

THE DIAPASON

APRIL, 1993



Church of the Nativity of Mary, Bloomington, MN
Specification on page 11

1993 Summer Institutes Workshops and Conferences

House of Hope Organ Institute
June 13-16. See listing in the March issue of THE DIAPASON.

Church Music Workshop
June 13-18. Valparaiso University.
Group lessons in organ and conducting, mini-sessions in composition, improvisation, hymn playing. John Bernthal, William Eifrig, Martin Jean, Frederick Telschow, Philip Gehring.
Contact: Martin Jean, Dept. of Music, Valparaiso University, Valparaiso, IN 46383; 219/464-5084.

Boston Early Music Festival
June 14-20. See March listing.

Summer Organ Workshop
June 20-25. Southern College.
Improvisation and literature, organ and harpsichord. Peter Planyavsky, William Porter, Harald Vogel.
Contact: Southern College, Music Dept., Collegedale, TN 37315; 615/238-2880.

Summer Music Workshops, San Francisco Early Music Society.
June 20-July 31. See March listing.

Shenandoah Conservatory Church Music Institute
June 20-July 2. See March listing.

Summer Session 93
June 21-August 8. Westminster Choir College.
A variety of workshops including Gregorian chant, beginning handbells and church music.
Contact: Summer Session, Westminster Choir College, Rider College, 101 Walnut Ln., Princeton, NJ 08540; 609/924-7416, x 227.

Lutheran Summer Music 93
June 27-July 25. See March listing.

Fort Burgwin Harpsichord Workshop
June 27-July 3.
Classes in harpsichord repertoire, violin/harpsichord sonatas, technique, maintenance, tuning, history. Larry Palmer, Barbara Baird, Michael Ishizawa, Peter Tkach.
Contact: Dr. Larry Palmer, Division of Music, SMU, Dallas, TX 75275; 214/768-3273.

RSCM Training Courses
June 27-August 29. See March listing.

Organ Study in Paris
July 4-16. See March listing.

Berkshire Choral Institute
July 4-August 21.
Six one-week sessions in Sheffield, MA and Canterbury, England. Richard Bradshaw, Raymond Harvey, Charles Dodsley Walker, Robert De Cormier, Steven Sametz, Brian Kay.
Contact: Berkshire Choral Institute, 245 N. Undermountain Rd., Sheffield, MA 01257; 413/229-8526.

Spanish Interpretation Course
July 5-16. See March listing.

Académie d'Orgue
July 5-11. See March listing.

San Anselmo Organ Festival
July 6-10. See March listing.

International Congress of Organists
July 11-16. See March listing.

University of Michigan Harpsichord Workshops
July 12-23. See March listing.

Romainmôtier Interpretation Course
July 18-August 1. See March listing.

Oundle Festival
July 18-25. Oundle and Cambridge, England.

In cooperation with the Incorporated Association of Organists, the summer school for young organists includes masterclasses and concerts with Gillian Weir, Nicolas Kynaston, Nicholas Danby, Gordon Stewart, Ludger Lohmann, Hans Fagius, Joseph Adam, and Claire Hobbs.
Contact: Oundle International Summer School for Young Organists, The Music School, West St., Oundle, U.K. PE8 4EJ.

Evergreen Music Conference
July 19-25 (week 1), July 27-August 1 (week 2), July 24-26 (Church Composer's Forum).
Clinicians include Mary Preston, Richard Dirksen, Donald Pearson, David and Marian Craighead, Gerald Near, others.
Contact: Donald Pearson, St. John's Cathedral, 1313 Clarkson, Denver, CO 80218; 303/831-7115.

Académie André Marchal
July 19-23. Biarritz, France.
12th annual conference; classes on 10 organs of the French and Spanish Basque Country; repertoire includes classical French, classical Spanish or German, and symphonic and modern works.
Contact: Académie André Marchal, 22 Avenue Victor Hugo, 64200 Biarritz, France; tel 59/24/33/66.

IAO Organ Festival
July 19-24. Cambridge, England.
Stay at St. John's College; visits to other colleges, evensong, recitals. Stephen Cleobury, Nicholas Danby, Simon Lindley, John Scott, Thomas Trotter, others.
Contact: Peter Hounsell, 5 Victoria St., Wellington, U.K. TA21 8HR.

Early Music Festival Bruges
July 24-August 8. See March listing.

International Summer Organ Conservatoire
August 1-12. See March listing.

Amherst Early Music Festival
August 1-15. See March listing.

International Symposium on the Organ of Classical Antiquity
August 8-14. Hungarian Academy of Sciences.
Over 30 papers in seven sessions on the ancient Greco-Roman hydraulos, panel discussions, concerts, exhibits, excursion.
Contact: Dr. Eugene L. Szonntag, P.O. Box 5393, Indian Rocks Beach, FL 34635; 813/974-6633.

Master Schola '93
August 10-16. Community of Jesus.
Classes, concerts, worship services, with Margaret Hillis, David Craighead, Mary Berry, and Craig Timberlake.
Contact: The Community of Jesus Master Schola, 5 Bayview Dr., Orleans, MA 02653; 1-800/252-7729.

Music in the Mountains
August 11-14. East Stroudsburg University.
Choral sessions, concerts. Sponsored by Shawnee Press.
Contact: Shawnee Press, Inc., 49 Waring Dr., Delaware Water Gap, PA 18327; 1-800/962-8584.

International Improvisation Festival
August 15-22. See March listing.

8th International Organ Academy des Andelys
September 6-14. Les Andelys, France.
The organ, clavichord, harpsichord

THE DIAPASON

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in France, England and Flanders from 1580-1660. Bob van Asperen, Bernard Winsemius, Françoise Lengelle, Norbert Petri, and Etienne Baillot.

Contact: Académie Internationale d'Orgue des Andelys, B.P. 228, 27702 Les Andelys, France.

Letters to the Editor

Box Z-A-K

You didn't give us a stoplist for the organ that entertains the elves in the North Pole workshop (February "Letters" p. 2), but if it doesn't include a *Tibia Clausa* there should be ample time to install one before Advent 1993.

John V. Hicks
Prince Albert, Sask.

Here & There

Melodious Accord and Union Theological Seminary will co-sponsor a symposium entitled "Liturgy: A Place for Beauty?" April 29-May 2. Speakers include Jeffery Rowthorn, Brian Wren, Joelle Wallach, Amy Schoonover, Alice Parker, and Don Saliers. The schedule includes worship services, round-table discussions, and a concert by the Musicians of Melodious Accord. For infor-

mation: Melodious Accord, Inc., 801 West End Ave., 9D, New York, NY 10025; 212/663-1165.

The University of Dayton will offer an interdisciplinary mini-institute on Mozart's *The Marriage of Figaro*, May 7-8. The event will be directed by UD faculty members Richard Benedum and R. Alan Kimbrough; Lawrence Flockert will serve as a guest lecturer. For information: Mini-Institute, Music Dept., University of Dayton, 300 College Park, Dayton, OH 45469-0290; 513/229-3936.

Franklin Pipe Organs, Victoria, Texas, will sponsor Organ Workshop 93 at the First United Methodist Church, Victoria, May 22, from 9 am to 3:30 pm. James O'Dell will lead a review of new music, hymn playing, sample registrations, and masterclass instruction. For information, contact Gladys West, 1-800/793-7473.

Columbia College and Lutheran Theological Southern Seminary will present BACH WEEK 1993 June 14-18. The week will consist of lectures, masterclasses, and performances of organ works of Bach: Leipzig Chorales Nos. 9 through 18, Canzona, S. 588, Partitas on *Sei gegrüßet, Jesu gütig*, S. 768 and *O Gott du frommer Gott*, S. 767, *Schübler* Chorales S. 645-650, Preludes and Fugues in C Major S. 547, D Major S. 532, and E-flat S. 552, Toccatas and Fugues in D Minor S. 538, and E Major S. 566, and Fantasia (*Pièce*

d'Orgue) S. 572. There will also be daily classes in the Alexander Technique and Baroque performance practice. The faculty includes Hans Fagius, Roberta Gary, Edmund Shay, and Laury Christie. A faculty recital takes place Tuesday evening and a participants' recital on Thursday evening. For information: Dr. Edmund Shay, Director, BACH WEEK, Columbia College, 1301 Columbia College Dr., Columbia, SC 29203-9987.

The National Association of Pastoral Musicians will hold its national convention June 15-19 at the Cervantes Convention Center in St. Louis, MO. The conference schedule highlights organ performance and congregational song leading with organ recitals and workshops, and an organ crawl. An organ institute will be directed by John Ferguson. Workshops will be offered by James Kosnik, Ron Brassard, David Heller and others. For information: National Association of Pastoral Musicians, 225 Sheridan St., N.W., Washington, DC 20011; 202/723-5800.

Six finalists have qualified for the first Naples International Organ Festival, June 25-27, at the Philharmonic Center for the Arts, Naples, Florida. They will compete on the Casavant organ at the center for a first prize of \$5,000 and second prize of \$2,500. The finalists included John E. Cummins of Louisville, Kentucky; Margaret Martin Kvamme, graduate student at the University of Michigan; Elizabeth Melcher, doctoral student at Eastman School of Music; Edward Alan Moore, graduate student at the University of Illinois; Eric R. Riley of Canton, Ohio; and Tamara Still, doctoral candidate at the University of Washington. The finalists were selected by tapes, judged by Michael Corzine and Harold Pyscher. Judges for the final round include Robert Anderson, David Higgs, and Thomas Trotter.

The Berkshire Choral Institute takes place in Sheffield, Massachusetts and Canterbury, England July 4-August 21, in one-week segments. Guest conductors include Richard Bradshaw, Raymond Harvey, Charles Dodsley Walker, Robert De Cormier, Steven Sametz, and Brian Kay. For information: The Berkshire Choral Institute, 245 Undermountain Rd., Sheffield, MA 01257; 413/229-8526.

The Chicago AGO Chapter is sponsoring an Organ Tour of Europe July 5-16. Participants will have the opportunity to hear and play instruments in Germany and Switzerland in such cities as Rot an der Rot, Weingarten, Wurzburg, Ottobeuren, Neresheim, Syrgenstein, Lausanne, Basel, Bern, Arlesheim, Porrentruy and Fribourg. For information: Rick Burk, Rex Travel, 100 N. La Salle St., Suite 2010, Chicago, IL 60602; 312/641-6633; 800/777-7739.

The IAO Organ Festival takes place July 19-24 in Cambridge, England. The festival features accommodation at St. John's College, organ recitals, choirs, outings, lectures, masterclasses and workshops, with guest artists Stephen Cleobury, Janette Cooper, Nicholas Danby, George Guest, Nicolas Kynaston, Simon Lindley, John Scott, Thomas Trotter, and many others. For information: Peter Hounsell, 5 Victoria St., Wellington, Somerset TA21 8HR UK.

An International Symposium on the Organ of Classical Antiquity will take place at the Institute for Musicology of the Hungarian Academy of Sciences (HAS), Budapest, Hungary, August 8-14, organized by the above Institute, the Archaeological Institute of the HAS, the Budapest Historical Museum, and the University of South Florida. There will be over 30 papers presented in seven sessions, panel discussions, concerts, exhibits, and excursions to Aquincum to the world's only extant water organ from 228 A.D. Contact: Dr. Eugene L. Szonntag, P.O. Box 5393,

Indian Rocks Beach, FL 34635; 813/974-6633.

An International Festival for Organ Improvisation will take place August 15-22 in Knokke-Heist, Belgium. During the week there will be two masterclasses in improvisation by Peter Planyavsky and Nigel Allcoat, several improvisation concerts, and a tour of Flemish organs. The Improvisation Competition takes place August 21-22. The jury includes Piet Kee, Kamiel D'Hooghe, Peter Planyavsky, Nigel Allcoat, and Wilhelm Precker. For information: E.O.I., Rudy Van Der Cruyssen, Oude Hoekestraat 20, B-8300 Knokke-Heist, Belgium; tel (50)601295; fax (50)614238.

The University of Michigan will present Historic Organ Tour XXIX, October 18-26, The Holy Land. The tour will visit historic sites and monuments of Christendom. Cities include Tel-Aviv, Joppa and Jerusalem. For information: Destinations Travel, attn. Paul, P.O. Box 997, Ann Arbor, MI 48106; 1-800/826-8165.



Ronald Fox, Karen Ann Schuessler, Jerome Summers, Gerhard Wuensch, Gerald Bales

Concertos by London (Canada) composers Gerald Bales and Gerhard Wuensch were featured at a concert to celebrate London's 200th anniversary. Sponsored by the London RCCO Centre, the concert took place January 15 at St. Paul's Cathedral. Organists were Karen Ann Schuessler and Ronald Fox. The University of Western Ontario Symphony Orchestra was conducted by Jerome Summers.

Gerald Bales' *Rhapsody for Organ and Orchestra* was performed January 30 and 31 in Thunder Bay by organist Kevin Bevan and the Thunder Bay Symphony Orchestra conducted by Glenn Mossop.



Frank Ferko

Composer Frank Ferko will perform his *Hildegard-Zyklus* on May 2 at 7:30 pm in the chapel of the Colgate-Rochester Divinity School, Rochester, New York. Originally premiered in Chicago in 1991, the *Hildegard-Zyklus* is an organ cycle of 10 movements based on the plainsong of the 12th-century mystic and theologian Hildegard of Bingen. Mr. Ferko is the winner of the 1989/90 AGO Holtkamp Award, and the *Hilde-*

gard-Zyklus was commissioned through grants from the San Francisco AGO Chapter and the District of Columbia AGO Foundation.



Janette Fishell

On February 11, Janette Fishell played the U.S. premiere of Petr Eben's *Four Biblical Dances*. Each movement is based on a biblical incident which features dancing or celebration: King David before the Ark of the Covenant; the maiden's dance from the Song of Songs; the dance of Jephtha's daughter; and the celebration at the wedding in Cana. The concert also featured the first performance of Fishell's transcription of Bach's *Brandenburg Concerto No. 3*, first movement. The transcription for two organs was performed on the gallery and epistle organs of First Presbyterian Church, Greenville, South Carolina, by Fishell and Colin Andrews. The concert was part of a series hosted by East Carolina University's School of Music, where Dr. Fishell heads programs in organ and church music.



Huw Lewis

Huw Lewis was recently granted tenure to the faculty of Hope College in Holland, Michigan. Dr. Lewis, a graduate of the University of Michigan where he studied with Robert Glasgow, was appointed College Organist at Hope College in Autumn of 1990 succeeding Roger E. Davis. Hope College is a liberal arts school of 2,700 students affiliated with the Reformed Church in America.

In December 1992, Huw Lewis was interviewed on the program "First Land," produced and broadcast by the BBC. Earlier that year he recorded a program of organ music for the BBC at Gloucester Cathedral. Included in the broadcast were Messiaen's *L'Ascension* and the BBC premiere of William Albright's *1732: In Memoriam Johannes-Albrecht*, with the composer as narrator.



Sylvie Poirier and Phillip Crozier

Sylvie Poirier and Phillip Crozier are featured on a new CD recording, *Organ Duets*, on the Sono REM label (S-120822). Recorded on the Aurelle Laramee organ in the chapel of the Provincial House of the Freres Maristes in Irberville, Quebec, the disc includes works by Wesley, Albrechtsberger, Merkel, Schubert, Lachner, Leighton and Bolting. For information: Les Distributions Sono-REM C.P. 17, Succ. N.D.G. Montreal, Quebec; tel 514/426-8209; fax 514/489-3850.

Poirier and Crozier have recently recorded Petr Eben's *Faust* and *Job* for Radio Canada on the organ at St. James United Church, Montreal, and have returned from a concert tour of Australia and New Zealand.



Edmund Shay

Edmund Shay's *Hymn Harmonizations* (Set 1) has been published by Morning Star Music Publishers. Shay is working on four additional sets to be published during 1993 and 1994. Set 2 contains harmonizations for Advent/Christmas/Epiphany, Set 3 Lent/Easter/Pentecost, Set 4 Fall Season, Set 5 Spirituals and Gospel Songs or General Hymns (continuation of Set 1). Dr. Shay teaches at Columbia College in South Carolina and is the director of the annual BACH WEEK workshop sponsored jointly by Columbia College and the Lutheran Theological Southern Seminary. He has just completed a hymn/anthem concertato on *Easter Hymn* and continues as a recitalist, organ consultant and workshop clinician.

Michael Stairs is featured on a new CD recording, *Longwood Pops*, The Longwood Gardens Organ CD Vol. 4, on the Direct-to-Tape label (DTR8605CD). The disc includes music of Steiner, Joplin, Tchaikovsky, Rose, Sondheim, Herbert, Delibes, Grieg, Rodgers, Mozart, Webber, Karg-Elert, and Williams. For information: Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035; 609/547-6890.

The public finals of the 13th International Grand Prix de Chartres Competition took place September 13 in the Cathedral of Chartres, with four finalists in interpretation and two in improvisation. The winners were Vincent Warrier of France, first prize, interpretation; Iain Simcock of England, second prize, interpretation; and Peter Bannister of England, second prize, improvisation. No first prize in improvisation

Region VII Convention

June 20-23, 1993
Albuquerque,
New Mexico



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Enchantment

For more information
contact Edwina Beard
(505) 821-0309

was awarded.

