Chancellor Deane Malott of Ithaca, New York, agreed to lead a campaign to establish a \$200,000 endowed maintenance fund that will provide annual inspection and upkeep of the carillon, in order to avoid the same deterioration that occurred in the first forty years. With Malott's leadership and the inspiration of the Keith and Joan Bunnell gift, nearly one thousand alumni responded to the call, exceeding the campaign's goal and ensuring that the KU carillon remains in perfect condition forevermore.

Ronald Barnes was University Carillonneur from 1951 to 1963 during which period the instrument was influential in the development of a North American school of carillon composition. Primary in this movement were KU composers Roy Hamlin Johnson, John Pozdro, and Gary White.

The University Carillonneur since 1963 has been Professor Albert Gerken of the KU Department of Music and Dance in the School of Fine Arts. Gerken supervised the entire carillon renovation and played the rededication on April 26, 1996.

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Second annual Religious Arts Festival

East Carolina University
January 29–February 2

The East Carolina University School of Music held its second annual Religious Arts Festival January 29–February 2 at Memorial Baptist Church, Greenville, under the direction of Janette Fishell. The theme for this interdenominational festival was "Lift High the Cross." Primary clinicians were David Briggs, director of music at Gloucester Cathedral in England, whose topics were British choral music and improvisational organ playing, and John Horman, a retired public school music teacher who for 27 years has been director of music at Warner Memorial Presbyterian Church in Kensington, Maryland, who spoke about children's choirs, using the Greenville Children's Choir for demonstration.

Growing on the success of last year's festival, subject matter again extended beyond music and included the use of art, flowers, and literature in worship. The Rev. John H. Anglin, minister at Mill Creek Christian Church, issued a call to bring good art to our worship during his sermon at the Vespers service Friday evening. He challenged church musicians to help bring other arts into worship. Through art and music the cross is lifted high. Through art and music congregations can elevate their praise and thanksgiving.

During the festival, participants had a chance to hear the observations, advice, and ideas of inspirational clinicians. Participants were encouraged to share examples of art from their own parishes. David Briggs led conducting and improvisational classes. John Horman demonstrated successful techniques to use with children's choirs.

The musical offerings included a recital by British organist Colin Andrews on the Aeolian-Skinner organ at First Presbyterian Church in Kinston. Selections included works by Bach, Bonnet, Liszt, and a world premiere performance of "Circination," written by composer Mark Alan Taggart. A worship service, "Stations of the Cross: A Journey To, and Through the Cross Via Music, Art and Poetry," was offered Friday night. Charles Chamberlain, professor of art at ECU, displayed his sculptures of Stations of the Cross, commissioned by St. Paul's Episcopal Church in Greenville in 1995. Eight poetry readings in both French and English were each followed by David Briggs' improvisations on the organ.

Saturday concluded with a Hymn and Choral Festival. Mr. Briggs conducted the adult choir singing British anthems, and Mr. Horman directed the children's choir in some of his own compositions as well as others. Dr. Fishell and Mr. Briggs shared organ responsibilities, and ECU faculty member John O'Brien

was piano accompanist for the children's choir. This final worship service was enhanced by a spectacular floral display in front of the altar, designed and implemented by Mary Lee Hawse of Wilmington to illustrate the responsive readings.

—Betsy Overton
Liturgical Commission, Diocese of
East Carolina
Choirmaster, St. Thomas' Episcopal
Church, Ahoskie, North Carolina

Music for Voices and Organ

by James McCray

Pre-twentieth century music

Music doth extenuate fears, furies, appeaseth cruelty, abateth heaviness, and to such as are wakeful it causeth quiet rest; it cures all irksomeness and heaviness of soul.

Cassiodorus (c. 485–c. 580)

Nothing is better than music; when it takes us out of time, it has done more for us than we have the right to hope for.

Nadia Boulanger (1887–1979)

What makes music sacred? Text? Environment and/or situation of performance? Designation by composer? All of the above? Or is all music sacred and the label "liturgical" a better sub-category? These thoughts are probably raised on a regular basis by church choir directors and congregations.

Another question concerns quality. Churches and schools continue to move toward a more "popular" vein of music, seemingly in order to attract people. We continue to ignore the music that has touched millions of lives in its depth by substituting ersatz literature that has the enduring quality of a bouquet on a cheap bottle of wine! And, for many, the aftertaste is about the same.

Churches everywhere are finding it difficult to attract truly qualified people to lead their music programs. Why? Because after they hire people with professional backgrounds and expertise, they then try to dictate what they should do. How sad to see this strange turn of events. Very few go to a medical doctor for advice on an illness, then when a prescription is given, refuse to use the medicine. Yet that scenario is repeated in churches in the area of music.

This is not to suggest the total exclusion of some "lighter" music for church use. A solid program should include a wide variety of musical styles; however, it should not focus on these "pop" venues with the hope that this will be the salvation of the church in the next century.

A liturgical service should elevate the congregation to new heights of understanding, not be a repeat of the local radio station they listen to on their way to work. The true connection of the music to the text is so important to its level of communication. A freshness in

the music which illuminates the text is something that causes people to reflect; but today many want to substitute a steady rhythmic pulse associated with pop music as the true heart of the music. Simple, over-used melodies and harmonies are comfortable but they do not elevate us from the daily world; they keep us there.

By performing music from previous centuries we can bring to our congregations music of lasting integrity. This is not to suggest that all older music has quality, only that to occasionally hear the music of Bach or Mozart, for example, will help remind us that some of the world's greatest composers blended art and religion in a way that was not casual.

The greatest composers of the past devoted a significant portion of their creativity to music for the church. That music has endured for centuries because it continues to speak directly to its listeners through its emotional impact. As church choir directors we have a solemn responsibility to preserve that music and to present it to succeeding generations.

Directors are encouraged to review their repertoire of the past year. What percentage of it comes from the past? How many of those works have a truly universal quality? Is there variety in the musical styles which crosses all lines of communication?

Finally, it is useful to be reminded of Handel's admonition to Lord Kinnoull after the first performance of *Messiah*, when he said, "I should be sorry, my lord, if I have only succeeded in entertaining them; I wished to make them better."

Laudate Dominum, Giuseppe Pitoni (1657–1743). SATB unaccompanied, GIA Publications, G-4455, \$1.10 (E).

This motet, based on Psalm 117, is a brief, homophonic setting with both Latin and English texts for performance. There is an attractive rhythmic spirit. A rehearsal piano part is provided. Useful for adult or high school choirs.

Three 16th-century Spanish Pieces, Arthur Sjogren, editor. SATB with small percussion, C.F. Peters, Inc., #67747, \$2.50 (E).

Each piece is brief, lasting two–three minutes. Spanish only is given for performance, but the preface contains a translation. The first is for Christmas, second for Trinity, and the third a sad, secular work attributed to Vasquez. There are short solo areas in the two sacred settings. Easy homophonic music.

Ave Maria, Johann G. Reutter (1708–1772). SATB with keyboard, Cantate Music Press, no number or price given (E).

Latin and English versions are provided for this four-page setting originally scored with instruments, some of which double the voice lines. The English text does not translate the Latin, but rather is a paraphrase of Psalm 67,

which is curious. The keyboard is on two staves and is a realized figured bass line.

Sanctus, Gioacchino Rossini (1792–1868). SATB unaccompanied with brief solos, National Music Publishers, WHC-37, no price given (M-).

The editor does not identify the mass source of this simple movement which includes the hosanna. Latin only is given. The soli lines are simple and a natural part of the choral style. Keyboard reduction is provided for this liting setting. Useful for adult or youth choirs, this setting has an immediate attractiveness and will appeal to the singers.

Magnificat in C Major, Anton Cajetan Adlgasser (1729–1777). SATB and keyboard, Theodore Presser Co., 312-41689, \$2.80 (M+).

This nine-minute setting is by an Austrian composer who was popular in the 18th century, but remains almost completely forgotten today. In the Salzburg style of using soloists throughout, the music has a blending of Rococco/Classical harmonies, ornamented lines, and accompaniment; as in many Mozart settings the last section is a modified fugue. A Latin text only is used. Very attractive, comfortable music.

Le Roy Kyrie, John Tavener (c. 1490–1545). SATB unaccompanied, Oxford University Press, TCM 1 (2nd revision), no price given (M).

This scholarly edition has long, melismatic lines with very limited Latin text. It is known as a "square" in which the 15th-century composer places the cantus firmus in the soprano instead of the tenor. Also, its structure contains alternating passages in which the "tune" itself is sung alone by the sopranos, exposing it clearly before its contrapuntal setting.

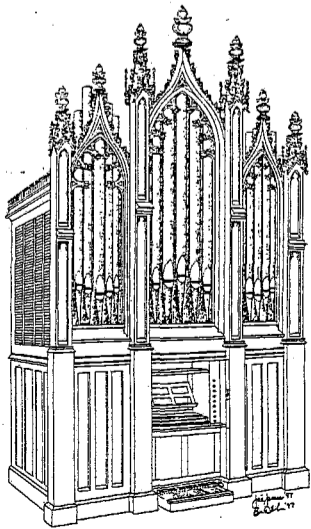
All His Mercies Shall Endure (The Occasional Oratorio), George F. Handel (1685–1759). Belwin Mills (Warner Bros.), Oct 2433, no price given (M).

This typical Handelian setting is a blending of bold homophonic statements in contrast with flowing contrapuntal choral lines. The accompaniment is supportive, often merely doubling the vocal parts. The text is based on John Milton's paraphrase of Psalm 136.

De Profundis, Johann Georg Albrechtsberger (1736–1809). SATB with piano, Carl Fischer, CM8316, \$1.10 (M).

Psalm 129 (130 to some) is the "Out of the depths" text often associated with Vespers and/or Lent. This setting has many rhythmically tricky exposed solo lines and it is filled with various types of ornamentation. The choral sections tend to be more homophonic. A Latin text only is provided for performance.

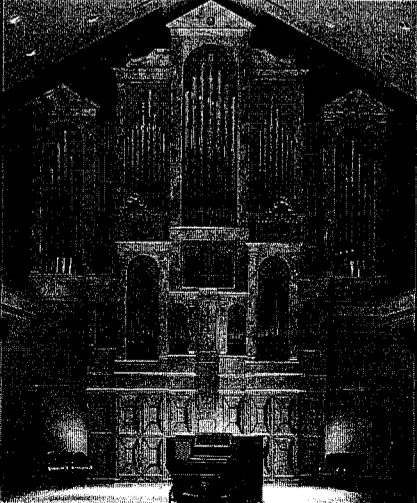
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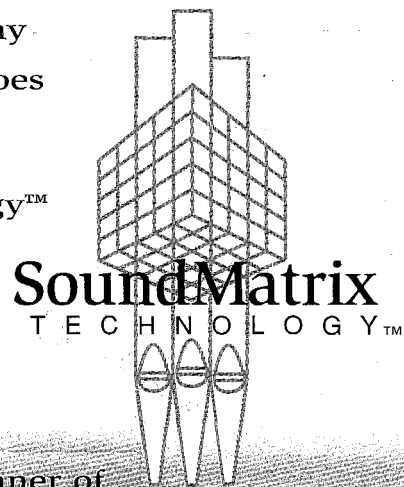
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Alleluia, Guisepp-ercole Bernabei (1620-1687). SATB unaccompanied, Choristers Guild, CGA700, \$95 (M-).

This simple setting only uses the title for the entire text; the music has been arranged by Elwood Coggin and is a fast, rhythmic, contrapuntal work that draws on rapidly changing dynamics. Easy, fun, and quite useful for all types of groups.

Book Reviews

Eule, Ingeborg (ed.). *Hermann Eule Orgelbau 1872-1997. Ein Beitrag zur Orgelbaugeschichte Sachsens.* Berlin: Pape Verlag 1997, 262 pages. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$46.00, plus \$3.00 postage per order.

Considering that it is a very sizable firm—Opus 612 was completed in 1996—Eule Orgelbau is remarkably little known outside of Germany. This is partly a result of the division of Germany. More to the point is the fact that Eule is located in the small, little-visited city of Bautzen (near Dresden) and that most of its instruments, regardless of their date, are located in places that have never attracted many foreign visitors. One might add that Eule has never built any very large instruments or any that would automatically attract international attention.

There are a good many fairly large organbuilding firms in Germany that have remained in the family—one thinks at once of Steinmeyer, Walcker, and Klais, among others—but Eule is something of an anomaly. The young builder Hermann Eule (1846-1929) established the firm and led it until his death; he was succeeded by his daughter Johanna, an organizing genius, but not an organbuilder. To ensure the continuance of the family firm, she adopted Hans and Ingeborg Hennig, who took the family name. Hans studied organbuilding and became a noted designer and builder of organs, but he led the firm only for a little over a year, from the death of Johanna in 1970 until his own premature death in 1971. Since that time, his widow, Ingeborg, has directed Eule Orgelbau; the company was nationalized in 1972, but Ingeborg became the (state-appointed) director, and in 1990 she regained ownership. Fortunately, both Johanna and Ingeborg were able to rely on a series of able, in some cases very distinguished, designers and voicers.

Hermann Eule seems to have been a solid, reliable builder, rather than a great innovator. Most of his instruments were relatively small, with two well-developed manuals and a notably weak pedal. His largest organ (III/62) was built in 1910 for the cathedral in Bautzen. A good many of Hermann

Eule's organs, often slightly modified by his successors, are still performing well in many churches in eastern Germany.

Johanna Eule and her advisers, particularly the noted voicer Fritz Abend, became adherents of the *Orgelbewegung*, and while the firm, perhaps for economic reasons, continued to build in various styles, Eule became known as a builder of "reform" organs and of tracker action with slider chests. A number of famous musicians had connections to Eule between the two World Wars: Günther Ramin was a friend and occasional adviser—he was consultant for the organ in Chemnitz (1936, destroyed in World War II) that was Eule's first organ built according to the precepts of the *Orgelbewegung*; the young Helmut Walcha commissioned Eule to build his Frankfurt house organ; and Lady Susi Jeans' first organ (1936), built by Eule, was the first modern tracker with slider chests in England.

