

THE DIAPASON

AUGUST, 1987



Granada Hills Presbyterian Church, Northridge, CA
Specification on page 14

Feschtival Alkmaar takes place September 10-20. The concerts will center on the music of Willem DeFesch, one of the most important Dutch composers in the time of Bach and Handel. A symposium will offer in depth discussions of the works of DeFesch including the results of recent research. Part of the program will feature "Chambres Musicales," concert-tours in historical houses in the center of Alkmaar. Each concert consists of three parts, each in a different location, the second part of which takes place in a restaurant (dinner included).

For further information contact: Stichting Feschtival, Postbus 24 1800 AA Alkmaar.

International Gaudeamus Music-week 1987 will take place September 11-15. The concerts will be concentrated in Amsterdam during the weekend. On Monday and Tuesday, the composers will lead discussions of their works, and additional concerts will be organized for the evenings of September 14-15. Sixteen works have been selected by the jury out of 260 entries by composers from 29 countries.

For further information contact: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam; telephone 31-20-947349.

Elmhurst College (Elmhurst, IL) will sponsor a series of workshops for church organists September 12 and 26, designed for organists with little or no formal training who wish to develop their organ playing skills. Topics will include: contemporary English hymn writers and music based on tunes used with their texts; repertoire for funerals; worship and music in the Baroque; professional concerns; and a hymn festival. Workshop sessions will be conducted by Paul Westermeyer and Naomi Rowley, both members of the Elmhurst College faculty.

For further information, contact: Dr. Paul Westermeyer, Music Department, 190 Prospect, Elmhurst, IL 60126; 312/279-4100, ext. 357.

The University of Nebraska-Lincoln will present its 11th Annual Organ Conference September 24-26. The conference will join this year in the international recognition of the 350th anniversary of the birth of Dietrich Buxtehude, and feature the composer's organ and chamber works. Guest lecturers include Lawrence Archbold and Kerala Snyder. Archbold, author of *Style and Structure in the Praeludia of Dietrich Buxtehude*, will present two lectures, analyzing the *praeludia* and chorale-based works. Snyder, author of *Dietrich Buxtehude: Organist in Lübeck*, will discuss Buxtehude's daily work and concert activities in a lecture entitled "Buxtehude the Impresario: The Organist and Concert Organizer for the Community." Her second lecture will focus on performance practice: "The Organist as Continuo Player: Some Thoughts on the Performance of Buxtehude's Vocal Music."

Two concerts will be given at the Wesley Chapel on the UNL campus. Mr. Archbold will present a solo recital of Buxtehude's organ music on the Bedient tracker organ in the chapel, and local musicians will join in a concert of Buxtehude's vocal and instrumental music.

For further information contact: Dr. George Ritchie, School of Music, 120 Westbrook Music Building, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The Twentieth International Children's Choir Festival will be held December 27-31, 1987 at Walt Disney World and Gainesville, FL, under joint auspices of the Americas Boychoir/International Children's Choir Federa-

tion and the University of Florida. The traditional Concert of the Nations will be held on Wednesday, December 30, in the university auditorium. Each participating choir will sing two or three selections followed by a finale of massed-choir music sung by all boy and girl singers from the various states and nations represented.

In addition to rehearsals, press conferences, official receptions, picnics, and choral directors' workshops, one full day will be spent singing and relaxing at Walt Disney World in Orlando. Individualized invitations to the festival may be obtained by calling (904) 338-1764 or by writing the Americas Boychoir/International Children's Choir Federation, Connellsville, PA 15425.

The Huron Valley Chapter of the Hymn Society of America, in conjunction with the Liturgical Commission of the Diocese of Lansing, MI (to which belong local chapters of the National Pastoral Musicians Association), announce a hymn contest as part of the "Marian Year" proclaimed by Pope John Paul II.

A \$600 prize for the winning text and tune will be awarded. A text may be submitted without a tune (\$300 first prize). The subject of the hymn must center on some aspect of Mary, the mother of Jesus (e.g., her character, faith, humility, etc.).

For more information, contact: Marian Hymn Contest, Huron Valley Chapter, HSA, 108 N. Huron, Ypsilanti, MI 48197.

The Second Don Malin Memorial Awards were presented to three music editors for excellence of research and editing in contemporary performing editions of Renaissance and Baroque choral music. The awards are sponsored jointly by the Music Publishers Association of the United States and the American Choral Directors Association, and were presented at the latter's national convention in San Antonio, March 12-14.

The recipients include: James Erb (University of Richmond), for his edition of *O Nata Lux* by Tallis, published by Jerona Music Corp.; Karl Kroeger (University of Denver), *Praise ye the Lord*, Latrobe, Boosey & Hawkes; and Gunther Schuller, *A Medieval Christmas* (based on two 15th-century hymns), Margun Music.



Front row: Michael Veak, David Collins, Barbara Shearer, Roberta Siebert; second row: Michael McCabe, Fr. Michael Tan Creti, Robert Scheibelhofer.

On Sunday May 10, 1987, the Omaha Chapter AGO celebrated its 70th anniversary with a commemorative service at First United Methodist Church, Omaha. Featured in the service were six commissioned works, choral and solo with organ and brass, by local composers David Collins, Michael McCabe, David Schack, Robert Scheibelhofer, C. M. Shearer and Roberta Siebert. A massed choir and guest clergy participated in the event which was attended by a congregation of 300. Michael Veak, Nebraska State Chairman, served as homilist, Michael McCabe, director, and Robert Siebert, organist.