For the opening stages, held August 24-September 8 at the National Conservatory in Paris, 31 candidates in interpretation had been selected from 12 countries; for improvisation there were 13 candidates from five countries. For the final round, all interpreters played the same works but in the order of their choosing: Bach, *Prelude and Fugue in A Major*, S. 536; Widor, *Variations (Fifth Symphony)*; Alain, "Joies" and "Deuils" (*Three Dances*); and Jacques Charpentier, *Il vient. Alleluia*, which was commissioned by the competition. Improvisors had to fashion an introduction and passacaglia on a theme chosen from two submitted themes, for a maximum of 20 minutes, and a free improvisation on a given literary text of spiritual inspiration, for a total of 15 minutes.

The jury was composed of four French organists—Marie-Claire Alain, chair, Jean Boyer, Jacques Charpentier, and Marie-Louise Girod—and four from other countries: Lynne Davis (United States), Adelma Gomez (Argentina), Piet Kee (Holland), and Eric Lundkvist (Sweden). Almut Rössler (Germany), scheduled to be the fifth non-French judge, was unable to participate because of illness.

The Society for the Conservation of Anglican Music has announced its 1993 choral grants. The Society awarded grants of \$1,200 each to the choirs of Washington Memorial Chapel in Valley Forge, Pennsylvania; St. Matthew's Anglican Church in Ottawa, Ontario; St. Michael's Cathedral in Barbados; St. James' Church in Great Grimsby, South Humberside, England; and Winchester Cathedral, Winchester, England.

Headquartered in Washington, DC, with members throughout the U.S., Great Britain, and Canada, the Society is dedicated to the fostering of interest in the musical tradition of the Anglican Church and the solicitation of funds to support those choirs which have upheld

the tradition with demonstrated proficiency. Contributions are tax-deductible under U.S. law. Membership information may be obtained by enquiry to: Richard C. Van Os Keuls, Secretary, The Society for the Conservation of Anglican Music, 2502 Eye St., NW, Washington, DC 20037.



front row: Pilar Rojas, Edward Workmon, Calvert Johnson, Meg Irwin-Brandon, Barbara Owen; middle row: Manuel Zaccarias, Roberto Oropeza, Jesús Villaseñor, Eduardo Soto Millán, Ramón Noble, Felipe Ramirez; back row: James Welch, Sérgio Ortiz, David Belash, Carl Fudge

On January 13 members of the Westfield Center on a tour of historic organs of Mexico met with a group of Mexican organists and composers at the Palacio de Bellas Artes in Mexico City. The meeting was sponsored by the Instituto Nacional de Bellas Artes. Several composers brought copies of their work to share with the Westfield group as well as recordings of the Mexico City Cathedral organs and books on organ cases. Ramón Noble displayed his volume of organ music recently published by Vivace Press, edited by James Welch.

Oxford University Press has released *The New Oxford Book of Carols*, edited by Hugh Keyte and Andrew Parrott. The new publication includes 201 carols, appendices, a bibliography, and several indexes; 702 pages, \$125. For information: Oxford University Press, 200 Madison Ave., New York, NY 10016.

The *Erzähler*, journal of the Symphonic Organ Society, begins its third year of regular publication this month. A magazine of commentary, parable, humor and information pertaining to the American symphonic organ 1900-40 (Skinner organs in particular), *The Erzähler* is edited by Jonathan Ambrosino with contributors Kurt Bocco (illustrations), Joseph Dzeda (mechanical discussions) and Nelson Barden (peculiar historical reflection). A sample issue may be obtained for \$3.50: Symphonic Organ Society, P.O. Box 652, Guilford, CT 06437-0652.

Associated Pipe Organ Builders of America (APOBA) has announced the release of a free *Pipe Organ Planning & Fund Raising Guide*. Also available is a guide to planning worship space entitled *Planning Space for Pipe Organs*. For information: APOBA, P.O. Box 155, Chicago Ridge, IL 60415; 1-800/473-5270.

R.R. Bowker has announced the release of the fifth edition of *Handel's National Directory for the Performing Arts*. Volume One, Organizations and

Facilities, is arranged alphabetically by state, city within each state, and cross indexed by arts area. Volume Two, Educational Institutions, lists institutions alphabetically within the states and provides comprehensive information on schools and colleges offering degree programs in dance, music and drama. 1,800 pages, \$250.00. For information: R.R. Bowker, Reed Reference Publishing, P.O. Box 31, New Providence, NJ 07974; 1-800/521-8110.

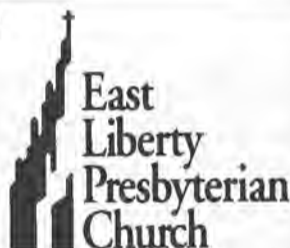
Novello & Co. Ltd., Thames Publishing and Theodore Presser Company, sole distributor, have announced the publication of editions of works of Herbert Howells in commemoration of the 100th anniversary of the composer's birth October 17, 1892. Howells' *Organ Sonata in C Minor* (Novello 1497-15, \$17.95), written in 1911, was lost until recently. *In Green Ways* (Thames 5257-20, \$14.95) is a reissue of the composer's version of songs he wrote in 1915 for voice and chamber ensemble, which he later revised and provided with piano accompaniment. *Sine Nomine* (Novello 3487-33, \$12.95), a wordless fantasy for voices and orchestra, was commissioned and performed in 1922. The new edition clarifies ambiguities that existed between the manuscript and the original printed edition.

Allen Organ Company has announced the following installations: First Evangelical Congregational Church, Reading, PA, three-manual, 20 tone cabinets in front, six tone cabinets in back; the Church of Our Lady of Carmel, Talpukahua, Michoacan, three manuals, 54 stops.

Allen has introduced the first MIDI sound module that fully integrates with organs. The MDS-Expander features 24-bit digital technology and dynamic voice allocation. The Organ version includes a variety of classical organ sounds; the Orchestral version encompasses various orchestral and instrumental sounds; for use with any organ having MIDI capability.

Music & Arts Director

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We are an exciting, growing metropolitan church family of diverse racial, cultural and economic backgrounds and life-styles that is a vital, ministering congregation in our urban Pittsburgh setting.

We are searching for a full-time Director of Music and Arts to share our vision. Building on the strong foundation of an outstanding traditional music program, the new Director will develop and lead a music and arts staff and program which:

- effectively integrates music and art into all aspects of worship
- is multi-cultural and age inclusive
- incorporates a wide variety of arts, including traditional and contemporary music, drama, dance, and the visual arts
- makes full use of the "art assets" within the church and the community.

The new Director will have a proven track record as a music director with a commitment to being part of the professional ministry team. Other attributes will include excellent leadership, organizational and communication skills, an openness to traditional and contemporary religious music and other art forms, a willingness to provide spiritual and pastoral support to program participants, good work ethics, and a commitment to excellence.

Musical training and expertise in one or more of the following is required:

- organ performance
- instrumental performance
- choral direction
- musical ensemble direction

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Send a letter of application, resumé, and a short statement of personal philosophy by May 1, 1993 to the Music and Arts Director Search Committee, East Liberty Presbyterian Church, 116 South Highland Avenue, Pittsburgh, PA 15206-3985.

The Cathedral of Hope
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Nunc Dimittis

Laurel Everette Anderson died in Lawrence, Kansas on January 20. He was 96.

Mr. Anderson's early studies were with George Whitfield Andrews at Oberlin College, where he earned the BMus in 1921 and the MMus in 1922. He taught at Grinnell College for two years before leaving for Paris for three years of study with Joseph Bonnet at St. Eustache and Louis Vierne at Notre Dame. During that time he served as organist and director of music at the American Church of Paris. From 1927 until his retirement in 1966 Anderson taught at the University of Kansas and eventually served as Chairman of the Department of Organ, Theory, and Composition, and as University Organist. In 1935 he became Chairman of Graduate Studies in Music. He was one of the founders of the Contemporary Music Symposium at Kansas University.

Columbia College & Lutheran Theological Southern Seminary

Faculty

Hans Fagius,
Roberta Gary,
Edmund Shay,
and
Laury
Christie



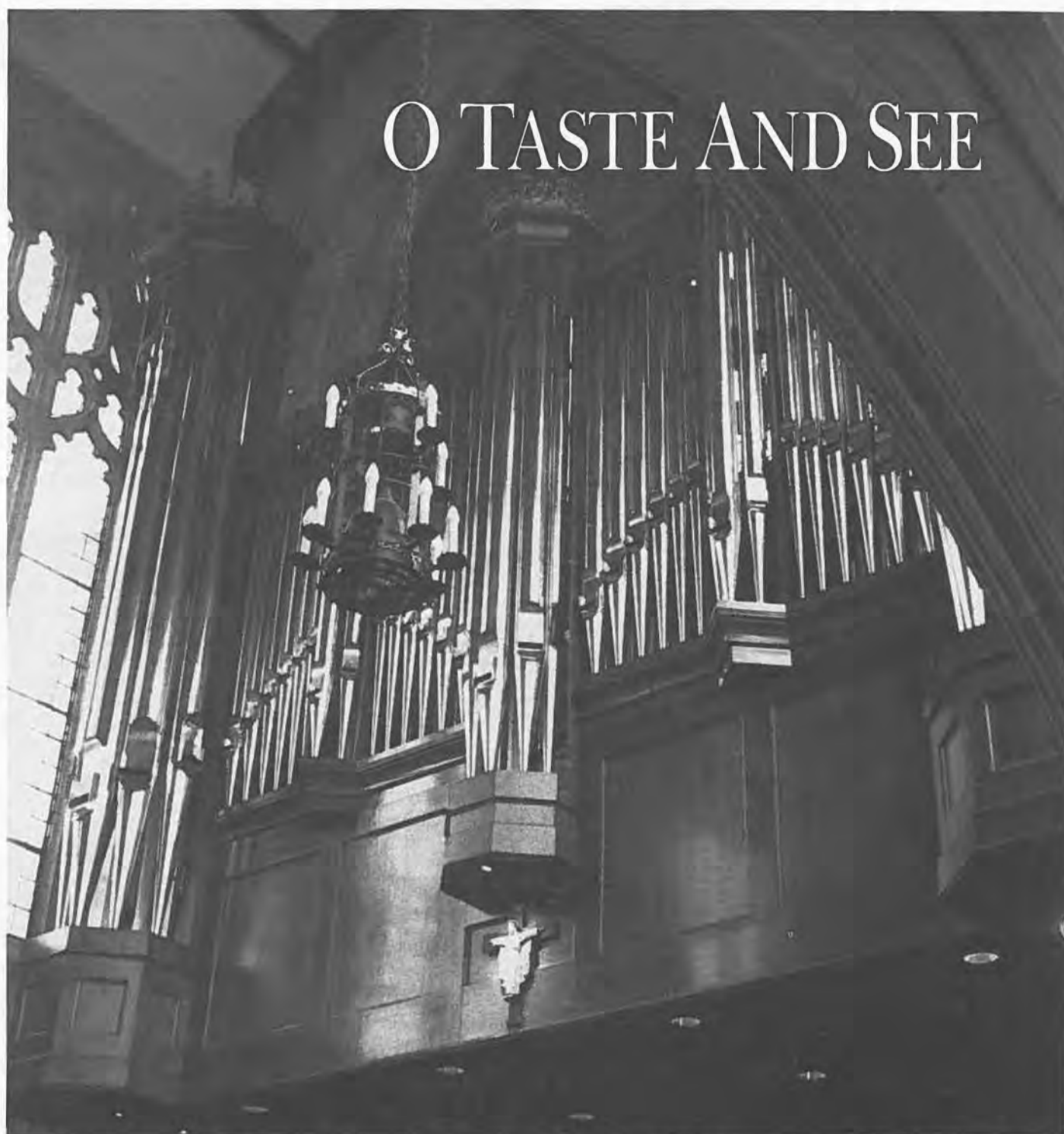
June 14-18, 1993

For Brochure Write: Dr. Edmund Shay, Director
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Carillon News by Brian Swager

Nunc Dimittis

One of the most influential figures in the 20th-century Dutch carillon movement, **Leendert (Leen) 't Hart**, died on May 29, 1992. Born April 30, 1920 in Delft, the Netherlands, 't Hart was both an ambassador of the carillon the world over, as well as a catalyst in the development of the Dutch carillon repertory.

As a youngster, it is said that one of his first compositions was written not on, but under his desk at school—during French class. A church organist by age 18, 't Hart studied organ during World War II, receiving his State Diploma in 1942. After the war, he began his carillon studies with Jan Hendrik Storm and Ferdinand Timmermans. He continued his education at the Royal Belgian Carillon School, where his teachers were Staf Nees for performance, and Jef van Hoof for composition and harmony. In 1950 he received that institution's Final Diploma, with great distinction.

First prizes in carillon playing competitions were awarded to him in Rotterdam and Utrecht. His first official post as City Carillonneur had come in 1943, in Delft. Similar appointments followed in Leyden (1952), Amersfoort (1953), and Rotterdam (1956). Despite his instruction in the distinctive Flemish tradition, 't Hart sought to develop his own personal style of composition and performance. When the Dutch Carillon School was founded in 1953, he became its first director, and the vehicle for the promotion of a new national style in the carillon art was born. 't Hart became a prolific composer, arranger and transcriber of music for the carillon. Of greater importance than his own works is the organizational impetus he provided for the propagation of a Dutch carillon style.

Leen 't Hart was no stranger in the

United States. He made more than 20 North American concert tours, and regularly attended congresses of the Guild of Carillonneurs in North America for over two decades. Active as an adviser for new instruments and the restoration of old ones, he also had numerous television and radio appearances and recordings to his credit. His 1986 book, *Campanology, a Handbook for the Carillonneur*, has been translated into English, Danish and braille. He also wrote two instruction books, *Carillon Playing and Improvising at the Carillon*. He was known for his improvisations. In 1984 he retired as director of the Dutch Carillon School.

The Guild of Carillonneurs in North America recognized Leen 't Hart in 1963 with honorary membership. Juliana, Queen of the Netherlands, made him a Knight of the Order of Orange-Nassau in 1975. Upon bestowing this honor, the Mayor of Moerkapelle praised 't Hart's efforts as a Dutch Carillon Ambassador to countries such as Belgium, Brazil, Canada, Curaçao, Denmark, England, France, Germany, Ireland, Sweden, Switzerland, and the United States.

University of Montana professor **John Charles Ellis** died July 1, 1992 in Missoula, at age 48, of an AIDS-related illness. He was a member of the Board of Directors of the Guild of Carillonneurs in North America. Dr. Ellis had served the Episcopal Church of the Holy Spirit as organist and choirmaster for over 20 years. He was university organist and carillonneur—teaching those instruments as well as harpsichord, theory, and form and analysis—at the University of Montana, where he had received his appointment in 1969. He was harpsichordist for the Montana Baroque Ensemble and for the String Orchestra of the Rockies. A theater organist as well, Ellis had been featured several times in Missoula Symphony Orchestra Pops Concerts.

Born in North Dakota in 1944, Ellis received both his Bachelor and Master

of Music degrees from the University of Michigan, and his Doctor of Musical Arts degree, with honors, from the University of Kansas. His organ teachers were Robert Glasgow, James Moeser, Marilyn Mason and Harry Tibbs. He studied carillon with Percival Price, Richard Strauss and Ronald Barnes, and became a carillonneur member of the GCNA in 1965. An active carillon and organ recitalist, he performed throughout North America and in Europe. During the Third Berkeley Carillon Festival in 1988, Ellis was awarded the University of California-Berkeley Medal for distinguished service to the carillon. In 1989 he received an individual artist's fellowship from the Montana Arts Council, and the University of Montana's first School of Fine Arts Outstanding Faculty Member award.

Music for Voices and Organ

by James McCray

A potpourri of choral music

Each month's column usually focuses on a single topic area such as Christmas, Magnificats, anthems, etc., but this month's reviews are unconnected items that have been collected. They vary in purpose, style, and other characteristics. This "mixed bag" of music offers nothing in terms of an "educational message," but rather provides an opportunity to review more items instead of using part of the space for the customary lead-in long associated with this column. The familiar format will return next month.

The New Church Anthem Book, compiled and edited by **Lionel Dakers**. Oxford University Press, \$39.95 (M+).

This hard-backed book contains 100 anthems of various levels of difficulty from Renaissance to 20th century. Most are SATB although some unison, SSA, etc. are included; there is a mixture of accompanied and unaccompanied settings. Standard composers such as Bach, Palestrina, and Schütz are mixed with 19th and 20th century British composers such as Stanford, Rutter, and Vaughan Williams.

This is a wonderful compilation of materials and the simple mathematics of 100 solid works for \$40.00 makes it a fine bargain. There are 578 pages, with clear print that makes for easy reading. The entire church year is addressed and a select liturgical index identifies the anthems for specific times such as Lent, Ascension, etc. Most settings are in English and those with Latin have singing translations.