Hans Eule was clearly totally committed to neo-baroque ideas. Under his widow, Eule has remained committed to the concepts of the *Orgelbewegung*, in modified form. Electric stop action is often used, and Eule has built many organs that are equipped with both mechanical and electric action, some of them instruments of very modest size. The largest organ ever built by the firm is the IV/77 (1966-69) in the Marienkirche in Zwickau. The company built a number of export organs, some of them for churches in West Germany, during the days of the GDR. However, most of the export instruments are to be found in various parts of the former Warsaw Pact countries, the largest of them (III/60) in the cathedral in Warsaw.

Probably wisely, the book does not attempt to describe the sound of the company's instruments. I will, however, say that the three Eule organs I have heard—Bautzen cathedral (1910 and later), Dreikönigskirche/Dresden (1992), and Marienkirche/Zwickau (1966-1969)—are all, in different ways, fine-sounding organs well suited to their surroundings.

Some of Eule's finest work can be found in the restorations that have been carried out by the firm from about 1933 on. These have included restorations of organs by Silbermann (Röthe), Trost (Altenburg), Ladegast (Wittenberg), Walcker (Soest and Annaberg), and, very much in the public eye at the moment, the Hildebrandt organ in the Wenzelskirche in Naumburg.

The book contains chapters on the history of organbuilding in Bautzen and vicinity, sections on the firm under the various principals, a fascinating account of the frustrations of doing business under the Communist government, and fifty short monographs, each illustrated, on representative Eule organs ranging in date from 1873 to 1996. An appendix contains the opus list, a geographical list, a list of all employees past and present, a good bibliography, and excellent indexes of names and places.

Like all the major books from the Pape Verlag, this is a beautiful, lavishly

illustrated book. It is a fine, readable account of a notable, in many ways rather typical German builder, and it helps us to get a more rounded picture of German organbuilding in a period that is known to many of us only through a few famous works by three or four larger and more famous builders. Very highly recommended to all who read German.

—W.G. Marigold
Urbana, IL

New Recordings

Bach and Friends on the Fritts. Robert Clark at the 1991 Fritts Organ, Organ Hall, Arizona State University, Tempe. Compact disk CAL-CD018 recorded and produced by Homer F. Edwards, Jr., Calcante Recordings, Ltd., 209 Eastern Heights Drive, Ithaca, NY 14850. No price given.

As the title implies, this compact disc includes performances of organ works by Bach and his contemporaries who include Georg Böhm, Dieterich Buxtehude, Johann Gottfried Walther, and Johann Ludwig Krebs. The 74-minute disc includes: *Praeludium in G minor* (BuxWV 149) by Buxtehude; *Concerto del Sig. Tomaso Albinoni appropriato all'Organo* by Walther; *Pastorella* (BWV 590) and *Prelude and Fugue in D minor* (BWV 539) by Bach; *Vater unser in Himmelreich* and *Partita on Freu dich sehr, O meine Seele* by Böhm; *Herzlich lieb hab ich dich, O Herr* and *Fantasia sopra Freu dich sehr, O meine Seele* by Krebs; and *Prelude and Fugue in C Major* (BWV 547) by Bach.

Robert Clark is widely known as a performer and teacher who has directed the program of organ instruction at Arizona State University since 1981. He and John David Peterson are co-editors of the Concordia edition of the *Bach Orgelbüchlein*, and the two have recently recorded *Orgelbüchlein* and additional works for Calcante in a double-CD set, CAL-CD019. Although Clark's performing repertoire covers some six centuries of organ music, he takes particular interest in the music and performance practice of 17th- and early 18th-century organ works in Germany and France. It is this knowledge and fluency in Baroque performance practice that is capably demonstrated in subtle articulation and ornamentation throughout this first-rate performance.

The 1900-pipe Fritts organ used in the performance is a fine two-manual instrument whose tracker key action, case, and style of voicing are strongly influenced by High Baroque instruments of northern Europe. The Arizona State University Organ Hall, where the organ is located, was constructed in 1990-91 with influences of churches from the same period: a wooden barrel-vault ceiling, masonry walls, the lack of sound-absorbent materials, and the high, rectangular shape of the room.

The rhetorical style of the Buxtehude *Praeludium in G minor* is perfectly suited to organist, organ, and hall. Clark reinforces the five-part formal structure of the work by varying the plenum registrations. The final fugue, performed on the Hauptwerk 16' plenum, ends with a thrilling crescendo on the final chord, which is produced by the performer's intimate knowledge and manipulation of the flexible winding of the instrument. Walther's *Concerto* is a delightful contrast to the Buxtehude work, presenting the organ's flutes, including the lovely Hauptwerk Hohlflöte 8' and the nasal Sesquialtera II from the Unterwerk.

Bach's unique *Pastorella* and *Prelude and Fugue in D minor* are paired next. Clark's graceful playing and light-handed approach to the registration of the *Pastorella* is appropriate to the nature of the Italian Christmas custom it represents: a reenactment of shepherds playing outdoor music on various instruments before artistic representations of

the Madonna and Child. The evocatively voiced Viol de Gambe 8' is especially striking here, as are the varied combinations of flutes. The *Prelude in D minor* is played simply on 8' and 4' flutes with tremulant, and the *Fugue* on a combination of flutes and principals.

The supplicative nature of the ornamented chorale prelude by Georg Böhm, *Vater unser in Himmelreich*, is underlined in this elegantly ornamented performance, with the chorale played on the Unterwerk Cornet, without tremulant. Clark avoids the temptation to romanticize the phrasing, but still imbues the prelude with rhythmic flexibility. The *Partita on Freu dich sehr, O meine Seele* is the longest work on the disc, but it also has the richest variety of sounds. The opportunity to hear the final variation, played on the organ's powerful reeds, should not be missed.

The first of two *stille gallante* preludes by Krebs, *Herzlich lieb hab ich dich, O Herr*, is played with a *Récit de Nasard* solo against a Principal accompaniment. The second, *Fantasia sopra Freu dich sehr, O meine Seele*, employs a Cornet solo against an accompaniment of flutes. The disc concludes with Bach's *Prelude and Fugue in C Major* (BWV 547), whose prelude is often called "the 9/8" because of its meter. Clark takes the *Prelude* at a brisk tempo that dances with exuberance. His con brio interpretation of the *Fugue* on a 16' plenum is a powerful conclusion to this recording.

It is a rare opportunity and pleasure to hear a fine recital that involves three interlinked elements: a master performer playing his favorite literature, a fine instrument designed by the performer and the builder, and an excellent acoustic setting, built specifically for the instrument. This compact disc is highly recommended.

—Dr. Earl Holt
North Harris College
Houston, TX

Frederick Swann in Hawaii: The Organ of Saint Andrew's Cathedral, Honolulu. Gothic G 49092. Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

Mouret, *Rondeau-Fanfare*; Guilment, *March on a Theme of Handel*; Russell, *The Bells of St. Anne de Beaupre*; Cocker, *Tuba Tune*; Sowerby, *Passacaglia* (Symphony in G); Stanley, *Toccata for Flutes*; Vierne, *Clair de Lune* and *Carillon du Longpont*; H.R.H. Queen Lili'uokalani, *The Queen's Prayer*; Parry, *Fantasia and Fugue in G*.

This new compact disc includes several well-known works, along with some not so well known music, played masterfully by Frederick Swann. Of special interest might be the selections by Alexander Russell, Norman Cocker, and Sir Charles Parry.


Russell taught at Princeton University and was associated with the Wanamaker department stores in New York and Philadelphia. The charming "Bells of St. Anne de Beaupre," from his *St. Lawrence Sketches*, demonstrates the chimes of the solo division accompanied by many quiet registrations, including the harp stop of the choir division. Swann is a master of the art of registration, demonstrating well the cathedral's Aeolian-Skinner organ.

The stately *Tuba Tune* by British composer Norman Cocker showcases the Tuba Ultima stop, and provides opportunity for exploring many colors of the organ. Parry's *Fantasia and Fugue in G* is a wonderfully dramatic work exploiting the organ's resources. The fantasia creates a rousing introduction for the fugue, whose subject begins with three long notes followed by several measures of 16-notes. The fugue works its way into recitativo areas contrasting with homophonic passages to conclude. One of Parry's most challenging works, it is splendidly played by Swann.

Of special interest in the program is Swann's arrangement of a simple melody written by Hawaii's last queen, Lili'uokalani (1838-1917), who reigned from 1891-1893. She composed the

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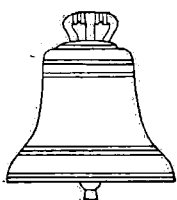
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► page 12: New Recordings

song during her imprisonment following usurpation of her throne.

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—Larry Schou
University of South Dakota
Vermillion, SD

New Organ Music

Fanfare pour grand orgue, Christian Robert. H. W. Gray Publications GSTC9502. \$3.50.

This piece was "composed for the visit of Her Majesty Queen Elisabeth II to the Cathedral of St. Andre, Bordeaux, France, June 12, 1992." As one might expect from a "regal fanfare" kind of piece, the chords are fistfuls of notes in high registers on full organ. The chord structures alternate between tetrachords and triadic chords in the A section. The middle B section is a contrasting simpler structure. The A section then concludes the piece (and presumably one could extend the piece by going back to B). While not exactly atonal, it is not exactly tonal either in the way the chords align with one another. Several cadences bring us to resting places but the keys are not really established. The end on an A major chord is a surprise.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

Johann Kaspar Kerll, The Complete Works for Keyboard Instruments, vol. 3: Pieces and Suites. Francesco Di Lernia, ed. Universal Edition UE 19 543 (European American Music). \$35.00.

Kerll (1627-1693) was a German organist and composer who was widely admired for his improvisatory abilities and church music in his own time. He held court appointments in Munich and Vienna and was organist at St. Stephen's Cathedral in the latter city, where his pupils included Johann Pachelbel. Kerll survived the great plague of 1679-82 and the Turkish siege of 1683. His music, unfortunately, did not fare as well: all of his operas and much of his choral music has been lost. His keyboard works, however, were better preserved and have now been issued in three volumes by Universal Editions. The present volume contains *Capriccio sopra il cucu*, a *battaglia*, a *ciaccona*, a *passacaglia*, four suites, and Kerll's earliest known composition, the strangely titled "Ricerca in cylindrum phonotacticum transferenda," of 1650. The *Capriccio* and *Battaglia* are typical specimens of 16th-17th century program music with many technical flourishes and whimsical rhythms and ornamentation. The *Ciaccona* is written almost entirely in "white" (rather than the standard black) notation which Kerll used occasionally, according to Mr. Di Lernia. The editorial decision to preserve the original notation, as well as Kerll's trill markings, allows the modern performer closer access both to the letter and the spirit of the music.

The *Passacaglia* presents different notational challenges of a metrical nature. The piece begins in 3/1 and moves through 18/24 and 24/18 before its conclusion. The restrained, poignant chromaticism of mm. 29-32 is worthy of Purcell or Bach and makes the high regard in which Kerll was held among his contemporaries understandable. Of the four suites, those in D and F follow the standard pattern of allamande [sic]-courante-sarabande-gigue. In the suites in A and G, the gigue is omitted and each movement is followed by a "parti-

ta" (variation) in the manner of a French *double*. The *Ricerca*, first published by Athanasius Kircher in the second part of his theory treatise, *Musurgia universalis*, is an early example of a four-part fugue. Deftly controlled counterpoint and harmonic movement testify to Kerll's mature compositional technique at the young age of 23.

Many of the pieces in this book are suitable for performance on harpsichord, clavichord, or organ. Since the composer did not specify instruments in the titles of the works and the two-stave notation of the original manuscripts and engraved editions has been preserved, the choice of keyboard instrument is left to the performer. Careful notes and citations of sources in the preface enlighten without overwhelming. All in all, this volume offers a fascinating sample of the works of an original and too-little-known composer of the South German school, although some may find the price tag a little high.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

Berceuse à la mémoire de Louis Vierne, Pierre Cochereau (transcribed by Frédéric Blanc). Éditions Chantrain EC119, no price listed.

This piece began as an improvisation by Pierre Cochereau recorded by Philips in May of 1973 at the Cathedral of Notre-Dame in Paris. Frédéric Blanc, the young titulaire of the Basilica of Saint-Sernin in Toulouse, transcribed it for publication in 1997. The proposed registrations are intended for a three-manual organ, but can be modified for instruments of more modest size. In the improvisation, Cochereau was paying tribute to Louis Vierne, his predecessor at Notre-Dame, who composed the popular "Berceuse" from the *Pièces en style libre*. The "Berceuse" theme receives a symphonic development by Cochereau through color, chromaticism, numerous modulations, and subtle harmonies; we have here an intimate glimpse into the improvisatory style of Pierre Cochereau, beginning mysteriously and growing excitedly to full organ, only to recede once again to the softest colors of the instrument. The publishers graded this six-minute piece as easy; moderately difficult would surely be a more appropriate grading, mainly because much of the piece is in the key of F-sharp. Don't give up too soon; this piece is not sight-readable! Given the highly chromatic nature of this piece, it will definitely take several readings to become accustomed to all that is there. Highly recommended!

Advent Music for Manuals, Set 2, Charles Callahan. MorningStar MSM-10-011, \$8.00.

These short, well-written arrangements of Advent music can be of use in several ways. The eight selections—based on *Chesterfield (Richmond)*, *Gabriel's Message, Helmsley, Merton, Picardy, St. Stephen, Stuttgart*, and *Winchester New*—are challenging and satisfying for beginning organists with a good piano background. Each of the arrangements presents technical challenges for students, and the familiar tunes make the learning experience much more palatable. My students enjoy Charles Callahan's harmonic language, and they feel they are learning "real music," rather than exercises from method books. The pieces can be used by experienced organists, as well; because of their brevity, they make interesting hymn introductions, interludes, or "filler" music in the course of a worship service. Highly recommended.

Wondrous Love, Craig Phillips. Fred Bock BC0945, no price given.