The commissioned works included: *When in Music God's Name is Glorified*, and *Psalm 138*, David Schack; *O*

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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Bach Week '87 participants

God of Mercy, Michael McCabe; *Praise Ye the Lord*, C. M. Shearer; *O Gracious Light*, R. Scheibelhofer; *All Things Bright and Beautiful*, Roberta Siebert; *Sometimes a Light Surprises*, David Collins.

BACH WEEK '87 sponsored by Columbia College and Lutheran Theological Southern Seminary, Columbia, SC, was held June 8-12. Daily classes, conducted by Roberta Gary and Edmund Shay, included complete performances of *Clavierübung III* and the *Orgelbüchlein*, as well as lectures on Baroque performance practices and interpretation.

Orgelbau Fachverlag has released its Scaling Slide Rule for Organ Pipes,

Rensch System, new version, including grid paper and instructions in English and German. All values, such as diameters, plate width, half plate width, width of mouth according to every proportion between 3.5 and 6 (or more), conical values, end-compensation dependent on diameter and mouth-width, are precisely indicated with one adjustment per pipe. The slide rule is also useful for reed stops for width of resonators, lengths and diameters of shallots, tongue widths, etc. A comprehensive handbook with more than 30 practical examples comes with the slide rule, as well as 10 special transparent grid sheets.

The slide rule is available for \$39.90 (plus \$3 postage) from Richard Rensch, c/o Jan Rowland, 15310 Cypress Garden Drive, Houston, TX 77069.

Here & There

Robert Anderson, University Distinguished Professor of Organ and Sacred Music at Southern Methodist University, is playing concerts in Europe this summer. Performances have taken place in July at Utrecht Cathedral; Eglise Valère, Sion, Switzerland; Ratzburg Cathedral; in August Dr. Anderson plays at St. Olai, Norrköping, Sweden; Uppsala Cathedral; and Ste. Anne, Turckheim, Alsace.

Pavanne on Arthur Bliss, a solo organ work composed by **Franklin D. Ashdown**, was premiered by British conductor/organist Alistair Jones at Church of St. Lawrence in London, England, April 25, 1987. Based upon the tune, "Pen Selwood" by Sir Arthur Bliss, the *Pavanne* was dedicated to the late composer's wife, Lady Bliss.



Elizabeth and Raymond Chenault

On May 29, **Elizabeth and Raymond Chenault**, duo-organists, were the featured performers at Grace Episcopal Church in Charleston, SC, for the Piccolo Spoleto Midnight Gala organ recital. The Chenaults played a recital of organ duets that they have commissioned since 1979. In addition to duets by John Rutter, Arthur Wills, and Douglas Major, the Chenaults played the world premieres of "A Fancy For Two to Play" by Gerre Hancock and "Ragtime" by Charles Callahan, plus a duo arrangement of "Stars and Stripes Forever." The Chenaults have given similar duo-recitals this year at St. Peter's Church, Bayshore, NY; Christ Church Cathedral, New Orleans LA; and Centenary College in Shreveport, LA. The Chenaults have been organists and choirmasters of All Saints Church, Atlanta, since 1975.

The Choir of All Saints Church performed the world premiere of "The Easter Cantic" by David Ashley White on Easter Sunday at All Saints. The piece was written for choir, organ, brass quartet and timpani. Dr. White is the composer in residence at the University of Houston. The All Saints Choir performed the premiere of "O Gracious Light" (Phos Hilaron) by Raymond Chenault on April 30 for the closing Festival Service of Masterclass Worship Atlanta which was held at Peachtree United Methodist Church in Atlanta the week of April 27. Last All Saints Day, the All Saints Choir commissioned and premiered an anthem by Gerald Near entitled "For the Feast of All Saints."

Philip Crozier, Director of Music at St. James United Church, Montreal, is completing his second concert tour of Sweden this month. Performances take place at Skara Cathedral; Visby Cathedral; Immanuelskyrka and St. Clara Kyrka, Stockholm; Holy Trinity Church, Gävle; Uppsala Cathedral; Kiruna kyrka; Koping kyrka; Amiralitieskyrkan, Karlskrona; Flen kyrka; and Nynashamm kyrka. Born in England,

Crozier served as a chorister in the Blackburn and Carlisle Cathedral Choirs. He studied organ at Cardiff University and in Paris with André Marchal. He has recorded for C.B.C. and Radio Canada.

A new duo, **Anders Paulsson**, soprano saxophonist and **Harry Huff**, organist, made their New York debut on Sunday, May 10, at Calvary Episcopal Church, with a program which included music in a variety of styles—Bach, Ellington, Ryo Noda, Alain, Swedish and American folksongs, Villa-Lobos, and a finale "Suite from Porgy and Bess." Much of the music was arranged by the performers, and some included piano and synthesizer as well as organ. The duo may be contacted at Calvary Church, 61 Gramercy Park N., New York, NY.



Frank Jordan and Robert Baker

The 29½ rank Casavant organ in Evelyn Chapel on the campus of **Illinois Wesleyan University** has been named in honor of Alice and Frank B. Jordan of Des Moines, IA. The Jordans, who were honored for their long association, interest, devotion and support of the University, attended a dedicatory recital by one of Jordan's proteges, Robert Baker, director of the Institute of Sacred Music, Yale University.

Frank Jordan joined the Wesleyan faculty as instructor of organ in the fall of 1929. In ten years, his career advanced to professor, director of graduate studies, and, in 1939, dean of the School of Music. Three years later, he moved to Drake University as dean of the College of Fine Arts. In 1972, when he retired, he was named dean and professor emeritus. Illinois Wesleyan conferred an honorary Doctor of Music degree upon him in 1943 and he was given a similar honor by the Chicago Conservatory in 1947. He has held office within the National Association of Schools of Music, the American Guild of Organists and several professional societies.

