

THE DIAPASON

JULY, 1998



Cathedral of the Prince of Peace, Highlandville, Missouri
Story on page 18

Here & There

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its weekly organ recitals on the 84-stop, 115-rank 1863 Walcker Great Organ. The series began on May 27 and continues: July 8 Mark Laubach, 7/15 Gordon Turk, 7/22 Camilla Jarnot, 7/29 Mickey Thomas Terry, 8/5 Amy Johansen & Robert Ampt, 8/12 Pierre Grandmaison, 8/19 Scott Dettra, 8/26 Jeffrey Brillhart, and 9/2 Clay Christiansen. For information: 978/685-0693.

Wondrous Wednesdays, a series of informal noon organ recitals, takes place at Union Chapel, Oak Bluffs, Massachusetts, on the 1924 Austin organ: 7/8 Chris Pardini, 7/15 Brian Muzas, 7/22 John Whiteside, 7/29 Bob Gant, 8/5 Karen Crosby, 8/12 Susan Armstrong, 8/19 Richard Hill, and 8/26 Alexandra Turner. For information: 508/693-5350.

St. James United Church, Montréal, Québec, continues its series of summer recitals: 7/14 Jacques Boucher, 7/21 Wendy Markosky, 7/28 flutist Suzanne Evans & guitarist Inger Woest, 8/4 Regis Rousseau, 8/11 Marc-Andre Doran, 8/18 pianist Michael Picton, 8/25 Gisele Guibord, and 9/1 Philip Crozier. For information: 514/739-8696.

Festival Organ: The King of Instruments makes its Canadian debut this summer as part of the 1998 Royal Bank Calgary International Organ Festival and Competition. Festival Organ, produced by The Westfield Center of Easthampton, Massachusetts, offers a variety of interactive exhibits on the history, repertoire, and construction of the pipe organ, as well as photographs and drawings, pipemaking tools, and an Estey parlor organ. The exhibit has been touring the U.S. since 1995. It will be in Calgary July 10–October 10. For information: 800/213-9750.

The Mark Buxton Memorial Concert takes place on July 22 at Église Notre Dame de France, Leicester Square, London, England. This year's concert features Sophie-Véronique Choplin of St. Sulpice, Paris, making her London debut.

The First Congregational Church of Orwell, Vermont, presents its 15th annual pipe organ recital on August 2 featuring guest artist Rosalind Mohsen. The recital takes place on the church's 133-year-old E.&C.G. Hook organ. For information: 802/948-2900.

Master Schola, a music symposium for choral conductors, takes place August 3–9 on Cape Cod Bay at the Community of Jesus, Orleans, Massachusetts. Faculty includes Gerre and Judith Hancock, David Arnold, Marilyn Keiser, and Robert Fowells. The week-long seminar will culminate with a performance, "Celebration of American Choral Music," on Sunday, August 9, featuring Gloriam Dei Cantores singing works of Rorem, Pinkham, and Sowerby. For information: 508/240-2400.

Shawnee Press will sponsor its 8th annual Music in the Mountains choral workshop and showcase August 3–8 at East Stroudsburg University in Pennsylvania. Guest composers include David Angerman, Don Besig, Mark Hayes, John Leavitt, and many others. For information: 800/962-8584, ext 249.

The 7th International Organ Academy in Rouen and Environs takes place August 23–29. Instructors include Georges Lartigau, Kurt Lueders, Ton van Eck, and Joris Verdin. This summer's academy will focus on the musical milieu surrounding Alexandre Guilmant. Sessions take place on historic organs in Greater Rouen. For information: 35 71 09 09.

The American Guild of Organists and ECS Publishing have announced the 7th biennial **Competition for the AGO/ECS Award in Choral Composition**. The winner receives \$2,000 and performances at the 1999 regional conventions and the 2000 national convention. The contest is for a work for SATB chorus, harp, and organ, approximately four to eight minutes in length. Competitors must be citizens of the United States, Canada or Mexico. The deadline for entries is September 30. For information: AGO/ECS Award in Choral Composition, American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115; 212/870-2310.

The 2nd International Isola di Capri Organ Competition took place April 18–21 in Anacapri, Italy, at St. Sofia's Church. Twenty-four competitors from 10 countries performed in three rounds of competition. First prize of 8,000,000 Italian lire and 10 recitals went to Andrea Boniforti of Italy; third prize of 2,000,000 lire went to Fabrizio Marchionni. The jury included Martin Haselböck, Francesco Finotti, Andreas Rothkopf, Giovanni Acciai, and Kalevi Kiviniemi. Director of the contest was Stefano Giordano. For information: 081 837 3514. The next competition will take place in April of 2000.

The William Ferris Chorale presented the world premiere of William Ferris's *Angels*, a miracle play for singers, actors, and instruments, on June 5 at Mt. Carmel Church, Chicago. Inspired by four heroic stained glass windows of the Archangels in the church, the work presents a sonic portrait of Michael, Uriel, Gabriel, and Raphael in five tableaux, the last of which incorporates the audience in singing the angelic hymn of praise.

The Three Choirs Festival took place May 1–3 at St. Peter's Church, Morristown, New Jersey, with the choirs of men and boys of Christ Church, Greenwich, and St. Peter's Church, Philadelphia, in addition to the host choir. Adrian Lucas, organist and master of the choristers at Worcester Cathedral, England, was guest director. The schedule included evensong, a concert, and choral mattins.

Jent's House of Music held the first annual Lubbock organ play-off on April 25, co-sponsored by Rodgers Instrument Corporation, the Lubbock AGO chapter, and the Lubbock Music Teachers Association. One teacher won the grand prize, use of a new Rodgers organ for one year, and winning students in each age division won \$50 gift certificates from the store. Piano students, ranging from first-grade through adults, each performed a selected piece before a panel of three judges. Churches throughout Lubbock opened their doors to piano students for four months prior to the competition, allowing contestants to practice their pieces on organs. In conjunction with the event, piano teachers and students practiced with members of the AGO. The winning teacher was Eddie Sharpe, a full-time piano teacher from Brownfield, Texas.

Friends of the Kotschmar Organ, Portland, Maine, and Ray Cornils, Municipal Organist, have announced the signing of a contract with the Austin Organ Company for a new five-manual drawknob console. The Kotschmar Memorial Organ is America's first and oldest extant municipal organ, given to the City of Portland in 1912 by Portland native and publishing magnate Cyrus H.K. Curtis. The new console will feature state-of-the-art electronic technology and will replace the present four-manual console built in 1927 when the organ was enlarged to 98 ranks. The addition of the fifth manual

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BRIAN SWAGER
Carillon

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Students and faculty of the organ department at the University of Nebraska-Lincoln performed Marcel Dupré's *Fifteen Pieces for Organ* founded on *Antiphons* in a public recital on March 16.

will eliminate the present need for the fourth manual to serve three divisions (Solo, Antiphonal, and Echo). The new console will be delivered in time for the summer recital series in the year 2000.

The Friends of the Kotschmar Organ was established in 1981 when the City of Portland experienced some overall budget problems and was forced to withdraw funding from its municipal organ. FOKO's founding president Peter Plumb put together a group of organists and non-organists who received the City's approval to oversee all aspects of the organ: hiring the

municipal organist, organizing and promoting concerts and organ tours, and all costs of maintenance and restoration. Since its founding, FOKO has embarked on a major restoration project. In 1981 only 25% of the organ was playable. A new blower was installed, the organ was cleaned, stop and key actions were replaced, pipework was repaired and tonally restored to its original condition, damage to the wind chest from a move in 1968 was repaired, and the facade was refurbished. The final stage of the restoration project is the replacement of the 1927 console. Mr.

and Mrs. Charles Stickney of Yarmouth, Maine, have contributed \$100,000 towards the new console.

The Atlantic City Convention Hall Organ Society now has a web page which can be viewed at <<http://www.acchos.org>>. It contains numerous photographs of the 7-manual, 447-rank Midmer-Losh organ plus a complete stoplist and other information. The Society also has a new permanent mailing address: ACCHOS, 1009 Bay Ridge Ave., Suite 109, Annapolis, MD 21403; e-mail: <info@acchos.org>. May 11 marked the 66th anniversary of the dedication of the organ. The ACCHOS is working to insure the preservation and restoration of the organ.

Appointments



Stephen G. Schaeffer

Stephen G. Schaeffer has been appointed Master of the Cathedral Choir at the Cathedral Church of the Advent in Birmingham, Alabama, where he has been interim Cathedral Choirmaster since September 1997 and Organist and Director of Music since 1987. His duties include directing the semi-professional choir of 40 singers. He will continue to oversee and expand an active music program which includes a concert series, a children's choir program under the leadership of Linda Brewer, and an adult handbell choir. Dr. Schaeffer also directs the Psallite Singers, a 16-voice chamber choir which he formed three years ago. He has been active in diocesan events, having served as chair of the Diocesan Liturgy and Music Department, and is a frequent organ recitalist. Prior to his tenure in Birmingham, Dr. Schaeffer was on the music faculty at Presbyterian College, Clinton, South Carolina, where he was Associate Professor of Music, College Organist, and Chair of the Department of Fine Arts. He holds the BA in music from Davidson College, the MM and DMA degrees from the College-Conservatory of Music of the University of Cincinnati, and the first prize in organ from the Conservatoire national de région in Lyon, France.

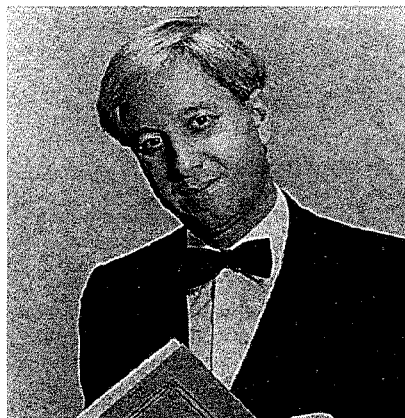


John West

John West has been appointed Instructor of Organ at the Lake Avenue Church Creative Arts Academy in Pasadena, California. Lake Avenue

Church houses two pipe organs, a 125-rank Casavant in the 4,700-seat worship center and a 27-rank Schantz in the 1,200-seat chapel. The academy, with nearly 300 students, offers private lessons and class instruction in the arts, including choirs, a student orchestra, and various ensembles. Mr. West, a graduate of the New England Conservatory of Music, Boston, and professor of organ at California State University, Northridge, recently presented an unusual concert at the church which included the use of multi-media. The first half of the program featured live playing of the four-manual organ projected on a large screen. Part two used computer generated visuals on Henri Mulet's *Esquisses Byzantines* with pictures and inspirational quotes.

Here & There



Paul Bisaccia

American pianist **Paul Bisaccia** performed music of George Gershwin this spring in Singapore. His four performances included two soloist spots with the Singapore Symphony Orchestra, performing Gershwin's *Rhapsody in Blue*, and two solo recitals. The American ambassador attended the performances and the American Chamber of Commerce staged a reception. Bisaccia is represented by Phillip Truckenbrod Concert Artists (www.concertartists.com) and is offering church concert series a special all-Gershwin program for the 1998 centenary of the composer's birth, and a special all-Chopin program for the 1999 150th anniversary of Chopin's death.

Willis Bodine, Professor of Music and University Organist at the University of Florida, Gainesville, has received a grant from the institution's Fine Arts and Humanities Scholarship Enhancement Fund to study the organ works of J.S. Bach. His project, which will extend into the Bach Year 2000, includes examination of original and microform documents, travel to Germany, preparation of recorded, photographic and web page materials, and public performances. Bodine played the complete organ works of Bach in a series of 16 recitals during 1985, including the first complete Florida performance of the "Yale" chorale preludes in their original order.

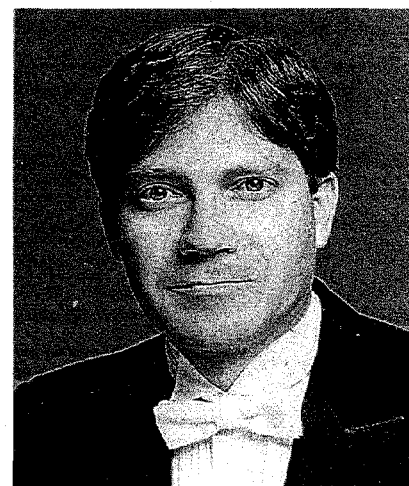
Peter Richard Conte is featured on a new recording, *Longwood Sketches—Organ Music of Firmin Swinnen*, on the Direct-to-Tape label (DTR9703). The program includes 13 selections composed or arranged by Swinnen, who was organist for Pierre du Pont at Longwood Gardens for 32 years. For information: Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456.

Craig Cramer is featured on a new recording of the **Martin Pasi organ** at Trinity Lutheran Church in Lynnwood, Washington. The program includes works of Buxtehude, Bach, Krebs, Brahms, and Töpfer. The organ, of 29 stops, mechanical action, in a free-standing black walnut case, was installed in April of 1995. The CD recording is available for \$10 (plus shipping); for informa-

tion, call Penny Lorenz at 425/745-1316; also visit Martin Pasi's web site for information on the organ and the recording: www.wstreetw.com/martinpasi

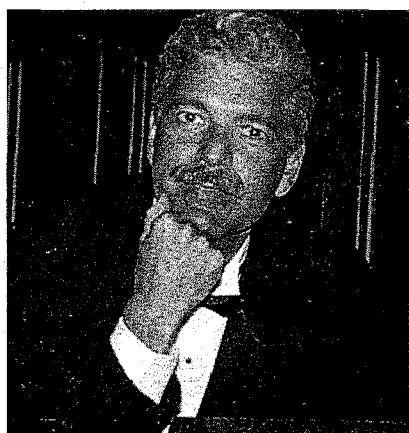
Richard Cummins is featured on a new recording, *Mostly Marches!* The program includes works of Verdi, Mendelssohn, Purcell, Handel, Walton, Sousa, Elgar, Schubert, along with improvisations by the performer, recorded on the 4-manual Skinner organ at Greene Memorial United Methodist Church, Roanoke, Virginia. For information: 540/344-6225.

Festivo has re-released three volumes of recordings by **Jeanne Demessieux** (1921-1968). Vol. I was recorded on the Cavallé-Coll organ at the Church of the Madeleine in Paris and includes works of Bach, Mozart, Liszt and Widor; Vol. II, also from the Madeleine, features works of Bach, Mozart, Mignan, Berveiller, and Demessieux; and Vol. III, recorded at Liverpool, Haarlem, Amsterdam, and Geneva, includes works of Messiaen, Bach, Berveiller, Widor, Mozart, and Liszt. Each CD is available for \$14.98 (+ \$2.50 shipping) from the Organ Historical Society, 804/353-9266.



Kim Heindel

Kim Heindel took his lautenwerk on a cross-country performance tour in April and May of this year, with recitals at universities and colleges, churches, and auditoriums to critical acclaim. During one of his three performances in Iowa he was recorded for broadcast by Minnesota Public Radio, and in Seattle he was recorded by National Public Radio. Heindel researched the lautenwerk, which is similar to a harpsichord but with gut strings, and commissioned the building of the first such instrument in the country. He has recorded for two labels, Gasparo and Dorian, and is represented by Phillip Truckenbrod Concert Artists (www.concertartists.com).



Dennis Janzer

Composer **Dennis Janzer** presented premiere performances of new organ works this past season. His first organ concerto, *Music of Our Sphere*, was performed by the University of Wisconsin-Milwaukee Symphony Orchestra in November under the direction of Margery Deutsch with the composer as soloist. The large-scale work is in four movements: I. North of the Mountains: The Ancient Dark Rainbow, II. Eastern Light of Life: The Shadowed Illumina-

tion, III. Shadows Cast from the West: Dreamers Awake and Delusions Erode, and IV. Summoned from the South: Conflagration and Bacchanal; The Blaze Below, and requires a large orchestra with three percussionists in addition to timpani. The performance took place at the new concert auditorium of the Irish Cultural and Heritage Center, the 1888 historic Grand Avenue Congregational Church building, where Janzer was organist and is now the organ curator. His *Duologue for Trumpet and Organ* (Leupold Ed.) received its New York debut in March on the Great Music Series at St. Bartholomew Church featuring Jack Sutte, trumpet, and Kenneth Cowan, organ. Other premieres of his works ranged from solo organ, organ and bagpipes to flute choir. A composition combining all of these resources involved 50 young flutists. Additionally, the premiere of Janzer's *Easter Suite* (Leupold Ed.) took place in a liturgical setting.

M. Louise Miller, organist emerita of the First Congregational Church of Stratford, Connecticut, joined pianist **Joe Utterback** in the premiere of his duet for organ and piano, *Dreamscape*. The work completes a trilogy of organ and piano duets dedicated to Dr. Miller, who was recently honored by the governor of Connecticut for her contributions to the cultural life of the state. The trilogy includes *Visions*, *Skyscape*, and *Dreamscape*—based on original jazz ballads by the composer. The concert also included the premiere of Utterback's *Song of the Wind*, a choral work dedicated to the memory of the composer's companion who died from AIDS. The work, which speaks of pain, suffering, and release, makes use of vocalise passages to reflect the song of the wind and the breath of God. **K. Bryan Kirk** was organist for the premiere. Both Utterback compositions are published by Jazzmuze, Inc. (732/747-5227). The 70-voice oratorio choir conducted by Utterback, with organ and handbells, also performed the East coast premiere of Arkansas composer **Francis McBeth's** *Missa Brevis*.

Robert Parkins will play recitals this summer in Europe: 7/22 Vor Frue Kirke, Assens, Denmark; 7/26 St. Sulpice, Paris; 7/30 Cathedral, Dijon, France; 8/7 Schlosskirche, Stuttgart, Germany; 8/13 Old Cathedral, Linz, Austria; 8/16 Stift, Engelszell, Austria. For information: 919/660-3315.



Bruce Prince-Joseph

Bruce Prince-Joseph was honored as "Outstanding Kansas Citian" by the Native Sons of Kansas City at a dinner on May 7 at the Kansas City Club. Born in 1925 in Pittsburgh, Pennsylvania, Dr. Prince-Joseph has served on the faculties of Hunter College of the City University of New York, Berkeley College, and Yale University, and was organist of the New York Philharmonic Orchestra, Carnegie Hall and Lincoln Center, before moving to Kansas City in 1986 to aid in saving historic St. Mary's Church.

Stephen Rapp and trumpeter Douglas Myers are featured on a new recording, *New Bach: 21 Newly Published Organ Chorales attributed to J.S. Bach*, on the Raven label (OAR-420).

Recorded on the Schnitger-style organ by Richards, Fowkes & Co. at St. John's Lutheran Church in Stamford, Connecticut, the program features pieces scheduled for publication this year including Bach's only work for organ and trumpet. Available for \$14.95 (+\$2.50 shipping) from the Organ Historical Society, 804/353-9266.

Tomas Svoboda is the composer of *Duo Concerto for Trumpet and Organ*, op. 152, recently published by Thomas C. Stangland Co. Commissioned to honor Richard Thornburg, a member of the Oregon Symphony Orchestra who died unexpectedly in 1994 on the morning of his 50th birthday, the work is approximately 19 minutes in duration, and received its European premiere by Eric Aubier and Thierry Escaich earlier this year. Available for \$24 (score and parts, trumpet in C and in B-flat), the work has also been orchestrated for trumpet and full orchestra, and will be published under the title *Remembrance, Chorale for Trumpet and Orchestra*, op. 152a. For information: ph 503/244-0634; fax 503/244-8442.