The twelve pieces in this collection were written with the church organist in mind. Included here are nine hymn-tune arrangements—*St. Theodulph, Amazing Grace, Neumark, Ville du Havre, Veni Emmanuel, Lobe den Herren, Nun komm der Heiden Heiland, Crucifer, Wondrous Love*—and three

original compositions. The title piece, "Wondrous Love," is useful during Lent or communion. "St. Theodulph" could accompany a Palm Sunday processional, or provide an extended festive introduction to the hymn. The snappy arrangements of "Lobe den Herren" and "Crucifer" contain mixed meters and fresh harmonizations. Concerning the three original pieces, the quiet "Adagio" and "Pastorale" could be useful during wedding preludes; I have used the "Aria" for numerous weddings since it first appeared in 1984. Some of these pieces are sight-readable, while others require a bit of work, especially on the rhythms and harmonies that differ from hymnal settings.

A Walton Organ Album, compiled by Robert Gower. Oxford University Press, no price given.

For those organists looking for more transcriptions of the works of William Walton than just "Crown Imperial" and "Orb and Sceptre," this collection is a must! Robert Gower has compiled this fine volume of arrangements of Walton's music taken from film scores and pieces written for great state occasions. Included are Herbert Murrill's well-known arrangement of "Crown Imperial"; a "Suite" from *Henry V*; "Three Pieces" from *Richard III*; Gower's own version of "Orb and Scepter"; "Romanza" from *Christopher Columbus*; "Two Pieces for Manuals" from *Music for Children*, and four other pieces. Most of the pieces are sensibly arranged for two manuals and pedal; with the slightest bit of creativity, they are easily adaptable to larger instruments. The idiomatic arrangements, mostly by Robert Gower, remain true to Walton's orchestrations without being needlessly difficult.

—Jeff Binford
Highland Park Presbyterian Church
Dallas, TX

New Handbell Music

Jesus, Priceless Treasure, J.S. Bach, arr. John A. Behnke. Concordia Publishing House, #97-6683, \$2.95, for 3-5 octaves, Level III (M).

Here is a rich setting of this familiar chorale, presented in four movements or variations. The opening statement announces the chorale in a stately fashion, followed by two contrasting lively and dramatic variations; the last variation includes dynamic changes and a more deliberate finish.

O God, Our Help in Ages Past (St. Anne), arr. Raymond H. Herbek. Paraclete Press, PPM09727 (no price), for 3 octaves of handbells (E).

This arrangement is in the form of a theme and variations with the opening statement of this familiar hymn in half and quarter notes. The second verse brings in a flowing eighth-note pattern under the melody line, with a key change and the minor mode for two other verses. Everything resolves back to the familiar opening statement, concluding with a four-measure fanfare. No fancy frills, but easily accessible.

Holy, Holy, Holy, quartet, arr. Kevin McChesney. Cantabile Press, CP6096, \$2.95, for 3 octaves of handbells (M-).

Although this piece is specifically designed for four players, it would also be a suitable arrangement for a three-octave choir. It is well-written with a frolicking syncopated rhythm beneath the melody. There are other challenging and interesting special effects that make this an enjoyable experience for both player and listener.

—Leon Nelson

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The *Kunst der Fuge*, BWV 1080, a work consisting of 14 fugues and 4 canons all on one theme, is Bach's farewell, his testament. It is a very solemn and personal work, and ends with Bach's only fugue on his name, the notes B-flat, A, C, and B-natural (B, A, C, and H in German). Never before did he use this chromatic theme on such a grand scale or with such clarity as here at the end of *Contrapunctus XIV*. It is as if he puts his signature not only to the *KdF*, but also to his life's work. In fact it is uncanny, this very clear reference to his own name. The aural effect is almost dizzying, as is the visual appearance of the last page, with C.P.E. Bach's handwritten note about his father's death: "In this fugue, where the name BACH appears as a countersubject, the composer died." Like Shakespeare in the character of Prospero in *The Tempest*, Bach himself appears on stage, but it is to say "good-bye."

It is fitting that Bach reserved the 14th fugue for the use of the plain theme in clearest form, because of the relationship between the number 14 and his name. By allowing each letter of the alphabet a number (a=1, b=2, c=3, d=4 and so on), Bach's name adds up to 14 (2 + 1 + 3 + 8). Moreover, the name *J.S. Bach* adds up to its retrograde 41 (9 + 18 + 14). Though Bach's familiarity with numbers is not documented, the cabalistic numerical ideas were common knowledge.¹ The work may have been intended as his third and final offering to the Mizler Society, which he had joined in June 1747, waiting until he was the 14th member to join. He also had his portrait painted for this society with 14 buttons on his jacket. Perhaps his aim was to finish the *KdF* by June 1749, as his third and final offering, since a condition of membership obliged him to submit a published "scientific" work every year until the age of 65.²

The more I play this work, the more aware I become of how saturated it is with personal references or "signatures." The B-A-C-H theme in the obvious four-note form or more subtly through the use of themes that contain 14 or 41 notes permeates the entire *KdF*. A casual listener or player is not likely to be conscious of some of these allusions, but the fact that they are there in such abundance imbues the work with a personal intensity and warmth that can easily be felt. While some or even many of the "B-A-C-H's" may occur spontaneously as a result of Bach's use of chromatic language, there are reasons to suspect that their incorporation is part of the overall design of the work and intention of the composer. Bach is not merely scribbling his name all over the score or playing numerological games. The chromatic language itself, the use of the key of D minor, the shape of theme and its inversion with its hymn-tunes analogies, the dramatic use of silence, various other motifs—it is all these and more, together with the "signatures," that give the work its deeply personal flavor.

The following examples include only

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Example 1. *Contrapunctus I*, mm. 10-12.



Example 2. *Contrapunctus II*, mm. 35-37.



appearances of the B-A-C-H theme that use the four actual notes B-flat, A, C, and B-natural. Excluded are all transpositions of the motif, e.g. E-flat, D, F, E etc., of which there are numerous examples. All examples have the four notes in the same octave. Again, by relaxing this restriction, the list could be greatly expanded. Included however are those statements of the motif that are decorated with unessential notes, especially between the second and third notes; the unessential notes may serve to hide the visual but usually do not obscure the aural impact of the motif. These observations do not pretend to be profound,

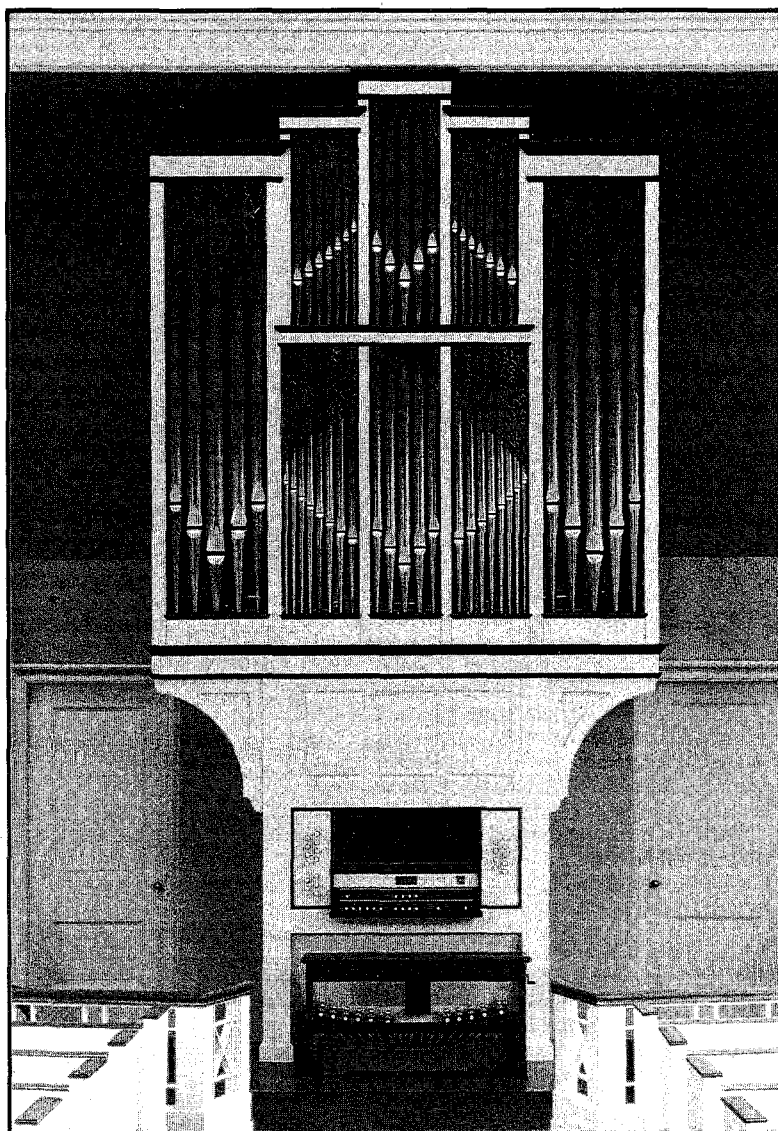
but are merely the result of a growing familiarity with and fondness for this stupendous work. If they have any validity, it is in underlining the deeply personal nature of the *KdF*.

Immediately in *Contrapunctus I*, in the most obvious voice, i.e. the soprano, in measures 10-12 Bach features the four-note name theme. Bach "hides" the eighth-note E by having it dip below the alto note G, so that even though the soprano part by itself really spells B-E-

A-C-H (not a word in German), the ear perceives it as B-A-C-H. (Example 1)

The B-A-C-H motif is more hidden in *Contrapunctus II*, though increasing chromaticism causes it to occur more frequently. It appears twice in measures 35 to 37, both times in the dotted note motif that dominates this fugue. Though the first two notes are separated from the third and fourth by a complete measure, they occur in adjacent statements of the dotted note motif, and therefore

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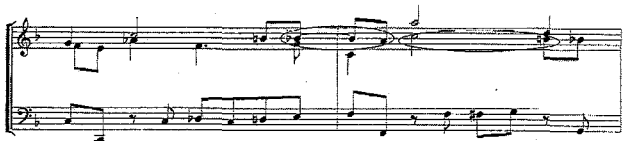
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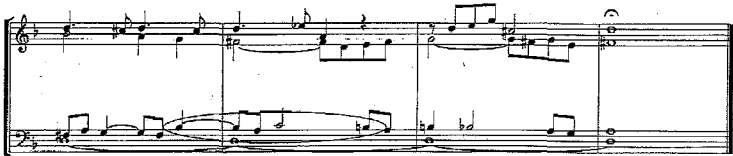
Example 3. *Contrapunctus III*, mm. 22-23.



Example 4a. *Contrapunctus IV*, mm. 1-4, and 73-76.



Example 4b. *Contrapunctus IV*, mm. 135-138.



Example 5a. *Contrapunctus V*, mm. 1-4 (14-note theme).



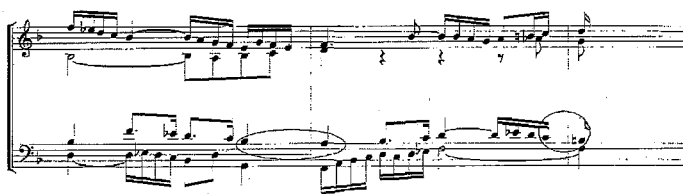
Example 5b. *Contrapunctus V*, m. 41.



Example 6. *Contrapunctus VI*, mm. 4-5.



Example 7. *Contrapunctus VII*, mm. 17-19.



Example 8a. *Contrapunctus VIII*, mm. 8-11.



Example 8b. *Contrapunctus VIII*, mm. 85-86.



Example 8c. *Contrapunctus VIII*, m. 112.



Example 8d. *Contrapunctus VIII*, mm. 95-99: 14-note theme, with rests on downbeats.



Example 8e. Chorale from *Cantata #56*.



Example 9. *Contrapunctus IX*, mm. 84-86.



Example 10. *Contrapunctus X*, mm. 40-41.



Example 11a. *Contrapunctus XI*, mm. 1-5: 14-note theme with rests on downbeats.



Example 11b. *Contrapunctus XI*, mm. 90-91 (Theme III).



Example 11c. *Contrapunctus XI*, mm. 144-45.



appear related and connected. (Example 2)

Measures 22-23 of *Contrapunctus III* contain a very clear statement of B-A-C-H, shared between the upper two voices (B-A in the soprano, C-H in the alto). While this sharing serves on the one hand to hide the motif, it also underlines it, since the effect is that of an ornamented version: the B-A-C-H motif beautified in a flowery way. (Example 3)

One of the most poignant of all references to the name of Bach occurs in *Contrapunctus IV*. The shape of the regular inverted theme is such that there is a noticeable high point on the notes B-flat and its "resolution" to the semitone below. There is also a marked similarity to the hymn-tune "Aus tiefer Noth schrei ich zu dir," a hymn paraphrase of Psalm 130 (*De profundis*). The resemblance in fact is too obvious to ignore.³ In *Contrapunctus IV*, and only here, Bach transposes the second half of the theme up a whole tone, so that the high point of the theme now is C-H (C and B-natural) instead of B-A (B-flat and A). This causes a sudden modulation to another key, the dominant of the dominant, a rather wrenching and quite dramatic shift of key. It happens first in bar 61, and thereafter four more times (in other words, not every time the theme is heard). The change from the expected high point B-A to C-H may not be exactly an obvious reference to Bach's name, but certainly for the player, the alteration of the climax of the theme is all the more dramatic and personal, especially when the personal nature of the hymn "Aus tiefer Noth schrei ich zu dir" is taken into consideration as well. Not only the personal pronoun is emphasized by this veiled reference to B-A-C-H, but also the idea of "calling" (*schreien*). (Examples 4a and 4b)

"Calling" is also happening constantly throughout this fugue through the use of the pervading "call-motif" of the descending minor third. Towards the end of *Contrapunctus IV* occurs another and much more traditional example of the use of the B-A-C-H motif: in bars 135-136 it is slipped in once into the tenor voice, like a hardly noticeable signature. (Example 4c)

In *Contrapunctus V*, the *KdF* theme appears consistently in 14-note form, as it will continue to do in much of the rest of the *KdF*, with the two descending thirds smoothed out with passing notes. Thus the theme itself is being identified with the name of Bach. Moreover, it is especially interesting that the B-A-C-H motif is heard quite plainly and in the most obvious voice (soprano) exactly in bar 41. (Examples 5a and 5b)

Contrapunctus VI states the B-A-C-H motif near the beginning, in measures 4 and 5 in the soprano. Again the first two notes are separated by a measure from the third and fourth, but they are perceived to be related to each other through their rhythmic emphasis. (Example 6)

Contrapunctus VII features the B-A-C-H motif in much the same way, for example in the tenor part of measures 17-19. Within the context of a statement of the *KdF* theme in 14-note form (and in diminution), the notes B-A are again separated from C-H by a measure, but each pair of notes comes at a similar point, i.e. the end of two parallel phrases. (Example 7)

With the introduction of a new theme that is rather chromatic, numerous instances of B-A-C-H occur in *Contrapunctus VIII*. In measure 11 a very clear statement of the B-A-C-H is shared between the two lower voices (Example 8a). In measures 85-86, the motif is featured in the soprano and in measure 112 in the bass (Examples 8b and 8c). The main *KdF* theme (inverted), which occurs as theme III in this fugue (beginning in measure 95, in the alto), consists always of exactly 14 notes. More noticeably, each measure begins with a quarter rest (Example 8d). The use of silence on the downbeat is a technique often used by Bach to symbolize eternity and/or death.⁴ Thus the form of the theme in this fugue forms associations not only with the name "Bach" (14 notes), but also with "death" (silence on the downbeats). A convincing example of this technique to express longing for death is often encountered in Bach's chorales, such as at the end of *Cantata #56* (*Ich will den Kreuzstab gerne tragen*). (Example 8e)

Example 12. *Contrapunctus XIV*, mm. 104-110: 2nd theme (41 notes).