He has contributed essays for *The American Organist* and *The Quest for God Through Worship*. He has served numerous churches in Bloomington and Centralia, IL, as organist and director of music, as well as churches in Des Moines.

Mrs. Jordan's alma mater presented her its distinguished alumni service award in 1970 and a centennial "One in a Hundred" award in 1981. She received an honorary Doctor of Letters degree last May from Grand View College. Best known for her compositions, she has five volumes of organ pieces in print, and one or more of her works are included in ten anthologies. The United Church of Christ has commissioned her to provide musical settings of the liturgy for its new *Book of Worship*.

Designed by Chicago architect Ben Weese, Evelyn Chapel was completed in 1984; the organ was built by Casavant Freres, Limitee.

Appointments

Mark Brombaugh has been appointed director of music at Court Street United Methodist Church, Rockford, IL, where he will play the organ and direct the adult, youth and children's choirs. He leaves a position as Assistant Professor of Music at the University of Oregon, having been a member of the faculty at Westminster Choir College from 1977 to 1986. Dr. Brombaugh holds degrees from Oberlin College, the University of Louisville and Yale University. His wife, The Rev. Kathryn Nichols, is Minister of Music at Trinity Lutheran Church in Rockford.



Frank Ferko

Frank Ferko has been appointed organist and choirmaster at the Church of St. Paul and the Redeemer in Chicago, IL. He holds a Bachelor of Music degree in piano and organ performance from Valparaiso University where he studied organ with Philip Gehring, a Master of Music degree in music theory from Syracuse University where he studied organ with Will O. Headlee, and a Doctor of Music degree in composition from Northwestern University where he studied composition with Alan Stout. Dr. Ferko has also won recognition recently in being awarded first prize in the Christ Church (Oyster Bay) Composition Competition for his setting of *Phos hilaron* for mixed choir and organ and also the 1987 prize in the New York City Gay Men's Chorus Composition Competition for his choral work "Humoresques" for male chorus, two pianos and four harps. He leaves the position of director of music at St. Andrew's Lutheran Church in Chicago, a position he has held since 1977.



Donald Joyce

Donald Joyce has been appointed director of music at the Church of St. John the Evangelist, New York City, replacing Deacon Peter Basch. In addition to providing music for liturgical celebrations, he will direct a concert and recital series whose focus will be the 3-manual organ built in 1974 by Hellmuth Wolff. Prior to his appointment at St. John's, Mr. Joyce was director of music at St. Joseph's Church, New York City, and associate organist at St. John's. In 1985 he performed Bach's complete organ works in 13 recitals at St. John's and this spring performed the *Art of the Fugue*. Later this year he will be performing recitals in Italy, Mexico and South America. His first two records, on the EMI/Angel label, are scheduled for release this summer. Mr. Joyce holds the Masters degree from Juilliard and the First Prize with Distinction from the

Geneva Conservatory. His principal teachers have been Vernon deTar, Leonard Raver, and Lionel Rogg.

Robert W. Lehman has been appointed assistant organist and choirmaster at Washington Cathedral. He was Fellow of Church Music at the Cathedral in 1985-86, and has served as assistant organist at St. John's Church, Lafayette Square, Washington, since that time. He is a graduate of Carnegie Mellon University, Pittsburgh, and of Westminster Choir College, Princeton. Lehman has served as organist for several churches in the Pittsburgh area and was accompanist-organist for the Bach Choir of Pittsburgh. Before moving to Washington, he had been Fellow in Church Music at Christ and St. Stephen's Church and assistant organist at St. Bartholomew's Church, both in New York City.

David Perry Ouzts has been appointed organist and choirmaster of Trinity Episcopal Church, Huntington, WV. Mr. Ouzts is a graduate of Furman University where he received the Bachelor of Music degree in organ performance studying organ with W. Lindsay Smith and harpsichord with David A. Gibson. He is a recent graduate of the Yale University School of Music and the Yale Institute of Sacred Music where he studied organ with Robert Baker, improvisation with Gerre Hancock, and worship and liturgy with Jeffery W. Rowthorn.



Dorothy Papadakos

Dorothy J. Papadakos has been appointed assistant organist at the Cathedral of St. John the Divine, New York City. A 1986 masters degree graduate of the Juilliard School, she has studied organ with Dennis Keene, Jon Gillock, and improvisation with Paul Halley and Gerre Hancock. Actively working in jazz, pop, and electronic music she is also on staff at Ciani/Musica, Inc., one of the nation's leading music production companies in synthesized sound design. She will be assisting Paul Halley, Organist & Master of the Choirs and performing with the Paul Winter Consort, Artists-in-Residence.

Nunc Dimittis

The Rev. James C. Southard, of Toledo, OH, died April 1 at the age of 72. A priest in the Toledo Catholic Diocese for 40 years, Father Southard retired in 1983 after having served 10 years as associate pastor of St. Hedwig Church. Prior to his ordination in 1945, he had been organist of the Paramount Theatre and of WSPD radio. As a member of the Toledo Area Theatre Organ Society, he participated in rebuilding the Rivoli Theatre organ which is now housed in the St. Hedwig Cultural Center. He received the BA degree from Denison University, and the STB degree from St. Mary Seminary, Baltimore, in 1939. Fr. Southard was a long time member of the AGO.

New Organ Music

S. Marion Verhaalen: *Outburst*, for trumpet and organ. Augsburg Publishing House, 11-7633, \$4.50.

Ms. Verhaalen's moderately difficult nine-page work for B-flat trumpet opens with a short fanfare-like introduction which leads to the statement of the rhythmic main theme first by the organ, and then the trumpet. The theme is developed in the first part of the piece, relying heavily on unresolved seventh chords. The cantabile middle portion employs a flowing trumpet melody over a pulsating five-four accompaniment. Before the first theme returns for the bombastic close, there is a puzzling trumpet recitative with organ clusters, bearing at best a tenuous relationship to the work as a whole.