Highly recommended to those choirs wanting to build an immediate repertoire of standards and useful anthems; these settings will remain in use and while the cost for the book in multiple copies is expensive, the purchase of these settings will carry most choirs through several years of material. Excellent!

A Song of Praise, **Mark Hayes**. SATB and organ with optional brass choir and percussion, Shawnee Press, Inc., A-6757, \$1.10 (M).

The instruments include 2 trumpets,

horn, 2 trombones, bells, timpani and suspended cymbal—their parts are available separately and are indicated in the choral score. This festive anthem has easy choral parts with some unison and two-part singing. There is a slower middle section that is somewhat more meditative, then a joyous dancing area that drives back to the opening material in a higher key. A large choir will be needed, but the parts are not difficult.

Silent Hymns (A Quaker Tribute in Song), **David Zinn**. SATB and piano, Excelsior Music of Theodore Presser Co., 392-00821, \$4.50 (E).

There are three works in this collection written for Earlham College; the commission was to produce a work that reflected the ideals of Quakerism, and they were originally composed as a complementary setting for a piano sonata. The three are *Silent Hymn* (Spirituality), *Silent Labors* (Work Ethic) and *Silent Jubilation* (Celebration of God's Gifts). They can be performed as SATB, SATB with piano, or piano with soprano singing top line. The harmony is straightforward and ranges comfortable for all voice parts. Useful for any type of church.

Cast Your Burden upon the Lord from Elijah, **Felix Mendelssohn (1809-1847)**. SATB unaccompanied, Neil Kjos Music Company, #8738, \$.95 (E).

This is part of a collection of settings by major composers such as Mozart, Schubert, etc., that have been edited/arranged for use with younger choirs. The editor, Nancy Telfer, has provided an extensive historical background of information at the opening. These settings would be of use to school groups and/or youth choirs. All are relatively easy.

Therefore My Heart Is Glad, **Joseph Roff**. SATB and organ, G.I.A. Publications, G-3530, \$.90 (E).

There are several modulations in this brief anthem. The organ is accompanimental often doubling the voices which are homophonic in texture. Useful for a small church choir.

Psalms 113, **Emma Lou Diemer**. SATB and keyboard, Carl Fischer, CM8362, \$1.25 (M+).

Diemer's energetic setting has a driving keyboard part with motor rhythms which help propel the music forward. The choir sings syllabic statements above this background; there is a contrasting middle area, but the tempo does not change, only the mood as the rhythmic drive is reduced. The music grows to a loud climactic ending. This setting could be used by a festival choir or a good church group wanting an exciting anthem. Highly recommended.

Blessing, **Gerald Bales**. SATB and organ, Randall Egan Music Publishers, #92-109, \$1.10 (M).

The text is the familiar "Lord bless you and keep you." The organ is soloistic, on three staves, and used throughout with the choir and between its phrases, and includes registration suggestions. This gentle, sensitive music is immediately attractive and not difficult. Lovely sounds for benedictions.

In Heaven Soaring up, **Daniel Pinkham**. SATB, alto and tenor soli, oboe

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and harp or piano, C.F. Peters, 6436a, \$4.25 (D).

This three-movement, 15-minute setting is based on the poetry of Edward Taylor. The music begins with an ethereal instrumental introduction that leads to the tenor solo. The choir sings in all three movements, often in block-chord dissonances which emerge from tonal chords (very practical). The imagery of the spinning wheel in the middle movement is lovely. Full vocal ranges are used, especially in the men's parts. The third movement, "Ascended up on High," has extensive solo areas and frequent choral unisons. This music will require a sophisticated choir and good instrumentalists. Highly recommended to college groups.

Ich danke dem Herrn von Ganzem Herzen (I thank the Lord with all my spirit), George P. Telemann (1681-1767). SATB, SATB soli, trumpet, 2 oboes, 2 treble recorders (flutes), bassoon, and strings, Hansler-Verlag of Mark Foster Music Co., HE 39.107/01, no price given (M).

Telemann's 25-minute cantata is a setting of Psalm 111, and it has eight

movements of which four are for choir. The music is busy with numerous running notes for both singers and instrumentalists. The piccolo trumpet part adds much to the spirit of the music. Both German and English versions are given. The choral parts are published separately from this complete score. Wonderful music for a good church choir with strong soloists. Highly recommended.

Where Charity and Love, Robert T. Grigiak. SAB unaccompanied, Augsburg Fortress, 11-10120, \$.75 (E).

This two-page easy setting employs choral chant. Each of the three verses is preceded by a unison antiphon based on *Ubi caritas*. The music is very simple, in a free style, and designed for small church choirs.

Organ Methods

Ritchie, George and George Stauffer. *Organ Technique: Modern and Early.*

Englewood Cliffs, NJ: Prentice Hall, 1992. 382 pp.

Sanger, David. *Play the Organ: A Beginner's Tutor.* London: Novello, 1990. 113 pp.

The appearance of these two methods within a short span of time is significant as much for their widely-divergent goals as it is for their content. The method by Ritchie and Stauffer is a masterwork of scholastic pedagogy, reflecting all of the latest performance practice research and appealing to the serious organ student. While some teachers may feel that they are not yet ready to teach students to play chorale-based hymns using earlier fingerings, others would find Sanger's method equally controversial at the other end of the spectrum. Written to make its debut in the "National Learn the Organ Year" in England, Sanger's method is designed specifically to encourage new beginners at the organ, and does not require the student to have any previous keyboard experience. Together the two form an interesting commentary on the dilemma of attracting new organists to fill

critical shortages while encouraging them to understand the complexities of organ-playing in an eclectic era.

Organ Technique: Modern and Early is a masterfully-written, well-organized hardbound volume. Although there is a great deal of text, there are also 140 exercises, 13 studies, and 45 pieces, as well as 35 clear photographs and drawings. The method is arranged in three parts. Part one introduces the modern "legato" style of organ playing while part two presents early organ technique, using the year 1750 as the dividing line. The third part discusses other aspects of organ playing: the principal schools of organs, repertory, and registrations; ornamentation; new techniques of late 20th-century organ music; and service playing. There is also an excellent appendix in which organ actions, pipes, and registrational devices are explained from a historical standpoint, followed by a list of recommended supplementary repertoire.

The idea of approaching organ instruction from a historical basis imbues this method to an impressive degree, even beginning with posture at the organ. Other themes also resonate



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throughout. One is the detailed analysis of the physical movements required to execute technique, always with an emphasis on relaxation and body awareness. Another exciting aspect is the authors' insistence that technique be subservient to rather than isolated from musicality. For example, Ritchie and Stauffer intend that part three be studied concurrently as applicable with parts one and two, since the final chapters "temper technique with musical insight" (Preface, p. x). They also recognize that although articulation and ornamentation are explained and notated in great detail, nuances are essential and must be supplied by the performer.

Pedagogically the volume is very well done. Exercises proceed at a comfortable pace, with repertoire integrated throughout as appropriate rather than in a later chunk as a "reward" for surviving the exercises. Since Ritchie and Stauffer require the organ student to have a solid foundation in piano, they do an admirable job of providing the organ student with comparisons and contrasts between physical movements at the two instruments as well as between the two types of organ techniques (both manuals and pedals) as more concepts are introduced. The text is clearly written, and exercises are preceded by helpful tips. The authors introduce helpful new musical symbols for pedagogical purposes, such as specialized pedal techniques and teaching a musical interpretation of ornaments. Registrations are always provided and explained. Repertoire appears in its original form, with any editing indicated as such. The volume is very comprehensive, both in depth and breadth of coverage. For example, there are several pages on methods of changing dynamics complete with an edited musical example, a topic which has rarely appeared in organ methods with this type of detail since the 1920s. The sections on embellishing Baroque scores and 20th century avant-garde techniques

are also unusual—and useful.

A final noteworthy characteristic of this method is that Ritchie and Stauffer consistently explain the principles behind the techniques. This is true for the first two "technical" parts, i.e., when the authors explain the reasons for doing an exercise. It is also the case for part three, where photographs, explanations of how organ music was used in different periods, discussions of builders and composers, and stoplists with clear analyses accompanying them make registrations and stylistic playing "make sense." This approach also makes the method an excellent resource for experienced players, particularly those who received their training only in the legato school of playing.

Play the Organ: A Beginner's Tutor is an English method by David Sanger, an international concert organist who has taught at the Royal Academy of Music, Oxford, and Cambridge. He states in the Preface that the purpose of the Tutor is "to encourage those eager to learn the pipe-organ to begin at the organ, even if they have no previous keyboard experience." He has attempted to organize the method so that those with prior piano proficiency can skip the opening sections, and also so that those who cannot yet reach the pedals can occupy themselves with the manuals alone until a later date. The Tutor is organized in 17 chapters, ending with a repertoire list, reading list, short glossary, brief explanation of registration, and a diagram of a typical Victorian English organ (8 pages total). The layout of the pages is quite good—the text and music is printed larger than in many methods and is inviting and easy to read.

Sanger does an excellent job of keeping his explanations clear and very basic. He begins with describing organs and stops briefly, using accompanying sketches and photographs. This is followed by an explanation of basic staff notation (including the English version of the names of the bass clef "line"

notes: "Girls Buy Designer Frocks Always"). Note values and rests are listed, but are given here and throughout the method using English terminology (breve, crochet, etc.). The American terms appear in the corner of the last page of the book.

Sanger begins with single-hand, five-finger exercises similar to those found in piano methods. The pace of the exercises and the introduction of new musical concepts, however, is very rapid, particularly for a student with no keyboard background whatsoever. Unlike many beginning piano methods, this Tutor immediately has the two hands playing independent lines. For example, by page 32 the student is playing a two-part chorale variation by Walther, with the right hand in sixteenth notes and the left hand playing eighth notes. Sanger does include a disclaimer, however, in which he explains that the teacher may need to add supplementary material. The teacher would probably wish to do this in the interest of variety as well: there is a heavy emphasis on Baroque music, particularly that of Walther, and the only pieces included from the 20th century are examples written by Sanger. One positive aspect of the repertoire is that much of it is chorale-based, even in the early exercises, which seems like an excellent idea in a method that is intended to have popular appeal. Registrations are always provided and all well-explained.

Since Sanger has published the first British organ tutor since 1971, he attempts to incorporate some aspects of performance practice scholarship, but at a very basic level. Sanger does this primarily by introducing three touches—staccato, détaché, and legato—nearer the beginning of the tutor, then providing suggestions for many of the pieces as to which touch is appropriate. He alludes to early fingering and pedalling at the beginning of the manual and pedal sections and even teaches the C major scale with modern and early fingerings. However, only the modern fingerings are included when all of the scales are listed.

Sanger covers a number of basic tips which are not often included in organ methods. He admonishes the student to leave the Swell-box open and avoid standing on the pedalboard. He includes a good discussion of practice strategies. He even coaches the student in making practice arrangements at a church, advocating politeness and consideration. Sanger's Tutor is unique in trying to provide a method which will present the organ and organ-playing in a basic manner attractive to beginners without advocating a "pop organ" approach. The Tutor could be successful for students who are interested in basic introduction to the organ and who have a good teacher.

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

postage).

With the advent of the "Talkies," most theatre organists in the U.S.A. became unemployed. However, in the British Isles, cinema operators dismissed their orchestras but chose to continue featuring organ presentations between films. There were also new installations of theatre organs made up until the late '30s when hostilities with Germany began. Many times movie patrons were entertained throughout the night by the organist while enemy bombs were falling around and in some cases upon them. The situation for theatre organists remained favorable after the war.

This *Theatre Organ World* was first published in 1946, and is a collection of essays written by theatre organists, music publishers, critics, and others involved in this subject, compiled by Jack Courtney. It is interesting to observe that so many theatre organists are also talented writers. Most of these one or two page long articles relate some highlights of the writer's career along with personal opinion of matters. Many are laced with bits of humor: "he is said to play the organ, but in this country that is not a punishable offense." Stuart Barrie writes of his memories of Hope Jones, portraying him as a kindly and understanding genius (in contrast to recent books about him, where he seems somewhat a scoundrel). Reginald Foort gives an interesting account of his famous five-manual Möller touring organ. Without becoming didactic, many bits of valuable advice to a would-be organist are found throughout these writings.

The book is generously illustrated with portraits, cartoons, and pictures of consoles. Four specifications of Wurlitzer, Compton, Christie, and Möller and opus lists of builders are included, also a list of personalities and a glossary of terms pertaining to the theatre organ.

—Leon Berry
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Book Reviews

Theatre Organ World, by Jack Courtney. Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388. \$38.00 (\$3.00

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New Recordings

New Music for Organ and Percussion; George Ritchie, organ, Albert Rometo, percussion. Dan Locklair, *Constellations*; William Albright, *The Enigma Syncopations*; Robert Beadell, *ARCOTOR*; Myron Roberts, *Five for Organ and Marimba*; William Bolcom, *Black Host*. Titanic Ti-175.

Organ and percussion make a most agreeable combination. Both possess a wide spectrum of colors, pitches, and dynamic levels which few other instruments can match. In exploring the many possibilities of sound, organist George Ritchie and percussionist Albert Rometo make an excellent pair. Each is a virtuoso in his own right and each is acutely aware of what the other is doing.

They have given us a highly focused program of American works written between 1967 and 1982. Perhaps more by happenstance than design, all participants in this program are associated with American universities: Ritchie, Rometo, flutist John Baily, bassist Rusty White, Robert Beadell, and Myron Roberts with the University of Nebraska; William Albright and William Bolcom with the University of Michi-

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gan; and Dan Locklair with Wake Forest University.

The program erupts with Locklair's *Constellations*, a four-movement work for which each is named after a stellar constellation. The first movement, "The Serpent Head," presents a brief, but manic barrage of sounds that seems to emanate from primeval forces. "The Swan" creates an impressionistic effect with an "atmospheric" marimba superimposed over the shimmering strings of the organ. "The Winged Horse" exposes a jaunty trumpet tune on the organ with rhythmic underpinnings in waltz-like time from the percussion. As suggested in the booklet notes, the last movement, "The Serpent Tail," sums up the three previous movements, moving from a lyric impressionistic tone, reminiscent of the second movement, to a whimsical idea, recalling the third, and finally to a frenzied outpouring of primitive energy, as set forth in the first movement. The work calls for a battery of percussion instruments and a complex registration scheme. Both are handled with ease by the performers.

With William Albright one hardly known what to expect, so diverse is his approach to composition. *The Enigma Syncopations* clearly exhibits this diversity and bears witness to several influential streams. The first movement, unashamedly influenced by jazz, also shows a taste for Stravinsky with its lean-edged, pseudo-polyphonic textures. The second movement pays some allegiance to French impressionism with its color streams of floating harmonies anchored by a pedal point. The third movement, with its rhythmic intensity and wide melodic gaps, speaks, according to the booklet notes, of a world whirling out of control.

Robert Beadell's *ARCOTOR* is the most cerebral work on the program, despite the fact that it follows a melodic palindrome (C D F G/C F D C) from Gershwin's "I Got Rhythm." The Gershwin reference suggests a jazz influence as in the Albright work, but here the jazz fabric is an integral part of the texture and not something the casual listener will perceive as an independent entity. This is a sophisticated work of the first order. (Incidentally, the title is an acronym for "a regional composer's offering to organ literature," a wry, but tongue-in-cheek, reflection that many 20th-century composers, particularly those for the organ, are not given the status they deserve.)

Myron Roberts' *Five for Organ*, whose movement titles all start with the letter D, displays the lightest fare on the disc, though it is quite delightful in its whimsical dialogue between organ and marimba. Here is a work closely allied with neo-classicism with its strong tonal organization, polyphonic textures, and hints of satire. ("Diagram," for example, is a perky little fugue.) As in the Locklair and Albright works, elements of filmy impressionism (here, in "Digression") act as a respite to the more rhythmically activated passages.

Black Host by William Bolcom might be considered the "classic" work on the program, since it is the earliest (1967) and perhaps the best known. Many might remember when this work exploded upon the organ world. (William Albright made the premier recording for Nonesuch Records.) We were intrigued by its conscious shock value and devastated by its outcry of fear and desperation. Now, 25 years later, we can recognize many of its sounds, such as taped crowd noises, juxtaposition of disparate ideas, and defamation of the traditional, as being elements considered obligatory in the last sixties. Still, one is mesmerized by the sheer ferocity of the work and by its soul-wrenching power. Indeed, it has emerged as one of the "classics" in 20th-century American organ literature. George Ritchie and Albert Rometo portray all its dark agony with astonishing force.

Throughout the disc we are treated to some stunning sounds. While the acoustics are somewhat dry, the overall sound is crisp, allowing complex textures to unfold with clarity and preci-

sion. The recorded sound also is excellent. But the main credit goes to the performers, who demonstrate some prodigious ensemble work. They seem to be extensions of each other, sometimes complementing, other times combating; yet they navigate all the treacherous passages with deceptive facility. Without a doubt we are in the hands of two master artists.