In *Contrapunctus IX*, in bars 84-85, the B-A-C-H motif is shared between the soprano (B-flat, A) and alto (C, B-natural), but because the voices cross, the motif appears to remain in the same voice, the alto. (Example 9)

In *Contrapunctus X*, again exactly in bar 40-41, the B-A-C-H motif makes an appearance in the two upper voices. (Example 10)

The 14-note version of the main *KdF* theme, with rests on every downbeat, now "rectus," boldly opens *Contrapunctus XI* (Example 11a). The inversion of the second theme of *Contrapunctus VIII*, which in this fugue appears as theme III, very clearly spells B-A-C-H. Donald Tovey rejects this allusion to the name of Bach, since strictly speaking the theme misspells his name as B-A-C-C-C-H, yet to a listener (as opposed to a mere score-reader) this is almost as obvious an allusion to the name of Bach as in the final fugue. (Example 11b) The B-A-C-H motif occurs frequently, not only in connection with the third theme, but elsewhere as well. An example is found in measure 144, with the motif shared between the alto (B-flat, A) and the soprano (C, B-natural). (Example 11c)

Contrapunctus XII and *XIII*, the two completely invertible "mirror" fugues, leave the composer with very little room to maneuver. The listener has no idea of the strict rules behind these wonderful pieces, especially the playful *Contrapunctus XIII*. Even here the B-A-C-H motif pervades everything, though not as overtly as elsewhere in the *KdF*. The descending semitones B-A and C-H permeate the texture, but the four notes never occur together, and seldom within the same octave. One reason that Bach chose D minor as the key for this work may well have been that it allowed him to "season" fugues like *Contrapunctus XII* and *XIII* with these notes. For example, C-H (the more unusual of the two pairs of notes) is used six times in measures 25-26 of *Contrapunctus XIIb*, just after several highly exposed B-A's. Appearances of the motif within one voice and within the compass of a minor third also occur (though somewhat more separated than usual) in measures 14-16 of *Contrapunctus XIIIa* (bass) and measures 46-47 of *Contrapunctus XIIb* (bass). Similar concentrations of B-A and C-H occur in *Contrapunctus XIII*, imbuing the whole with the flavor of the BACH motif (e.g. in *Contrapunctus XIIIa*: eight times B-A in measures 32-35, followed by eight times C-H in measures 37-41).

Theme II of *Contrapunctus XIV* consists of exactly 41 notes, as if in direct preparation for the next theme, that of B-A-C-H itself (Example 12). There are also numerous examples of the B-A-C-H motif in the earlier part(s) of this fugue, again as if to prepare us for the plain statement of Theme III in measure 183. To list just three examples: measures 16-17 (tenor), 59-60 (alto/soprano), and 133-134 (alto). (Examples 13, 14, and 15)

The evolution of the B-A-C-H motif is but one of many marvels of the *KdF*. A constant companion in the background, like a quietly-flowing underground stream,⁵ in *Contrapunctus XIV* it finally appears quite alone and "naked," like a new-born babe. It is a paradoxical moment of loneliness and pity, sadness and comfort, weakness and strength. Almost immediately it is used in stretto and inversion, and "with the boldest and most mysterious harmonies"⁶ that are wrenching in their effect on us. It is at this point that this

great composer, for whom nothing seemed impossible, especially in this work, leaves us forever. But the unfinished ending in which the composer is "called by name" also contains the promise of what "eye has not seen, nor ear heard." (I Cor. 2:9) ■

Notes

1. William Wright, *The Organ—The Instrument and Its Literature* (University of Toronto: private publ., 1994) 96.

2. J.S. Bach, *Die Kunst der Fuge*, ed. Davitt Moroney (Muenchen: G. Henle, 1989) vii.

3. The main theme in "rectus" form vaguely hints at "Vater unser" (Lord's Prayer). The descending thirds in *Contrapunctus IV* are also striking characteristics in some chorales, e.g., "Wie schön leuchtet der Morgenstern" (How lovely shines the morning star) and "Wer weiss, wie nahe mir mein Ende" (Who knows how near is my life's end). The most ornamented of all versions of the theme, as found in the *Canon per Augmentationem*

Example 13. *Contrapunctus XIV*, mm. 16-17.



Example 14. *Contrapunctus XIV*, mm. 59-60.



Example 15. *Contrapunctus XIV*, mm. 133-134.



in contrario Motu shows a striking resemblance to the "Agnus Dei" from the *Mass in B minor*.

4. Many of the more ornate chorale settings such as those in *Schemelli's Gesangbuch* illustrate this, e.g., "Lasset uns mit Jesu ziehen," "Es ist vollbracht," and "Liebster Gott, wann werd ich sterben?" Examples in *Das Orgelbüchlein* include

"Alle Menschen müssen sterben," and "Wir danken dir, Herr Jesu Christ, dass du für uns gestorben bist" (BWV 623 and 643).

5. In other words, like a *Bach* (German: brook).

6. Donald Francis Tovey, *Essays in Musical Analysis: Chamber Music* (first published in 1944; London: O.U.P., 1972) 88.

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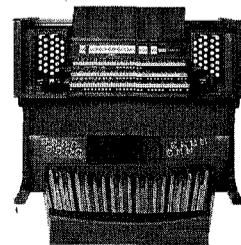
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A Second Glance: An Overview of African-American Organ Literature

Mickey Thomas Terry

In a previous article, "African-American Organ Literature—A Selective Overview," seven composers and their works were featured (THE DIAPASON, April, 1996, pp. 14-17). They included George Walker, Noel Da Costa, David Hurd, Adolphus Hailstork, Thomas H. Kerr, William B. Cooper, and Mark Fax. Through a series of musical examples provided, it was shown that in addition to Negro spirituals and jazz, African-American organ literature is based on several diverse musical sources which include plain chant, German Protestant chorales, general Protestant hymnody, themes of African origin, and original composer themes.¹

Also mentioned was the fact that several composers from this school are alumni of major musical institutions. A number of them have been recipients of prestigious composition prizes and academic fellowships.² Among them is George Walker who, in April 1996, became the first black to receive the Pulitzer Prize for music. This award was for his composition *Lilacs for Soprano and Orchestra*, commissioned and premiered by the Boston Symphony.

Although attitudes towards black composers are gradually changing, the path of the African-American composer has not been an easy one, and it is still fraught with difficulty.³ Historically, racial bias and negative stereotyping have played a deleterious role in coloring perceptions of and attitudes towards African-American composers. In the U.S., such attitudes have long been documented. One of the earliest set of published writings which reflects this attitude is Thomas Jefferson's *Notes on Virginia* (c. 1784). In this work, the author relates his general perceptions regarding blacks.⁴ Added to the problem of historical perception was the existence of the now defunct Jim Crow (i.e., segregation) system which deterred blacks from being woven into the fabric of American society. The combination of both factors has greatly contributed to the current dearth of published musical materials from this school of composers. Furthermore, during the pre-integration era, the extant system of laws, racial codes, and negative perceptions prohibited African-Americans, in most cases from matriculating in traditionally white institutions of higher education. At that time, the academic pedigrees and scholastic achievements of blacks were given little or no regard.⁵ George Walker's experiences, as related to and documented by several newspaper and journal interviews, constitute a case in point.

Prior to receiving the distinction of being a Pulitzer Prize winner, Walker had the distinction of being the first black graduate of the Curtis Institute

(Artist Diploma, 1945) and, subsequently, becoming the first black to receive a Doctoral degree from the Eastman School of Music (D.M.A. in Piano, 1956). At the time, this was really quite a notable accomplishment because many institutions including the prestigious Peabody Conservatory did not admit blacks for a long time.⁶ Although the achievements of Walker and others continued to be increasingly evident, many such institutions remained closed, nonetheless, to blacks; teaching posts in such institutions were simply out of the question.

Since winning the Pulitzer, Walker's interviews, such as that published in the *Philadelphia Inquirer* (Oct. 31, 1996), have occasionally indicated long-standing difficulties and disappointments experienced not only as a composer, but as a virtuoso pianist and teacher.⁷ Unfortunate as these experiences may have been, they are neither unique nor isolated; several black composers have shared similar misfortunes. One of the greatest misfortunes from that period to the present has been the absence of sufficient recognition for their contribution to the classical literature; part of this article's *raison d'être* is the writer's attempt to help alter that situation.

As mentioned in the previous article, it is not feasible to present a comprehensive survey in the scope of a single article; as such, the writer has, once again, provided a select sampling of talents who have made substantive and qualitative contributions to the literature for the instrument. The various cited examples are intended to demonstrate not only a diversity of composition styles, but thematic influences which may be found among this body of music. For the purposes of this article, the organ compositions cited are stylistically divided into two general categories: neo-classical and symphonic. Among the neo-classical works cited are compositions by Ulysses Kay, Roger Dickerson, and Charles Coleman. The more symphonically conceived works are represented by Olly Wilson, William Grant Still, Eugene W. Hancock, Charlene Moore Cooper, Mark A. Miller, and Jeffrey Mumford. The neo-classical works are presented first, followed by the symphonic compositions.

Mickey Thomas Terry, a native of Greenville, North Carolina, holds degrees from East Carolina University in Greenville, and a Ph.D. in Late Medieval and Early Modern European History from Georgetown University in Washington, DC. Dr. Terry's principal organ teachers have been Clarence Watters, Charles Callahan, and Ronald Stolk (Improvisation). He is currently the organist and minister of music of St. Rita's Catholic Church in Alexandria, Virginia. Dr. Terry has concertized throughout the United States and has been broadcast several times on Pipedreams. Dr. Terry has recently been a featured artist at Washington's John F. Kennedy Center for the Performing Arts and organ recitalist at the Piccolo-Spoleto Music Festival in Charleston, South Carolina. In July, 1996, he presented a lecture-recital in St. Paul's Chapel at Columbia University as part of the African-American Organ Music workshop of the AGO National Convention in New York. He will be a featured recitalist at the 1998 AGO national convention in Denver. Dr. Terry has taught on the faculty of Georgetown University and has written several articles for both *The American Organist Magazine* and *THE DIAPASON*. He serves on the Advisory board for the ECS/AGO African-American Organ Music Series published by E.C. Schirmer Music Company of Boston. Dr. Terry appears on the Albany Records label compact disc *George Walker—A Portrait, playing the organ works of Pulitzer Prize-winning composer George Walker*.



Ulysses Kay (courtesy of Carl Fischer)

ULYSSES KAY (1917-1995) received a B.M. degree from the University of Arizona. Kay also studied with Howard Hanson at the Eastman School of Music (M.M. in Composition) and with Paul Hindemith both at the Berkshire Music Center (1941) and Yale University. He also studied with Otto Luening at

Example 1: Ulysses Kay: II. Pastorale (Suite No. 1 for Organ) (Copyright© 1986 by Pembroke Music Co., Inc. Used by permission.)

Example 2: Ulysses Kay: III. Finale (Suite No. 1 for Organ) (Copyright© 1986 by Pembroke Music Co., Inc. Used by permission.)

Example 3: Roger Dickerson: Chorale Prelude: Das neugeborne Kindelein (Copyright© 1996 E.C. Schirmer Music Co. Reprinted by permission of ECS Publishing, Boston)

Example 4: Charles D. Coleman: Passacaglia (Sonata No. 1)

Columbia University. Kay served as visiting professor at both Boston University and the University of Los Angeles (UCLA). From 1968, he served as Professor of Music at Herbert H. Lehman College (CUNY) until his retirement in 1988. While there, he was appointed as Distinguished Professor (1972). Kay was the recipient of several prestigious awards and fellowships. Twice, he won the Prix de Rome as well as winning the Gershwin Memorial Award (1947). Among the fellowships awarded were: Ditson (1946), Rosenwald (1947), Fulbright (1950), and Guggenheim (1964). In addition to organ works, Kay wrote two operas as well as music for chorus, orchestra, ballet, chamber ensemble, and piano. Commissioned and premiered by Marilyn Mason, Kay's Suite No. 1 for Organ (1958) exhibits the influence of neo-classicism. For the purposes of this article, excerpts from the second and last movements of this work are cited. (See Examples 1 and 2.)