In general, *Outburst* is a fine piece which is idiomatic to both instruments. The harmony, with its pop-style chords, may make the piece appealing to some. Unfortunately, the notation can be vague in places; for instance, a pedal part suddenly appears on p. 9, but the pedals are undoubtedly meant to be employed before that. Also, it is unclear whether accidentals are intended to be carried over in the unmeasured recitative—a few "safety" accidentals would have made this clearer.

Ronald Arnatt: *Eight Pieces for Organ*. Augsburg Publishing House, 11-5807, \$6.00.

Ronald Arnatt, the new president of the AGO, wrote these pieces at various times in his career. They display his inventive rhythmic ideas and an affinity for the sonorities and colors of a large organ. The set includes hymn preludes on *Crucifer* ("Lift High the Cross") which is certain to find use due to the current popularity of the tune, *Christe redemptor omnium* in a lovely setting, and *Pange lingua*, weakened only by

the overuse of aimless parallel sixths in the left hand. There are two beautiful "Lullabies" exploring the quiet sounds of the organ, two short but engaging "Majestic Pieces," and a "Procession" making effective use of a solo reed stop.

The pieces are for the most part fairly difficult, due mainly to the need for large hands and frequent finger substitution to negotiate the voice leading of the large chords. The tonal style is mildly dissonant, accessible to most congregations. Organists seeking material to exploit the varied resources of a large instrument will appreciate this set.

Gwilym Beechey: *Two Meditations* ("Capetown" and "Lasst uns erfreuen"). Augsburg Publishing House, 11-8660, \$3.50.

Dr. Beechey's settings of two hymn tunes rely on the technique of melodic ornamentation. Although the lines are well-crafted, the lack of harmonic interest prevents the pieces from being satisfying musical experiences. Even one cadence in a tonality other than tonic or dominant would have made an improvement.

Unfortunately, the engraver made the all too common error of placing the brace between the left hand and pedal staves, rather than encompassing the manual parts, throughout the first two pages of an otherwise beautifully printed work. As "Meditations," Beechey's settings will be useful, since they make little demand on player, instrument, or listener.

Charles Callahan: *Partita on Hyfrydol*. Concordia Publishing House, 97-5940, \$4.50.

Mr. Callahan's five-movement work says little that has not been said by other organ composers, but the writing is nevertheless competent and thoroughly convincing. I was especially taken by the fourth movement, an Adagio strongly reminiscent of Dupré's beautiful "In Dulci Jubilo." The rest of the work

includes an ornamented chorale, a trio, and a finale culminating in an Ivesian pedal variation. In all, an attractive and useful piece.

Edward J. Sturges: *Meditation* (Walter Watson, ed.). Ludwig Music Publishing Co., 0-12, \$5.00 (sic).

The first reading of this 4½-minute piece will cause you to immediately check the publication date—Sturges' piece would have been comfortable in an organ collection of a century ago! For all organists tired of searching attics and used music sales for old Victorian gems, or looking for something new to show off the Vox Angelica or Harp stops, look no further. If indeed Mr. Sturges wrote this as an exercise in capturing a former style, then he has succeeded wonderfully.

John Ferguson: *Hymn Harmonizations, Book III* (Duke Street, *Lasst uns erfreuen*, *Den signede Dag*, *Go tell it on the mountain*, *The Ash Grove*, *Nyland*, *Were You There*, and *Wie schön leuchtet*). Ludwig Music Publishing Co., 0-10, \$9.95.

John Ferguson, in his preface to the third volume of hymn settings, suggests that his original harmonizations are for organists "not yet ready to try their own." I would go further and say that all organists who take hymn playing seriously would do well to study these settings. Ferguson displays his talent for clever yet simple ideas, and the ability to know just the exact moment to introduce a "surprise" chord (not often). There is a great deal of useful material here, including helpful suggestions regarding specific texts for which each stanza was intended.

—James Biery

Franz Liszt, The Complete Works for Organ, volumes II, V and VI. Universal Organ Edition (European Ameri-

can), Nos. 17884, 17887, and 17888, \$25.00 each.

In an earlier review of volumes III and IV of this complete-works edition (THE DIAPASON, April 1987) I wrote: "this edition is grounded on solid principles of musical scholarship, and the musical text is an attempt to establish Liszt's final intentions." Volumes II, V, and VI, also shaped by these editorial principles, are excellent examples of a superior performer's edition. Famous pieces such as the *Prelude and Fugue on BACH* and *Weinen, Klagen, Sorgen, Zagen* are included in volume II, and lesser known works of functional service music in volumes V and VI. Of particular interest are the contemporary fingerings that are transmitted by the sources. They reveal that even in Liszt's day the older techniques of finger vaulting, the use of the same finger on adjacent notes, and the avoidance of continuous substitution, were still practiced by Liszt and his contemporaries.

This is a fine edition, and a must for serious Liszt players. The only regrettable feature is the stapled binding, which is ephemeral and designed to self-destruct with sustained use. It is hard to believe that Universal Editions is unaware that a longer-lasting sewn binding is preferred by its consumers.

Pamela Decker: *Passacaglia*. Hindon Publications, HPO-3006, \$6.95.