—Robert Triplett
Distinguished Artist in Residence
Cornell College
Mount Vernon, IA

Ave Maria. The Santa Barbara Regional Choir. Sue Ann Pinner, soprano soloist and director. Rev. Carroll G. Laubacher, S.J., organist. VQR Digital, P.O. Box 302, Needham, MA 02192. CD: VQR 2046. No price listed.

Contents: *Ave Maria*, Gregorian Chant, Arcadelt, Victoria, Bach/Gounod, Mozart, Schubert, Franck, Brahms, Verdi, and Rachmaninoff; *Salve Regina*, Gregorian Chant and Scarlatti; *Alma Redemptoris Mater*, Palestrina; *Like the Dawning*, Laubacher; *Ave Ma-*

ris Stella, Grieg; *Magnificat*, Gregorian Chant and Schiavone.

Here is a fine survey album of Marian anthems written during the past eight centuries. It is interesting to hear the same texts set in so many different ways, and an illuminating example of choral styles as they have changed and evolved through music history. The choir consists of 250 members of choirs from 38 parishes in the Santa Barbara area, and was recorded in 1990 at Our Lady of Mount Carmel Church, Montecito, California. An Allen organ is used to accompany the chorus. Program notes and texts are included in the liner notes which accompany the recording.

The Wind of Heaven; Sacred Choral Music by K. Lee Scott. The Lee Scott Singers conducted by the composer. Sue Mitchell-Wallace, organ. Henry Rubin, violin. VQR Digital, P.O. Box 302, Needham, MA 02192. CD: VQR 2051. No price listed.

Contents: *O Come, Let Us Sing Unto the Lord, Let All Mortal Flesh Keep Silence, Zion, at Thy Shining Gates, Softly Draw Near the Stable, O Morn-*

ing Star, How Fair and Bright, None Other Lamb, Let Your Alleluias Rise, God Be in My Head, Now Glad of Heart, Gracious Spirit, Dwell with Me, I Bind Unto Myself Today, Contemplation of the Cross, The Whole Armor of God, Christ Hath a Garden, Have You Now Known? Benediction (God Be in My Head).

The notes which accompany this album give a good introduction to the music of K. Lee Scott: "By his own admission, the sacred music of K. Lee Scott is eclectic in style. As seen on this recording, styles range from neo-medieval to modern. There are, however, common elements found in all his compositions: idiomatic vocal writing, careful attention to texts, and a penchant for tender lyricism." One finds a great deal of variety in the choral works on this album. The music is accessible, tuneful, and will provide many ideas for church choir directors. One of the most poignant pieces is the setting of the Christina Rossetti poem "None Other Lamb." This is a great resource for directors of church choirs seeking repertoire for the church year. Texts and

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biographical information are also included in the liner notes.

A Child is Born, Christmas at the National Shrine. The Choir of the National Shrine of the Immaculate Conception, Washington, D.C. Dr. Leo Nestor, music director. Dr. Robert Grogan, organist. VQR Digital, P.O. Box 302, Needham, MA 02192. CD: VQR 2021. No price listed.

Contents: *A Child Is Born*, Nestor; *Canite Tuba in Sion*, Palestrina; *O Come, O Come, Emmanuel*, Carter; *A Sound of Angels*, Tye; *Faisons de Nos Joyeux Cantiques Retentir*, Charpentier; *A New Year Carol*, Stevens; *In Dulci Jubilo*, Walthers; *Music for a Solemn Eucharist* (Kyrie & Gloria), Nestor; *O Beatum et Sacrosanctum Diem*, Philips; *Ding, Dong! Merrily on High*, Wood and Grogan; *Stille Nacht/Noche de Paz/Silent Night*, Nestor; *Nativitie*, Woolen; *Vom Himmel Hoch*, Pachelbel; *Rorate Caeli Desuper*, Nestor; *Mary's Magnificat*, Carter; *My Dancing Day*, Near; *Der Englische Gruss*, Brahms; *The Shepherds Sing*, Susa; *Hodie Christus Natus Est*, Marenzio; *Trilogy for Christmas* (The First Noel, Good Christian Friends, Rejoice and Joy to the World), Brubaker.

This is a fine recording of Christmas music from many different lands, traditions and times. One of the most interesting pieces on the recording is "The Shepherds Sing," with text by George Herbert and music by Conrad Susa. Additionally, there are many settings by the Shrine's music director and organist which will be new to many people, and which should be of great interest to those who choose music for Christmas celebrations each year.

The singing by the 25-voice choir is superb, especially in the wonderful acoustic of the Crypt Church of The National Shrine, accompanied by the fine 1987 Schudi organ. A complete listing of texts and biographical information is also included in the liner notes. You will enjoy this recording during the Christmas holidays and throughout the year.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH

Wedding Music. Kalevi Kiviniemi, organ. Available on LP and cassette for \$10.00. Finnish Music Production Ltd., FMP-LP101.

This LP provides a sampling of organ repertoire appropriate for weddings. The literature performed includes the overdone *Wedding March* (Mendelssohn) and *Bridal Chorus* (Wagner) as

well as the frequently used *Trumpet Tune* (Purcell). By far the most interesting works are those by Renaissance composers Claude Gervaise and Pierre Attaignant, and works by three Finnish composers Toivo Kuula, Joonas Kokkonen and Erkki Melartin.

Organist Kalevi Kiviniemi offers a mixed bag in terms of performance. Old chestnuts such as the transcription of Bach's "Jesu, Joy" and Purcell's *Trumpet Tune* are rather mundane; however, he does offer fine interpretations of the Renaissance and Finnish pieces. This recording may be useful for bridal couples planning music, but is not recommended for serious collectors of organ recordings.

—Brenda Lynne Leach
Church of the Covenant
Boston, MA

Soler, Antonio: Harpsichord Sonatas, Vol. II. David Schrader, harpsichord. Cedille CDR 90000 009 (compact disc). Cedille Records, 1250 Grace St., Suite 3F, Chicago, IL 60613-2865; 312/404-0758.

David Schrader's first solo recording, released several years ago, was devoted entirely to music of the Spanish monk Antonio Soler. Schrader's considerable technical gifts and somewhat flamboyant style are ideal vehicles for the richly varied eccentricities of Soler's music, and that recording received high praise both here and elsewhere. After a second disc devoted to Bach on the organ, Schrader returns to the harpsichord and the music of Soler, and again the results are most interesting.

The prolific Soler, a student of Domenico Scarlatti, clearly reveals the influence of the older master in his work. He has a very personal style, however, and his music sounds "later" than that of Scarlatti. About 150 sonatas remain, and they are fascinating music. They fall into two distinct types: single-movement works in binary form similar to the Scarlatti prototype, and multiple-movement works written in the fashionable "galant" style. The popular *Fandango*, long attributed to Soler (although his authorship is doubtful), has been seen frequently on recital programs. Indeed, it has been the starting point for most of the all-Soler recordings which occasionally come along, including Schrader's previously mentioned debut album. Most recordings have generally featured the same few popular works. Schrader, to his credit, plays many unfamiliar selections, of both types, on both recordings.

Schrader's playing is on the highest

level. One noteworthy example is the notorious b-minor sonata. This work, with fast, widely-spaced hand crossings, roller coaster arpeggios, and other technical nightmares, is fiendishly difficult to perform. Schrader captures the excitement without creating the impression of a high-wire act, producing very musical results. In a recent conversation, the artist modestly confided to me that there are more "edits" in this single movement than in the entire balance of the recording. It is to his (and Cedille's) credit that these felicitations of modern recording are entirely inaudible.

The harpsichord used in the present recording is a pleasant-sounding French-style instrument built by Lawrence Eckstein. I found it somewhat less-suited to this music that Paul Irvin's Italian instrument used in Volume I, although both instruments have been beautifully and vividly recorded by Cedille's James Ginsburg.

—David Kelzenberg
Iowa City, Iowa

New Organ Music

Organ music

Variations on Two Themes, by Naji Hakim. United Music Publishers Ltd., London (Theodore Presser). Price: \$19.25. UMP Organ Repertoire Series-No. 19.

Naji Hakim, titular organist of the Basilica of the Sacré-Coeur in Paris and Professor of Music at the Conservatoire National de Région de Boulogne-Billancourt, continues in a long line of distinguished French composers including his own teachers Jean Langlais and Jacques Castérède. This organ work is composed of twelve variations, which develop tonally through the circle of fifths, on the alternating themes "Old Hundredth" and "Donne secours," both from the Genevan Psalter of 1551.

The treatment of these tunes is highly diverse. Variations on "Old Hundredth" include a scherzo-like movement (III), a playful canon (V), and haunting four-part writing using 8' Bourdon, Gambe and Voix Celeste (XI). The two themes are juxtaposed in the coda followed by a recapitulation of the opening material. Hakim provides the performer with specific registration and performance directions. This work is highly recommended for both concert and liturgical use.

Organ and brass

Suite of French Trumpet Tunes, ed. and arr. for Trumpet and Organ by S. Drummond Wolff. Concordia Publishing House, #97-6074. Price: \$8.75.

This collection is composed of four trumpet and organ arrangements of works by Baroque composers. The "suite" contains familiar works such as the *Trumpet Tune* in B-flat Major (*Marches Militaire*) by Lully and the *Trumpet Tune* in B-flat (*Sinfonies de Fanfares*) by Mouret; also arranged are *Trumpet Tune* in B-flat (*Premier Suite*) by Mouret. The organ part is idiomatic to the instrument and comfortable to play. These works are practical for use in weddings, church services or concerts.

Festival Music from the Italian Baroque for Brass Quartet and Organ, ed. and arr. by S. Drummond Wolff. Concordia, #97-6110. Price: \$8.50.

In this collection the "Italian Baroque" is represented by works of Corelli, Torelli and Manfredini. Instrumental parts are included for timpani, trumpets I and II, and trombones I and II; a part for horn in F is also provided as an alternative for trombone I. The arrangements are good and are appropriate for a variety of festive occasions.

—Brenda Lynne Leach
Church of the Covenant
Boston, MA

New Handbell Music

Carols for All Seasons, arranged for solo handbell by Christine D. Anderson with piano arrangement by Douglas E. Wagner. Agape (a division of Hope Publishing Company), No. 1588, \$3.95 (M+).

This is the first piece of printed solo handbell music to come across my desk, and I suppose it will not be the last. If you have someone in your bell choir who is capable of ringing two and three in hand, this would be a good choice. The title suggests carols for Christmas and/or Easter. This first tune is *Sing We Now of Christmas*, or *Now the Green Blade Riseth*. If the Christmas version is needed one would go on to the next connected piece which is *Kings of Orient*; this would serve as the end. If one chose the Easter version, the ringer would go from the first piece under the other title to the third piece which is *Christ Arose*. The piano accompaniment works well with the solo bell melody and there are performance notes explaining how to implement some of the ringing. The arrangement also allows for any of the three carols to be played separately.

Carillon Fantasy, Karen L. Buckwalter. Genevox Music Group, #4579-00, no price given, for three to six octaves of handbells (D+).

One of the commissioned pieces for the Donald E. Allured Handbell Series, this masterful original should be an imposing achievement for any choir to learn. The texture of the work has a feeling of "new age" with its changing harmonies, key changes and rhythms. The main theme presents itself boldly and is then expanded to return in a new, higher key. There are dupe and triple patterns to negotiate which add to the appeal. Expertly written and intended for a bell choir that means business!

—Leon Nelson



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 Chimes

- SWELL**
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 8' Chimneyflute
 8' Viole
 8' Celeste
 4' Principal
 4' Flute
 2 3/4' Nazard
 2' Blockflute
 1 3/4' Tierce
 8' Trumpet
 Tremulant

- PEDAL**
 16' Subbass
 16' Gedeckt (Sw)
 8' Principal
 8' Gedeckt (Sw)
 4' Octave (from 8')
 4' Flute (Gt)
 16' Bassoon
 8' Trumpet (Sw)
 4' Cromorne (Gt)

More New Organs, p. 16 ▶



Cover
 Van Daalen Organbuilder, Plymouth, MN, has built a new organ for the Church of the Nativity of Mary, Bloomington, MN. The two-manual, mechanical action organ comprises 27 stops and 33 ranks. The case is made of mahogany; two balanced swell pedals (front and right side); mechanical key and stop action. Compass 61/32, * = double draw.

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 2' Mixture V*
 8' Trompette

- SWELL**
 8' Gemshorn
 8' Gemshorn Celeste
 8' Gedeckt
 4' Principal
 4' Spillflute
 2 3/4' Nasard
 2' Octaviant
 1 3/4' Terts
 1 1/4' Quint*
 1 1/4' Acuta III*
 8' Hautbois
 Tremolo

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Organ Design

Based on Registration Revisited

Joseph Horning

Robert Noehren's recent article, "Organ Design Based on Registration,"¹ was interesting and thought provoking, especially given his unique and distinguished background as recitalist, teacher and organ builder. He raised a number of important points—perhaps more than were immediately apparent. First is the question of what, in fact, *should* come first. Pieter Visser, in his article "Designing an Organ," reminds us that the builder always faces limitations:

The first, and often most critical limitation, is the amount of money available for the project. The second is space—how much room is available? What are the acoustics like? Questions as to the intended need of the organ must be discussed and answered—what role it has to fill, what type of action is desired, etc. How does the organ have to be placed in order to fulfill its intended need? *Only when these questions are resolved can the builder develop a concept and a set of final specifications.*²

In "Blueprint for an Organ," Hans Gerd Klais states that the planning and concept of an organ must originate from

the specific task of the organ . . . the acoustical and architectural details of the room . . . a tonal and musical idea . . . the possibilities of construction . . . the sensible depth of the windchests . . . a technically simple action . . . and an organ case for blending of the sound, resonance and reflection. *The stoplist, which one often likes to put at the beginning, comes last and is the result of the previous considerations.*³

When one is finally ready to draw up a stoplist, an obvious problem of registration-based design is that most composers did not indicate registrations. Composers of the French Classic period did work within a standardized registration system, of course, and in his article Dr. Noehren demonstrated the feasibility of "collating" the registrations of French Romantic composers.

But many composers—Mendelssohn, Hindemith, and Brahms, for example—left only tempo and dynamic markings to guide us, and many other quite important composers didn't even leave that. In his two seminal and perceptive essays on "Playing Bach," Dr. Noehren has written:

It is important that we learn to question the various preconceived ideas, by ourselves and others, about the performance of Bach's music [because] the truth is that *we shall never really know how Bach played his own works, or even his preference for organs.*⁴

Even if a composer did play a well-known instrument and left detailed registrations for his works, this information may be less definitive than one might think. César Franck did leave detailed registrations. But the 1859 Cavaillé-Coll Franck played for three decades was heavily changed in a 1933 rebuild, which prevents organists and builders today from verifying the sound of some of Franck's registrations. In "Franck, Cavaillé-Coll, and the Organ of Sainte-Clotilde," Kurt Lueders and Ton van Eck give an example:

Compared to the imminence [tonal presence] of the Positif and Grande-Orgue stops, the Récit division was particularly distant and mysterious when closed. The Récit Trompette 8' seems to have had the suave character of a very full oboe, and the Basson-Hautbois was congruently subtle and gentle in tone. Combinations with oboe had, in Maurice Duruflé's words, "an extremely soft and velvety timbre." Performers today should keep these descriptions in mind when registering, especially before diligently following

Joseph Horning, MA, MBA, is an organist and businessman who has traveled widely in this country and Europe examining and playing instruments of all types. He has authored a number of articles on organ design and registration in recent years.

Franck's instructions to the letter in mixing the oboe with the coupled foundations. As often as not on modern organs, the oboe lends an unpleasant, cutting, nasal sound to the *fonds 8'* ensemble, and is hopelessly predominant when the player passes on to the Swell alone. To simulate the Sainte-Clotilde effect, it is often preferable to use the 4' flute instead [of the oboe] in ensembles . . . to obtain the total ambience Franck had in mind.⁵

Collating the registrations of renowned French composers who played substantial Cavaillé-Coll organs clearly skews the data towards a large stoplist—the 61-voice example in Dr. Noehren's article would cost around \$1,000,000. A further drawback of this method is that it tells you what to include, but not what to cut if the budget is limited. An alternative approach is to study Cavaillé-Coll organs of different sizes to discover the essence of his "French Romantic" tonal philosophy. Germane to this point, Max Miller has written:

To examine only large instruments with many luxury stops tends to blur the picture by increasing inordinately the options. For clarification, it may be fruitful to study smaller or medium-sized instruments in order to get a feel of what was considered *basic* to an instrument. All small instruments aspire to the effects of the large instruments and thus most clearly indicate the *direction* of the idealized sound of the times.⁶

While acknowledging that large comprehensive instruments aren't always possible, Dr. Noehren believes that organs of moderate size—even smaller two manual organs—may be designed successfully on the basis of registration. "The goal in every case," he recommends, "should still be an organ *designed solely on the basis of registration*" (emphasis added).