Organ Compositions (Published Scores)

Two Meditations for Organ (H.W. Gray, 1951) [out-of-print]

Suite No. 1 for Organ [Prelude, Pastorale, Finale (1958)] (Carl Fischer Facsimile Edition, 1986)



Roger Dickerson

ROGER DICKERSON (b. 1934) received his B.A. (Music Education) Degree from Dillard University in New Orleans and M.M. Degree (Composition) from Indiana University. He received a Fulbright to study at the Akademie für Musik und Darstellende Kunst in Vienna (1959-62). Dickerson was also the recipient of a John Hay Whitney Fellowship and received the Louis Armstrong Award (1981). In 1975, he founded the Creative Artists Alliance. He also received an honorary doctorate from the People's Republic of China. In 1978, he was the subject of a public television documentary film "New Orleans Concerto." Currently, Dickerson serves as Music Coordinator and Choir Director at Southern University as well as Lecturer in Music at Dillard University in New Orleans. He has written for piano, voice, chorus, orchestra, band, and chamber ensemble. The following composition is, at the time of this article's completion, his only contribution for solo organ. Conceived in a neo-classical idiom, it is based on a German Protestant Chorale *Das neugeborne Kindelein* ("The Newborn Little Child"). (See Example 3.)

Organ Compositions (Published Scores)

Chorale Prelude: *Das neugeborne Kindelein* (1956) [E.C. Schirmer Music Co., 1996]

CHARLES D. COLEMAN (1926-1991) was a native of Detroit. He received his B.M. and M.M. Degrees from Wayne State University in Detroit. Among his teachers were Virgil Fox, Mildred Clumas, and Robert Cato. In 1955, Mr. Coleman founded the Charles Coleman House of Music, formerly known as Northwestern School of Music, Dance, and Drama. In addition to teaching in the Detroit Public



Charles D. Coleman

Schools, he served as Director of Music for Tabernacle Baptist Church in Detroit. Coleman was also an Associate of the American Guild of Organists (AAGO). His compositions include works written essentially for chorus, organ, and piano. Conceived in a neo-classical idiom, the sonata is dedicated to Dr. Eugene W. Hancock. The *Passacaglia* constitutes the sonata's first movement. (See Example 4.)

Organ Compositions (Published Scores)

Impromptu for Pedals Alone (1961; Northwestern School of Music Press, 1977) [out-of-print]

Sonata No. 1 [Passacaglia, Adagio, Allegro]⁸ (Northwestern School of Music Press, 1979) [out-of-print]



Ollly Wilson

OLLY WILSON (b. 1937) received a B.M. Degree from Washington University (St. Louis), an M.M. Degree from the University of Illinois (Urbana), and a Ph.D. from the University of Iowa. In addition to being a recipient of a Fulbright Fellowship (1971 and 1977) and a Guggenheim (1972), Wilson was the recipient of a First Prize in the International Electronic Music Competition (1968) and the Dartmouth Arts Council Prize (1968). In 1974, he received an award for outstanding achievement in music composition from the American Academy of Arts and Letters and the

National Institute of Arts and Letters. Among his academic positions, he has served on the faculties of Florida A & M University and Oberlin Conservatory. He is currently Music Department chair at the University of California at Berkeley. Wilson has written for various musical media including: organ, piano, voice, chorus, chamber ensemble, and orchestra. Commissioned for the 1979 Hartt College of Music International Contemporary Organ Music Festival, *Expansions* was premiered by Donald Sutherland. (See Example 5.)

Organ Compositions (Published Scores)

Expansions (1979)

Moe Fragments (1987)

WILLIAM GRANT STILL (1895-1979) During his lifetime, he was frequently referred to as the "Dean" of African-American Composers. He studied at Wilberforce University (Ohio) and at Oberlin Conservatory. Still also studied privately with George Chadwick and Edgar Varèse. He was the recipient of many honors and fellowships, including a Guggenheim (1933). Among his distinctions, William Grant Still was the first black to compose a symphony, to conduct a major U.S. symphony, and to have a composition performed by a major U.S. symphony. He wrote for almost every musical medium including piano, voice, chorus, chamber music,

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Saturday, June 6, 1998

Organists:
Dorothy Papadakis
Peter Richard Conte
Scott Foppiano
Russell Jackson
Bruce Shultz
Ken Cowan
and Other Special Guests

Gala Organ Recital
Girard College Chapel
(EM Skinner masterpiece - Opus 872, 1931)

for the benefit of
Curtis Organ Restoration Society
(UPENN - Austin Opus 1416 - IV/161)

8:00 P.M. - Admission: \$10.00
Tickets available at the Chapel entrance door.

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Example 5. Olly Wilson: Expansions

Example 6. William Grant Still: Reverie (Reprinted with permission by Avant Music; sole-selling representative: Western International Music, Inc. *Reverie* by William Grant Still is excerpted from the A.G.O. Prelude Book.)

Example 7. Eugene W. Hancock: Fantasy

Example 8. Charlene Moore Cooper: A Solitary Prayer

Example 9. Jeffrey Mumford: Fanfare for November

Example 10. Mark A. Miller: Reverie (Verses)



William Grant Still

opera, ballet, and orchestra. *Reverie* is one of two original organ compositions written by the composer. It was commissioned by the Long Beach, Los Angeles, and Pasadena & Valley Districts of the AGO in celebration of the 1962 American Guild of Organists National Convention. (See Example 6.)

Organ Compositions (Published Scores)
Reverie [AGO Prelude Book (published by Los Angeles area American Guild of Organists chapters, 1962)]
Elegy (Avant Music Co., 1963)



Eugene W. Hancock

EUGENE W. HANCOCK (1929–1994) was a native of Detroit, as was his friend and colleague Charles Coleman. Hancock received a B.M. Degree from the University of Detroit, a M.M. Degree from the University of Michigan [Ann Arbor], and a Doctorate of Sacred Music from the School of Sacred Music at Union Theological Seminary in New York. Among his organ teachers were Marilyn Mason, Vernon deTar, and Alec Wyton. Hancock studied composition with Seth Bingham. He served as Assistant Organist/Choirmaster of the Cathedral of St. John the

Divine (1963–66), and later as Organist/Choirmaster of St. Philip's Episcopal Church (1975–82) and of West End Presbyterian Church (1982–90) in New York. In 1970, Hancock was appointed as Professor of Music at Borough of Manhattan Community College (CUNY), a position he held until his death. Among his professional affiliations, Hancock was an Associate of the American Guild of Organists (AAGO). With several choral publications to his credit, he has contributed much to the genre of sacred music. In his recital work, Hancock had been particularly noted for performing and promoting the works of African-American organ composers. *Fantasy* is a virtuosic work written for and premiered by Herman D. Taylor in 1985 at the Black American Music Symposium held in Ann Arbor, Michigan. (See Example 7.)

Organ Compositions (Published Scores)
An Organ Book of Spirituals [Sometimes I Feel Like a Motherless Child; We are Climbing Jacob's Ladder; My Lord, What a Morning; Joshua fought the Battle of Jericho; Were You There When They Crucified My Lord; I'm Troubled; Fix Me, Jesus; Swing Low, Sweet Chariot; Go Tell It on the Mountain] (Lorenz Publishing, 1966) [out-of-print]
The Wrath of God (Selah Press, 1993)
 (Unpublished Scores)
Suite in Three Movements for Organ, String Quartet, Oboe, Xylophone, and Bass Drum [Variation, Aria, Toccata] (1966)
Fantasy for Organ (1985)



Charlene Moore Cooper

CHARLENE MOORE COOPER (b. 1938) is a native of Baltimore. She received a B.M. Degree (Flute/Music Education) from Oberlin Conservatory. She is currently a Ph.D. candidate in Counseling Psychology at Catholic University in Washington, DC. Cooper has taught music in both the Baltimore and District of Columbia Public Schools.

She has also taught liturgy courses at the Howard University School of Divinity. She is also Director for the Municipal Opera of Baltimore, the NAACP Community Choir (DC), the Best Friends Jazz Choir (DC Metro area), and Director of Music for John Wesley A.M.E. Zion Church in Washington. In addition to writing for the organ, Cooper has written for piano, voice, chorus, chamber ensemble, and orchestra. *A Solitary Prayer* was originally conceived as a musical tribute to the composer's deceased mother. (See Example 8.)

Organ Compositions (Published Scores)

A Joyful Noise for Trumpet and Organ (1993)

Alleluia (1995)

A Solitary Prayer (1995)

Festal Postlude (1995)

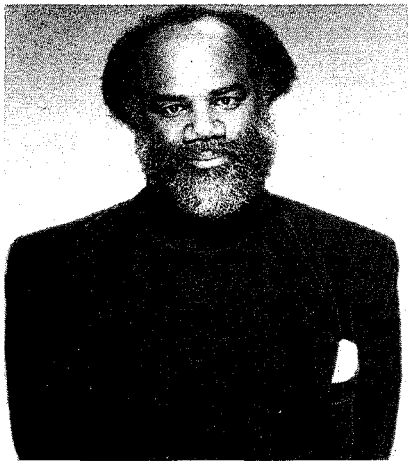
Christmas Morn for Oboe and Organ (1995)

Meditation (1996)

Gloria in Excelsis Deo (1997)

Joy in the Morning (1997)

Resurrection (1997)



Jeffrey Mumford

JEFFREY MUMFORD (b. 1955) is a native of Washington, D.C. He received his B.A. Degree (Art/Painting) from the University of California at Irvine and his M.A. Degree (Composition) at the University of California at San Diego. Mumford has won First Prize in the Aspen Music Festival (1979) and the National Black Arts Festival-Atlanta Symphony Composition Competition (1994). Also the recipient of several prestigious commissions, he was awarded a commission by the National Symphony in commemoration of the 25th Anniversary of the Kennedy Center. In 1995, he was also the recipient of a Guggenheim in composition. Most recently, Mumford has been awarded a grant from Meet the Composer/Arts Endowment Commissioning Music/USA to compose a piece for the CORE Ensemble. His compositions consist of music for voice, piano, chorus, solo instrument, chamber ensemble, and orchestra. Mumford's *Fanfare for November*, so far his only organ composition, was written to be the recessional music for own wedding ceremony in November, 1985. (See Example 9.)

Organ Compositions (Published Scores)

Fanfare for November (1985)

MARK A. MILLER (b. 1967), a native of Burlington, Vermont, received a B.A. (Organ Performance/Composition) from Yale University and an M.M. (Organ Performance) from Juilliard. In 1989, he won First Prize in the National Association of Negro Musicians National Organ Competition. He is currently Director of Music for the Drew University Theological School (Madison, NJ) and Director of Music for Chatham United Methodist Church (Chatham, NJ). Miller is also an organist for the Nightwatch Program at the Cathedral of St. John the Divine in New York City. In addition to organ music, he has written for voice, chorus, handbells. *Reverie* constitutes the second movement of Miller's *Verses*. (See Example 10.)



Mark A. Miller

Organ Compositions (Published Scores)

Fantasias for Pentecost (1983)

Jubilate (1984)

Toccata on the Mountain (1994)

Verses: [Prelude and Fugue, Reverie, Toccata] (1996)

Epilogue

In Jefferson's *Notes on Virginia*, the author writes: "Whether they [blacks] will be equal to the composition of a more extensive run of melody, or of

complicated harmony, is yet to be proved." Should one be in quest of proof today, it is necessary to look no further than the compositions represented in this and the previous article. Some of these composers have attained a certain measure of renown; others are less renown, but there are several unmentioned here who are also very fine, even if unknown but to a small handful of devoted supporters and disciples. Given the findings, it is rather safe to say that African-American classical organ music exists sufficiently both in quality and quantity. No longer is there need for queries and proof, but rather concerts and recitals, recordings and publication, and most of all, a fervent commitment by the performer. ■

Notes

1. Mickey Thomas Terry, "African-American Organ Literature, A Selective Overview," *THE DIAPASON* (April, 1996): 14.

2. Mickey Thomas Terry, "African-American Classical Organ Music: A Case of Neglect," *The American Organist Magazine* (March, 1997): 60n.

3. This reference provides information concerning the historical perspective of the black composer, *Ibid*: 56-61.

4. Therein, Jefferson briefly assesses the musical capabilities of blacks: "In music they are more generally gifted than the whites with accurate ears for tune and time, and they have been found capable of imagining a small catch. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved." Thomas Jefferson, *Notes on Virginia*, ed. William Peden (New York: W.W. Norton and Co.,

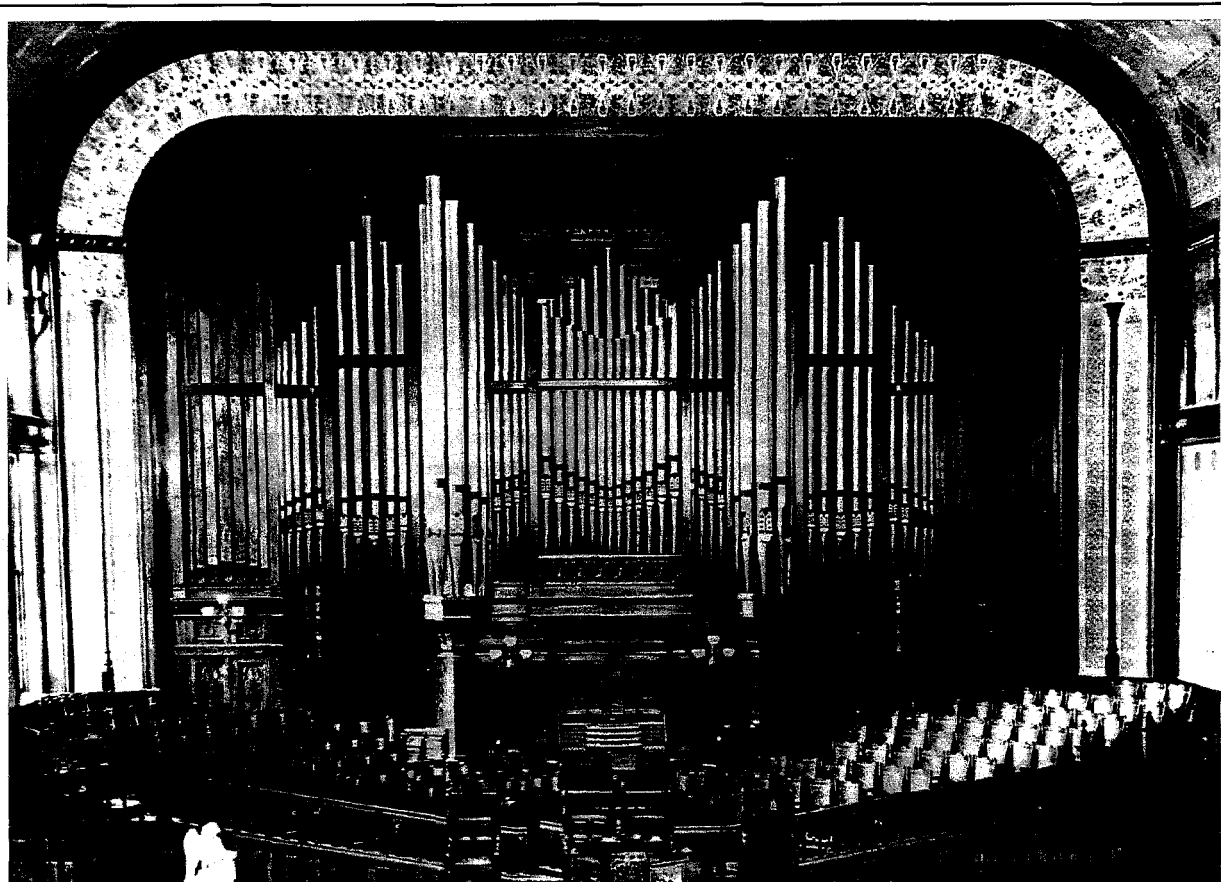
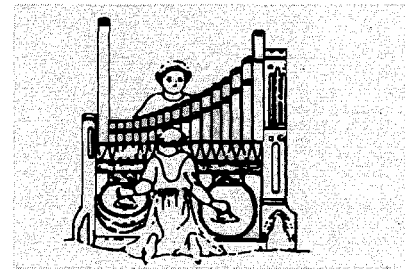
1982), 140.