Pamela Decker's *Passacaglia* is a technically difficult piece, and well conceived for the organ. Its theme is graceful and finely arched, and skillfully enhanced with ever-increasing contrapuntal complexities from its tranquil beginning to its agitated conclusion in French toccata style. The harmonies are contemporary, but not avant-garde, and the overall mood and timbre remind one of Frank Martin's magnificent contribution to the genre. That's good company to be in for any composer.

—Edmund Shay, DMA
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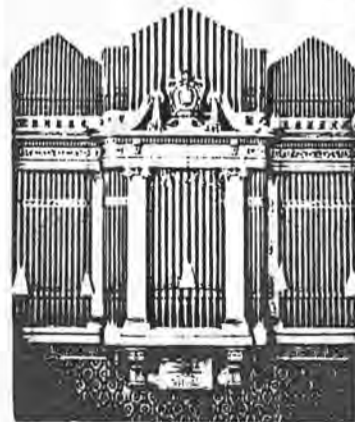
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Church choirs heavily rely on their accompanists. The organist should be seen as an equal partner with the choir, yet only too often choir directors neglect the organist in choosing music. Admittedly, there are many situations where this is intentional because of the lack of keyboard performing skills, but generally, it simply happens as an oversight. If the church has a good organist, then the director should make the effort to program works in which the keyboard plays a more prominent role.

On the other hand, there is the organist who happens to direct the choir. In this case, finding music that allows the organ to flourish is the driving force in

music selection. Since he/she accompanies the choir and "directs" from the keyboard, it is of great importance that the keyboard be interesting.

Finding works that have interesting, soloistic organ music is not always easy. Choir directors tend to be more concerned about the vocal ranges, the tessitura, etc., and forget to look for exciting accompaniments when browsing in music stores. Performing music in which the organ has a significant and different function will certainly add strength to the choir, and will possibly further stir the emotions of the congregation.

Both of these examples of situations are extreme. It is most common that directors selecting music take all concerns into consideration in planning the music for the services. Other factors such as singing music that uses instruments, soloists, additional children's voices, etc., are all a part of our summer

organizational contemplations.

Balance is an important factor for church choirs. Directors must attend to all kinds of tastes in the choir and congregation, to liturgical needs, to performers' abilities, and many other performance ingredients, and make them all fit into the sermon and the church year. This is not something that can be accomplished successfully without some type of systemization; even then it is doubtful that the various constituencies will recognize the effort. Nevertheless, conscience should be a motivator, and if a deliberate attempt is made, then directors will feel better as issues start to surface.

The reviews this month feature works having active organ (not piano) involvement. In some instances, the keyboard music is an equal partner with the choirs, and may be more difficult than the music for the singers. In preparing

for another season with the church, readers are urged to find a work that allows the organist to be a vital part of the anthem or special music. They will appreciate the challenge and it will do much for making their contribution of helping the choir find notes, learn the music, accompany soloists, etc., more palatable throughout the year.

O How Amiable, William Mathias. SATB and organ, Oxford University Press, A 342, \$1.00 (M).

The first page of this Psalm is for organ solo and begins with quiet pedal work. The harmony has mild dissonances and hints at Lydian lines. At places the choir sings without organ, but more often the organ offers useful support for the choir, yet there is sufficient individual music for the organist as well. The middle area (ABA) has some loud phrases, but generally the work is hauntingly soft. Lovely music that will not be too difficult and is certain to please everyone.

King of Glory, Alan Hoddinott. SATB and organ, Oxford University Press, A 343, \$1.00 (M+).

The organist often has a five-note passage that is a mirror in the two hands; this motive is played in a free, yet frenzied improvisatory manner. The other organ music is more chordal and less soloistic. The choral music has divisi and often consists of repeated chords which are either dramatic or a bit sentimental. This Psalm 24 setting will probably need a large choir for effective performance.

Ye Choirs of New Jerusalem, Richard Shephard. SATB and organ, Oxford University Press, A 355 (no price given) (M+).

There is a curious blending of several styles in this extended setting. Some areas are almost jazz-like, while others are quiet, then shift into a bravura character. The faster sections use changing meters including a rare 1/4 bar. The organist has several solo passages in the introduction and later plays filler music between the choral phrases.

Oh, That I Had a Thousand Voices, arr. Donald Busarow. SAB, organ with congregation and two optional trumpets, Augsburg Publishing House, 11-2346, \$.95 (E).

The main organ material occurs in the long Prelude which is an organ solo with optional trumpet near the end. The music is easy to play, yet gives the organist an opportunity to be featured, so this would be useful to those groups having an organist of limited ability. The choir and congregation sing the first verse in unison which is followed by separate verses for the women and the men; then the choir sings verse four unaccompanied and verse five has everyone again. Easy enough for most groups.

Savior, Teach Me Day by Day, Gerald Bales. SA and organ, Randall M. Egan Publishers (M-).

The women's voices should be equal in each part, but they only sing in two parts on two of the five verses. The organ sets an ethereal mood at the opening as it builds tone clusters through sustained added notes. The other areas are more typical of organ accompaniments, although the fourth verse is quite busy. The choral writing is simple and could be sung by young voices having limited ranges.

Missa Brevis, Robert Walker. SATB and organ, Novello and Company of Theodore Presser, No. 29 0609, \$4.25 (D).

In this well-crafted mass the organ plays an equal role with the voices. It has difficult, busy areas. The organ helps create the mysterious character in

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the Kyrie and later in the Osanna. No soloists are used. The choir often has counterpoint as lines cascade in downward spirals. There are dissonances, unaccompanied singing, and only a Latin text is used. The writing is effective with many types of articulations and a variety of rhythmic gestures. It will require a fine choir and organist, and would be of interest as a concert work for college choirs.