If the goal is designing an instrument which will play Franck, Widor, Vierne, Tournemire, *et. al.*, especially well, shouldn't one begin by studying moderate-sized Cavaillé-Coll instruments (such as the original stoplist of Franck's III/46-stop organ at Sainte-Clotilde) and existing smaller organs as well? In *l'Orgue Cavaillé-Coll*, Gregor Klein and Kurt Lueders note that although some of Cavaillé-Coll's organs were enormous

at least by today's standards, Cavaillé-Coll made do with surprisingly few registers

in relation to the size of the rooms they were to fill. It should be emphasized that the great majority of Cavaillé-Coll's main, west-end "grandes orgues" were two-manual organs of 10 to 26 stops.⁷

Chateauvillain: 1877 Eglise Notre Dame de l'Assumption (10 stops)

Grand Orgue
16' Bourdon
8' Montre
8' Flûte harmonique
4' Prestant
Récit to G.O.

Récit expressif
8' Bourdon
8' Viole de gambe
8' Voix celeste
Plein jeu
8' Trompette
8' Basson et hautbois
Tremolo

Pédalier
Tirasse G.O.
Tirasse Récit

Elbeuf: 1881 Eglise de l'Immaculate Conception (24 stops)

Grand Orgue
16' Bourdon
8' Montre
8' Bourdon
8' Flûte harmonique
4' Prestant
4' Flûte douce
2' Doublette
V Plein jeu
16' Basson
8' Trompette
Octave graves
Récit to G.O.

Récit expressif
8' Bourdon
8' Flûte traversiere
8' Viole de gambe
8' Voix celeste
4' Flûte octaviante
2½' Quinte
2' Octavin
8' Trompette
8' Basson et hautbois
8' Voix humaine
Tremolo

Pédalier
16' Contrebasse
8' Cross flûte
16' Bombarde
8' Trompette
Tirasse G.O.
Tirasse Récit
(bold face denotes vents)

Whether one begins the design process with existing French Romantic instruments—checking and adjusting a proposed stoplist to the registration demands of selected characteristic compositions—or one designs *solely by collating registrations* from the scores of Franck, Widor, Vierne, Tournemire *et. al.*, one *does* create a specification "containing [most or] all the required registers for the performance of virtually any organ compositions composed in France after 1850."⁸ Such a specialized tonal design—focused in detail on the music of one school—is far from a mainstream *eclectic* organ, especially if the builder follows through with the correct scaling/voicing to serve up

the required montres, prestants and mixtures; the bourdons and flûtes har-

moniques; the strings and unda maris; and the bombardes, trompettes and clairs.⁹

These implications contrast with Dr. Noehren's excellent and valuable series of articles published in this journal in 1966-67 titled "Schnitger, Clicquot and Cavaillé-Coll—Three Great Traditions and their Meaning to Contemporary Organ Playing." There he analyzed the characteristics of these builders and proposed an ideal *eclectic* organ specification which "brings together all the instrumental colors to be found in these three great traditions."¹⁰ Further, he strongly condemned those who advocated a *specialized* non-eclectic approach:

There is much enthusiasm from organists and organ builders in our day to create beautiful organs, but we need courage now to *brush aside* the "academic" who would stake the future of the organ in unimaginative historical patterns.¹¹

Some 30 years later, the question of an eclectic tonal design vs. a specialized one focused primarily on one school is of more than academic interest. Setting aside tiny practice organs and large organs designed for symphony orchestra halls—both of which must meet unique requirements—churches and recital halls must decide if their needs will best be served by an *eclectic* or *specialized* instrument.

If the instrument will be quite large, this question may be somewhat less critical. In Dr. Noehren's "Three Great Traditions" article he proposed a 67-stop eclectic design to provide

the flutes and principals—voiced in the idiom—of a Schnitger organ . . . the mutations, cornets and reeds of a Clicquot organ . . . and the harmonic flûtes and Récit of a Cavaillé-Coll organ.¹²

This 6-division design (Great/15, Positiv/8, Swell/11, Solo/11, Bombarde/8, Pedal/14) "represents an organ of maximum size," he says, "since it is unlikely that an instrument any larger can be positioned to favor equally the sound of every pipe."¹³

An eclectic design, while recognizing the compromises inherent in combining the essential elements of several historic traditions, attempts to allow the organist to play a wide variety of music with some degree of authenticity. This is not done successfully by combining a German *Hauptwerk*, and English *Swell* and a French *Positif*. Instead one recognizes points of similarity beneath the obvious dissimilarities among different organ types, as George Bozeman observed in his very perceptive article on this subject:

. . . the style of Cavaillé-Coll is not so different from the French Classic as many people suppose. Thus by providing a stoplist grounded on French Classic principles, with a few [eclectic] features grafted on, a more-or-less all-purpose disposition results.¹⁴

Or, as Dr. Noehren wrote in "Three Great Traditions":

The Bourdon of the French organ was quite similar to the Gedeckt of the German organ. The principal of the Schnitger organ, a type which has been typical of

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all German organs for centuries and which was still to be found in the organs of Gottfried Silbermann, . . . represented the most common element between the French and German ideals [as] the scaling of this type was quite similar to that of the 17th century organ in France.¹⁵

The opposite of an eclectic tonal design, of course, is a *specialized* instrument which embodies the design philosophy of one builder or school, as in the Cavaillé-Coll style stoplist Dr. Noehren offered in "Organ Design Based on Registration." Such instruments are usually heavily influenced by one specific historic prototype, and often combine compatible features from several old organs.

Non-eclectic instruments can be extraordinarily effective on specialized repertoire. Colleges and universities, which often have several organs anyway, can thereby offer students and audiences the benefit of authentic organ sounds for various segments of the repertoire as do early music groups using reproductions of period instruments.

Churches also may find a specialized instrument—Romantic or non-Romantic—perfectly appropriate to their needs: a French *orgue de chœur*, for example, or a even Schnitger-inspired instrument for a large, reverberant Lutheran or Catholic church. The Fritts-Richards II/33 at St. Alphonsus Parish in Seattle is but one example of this, wonderfully successful and flexible in performing the liturgical and performance tasks asked of it.¹⁶

Specialized organs, however, can usually play *musically* a range of literature well beyond their primary focus. The superb Jürgen Ahrend organ in the reverberant former Jesuit Church at Porrentruy, Switzerland (a copy of the Gottfried Silbermann at Glauchau, Germany) is a case in point. Given access, I was thoroughly enjoying the organ and couldn't resist trying out the six 8' manual flues in Vierne's "Preamble in C," from *24 Pièces en style libre*. The sonority was out of this world, but the organist—who had chanced to return during this piece—demanded: "Vat is zis, some *American* music?" When I named the composer, he replied: "Zis organ is for ze music of Jean-Sebastien Bach!" Yes, agreed, and for so much more as well. The other side of this coin is the Cavaillé-Coll style organ that Dr. Noehren focused on, which should be able to perform *musically* a much wider range of organ literature than only that composed in France after 1850. Albert Schweitzer, who was well acquainted with Cavaillé-Coll organs, wrote in 1906:

The measure of any organ, the best and only measure is Bach's organ music. Cavaillé-Coll's principal stops are voiced with a view to the tonal unity they provide. The principals in each single division, as well as all divisions together, form a balanced harmonic whole. On Cavaillé-Coll's organs it is possible to play a Bach prelude and fugue because everything is designed to ensure the beautiful harmony of foundations and mixtures. In many respects, French organists play Bach fugues more simply, clearly and appropriately than we do [on our contemporary German organs]. Their instruments are closer to Bach's than ours are.¹⁷

The principal argument against specialized instruments is that organists want "an organ which can play everything." Whether an organ is specialized or eclectic, "everything" is a big order indeed. In pursuit of this goal, organists generally have four choices. The first and often wisest solution is to avoid pieces which don't work well on a given instrument in favor of something that does. The second is to ignore the incompatibility and register, insofar as possible, exactly as the composer indicated. This can lead to jarring performances where the *stop names* are correct but the sounds they make are not.¹⁸ The third is to consciously ignore the historical context and *pretend*, for example, that Brahms actually *intended* his chorales for a circa-1970 neoclassic organ.

This "non-idiomatic" route has led some to treat "Schmücke dich" as a trio, drawing tinkly manual combinations and playing the melody in the pedal on a Rohrschalmei.¹⁹ The fourth is to attempt to discern the "essence" of the music which underlies specifics—sometimes *superficial* specifics—which the organ in question cannot provide. A good example is the music of Max Reger, with its *crescendi* and *decrescendi* and "huge organ" dynamic range from *pppp* to *ffff*. In his perceptive article "Small Reger for Small Organs," Robert Athearn observes that:

Reger's incessant use of expression marks [in his organ scores] looks as though he were trying to notate all the dynamic nuances possible to a Lisztian [piano] keyboard performance—a virtually hopeless task [for the organist]. The organ has other [agogic] means of shaping phrases than by continually pumping the swell pedal. After having played Reger on smaller instruments for many years, I am convinced that many of these markings can be ignored without significant loss, leaving such expression as the music asks for to the taste, heart and feeling of the performer.²⁰

In his article, Dr. Noehren is advocating organ design based on registration to create a *specialized* instrument focusing on a distinctive school, in this example the French Romantic. By extension, one could use this technique to create organs especially favorable to the music of certain other schools—18th-century Italian, for example, or 20th-century American, or the French Classic period—where there are indicated registrations. Obviously there are many other elements beyond the stoplist which must be dealt with authentically for each of these organ types: key action, chest type, scaling, voicing, winding, temperament, placement, casework, etc.

In a subsequent letter, however, Dr. Noehren explains that he was advocating organs with "the registers and registrations called for in the music of many composers"—*many other composers, evidently, in addition to the many French composers since 1850*—"advocating the design of a more universal instrument as exemplified by the modern symphony orchestra."²¹ Dr. Noehren does compare the organ to the symphony orchestra. In "The Great Traditions" he said:

The organ has a close affinity to the symphony orchestra. It too is a composite instrument, or one great instrument of many instruments. Every orchestra always has the same instruments and colors. [In that regard] no orchestra is unique. Even its seating arrangement is always practically the same. If we compare the organ to the orchestra in this sense, the form of the organ almost appears chaotic and every instrument is a law unto itself.²²

And again: "All organs are different, but symphony orchestras are the same."²³ Which is to say that orchestras can and do comply with composers' orchestrations. Thus symphony goers watch the orchestra *mutating* in the course of one concert from a small "Haydn" string ensemble with a few woodwinds and a couple of horns to a larger "Brahms" orchestra to a huge "Respighi" extravaganza with percussion galore and extra brass in the balcony. A most important point: after the concert is over, *the orchestra*—in the physical sense anyway—*ceases to exist*, whereas organs clearly do not. Given this and all the other differences, one wonders if the orchestra's capability of following a composer's orchestration exactly (by hiring some extra brass) is really the most useful metaphor in organ design. The logical conclusion to this line of thinking is a very sizable *standardized* organ, as Dr. Noehren in fact described when he was building organs:

I tried to first relate the design in detail to the problems of organ performance. Once having arrived at what seems to be a practical plan, it would be my goal to

repeat the design over and over again and finally create a *standard* instrument. Any changes from instrument to instrument would only represent practical improvements.²⁴

Our purpose here has been to further discuss some of the issues Dr. Noehren has thought about and shared with organ world during a varied and distinguished career. A *Temple of Tone*, his recent CD on the Pro Organo label, makes an excellent case for the capabilities of an eclectic American organ of moderate size to give a superb accounting of itself under sensitive hands in a program of music spanning six centuries.²⁵ Even if organ design *solely* by registration is not widely adopted, Dr. Noehren will have done a great service if organ builders continue to focus on specific registrations as a way to test prototype stoplists.

Further, and this is definitely a key part of the finishing process by the best builders, the voicing of individual voices and combinations is "proven" by playing certain characteristic passages—the *Andante sostenuto* from Widor's *Symphonie Gothique*, for example. While the first 16 measures this passage sounds like it is played on two different stops—solo and accompaniment—it is in fact scored for both hands on an 8' Flûte Harmonique. Only if this stop is scaled and voiced so that its middle range can effectively accompany a solo in its own treble register will it function properly in the literature. And functioning properly in the literature should be what organs are all about. ■

Notes

1. Robert Noehren, "Organ Design Based on Registration," *THE DIAPASON*, December, 1991, pp. 10-11.
2. Pieter Visser, "Designing an Organ," *The American Organist*, August, 1988, p. 42.
3. Hans Gerd Klais, "Blueprint for an Organ," *Music/The AGO-RCCO Magazine*, December, 1970, p. 51.
4. Robert Noehren, "Musical Expression, Bach

& The Organ," *Music/The AGO-RCCO Magazine*, August, 1975, p. 33. Cf. Robert Noehren, "Another Look at Playing Bach," *The American Organist*, July 1984, p. 31.

5. Kurt Lueders and Ton van Eck, "Fränk, Cavaillé-Coll, and the Organ of Sainte-Clotilde," *The American Organist*, December, 1990, p. 118.
6. Max Miller, "Master Lesson, The Brahms Chorale Preludes," *The American Organist*, April, 1979, p. 43.
7. Lueders and van Eck, op. cit., p. 119.
8. Gregor Klein (adapted from the German by Kurt Lueders), "L'Orgue Cavaillé-Coll," essay accompanying Motette M 10760.
9. Noehren, "Organ Design," p. 11.
10. Robert Noehren, "Schnitger, Clicquot and Cavaillé-Coll—Three Great Traditions and their Meaning to Contemporary Organ Playing," *THE DIAPASON*, November 1966 through February, 1967.
11. Noehren, "Three Great Traditions," February, 1967, p. 44.
12. Noehren, "Three Great Traditions," February, 1967, p. 45.
13. Noehren, "Three Great Traditions," February, 1967, p. 45.
14. George Bozeman, "Problems of Organ Design Based on Registration," *THE DIAPASON*, July 1992, p. 10.
15. Noehren, "Three Great Traditions," February, 1967, p. 44.
16. David Dahl and Paul Reitz, "The Fritts-Richards Organ at St. Alphonsus Parish," *The American Organist*, July, 1985, pp. 28-29.
17. Albert Schweitzer, "Organ Music and Organ Design in Germany and France," translated by Charles Ferguson, *The Tracker*, Volume 36, Number 1, 1992, pp. 16-18.
18. Catharine Crozier, "Is There a Consensus of Opinion Regarding Performance Practice?" *The American Organist*, December, 1984, p. 69.
19. John David Peterson, "Some Thoughts on The Sound of the Organ," *THE DIAPASON*, April, 1981, p. 16.
20. Robert A. Athearn, "Small Reger for Small Organs," *The American Organist*, September, 1984, p. 30.
21. Robert Noehren, "The Author Replies," *THE DIAPASON*, February, 1992, p. 2.
22. Noehren, "Three Great Traditions," November, 1966, p. 40.
23. Robert Noehren, "The Author Replies," *THE DIAPASON*, February, 1992, p. 2.
24. Robert Noehren, *A Temple of Tone*, Pro Organo CD #7019, playing the 3-manual, 39-stop, 49-rank 1962/1968 Reuter in Whitley Chapel at the University of Denver.

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Part 1 of this article was published in the March, 1993 issue of THE DIAPASON, pp. 16-17.

Wills' *Homage to John Stanley*, commissioned by Timothy Lees for performance on the 18th-century instrument in St. John's Church, Wolverhampton, is not an essay in recreating an old style. This piece is on similar lines in terms of goal to Karg-Elert's *Homage to Handel* (54 Studies in Variation Form on a Ground Bass of Handel), op. 75, no. 2 (1922), Dupré's *Le Tombeau de Titelouze*, and Langlais' *Hommage à Frescobaldi* and *Hommage à Jean-Philippe Rameau* (1965). It also resembles contemporary Englishmen's attempts at amalgamating old and more recent musical styles, such as *Hornpipe* (1953) (renamed *Mr. Purcell's Wedding March* when republished in 1965) by John Cook, *Trumpet Tune on "Moscow"* (1971) by Eric H. Thiman, and *Trumpet March* (1982) by Geoffrey Bush. Wills' *Homage to John Stanley* is a fairly loose translation of the 18th-century manner into modern terms, the result being almost entirely contemporary but with a slight flavor of the 18th-century composer's style. Reflecting the voluntaries of Stanley, Wills' piece consists of three sections to be played without break on the manuals only.

Wills looks back to old forms in several other works of the later 1970s: *Sarabande Sacrae* (1976)¹⁸, *Bells* (1977)¹⁹, *Variations on "Amazing Grace"* (1979) and *Missa Ad Hoc* (composed 1979; published 1982). In the hauntingly reflective *Sarabande Sacrae* his borrowings are from a wider spectrum of historical periods than is the case in *Homage to John Stanley*. The slow triple meter and ornamented, sad melody, with its emphasis of the second beat of the bar, are elements associated with the stylized sarabandes of the Baroque, though this theme and its accompaniment replete with rich seventh chords also have a Romantic flavor that suggests the influence of late 19th-century Romanticism. In addition, the parallel fifths, triads, and sevenths, and the hints of modality of the secondary material may suggest early 20th-century French influence.