5. Terry, "African-American Classical Organ Music," *TAO*, 59n.

6. The first black to be admitted to Peabody Conservatory was Paul Archibald Brent (1907-1997) of Baltimore. Brent, an honors graduate, received a teaching certificate in piano (1953). He subsequently received a B.M. Degree from Morgan State University in Baltimore. When interviewed, Anne Garside, Peabody's Information Director, provided the following information regarding the situation: "The director [conservatory] at the time was Reginald Stewart who very much wanted to abolish the color bar because not only had Peabody faculty been teaching African-American students for years under the table, [but] some of these black students were among the best musicians in the city . . ." *The Baltimore Sun*, Mar. 21, 1997, 5B.

7. *Philadelphia Inquirer* (Oct. 31, 1996), E6.

8. This sonata is comprised of three movements, none of which has been titled by the composer. The movements listed here are more or less described either by their form or tempo markings. In the case of the second movement, there is neither a title nor tempo marking indicated; consequently, the title indicated is provided by the writer to describe a suggested tempo.



4-78 Frank Roosevelt, Op. 380, 1888
Trinity United Methodist Church, Denver, Colorado

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New Organs



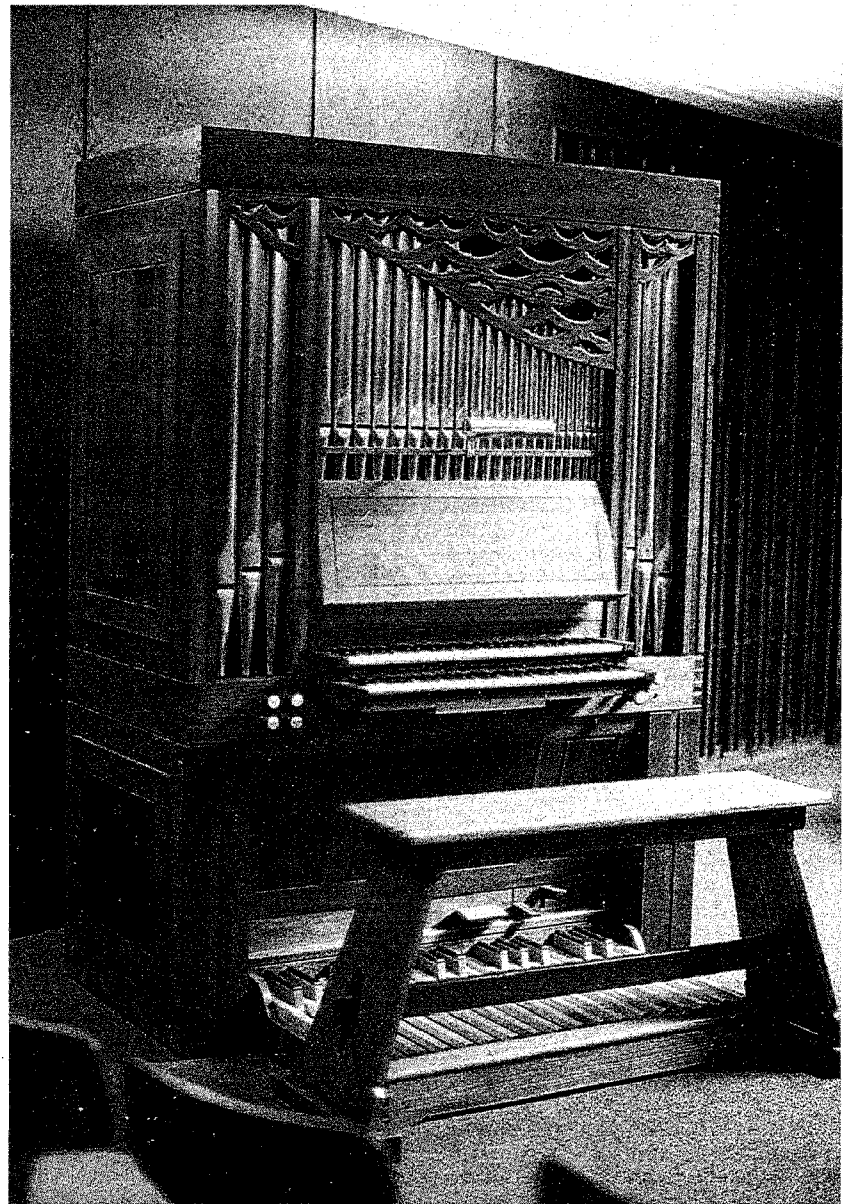
Cover

Goulding & Wood, Inc., organ-builders of Indianapolis, Indiana, has built a new 2-manual, 38-rank organ (Opus 26) for St. Paul's Episcopal Church, Wilmington, North Carolina. The action features G&W's exclusively designed electro-pneumatic slider chests. The twin cases facing the chancel and twin cases facing the nave are of red oak. Facade pipes utilizing the Pedal 16'

Principal and Great 8' Principal are tinted pale gold with natural burished mouths. The small twin cases facing the nave were designed to screen the tone openings and the air handling vents into the nave. The console features multiple memory levels. Manual keys are maple with rosewood sharps. The nave enjoys very favorable acoustics with a flagstone floor throughout the building.

GREAT	SWELL	PEDAL
16' Bourdon (unit)	8' Geigen	32' Resultant
8' Principal	8' Geigen Celeste (TC)	16' Principal
8' Rohr Flute	8' Cedeckt	16' Bourdon (Gt)
8' Spitz Flute	4' Principal	8' Octave (ext)
4' Octave	4' Hohl Flute	8' Bourdon (Gt)
4' Spiel Flute	2' Octave	4' Choral Bass
2 1/2' Nazard (TC)	1 1/2' Quint	4' Bourdon (Gt)
2' Gemshorn	2' Mixture III-IV	2' Octave Bass
1 3/8' Tierce (TC)	Scharf III	II Mixture
1 1/8' Mixture IV	16' Bassoon	16' Posaune
8' Trumpet	8' Trompette	16' Bassoon (Sw)
8' Cromorne	8' Hautbois (ext)	8' Trompet
Tremolo	4' Clarion	8' Hautbois (Sw)
Gt 16-UO-4	Tremolo	4' Hautbois
	Sw 16-UO-4	

Intermanual Couplers
Sw/Gt 16-8-4
Sw/Ped 8-4
Gt/Ped 8-4
Gt/Sw 8



Jackel, Inc., Duluth, Minnesota, has built a new organ for Three Brothers Chapel at the First United Methodist Church of Duluth. The organ features mechanical key (suspended) and stop actions, and a built-in bellows and blower. The case is of solid rift-sawn red oak to match the chapel interior, and is built on casters so it can be moved into the main sanctuary. Manual natural keys are of bone, sharps of grenadill; turned stop knobs are of rosewood with inserted hand-lettered porcelain name plates. Tuning is according to the Neidhardt scheme. Manual/pedal compass is 56/30.

MANUAL I
8' Rohrflöte
4' Principal
4' Spitzflöte
2' Oktav
MANUAL II
8' Rohrflöte (from I)
8' Krummhornregal
PEDAL
I/Ped
II/Ped
Tremulant

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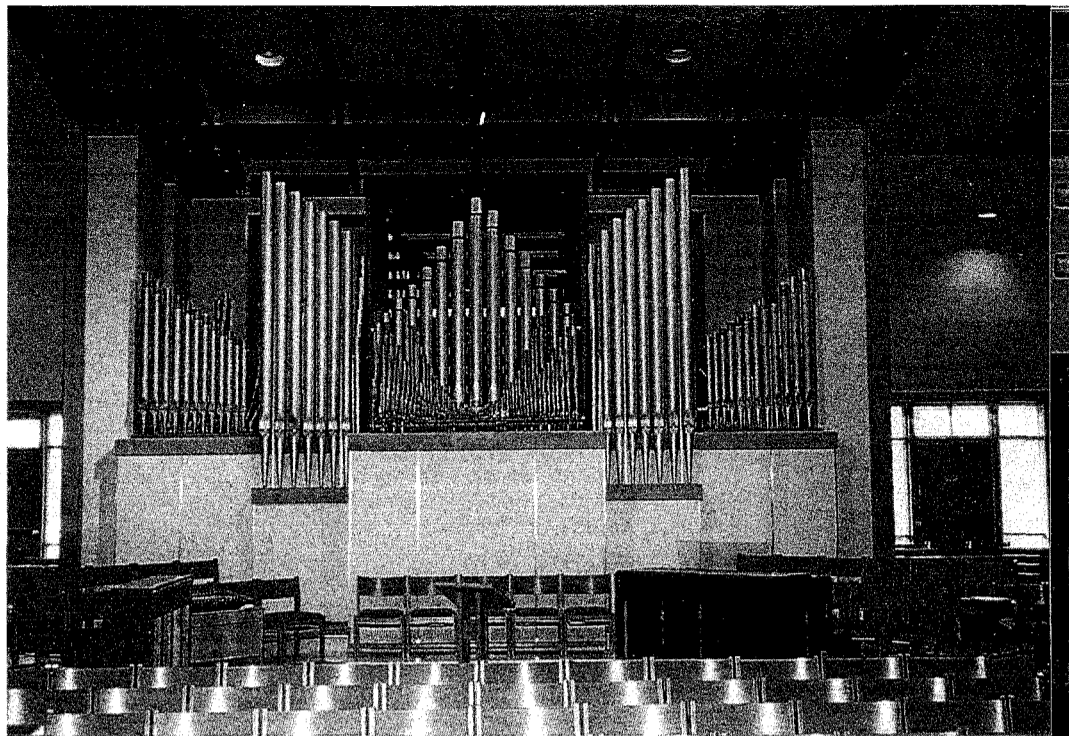
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David R. Salmen, of Wessington Springs, South Dakota, has completed installing an organ for St. Brendan's Parish, Bothell, Washington. The church's organ committee had been active since the new church was built nearly 10 years ago. In 1990, the Reuter Organ Company, Lawrence, Kansas, was selected to build a new organ for the church. Due to circumstances beyond control of the church or the company, the organ was never built. The church continued to work and plan for a pipe organ in consultation with David Salmen, Reuter's regional representative. In early 1997, the 1976 Reuter organ (opus 1882) from Grace United Methodist Church, Waterloo, Iowa, became available and was purchased by St. Brendan's. David R. Salmen and the Salmen Organ Company were contracted to remove and rebuild the Reuter organ and to complete its installation and tonal regulation in Bothell. The organ was expanded with 12 additional ranks of pipes built by Reuter, and now contains 27 stops, 34 ranks, and 1,953 pipes. A new micro-processor based organ control system was installed, as well as a new 2 h.p. blower. The organ control system, from Matters, Inc., of Hermosa, South Dakota, integrates the functions of the console combination action and couplers as well as the switching system. The organ now has multiple memory levels, transposer, digital recording system, and full MIDI capability. Tonal regulation, under the direction of Mr. Salmen, was performed by R. Joseph Wiessinger and Roger Banks. Joseph Adam played the dedicatory recital on January 4, 1998.