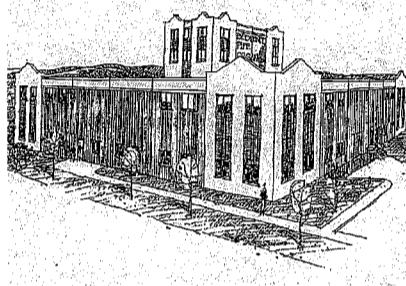
Stephen Farr

plans to fly and to rest for two weeks. Farr's situation left recital presenters in New York, Oklahoma, Iowa, Connecticut, and Manitoba with unexpected vacancies. Mr. Whiteley's willingness to pick up the balance of the tour saved the day at all five locations, including two dedicatory situations. Both John Scott Whiteley and Stephen Farr are represented in North America by Phillip Truckenbrod Concert Artists (www.concertartists.com). Mr. Whiteley's next American tour is slated for March 1999.



John Scott Whiteley

Flying trans-Atlantic on one day's notice, **John Scott Whiteley** of England's York Minster performed a ten-day, five-recital U.S. tour in late April and May during a period when he expected to be on holiday. Whiteley's performances were the balance of a tour began by **Stephen Farr** of England's Winchester Cathedral. Just before performing in Pittsburgh, Mr. Farr came down with symptoms of chicken pox. After the recital he was taken to a hospital where doctors told him he could continue the tour by observing certain precautions. By the next morning, however, he needed to seek medical attention again and was ordered to cancel all

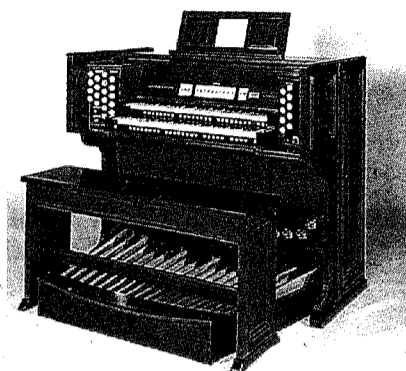


Drawing of new Bedient shop

The Bedient Pipe Organ Company, of Lincoln, Nebraska, has announced the commissioning of a new facility. The new shop will be located northwest of the intersection of Highway 77 and Saltillo Road. A groundbreaking ceremony was held at the site on April 24. The new 11,000 square foot building will feature a 25 x 40 foot assembly tower 40 feet tall, located in the center of the building. The wood shop, pipe shop, machine shop, and offices will be situated around the outside of the central assembly tower. Construction began in May and the Bedient Company plans to move into the new facility in September. The firm employs

17 people and makes all parts of the pipe organs from raw materials at its Lincoln location. For information: 402/470-3675.

Andover Organ Company celebrated 50 years of organbuilding with an open house party on May 16 at their Methuen, Massachusetts shop. The firm's opus 106 for St. Michael's Church, Orlando, Florida was featured, along with their opus 110 portable organ. In addition there were demonstrations, exhibits, and food. For information: 978/686-9600.



Johannus Rembrandt 200

Johannus Orgelbouw has announced its new line of Rembrandt organs. The consoles are made of solid oak, and featured customized register panel, pedal standard, position of the expression pedals, stain, etc. Modern computer-controlled woodworking machines ensure precise measurements, including a four-sided milling machine. The specification is based on Johannus' "real time sampled" timbre pallet. Other features include three digital acoustic programs, five channels of amplification, transposer, programmable MIDI, choice of three temperaments, Johannus new 20-bit sound quality, and Intonat 3.2 voicing software (with adjustable levels, windpressure activity, scaling, and depth of tremulant). For further information: 0318 63 74 03; e-mail: inform@johannus.com

Allen Organ Company has installed a new custom 4-manual Allen at Grace Presbyterian Church, Peoria, Illinois, as part of a complete renovation of the church. Improvements to the sound system and lighting, and redesign of the worship space and acoustical environment were also part of the remodeling project. Harold DeCou is the church's organist. The new installation has 113 stops and 54 speaker cabinets.

Rodgers Instrument Corporation has expanded its proprietary voicing system, the Organ Designer™, for use with every Rodgers PDI™ (Parallel Digital Imaging®) organ manufactured since 1991. The software enables Rodgers dealers and technicians to digitally control all aspects of the voicing process, including level, tone, tuning, tremulant, and other parameters. It controls all parameters realtime, instantaneously changing the desired sounds "stop by stop" and "note by note." The Organ Designer is a software-based program available on CD-ROM which runs on Windows 95-based personal computers. Available to authorized Rodgers dealers and technicians, the program is packaged with printed instructions and requires special training. Founded in 1958, Rodgers is celebrating its 40th anniversary this year. For information: 503/648-4181.

The story of the organs at **First-Plymouth Congregational Church** in Lincoln, Nebraska, can be accessed at the church's web site: <<http://www.asiweb.com/churches/plymouth.htm>>. This includes the Kimball in 1931, a late-1960s Schlicker, and the current work on the 110-rank **Schoenstein** with three 16' flue registers on the Great, a secondary "Echo Great" that's mounted above the Great in the chancel, among other unique features. The construction phase of the Schoenstein organ was recently completed. There are two organs, the gallery organ in the balcony and the main or chancel organ up front. The chancel organ has large pedal pipes in the west wall chamber with the Solo division in the east chamber. The raised platform in the center is supported with a new steel structure extending down through the nave and gym floors below. The Choir, Swell, and Great divisions are on this platform. While most of the 6,327 pipes are hidden behind expression shutters, the display pipes are functional. A few stops are recycled in the new organ, but most were manufactured in Schoenstein's San Francisco factory or to their specifications by Schopp's Organ Company. Three German made blowers with a total of 16 horsepower provide wind at several different pressures. A smaller blower powers the gallery organ. The console is four-manual, traditional and somewhat art deco in design, and incorporates digital multiplexing and memory. For information, visit the web site or call 402/476-7565.

Keyboard Workshop of Medford, Oregon, has set up a phone line titled "Dial-a-Piano-Lesson," where callers can listen to a 3-minute "sample" lesson on chords. For those who surf the web, a site has been set up at www.playpiano.com so surfers can check out various courses available on cassette and video tape. Among the offerings is a course on the use of MIDI technology to create arrangements, songs, sheet music, CDs, etc. The firm's "Catalog of amazing secrets of exciting piano playing" is available at no cost; request one at the web site or call 541/664-6751.

Barta Music Company has named Theodore Presser Company sole distributor of its catalog. Founded by the late Vaclav Nelhybel, Barta publishes the more sophisticated and difficult works of the composer, including his one-act opera *Everyman*, *Adoratio* for 21 a cappella voices, other choral works, and chamber music. Other works of Nelhybel are listed in the catalog of J. Christopher Music Company, also distributed by Presser. For information: 610/525-3636.

Editions Musicales Chanvrelin has announced additions to its catalog of organ music. New releases include Jacques Boyvin, *Second Livre d'Orgue*, 84 pp., ed. Gorenstein; Jacques Boyvin, *Une Introduction à ses deux Livres d'Orgue*, 44 pp., ed. Gorenstein; and Johann Kuhnau, *Oeuvres pour orgue*, 20 pp., ed. Gorenstein. For information: ph (33)1 43 26 19 54; fax (33)1 43 54 13 01.

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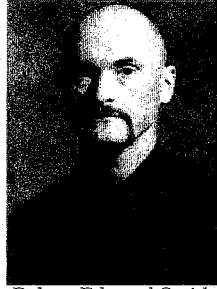
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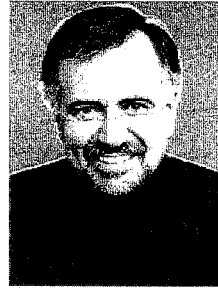
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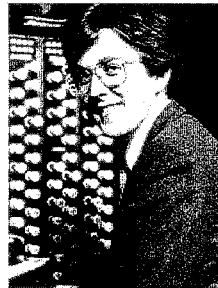
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Marianne Webb



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Nunc Dimittis



Kenneth Kajkowski

Kenneth Kajkowski, age 43, of Helena, Montana, died April 19 following an automobile accident southeast of White Sulphur Springs, Montana. Born in New York City, he studied organ with Dr. George Powers and attended Manhattan School of Music and Queensborough School of Music. He learned organbuilding as an apprentice with Louis Mohr in New York City, and later formed his own company, Kenn Pro Co., in Maspeth, New York. He moved west in 1976 to work with the Hendrickson Organ Company in St. Peter, Minnesota. In 1978 he opened his own shop in Great Falls, Montana, moved it to Deer Lodge in 1983 and then to Helena in 1992. A recent project was the rebuild of a 1912 Bennet organ for the First Presbyterian Church of Lewistown, Montana. He was a member of the OHS and the AIO. He is survived by an 8-year-old son, his father, and his aunt. Funeral services were held at St. Paul's United Methodist Church in Helena.

Charles Myers, of Clitheroe, England, died on February 27. Born in London in 1923, he grew up during the

inter-war years in Worcester, where he was educated at Worcester Cathedral Choir School and at Worcester Cathedral King's School. He was a treble in the Choir of Worcester Cathedral under Sir Ivor Atkins, and later studied with Herbert Sumson. Mr. Myers followed courses at Trinity College of Music and at the Guildhall School of Music, where he won the Sir Augustus Manns Memorial Prize for Organ Playing. He was also awarded diplomas from the Royal Academy of Music, the Royal College of Music, and the Royal College of Organists. In 1944 he was appointed Organist of St. George's Church, Barbourne, Worcester, and in 1948 became Assistant Music Master at Monkton Combe School near Bath. While at the school he met Rowena Jenner, a qualified nurse, who had become the School Matron. They were married in 1950. That same year they moved to Clitheroe, where Charles was appointed Organist and Choirmaster of the Parish Church of St. Mary Magdalene. He also held teaching appointments at both Clitheroe Royal Grammar Schools for Girls and for Boys for well over 20 years. During his time at Clitheroe, he founded and organized the Clitheroe Parish Church Organ Society, which hosts concerts by both "up-and-coming" and internationally renowned artists. For many years he was editor of *Musical Opinion* and continued writing reviews until this death. Myers had a special interest in organ construction and had been consultant to a number of churches for improvements to their instruments. In 1975, he accepted an invitation from the Lord Bishop of Blackburn to become the Organ Adviser for the Diocese.

R. Franklin Mitchell died March 31 in Lawrence, Kansas. Born on March 30, 1917, in Murphysboro, Illinois, he joined the Reuter Organ Company in 1951 as special representative and consultant, and in 1957 was appointed Tonal Director. He was elected Vice



Franklin Mitchell

President of the company in 1965. In 1980 he assumed the position of President and Partner, a position he held until 1983 when he became Chairman of the Board, continuing in that position until his retirement in 1995. Mr. Mitchell and the Reuter Organ Company both celebrated their 81st birthdays this year, Mitchell on March 30 and Reuter on March 3. During his 44 years of service, he was involved with the design and tonal finishing of over 1,000 pipe organs. Mitchell received the BA in music from Missouri Valley College, Marshall, Missouri, in 1938, and the MMus in organ from the University of Michigan in 1943. In 1945-50 he did graduate study at Union Theological Seminary. In 1969 and 1972 he toured Europe to study European pipe organ design and construction. He held the position of organist of the First Presbyterian Church of Ann Arbor 1941-44, at the Presbyterian Church of Spartanburg, South Carolina 1946-47, and when he began work at Reuter in 1951 he was named organist and director of music of the First United Methodist Church in Lawrence, a position he held until 1961. Mitchell was also a teacher and professor of music. After his graduation he became Instructor of Music at Missouri Valley College 1939-41. He served in the Air Force during World War II and was a chaplain's assistant. After the war and his service in Spartanburg, he was professor of organ at Linfield College, MacMinnville, Oregon 1947-49, and was instructor in music at Northwest Missouri State College when he accepted the position with Reuter. He served as Visiting Lecturer in Organ for 10 years, 1968-78, at the University of Kansas in Lawrence. In 1994 he was awarded an honorary doctorate by Missouri Valley College. He is survived by his wife Adeline, a son, two daughters, and two grandsons.

Arlington, VA

Netherlands Carillon, May & September, 2-4 pm, June, July, August, 6-8 pm
Ed Nassor, July 4, Aug 1, Sept 5, 7
Suzanne Magassy, July 11
Bill De Turk, July 18
Gerard de Waardt, July 25
James Smith, Aug 22

Bloomfield Hills, MI

Christ Church Cranbrook, Sundays at 4 pm
Judy Ogden, July 5
Margo Halsted, July 12
Richard Giszczak, July 19
Anna Maria Reverté, July 26
Beverly Buchanan, Aug 2
Carol Lens with White Heather Highlanders Pipe Band, Aug 9
Dennis Curry and Jenny King, Aug 16
Pat Macoska, Aug 23
Wylie Crawford, Aug 30

Bloomfield Hills, MI

Kirk-in-the-Hills Presbyterian, Sundays at 10 am and noon
Henk Verhoef, July 5
Lisa Lonie, July 12
David Johnson, July 19
Anna Maria Reverté, July 26
Pat Macoska, Aug 23
Wylie Crawford, Aug 30
Dennis Curry, Sept 13

Centralia, IL

Centralia Carillon, Sundays at 3 pm
Bob Byrnes, July 5
Erik Vandevooort, July 12
Carlo van Ufft, Sept 6
Karel Keldermans, Sept 13
Carlo van Ufft, Sept 20

Charlotte, NC

Covenant Presbyterian Church, Saturday at 8:30 pm
Mary McFarland, July 4

Chicago, IL

University of Chicago, Rockefeller Chapel, Sundays at 6 pm
Carol Lens, July 5
Henk Verhoef, July 12
Wylie Crawford, July 19
Julia Littleton, July 26
Richard Siegel, Aug 2
Jim Fackenthal, Aug 9
Mark Konewko, Aug 16
Carlo van Ufft, Aug 23

Cohasset, MA

St. Stephen's Church, Sundays at 6 pm
John Widmann, July 5
Gloria Werblow, July 12
Carlo van Ufft, July 19
Lisa Lonie, July 26
Herbert Colvin, Aug 2
Daniel Kehoe, Aug 9
Judith Ogden, Aug 16
Richard Watson, Aug 23
Sally Slade Warner, Aug 30

Corpus Christi, TX

First Baptist Church, Performances at 8 pm
Lloyd Lott, July 4, 17, 31

Culver, IN

Culver Military Academy, Memorial Chapel, Saturdays at 4 pm
John Gouwens, July 4, 11, 18, 25, Aug 1, Sept 5

Danbury, CT

St. James Episcopal Church, Wednesdays at noon
Gerald Martindale, July 1
John Widmann, July 8
Tin-shi Tam, July 15
Marietta Douglas, July 22
Lucy Dechêne, July 29

Detroit, MI

Jefferson Avenue Presbyterian Church, Sundays at 11:45 am
Pat Macoska, July 5, noon
Anna Maria Reverté, July 29, 7 pm
Jenny King, Aug 30, noon

East Lansing, MI

Michigan State University, Saturdays at 4 pm
Henk Verhoef, July 4
Lisa Lonie, July 11
David Johnson, July 18
Anna Maria Reverté, July 25

Fort Washington, PA

St. Thomas Church, Whitemarsh, Performances at 7 pm
Janet Dundore, July 4 (2 pm)
Suzanne Magassy, July 7
Bill De Turk, July 14
Gerard De Waardt, July 21

1998 Summer Carillon Concert Calendar

Albany, NY

Albany City Hall, Fridays at Noon
Charles Semowich

Allendale, MI

Grand Valley State University, Sundays at 8:00 pm
Henk Verhoef, July 5
Lisa Lonie, July 12
David Johnson, July 19
Carlo van Ufft, July 26
Ray McLellan, Aug 2

Alfred, NY

Alfred University, Davis Memorial Carillon, Tuesdays at 7 pm
Gerard de Waardt, July 7
James Smith, July 14
Claude Aubin, July 21
Beverly Buchanan, July 28
Mary McFarland, Aug 4

Ann Arbor, MI

University of Michigan, Lurie Tower, North Campus, Mondays at 7 pm
Henk Verhoef, July 6
Lisa Lonie, July 13
David Johnson, July 20
Anna Maria Reverté, July 27
Patrick Macoska and Richard Giszczak, Aug 3
Carol Lens, Aug 10

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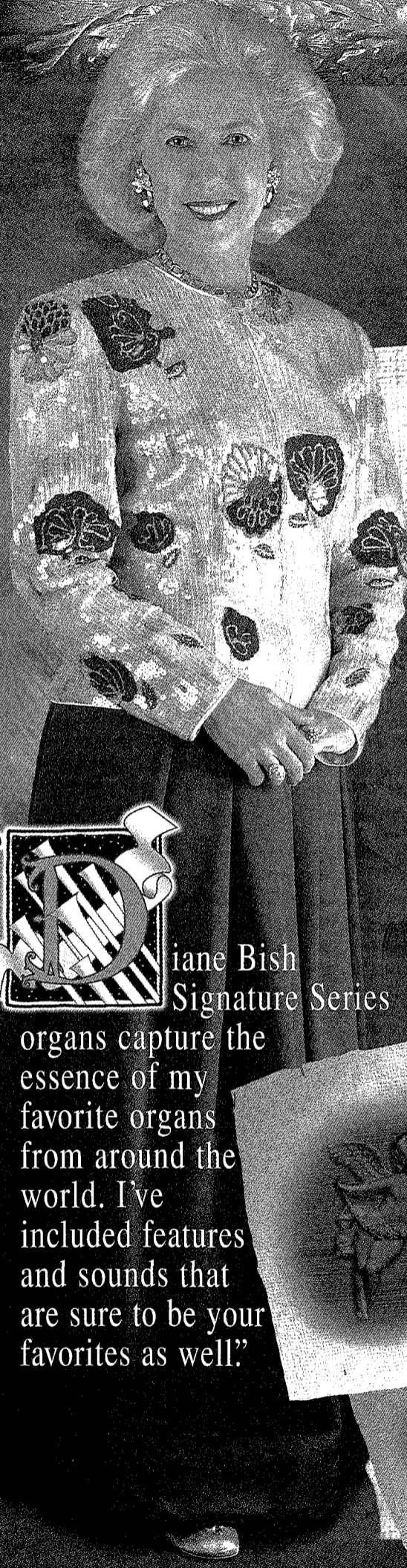
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► page 6: Carillon Calendar

"Cast in Bronze," July 21 (8 pm)
Janet Dundore, "Christmas in July,"
July 28

Beatrice Gardner, Janet Dundore with
Germantown Country Dancers and
Kingsessing Morris Men, Aug 4

John Widmann, Aug 11
Richard Watson, Aug 18
Janet Dundore, Aug 25

Glencoe, IL

Chicago Botanic Garden, Theodore C.
Butz Memorial Carillon, Mondays at 7 pm

Carol Lens, July 6
Henk Verhoef, July 13
Wylie Crawford, July 20
Julia Littleton, July 27
Richard Siegel, Aug 3
Jim Fackenthal, Aug 10
Mark Konewko, Aug 17
Carlo van Ulf, Aug 24