There is nothing archaic in the style of *Missa Ad Hoc*, written for the Harlow Organ Club in 1979. Its eight movements—an anthology of prelude, three offertories, three communions, and postlude from which an organist may make selections for a given service—are clearly in the tradition of the Renaissance organ Mass genre. The piece is also a little like the suite *In Praise of Merbecke* (1957) by Alec Wyton, and numerous 20th-century French organ suites whose movements, with similar titles to the composer's, could be played at Mass.

In two of Wills' more recent organ works, *Homage to Howells* (subtitled *Postlude on "Michael"*; 1984) and *The Spirit of Elgar* (completed 1984; published 1986), he comes closer to the composers of the titles in both mood and musical style than is the case of *Homage to John Stanley*. In both pieces there is also a strong atmosphere of nostalgia, due in part to the writer's responses to the historical backgrounds

that stimulated their creation. *Homage to Howells* is based on Herbert Howells' famous hymn tune *Michael* (1936),²⁰ which he had written the year after the death of his only son, Michael Kendrick Howells, of polio at the age of nine in 1935.

In order to imitate Elgar's idiom in *The Spirit of Elgar*, Wills has to reach even further back in history for his style—to around 1900. Really close imitation of an earlier historical period has been attempted by very few British composers for the organ in the 20th century—Alan Bush's *Three English Song-Preludes*, op. 40 (1954) and Bryan Hesford's *Johannus Organ Suite* (1979) are among these. *The Spirit of Elgar*—a title on which Wills may have decided because of an anti-World War I choral work by Elgar with a similar title, *The Spirit of England*, op. 80 (1917), or because of Jerrold N. Moore's book on Elgar also called *The Spirit of England* (1984)—belongs in a much more common category in which a composer combines his own style with that of another. British pieces for the instrument in this genre include Harvey Grace's *Fantasy (After Rheinberger)*, op. 9 (1908), William H. Harris' *Prelude* from the *Four Short Pieces* (1938), Michael Tippett's *Preludio al Vespro di Monteverdi* (1947), and Francis Jackson's *Praeludium* from *Seven Pieces* (1988).

The idea for *The Spirit of Elgar*, a cyclical three-movement suite, occurred to the composer during a holiday stay in a house where Elgar had lived in Malvern, Worcestershire, called *Forli*.²¹ Wills accordingly titled the first movement *Forli*. The second and third movements are titled *Birchwood* and *Craeg Lea*²² after two other homes where the young Worcestershire composer wrote some of his masterpieces. In the score's forward, Wills explains that he has endeavored to evoke the spirit of Elgar as exemplified in the works he composed in the three houses, the suite being a tribute on the fiftieth anniversary of Elgar's death. This celebration of a great British composer's music is in the same tradition as earlier memorials to musicians, such as Ravel's *Tombeau de Couperin* (1917) and Albert Roussel's *Hommage à Bach*, op. 46 (1934) as well as the organ works by Dupré, Langlais, and Wills himself mentioned above.

Wills' selection of the manuals-only medium for his composition may have been derived from the practice of writing keyboard works that could be played on the organ, harmonium, or American organ, a vogue that was in full swing during Elgar's younger days. Indeed, the Worcestershire composer himself contributed eight *Vesper Voluntaries for Organ, Harmonium and American Organ*, op. 14 (1891),²³ all the movements, like Wills', in related keys, and laid out on two staves but with suggestions where the pedals might be used. The composer captures well the musical style and mood of the young Elgar's music. There are the Elgarian trade marks such as slithery Wagnerian chromatic voice leading, suspensions, and appoggiaturas, some use of the tritone, accented passing tones in ascending scales, cross relations, and melodic leaps of a seventh.

The opening movement suggests the gentle, out-of-doors, ambling Elgar of the first movement of *Serenade in E Minor* for strings of 1893, while Wills' wistful, nostalgic second movement, with its drooping major seventh leaps and suspensions, is in roughly the same mold as *Nimrod*, the ninth of the orchestral *Enigma Variations*, op. 36 (1899). The bustling finale of *The Spirit of Elgar*, with its broad trio section, conjures up memories of the Midlands composer's early popular orchestral marches, such as *Imperial March*, op. 32 (1897) and the first two *Pomp and Circumstance Marches*, op. 39 (1902).

In *Vesper Voluntaries* Elgar had introduced cyclicism by using again the piano theme from the *Introduction* first movement in the *Intermezzo* bridge passage between the fourth and fifth movements, and both the piano theme and the forte material from the *Introduction* in the coda of the last movement, now transformed. Wills follows this arrangement in *The Spirit of Elgar* to a limited degree in that he reprises the elegiac principal theme of the second movement (bars 1-5) in the coda of the third (bars 203-213), where it is transformed into a melody of grandeur and joy at bar 204. *The Spirit of Elgar* and the piano *Etheldreda Rag (Homage to Scott Joplin)* (arranged for organ and published in 1984) are probably his most successful pastiches.

The other Wills works of the mid and late 1980s are equally varied, and reinforce the impression that he enjoys the challenge of a commission and/or some stimulating idea he has had of his own for a new piece. *Two Carol Preludes* (1988) are along traditional lines and may be passed over without further comment. More remarkable are two commissions for celebratory occasions that have led to lively, colorful compositions of a previously uncharacteristic popular vein: *Toccata-Finale: Marienlyst and Praise Him in the Sound of the Trumpet (or Tuba, or Whatever)* (both 1985).

The *Toccata-Finale* in particular has a Broadway musical quality, presumably due to the nature of the commission for a recital piece to be played by the composer in a series to celebrate the opening of the organ in Bishop Stopford's School, Enfield, Middlesex, in 1984. Based on the hymn tune *Marienlyst*, Wills adopts an idiom that resembles *Chorale Prelude on "Down Ampney"* (composed 1974; published 1980)²⁴ by Richard Poplewell in its abundance of warm, sonorous seventh chords and long, sinuous, mellifluous chains of parallel thirds. The opening plainsong-like eighth-note motif is used throughout, but his chief concern is providing four contrasting accompaniments to the four unaltered statements of the hymn tune. The piece builds up to a marvelous full-organ conclusion. The

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Example 5. Wills, Toccata-Finale: Marienlyst, mm. 33-41.



more-than-usual popular style may be seen in the second statement of *Marienlyst* beginning at bar 35, for instance. Here, Wills seasons the seventh-chord harmony with augmented fifths and *schmalzty*-sounding suspensions. The effect of blending modern Wills style with an unabashed Romantic idiom is magical and memorable (Example 5).

Praise Him in the Sound of the Trumpet (or Tuba, or Whatever) was commissioned for a service on June 2, 1985, for the dedication of the new tuba stop on the organ at St. George's Church, Headstone, Harrow, Middlesex. Presumably inspired by the words of Psalm 150, verse 3, it is cast in the form of a lengthy fanfare. It is technically of only moderate difficulty, and is stylistically much more traditional than had been usual since the early 1960s works. A ternary structure is used, the outer sections in C major having mainly rhythmical, staccato, *bariolage* motifs for a *fortissimo* eight-foot solo reed à la William Mathias, but a rather more lyrical theme for the solo reed also appears at bar 25.

The influence of Gregorian chant is perhaps nowhere more apparent in Wills' organ music than in *Icons* (1986). Inspired by a visit to some Cyprus monasteries in 1986, the composer was very impressed by the "gorgeous and striking" artwork he saw, and responded to it much as he believed the artist who created the icons did, as "a work of art and an act of worship."²⁵ *Icons* is based on a 13th-century Byzantine hymn tune from the *Octoechos*, and consists of a series of variation-like sections in a ternary form. Parallel perfect fourths and fifths and modal sections enhance the ancient, sacred *ambiance*.

Each of the *Song of Songs* (1987), six pieces for manuals titled *Prelude, Agape, Scherzo, Nocture, Paean, and Consummation Est*, is very much a tongue-in-cheek, sometimes sexually provocative, musical portrait of the lady dedicatee, five of the ladies being pupils of Wills at the Royal Academy of Music, London²⁶. He adopts many of the features associated with Impressionism, a style well suited to capturing the hazy, sensual tone of the music, and there are occasional passages of highly chromatic cluster chords that sound quite Messiaenic. Although the idiom is derivative, the composer has used his tools to fashion some beautiful, sometimes erotic music with much appeal.

High Hills and Stony Rocks (1990), based on Psalm 104, verse 19, "The high hills are a refuge for the wild goats, and so are the stony rocks for the conies," is subtitled *Scherzo*, but seems to be at least as much a *moto perpetuo* toccata. The hammered out repeated-note chords, breath-taking general pauses, pungent dissonances that often include simultaneous seconds, and generally gung-ho atmosphere are all not a little like *Tongues of Fire, Fanfare and Processional* and *Fanfare for a Bishop's Enthronement* (both 1990)²⁷ are stylistically similar to Francis Jackson's contributions to the fanfare genre.

Arthur Wills' music for the instrument stands as a monument to his highly active imagination, which has enabled him to create moods ranging from the grave funereal tone to that of the saucy comic. ■

Notes

18. No. 8, *The Cathedral Organist 1975-1976* (1976).
19. No. 6, *Easy Modern Organ Music for Manuals* (1977). The piece is based on one of the chimes at Ely Cathedral.
20. Christopher Palmer provides a lengthy discussion of the origins of the *Michael* tune, and the uses to which Howells put it, in the preface to Wills' score.
21. Named after Melozzo da Forlì (1438-1494), who painted angels playing instruments. The house was situated on Alexandra Road, Malvern, and Elgar lived there from 1891 to 1899.
22. Birchwood Lodge, Storridge, near Malvern, was Elgar's summer cottage between 1898 and 1903.

- Craig Lea, Malvern Wells, was Elgar's home from 1899 to 1904. The name is an anagram of C.A.E. Elgar, the name of the composer's only child, Carice, who was born in the house in 1890.
23. According to editors Robert Anderson and Christopher Kent, *Elgar Complete Edition*, Volume 36, *Music for Organ* (1987), Elgar designed the pieces for a two-manual and pedal chamber organ at *Oaklands*. The sets of pieces formed Book 26 of a series titled *The Vesper Voluntaries for Organ, Harmonium, or American Organ*. The title was not, therefore, Elgar's own.
 24. No. 2, *The Modern Organist*, Volume 1 (1982).
 25. *Composer's Note* in the score.
 26. He was an organ professor at the Royal Academy between 1964 and 1992.
 27. Nos. 1 and 28, *The Arthur Wills Ely Organbook* (1990).

Acknowledgement

Toccata-Finale: Marienlyst was used by permission, Oecumense Publishers.

The music for organ alone of Arthur Wills in order of publication
(The list does not include pieces that were originally for other media)

- Postlude* (1960)
- Elevation* (1960) (No. 4, *The Colours of the Organ*)
- Fanfare* (1961) (No. 7, *Fanfares and Processionals*)
- Eucharistic Suite* (1961)
- Deo Gratias* (1961)
- Alla Marcia* (1961)
- Introduction and Allegro* (1961)
- Elegy* (1962)
- Five Pieces* (1963)
- Prelude and Fugue* (1965)
- Variations on a Carol* (1967)
- Christmas Meditations* (1968)
- Sonata* (1969)
- Prelude and Fugue (Alkmaar)* (composed 1971; published 1972)
- Trio Sonata [in G]* (composed 1971; published 1974)
- Homage to John Stanley* (1975)
- Carillon on "Orientis Partibus"* (1975) (No. 4, *The Bristol Collection*, Vol. 3)
- Sarabande Sacrae* (1976) (No. 8, *The Cathedral Organist 1975-1976*)
- Tongues of Fire* (composed 1974; published 1976)
- Resurrection* (1976)
- Two Carol Preludes* (1977)
- Scherzetto* (composed 1974; published 1977)
- Bells* (1977) (No. 6, *Easy Modern Organ Music for Manuals*)
- Variations on "Amazing Grace"* (1979)
- Toccata* (1979)
- Lullaby for a Royal Prince* (1982)
- Versets on "A Solis Ortus Cardine"* (composed 1974; published 1982 as No. 4, *The Modern Organist*, Volume 1)
- Missa Ad Hoc* (composed 1979; published 1982)
- Symphonia Eliensis* (composed 1976; published 1983)
- Homage to Howells (Postlude on "Michael")* (1984)
- Toccata-Finale: Marienlyst* (composed 1984; published 1985)
- Praise Him in the Sound of the Trumpet (or Tuba, or Whatever)* (1985)
- The Spirit of Elgar* (composed 1984; published 1986)
- The Song of Songs* (1986)
- Icons* (1986)
- Trio Sonata in B Minor* (composed 1962; published 1987)

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Orgues Létourneau, Ltée, St-Hyacinthe, Quebec, has built a new organ, Opus 23, for West End Christian Reformed Church, Edmonton, Alberta: 35 stops, 44 ranks, 2,332 pipes, compass 58/32. Consultants included Marnie Giesbrecht, Jacobus Kloppers, Joachim Segger and Corjan Burma. Key action is mechanical, stop action is electric, solid-state combination action with an 8-digit memory.

HAUPTWERK

- 16' Quintaton
- 8' Prinzipal
- 8' Holzgedackt
- 4' Rohrflöte
- 4' Oktav
- 2 3/4' Quint
- 2' Flachflöte
- 2' Prinzipal
- 1 3/4' Terz
- 1 1/2' Mixture IV
- 8' Trompete
- 4' Clarion en chamade
- Tremulant

SCHWELLWERK (Expressive)

- 8' Offenflöte
- 8' Salizional
- 8' Schwebung
- 4' Prinzipal
- 4' Koppelflöte
- 2 3/4' Sesquialtera II
- 2' Oktav
- 2' Blockflöte
- 1 1/2' Quint
- 1' Siffelöte
- 1/2' Zimbel III
- 16' Fagott
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Prinzipal
- 16' Subbass
- 8' Oktav
- 8' Gedacktflöte
- 4' Choralbass
- 2' Nachthorn
- 2 3/4' Mixture IV
- 16' Posaune
- 8' Trompete
- 4' Klarine
- Tremulant

Levsen Organ Company, Buffalo, IA, has built a new organ for St. Luke's Lutheran Church, Chicago, IL. Since 1927 St. Luke's had used a Moeller organ from the Fox Theater in St. Louis for worship service. Levsen designed a 10-rank organ and installed it in a loft made to fit over the choir. The loft structure was constructed by church volunteers with Levsen's supervision. The instrument is expandable to 27

ranks and includes an all electric detached console. An unusual feature of this instrument is a choir pitch Gemshorn rank designed to aid the choir. It is located behind the singers and voiced in a pitch for only the choir to hear. The building provides good acoustics with high ceilings and terrazzo floors. The dedication was performed by Lee Johnson, organist and choirmaster of St. Luke's Lutheran Church.



Andover Organ Company, Methuen, MA, has built a new organ, Opus 31A, for St. John's Episcopal Church, Westwood, MA. The story of the St. John's organ begins in 1958 when the Andover Organ Company contracted to build the first stage of Opus 31. At that time, a two-manual console and the Rückpositiv were installed in the newly completed church. The Rückpositiv had no case, but merely a framework with window screen installed to keep fingers from touching the pipes. It had 6 stops, electro-pneumatic stop action and mechanical key action. A used manual 16' Bourdon was set up on an electric chest to serve as the single Pedal stop. So it remained until 1991 when the Andover Organ Company completed the instrument, adding the Great and Pedal divisions.

Styles change over the years and the original stoplist for the completed instrument was changed to reflect current thought. The II-III Sharff in the Rückpositiv was eliminated in favor of an 8' Cremona and the original 4' Praestant was replaced with a common metal set installed in the facade of the new case. The Sharff and Praestant pipes were used in the Great division, having been rescaled and revoiced.

The new Great and Pedal divisions are located in a new red oak case: the Great being in front and the Pedal immediately behind the Great. Both divisions are enclosed in a single "Swell" box except for the bottom 10 pipes of the Pedal 8' Octave which are of polished copper and located in the left side of the facade. The Great 8'

Principal is seen through the air foil Swell shades on the right side of the case. The angles of the asymmetrical case are derived from those of the A-frame building. The case design was by Donald H. Olson, the mechanical design was by Jay Zoller and the tonal design, voicing and finishing was by Robert J. Reich.

The dedication service and recital was played on October 20, 1991 by St. John's Director of Music, Thomas Handel. The recital consisted of music by Buxtehude, Bruno, Bach, Messiaen and Mendelssohn. A second concert was played in November by Brian Jones, Director of Music at Trinity Church, Boston. Photograph by Dale Shafman.