- GREAT**
- 16' Bourdon
 - 8' Principal
 - 8' Montre
 - 8' Hohlfute
 - 8' Bourdon (ext)
 - 8' Gemshorn
 - 8' Gemshorn celeste
 - 4' Octave
 - 4' Spill flute
 - 2' Fifteenth
 - IV Fourmiture
 - 8' Posaune (Ped)
 - 8' Clarinette (prep)

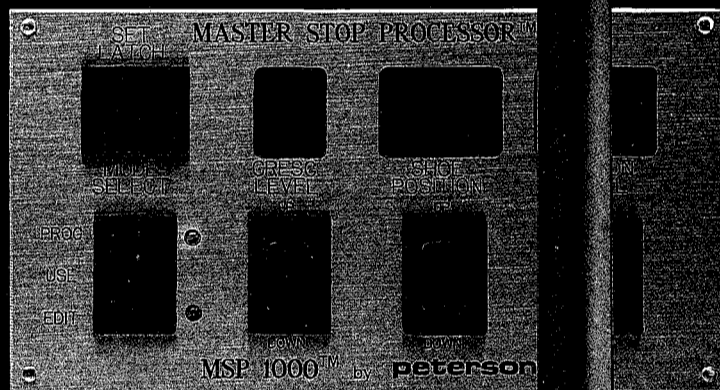
- SWELL**
- 8' Gedeckt
 - 8' Gamba
 - 8' Voix Celeste
 - 4' Principal
 - 4' Harmonic Flute
 - 2 1/2' Nasard
 - 2' Blockflute
 - 1 1/2' Tierce
 - IV Plein Jeu
 - 16' Bombarde
 - 8' Trompette
 - 8' Hautbois
 - Tremulant

- PEDAL**
- 32' Resultant
 - 16' Subbass
 - 16' Bourdon (Gt)
 - 16' Gedeckt (Sw ext)
 - 8' Octav
 - 8' Subbass (ext)
 - 8' Gedeckt (Sw)
 - 4' Choral Bass
 - 4' Bourdon (Gt)
 - II Mixture
 - 32' Cornet (wired)
 - 16' Posaune
 - 16' Bombarde (Sw)
 - 8' Posaune (ext)

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Fabry, Inc., Fox Lake, Illinois, has rebuilt and installed an organ at McHenry County College, Crystal Lake, Illinois: 2 manuals, 16 ranks. The original gift of a 1956 Wicks organ came from Richard S. Smith of Chillicothe, Ohio. The moving and rebuilding costs were donated by Mrs. Grace Hajeck. The rebuilding project included a new multiplex relay, 32-memory combination action, two chamber enclosures, blower, solid state shade actions, electric tremolo, rectifier, console movable platform, pipe tuners, and other items. The console is prepared for a MIDI resource system. The project was coordinated by Judith Williamson, chair of the McHenry County College Music Department, Grace Hajeck, and Pat Marks, both music instructors at the college. The dedication was played by Thomas Weisflog of Chicago.

GREAT

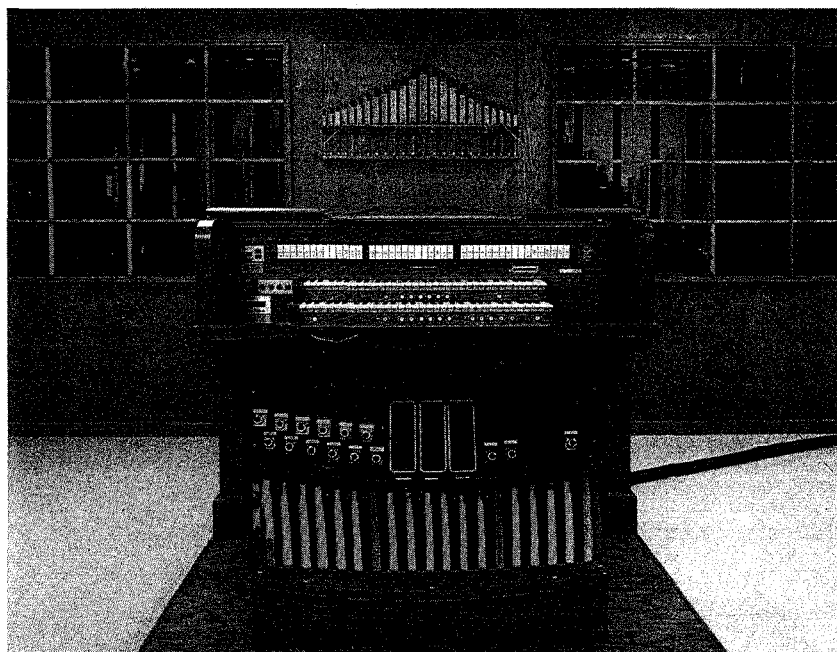
- 8' Principal
- 8' Gedeckt
- 8' Dulciana
- 4' Octave
- 4' Flute (ext)
- 4' Dulciana (ext)
- 2 2/3' Twelfth
- 2' Super Octave

SWELL

- 8' Stopped Diapason
- 4' Principal
- 4' Flute Traverso
- 2' Octave
- 2' Piccolo (ext Stopped Diapason)
- III Mixture
- 8' Fagot
- Tremolo

PEDAL

- 32' Resultant
- 16' Bourdon (ext Gt Gedeckt)
- 8' Diapason (Gt)
- 8' Flute (Gt)
- 4' Choral Bass
- 16' Fagot (ext Sw)
- 8' Fagotto (Sw)



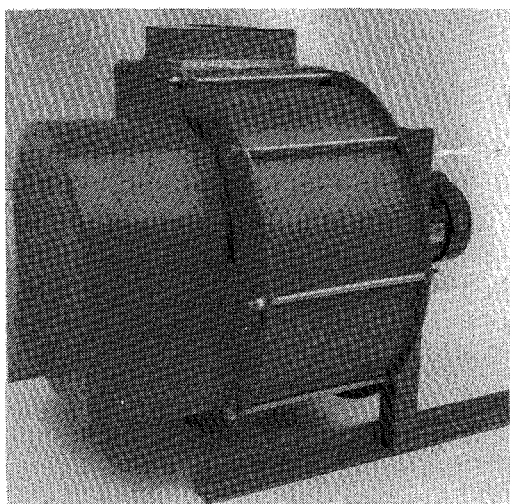
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Bedient Pipe Organ Company, of Lincoln, Nebraska, has built a new organ for St. Anne's Episcopal Church, Winston-Salem, North Carolina. The firm's opus 39 comprises 9 stops, 12 ranks, and 605 pipes. Manual/Pedal key compass is 58/30. Key and stop action are mechanical. The case is of oak; pipe shades are of red gum. The church's organist, John Mueller, served as consultant and dedication recitalist. (This organ was installed at the Church of the Epiphany in Atlanta, Georgia, in August of 1993. The organ served as a temporary instrument until Bedient installed opus 54 there in May of 1997. St. Anne's Episcopal Church purchased the organ and it was installed in April of 1997.)

GREAT

- 8' Rohrflute
- 4' Praestant
- 2' Octave
- Mixture II-III

POSITIVE

- 8' Gedackt
- 4' Spitzflute
- 2' Flute
- Cornet II

PEDAL

- 16' Subbass
- Gt/Ped
- Pos/Ped
- Pos/Gt
- Tremulant

Calendar

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

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

UNITED STATES East Of The Mississippi

15 MAY
David Gallagher, CSS, Maifest; Methuen Mem Music Hall, Methuen, MA 8 pm
McNeil Robinson; St Michael's Cathedral, Springfield, MA 7:30 pm
David Craighead; Christ Church Cathedral, Lexington, KY
Octain Vocal Ensemble; Fourth Presbyterian, Chicago, IL 12:10 pm
Marianne Webb; First Evangelical Presbyterian, Anna, IL 6 pm

16 MAY
McNeil Robinson, masterclass; St Michael's Cathedral, Springfield, MA 10 am
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
Joseph Rush; St Thomas Church, New York, NY 5:15 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
St Paul Choir of Tampa; Cathedral of St Jude, St Petersburg, FL 3 pm
Andrew Kotlyo & Tom Trenney; United Methodist Church, Painesville, OH 4 pm
Peter DuBois; Church of the Savior United Methodist, Canton, OH 4 pm
David Burton Brown; Grace Lutheran, Pontiac, MI 4 pm
Music of Guillaume de Machaut; Trinity Episcopal, Ft Wayne, IN 5 pm
Thomas Murray; Mabel Tainter Theatre, Menomonie, 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
David Tryggvstad; Out Savior's Lutheran, Virginia, 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
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

22 MAY
Ken Cowan; Emmanuel Church, Chestertown, MD 8 pm
Noriko Miyata; Fourth Presbyterian, Chicago, IL 12:10 pm
Montevallo 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
Mary Ann Switz; St Thomas Church, New York, NY 5:15 pm
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
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)

28 MAY
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

29 MAY
Choral Concert; Church of the Advent, Boston, MA 8 pm
David Craighead; St Stephen's Episcopal, Wilkes-Barre, PA 7:30 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
David Craighead, masterclass; St Stephen's Episcopal, Wilkes-Barre, PA 10 am
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
Quentin Lane; St Thomas Church, New York, NY 5:15 pm
Vaughan Williams, *Five Mystical Songs*, with choir; St Luke's Episcopal, Lebanon, PA 7 pm
Taylor Carpenter; All Souls Cathedral, Asheville, NC 7:30 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

3 JUNE
Martin Strejc; Memorial Music Hall, Methuen, MA 8 pm

5 JUNE
Jill Hunt; Fourth Presbyterian, Chicago, IL 12:10 pm
William Ferris, *Angels*; Mt Carmel Church, Chicago, IL 8 pm

6 JUNE
Grand Court Organ Day, organists, ensembles, & choir; Lord & Taylor, Philadelphia, PA 10:30 am, 12:30 pm, 2:30 pm, 5 pm
Taylor Carpenter; Emmanuel Episcopal, Franklin, VA 7:30 pm
Robert Glasgow, masterclass; Christ Church Cranbrook, Bloomfield Hills, MI 10 am

7 JUNE
Boston Area Collaborative Artists; St Stephen's Episcopal, Cohasset, MA 3 pm
David Higgs; First Congregational, Burlington, VT 4 pm
Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Syracuse University, Syracuse, NY 4 pm
Taylor Carpenter; Eastern Shore Chapel, Virginia Beach, VA 7:30 pm
Fourth Church Festival Choir; Fourth Presbyterian, Chicago, IL 3 pm

8 JUNE
Robert Glasgow, masterclasses; Summer Organ Academy, Winston-Salem, NC (through June 12)
MIDI Workshop; Univ of Southern Mississippi, Hattiesburg, MI (through July 1)

9 JUNE
Frederick Swann; First Congregational, Southington, CT 7:30 pm
Robert Glasgow; St Paul's Episcopal, Winston-Salem, NC 7:30 pm
Huw Lewis; University of St Thomas, St Paul, MN 8:15 pm

10 JUNE
Jean-Guy Proulx; Memorial Music Hall, Methuen, MA 8 pm

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11 JUNE

Tallis, *Missa Salve intermerata*; Church of the Advent, Boston, MA 6:30 pm
Taylor Carpenter; Bruton Parish Church; Williamsburg, VA 8 pm

12 JUNE

Kimberly Ann Hess; Trinity Church, Boston, MA 12:15 pm
Joyful Noise; Battell-Stoekel Estate, Norfolk, CT 8 pm (through June 14)
Emmanuel Church Choir; Emmanuel Church, Chestertown, MD 8 pm
Geoffrey Morgan; St Paul Catholic Church, Valparaiso, IN 7:30 pm
Jeffrey Brillhart; Fourth Presbyterian, Chicago, IL 12:10 pm

13 JUNE

Dorothy Papadakos; Fair Street Reformed Church, Kingston, NY 4 pm

14 JUNE

Ken Cowan; Church of St Mary the Virgin, New York, NY 10:30 am
Marilyn Keiser, workshops; Montreat Conference Center, Montreat, NC (through June 27)
Alan Morrison; Spivey Hall, Morrow, GA 8:15 pm

17 JUNE

Mark Engelhardt; Memorial Music Hall, Methuen, MA 8 pm
Jerome Butera; Wesley United Methodist, Ironwood, MI 7:30 pm

18 JUNE

Chorus Angelicus; South Church, New Britain, CT 7:30 pm
James Lorenz; Old Dutch Church, Kingston, NY 12:15 pm

19 JUNE

Kevin Dzierzawski; Fourth Presbyterian, Chicago, IL 12:10 pm

20 JUNE

Richard Morris & Hector Olivera, duo organ; Spivey Hall, Morrow, GA 8:15 pm
Taylor Carpenter, with piano; First Presbyterian Church of the Covenant; Erie, PA 8 pm

21 JUNE

Peter Stoltzfus; St Peter's Lutheran, Lancaster, PA 3 pm
Jerome Butera; St Paul's Episcopal, Marquette, MI 7:30 pm

22 JUNE

Jill Hunt; Presbyterian Homes, Evanston, IL

23 JUNE

Jerome Butera; First Presbyterian, Kingsford, MI 7:30 pm

24 JUNE

Gabriel Dessauer; Memorial Music Hall, Methuen, MA 8 pm
Jerome Butera; St Joseph Church, Lake Linden, MI 7:30 pm

25 JUNE

Lee Dettra; Old Dutch Church, Kingston, NY 12:15 pm

26 JUNE

Stefan Engels & John Sherer, organ duo; Fourth Presbyterian, Chicago, IL 12:10 pm

27 JUNE

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

29 JUNE

MIDI Workshop; Usdan Center for the Arts, Huntington, NY (through July 1)

UNITED STATES

West Of The Mississippi

15 MAY

Thomas Murray; Northrop Auditorium, Minneapolis, MN 8 pm

17 MAY

Marilyn Keiser; St Mark's Episcopal, San Antonio, TX 4 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 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
California Master Chorale; Crystal Cathedral, Garden Grove, CA 4:30, 8 pm

23 MAY

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

24 MAY

Allan Blasdale, with ensemble; St Mary's Cathedral, San Francisco, CA 3:30 pm

28 MAY

Midwestern & Southeastern Historical Keyboard Societies Convention; Texas Christian Univ & Southern Methodist Univ, Ft Worth, Dallas, TX (through May 31)

31 MAY

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

7 JUNE

Kurt Forg; St Mary's Cathedral, San Francisco, CA 3:30 pm
Sanctuary Choir Spring Concert; Lake Avenue Church, Pasadena, CA 7 pm

12 JUNE

Robert Bates; Stanford University, Palo Alto, CA 8 pm

14 JUNE

Alison Luedecke; St Mary's Cathedral, San Francisco, CA 3:30 pm
Jay Williamson; St Anne of the Sunset, San Francisco, CA 4 pm
Peter Baicchi; Lake Avenue Church, Pasadena, CA 7 pm
Cambridge Singers; St Steven's Serbian Orthodox, Alhambra, CA