Gloucester, MA

Our Lady of Good Voyage Church, Tues-
days at 7 pm

John Widmann, July 7
Gloria Werblow, July 14
Marilyn Clark, July 21
Lisa Lonie, July 28
Herbert Colvin, Aug 4

Grosse Pointe Farms, MI

Grosse Pointe Memorial Church, Tues-
days at 7:30 pm

Henk Verhoef, July 7
Lisa Lonie, July 14
David Johnson, July 21
Anna Maria Reverte, July 28
Ray McLellan, Aug 4

Hartford, CT

Trinity College, Plumb Memorial Carillon,
Wednesdays at 7 pm

Suzanne Magassy, July 1
John Widmann, July 8
Tin-shi Tam, July 15
Carlo van Ulf, July 22
Richard Watson, Aug 26

Holland, PA

Trinity United Church of Christ, Thursdays
at 7:30 pm

Suzanne Magassy, July 9
Bill De Turk, July 16
Gerard De Waardt, July 23
Lisa Lonie and students, July 30
Frank DellaPenna and Cast in Bronze,
Aug 6

Lake Wales, FL

Bok Tower Gardens, July & August at 3
pm

Milford Myhre (Sat, Sun, Tues, Wed)
Bill De Turk (Mon, Fri)
Moonlight Recitals at 8 pm, July 7, Aug 6

Lawrence, KS

University of Kansas, Wednesdays at 8
pm, Sundays at 3 pm

Bert Gerken, through July 22

Luray, VA

Luray Caverns, Performances at 8 pm
120th Anniversary, Aug 13

Madison, WI

University of Wisconsin, Thursdays at
7:30 pm

Karel Keldermans, July 9
Ray McLellan, July 16
Dean Robinson, July 30

McDonogh, MD

McDonogh School, Fridays at 7:00 pm
Janet Dundore, July 3

Suzanne Magassy, July 10
Bill De Turk, July 17
Gerard de Waardt, July 24
William S. Lyon-Vaiden, July 31

Middlebury, VT

Middlebury College, Mead Chapel, Fri-
days at 4 pm

Gerald Martindale, July 3
John Widmann, July 10
Tin-shi Tam, July 17
Carlo van Ulf, July 24
Amy Heebner, July 31
George Matthew, Jr., Aug 14

New Britain, CT

First Congregational Church, Tuesdays at
7 pm

Tin-shi Tam, July 7
Marietta Douglas, July 14

New Canaan, CT

St. Mark's Episcopal Church, Tuesdays at
7 pm

Marietta Douglas, July 7
Amy Heebner, July 14
Chris Eberly, July 21

New Haven, CT

Yale University, Harkness Tower, Fridays
at 7 pm

John Widmann, July 3
Tin-shi Tam, July 10
Gerard De Waardt, July 17
Daniel Kehoe, July 24
Ellen Espenschied, Aug 14

Niagara Falls, Ontario

Rainbow Tower, Fridays, Saturdays, Sun-
days at 4 & 6 pm, June - Labor Day

Gloria Werblow

Northfield, VT

Norwich University
Judson Maynard, Aug 24, 10 am

Northampton, MA

Smith College, Mondays at 7 pm

Tin-shi Tam, July 6
Amy Heebner, July 13
Marietta Douglas, July 20

Norwood, MA

Norwood Town Hall, Mondays at 7 pm

John Widmann, July 6
Gloria Werblow, July 13
Carlo van Ulf, July 20
Lisa Lonie, July 27
Herbert Colvin, Aug 3
Daniel Kehoe, Aug 10
Judith Ogden, Aug 17
Richard Watson, Aug 24
George Matthew, Jr., Aug 31

Philadelphia, PA

First United Methodist, Germantown,
Mondays at 7:30 pm

Suzanne Magassy, July 6
Bill De Turk, July 13
Gerard De Waardt, July 20
Janet Tebbel, July 27

Princeton, NJ

Princeton University, Graduate College,
Sundays at 1 pm

Suzanne Magassy, July 5
Bill De Turk, July 12
Gerard De Waardt, July 19
Doug Gefvert, July 26
Wim van den Linden, Aug 2
David Breneman, Aug 9
Richard Watson, Aug 16
James Smith, Aug 23
Janet Dundore, Aug 30
Lisa Lonie, Sept 6

Rochester, MN

Mayo Clinic, Performances at 8 pm

Suzanne Magassy, July 15
Andrea McCrady, Aug 16

St Paul, MN

House of Hope Presbyterian Church, Per-
formances at 4 pm

David Johnson and Mary York, July 4
Suzanne Magassy, July 12
Dean Robinson, July 26
Lyle Anderson, Aug 9
David Johnson, Aug 16

Simcoe, Ontario

Norfolk War Memorial Carillon, Sundays
at 4 pm

June Somerville, through Sept 20

Simsbury, CT

Simsbury Methodist Church, Sundays at
7 pm

Gerald Martindale, July 5
Tin-shi Tam, July 12
Marietta Douglas, July 19
Daniel Kehoe, July 26

Spokane, WA

Cathedral of St. John the Evangelist,
Thursdays at 7 pm

Jim Fackenthal, July 2
Andrea McCrady, July 4
Rosemary Laing, July 9
Erik Vandervoort, July 16
Geert D'hollander, July 23
David Johnson, July 30

Springfield, MA

Trinity United Methodist Church, Thurs-
days at 7 pm

Gerald Martindale, July 2
John Widmann, July 9
Tin-shi Tam, July 16
Carlo van Ulf, July 23
Marietta Douglas, July 30

Stamford, CT

First Presbyterian Church, Thursdays at 7
pm

Suzanne Magassy, July 2
Tin-shi Tam, July 9
Dionisio Lind, July 16
Marietta Douglas, July 23
Lucy Dechêne, July 30
Sundays at 11 am
John Widmann, July 5
Judson Maynard, Aug 23

Storrs, CT

Storrs Congregational Church, Mondays
at 7 pm

Tin-shi Tam, July 13
Daniel Kehoe, Aug 10

Toronto, Ontario

University of Toronto, Performances at 3
pm

Gerald Martindale, Sept 20

Victoria, British Columbia

Netherlands Centennial Carillon,
Sundays at 3 pm, April - December

Fridays at 7 pm, July & August
Rosemary Laing

West Hartford, CT

First Congregational Church, Tuesdays at
7 pm

Gerald Martindale, July 7
Tin-shi Tam, July 14
Carlo van Ulf, July 21
Marietta Douglas, July 28

Williamsville, NY

Calvary Episcopal Church, Wednesdays
at 7 pm

Gloria Werblow, July 1
Gerard De Waardt, July 8

Claude Aubin, July 22
Beverly Buchanan, July 29
Mary McFarland, Aug 5

North Americans Abroad

Wylie Crawford

Ireland:
Cobh, Aug 2
The Netherlands:
Utrecht, Aug 15

David Hunsberger

The Netherlands:
Amersfoort, July 21
Brielle, July 27
Haarlem, July 28, 7:15 pm
Hengelo, July 30
Enschede, July 31
Almelo, Aug 1
Twente University, Aug 2
Oldenzaal, Aug 3
Nijkerk, Aug 6
Utrecht, Aug 15
Belgium:
Louvain University, World Congress

George Matthew, Jr.

The Netherlands:
Nijmegen, July 2, 7:30 pm
Cuijk, July 3
Venlo, July 4
Rotterdam, July 9
Schiedam, July 10
Lochem, July 24, 7:30 pm
Denmark:
Copenhagen, Brøndby Strand Kirke,
July 11, 11 am
Copenhagen, Vor Frelzers Kirke, July
11, 5 pm
Germany:
Wiesbaden, Aug 1, 12 pm

Brian Swager

Belgium:
Mol (organ), July 11, 8:15 pm
Nivelles (organ), July 12, 3 pm
Peer, July 19, 8:30 pm
Mechelen, July 20, 8:30 pm
Roeselare, July 21, 11:30 am
Oostende, July 22, 9 pm
Louvain, St. Pieterskerk, July 24
Nivelles, July 26, 4 pm
Turnhout, Aug 7, 8:30 pm
Kiel, Aug 8, 4 pm
Louvain University, World Congress,
Aug 12, 5 pm

The Netherlands:

Enkhuizen, July 14, 8 pm
Almere-Stad, Aug 1, 3 pm
Haarlem, Aug 4, 7:15 pm
Voorburg, Aug 15, 11 am
Oldenzaal, Aug 23, 8 pm
Denmark:
Copenhagen, Brøndby Strand Kirke,
July 4, 11 am
Copenhagen, Vor Frelzers Kirke, July
4, 5 pm

Germany:

Wiesbaden, July 18, 12 pm
Aschaffenburg, Aug 2, 4 pm
Eppingen, Aug 16, 5 pm

France:


Chambéry, Aug 30, 5 pm

Carlo Van Ulf

Belgium:
Peer, Aug 9, 8:30 pm
Mechelen, World Congress, Aug 10
The Netherlands:
Roermond, Aug 13

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Choirs of women

Only if we women and men are able to live in non-sexist Christian communities, to celebrate non-sexist Christian liturgies and to think in non-sexist theological terms and imagery will be able to formulate a genuine Christian feminist spirituality.

Elizabeth Florenza quoting Carol Christ *Women's Spirit Rising—A Feminist Reader in Religion*

For most mixed church choirs there never are enough strong male singers. Church choirs are always lamenting the fact that they have too many women to balance with the few men who are regulars at the services. There are many reasons for this dilemma but relatively few quick solutions.

Why, then, are some directors reluctant to program music for women's voices as a useful alternative? There certainly is an abundance of repertoire available. A women's choir could sing once a month. This might encourage more men to participate since they would have a week off each month. In many churches the level of musicianship might rise permitting a more challenging literature for the women's week. A solid women's choir might serve the church at numerous other functions; they could become a dominant force in the music program of the church.

The role of women in the church has a history of lagging behind that of men. Our century has made great strides in elevating their levels of responsibility, but even today, in some denominations, their roles are limited to certain areas. A women's choir can be an area of importance in the liturgical setting. They can provide leadership, increase quality, and provide an important service to the church.

A women's choir performing on a regular schedule will enrich the service and the church. In those churches where the woman's role is seen to be unequal, a woman's choir can be a giant step forward and make their leadership more forceful. Consider the thoughts of Elaine Storkey in *What's Right with Feminism*: "Most churches on either side of the ocean see women as playing only a 'supportive', if any, role in their congregations. Men preach, women listen; men pray, women say Amen. Men study theology, women sew for the bazaar. Men make decisions, women make the tea." The choir has an emotional and intellectual leadership role in worship; a women's choir can function just as well as a mixed choir.

Magnificat and Nunc Dimittis, Richard W. Dirksen. SA and organ, Oxford University Press, 94.413, \$1.60 (M).

The organ plays an extensive role in this 15-page setting and is written on

three staves; often the right hand doubles the voices for support. The tuneful melodies have frequent melismas; the harmonies are tonal/modal with only minimal contrapuntal writing for the voices. The Nunc Dimittis, a bit more dissonant, closes with the same Gloria Patri music. Lovely music for treble voices.

Ave Maria, Rebecca Clarke (1886-1979). SSA unaccompanied, Oxford University Press, 94.415, \$1.50 (M+).

There are low alto notes and some harmonic shifts between textual areas may be difficult to tune. The music is very sensitive, primarily homophonic, and has a Latin text only. Dramatic and beautiful setting.

In the Shadow of Your Wings, John Leavitt. SA and piano with optional oboe or C instrument, G.I.A. Publications, G-4302, \$1.20 (M-).

Published earlier for mixed choir, this tender setting is a gentle, quiet anthem based on Psalm 57. The soloistic oboe music adds warmth to the music, but may be played on keyboard. There are momentary areas where the sopranos may divide. The keyboard part is accompanimental. Certain to be a hit with singers and congregation.

The Lord Is My Strength, G.F. Handel (1685-1759). SA (TB) and piano, National Music Publishers, WHC-147, no price given (D-).

Taken from *Israel in Egypt* this very busy music is filled with contrapuntal, melismatic lines which make the two vocal lines equal in importance. Although slow in tempo, the music feels fast because of the energetic lines. The keyboard is accompanimental for the very rhythmic vocal lines.

The Second Song of Isaiah, Charles Callahan. SSA and organ, Randall Egan Publisher, #92-106 (M-).

Subtitled "Quaerite Dominum," this setting has careful organ registrations/articulations, and that music, while accompanimental, is very different from the vocal lines. Most of the setting is in two parts with the third part joining near the end for parallel block-chord harmonies. Callahan has added a Gloria Patri to this Isaiah text. Chromatic, attractive music.

Kyrie Eleison, J.S. Bach (1685-1759). SSA and keyboard, Theodore Presser Co., 312-41736, \$1.00 (E).

This brief, two-page setting of the Kyrie has been arranged by Jay Daniels, and is based on Bach's Sarabande from French Suite No. 6. The music is easy, with the Greek text only; the keyboard generally doubles the voices with additional left-hand material taken from the original suite.

Six Choruses, Op. 15, Sergei Rachmaninoff (1873-1943). SA (or Children's Chorus) and piano, E.C. Schirmer, #5183, no price given (M-).

Although the texts are not sacred in the purest sense, most are appropriate for church use. The wonderful music places strong emphasis on the piano so that the vocal lines, in unison or thirds much of the time, are easy to sing. In addition to an English translation, beneath the music are both true Russian and Russian written in English letters. A pronunciation guide is included. Excellent music and highly recommended for church and secular use.

Let Us Praise the Lord, Lloyd Pfautsch. SSA, keyboard, flute (oboe or recorder), and hand drum, Santa Barbara Music Pub., SBMP 215, \$1.35 (M).

The text is a paraphrase of Psalm 136. The flute has flowing lines usually accompanied by the hand drum; the piano is incidental and provides support for the choir. The music, marked "Cheerful," is fast, rhythmic, and employs mixed meters. Very charming, useful music for high school or church choirs. Strongly recommended.

Sometimes I Feel like a Motherless Child, arr. Nina Gilbert. SSAA unaccompanied, Mark Foster Music Co., MF 927, \$1.30 (M+).

Also available for men's voices, this traditional spiritual draws on fresh harmonies of seventh chords and is slowly meditative in spirit. There are some low alto notes and a mixture of homophonic and polyphonic vocal textures. Charming arrangement.

Kyrie Eleison, Frederick Frahm. SA (TB or SA/TB) unaccompanied, Concordia Publishing House, 98-3395, \$1.00 (E).

This easy, contrapuntal setting uses the Greek text only as it lyrically winds its way through two pages of music. The composer suggests that the vocal lines could be doubled by treble instruments. Simple, yet attractive music; however, it is not a motet as indicated in the score, but rather a mass movement.

New Recordings

Three Johann Sebastian Bach Recordings

Toccatas & Fugues, Joan Lippincott at Duke University Chapel; Gothic G 49043 (1 hr. 14 min.); no price given.

Bach Organ Works, Vol III, George Ritchie at Southern Adventist University; Raven OAR-400 (2 hrs 30 mins); the 2-CD set may be ordered from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261 for \$14.98 + \$2.50 for shipping.

J. S. Bach, Wolfgang Rübsum at Lawrence University Chapel; Naxos 8.553629 (1 hr. 19 min.); no price given.

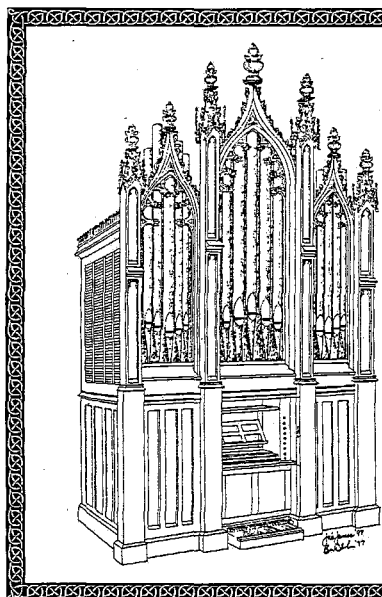
Three highly respected American artists on three highly respected American organs offer much pleasure for

lovers of Bach's music. All three artists have developed their individual Bach performance styles based on exhaustive study. Each has taken career risks to stake his/her claim in establishing performance standards for the profession. We are grateful to each for such fine and continuing contributions.

Lippincott's recording offers the fine ambience of the "new" acoustic of Duke Chapel in which the 1976 Flentrop has gained its fine reputation. The "toccatas and fugues" are BWV 564 in C, 538 in d, 540 in F, and 565 in d, plus Prelude and Fugue 547 in C ("9/8") and Passacaglia 582 in c. The Flentrop is probably best known for its fine musical ability in other, and earlier schools, although it has proven its mettle in some later schools. Lippincott's care in registering these later Bach works results in remarkably clear performances without the microphones being too close. The excitement she creates with rhythmic nuance, for which she is well known, continues to amaze and inspire. The excellent booklet notes are by George Stauffer. Flentrop specifications are included; no registrations. Those who love big-space sound coupled with a great artist who loves big-space playing will love this recording.

Ritchie's handsome and generous set contains all of Part III of *Clavierübung*, all the Schübler chorales, the sixth trio sonata and Prelude and Fugue in c, BWV 546. The excellent jacket notes are once again by George Stauffer. The large 1981-1986 Brombaugh is elegantly played with superb exploration of the organ's tonal colors which are always resonant and lovely, despite the extraordinary acoustic of the space. The microphones are fairly close with some audible but not distracting action noise. All registrations are listed in the booklet. Ritchie plays with a total command of the technical and musical requirements, reflecting sensitively the many styles in this collection. "For Music Lovers and Connoisseurs" is the subtitle of the collection. The "C-U" doesn't necessarily make great programming played from beginning to end, but on a CD, the "connoisseurs" have every opportunity to be as selective as desired. This is a recording for those who love to listen to intricate detail in the hands of a very musical artist on a beautifully voiced instrument.

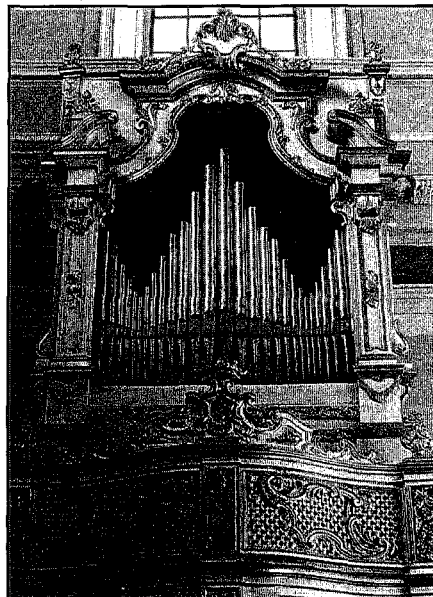
Rübsum is native to Germany, but has a long American career to his credit. His collection is recorded on the John Brombaugh organ at Lawrence University Chapel, Appleton, Wisconsin. It is one of early works of Bach: chorales BWV 714, 717-718, 720, 722, 724-725, 733, 734-735, 737-738, 741; preludes, and fugues, 551, 533, 569, 575 and the fantasia 536. The unsigned jacket notes are presumably by the performer. There is no information given about the organ or the registrations. The acoustic of the chapel, while not spacious, has a pleasant aura, as does the organ. This ear would prefer the microphones have more distance from the organ. The kind of spacing Rübsum makes between notes is more effective when not heard



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at such close range. It's rather like having a video camera zoom in close to the opera singer on stage: it loses the magic of the distance across the footlights. Rübsum's use of the instrument for these early works has many pleasant surprises, not the least of which is how much music there is in many of these oft-ignored works. One is grateful for the intense artistry in Rübsum's love of these works.