GREAT (Enclosed)

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Rohrflöte
- IV Mixture
- III Cornet
- 8' Trumpet

RÜCKPOSITIV

- 8' Gedeckt
- 4' Praestant
- 4' Spillflöte
- 2' Octave
- 1 1/2' Quint
- 8' Cremona

PEDAL (Enclosed with Great)

- 16' Bourdon
- 8' Octave
- 8' Flute
- 4' Chorale
- 16' Trombone

GREAT

- 16' Violin Diapason
- 16' Bourdon
- 8' Open Diapason
- 8' Doppel Flute
- 8' Violin d'Orchestra
- 4' Octave
- 4' Zart Flute
- 2' Piccolo
- III Mixture
- 16' Bass Clarinet
- 8' French Horn
- 4' Octave Horn

SOLO

- 8' Gross Flute
- 8' Concert Flute
- 8' Violin Cello
- 8' Gemshorn
- 4' Gemshorn
- 4' Flute Overt
- 16' Bass Tuba
- 8' Tuba
- 8' Vox Humana
- Tremulant

ORCHESTRAL

- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Violin d'Orchestra
- 8' Viola Celeste
- 8' Quintadena
- 4' Flute Harmonic
- 16' Fagotto
- 8' Orchestral Oboe
- 8' Clarinet
- Tremulant
- Covert Harp

PEDAL

- 16' Open Diapason
- 16' Subbass
- 16' Gemshorn
- 16' Lieblich Gedeckt
- 8' Flute
- 8' Violin Cello

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Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Youth Choir Concert; Longwood Gardens, Kennett Square, PA 11 am

16 APRIL
Rodger Vine; Trinity Church, Boston, MA 12:15 pm
Olivier Latry; Church of the Heavenly Rest, New York, NY 8 pm

17 APRIL
Frederick MacArthur; First Church of Christ, Scientist, New York, NY 3 pm
Aaron Comins; The Baptist Temple, Brooklyn, NY 7 pm
Frederick Swann; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm
Olivier Latry, masterclass; St James Episcopal, Richmond, VA 10 am
Festival Choral Concert; Rockefeller Chapel, Chicago, IL 7:30 pm

18 APRIL
Susan Armstrong; First Baptist, Haverhill, MA 2 pm
Berj Zamkochian; Methuen Mem Music Hall, Methuen, MA 3 pm
Tamara Schmiege; St Thomas Church, New York, NY 5:15 pm
Haig Mardiroslan; Pilgrim Lutheran, Bethesda, MD 7:30 pm
Oratorio Choir; Front Royal Presbyterian, Front Royal, VA 7:30 pm
Marilyn Keiser; St Gregory's Episcopal, Boca Raton, FL 4 pm
Tracy Richardson, with ensemble; Longwood Gardens, Kennett Square, PA 2:30 pm
Cj Sambach; Salem United Methodist, Manheim, PA 4 pm
Andrew Lumsden; Calvary Episcopal, Pittsburgh, PA 4 pm
Timothy Robson; Cleveland Museum, Cleveland, OH 2 pm
John Gouwens; Culver Academy, Culver, IN 7:30 pm
Rachmaninoff, *Vespers*; St Frances DeSales, Lake Zurich, IL 5:30 pm
Palestrina, *Missa Regina Coeli*; St John Cantius, Chicago, IL 11 am
David & Marian Craighead; Illinois College, Jacksonville, IL 8 pm
David Higgs; House of Hope, St Paul, MN 4 pm

19 APRIL
Timothy Albrecht; Emory Univ, Atlanta, GA 3 pm
David Craighead, masterclass; Illinois College, Jacksonville, IL 8:30 am

20 APRIL
John Walker; Holy Trinity Lutheran, Buffalo, NY 8 pm
William Owen; First Baptist, Philadelphia, PA 12:05 pm

23 APRIL
Dick Hill; Trinity Church, Boston, MA 12:15 pm
Monteverdi, *Vespers of 1610*; Harvard Univ, Cambridge, MA 8 pm
Martin Jean; First Presbyterian, Muncie, IN
Delbert Disselhorst; Christ Church Cathedral, Indianapolis, IN 7:30 pm
Joseph Schreiber; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 APRIL
Larry Smith, masterclass; Christ Church Cathedral, Springfield, MA 9 am
Gwinnett Festival Singers; Clayton State College, Morrow, GA 8:15 pm
Andrew Lumsden; Third Reformed Church, Holland, MI 8 pm

25 APRIL
Larry Smith; Christ Church Cathedral, Springfield, MA 4 pm

Susan Armstrong; First Parish Congregational, Wakefield, MA 7 pm

Cj Sambach; First Church of Christ, Farmington, CT 4 pm
Bach Festival; Grace Episcopal, Nyack, NY (through May 2)

Geoffrey Morgan; St Thomas Church, New York, NY 5:15 pm

Brian Aranowski; Westminster Presbyterian, Buffalo, NY 5 pm

+ **John Weaver**; Central Presbyterian, Summit, NJ 7 pm

Craig Cramer; St Stephen's Episcopal, Millburn, NJ 4 pm

Organ & Handbell Concert; Longwood Gardens, Kennett Square, PA 2:30 pm

David Higgs; First and Central Presbyterian, Wilmington, DE 7:30 pm

Joyce Jones; First Baptist, Winston-Salem, NC 5 pm

Gerre Hancock; Philharmonic Center, Naples, FL 8 pm

Grazia Salvatori; Cleveland Museum, Cleveland, OH 3:30 pm

Elizabeth & Raymond Chenault; Broad Street Presbyterian, Columbus, OH 4 pm

Durullé, *Requiem*; St Joan of Arc, St Clair Shores, MI 7 pm

Schubert, *Mass in G*; Central United Methodist, Lansing, MI 4 pm

Choral and Handbell Choirs; Second Presbyterian, Indianapolis, IN 7:30 pm

Durullé, *Requiem*; St John's Cathedral, Milwaukee, WI 3 pm

Marilyn Kay Stulken; St Rose RC, Racine, WI 3 pm

Rachmaninoff, *Vespers*; St Clement's, Chicago, IL 5:30 pm

John Chappell Stowe; Fourth Presbyterian, Chicago, IL 6:30 pm

Choral Concert; First Presbyterian, Deerfield, IL 4:30 pm

26 APRIL
David Higgs, masterclass; St Ignatius Loyola, New York, NY 7 pm

Delbert Disselhorst; Christ Church Cathedral, Indianapolis, IN 7:30 pm

Bachfest; Christ Church Cathedral, Indianapolis, IN (through April 29)

27 APRIL
+ **David Higgs**; St Ignatius Loyola, New York, NY 8 pm

***David Schelat**; First Baptist, Philadelphia, PA 12:05 pm

David Burton Brown; First Presbyterian, Lancaster, PA 8 pm

Bach, *Motets*; Christ Church Cathedral, Indianapolis, IN 7:30 pm

28 APRIL
Bach, *Mass in B Minor*; Christ Church Cathedral, Indianapolis, IN 4 pm

29 APRIL
Liturgy Symposium; Union Theological Seminary, New York, NY (through May 2)

30 APRIL
Madolyn Fallis; Trinity Church, Boston, MA 12:15 pm

Three Choirs Festival; St Peter's Episcopal, Morristown, NJ 4 pm (through May 2)

***Jurgen Sonnenschmidt**, Schnittger lecture; Boulevard Inn at the Cudahy Tower, Milwaukee, WI 7:30 pm

Hymn Festival; Holy Name Cathedral, Chicago, IL

Olivier Latry; Rockefeller Chapel, Chicago, IL 8 pm

French Choral & Orchestra Concert; Cathedral of St Paul, St Paul, MN

1 MAY
St Paul's Cathedral Choir; South Church, New Britain, CT 7:30 pm (also May 2, 4 pm)

Carl Staplin; Cathedral of St Patrick, Norwich, CT 7:30 pm

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Rachmaninoff, *Vespers*; First Presbyterian,
Stamford, CT 8 pm

Tara Choral Guild; Clayton State College, Mor-
row, GA 8:15 pm

Martin Jean, masterclass; Chapel of Christ
Triumphant, Mequon, WI 10 am

Church Music Workshop; St Alphonsus, Chi-
cago, IL

Joan Lippincott; Principia College, Elmhurst, IL
8 pm

2 MAY

Roberta Bitgood Jubilee Concert; Connecticut
College, New London, CT 4 pm

Patrick Allen; St Thomas Church, New York,
NY 5:15 pm

David Craighead; First Presbyterian, Caze-
novia, NY 4 pm

Frank Ferko, *Hildegard-Zyklus*; Colgate
Rochester Divinity School, Rochester, NY 7:30
pm

Britten, *Rejoice In The Lamb*; West Side Pres-
byterian, Ridgewood, NJ 4 pm

Simon Preston; St Matthew Lutheran, Hano-
ver, PA 8 pm

+ **Janice Beck**; First United Methodist, New-
port News, VA 7 pm

Martin Jean; Concordia Univ, Milwaukee, WI
3:30 pm

Marilyn Kay Stulken, with orchestra; St Luke's
Episcopal, Racine, WI 3 pm

Rachmaninoff, *Vespers*; Divine Word Chapel,
Techy, IL 5:30 pm

4 MAY

Kyler Brown; St Mary the Virgin, New York, NY
8 pm

***Bill Klimas**; St John's United Church of Christ,
Lansdale, PA 12:05 pm

Milhaud Centenary Concert; Church of the
Covenant, Cleveland, OH 8 pm

5 MAY

Michael Velling; St John's Church, Washing-
ton, DC 12:10 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

Anne & Todd Wilson; The Presbyterian
Church, Coshocton, OH 7:30 pm

7 MAY

Brian Jones; Trinity Church, Boston, MA 12:15
pm

Simon Preston; Trinity Church, Boston, MA 8
pm

Two-Organ Concert; Cathedral of St Paul, St
Paul, MN 8 pm

9 MAY

Diane Meredith Belcher; Harvard Univ, Cam-
bridge, MA 3 pm

Stephen Cleobury, masterclasses; St Thomas
Church, New York, NY (through May 11)

Michael Kleinschmidt; St Thomas Church,
New York, NY 5:15 pm

Lee Debra; Cadet Chapel, West Point, NY 3:30
pm

Richard Elliott; Govans Presbyterian, Balti-
more, MD 6 pm

Simon Preston; First Presbyterian, Norfolk, VA
7:30 pm (also May 10, 8 pm)

Steven Gibson; First Baptist, Kinston, NC 7
pm

Bill Barrett; Warner Concert Hall, Oberlin, OH
3 pm

Choral Concert; Christ Church Cathedral, In-
dianapolis, IN 4 pm

Casey Dunaway; First Presbyterian, Evans-
ville, IN 4 pm

Mozart, *Mass in D*, with orchestra; St John
Cantius, Chicago, IL 11 am

11 MAY

***David Furniss**; St John's United Church of
Christ, Lansdale, PA 12:05 pm

12 MAY

Choral Concert Premieres; St Bartholomew's,
New York, NY 8 pm (also May 13)

Mary Beth Bennett; St John's Church, Wash-
ington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

14 MAY

Lois Regestein; Trinity Church, Boston, MA
12:15 pm

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Two-Organ Concert, with chorus & instruments;
Mt Carmel Church, Chicago, IL 8 pm

16 MAY

James Christie, with choir; Second Congrega-
tional, Holyoke, MA 4 pm

Todd & Anne Wilson; First Baptist, Pittsfield,
MA

William Owen; St Thomas Church, New York,
NY 5:15 pm

Marek Kudlicki, with orchestra; First United
Methodist, Schenectady, NY 4 pm

The American Boychoir; Good Shepherd Lu-
theran, Lancaster, PA 7 pm

Mickey Terry; Georgetown Presbyterian,
Washington, DC 4 pm

Marilyn Kelsor; Falls Church Episcopal, Falls
Church, VA 4 pm

Alan Raines & Steven Branyon; St Paul's
Lutheran, Savannah, GA 4 pm

Handel, *Israel in Egypt*; Masonic Temple, Day-
ton, OH 4 pm

Second Church Organists; Second Presbyte-
rian, Indianapolis, IN 8 pm

Wolfgang Rübensam; Rockefeller Chapel, Chi-
cago, IL 4 pm

Bach, *Cantata 103*; House of Hope, St Paul,
MN 9:15, 11 am

Choral Concert; House of Hope, St Paul, MN 4
pm

17 MAY

Huw Lewis; Third Reformed Church, Holland,
MI 8 pm

Stephen Schaeffer; St Dunstan's College, Au-
burn, AL 7 pm

18 MAY

Ray Cornils, with brass; City Hall, Portland,
ME 7:30 pm

***Kirsten Olson**; St John's United Church of
Christ, Lansdale, PA 12:05 pm

19 MAY

Poulenc, *Organ Concerto*, with orchestra; St
Ignatius Loyola, New York, NY

Michael Wu; St John's Church, Washington,
DC 12:10 pm

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

20 MAY

Justin Bischof; St Mary the Virgin, New York,
NY 5:30 pm

Bruckner, *Mass in A Minor*; St Mary the Virgin,
New York, NY 6 pm

Choral Concert; Cathedral Church of the Ad-
vent, Birmingham, AL 6 pm

21 MAY

Brenda Lynne Leach; Trinity Church, Boston,
MA 12:15 pm

The Prodigal Son Jazz; Grace Episcopal, Silver
Spring, MD 7:30 pm (also May 22, 4 pm)

22 MAY

Ted Alan Worth; Clayton State College, Mor-
row, GA 8:15 pm

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

Choral Concert; Rockefeller Chapel, Chicago,
IL 8 pm

23 MAY

Bach, *Motet: Jesu, Priceless Treasure*; First
Church of Christ, Wethersfield, CT 7 pm

Scott Foppiano; St Thomas Church, New York,
NY 5:15 pm

***Diane Meredith Belcher**; St Stephen's Epis-
copal, Wilkes-Barre, PA 4 pm

David Hurd; St John's Episcopal, Roanoke, VA
3 pm

Choral Concert; St James Episcopal, Birming-
ham, MI 4 pm

Mendelssohn, *Elijah*; Central United Methodist,
Lansing, MI 4 pm

James Kosnik; St John's Cathedral, Milwau-
kee, WI 3 pm

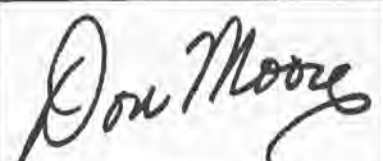
James Chorale; St John Cantius, Chicago, IL
4 pm

Marianne Webb; First Presbyterian, Mt Vernon,
IL 4 pm

25 MAY

***Kim Beamon**; St John's United Church of
Christ, Lansdale, PA 12:05 pm

Handbell Choir Concert; Central United Meth-
odist, Lansing, MI 7 pm



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26 MAY
Shayne Doty; St John's Church, Washington, DC 12:10 pm

28 MAY
Barbara Bruns; Trinity Church, Boston, MA 12:15 pm
Steven Schnurr; Rockefeller Chapel, Chicago, IL 8 pm
Ensemble Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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

30 MAY
Lynn Trapp; St Thomas Church, New York, NY 5:15 pm
Paestrina, Missa Brevis; St John Cantius, Chicago, IL 11 am

UNITED STATES West of the Mississippi

16 APRIL
John Rose; First Congregational, Los Angeles, CA 8 pm

18 APRIL
Robert Anderson; Pilgrim Congregational, Duluth, MN 4 pm
Michael Farris; Washington Univ, St Louis, MO 8 pm
Olivier Latry; Highland Park Presbyterian, Dallas, TX 7 pm
+ **Susan Ferré**; Buckingham United Methodist, Garland, TX 7 pm
Grazia Salvatori; Trinity Episcopal, Santa Barbara, CA 3:30 pm

19 APRIL
20th-Century Organ Music Concert; First United Methodist, La Mesa, CA 7 pm

20 APRIL
Carlene Nelhart; Wesley United Methodist, Trenton, MO 7:30 pm
Olivier Latry; First Presbyterian, San Antonio, TX 7:30 pm

23 APRIL
Olivier Latry; Palmer Episcopal, Houston, TX 8 pm

25 APRIL
St Louis Chamber Singers; St Stanislaus Kostka, St Louis, MO 3 pm
James Guthrie; Episcopal Church of the Ascension, Lafayette, LA 4 pm
+ **Jonas Nordwall**; Hillsboro Presbyterian, Hillsboro, OR 3 pm
Richard Elliott; Sunrise LDS Stake Center, Las Vegas, NV 7 pm
St Paul's Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

27 APRIL
Olivier Latry; Wichita State Univ, Wichita, KS 7:30 pm

29 APRIL
Todd Wilson; St Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm

30 APRIL
Lucius Weathersby, with piano; First Congregational, Waterloo, IA 3 pm
Frederick Swann; St John's Cathedral, Denver, CO 8 pm

1 MAY
Northstar Choral Festival; Orchestra Hall, Minneapolis, MN 8 pm
Frederick Swann, workshop; St John's Cathedral, Denver, CO 9 am

2 MAY
Sequentia; Grace Cathedral, San Francisco, CA 5 pm
Choral Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

***Todd Wilson**; Lake Ave Congregational, Pasadena, CA 7:30 pm

7 MAY
Wolfgang Rübsum; St Mark's Cathedral, Seattle, WA 8 pm
David Higgs, masterclass; Church of the Wayfarer, Carmel, CA 10 am (recital, 8 pm)