Deo Gracias, Robert Wetzler. 2 trumpets, 2 trombones, and organ, AMSI, B-19, \$12.00 (full set) (M-).

Written for the dedication of a new organ, this relatively easy instrumental work has a majestic quality. The brass and organ have separate areas, and then join in the final verse. Based on "Agnus Hymn" of Dunstable, there is a modal flavor that has a medieval spirit. This is a work that could be learned quickly, is not particularly challenging for the organist, but would be useful as an addition to the service, especially as an offertory.

Come, Share the Spirit, Paul D. Weber. SATB, congregation, 2 trumpets, 2 trombones, and organ, Augsburg Publishing House, 11-2429, \$1.00 (M).

The choral parts are easy and are almost always in unison or with descant line. There are four verses with the congregation joining on two. This has a strong energy and begins with a forceful organ/brass introduction. The organ writing often has pulsating repeated chords, and is not difficult, but will sound immense. The brass have limited four-part writing, although they and the organ have another solo in the closing area. This anthem would have many uses such as for Easter, communion or for general Sundays. Each verse of the text addresses a different phase of the celebration. Utilitarian and powerful.

Glory and Honour, John Joubert. SATB and organ, Novello of Theodore Presser Co., No. 29 0589, \$1.95 (D-).

Most of the choral writing is in two parts or unison, and full vocal ranges are employed. At times the choir seems to be accompanying the organ which has a soloistic role throughout with many flourishes and outbursts. Its music is somewhat challenging with an active pedal part. There is a strong sense of drama, a wide variety of dynamics, and melismas that begin in the choir and carry into the organ as a motive. Forceful music needing solid performers.

I Will Lift up Mine Eyes, Alan Hovhaness. SATB and organ with boys' choir and bass solo ad lib., C. F. Peters, No. 66232, \$1.25 (M+).

As with many of Hovhaness' settings, a dominant characteristic stems from his use of various scales. At times these are bordering on the exotic, and these harmonic areas can be heard throughout. The organ is primarily a support for the singers although there are extended passages where one keyboard plays free, somewhat improvisatory phrases above a drone bass. The solo areas for boys' choir and bass may be sung by sections in the choir. There are three movements with one long section in 11/4 meter. This 15-minute cantata is not difficult and has a mood that will continue to grow on both performers and listeners.

Sing and Rejoice, Gerhard Krapf. Organ and congregation, The Sacred Music Press, KK 297, \$5.95 (M+).

This is an unusual collection written by an organist. There are five separate hymn settings with a variety of performance options for use. The versets may serve as introductions, solo organ stanzas or as free choral or congregational accompaniments. Works included are Diademata, Freu Dich Sehr, Gaudemus Pariter, St. George's Windsor, and Herr Jesu Christ, Dich Zu Uns Wend. Each setting has a Prelude, an Introduction, and then various versets. Functional music that will give organists a chance to move into new directions when playing hymns for singing.



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New Recordings

Bach, J. S.: L'Opera Omnia per Organo. Vol. 1 - *Preludi e Fughe* (Prelude and Fugue in A Minor [BWV 543]; Toccata and Fugue in D Minor [BWV 565]; Prelude and Fugue in G Major [BWV 541]; Prelude and Fugue in B Minor [BWV 544]). Giancarlo Parodi, Chiesa di San Giovanni Battista, Dobbiaco. ECO 590 C Stereo. \$11 (plus \$2 postage per order) from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

Bach, J. S.: L'Opera Omnia per Organo. Vol. 2 - *Quattro Concerti* (Concerto in C Major after Vivaldi [BWV 594]; Concerto in C Major after Ernst [BWV 595]; Concerto in D Minor after Vivaldi [BWV 596]; Concerto in A Minor after Vivaldi [BWV 593]). Giancarlo Parodi, Chiesa dei SS. Ippolito e Eraldo. Lagunda. ECO 605 C Stereo. \$11 Organ Literature Foundation.

Organ Concertos by J. S. Bach (Concerto in D Minor after Vivaldi [BWV 596]; Concerto in A Minor after Vivaldi [BWV 593]; Concerto in C Major after Vivaldi [BWV 594]; Concerto in C Major after Ernst [BWV 592]). Joan Lippincott, The Memorial Church, Harvard University. Gothic 68422.

Bach, J. S.: Eight "Little" Preludes and Fugues (BWV 553-60); Fugue in C Minor on a Theme by Legrenzi (BWV 574); Aria in F Major (BWV 587); Fugue in G Major ("Gigue") (BWV 577). August Humer, Basilika St. Lorenz, Lorch. Extempore AC 81-05. \$11 Organ Literature Foundation.

Die Barockorgel der Wallfahrtskirche Brunnenenthal. Pachelbel, Johann: Toccata in E Minor; Fantasy in D Minor; Fugues in C Major, A Major, and C

Major. Bach, J. S.: *Four Duets from Clavierübung III* (BWV 802-05); Fantasia con imitatione (BWV 563); Concerto in D Minor after Marcello (BWV 974). August Humer. Extempore AC 85.02. \$11 Organ Literature Foundation.

Bach, J. S.: *Koraalbewerkingen uit Cantates* (transcriptions of movements from Cantatas 4, 12, 13, 22, 28, 75, 79, 80, 95, 107, 137, 143, 166 and 180). Addie de Jong, Oude Kerk, Amsterdam. Festivo 102. \$12 Organ Literature Foundation.