—David M. Lowry
Columbia, SC

Goulburn's Grand Hill Organ. Played by Kurt Ison and Pastor de Lasala. Musica Organica Australis MOA CD 001.

This would seem to be essentially a project of Pastor de Lasala. It is available, by credit card, for A\$30 (Australian dollars) including postage, from Academy Music, PO Box (note there is no PO Box #), Lenswood, South Australia 5240. Twenty percent of the cost goes to a fund for maintaining the Goulburn organ.

The disc (66 min.) includes the following: Elgar, "Allegro Maestoso" (from *Sonata in G major*); Thalben-Ball; *Elegy in B-flat major*; Bach, *Prelude and Fugue in C major* (BWV 545); Mendelssohn, *Sonata No. 4 in B-flat major*; Antoine Calvière, *Pièce d'orgue in E minor*; Mendelssohn, *Prelude and Fugue in C minor*; Vierne, "Adagio" (from *Symphony in F# minor*) and "Cathédrales" (from *Pièces de Fantaisie* Bk. 4 op. 55); Boëly, *Andante in E-flat major* (op. 18 no. 1) and *Fantasia and Fugue in B flat major/minor* (op. 18 no. 6). The first four items are played by Ison, the remainder by Lasala.

Recently, a number of recordings have introduced many of us to the sounds of Australian organs, and this disc is a notable addition to the collection. It is fairly common knowledge that Australia possesses a considerable number of virtually untouched instruments built in the late 19th and early 20th centuries by British builders—there may be more such organs in Australia than in England. The Hill and Son instrument in SS Peter and Paul's Old Cathedral, Goulburn, was opened by W.T. Best in 1889, immediately after he had played the opening recital on the V/126 Hill organ in Sydney Town Hall. (Strictly speaking, the Old Cathedral is a former cathedral, for the Roman Catholic one was moved from Goulburn, a small city southwest of Sydney, to Canberra in 1969.)

The first thing that strikes one about the organ is that, despite its very modest size, it really is a "grand" organ with rich deep sound that seems to belong to a much larger instrument. It is a three-manual of 28 stops; the 24 manual stops include 14 8' stops and one 16', while the pedal consists of three 16's and one 8'. At the moment, the Great Posaune is not functional, so the manual reeds consist only of a Clarinet on the Choir, and Oboe and Horn on the Swell; Great and Swell each have a three-rank mixture. The organ has undergone only minimal restoration and there have been no tonal changes at all. A major overhaul of the old action and extensive cleaning are now badly needed.

This recording is above all a wonderful demonstration of how well an unpromising-looking specification can work in real life—the pedal flue stops seem to change character to support various manual combinations, the Oboe works well both as a solo voice and as a chorus reed, and so on. While no one could call the sound of full organ bright, it is essentially deep and rich, not muddy. The liner notes give, in detail, the registrations used.

Almost all of the music heard on this disc suits the organ. The two works by Mendelssohn and the movement from the Elgar sonata sound wonderful and could have been written for this organ. One can understand the inclusion of a Bach work, simply to show what the organ can do, but the result is not really convincing—contrapuntal lines are just not clear. All of the French pieces work

well, with the possible exception of the Vierne "Adagio," where the Hill diapasons are too solid. The one unknown composition, the charming little piece by Calvière (1695–1755), shows off the solo voices.

Ison (born 1965) and Lasala (born 1958) are Australian born and Australian trained, although both have had considerable experience in Europe. Both are church musicians in the Sydney area. Ison also teaches organ and general music at various schools, while Lasala, a French and Latin teacher, is very active in the preservation of Australian organs and as an editor and performer of early French music, both at home and in France.

I find the playing a little disappointing. I have been impressed with Ison's playing on other recordings, but he sounds almost tentative in a few places on this disc. Lasala, whom I have not heard before, seems more spontaneous. However, I do not find either player exciting.

The liner notes are very informative; one could scarcely wish for more about the organ. The biographies of the performers are a little too chatty and are obviously written for local consumption.

Purchasers should be warned that there is a considerable extraneous noise on this disc. Some, but not all, of it comes from the old action—the swell-

box obviously closes with a bang. Other unidentifiable sounds are more disturbing.

This is a recording for those interested in organs and organ sound, for it is a fine demonstration of a vintage instrument by one of the great British builders of the late Victorian era.

—W. G. Marigold
Urbana, IL

Midnight Pipes, Episode #1 - The Cathedral at Merida - Frederick Hohman with guests John & Isabel Hendricksen. Bach, *Prelude in D minor*, S. 539 (excerpt); Lübeck, *Prelude and Fugue in E major*; Schumann, *Canon in A minor*, op. 56, no. 2; Balbastre, *Noël: When Jesus was born*. VHS home video (NTSC Color), Hi-Fi Stereo (Mono Compatible), 27 minutes. Zarex Video #MP 9001.

Midnight Pipes, Episode #2 - The Longwood Gardens Organ - Justin Hartz with host Frederick Hohman. Bathelemy, arr. Swinnen, *Caressing Butterfly*; Fletcher, *Fountain Reverie*; Yon, *L'Organ Primitivo, Toccatina for Flute*; Nevin, *Mighty Lak a Rose*; Buck (conclusion) *Fuga: Hail Columbia* (from *Grand Sonata in E-flat major*). VHS home video (NTSC Color), Hi-Fi Stereo (Mono Com-

patible), 27 minutes. Zarex Video #MP 9002.

Both available individually \$15.00 each plus \$3 postage/handling (or as part of a one-year subscription at \$8.33 each postpaid) from Pro Organo/Zarex, PO Box 8338, South Bend, IN 46660-8338; ph 800/336-2224, or 219/271-9151; fax 219/271-9191, internet: www.zarex.com (Note: available only within the USA, its territories and protectorates.)

Included with a package of review copies of new Pro Organo CDs were the first two issues in the Pro Organo-affiliated *Midnight Pipes* video series. "Midnight Pipes" is the title of Frederick Hohman's new television series (a weekly, half-hour program to premiere in late Spring 1998 on select PBS affiliates); but *Midnight Pipes* also serves to identify the label name of the home video products from his broadcast series, which are now being marketed in their half-hour video cassettes (see THE DIAPASON 12/97, center advertising insert). Frederick Hohman, an organist whose work I have admired and often praised here in print, is the program's producer and host. In the first episode, he also serves as the performing artist. Dr. Hohman takes us on an excursion to a little known, 3-manual organ on the Yucatan Peninsula of Mexico, but not before trying his luck at finding a pipe

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organ on the Mexican resort island of Cozumel! His introductory monologue here, from a beach chair under a grass umbrella with the ocean in the background, is classic tongue-in-cheek. In the second of the episodes, he serves again as program host, introducing us to the 10,010-pipe Aeolian organ at Longwood Gardens, but in this program he leaves all the playing to a guest, organist Justin Hartz.

It is tempting to remark first and foremost about the music, since the majority of each of these first two Midnight Pipes programs is performance driven—18 minutes of organ music in program #MP9001, and 21 minutes in program #MP9002. The playing is first rate throughout. However, as an audiophile and videophile, and as one who has sampled many an organ video, including the recent AGO production as well as many from the *Joy of Music* series, my first and foremost comment must be on how impressed I am with the quality of both the stereo hi-fi audio and video on these Midnight Pipes videotapes. In most of the performance segments I counted no fewer than six camera angles at work. In the Longwood Gardens program, the video editing is particularly good, as it juxtaposes Justin Hartz' performance of Percy Fletcher's *Fountain Reverie* with Longwood's magnificent outdoor fountains. Such video as this is truly artful both visually and musically. The interview segments (in #MP9001 with organ technicians John & Isabel Hendricksen and in #MP9002 with organist Justin Hartz) switch off between three cameras, and are well edited, fast-paced, and interesting. The quality of the interviews is heightened by Hohman's "at-home" demeanor in front of the camera's red light. Another aspect working in favor of these presentations is that everything is down-to-earth, natural and spontaneous: no glimmering costumes, no candelabra, no Liberace-like rings, and little, if any, apparent make-up!

Although the monorail standard audio track is fine, one must play Midnight Pipes videotapes on a Hi-Fi Stereo VHS machine through a stereo-capable television in order to get the Hi-Fi Stereo audio tracks from the tape. The Hi-Fi organ audio approaches CD quality. The usual overload, break-up and distortion common to low organ tones over TV speakers is nowhere to be found. The press release which accompanied my review tapes stressed that the *Midnight Pipes* programs are produced entirely in high definition video with stereo digital audio. This probably accounts for the high resolution and detail of the VHS video. VHS has been considered for years as a relatively low-fidelity analog video format. Network broadcast videotapes, by comparison, carry two to three times the video resolution, and record and play video digitally, rather than in analog.

There are 24 more Midnight Pipes videos on the way, being prepared now for broadcast, and also for sale as individual videos and by video subscription. Common to these first two programs are Dr. Hohman's closing slogans, the best

of which is "don't run out of wind!" If those programs yet to come are as interesting as these first two, this series is bound to succeed—perhaps within the realm of public television, and perhaps also with organ enthusiasts and educators. What better vehicle could we find for taking the pipe organ into the classroom than with these concise, music-centered programs? Let's hope that this fine series never runs out of wind!

—Bernard Durman

New Organ Music

James Woodman, *Fairest Lord Jesus*, Thorpe 493-00066, \$4.95; *Little Organ Mass*, ECS 5041, no price given; *Church Sonata*, ECS 5042, no price given; *In dulci júbilo*, Thorpe 493-00067, \$5.95.

The first two works are specifically written for limited instruments (as limited as one-manual, no pedal). *Fairest Lord Jesus* is a set of five short variations on the tune *St. Elizabeth*. The composer very generously advises that the five variations "may be performed in any order, number, or manner as may best suit the needs of the occasion." Moderately easy. *Little Organ Mass* is a set of five short movements with chant tunes: Introit (*Lauda Sion*); Offertory (*Pange lingua*); Elevation (*Te Deum*); Communion (*Pange lingua*); Communion (alternative version for two manuals and pedal); Postlude (*Lauda Sion*). The same considerations apply as in the above variations. Moderately easy.

The other two pieces require a more standard instrument of two-manuals and pedal. *Church Sonata* is a three-movement work not based on a cantus firmus. Moderately difficult. *In dulci júbilo* is a set of four variations very cleverly constructed. Some tricky rhythmic passages will require time to work out, but they are most accessible. Moderately difficult.

What can be said about each of these excellent works is that Bostonian Woodman possesses a very fine sense of the needs and possibilities of the church organist at all levels of endeavor. His music is tonal, but not entirely traditional; his notation is individual, but clear; his musical values are based on traditional reactions to phrase length, harmonic movement and melodic contour, but is always fresh and has unexpected, satisfying twists. In working out the previous sentence I felt like I was trying to describe the *gebrauchsmusik* of Paul Hindemith. Woodman doesn't sound like Hindemith, but he sounds fresh and exciting. Woodman, like Hindemith, is a fine musician whose musical world is not confined to the organ medium. I hope the organ world, as well as the musical world in general, will receive much more from him. Don't overlook him. Encourage him!

***The Holly and the Ivy*, Noel Rawsthorne, Mayhew, \$24.95.**

This is a collection of 48 "improvisations" on Christmas Carols (when will we convince our British friends that "improvisation" shouldn't describe printed music?—just wait for an answer to that!). These "preludes" on carol tunes are yet another example of Rawsthorne's imaginative and convincing music in a mildly modern style with

well-handled chromaticisms. Each of the pieces is convincingly worked out, accessible to the amateur organist and adaptable to most instruments. They are all in a "familiar" style without being schlock—in fact, several have very original musical ideas. If one can improvise, one might start with Rawsthorne's notes and continue playing in the same style after his notes are over, until the ushers are finally ready with the offering. All 48 are moderately easy.

***Le Femme et le Dragon*, Lionel Rogg, Lemoine, \$17.25 (Theodore Presser is sole selling agent.)**

Once inside the attractive cover containing a fascinating 12th-century print on the subject, one finds that the complete title is *Deux visions de l'Apocalypse: La Femme et la Dragon; La Cité céleste*.

The two pieces are inspired by chapters 12 and 21 of the Revelation to John. It was only recently that St. Michael's day came on a Sunday, and organists were out searching for the appropriate organ music for "war in heaven"—not ordinary fare. *La Femme* will likely not be the answer to that search, save for the most esoteric congregations. However, much is to be said for its use as a concert piece. Rogg, whom the profession knows well as a recording artist, Bach specialist and author of a fine method of improvisation, also has a rich musical imagination couched in 20th-century techniques. Reading Revelation chapter 12 is helpful, though not definitive in relating sections of the music to the text. Be willing to exercise your imagination. (Flood waters pouring from a dragon's mouth is a different matter from Bach symbolism.) The notes are quite accessible. There are no thick chords that require hours to sort out. There are rhythms, however, which will need careful score study, for much of the work requires flexibility of rhythm. A large instrument that commands a resonant space would be ideal. Modern notation, most of which has become somewhat standard, is easy to discern. The instructions are entirely in French, but are succinct and easily read. Difficult.

La Cité céleste is a short work. Read the first few verses of Revelation 21 and proceed. This may well become a valuable and standard piece in the service music repertoire. Moderately difficult.

***Three Chorale-based Piecelets*, P. D. Q. Bach, edited in a highly organized fashion, by Professor Peter Schickele, Presser 413-41146, \$9.95.**

1. Chorale: "Orally;" 2. Chorale Prelude on an American Hymn for the Last Sunday Before the Fourth Day of the Seventh Month After New Year's Eve; 3. Chorale Variations on "In der Nacht so hell, der Petrus ist mein Freund"

Here we go again! Invite students and friends into the organ loft late at night but never admit it to anyone! Remember to turn off the burglar alarm. Or live up those miserable AGO progressive dinners with some PDQ levity. Beyond the obvious humor, revel in Schickele's wonderful musicianship. While laughing with him, learn from him. He claims (when do we ever know when he's telling the truth?) that the two manuals on which this was conceived were the two manuals which serve as an organ in a church in North

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—David M. Lowry
Columbia, SC

If you are looking to refurbish your service playing with some new settings and harmonizations, look to the collections below. None require the abilities of a concert artist; some contain very easy material. Most provide some sort of registrational suggestions (although some suggestions could be easily ignored in favor of your own more creative solutions).

Hymn Accompaniments

Theodore Beck: Basic Hymn Accompaniments, Volume IV: General Hymns. Concordia Publishing House 97-6636. \$10.95.

The fourth volume of this series (volumes one through three covered Advent-Christmas-Epiphany, Lent-Easter-Pentecost, and general hymns of praise, respectively) presents alternative hymn accompaniments for 49 hymns of a non-seasonal nature. These accompaniments are intended primarily for use with the hymnals *Lutheran Worship* (all hymns in this collection are in *LW*) and *Lutheran Book of Worship* (about three-fourths of the hymns are in *LBW*); hymn numbering for both hymnals is supplied. These are not alternative harmonizations but simplified accompaniments, suitable for piano as well as organ.

Howard Helvey: Free Harmonizations for Hymn-Singing. Beckenhorst Press OC18. \$10.95.

This collection presents harmonizations of 25 hymns (seven presented in two different keys). The harmonizations are conservative, tending not to stray far from the original harmonies or use secondary dominants too heavily, and the writing features nice voice leading and inner melodic movement at cadences.

Hymn-based Settings

Timothy Albrecht: Grace Notes V. Augsburg Fortress 11-10764. (No price given.)

These twelve settings of familiar tunes (*Duke Street* [twice], *Ein feste Burg* [twice], *Hymn to Joy*, *Land of Rest*, *Laus Regis*, *Munich*, *Nicaea*, *Rathbun*, *St. Denio*, *Slane*, *Thompson*) are very imaginative and attractive and are medium to moderate in difficulty. They could find a home not just for service playing but also in recitals. Some give more than a passing nod to J.S. Bach and Olivier Messiaen (you'll just have to see for yourself!). Highly recommended.

Johann Sebastian Bach: Prelude on the Passion Chorale "Herzlich tut mich verlangen." Transcribed for organ solo by Gerald Near. Aureole Editions AE95. (No price given.)

This setting of the *Passion Chorale* is a transcription of the opening movement of Bach's Cantata 135 ("Ach Herr, mich armen Sünder"). The cantus firmus lies in the pedal part. Registrational suggestions are limited to dynamic levels.

John G. Barr: Prelude on Slane (Be Thou My Vision). H.W. Gray Publications GSTC0118. \$3.50.

This is a simple yet effective setting of the familiar Irish melody. The lilting accompaniment figure begins on its own and later pairs with the cantus firmus in the tenor, then the soprano voice.

Jacques Berthier: Organ Variations on Six Chorales. GIA Publications G-3830. \$10.00.

This collection contains variations on *In Dulci Jubilo*, *Lobe den Herren*, *Mit freuden Zart*, *Valet will ich dir geben* (*St. Theodolph*), *Wachet auf*, and *Wer nur den lieben Gott*. The variations are easy to medium in difficulty (most are manualiter). Each tune is given an interesting treatment in from three to six variations (they are numbered, not titled). Registrational

suggestions are provided.

David Christiansen: Boring Cry. Variation and Accompaniment for Organ. Augsburg Fortress 11-10689. (No price given.)

David Christiansen's very useful collection is based on John Ylvisaker's popular hymn *Waterlife*, which appears in the Lutheran hymnal *With One Voice*—"I was there to hear your boring cry, I'll be there when you are old / I rejoiced the day you were baptized, to see your life unfold." The collection includes a lovely, lushly harmonized organ prelude (which also quotes Leo Sowerby's tune *Perry*), a hymn introduction, an intonation, organ accompaniment, and an alternate accompaniment. If your congregation uses this hymn, don't pass up this collection.

Matthew H. Corl: Partita on Come, Christians, Join to Sing. Morningstar MSM-10-502. \$6.50.

This attractive medium-difficulty partita, based on the tune *Madrid*, comprises six movements. *Prelude* is stately and majestic, treating the opening phrase of the tune. *Chorale* presents the tune manualiter, with a simple polyphonic accompaniment; *Basse de Trompette* is a similar setting, varying in sonority—try this or the previous movement as a hymn introduction! *Trio* sets

the cantus firmus in the pedal; *Meditation* is an adagio setting with the cantus firmus in the pedal line; *Voluntary* fragments the tune in the upper voices before presenting it in its entirety in the pedal part at full volume.

Robin Dinda: Seasonal Hymn Preludes. Volume 1: Advent; Op. 5. Wayne Leupold Editions WL600048. \$17.00.