12 MAY
Simon Preston; St Joseph's Church, Seattle, WA 8 pm

14 MAY
Delbert Dasselhorst; St Andrew's Cathedral, Little Rock, AR 8 pm
Paul Lindsley Thomas; St John's Cathedral, Denver, CO 8 pm
Simon Preston; Crystal Cathedral, Garden Grove, CA 8:15 pm

16 MAY
Carol Teare; First Congregational, Waterloo, IA 3 pm
Simon Preston; St Andrew Presbyterian, Denton, TX 4 pm
Poulenc & Brahms Concert; Highland Park Presbyterian, Dallas, TX 7 pm
*Bach Concert; Christ the King Lutheran, Houston, TX 3:30 pm
Phoenix Bach Choir; All SS Episcopal, Phoenix, AZ 4 pm
Men & Boys Choir Concert; Grace Cathedral, San Francisco, CA 5 pm

22 MAY
Bach Society Gala Concert; Calvary Lutheran, Golden Valley, MN 7:30 pm
Organ Workshop 93; First United Methodist, Victoria, TX 9 am

28 MAY
Early Music Festival; Festival-Institute, Round Top, TX (through May 31)

30 MAY
Haydn, Missa Brevis, with orchestra; All SS Episcopal, Beverly Hills, CA 9, 11:15 am

INTERNATIONAL

15 APRIL
Marek Kudlicki; Lichtental-Kirche, Vienna, Austria 6:30 pm

16 APRIL
Ross McDonald; Central United Church, Sault Ste Marie, Ontario 8:30 pm

18 APRIL
Liturgical Music Convention; World Congress Centre, Melbourne, Australia (through April 23)

21 APRIL
Andrew Cesana; St Joseph's Church, Highgate Hill, London, England 7:30 pm

24 APRIL
Thomas Murray; St Peter's Church, London, England

25 APRIL
Olivier Latry; Westminster United, Winnipeg, Manitoba 8 pm

28 APRIL
Anthony Halliday; St Joseph's Church, Highgate Hill, London, England 7:30 pm

30 APRIL
Marek Kudlicki; St Teresa, Lodz, Poland 7:30 pm

1 MAY
Heidi Emmert; St Elisabeth, Bonn, Germany 8 pm

3 MAY
Mark Blatchly; Lincoln Cathedral, England 7 pm
James Lancelot; Liverpool Cathedral, Liverpool, England 11:15 am

5 MAY
Malcolm Archer; Colston Hall, Bristol, England 7:30 pm

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6 MAY
Phillip Luke; St Joseph's Church, Highgate Hill, London, England 7:30 pm
Richard Jenkinson; St Mary's Church, Caterham, Surrey, England 8 pm

7 MAY
Marok Kudlicki, with orchestra; Basilica di Santa Madonna Pellegrina, Padua, Italy 9 pm

12 MAY
David Littler; St Joseph's Church, Highgate Hill, London, England 7:30 pm

15 MAY
Peter Hurford; Grosvenor Chapel, London, England 7:30 pm
James O'Donnell; Stonyhurst College, Lancashire, England 7:30 pm

19 MAY
Nicholas Legge; St Joseph's Church, Highgate Hill, London, England 7:30 pm

29 MAY
Mark Buxton; King's College Chapel, Cambridge, England 6:30 pm

31 MAY
Roy Massey; Liverpool Cathedral, Liverpool, England 11:15 am
Graham Barber; Lincoln Cathedral, England 7 pm

Organ Recitals

MARK BIGHLEY, First United Methodist Church, Tahlequah, OK, November 15: "Amazing Grace" (*Gospel Preludes*, Book 2), Bolcom; *Concerto in D Minor*, S. 596, Bach; *Prelude, Fugue et Variation*, Franck; *Sonata II*, Hindemith; *Vesper Voluntaries*, op. 14, Elgar; "Épilogue sur un thème de Frescobaldi" (*Hommage à Frescobaldi*), Langlais.

DAVID CRAIGHEAD, Philharmonic Center for the Arts, Naples, FL, November 8: *Byzantine Sketches*, Mulet; Four Noëls, Dandrieu; *Organbook III*, Vol II, Albright; *Prelude and Fugue in A Minor*, S. 543, Bach; Introduction to the opera *Khovantchina*, *Dawn on the Moskva River*, Moussorgsky; *Scherzo from A Midsummer Night's Dream*, Mendelssohn; *Adagio, Final—Allegro molto (Sixth Symphony)*, Vienne.

CATHARINE CROZER, Woolsey Hall, Yale University, New Haven, CT, November 22: *Symphony in G Major*, Sowerby; *Ave Maria, Ave Maris Stella*, Langlais; *Canon in B Minor*, Schumann; *Prelude and Fugue on BACH*, Liszt.

MARY FENWICK, Trinity Lutheran Church, Norristown, PA, November 22: *Prelude, Fugue and Chaconne*, Buxtehude; *Partita on "At the River"*, Spong; "Sarabande," "Rhythmic Trumpet" (*Baroques*), Bingham; *Fantasy and Fugue in G Minor*, S. 542, Bach; *3ème Symphonie*, Vienne.

DAVID A. GELL, Trinity Church, Santa Barbara, CA, November 1: *Prelude on "Sine Nomine"*, Sowerby; "Intermezzo" (*Suite for Organ*), Rogers; *Fantasy on "Sine Nomine"*, Bender; *Autumn Sunset*, Goldsworthy; *Pascaglia*, Cassler.

WILLIAM D. GUDGER, Cathedral of St. Luke and St. Paul, Charleston, SC, October 18: *Suite du 5^e Ton*, Boyvin; "Prelude" (*Suite*, op. 5), Duruflé; *Marche funèbre et Chant sérénaphique*, op. 17, no. 3, Guilmant; *Fantaisie in C*, Prière, Franck; *Toccata (Symphonie V)*, Widor.

RONALD L. GOULD, St. John's Episcopal Church, Youngstown, OH, October 11:

Nova, Roberts; *Ricercare a 6 voci (The Musical Offering)*, S. 1079 arr. Walcha; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Adagio for Strings*, Barber; *Prélude (Suite, op. 5)*, Duruflé; *Gospel Prelude on "Jesus loves me"*, Bolcom; *Passacaglia in C minor*, S. 582, Bach.

RICHARD GREIG, Winnipeg Organ Centre, Winnipeg, Manitoba, October 16: *Trumpet Voluntary*, Clarke; *Praeludium und Fuge*, Pachelbel; *Sonata in C Minor*, Pascetti; *Fanfare*, Lemmens; *Choral*, Vienne; *Toccata and Scherzo*, Hawes; *Tuba Tune in D*, Lang.

MARTIN JEAN, Cleveland State University, Cleveland, OH, September 22: *Prelude and Fugue in G Major* S. 541, Bach; *Cantabile*, Franck; *Organbook III*, Vol 2, Albright; *Fantasy in F Minor*, K. 608, Mozart; *Fugue in G Major*, Bach; *Berceuse, Naiades*, Vienne; *Dieu parmi nous*, Messiaen.

CALVERT JOHNSON, organ and harpsichord, Agnes Scott College, Decatur, GA, November 9: *Suite in B Minor*, Zipoli; *Sonata in E-flat*, Boulogne; *Andante con Variazioni*, Corral; *Variaciones sobre una canción francesa*, Heras; *Con Salsa*, Sierra; *Intercession, Litany on "Dies Irae"*, Guinaldo; *Variaciones*, Dimas; *Rrrrrrr . . .*, Kagel; *Toccata, Villancico y Fuga*, Ginastera; *Toccatina*, Noble.

MARGARET KIMBERLING and **CAROLYN ORTH**, The Methodist Temple, Evansville, IN, November 8: *Ein feste Burg*, Praetorius; *Tento do 2 tom*, Coelho; *Vivo (Symphonie en Trois Mouvements)*, Hakim; *Wer nur den lieben Gott lässt walten*, *Prelude and Fugue in B Minor*, Bach; *O Traurigkeit, o Herzelied*, Brahms; *Dankpsalm*, Reger.

DANIEL LAMOUREUX, First Parish Church, Taunton, MA, November 13: *Suite on the second tone*, Guilain; *Two pieces for an organ clock*, CPE Bach; *Rondeau*, Mouret; *Brideshead* theme, Burgon; *Salve Regina*, op. 13, Widor; *Humoresque*, op. 101, no. 7, Dvorak; *Marche militaire*, op. 51, no. 1, Schubert; *Prelude on the Epiphany Introit*, Duruflé; *Prelude and Fugue in E-flat*, Daveluy; *Amazing grace*, *Jerusalem my happy home*, Shearing; *Grand Choeur*, Dubois.

SUSAN LANDALE, First Presbyterian Church, San Diego, CA, January 17: *Concerto in A Minor*, S. 593, *Allein Gott*, S. 662, Bach; *Scherzo*, *Minuetto*, *Toccata*, Gigout; *Jesu, Kreuz, Leiden und Pein*, *The Wedding in Cana*, Eben; *Variations de Concert*, Bonnet; *Feux Follets, Clair de Lune*, *Toccata*, Vienne; *Prière apres la Communion*, *Offrande et Alleluia final*, Messiaen.

ARDYTH LOHUIS with Robert Murray, violin, Holy Spirit Lutheran Church, Reading, PA, November 21: *Sonata in D Major*, Vivaldi; *Adagio*, Becker; *Sechs Stücke*, op. 150, Rheinberger; *Ballade*, Sowerby; *Five Pieces*, Langlais; *Partita*, Komarnitski; *Yankee Doodle Variations Burlesques*, Vieuxtemps.

EDWARD LUDLOW, with Anita Ludlow, New Orleans Baptist Theological Seminary, September 17: *Settima Toccata*, Rossi; *Nun komm der Heiden Heiland*, S. 599, *Der Tag der ist so freudenreich*, S. 605, *O Mensch bewein*, S. 622, *Wer nur den lieben Gott lässt walten*, S. 642, Bach; *Fantaisie en La majeur*, Franck; *Winchester Old*, Jarrell; *Es ist ein Ros*, Melby; *In dulci jubilo*, Kemner; *Puer nobis nascitur*, Ore; *Angels from the realms of glory*, Kerr; *Organ Fantasy for Two Players*, op. 12, Labor.

KARL E. MOYER, Neffsville Mennonite Church, Lancaster, PA, November 1: *Introduction and Trumpet Tune*, Boyce; *Choral in A Minor*, Franck; *Arabesque on "Great is Thy faithfulness"*, *Paraphrase and Chorale Prelude on "Praise and Prayer"*, Barr; *Fanfare for the State Trumpet*, Wyton; *Variations on "Wondrous Love"*, Barber; *Improvisation on*

a selected hymn tune; *Fantaisie and Fugue in G Minor*, Bach.

PETER V. PICERNO, Idlewild Presbyterian Church, Memphis, TN, October 26: *Toccata in C*, S. 564, Bach; *Andante*, K. 616, Mozart; *Prière*, Franck; *Symphony V*, Widor.

SIMON PRESTON, Church of St. Andrew and St. Paul, Montreal, Quebec, November 15: *Alleluys*, Preston; *Rhapsody in C-sharp Minor*, Howells; *Prelude and Fugue in D Major*, S. 532, Bach; *Fantaisie in F Minor*, K. 608, Mozart; *Choral-improvisation on "Victimae Paschali"*, Tournemire; "Pilgrim's Chorus" (*Tannhäuser*), Wagner/Lemare; *Sonata No. 1 in D Minor*, Guilmant.

GEORGE RITCHIE, Concordia University, Madison, WI, September 13: *Toccata and Fugue in F Major*, S. 540, *Partita on Sei gegrüsst*, S. 768, *Canzona in D Minor*, S. 588, *Prelude and Fugue in D Major*, S. 532, *Pastorella in F Major*, S. 590, *Fantasy and Fugue in G Minor*, S. 542, Bach.

NAOMI ROWLEY, Fourth Presbyterian Church, Chicago, IL, October 23: *Dialogue*, Boyvin; *Prelude and Fugue in D Minor*, op. 16, no. 3, Clara Schumann; *A New Creation*, Cherwien; *Lux Aeterna*, Hovland; *Grand Choeur dialogué*, Gigout.

LARRY SCHOU, Northwestern College, Orange City, IA, October 25: *Praeludium in C*, Böhm; *Tierce en taille*, Couperin; *Prelude and Fugue in D Major*, S. 532, Bach; *Fantaisie in F*, K. 594, Mozart; *Petit Rhapsody Improvisée*, Tournemire; *Prelude and Fugue in E-flat*, op. 99, Saint-Saëns.

ROBERT SCOGGIN, with Patricia Scoggin, cellist, First United Methodist Church, Sioux Falls, SD, November 15: *Praise the Lord with Drums and Cymbals*, Karg-Elert; *Siciliano for a High Ceremony*, Howells; *In thee is gladness*, Gardonyi; *Sonata in E Minor*, Vivaldi; *Prelude and Fugue in G Minor*, Buxtehude; *Arioso*, Bach; *Fantaisie in F*, K. 594, Mozart; *Voluntary on "Engelberg"*, Callahan; *Concertato on "Azmon"*, Pelz; *A Suite of Spirituals*, Hancock; *Sarabande*, Murrill; *Toccata in B Minor*, Gigout.

EDMUND SHAY, Lutheran Theological Southern Seminary, Columbia, SC, November 22: *Prelude and Fugue in C Major*, S. 545, Bach; *Schmücke dich o liebe Seele*, *Jesus, meine Zuversicht*, Homilius; *Aria in F Major*, S. 587, Couperin, transc. Bach; *Prelude and Fugue in C Major*, Böhm; *Von Gott will ich nicht lassen*, S. 658, *Nun danket alle Gott*, S. 657, Bach; *Praeludium in G Minor*, Buxtehude; *Freu dich sehr o meine Seele*, *Von Gott will ich nicht lassen*, Krebs; *Trio in G Major*, S. 586, Telemann, transc. Bach; *Passacaglia in C Minor*, S. 582, Bach.

HAYKO SIEMENS, Museum of Art, Cleveland, OH, October 4: *Toccata, Adagio and Fugue in C Major* S. 564, Bach; *Sonatine*, op. 18/1, Distler; *Pictures at an Exhibition*, Moussorgsky/Blarr.

MARY MOORE SKALICKY, Cathedral of Our Lady of the Snow, Olomouc, Czechoslovakia, July 4: *Toccata C dur*, Cernohorsky; *Fantaisie g moll*, Kuchar; *Vater unser*, Böhm; *Praeludium a fuga g moll*, Buxtehude; *Pastorale*, Zipoli; *Flétnové hodiny*, Haydn; *Praeludium a fuga e moll*, Bruhns; *Capriccio pastorale*, Frescobaldi; *Toccata F dur*, S. 540, Bach.

SANDRA SODERLUND, St. Denis Catholic Church, November 8: *Suite du Premier Ton*, Clérambault; *Partita on Sei gegrüsst*, Bach; *Grande Pièce Symphonique*, Franck; *Organbook III*, Vol II, Albright.

HENRY SYBRANDY, Ebenezer Christian Reformed Church, Berwyn, IL, November 22: *Prelude in D Major*, BuxWV 139, Buxtehude; *Now thank we all our God*, S. 79/3, Bach; *A mighty fortress is our God*, Walcha;

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J. RICHARD SZEREMANY, Ridgewood Christian Reformed Church, Ridgewood, NJ, October 18: *Fanfare Toccata*, Lemmens; *Rondo*, Rinck; *Herzlich tut mich verlangen*, Bach, Brahms, Langlais; *Sonata VI*, Mendelssohn; *Concerto No. 2 in B-flat*, Handel; *Toccata and Fugue in D Minor*, S. 565, Bach; *Variations de Concert*, Bonnet; *Scherzetto*, Vierne; *Meditation on "Wondrous Love"*, Martin; *Toccata Festiva on "In Babilone"*, Purvis; *Toccata*, Widor.

LUCIUS R. WEATHERSBY, with Sacha Swarowsky, cello, First Congregational Church, Waterloo, IA, October 12: *Sonata*, S. 1027, Bach; *Prelude in E Minor*, Bruhns; *October Interlude*, Mader; *Sicilienne*, op. 78, Fauré; *Improvisation on a Melody*, Swarowsky; *Zwei Tonstücke*, op. 92, Kirchner.

JOHN WEAVER, First United Church, Oak Park, IL, September 18: *Cortège et Litanie*, Dupré; *Six Schübler Chorales*, *Prelude and Fugue in D Major*, S. 532, Bach; *Prelude*, Scherzo and *Russacaglia*, op. 41, Leighton; *Adagio*, *Allegro vivace* (*Symphonie 5*), Widor.

JAMES WELCH, University of California, Berkeley, CA, October 16: *Scherzo en fa menor*, Camín; *Sonata*, Oswald; *Estudio do pedal*, Silva; *Introduccao e Fuga sobre a palavra "Independencia"*, Franceschini; *Variaciones para organo del ballet El Sueno y la Presencia*, Galindo; *Procesion y Saeta*, Noel en estilo frances del siglo, *Chacona para Organo*, Estrada; *Divertimento en tema antiguo*, *El Flautista Alegre*, *Triptico Mexicano*, *Toccata*, Noble.

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