More Bach LP's, and something for every taste. Those who find today's "more-authentic-than-thou" performances a bit dry may appreciate the first two installments in Giancarlo Parodi's new Bach series. His frequent (and unauthorized, of course) registration changes, ultra-detached articulation in chordal passages, and predilection for big *rallentandi* are characteristic of a Bach style quite fashionable not so long ago. The four fugues are registered so as to give the effect of a crescendo that runs the length of the movement (always beginning with nothing more than foundation stops and always ending more or less "full organ"); the chords in the G-major prelude and in similarly brisk movements from the concerto transcriptions are positively choppy; and the concluding ritards in the fast concerto movements practically double the note values. Parodi's only real concession to the "authentic" performance practice movement comes in the Adagio of the A-minor Vivaldi, where he applies ornamentation and *inégales*.

The outmoded playing style is a minor concern, though, when compared to other matters. For example, while Pa-

rodi's technique is solid enough, there are more flubbed notes than one would like, and his phrasing is occasionally inconsistent as well, such as in the opening movement of the A-minor Vivaldi. This movement also suffers from a bottom-heavy registration in which the pedal reeds are much too noisy for the principal chorus on the secondary manual (this precise imbalance is a problem in no fewer than four of the concerto movements). In the fugue subject from the D-minor Vivaldi, he adds a concluding turn to the trill a hair too late in the opening statement, thereby awkwardly delaying the subject's final note. And in the Largo from the same concerto (mm. 4 and 12), his reasons for following the original violin part—he plays a *d'''* instead of an *a''* on the eleventh beat—have to be questioned, since he otherwise adheres strictly to the transcriptions in passages where Bach altered violin parts that exceeded his manual compass. Furthermore, it is all too obvious from the splicing that portions of the D-minor toccata and fugue (mm. 85-133), the G-major fugue (mm. 71-83), and the third movement of the A-minor Vivaldi (mm. 82-114) had to be re-recorded. A final quibble is that the English translation of the jacket notes (which discuss the music only) borders on the illiterate. The organs used—a Rheinisch-Pirchner for Vol. 1 and a Pirchner for Vol. 2—are not particularly offensive, but neither are they so distinguished that the above-mentioned shortcomings might be overlooked. There are many recordings of these pieces superior to these two, and they encompass a wide range of stylistic approaches. Hence, regardless of one's stylistic preference, the Parodi set has little to offer.

Joan Lippincott's new recording of the concerto transcriptions, on the other hand, would make a welcome addition to any library, if only for the authoritative notes by Peter Williams. She plays on what is perhaps Charles Fisk's most famous opus, the four-manual, 77-rank

instrument at Harvard. There are two features of her renditions which set them apart from almost all others (recorded or otherwise) this reviewer has had occasion to hear: her musically convincing attempts at historical accuracy with respect to phrasing, articulation, rhythm, and tempo, and her soft registrations for the fast movements.

Lippincott's assimilation of the "strong-weak" rhythmic style advocated by Harnoncourt, Vogel, *et al*, is most evident in the A-minor Vivaldi. In the ritornello of the first movement, she slightly elongates the first chord and gives the second about half its notated value, and she treats the two-note descending octave motive in the ritornello of the Adagio in like fashion. She adopts a similar technique throughout the Largo from the D-minor Vivaldi and in the ritornello of the Grave from the G-major Ernst, where overdotting is liberally applied. Her performance of the Recitativo-Adagio from the C-major Vivaldi merits special praise: here, she alters at will the rhythm of the melody line and shortens the accompanimental chords, both of which greatly enhance the impression of a *secco* recitative. Incidentally, she treats the chords along the same lines suggested by Tagliavini in some recently published performance suggestions (see his essay in *J. S. Bach as Organist* [Bloomington, 1986]). She is at odds with him, though, in her use of an 8' instead of a 4' foundation for the *Rückpositiv* throughout the concerto (Tagliavini has recommended the latter, because it permits the *concertato* violin part to sound in its original register).

Concerning the registrations for the fast movements, she eschews the loud combinations with mixtures and reeds customary nowadays (and which are employed, for instance, in the Parodi recording) and uses instead principals alone (unless my ears deceive me). Might this be an effort to simulate the modest string orchestras for which the concertos were originally conceived? In any event, Lippincott's overall sensitivi-

ty to the music, keen awareness of historical practice, and technical command of these demanding works would make this one a worthwhile purchase.

One could not go wrong either with the two August Humer recordings, for the playing, instruments, and acoustics are exquisite. The all-Bach disc was done on a two-manual St. Florian (1976), the Bach/Pachelbel on a relatively untouched one-manual Leopold Freundt (1715). Humer is obviously well-schooled in baroque performance practice, but his playing never comes across as pedantic or overly academic. Rather, his interpretations are nothing if not musical. And in this regard they recall the playing of another Austrian, the late Anton Heiller, who, perhaps not so coincidentally, was Humer's teacher.

Most of the selections on the "all-Bach" recording are probably not by Bach, as can be deduced from the inclusion of the Eight "Little," and it is therefore more than a little misleading that it bears the title *Johann Sebastian Bach*. In fact, the only selection whose authenticity has never been challenged is the "Legrenzi" Fugue. Not every reader of this column may know that the fugue's model was finally identified a couple of years ago by Robert Hill (Duke University) as Legrenzi's Trio Sonata in G Minor ("La Mont' Albana"), Op. 2, No. 11 (Hill reported on his find in the 1986 *Bach-Jahrbuch*). Organists ought to know all they can about this important work, including something about its source.