This collection offers colorful settings (some very easy, most of moderate difficulty) of fifteen hymns: *Aberystwyth*; *Ave, Ave*; *Conditor alma siderum*; *Consolation*; *Franconia*; *Helmsley*; *Nun komm, der Heiden Heiland*; *Psalm 42*; *Richmond*; *Stuttgart*; *Truro*; *Veni Emmanuel*; *Wachet auf*; and *Winchester New*. The hymn treatments are very creative—for instance, the tune can be handled very loosely, broken up, set against small tone clusters, or used with an altered rhythm. Simple registrational guidelines for a two-manual instrument are provided. If you're looking for something a bit adventurous, this collection is recommended.

Alfred V. Fedak: A Collection of Hymns for Organ. Belwin-Mills DM9601. \$7.95.

I have played other works by Fedak and find his settings to be fresh and fun to play without straying too far away

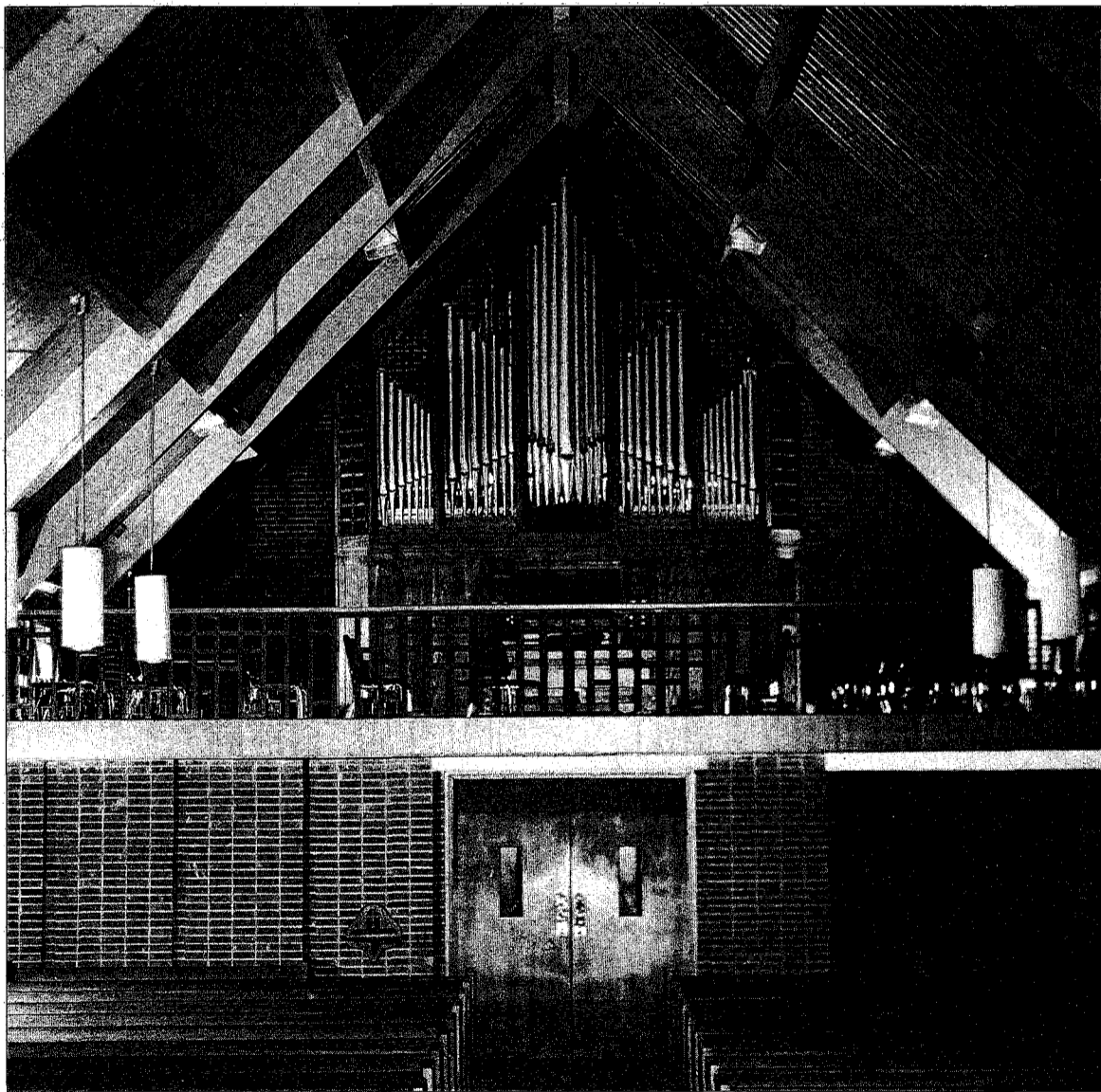
from what most congregational ears can handle. The nineteen pieces in this collection fit that description. Most are based on hymn tunes: *Antioch*; *Ellacombe*; *Erie*; *Freu dich sehr*; *Gelobt sei Gott*; *Good King Wenceslas*; *Greensleeves*; *Jesu, Jesu du bist mein*; *Jesus Christus, unser Heiland*; *O Filii et Filiae*; *Sicilian Mariners*; Fedak's own hymn tune *Sixth Night*; *Southwell*; *St. Anne*; and *St. Kevin*. There are multi-movement pieces (such as those on *Freu dich sehr*; *Jesu, Jesu du bist mein*, and *Southwell*) as well as short settings. Many of these compositions were originally published in *The Organist's Companion*. If you missed them in that publication, don't miss this one. A bargain at twice the price!

Joseph Herl: Six Hymn Inventions for Organ. Concordia Publishing House 97-6654. \$8.00.

This is a useful collection featuring settings of hymn tunes (new or old) less frequently encountered: Marty Haugen's *Gather Us In* and *Rejoice, Rejoice*, plus *In dir ist Freude*; *Jesu Christe, wahres Licht*; *Olivet*; and *Straf mich nicht*. These are charming, energetic settings of medium difficulty. Recommended.

—Joyce Johnson Robinson
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From Sonorous Exploration to "Open Tonality": Organ Music of Wieslaw Rentowski

Marta Szoka

For more than three decades, since the appearance of very radical organ compositions such as those by Bengt Hambraeus (*Constellations*) and György Ligeti (*Volumina*), the language of organ music has developed considerably. Although organ sound is often perceived through its religious connotations, many composers have tried to use the organ as a modern concert instrument, as a viable medium for communication today. In Poland, as well as in other European countries, organ music has developed in two directions: as functional, and as independent of liturgical function. This distinction is especially pronounced in Poland. With the Catholic Church playing such a dominant role, the place of music in the liturgy has been strongly limited ever since Vatican II. Therefore, the more interesting Polish composers' production of independent concert organ music has presented itself. Although the most internationally-known composers such as Witold Lutoslawski, Krzysztof Penderecki and Henryk Mikolaj Górecki have not been interested in writing organ music (with the exception of H. M. Górecki's early *Kantata* for organ, 1968), the group of Polish organ music composers constantly expands.

After the time of searching for new sound and technical possibilities (in the 1960's and 70's), from the very beginning of the 80's we observe the conversion of the previous relation between aesthetic and technological problems in the process of composing music, resulting in a stylistic synthesis. Different elements have been linked up together: simple and complex, old and new, conservative and radically innovative. Tonality has been combined with cluster technique, monumentalism with intimacy, harmonic principles with sonorous ones. Composers use different techniques and different conceptions, but there is at least one feature in common: they have reinstated the primary role of the expressive factor.

The inauguration of an organ festival which focused entirely on contemporary music (Legnica, October 1986) can be considered—in a certain sense—as the culmination of the decade of the 80's in the province of new organ music. Each year during *Conversatorium*, as the festival is named, groups of composers, organists and musicologists get together to listen to new organ music and to discuss its problems. In Legnica, several new compositions have been performed for the first time, including those commissioned by the festival's Director, composer and organist, Stanislaw Moryto. Several experimental works for organ and other instruments were premiered, far from the organ in terms of an aesthetic and historical point of view (such as accordions, percussion or saxophone). In 1987 four works for organ and two accordions were presented: *Trigonos* by Zbigniew Wiszniewski, *Conductus* by Stanislaw Moryto, *Por dia de anos* by Wieslaw Rentowski, and *Intervals* by Krzysztof Olczak.¹ In 1988, pieces for organ and saxophone: *Ordines* for saxophone, violoncello and organ by Piotr Grella, *Trio* for saxophone, organ and timpani by Norbert Mateusz Kuznik, *Ab ovo* for saxophone and organ by W. Rentowski and *The Painfull Remembrance* for saxophone and organ by Wladyslaw Slowinski. The work by Tadeusz Wielecki, *The Gestures of Soul*, presented in 1989 in Legnica and during the Warsaw Autumn

Festival as well, calls for organ, synthesizer, accordion, guitar and percussion. It may be questionable whether this piece still can be classified among organ compositions in the strict meaning, but certainly it is a good example of the new direction in music for organ.

Wieslaw Rentowski, born in Poland in 1953, represents that group of contemporary composers who place equal emphasis on both the traditional and novel aspects of music. He received degrees in psychology (University of Lodz), organ performance (Conservatory of Music, Lodz) and composition (Frederick Chopin Academy of Music, Warsaw). He has participated in the Darmstadt International Summer Courses in New Music in 1984 and in master organ classes in Bayreuth, Germany in 1985. He is the winner of several composers' competitions (including the first prize in the 1988 National Competition for Young Composers in Poland for his *Wayang* for chamber orchestra), as well as a recipient of grants from the Polish Ministry of Culture and Arts in 1988 and 1989, the Banff Centre School of Fine Arts in Canada in 1989, and the Kosciuszko Foundation in New York in 1990. Since 1990 he has lived in the U.S.A. (recently Dallas, Texas), and in 1996 he received his D.M.A. degree in composition at Louisiana State University in Baton Rouge. Rentowski has appeared as soloist at concerts, lectures and organ recitals in Poland, Germany, Canada and the U.S. His other compositions have been performed many times in Europe and North America (including Carnegie Hall: *Lagniappe* for 8 instruments, 1991, commissioned by the LSU New Music Ensemble).

As Rentowski is also a concertizing organist, he has a special interest in writing music for organ idiomatically. That makes his organ works extremely difficult and very complex in the technical sense, demanding top virtuosity as well as big concert instruments with rich sound qualities. Previously his organ music (*Albebragen*, *Chorea minor*, *Ab ovo*—see the catalogue of the principal works) brought some interesting innovations such as tremolo of pentatonic clusters moving in opposite directions, fast short strikes with the register "Tutti" while the cluster moves from low to high, and specific changes of registration.² All these innovations served to enrich the sound, which the composer liked to compare with the sound of electronic music (but not electronic organ!).

But Rentowski is also keenly aware of the historical and aesthetic position of the organ. Although he is very progressive, all his organ compositions contain some traditional elements. In his earliest organ piece, *Ekleipsis*, written during the last year spent in the composition class of Wlodzimierz Kotonski in Warsaw, a short quotation of the *Lacrimosa* motif from Mozart's *Requiem* and the very general tendency towards D-minor tonality were the only signs of the musical tradition. But the work delivers also a specific catalogue of new ideas, cultivated by the composer later,

Ex. 1 *Ekleipsis*, p. 8

Ex. 2 *Albebragen*, p. 7

Ex. 3 *Albebragen*, p. 1

Ex. 4 *Piffero*, p. 2

Tempo moderato

flute stops

Ex. 5 *Chorea minor*, p. 10

including, for instance a fast change of the manuals with so called "cascade" effect. (See Example 1.)

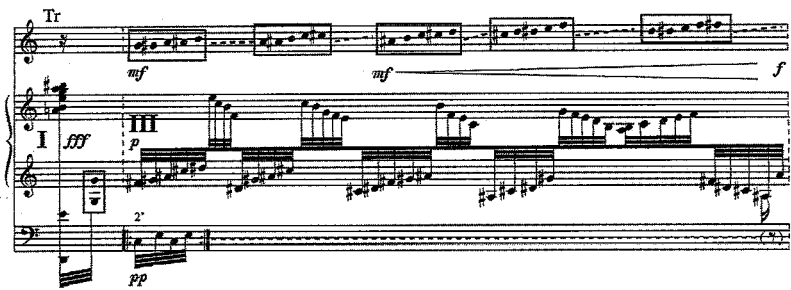
In the next work, *Albebragen*, Rentowski used the twelve-tone row of Alban Berg's *Violin Concerto* as a harmonic and motivic disposition. The row, which in spite of the strict rules of dodecaphony contains several minor and major chords, served as a structural model for different figurative passages or glissando tone-strands. The presence of the row then is noticeable mainly inside of clusters or complex progres-

sions, since it doesn't follow typical dodecaphonic linear texture. The row appears only twice in a linear form, as a quotation in the pedal part. The imitation of the flageolet sound of the violin can be realized through using the 2' flute (or octave) coupled from the manual to the pedal part. (See Example 2.)

Albebragen begins with a very fast (*Prestissimo*) and loud (*fff*) pulsation of the octaves: d-d, d-e, a-flat-b-flat, followed by the short pedal cadenza. (See Example 3.) Later, this repetitive phrase returns twice, separating longer

Marta Szoka received her Ph.D. in musicology from the Polish Academy of Sciences in 1988. Currently she is on the faculty of the Academy of Music of Lodz, Poland (the Department of Music Theory and Composition), and is also active as a concert organist. Since 1982 she has presented over 60 concerts of organ music in various European countries. She has been particularly interested in contemporary organ music and has premiered a number of new works. Dr. Szoka has published several articles on organ music, avant-garde music, as well as analyses of contemporary works. Her monograph "Polish Organ Music in 1945-1955" was published in 1993. For many years, she has served as a permanent collaborator with the leading Polish musical magazine, *Ruch Muzyczny*. In 1993-1994 she was affiliated with the University of North Carolina as a Fulbright Scholar. Her article, "An exquisite work of an unknown composer: The Organ Sonata of Aleksander Glinkowski," appeared in the January 1996 issue of *THE DIAPASON*.

Ex. 6 *Chorea minor*, p. 14



Ex. 7 *Ab ovo*, p. 9



phases of contrasting pp or p figuration.

Albebragen had its first performance in Legnica, in 1986, by organist Marta Szoka. The piece was also presented by the composer during the 26th Annual Conference of the Society of Composers in Alabama, 1992.

The next work, *Piffero*, dedicated to Marta Szoka, was performed by her for the first time in Düsseldorf, Germany, in 1985. The title is derived from Italian: *piffero* (or *piffaro*), a wind instrument thought to be a thousand years old. The unique sound of the Pan pipe inspired the composer in two ways: first for using a variety of flute organ stops (including 2' in the pedal part); secondly for exploring modality. Since the Pan pipe as an instrument is typical of the folk music of Mediterranean countries, the main melodic theme of *Piffero* is based on the D-minor scale with two augmented seconds: f-g-sharp and b-flat-c-sharp. (See Example 4.) The dreamy-like atmosphere and purely lyrical style of the piece brings us something new after the strongly contrasted *Albebragen* and its forceful expression. However, both works through their quasi-improvisatory character demand from the organist creative involvement, especially in terms of the sound color (registration) and time organization (approximate duration in some phases). In 1995, *Piffero* was choreographed as the dance *Rivers of Life* by Anne Marks and Betty Woody.

In the next three works Rentowski took up the very specific problem of combining organ sound with other instruments. The combination of the organ and brass is one of the few in which the organ may fully assert its sound without being compelled to limit its scope to a few, or subdued, registers. *Chorea minor* for trumpet and organ, premiered by the composer and Jozef Dejniewicz (trumpet) in 1986 in Lodz, partially hinted at baroque trumpet sonatas. But on the other hand, Rentowski has loaded the parts of both instruments with new technical means, as for instance, a variety of clusters (static and moving) and tremolos or rhythmic manipulations with the "Tutti" piston in the middle of sustained clusters etc. (in the organ part). The trumpet part contains both traditional melodic lines and some motifs typical of baroque style (See Example 5) as well as glissandi, very fast pulsation on one tone, and a chromatic ascending course of figuration, based on the ostinato pattern.

The title of the work refers to the Latin term for St. Vitus's dance, that as the disease syndrome was described for the first time in 1686, exactly 300 years before the piece was composed. But the designation "minor" could be perceived also as a suggestion of the presence of the minor scale. As a matter of fact, the tonality D-minor has a dominant role in the piece, framing all its phases. Two main parts of *Chorea minor* symbolize two psychological conditions, typical of the course of the disease.

The first part (Largo) is very slow, static and quiet, with an atmosphere of deep dejection; the second part (Presto), following the trumpet glissando from pianissimo to fortissimo, expanded from F-sharp to the highest possible tone, is full of impetuosity, quick changes and special sound effects. At the end, the short reminiscence of the Largo brings a final stabilization of the D-minor tonality.

The dynamic and coloristic relation between trumpet and organ is perfectly complementary. Although the density of

the organ texture (chords, clusters, trills, tremoli) is sizeable, the organ sound never overdominates the trumpet. On the contrary, the sound of the trumpet and organ correlate, especially in those phases where three sound strands are horizontally simultaneous. (See Example 6.) In *Chorea minor* Rentowski tried to achieve a synthesis of avant-garde techniques and traditional elements, such as a tonal center and baroque melodic features. But, quite unexpectedly, the strongly emotional and expressive character of the piece indicates also a new area of the composer's inspiration: late Romanticism, with special reference to the music of Gustav Mahler.