18 JUNE

Diane Meredith Belcher; Christ Church, Little Rock, AR 8 pm

21 JUNE

John Weaver, workshops; Mo-Ranch Conference Center, Hunt, TX (through June 26)
St Bede the Venerable Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

23 JUNE

Thomas Murray; St John's Cathedral, Denver, CO 8:15 pm
Susan Landale; St Mary's Cathedral, Cheyenne, WY 7:30 pm

26 JUNE

Susan Landale; First United Methodist, Ft Collins, CO 4 pm
Carole Terry; Colorado State College, Ft Collins, CO 4:45 pm

27 JUNE

Gillian Weir; First United Methodist, Ft Collins, CO 7:30 pm

28 JUNE

Sarah Holtzman, flute; St Mary's Cathedral, San Francisco, CA 3:30 pm

29 JUNE

John Scott; St John's Cathedral, Denver, CO 7:30 pm (also June 30)
John Weaver; Balboa Park, San Diego, CA 8 pm

INTERNATIONAL

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, Messiaen series; 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, Messiaen series; Westminster Cathedral, London, England 7:30 pm

1 JUNE

Gillian Weir, with orchestra; Chelsea Parish Church, London, England 7:30 pm

2 JUNE

Gillian Weir, Messiaen series; Westminster Cathedral, London, England 7:30 pm
Christian Mass; St James United, Montréal, Québec 12:30 pm

6 JUNE

Gillian Weir; Oakham Chapel & Parish Church, Oakham, England 7 pm

8 JUNE

Carol Williams; Christ Church, Woking, England 12:40 pm

9 JUNE

Gillian Weir, Messiaen series; Westminster Cathedral, London, England 7:30 pm
Carol Williams; St Paul's Church, East Bol-dre, New Forest, England 7:30 pm
Kurt-Ludwig Forg; St James United, Mon-tréal, Québec 12:30 pm

16 JUNE

Carol Williams; St Lawrence Jewry, London, England 1 pm
Gillian Weir; The Fairfield Hall, Croydon, Sur-rey, England 1:05 pm
Gillian Weir, Messiaen series; Westminster Cathedral, London, England 7:30 pm
Lenore Alford; St James United, Montréal, Québec 12:30 pm

17 JUNE

David Burton Brown; Cathedral, Stavanger, Norway
Carol Williams; Portsmouth Cathedral, Eng-land 1 pm

18 JUNE

Salt Lake Mormon Tabernacle Choir; Victoria Hall, Geneva, Switzerland

19 JUNE

Paolo Crivellaro; Chiesa della Badia di Camaione, Lucca, Italy 9:15 pm

20 JUNE

David Burton Brown; Ulstein Kloster, Ulstein, Norway

21 JUNE

Carol Williams; Kelvingrove Art Gallery & Museum, Glasgow, UK 2:30 pm

22 JUNE

David Burton Brown; Cathedral, Lund, Swe-den
Gillian Weir; St Laurence Parish Church, Ludlow, England 7:30 pm

23 JUNE

Sylvie Poirier & Philip Crozier; St James United, Montréal, Québec 12:30 pm

26 JUNE

David Burton Brown; Cathedral, Göteborg, Sweden

28 JUNE

Carol Williams; Albert Hall, Nottingham, England 2:45 pm

30 JUNE

Erik Reinart, with baroque violin; St James United, Montréal, Québec 12:30 pm

Organ Recitals

F. ALLEN ARTZ, III, St. Paul's Lutheran Church, Orwigsburg, PA, January 11: *Ein feste Burg*, op. 31, Nicolai, transc. Liszt; *Fantasy on "Veni, Emmanuel"*, Lalo; *Lo, how a rose is growing*, Fedor, Brahms; *Partita on "O morning star, how fair and bright"*, Burkhardt; *Preludio (Three Quiet Pieces)*, Healey; *Toccata in d*, S. 538, *To Jordan came the Christ*, Bach; *"Meditation" (Trois Improvisations)*, Vierne; *Marche Religieuse*, Guil-mant.

MAHLON E. BALDERSTON, with Patricia Carver, soprano, Trinity Episcopal

Church, Santa Barbara, CA, December 7: *Concerto I: Allegro, Gottes Sohn ist kommen, Herr Christ, der ein'ge Gott' Sohn*, Bach; *Virgin's Slumber Song*, Reger; "Domine Deus," Vivaldi; *Concerto V, "Come unto Him"*, Handel; "Gesù Bambino," Yon; *Noël sur les Flûtes*, Daquin; *In dulci jubilo*, Bach; *The First Mercy*, Warlock; *Cantique de Noël*, Adam; *Come all ye shepherds*, Toccata on "Good King Wenceslas," Young.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, December 14: *Wachet auf, ruft uns die Stimme*, S. 645, Bach; "Cantabile" (*Quatre Pièces*, op. 37), Jongen; *Trio Sonata No. 3 in d*, S. 527, Bach; *Sonata eroica*, op. 94, Toccata, Jongen.

ELIZABETH & RAYMOND CHE-NAULT, Clayton State College, Morrow, GA, December 21: *Christmas Fantasy*, Callahan; *Tryptych*, Moore; *Nativity Scenes*, Roberts; *A Christmas Fancy on "Bring a torch"*, McConnaughey; *Angels among us*, Powell; *Prelude on "Veni Emmanuel"*, Buff-ington; *The Christmas Song*, Tormé, arr. Chenault; *Sleigh Ride*, Anderson, arr. Chenault; *Carol of the drum*, Davis, arr. Chenault; *It's beginning to look a lot like Christmas*, Wilson, arr. Chenault; *White Christmas*, Berlin, arr. Chenault; *Toccata on "God rest you merry, gentlemen"*, Hobby.

PHILIP CROZIER, Église de Ferme-Neuve, Québec, Canada, December 7: *Concerto in G*, S. 592, Bach; *Scherzo*, Durullé; *Evening Song*, Baintow; *Toccata for Flute*, Yon; *Rhapsodie sur des Noël's*, Gigout; *Toccat-a and Fugue in d*, S. 565, Bach; *Es ist ein Ros', Schmücke dich*, Brahms; *Noël sur les Flûtes*, Daquin; *Votre bonté Grand Dieu*, Balbastre; *The Holy Boy*, Ireland; *Toccata*, Dubois.

MERRILL N. DAVIS III, City Concert Hall, Krnov, Czech Republic, January 16: *Concerto No. 1 in g*: Adagio, Andante, Han-del; *Fanfara for the Common Man*, Copland, trans. Kinsella; *Toccata in F*, S. 540, Badiner-rie (*Orchestral Suite in b*, S. 1067), Bach; *Sketch in c*, *Sketch in D-flat*, op. 58, Schu-mann; *Pavana*, op. 50, Fauré, transc. Bird; *Moto Ostinato*, Eben; Improvisation on Christmas and Epiphany tunes: *Divinum mysterium*, Jingle Bells, *Wie schön leuchtet*, Davis; Improvisation on a submitted theme.

DOUGLAS DeFOREEST, with Allis Druffel, soprano, St. Cyprian Church, Sun-nyvale, CA, December 7: *The Birthday of a King*, Neidlinger; *Carol of the Manger*, Kirk-patrick/Wood; *Pastorale*, Corelli; "Comfort ye," "Every valley," Handel; *Sweet little boy Jesus, I wonder as I wander*, Niles; *Love on my heart from heaven fell*, Carey; *Sheep may safely graze*, Bach/Fox; *Yuletide Echos*, Hod-son; *Ave Maria*, Bach/Gounod; *Give me Jesus*, Boatner; *Witness*, Johnson; *Greensleeves*, Purvis; *Deo Gratias*, Biggs.

EMMA LOU DIEMER, Trinity Episco-pal Church, Santa Barbara, CA, December 21: *Wake, awake, for night is flying*, *Like the murmur of the dove's song*, Hobby; *Wake, awake, for night is flying*, *Savior of the nations, come*, Dinda; *I saw three ships*, *O come little children*, Wood; *Christmas Dawn*, Balderston; *Prelude on "St. Elizabeth"*, Gell; *Tidings of Joy*, Bach, arr. Clokey; *When we are living*, *Lift up the gates eternal*, *Suite on "We praise your name"*, Diemer.

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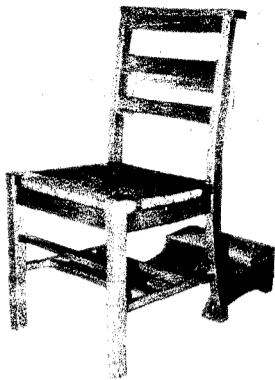
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KRISTY GIERS, Calvary Episcopal Church, Rochester, MN, December 29: *God rest you merry, Of the Father's love begotten, From heaven above, Held; Greensleeves, Es ist ein Ros', Sussex Carol, Crisafulli; Wake, awake, Now sing we now rejoice, What is this lovely fragrance, He whom shepherd men came praising, Still, still, still, Manz; In dulci júbilo, Bach.*

SUSAN GOODSON, Algoma Boulevard United Methodist Church, Oshkosh, WI, December 10: *Now thank we all our God, op. 65, no. 59, Karg-Elert; Ave Maria, Ave maris stella, Hymne d'Action de Grâces "Te Deum,"* Langlais; *Berceuse, Vieme; Introduction and Passacaglia in d, Reger.*

SUSAN HEGBERG, Cleveland Museum of Art, Cleveland, OH, January 11: *Toccata and Fugue in F, S. 540, Bach; Pastorale, Franck; Cortège et Litanie, Dupré; Three Pieces: Elevation, Chorale Prelude (Jesu wir sind hier), Invocation, Walker; The Hour Glass (Sandman), Retrospection (An Elf on a Moonbeam), Price; Toccata, Sowerby.*

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Meditation on Picardy, Sowerby; Fantasy on Veni Emmanuel, Leighton; La Nativité, Langlais; Noël Anglais (Greensleeves), Woodman; God rest ye merry, gentleman, Martin; He is born, the Divine Christ Child, Wood; Quand le Sauveur Jesus Christ, Noël de Saintonge, Dandrieu; Fantasy on Antioch, Diemer; Nun komm der Heiden Heiland, Pastorale on In dulci júbilo, Bach; Greensleeves, Vaughan Williams.*

MASSIMO NOSETTI, Basilique Notre-Dame, Cap-de-la-Madeleine, Québec, Canada, October 18: *Ballo della Battaglia, Storace, Prelude and Fugue in e, S. 548, Bach; Symphonic Poem Orpheus, Liszt, trans. Guillou; Scherzo in g, op. 49, no. 2, Bossi; Improvisation on "Nearer, my God, to Thee," Karg-Elert; Prelude in a-minor on a chorale of Bach "Ich hab' mein' Sach' Gott heimgestellt," Respighi; Sonata No. 3 in a, op. 24, Ritter.*

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 C, Schnizer; Three settings of Nun komm', der Heiden Heiland, Bach; Menuet gothique, Toccata (Suite Gothique), Böellmann.*

ANDREW PETERS, Fourth Presbyterian Church, Chicago, IL, January 2: *Introduction und Passacaglia in d-moll, Reger; Præludium et Fuga in D-Dur, S. 532, Bach; Lo, how a rose e'er blooming, Ferguson, Lovinfosse, Brahms; The snow lay on the ground, Sowerby; Choral No. 2 in b, Franck; Prelude et Fugue in B, op. 7, no. 1, Dupré.*

WILLIAM PICHER, Washington National Cathedral, Washington, DC, November 9: *Trumpet Processional, Fedak; Maestoso in C-sharp minor (Messe Solennelle), Vieme; Prelude, Fugue and Chaconne, Buxtehude; Sketch in D-flat, Schumann; Good Christian men rejoice, S. 729, Bach; Sing of Mary, pure and lowly, Hebble; Toccata on God Father, praise and glory, Picher; Magnificat 5: "He remembering his mercy hath holpen his servant Israel," Magnificat 6: "Gloria" (Fifteen Pieces founded on Antiphons, op. 18), Dupré; Will o' the wisp, Toccata in d, Nevin.*

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale St-Pierre, Montpellier, France, July 12: *Trilogie, Bedard; Prelude and Fugue in B-flat, Albrechtsberger; Variations on an Easter Theme, Rutter; Fantasie, op. 12, Labor; Fugue in e, Schubert; Suite de Noëls populaires, Méditation nuptiale, Toccata on "Happy Birthday," Bolting.*

KATHLEEN SCHEIDE, harpsichord, Pasadena Presbyterian Church, Pasadena, CA, September 17: *Suite 3 in D, Forqueray.*

RAY URWIN, Trinity Episcopal Church, Santa Barbara, CA, December 14: *Nun komm' der Heiden Heiland (two settings), Fugue on the Magnificat, Canonic Variations on "Vom Himmel hoch da komm' ich her," Bach; Variations on "Veni, veni, Emanuel," Pinkham; Prelude on "The Holly and the Ivy," Sumson; O Jesulein süß, Near; Lo, how a rose e'er blooming, Schroeder; Ave maris stella, Hakim; Sussex Carol, Lind; Tidings of Peace, Pinkham; Joy to the World—Three preludes for Christmas: Divinum mysterium, Forest Green, Antioch, Philips; Marche in F (on Handel's "Lift up your heads"), Guilman.*

THOMAS ZACHACZ, Union Church, Pocantico Hills, NY, November 23: *The Carman's Whistle, Byrd; Reflections on Southern Hymn Tunes: "My shepherd will supply my need," "Wondrous love," "When I can read my title clear," White; Sonata IV in d, op. 61, Guilman; Concerto del Sigr. Tomaso Albinoni, Walther; Intermezzo founded upon an Irish Air, Stanford; Litanies, Alain.*

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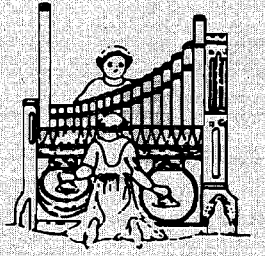


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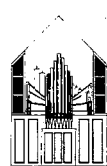
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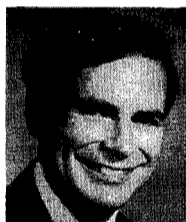
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