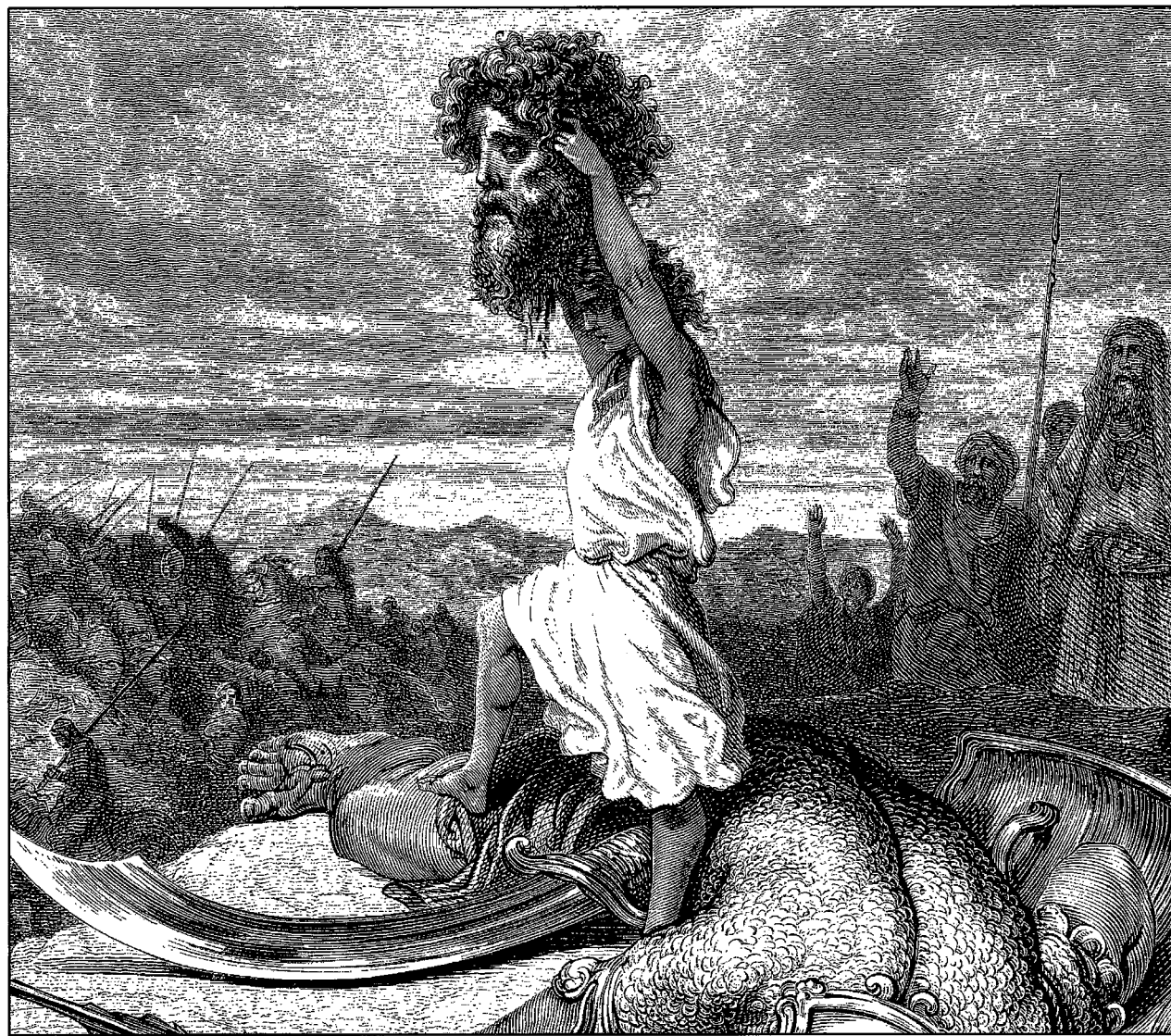
Although *Chorea minor* is linked with the musical past in some ways, the

works for organ and accordions, as well as for organ and alto saxophone, seemed to be unique at the time of their composition. It must be emphasized here that in the last decades in Poland the accordion has been emancipated from a typical folk-dance music instrument to a modern one. For a long time a synonym for musical triviality, recently it has found a place in the conservatory of music education, as well as in contemporary concert life.

The saxophone, on the other hand, is

perceived mostly through its jazz associations. So, both the accordion and saxophone are fairly far from the classical organ tradition, especially distant from the religious context of organ sound, so fundamental in the European tradition. Rentowski was perfectly aware of all these implications, although, above all, he tried to shape his new sound ideas.

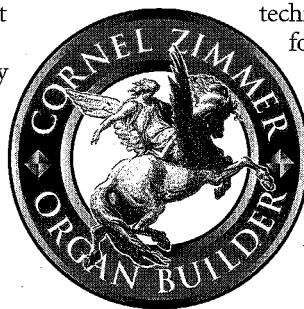
Por dia de anos for organ solo and two accordions, was premiered in 1987 in Legnica by the composer—as organist—and Zbigniew Kozlik and Krzysztof



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Olczak playing accordions. Since the accordion and organ possess the same abilities to produce unlimited sustained sound, and they can similarly play chords and polyphony, the combination of their sounds can be shaped in a layered manner. Rentowski gets at the effect of dynamic intensity flow through different types of texture, including a variety of performing techniques. Some of these appear already at the very beginning of the piece; e.g. moving diatonic clusters, and a structure of fast extension of interval size: from a half-tone to the ninth. The traditional category of motif or theme, as a fundamental structure for organizing musical form, does not exist here. Instead, the composer has built the sound texture of flowing layers with changing density and contours, one overleaping the other, sometimes vanishing, sometimes returning. This sort of technique results in form without breaks or distinct demarcations between successive phrases. Therefore, *Por dia de anos* seems to be a continuum of loosely connected musical ideas.

The material for building clusters, chord structures, and sound layers is derived from three scales: diatonic, pentatonic, and whole-tone. The lack of both strong contrasts and aggressive dissonant sounds is matched by the playful, serene character of the piece. This character has as its other source a combination of the static, solemn sound of the organ and the lightness and mobility of the accordion part. Certainly, after the very emotional expressivity of *Albebragen* and *Chorea minor*, *Por dia de anos* presents a new stage in Rentowski's organ music.

The continuation of this stage is set in the next piece, *Ab ovo* for alto saxophone and organ (two performers), premiered in 1988 in Legnica by Krzysztof Herder (saxophone), Marta Szoka and Wieslaw Rentowski. The exploration of new sound and performance techniques in the organ part here provide ways to improve the unique possibilities of playing with four hands. Both organists have the pitch range (low and high) and one manual assigned. Therefore *Ab ovo* is playable even on a small tracker organ with two manuals and without any registration aids. The composer has expanded several forms of simultaneous play on two manuals, linking together chords, clusters, figuration, and even polyphony. (See Example 7.) Quite often one of the sound layers is a compound of static structure, while the other one is of ostinato motion. (See Example 8.)

The organ part does not exceed conventional keyboard technique. In contrast, the saxophone appears richly. The most interesting is using its natural technical possibilities, such as fast scale courses, extended figurations, extremely high and low tones (indeterminate pitch), very fast repetition, glissandi, and so-called "combination tones," which means non-harmonic "unmusical" sound. (See Example 9.) But the saxophone is used also for its lyrical and melodic qualities. Then the alliance with a jazz idiom is the most distinct. (See Example 10.) Of course, it is not simple pastiche, since the idea of *Ab ovo* is much more complex. But numerous sequences with syncopation, free, quasi-improvisatory form of the piece, and the very characteristic sound color of the saxophone, with typical "entry" solo cadenza, are a manifestation of jazz influence.

Another source of inspiration is revealed in quasi-baroque motifs and polyphony in the organ part (See Example 7). The repetition of a single tone A in the pedal part that opened the piece, returns after the climax (See Example 9). This makes the whole form more clear and similar to a ternary form. *Ab ovo* has an atmosphere of its own; lyrical rather than dramatic, with the soft sound of the saxophone, and harmonic language subdued through the several tonal and modal sings. Five years passed before Rentowski composed his next organ piece, and eight years since his last piece for organ solo. *New Orleans*

Magnificat (1993) was premiered in 1994 by the composer himself in Montreal, during a concert sponsored by the Faculty of Music at McGill University and the Department of Music at Concordia University. (First European performance was given in 1994 by Prof. Andrzej Chorosinski—who also commissioned the piece—at the XIX Internationale Studientage für Neue Geistliche Musik, Sinzig, Germany.)

The work is based on the opposition of modal, tonal and chromatic features. Modality is represented by the Gregorian theme that opens the composition. Since the latter returns several times, the form of the piece resembles a rondo form, although without classical regularity. Tonality marks a presence of tonal centers: first it is A-flat major in a trill sequences, later F-minor that determines the climax section (Presto possibile and Prestissimo). (See Example 11.) The tonal element plus ostinato technique and some rhythmic patterns are common in *New Orleans Magnificat* and *Ab ovo*. But there are also many differences. *New Orleans Magnificat* brings some idiomatic organ sound obtained through trills, tremolo, pedal glissando, fast chromatic passages, and so-called "cascade" cluster glissandi, done across three manuals from up to down (compare Example 12 and Example 1). In terms of pedal technique, Rentowski requires here also double play in extended intervals above two octaves (C-sharp-g¹). With regard to technical innovations, *New Orleans Magnificat* refers to earlier works of Rentowski, as for instance *Ekleipsis* and *Albebragen*. Moreover, this is also music of high contrasts and powerful expression. However, *New Orleans Magnificat* is the first organ piece written by the composer in America, as a special "homage à Louisiana." The question arises immediately of whether there are any noticeable signs of something new, of the influence of American music or New Orleans tradition on the compositional style of Rentowski. But before anyone can answer, let us examine Rentowski's newest organ work, *In Nomine*, for organ and orchestra. It was written in 1996 and has not yet been performed.

The work is in three movements: *Allegro - Largo - Fugue*, and resembles the classical concerto. Both the organ part and orchestra have been handled conventionally in terms of instrumental technique and notation. There is no further exploration for new effects or unusual sound combinations. On the contrary, the organ part has been written moderately and it does not demand extraordinary virtuosity.

In Nomine is based on an original scale, called by the composer, Gamma. The scale resources are related to the concept of "open tonality" which in general reverses the function of the traditional dominant and tonic. As the composer explained, "In traditional tonal system, the dominant functions as a single channel that leads to only one predetermined resolution (tonic). This concept assumes the existence of an open channel (open Tonic) that leads to many different resolutions (predominants). Because "predominants" are related to and based on different representative scales (not on chords), the system creates an open universe of equally important tonal levels that have a freedom of coexistence."³

It is not my purpose to present a detailed analysis, but let us state here that the first part, *Allegro*, introduces the main melodic theme, based on Gamma (See Example 13), and then transposed from f, g, a, a-flat, and later from d, e-flat and f. *Fugue* has its own theme. (See Example 14.) In the middle section of the fugue it appears in a stretto with the theme of *Allegro*. Another melodic line is the basis for *Largo*, where the organ solo creates a mysterious atmosphere with only tympani and chimes.

Certainly, *In Nomine* shows attributes of a classical composer's technique to an extent never before seen in Rentowski's production. Using classical forms and textures, as well as recalling

Ex. 8 *Ab ovo*, p. 3

Ex. 9 *Ab ovo*, p. 14

Ex. 10 *Ab ovo*, p. 8

Ex. 11 *New Orleans Magnificat*, p. 8

Ex. 12 *New Orleans Magnificat*, p. 12

Ex. 13 *In Nomine*, Allegro, mm. 2-6 (vcl)

Ex. 14 *In Nomine*, Fugue, mm. 1-6 (org.ped.)

the dominant role of the melodic factor and well-tried harmonic and orchestral principles, the composer consciously accomplished a radical simplification of his style. It is difficult to say if now it is more "his own" style than before. Probably, American audience expectations and quite different views of organ music history and aesthetics could bring Rentowski to propose something new. He has come a long way from *Ekleipsis* to *In Nomine*, and it seems to be a very consistent journey. I hope that my short review will stimulate readers to get acquainted with the very interesting organ music of Wieslaw Rentowski. ■

Notes

1. These unique pieces have been recorded by Sonoton, Munich, Germany.
2. See: Marta Szoka, *Current Streams in Polish Organ Music*, "THE DIAPASON", no. 5 (May, 1995).
3. Wieslaw Rentowski, *Ostinato Patterns in the Opera Antigone by Carl Orff and an Original Composition for Organ and Orchestra*, "In Nomine."

D.M.A. diss., Louisiana State University, Baton Rouge, 1996, pp. 62-63.

Wieslaw Rentowski's Organ Works

Ekleipsis for organ (1984), recorded by Polskie Nagrania and West Deutsche Rundfunk.

Albebragen for organ (1985), recorded by Polonia Records 1994 (CD 020), score available from Astra, Lodz (Poland) and Conners Publications, Baton Rouge, LA.

Piffero for organ (1985), published by Conners Publications.

Chorea Minor for trumpet and organ (1986), commissioned by Arthur Rubinstein Philharmonic Society, Lodz, Poland; published by Agencja Autorska, Warsaw, Poland.

Por Dia De Anos for 2 accordions and organ (1987), recorded by Sonoton, Germany; published by Pro Nova Sonoton, Munich, Germany and Pomorze, Bydgoszcz, Poland.

Ab Ovo for alto saxophone and two organists (1988), awarded a prize at Pol-

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► Szoka: Rentowski

ish National Composers' Competition, Warsaw 1989.

New Orleans Magnificat for organ (1993), recorded by Polonia Records 1995 (CD 057), published by Connors Publications.

In Nomine for organ and orchestra (1996), published by Connors Publications.

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Music examples from *Albebragen* ©1995 Connors Publications. Used by permission. Music examples from *Piffero* ©1996 Connors Publications. Used by permission. Music examples from *New Orleans Magnificat* ©1994 Connors Publications. Used by permission. Music examples from *In Nomine* ©1997 Connors Publications. Used by permission.

found. These files contain not only organ specifications, but playing impressions, recording discography and builder's notes. This material is kept in a free-form database and is listed by organ builder, site, city, country and date of construction. Here is an example: aeolian-skinner.tabernacle.salt-lake-city.ut.us.1949

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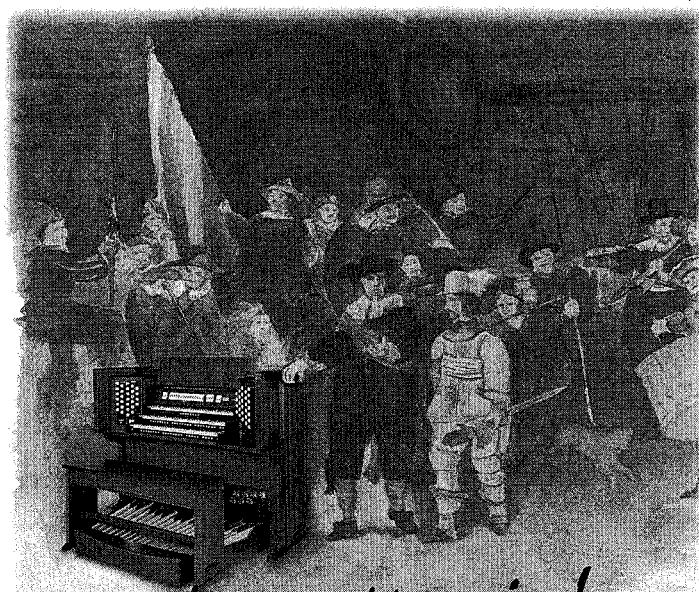
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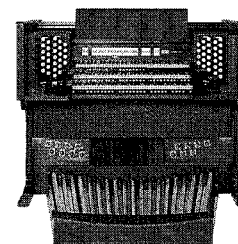
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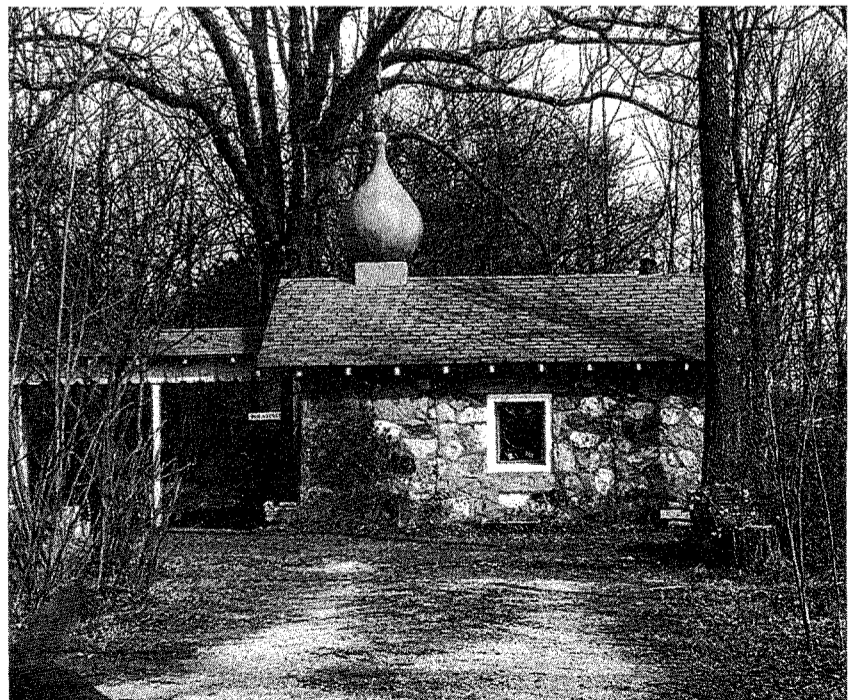
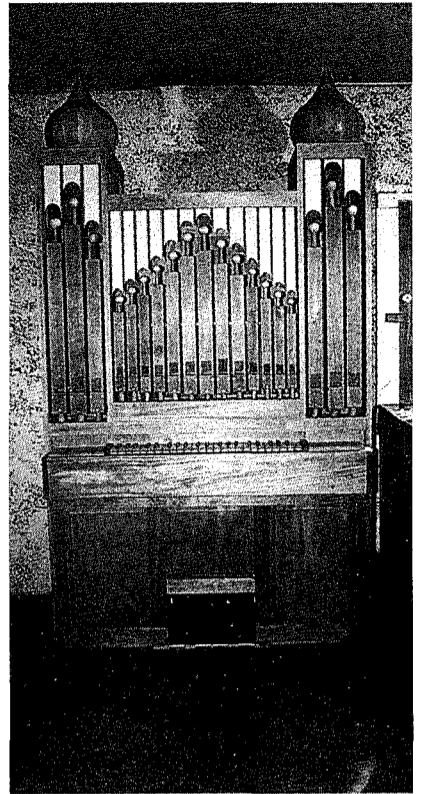
Positive Organ for world's smallest cathedral

Mark Roark Chartier, of Springfield, Missouri, has built a new organ for the Cathedral of the Prince of Peace in Highlandville, Missouri. The tiny cathedral, described as the world's smallest in the *Guinness Book of Records*, is part of the Christ Catholic Church, a denomination of conservative Catholics which split with the Vatican a century ago over church doctrine. Karl Prüter, archbishop of Christ Catholic Church, moved to Highlandville in 1983 for peace and quiet and to write religious books. He bought an old farmhouse and several acres in the small Ozarks town 17 miles south of Springfield. He converted an old stone wash house into his chapel/cathedral, inspired by a picture of a tiny Bavarian chapel topped with a blue onion dome. Soon after moving to Missouri Prüter began remodeling the 14' x 17' wash house, adding pews and kneeling rails, a stained glass window and later the fiberglass onion domes. For nearly 15 years he conducted daily Mass in his chapel, often for only a few parishoners and occasional visitors.

One regular parishoner is Mark Chartier—pipe organ builder, historian, composer and organist—who moved to Springfield several years ago after living in Europe. He performed for six years in the early music group at the University of California, playing recorders, krummhorn, viola da gamba and historic keyboards, and graduated with a Master of Arts degree. During this time he built three harpsichords, two clavichords and a psaltery, in addition to restoring a 19th-century Turkish lute and a lap harmonium from India. He then spent 10 years in Spain restoring historic organs. The challenge in building an organ for the Highlandville cathedral was fitting

the instrument in a 238-square-foot room with an 81-inch ceiling.

The keyboard compass is 42 notes, FGA-c3, with one stop, Gedacht 8'. Tuning is meantone. Height of case at tower is 67", height at peak of onion dome 79 1/2"; depth of case is 14 1/4", width is 43"; weight is 250 lbs. Wind pressure is 53 millimeters. Woods used include basswood for the windchest; birch and channel-boards and bellows; birch for rack board pillars; cedar for windchest, pallets; cherry for onion domes, keydesk and keyboard surround, pipe feet, pipe stoppers and handles, edging on pipe shades; Cuban mahogany for pipe blocks, keyboard end blocks; Honduran mahogany for case; Philippine mahogany for rack board; maple for natural keys, arcades on key fronts, pipe shades, ball finials on stopper handles, and rockers for pumping bellows; New England white pine for keyboard frame and windchest bung; poplar for the bellows; sitka spruce for key levers; and walnut for pipe bodies, sharp keys, and arcades on key fronts. Birch plywood was used in the bellows and chipboard for the bottom board of the pallet box. Case construction is frame-and-panel throughout, using mortise and tenon joints in the frames. Case sub-assemblies were glued together, using mortise and tenon joints.



Cathedral of the Prince of Peace, Highlandville, Missouri



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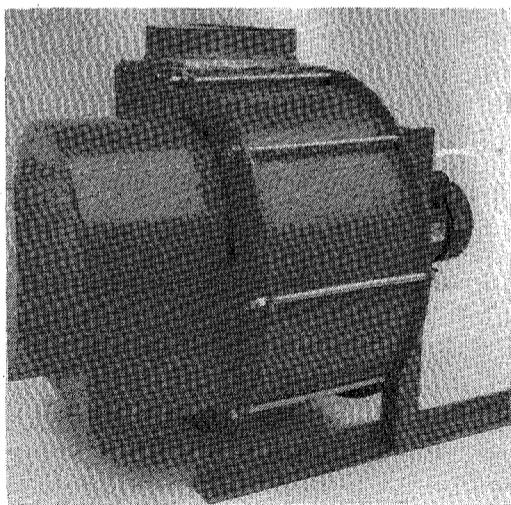
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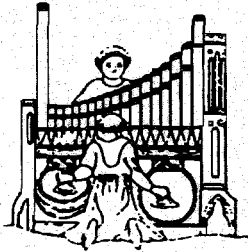
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New Organs

The Reuter Organ Company, Lawrence, Kansas, has built a new organ for Spirit Lake United Methodist Church, Spirit Lake, Iowa. When the church's 20-year-old electronic organ began to fail, an organ committee was formed to make a recommendation for its replacement. After nearly two years of travel and study, and listening to the advice of two outside consultants, the committee selected Reuter to build their new organ. Working through Reuter's representative, David Salmen, a 16-stop, 19-rank organ was designed and built. The electro-pneumatic organ features a moveable two-manual English style drawknob console. Utilizing the Matters microprocessor-based organ control system, the instrument features full MIDI, transposer, digital player, multiple combination action memory levels and fiber optic link. The organ enjoys central axis placement above the chancel. The flamed copper bass pipes of the 8' Principal and 8' Spitzflute frame and highlight the sanctuary's cross. With wind pressures of 3 1/4 to 4 inches and generous pipe scaling, the organ is voiced in a gentle singing style providing color and warmth to lead congregational singing. The organ was installed in January, 1998, by David Salmen and Doug McCord, and was tonally finished by David Salmen and Stephen Barnhart.

- PEDAL**
 32' Resultant
 16' Bourdon
 16' Rohrflote (Sw)
 8' Principal
 8' Spitzflote (Gt)
 8' Rohrflote (Sw)
 4' Octave
 4' Rohrflote (Sw)
 16' Trumpet (Sw)
 8' Trumpet (Sw)
 4' Trumpet (Sw)
 MIDI 5
 MIDI 6



- GREAT**
 16' Rohrflote (Sw)
 8' Principal
 8' Spitzflote
 8' Rohrflote (Sw)
 4' Octave
 4' Spitzflote
 2' Spitzflote
 IV Mixture
 8' Trumpet (Sw)
 8' Oboe
 Chimes
 Tremolo
 MIDI 1
 MIDI 2

- SWELL**
 16' Rohrflote
 8' Viola
 8' Viola Celeste
 8' Rohrflote
 4' Principal
 4' Hohlflote
 2 1/2' Nasard
 2' Rohrflote
 1 1/2' Tierce
 16' Trumpet
 8' Trumpet
 Tremolo
 MIDI 3
 MIDI 4

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Denis Juget, organbuilder of Saint-Basile-le-Grand, Canada, has built a mechanical action organ for the residence of Stephen G. Schaeffer of Birmingham, Alabama. The three-stop organ includes a full-length Montre 8' (C-# open wood, g-a" 70% tin), 4' Flûte ouverte (open pear wood with a stopped bass) available on both 58-note manuals, and an 8' Flûte à Cheminée (hammered lead with a stopped wood bass). There are couplers to the 30-note flat pedalboard: I/P, II/P, and I/P at the octave, and provision was made for the addition of an independent 16-8 stop. A tremulant affects the stops on the second manual and a II/I coupler is provided.

Through a new design by Juget, the organ has both mechanical action and the ability to be moved relatively easily without breaking down the action. The organ is also placed on built-in casters and can be moved in the room in which it is housed. The case work in oiled cherry wood has carved pipe shades with caricatures of shepherd, sheep and sheep dog—signifying the root of the Schaeffer family name. They were carved by Jean Bauduin from a design by Denis Juget's wife Raymonde Champagne. The music desk has inlaid pearwood trimmed in ebony and was made by Jean-Claude Légise, master cabinet maker from Lyon, France. Keyboards are bone (naturals) and ebony (sharps) with rosewood key fronts. The oak pedalboard has rosewood facings on the sharps. Hinged doors on each side of the case can be opened for sound egress. The back of the case is formed by the lowest 16 wooden pipes of the 8' Montre, hung upside down with the

mouth speaking through the case. Winding of these pipes is by wooden tubes to the case top which is channeled. The organ is wound by a box bellows, and the temperament is Tartini-Vallotti which includes six pure fifths and six tempered fifths.

Except for the blower, Mr. Juget built all of the components of the organ in his own workshop. In addition to those listed above, he was assisted by Suzanne Giroux (action), François Couture (casework), Françoise Baudet (action parts), Dany Létourneau (metal pipes), and Richard Lapierre (installation).

The specification allows for flexibility and use as a chamber instrument. The full-compass 8' Montre and two flutes (one partially stopped at 8' and an open flute at 4') allow for diversity of sound and use.

Mr. Juget has recently established a partnership with Stephen Sinclair to form the Juget-Sinclair Company. They plan to move the workshop to Montréal for a large space to handle several future contracts. A sister instrument to Opus 4 was built for Roberta Gary of Cincinnati, Ohio.

MANUAL I

- 8' Montre
- 4' Flûte ouverte (II)
- II/I

MANUAL II

- 8' Flûte à Cheminée
- 4' Flûte ouverte
- Tremblant

PEDAL

- I/Ped 8'
- I/Ped 4'
- II/Ped

The late **Ken Kajkowski**, Organbuilder, of Helena, Montana (See Nunc Dimittis, p. 6), completed the rebuilding of a 1912 Bennett organ for First Presbyterian Church, Lewistown, Montana earlier this year. The organ had already been electrified and altered around 1956 by then Casavant representative for the Northwest, George Graham. He placed the organ in a newly prepared side chamber, totally enclosed it (formerly only the Swell was enclosed), changed the Viola Celeste 8' to an Aeoline 8', replaced speaking facade pipes with new Diapason basses (with chestwork), and added a new console and chimes. By the late 1980s, the original 1912 leather was beginning to fail within the complex "Bennett System." After considering options, the church decided to rebuild the Swell and Great chests using electro-mechanical action, restore the reservoir, regasket the wind trunking, clean and paint the chamber, and refinish the flooring in the chamber. Hinged-armature electromagnets were supplied by Kimber-Allen, Ltd., England.

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Other changes of note include restoring the Viola Celeste 8', extending the Viola with 24 new treble pipes, and expanding the Swell to include a Violina 2½' and a Violetta 2'. New pipes are from Organ Supply Industries, and new chestwork was made in the Kajkowski shop. Plans also call for the extension of the Great Open Diapason with an additional 12 treble pipes and chest to allow for an Octave 4' on the Great. Following replanting and re-racking of pipes on the refinished poplar chests, they were finished and regulated. Cut-ups were increased slightly on at least a dozen pipes, and other voicing techniques were used as well. The rebuilt Swell and Great chests also feature quick access slide-over bottom boards, with a perimeter "bladder" or ballonette type gasket. This was copied by the builder from a 1928 Geneva organ which he had been servicing since the late 1970s.

GREAT

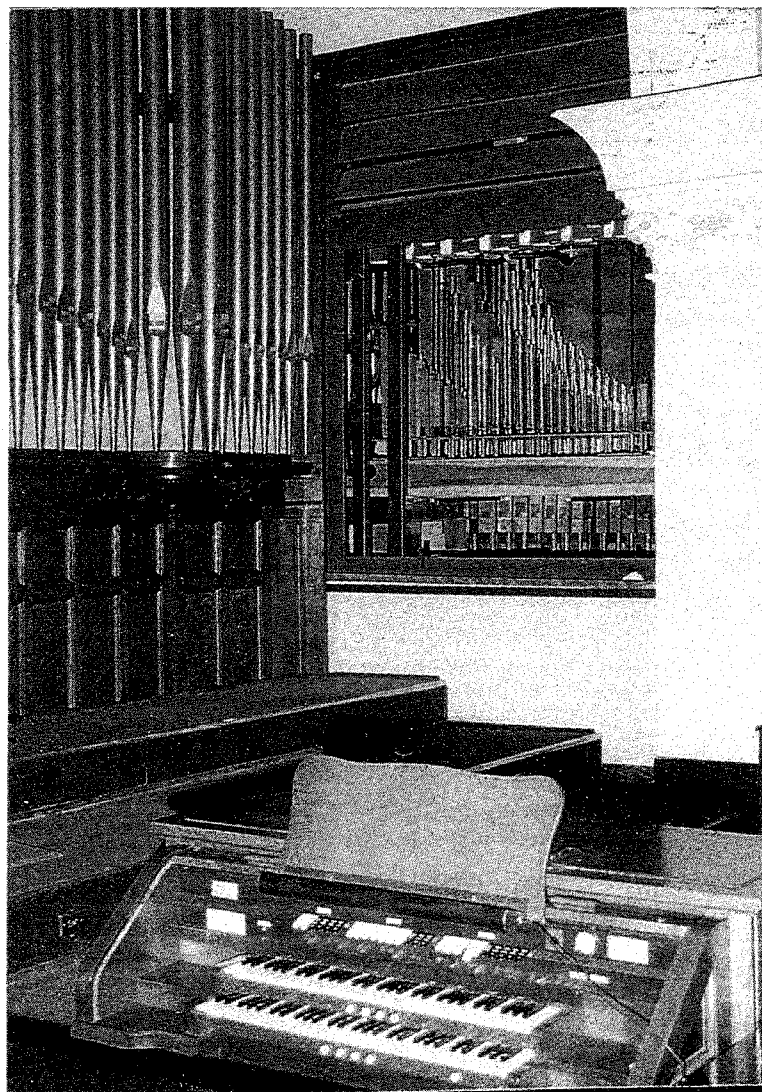
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Flute d'Amour
- Chimes

SWELL

- 8' Stopped Diapason
- 8' Viola
- 8' Viola Celeste
- 4' Harmonic Flute
- 2½' Violina
- 2' Violetta
- 8' Oboe (Labial)
- Tremulant (entire organ)

PEDAL

- 16' Bourdon
- 8' Flute



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 JULY
Brian Muzas; Union Chapel, Oak Bluffs, MA noon
Gordon Turk; Methuen Mem Music Hall, Methuen, MA 8 pm

16 JULY
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm

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

19 JULY
Keith Hampton; Cathedral of the Holy Name, Chicago, IL 4 pm

20 JULY
MIDI Workshop; Villanova University, Villanova, PA (through July 24)
E. Ray Peebles; Union Ave Baptist, Memphis, TN 7 pm

21 JULY
Nancy Granert; First Parish Church, Brunswick, ME 12:10 pm
Carl Klein; Old West Church, Boston, MA 8 pm

22 JULY
Fred Hohman, City Hall, Portland, ME 7:30 pm
John Whiteside; Union Chapel, Oak Bluffs, MA noon
Camilla Jarnot; Methuen Mem Music Hall, Methuen, MA 8 pm
Kimberly Ann Hess; Mechanics Hall, Worcester, MA noon

23 JULY
John Davis; Old Dutch Church, Kingston, NY 12:15 pm

25 JULY
Frank DellaPenna, carillon; Longwood Gardens, Kennett Square, PA 7:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

26 JULY
Phil Farone; Cathedral of the Holy Name, Chicago, IL 4 pm

27 JULY
Two Organ Repertoire Masterclasses; New England Conservatory, Boston, MA (through July 31)

28 JULY
Philip Fournier; First Parish Church, Brunswick, ME 12:10 pm
Yuko Hayashi & William Porter; Old West Church, Boston, MA 8 pm
Gary Zwicky; Union Chapel, Oak Bluffs, MA 8 pm

29 JULY
Berj Zamkochian; City Hall, Portland, ME 7:30 pm
Bob Gant; Union Chapel, Oak Bluffs, MA noon
Mickey Thomas Terry; Methuen Mem Music Hall, Methuen, MA 8 pm

30 JULY
Sue Quinn; Old Dutch Church, Kingston, NY 12:15 pm

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

2 AUGUST
Rosalind Mohnsen; First Congregational, Orwell, VT 7:30 pm
Dan Pollack; Holy Name Cathedral, Chicago, IL 4 pm

3 AUGUST
Gerre & Judith Hancock, Marilyn Keiser, workshops; Community of Jesus, Orleans, MA (through August 10)
MIDI Workshop; Duquesne University, Pittsburgh, PA (through August 7)

4 AUGUST
John Weaver; City Hall, Portland, ME 7:30 pm
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
James Dawson; Old West Church, Boston, MA 8 pm
David Higgs; Interlochen Arts Center, Interlochen, MI 8 pm

5 AUGUST
Karen Crosby; Union Chapel, Oak Bluffs, MA noon
Amy Johansen & Robert Ampt; Methuen Mem Music Hall, Methuen, MA 8 pm
Thomas Murray; Ocean Grove Auditorium, Ocean Grove, NJ 8 pm

6 AUGUST
Steven Rosenberry; Old Dutch Church, Kingston, NY 12:15 pm

11 AUGUST
Amy Johansen; City Hall, Portland, ME 7:30 pm
Harold Stover; First Parish Church, Brunswick ME 12:10 pm
Suzie Cleverdon; Old West Church, Boston, MA 8 pm

12 AUGUST
Susan Armstrong; Union Chapel, Oak Bluffs, MA noon
Pierre Grandmaison; Methuen Mem Music Hall, Methuen, MA 8 pm

13 AUGUST
Jean Hattersly; Old Dutch Church, Kingston, NY 12:15 pm

16 AUGUST
Anthony Thurman; Holy Name Cathedral, Chicago, IL 4 pm

18 AUGUST
Peter Conte; City Hall; Portland, ME 7:30 pm
Elaine & Gary Zwicky, organ & piano; Union Chapel, Oak Bluffs, MA 8 pm
Mark Thomas; Old West Church, Boston, MA 8 pm

19 AUGUST
Richard Hill; Union Chapel, Oak Bluffs, MA noon
Scott Dettra; Methuen Mem Music Hall, Methuen, MA 8 pm

20 AUGUST
Marilyn Hoare; Old Dutch Church, Kingston, NY 12:15 pm

23 AUGUST
Todd Wilson; Mary Keane Chapel, Enfield, NH 4:30 pm
William Picher; Holy Name Cathedral, Chicago, IL 3 pm

25 AUGUST
Douglas Major; City Hall, Portland, ME 7:30 pm
Jeffrey Mead & Adriana Rapetto; Old West Church, Boston, MA 8 pm
Kimberly Ann Hess; Church of the Pilgrimage, Plymouth, MA 8 pm

26 AUGUST
Alexandra Turner; Union Chapel, Oak Bluffs, MA noon
Jeffrey Brillhart; Methuen Mem Music Hall, Methuen, MA 8 pm

27 AUGUST
Robert Palmatier; Old Dutch Church, Kingston, NY 12:15 pm

30 AUGUST
Cj Sambach; Easley Presbyterian, Easley, SC 5 pm

UNITED STATES West Of The Mississippi

19 JULY
Rev. Paul Perry; St Mary's Cathedral, San Francisco, CA 3:30 pm
Joyce Jones; Lake Avenue Church, Pasadena, CA 7 pm

20 JULY
Amy Johansen & Robert Ampt; Balboa Park, San Diego, CA 8 pm

22 JULY
Todd Wilson; St John's Cathedral, Denver, CO 7:30 pm

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26 JULY

Janos Nagy; St Mary's Cathedral, San Francisco, CA 3:30 pm
Olivier Latry; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

27 JULY

Joyce Jones; Balboa Park, San Diego, CA 8 pm

31 JULY

Olivier Latry; Myerson Symphony Center, Dallas, TX 8 pm
Marijm Thoene; St Paul's Episcopal, Bakersfield, CA 8 pm
Matt Curlee; Crystal Cathedral, Garden Grove, CA 8:15 pm

2 AUGUST

Gregory Peterson, hymn festival; Trinity Lutheran, Lynnwood, WA 7 pm
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm

3 AUGUST

Dennis James (silent movie); Balboa Park, San Diego, CA 8 pm

9 AUGUST

Andrew Lucas; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Massimo Nasetti; St Mary's Cathedral, San Francisco, CA 3:30 pm

10 AUGUST

Gregory D'Agostino; Balboa Park, San Diego, CA 8 pm

16 AUGUST

Taylor Carpenter; St Louis Cathedral, St Louis, MO 3 pm
Raymond Garner; St Mary's Cathedral, San Francisco, CA 3:30 pm

17 AUGUST

Frederick Hohman; Balboa Park, San Diego, CA 8 pm

23 AUGUST

Alan Morrison; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
John Dillstone; St Mary's Cathedral, San Francisco, CA 3:30 pm

24 AUGUST

Jonas Nordwall; Balboa Park, San Diego, CA 8 pm

30 AUGUST

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

31 AUGUST

Peter Conte; Balboa Park, San Diego, CA 8 pm

INTERNATIONAL

15 JULY

Thomas Trotter, with orchestra; Tewkesbury Abbey, England 7:30 pm
Roger Judd; Southwell Minster, England 7:30 pm
Marijm Thoene; St Chad's, Leeds, England 8:30 pm
James Vivian; Temple Church, London, England 1:15 pm

16 JULY

Sylvie Poirier & Philip Crozier; Munsterbasilica, Bonn, Germany 8 pm
Olivier Latry; King's College Chapel, Cambridge, England
Rafael de Castro; St Andrew & St Paul, Montréal, Québec 12:15 pm

17 JULY

Sergej Tscherepanov; St Augustin, Vienna, Austria 7:30 pm
Heribert Metzger; Camaiore Festival, Lucca, Italy 9:15 pm

18 JULY

Karl Hochreither; St Jakobs Kirche, Rothenburg, Germany 8 pm
Frederick Swann; St Michaelis, Hamburg, Germany
David Burton Brown; Ebenezerkirche, Hamburg, Germany
Jean Ferrard; Grosvenor Chapel, London, England 10:30 am, 7:30 pm

19 JULY

Haydn, *Creation*; St Jakobs Kirche, Rothenburg, Germany 7 pm
Robin Jackson & Maureen McAllister; St Bartholomew's, Corsham, Wiltshire, England 4 pm
Joan Lippincott, masterclasses; All SS Church, Whitby, Ontario (through July 24)

21 JULY

Yanka Hekimova; Kings College Chapel, Cambridge, England
Christopher Barton; Tewkesbury Abbey, England 1 pm
Sophie-Véronique Choplin; Leicester Cathedral, England 8 pm

Margaret de Castro; St James United, Montréal, Québec 12:30 pm

22 JULY

Robert Parkins; Vor Frue Kirke, Assens, Denmark 8 pm
Frederick Swann; Marktkirche, Wiesbaden, Germany
Robert Marsh; St Machar's Cathedral, Aberdeen, UK 8 pm
Stephen Layton; Temple Church, London, England 1:15 pm
Sophie-Véronique Choplin; Église Notre Dame de France, London, England 7:45 pm

23 JULY

Sylvie Poirier & Philip Crozier; Altenberg Dom, Germany 8 pm
Thomas Clark-Jones; St Andrew & St Paul, Montréal, Québec 12:15 pm

24 JULY

Sylvie Poirier & Philip Crozier; Magdeburg Dom, Germany 8 pm
Michael Gallit; St Augustin, Vienna, Austria 7:30 pm
David Price; Romsey Abbey Church, England 7:30 pm
Joan Lippincott; St George's Anglican, Whitby, Ontario 7:30 pm

25 JULY

Rainer Goede; St Jakobs Kirche, Rothenburg, Germany 8 pm
Patrick Russell; St John the Evangelist RC, Duncan Terrace, Islington, England 7:30 pm
Carleton Etherington; Tewkesbury Abbey, England 7:30 pm
Paul Stubbings; St Clement Sandwich, England 7:30 pm

26 JULY

Robert Parkins; St Sulpice, Paris, France 11:30 am
Robin Jackson & Maureen McAllister; St Bartholomew's, Corsham, Wiltshire, England 4 pm
Mattias Wager; Kings College Chapel, Cambridge, England
Adrian Partington; Albert Hall, Nottingham, England 2:45 pm

28 JULY

+Malcolm Archer; St John's Parish Church, Weston-super-Mare, Somerset, England 6 pm
David Drinkell; Leicester Cathedral, England 8 pm
Robin Jackson & Maureen McAllister; Cromer Parish Church, England 8 pm

29 JULY

David Burton Brown; Basilika, Trier, Germany

30 JULY

Robert Parkins; Cathedral, Dijon, France 6 pm
Bruce Wheatcroft & Kola Owolabi; St Andrew & St Paul, Montréal, Québec 12:15 pm

31 JULY

Evangelische Kantorei, Nagold; St Jakobs Kirche, Rothenburg, Germany 8 pm
Mikael Wahlin; St Augustin, Vienna, Austria 7:30 pm

1 AUGUST

Organ Duet Concert; St Jakob, Rothenburg, Germany 8 pm
Peter Westerbrinck; Camaiore Festival, Lucca, Italy 9:15 pm
Rupert & Rachel Gough, organ & violin; Marshfield Church, England

2 AUGUST

David Burton Brown; Cathedral, Uppsala, Sweden
Wolfgang Seifen; St Nikolaus, Markdorf b. Bodensee, Germany 8 pm
Jean Boyer; King's College Chapel, Cambridge, England

3 AUGUST

Sylvie Poirier & Philip Crozier; St Nicolaus Kirche, Kiel, Germany 8 pm

4 AUGUST

Dennis Townhill; Leicester Cathedral, England 8 pm
Regis Rousseau; St James United Church, Montréal, Québec 12:30 pm

6 AUGUST

Göteborg International Organ Academy; Göteborg, Sweden (through August 18)
University of Michigan Historic Organ Tour XXXVIII; Germany (through August 20)
Jeffrey Steele; St Andrew & St Paul, Montréal, Québec 12:15 pm

7 AUGUST

Robert Parkins; Stiftskirche, Stuttgart, Germany 7 pm
Elke Eckersdorfer, Michel König; St Augustin, Vienna, Austria 7:30 pm
Juan Paradell Solé; Camaiore Festival, Lucca, Italy 9:15 pm

8 AUGUST
Viktor Lukas; St Jakob, Rothenburg, Germany 8 pm

9 AUGUST
Sylvie Poirier & Philip Crozier; Cathedral, Lübeck, Germany 5 pm
Paul Dean; King's College Chapel, Cambridge, England

11 AUGUST
David Cowen; Leicester Cathedral, England
Christopher Barton; Carlisle Cathedral, England
Marc-André Doran; St James United Church, Montréal, Québec 12:30 pm

12 AUGUST
Douglas Hollick; Southwell Minster, England 7:30 pm
Christopher Barton; Crosthwaite Parish Church, England

13 AUGUST
Robert Parkins; Old Cathedral, Linz, Austria 8 pm
Ferruccio Bartoletti; Camaiore Festival, Lucca, Italy 9:15 pm
Christopher Barton; Grasmere Parish Church, England
Kunle Owolabi; St Andrew & St Paul, Montréal, Québec 12:15 pm

14 AUGUST
Susan Landale; St Augustin, Vienna, Austria 7:30 pm
 Brauchli-Kiss Ensemble; Chiesa Romanica, Magnano, Italy 9 pm (also August 15)
Peter Hurford; King's College Chapel, Cambridge, England
Keith Hearnshaw; Romsey Abbey Church, England 7:30 pm
Christopher Barton; Appleby-in-Westmorland Parish Church, England

15 AUGUST
Hedwig Bilgram; St Jakob, Rothenburg, Germany 8 pm
Robert Marsh; St Mary's Church, Beverley, England
Christopher Barton; Cartmel Priory, England

16 AUGUST
Robert Parkins; Collegiate Church, Engelzell, Austria 8 pm

18 AUGUST
Douglas Reed; Minato Mirai Hall, Yokohama, Japan 12:10 pm
Simon Headley; Leicester Cathedral, England 8 pm
Michael Picton; St James United Church, Montréal, Québec 12:30 pm

20 AUGUST
Paul Jessen; St Andrew & St Paul, Montréal, Québec 12:15 pm

21 AUGUST
Peter Bannister; St Augustin, Vienna, Austria 7:30 pm

22 AUGUST
Oskar Gottlieb Blarr; St Jakob, Rothenburg, Germany 8 pm
 Organ, Clavichord & Improvisation Academy; Smarano, Italy (through August 29)
Philip Crozier; Christ Church Cathedral, Montréal, Québec 5 pm

25 AUGUST
Gillian Ward Russell; Leicester Cathedral, England 8 pm
Gisele Guibord; St James United Church, Montréal, Québec 12:30 pm

26 AUGUST
Jeffrey Makinson; Bolton Parish Church, England 7:30 pm

27 AUGUST
John Grew; St Andrew & St Paul, Montréal, Québec 12:15 pm

28 AUGUST
Josef Sluys; St Augustin, Vienna, Austria 7:30 pm
Francesco Cera; Chiesa Parrocchiale, Magnano, Italy 9 pm

29 AUGUST
Heinrich Wimmer; St Jakob, Rothenburg, Germany 8 pm
Simon Lindley; Tewkesbury Abbey, England 7:30 pm

30 AUGUST
Philip Rushforth; Albert Hall, Nottingham, England 2:45 pm

31 AUGUST
 Thüringische Organ Academy; Altenburg, Germany (through September 4)
Ian Wells; Cathedral, Liverpool, England 11:15 am

Organ Recitals

MAHLON E. BALDERSTON & DAVID A. GELL, The Unitarian Society, Santa Barbara, CA, February 8: *Voluntary*, Bennett; Overture II (*Solomon*), Air and Hornpipe (*Water Music*), Handel; *Voluntary XXIV*, Russell; *Voluntary in a*, Smart; *March, Elegy, Scherzetto*, Walton; *Solemn Melody*, Davies; *Crown Imperial*, Walton; *Fanfare*, Eldridge; *Rockingham*, St. Anne, Parry.

JAMES E. BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, March 29: *Trois Pièces: Fantaisie in A, Cantabile, Pièce Héroïque*, Franck; *Prelude and Fugue in f*, S. 534; *Trio Sonata No. 2 in c*, S. 526; Bach; *Prelude in f, Fantasy on "Warum sollt' ich mich denn grämen," Double Fugue in f*, Krebs.

LUC BEAUSEJOUR, with David Stewart, violin, Westminster United Church, Winnipeg, Manitoba, Canada, February 3: *Sonata IX in A*, op. 5, Corelli; *Ach Herr, mich armen Sunder*, BuxWV 178; *Fuga in C*, BuxWV 174; *Passacaille in g*, Biber; *Prelude and Fugue in c*, S. 546; *Sonata V in f*, S. 1018; Bach; *Choral in a*, Franck.

JAMES BIERY, Cathedral of St. Paul, St. Paul, MN, February 8: *Marcia (Symphony No. 3)*, Widor; *Trio Sonata No. 4 in e*, S. 528; Bach; *Lullaby*, Hampton; *Three Preludes and Fugues*, op. 7, Dupré.

H. JOSEPH BUTLER, Southern Methodist University, Dallas, TX, February 9: *Fantasy in C*, Byrd; Four Pieces from a manuscript of Peter Pelham: *King George's March* (anon), *Thro' the wood laddie* (anon), *Minuet* (Pelham), Overture from *Water*

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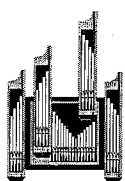
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Music (Handel, trans. Pelham); *Prelude in E-flat, Christ unser Herr zum Jordan kam*, Fugue in E-flat, Bach; *Offerte: Vive le Roi des Parisiens*, Raison; *Andante sostenuto (Symphonie Gothique)*, Widor; *Dieu parmi nous (La Nativité)*, Messiaen.

DAVID CRAIGHEAD, Northwestern University, Evanston, IL, February 15: *Variations on "America"*, Ives; *Air with Variations*, Sowerby; *The Last Rose of Summer Varied for the Organ*, op. 59, Buck; "What a friend we have in Jesus" (*Three Gospel Preludes*), Bolcom; *Sonata in G*, Bennett; *Reflection (Homage to Walter Piston)*, Adler; *Organbook III*, Albricht.

CRAIG CRAMER, Cleveland Museum of Art, Cleveland, OH, February 15: *Fantasia in e*, op. 52, Hesse; *A Fantasia*, Tomkins; *Fantasia del 6° tono*, G. Gabrieli; *Fantasia and Fugue in g*, S. 542, Bach; *O du schöne Weltgebäude, Prelude and Fugue on "O Traurigkeit, O Herzeleid"*, Smyth; *Zweite Sonate*, op. 60, Reger.

ROBERT DELCAMP, Church of the Incarnation, Dallas, TX, February 17: *March (Seven Pieces)*, op. 27, Four Versets on "Ave Maris Stella" (*Fifteen Pieces*, op. 18), Dupré; *Voluntary in F*, Stanley; *Fantasia in f*, K. 608, Mozart; *A Trumpet Minuet*, Hollins; *Prelude on "Iam sol recedit igneus"*, Simonds; "O Golgotha" (*Symphonie de la Passion*, op. 20a, Maleingreau; *Scherzo (Symphony No. 2)*, Vierne; *Allegro (Symphony No. 6)*, Widor.

MARIO DUELLA, Storrs Congregational Church, Storrs, CT, March 27: *Partita on "Herr Jesu Christ, dich zu uns wend"*, Böhm; *Prelude and Fugue in D*, S. 532, O. Mensch, *bewein' dein' Sünde gross*, S. 622, Bach; *Tocatta*, op. 64, no. 3, Clausmann; *Offertoire (18 Pièces Nouvelles)*, Guilman; *Gran Coro Trionfale*, Capocci; *Fantasia*, op. 120, no. 6, Bottazzo.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, March 27: *Andante con moto*, Santelli; *Prelude and Fugue in f*, S. 534, Bach; *Steal away, Little David play on your harp*, Utterback; *Sonata in D*, op. 65, no. 5, Mendelssohn.

DANIEL LAMOUREUX, Trinity Church, Boston, MA, February 13: *Sonata I: Moderately fast*, Lively, Hindemith; *Water Nymphs (Fantasia Pieces)*, Vierne; *Rose Window, Thou art the rock (Byzantine Sketches)*, Mulet.

JOAN LIPPINCOTT, St. John's Lutheran Church, Stamford, CT, March 8: *Fantasia super "Komm Heiliger Geist, Herre Gott"*, S. 651, *Nun danket alle Gott*, S. 657, *Allein Gott in der Höh sei Ehr*, S. 662, *Concerto in a*, S. 1065, Bach; *Veni creator*, de Grigny; *Postlude pour l'office de complies*, Alain; *Fantasia in f*, S. 608, Mozart.

KARL E. MOYER, with Carolyn S. Moyer, violin, Neffsville Mennonite Church, Lancaster, PA, February 1: *Prelude and Fugue in C*, S. 531, Bach; *As the dew from heaven distilling*, Daynes, arr. Schreiner; *Arabesque on "Great is thy faithfulness"*, Barr; *Allegretto, Fugue (Sonata in E-flat minor)*, op. 65, Parker; *Abendlied, Gigue (Six Pieces for Violin and Organ)*, op. 150, Rheinberger; *Grand Pièce, Symphonique*, op. 17, Franck.

MASSIMO NOSETTI, Wichita State University, Wichita, KS, October 28: *Recessional, Mathias; Légende "St. François de Paule marchant sur les flots"*, Liszt, arr. Rogg; *Chant du soir*, op. 92, no. 1, *Etude Symphonique*, op. 78, Bossi; *Three Pieces*, op. 29: *Prélude, Cantilène, Scherzando, Pierné; Fête*, Langlais; *Scherzo*, op. 2, Duruflé; *Sonata in a*, op. 24, no. 3, Ritter.

LARRY PALMER, organ and harpsichord, Bellaire Presbyterian Church, Houston, TX, February 23: *Chaconne in e*, BuxWV 160, Buxtehude; *Jesus Christus, unser Heiland* (3 verses), Tunder; *Spielstücke*, op. 18/I, Partita: *Wachet auf, ruft uns die Stimme*, op. 8/II, Distler; *Seven Innocent Dances for Harpsichord*, Davenport; *Passacaille in g*, Muffat; *"Italian" Concerto*, S. 971, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, January 25: *Praeludium Circulare*, Pastoral (*Symphonie II*), Widor; *Deuxième Fantaisie*, Alain; *Suite Médiévale*, Langlais.

ANDREW J. PETERS, St. Olaf College, Northfield, MN, February 22: *Introduction and Passacaglia in d*, Reger; *Prelude and Fugue in D*, S. 532, Bach; *Laudes*: Lento, Eben; *Rain over the Quaker graveyard*, Rorem; *Choral No. 2 in b*, Franck; *Prelude and Fugue in B*, Dupré.

WILLIAM PICHER, Cathedral Church of St. Jude the Apostle, St. Petersburg, FL, December 14: *Trumpet Tune in D*, Johnson; *Sleepers wake*, S. 645, *Good Christian men rejoice*, S. 729, Bach; *Born is Jesus the infant king*, Jordan; *Silent Night, Rio; Go tell it on the mountain*, Picher; *Follow the star*, Fornatar; *Magnificat V*, VI (*Fifteen Pieces*), Dupré; *Noel X - Grand Jeu et Duo*, Daquin; *Greensleeves*, Purvis; *Introit, Finale-Tocatta (Advent Suite)*, Yon.

SYLVIE POIRIER & PHILIP CROZIER, Southminster United Church, Lethbridge, Alberta, February 18: *Sinfonietta*, Bédard; *Three Duets for Eliza*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Variations on an Easter Theme*, Rutter; *Fantasia in d*, op. 87, Hesse; *Suite on famous Christmas Carols*, *Méditation nuptiale*, Bölling; *Allegro for Organ Duet*, Moore.

SARAH SOULARUE, Westminster Presbyterian Church, Lincoln, NE, March 1: *Three Preludes and Fugues*, op. 7, Dupré; *Cantilena, Petite Rhapsody, Te Deum*, Tournemire; *Prelude, Adagio and Chorale Variations on "Veni Creator"*, op. 4, Duruflé.

STEPHEN THARP, Ursinus College, Collegeville, PA, February 15: *Sonata No. 2 in c*, op. 65, Mendelssohn; *Fantasia in the chorale "Straf mich nicht in deinem Zorn"*, op. 40, no. 2, Reger; *Sonata for Organ*, Robinson; *Three Dances from Petrouchka*, Stravinsky, arr. Tharp.

KEITH THOMAS, Cathedral of Our Lady of Lourdes, Spokane, WA, March 4: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Tocatta in F*, S. 540a, Bach.

TIMOTHY J. TIKKER, Christ Our King Church, Mt. Pleasant, SC, February 21: *Prelude and Fugue in D*, S. 532, Bach; *Magnificat*, Dandrieu; *Variations sur un vieux Noël*, Tikker; *Drop, drop slow tears*, op. 104, Persichetti; *Retablo III: Victimae Paschali*, Decker; *Deuxième Fresque Symphonique Sacrée*, op. 76, Tournemire.

HEINRICH WALTHER, Caruth Auditorium, Southern Methodist University, Dallas, TX, March 17: *Serene Alleluia from a soul longing for heaven (L'Ascension)*, Messiaen; *Fantasia in f*, K. 608, Mozart; *Variations: All in a garden green*, Byrd; *Symphonie in d*, op. 107 ("Reformation"), Mendelssohn, arr. Walther.

DAVID WHITEHOUSE, St. Paul's Episcopal Church, Akron, OH, February 22: *Prelude and Fugue in b*, Bach; *Old CXIII Psalm*, Wood; *Slane*, Hancock; *Olivet*, Bingham; *Mechanical Action*, Kurtz; *Intermezzo, Cantabile, Finale (Symphony VI)*, Widor.

TODD WILSON, St. Bartholomew's Church, New York, NY, March 4: *Prelude and Fugue in D*, S. 532, *Ach bleib' bei uns, Herr Jesu Christ*, S. 649, *Meine Seele erhebt den Herren*, S. 648, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Contrapunctus I, IX, XI (The Art of Fugue)*, op. 1080, Bach; *Roulade*, op. 9, no. 3, Bingham; *Sonata on the 94th Psalm*, Reubke.

THOMAS ZACHACZ, St. Bartholomew's Church, White Plains, NY, February 28: *Balletto del Granduca*, Sweelinck; *Sonata IV in d*, Guilman; *Canzona prima*, Frescobaldi; *Litanies*, Alain; *Fugue in F*, S. 540b, Bach; *Saluto Angelico*, op. 166/5, Karg-Elert; *Choral II in b*, Franck.



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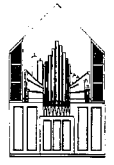
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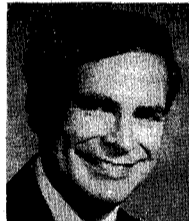
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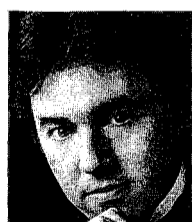
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