Turning to the Bach/Pachelbel disk, the use of the *Cimbelstern* in the Pachelbel E-minor toccata might raise a few eyebrows, and there are surely those who would have Humer reconsider his decision to play all thirty-two variations of the Pachelbel chaconne with the same registration. The mere inclusion of the Bach-Marcello concerto might prompt criticism too, since it has been traditionally regarded as a harpsichord piece. Humer was probably influenced here by Heinz Lohmann, who

somewhat arbitrarily included this transcription—along with five others regarded as harpsichord works (BWV 973, 978, and 984-86)—in Vol. 5 of the Breitkopf & Härtel edition of the complete organ works. But the notion that these concerto transcriptions, as well as all the others from BWV 972 to BWV 987, were originally intended as *manu-aliter* organ pieces has recently been given strong support (see Robert Marshall's contribution to *J. S. Bach as Organist*, and one hopes (in vain?) that it will not be too much longer before organists begin to play them on a regular basis.

Addie de Jong's offering (the only digital recording of the lot) features his own arrangements of movements from Bach cantatas. Beautifully played on a magnificent three-manual Vater-Müller instrument (1726-42) and a lovely two-manual Ahrend & Brunzema (1965), these transcriptions seem (to the listener, at least) as idiomatically suited to the organ as many a "genuine" organ composition. It should be pointed out, too, that the first-rate engineering and acoustical climate do them more than sufficient justice. De Jong has chosen only movements which incorporate chorale melodies, just as Bach did in the Schübler Chorales, and, as he explains in the jacket notes, he has used the "Schübler's" as his guide in six movements. In the others he adopts a wide variety of techniques which usually involve the omission of one or more instrumental or vocal parts.

De Jong's record is scarcely the first attempt by an organist at "do-it-yourself-Bach." The chorale-based movements from the vocal works in particular have long inspired such reworkings, like the many published in the *Church Organist's Golden Treasury*. De Jong is thus carrying on a tradition of sorts founded by Bach himself—and doing it remarkably well.

—Russell Stinson
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Six Etudes, Op. 5 of Jeanne Demessieux

Marjorie Ness

Marcel Dupré and the French Organ School

As an artist performer and teacher, Marcel Dupré (1886–1971) is regarded as one of the most influential figures of the twentieth-century French organ school, and Jeanne Demessieux, in turn, one of his most illustrious pupils. Both were piano and organ graduates of the Paris Conservatory and attained extraordinarily high levels of technical and musical excellence. Dupré recognized in Jeanne Demessieux the phenomenal skills he himself possessed as a performer, and for her he composed Op. 39, 40, and 41, works designed to produce technical mastery. Demessieux's own response to these works was the *Six Etudes*, Op. 5.

As a student of both Guilmant and Widor, Dupré was taught the principles of the French organ school established by the Belgian Jacques Lemmens (1823–1881). It was Lemmens who had revived the art of organ playing, which, according to the builder Cavallé-Coll, had nearly disappeared prior to Lemmens' presence in France¹. Lemmens' *L'Ecole d'orgue* (1862) was the first French organ method to present a well-grounded plan for developing organ technique. The influence of Lemmens and his concern for the study of Bach is seen in Dupré's exclusive use of Bach examples to explain performance rules in his own *Méthode d'orgue*, part II (1927).

While Lemmens began the revival of good organ playing in France, it was Charles-Marie Widor (1844–1937), a pupil of Lemmens and successor to César Franck, who most thoroughly taught the technique after the latter's death. He was determined to restore high standards of organ performance and to revive the authentic tradition of interpreting Bach.² Louis Vierne, a pupil of Widor, describes his mentor:

Firm legato in all the parts, precise articulation of repeated notes, liaison of common tones, punctuation, respiration, phrasing, shading in all levels, all were dissected, commented upon, justified with marvelous clarity. We . . . were completely ignorant of all these technical details, relying upon luck to guide us, and our ears as our only check. For him, luck did not exist, and he considered the ears not sure as long as, under the control of the brain, they were not capable of infallible listening . . . The great reform brought by Widor to organ instruction dealt especially with performance. That reform, which was to give birth in our country to the most brilliant school of organists in the world, will not be

the maître's least title to glory in the eyes of posterity . . . To give precedence to pure and simple instinct, to rationalism over empiricism, such was Widor's aim. To correct the imperfections of our technique he began by showing us the proper position of the body at the keyboard, forbidding us not only ridiculous gestures, fruitless as well as unaesthetic, but also useless motions, no matter how slight.³

Widor used the principles set forth in Lemmens' *L'Ecole d'orgue* and established a standard for the French organ school. His philosophy can best be explained in his own words:

All unjustified movement is harmful, because it is a loss of time and strength. Before deciding that a movement is inevitable you must have tried out its utility during the period of slow practice. That period must be very long. If you have the courage and the conscience to make yourself do it, it will be considerable time gained, and then you will play every virtuoso piece in its exact tempo without difficulty.

Do not flatten the fingers on the keyboard. The key should be attacked with quickness and precision, but without stiffness.

Legato results from the instantaneous carrying over of pressure from one finger to another. If you hesitate in the least it becomes choppy, or else muddy. Although you must often play legato, you must also play clearly; otherwise you have no real technique.

(For staccato) maintain the fingers against the keys as much as possible, tighten your wrists slightly and articulate from the forearm. When you have mastered it slowly, rapidity will come of itself without further muscular contraction.

Begin by placing your bench so that when the tips of your toes touch the extreme edge of the two black keys in the middle of the pedalboard your knees will form a right angle with your thighs. So doing, if you lean slightly forward, your body will take the normal position. The portrait of Bach at the organ can serve you as a model. Never attack the key with a flat foot, but with the inner face of the sole. Keep the feet in constant contact with the edge of the two black keys never playing the white notes near the back of the pedal except in changing feet or crossing. Attack the black notes on the extreme edge to facilitate, if necessary, sliding onto a white one.

Let the free foot hang over the keys always ready either to play or put on a pedal combination or to open or close the swell-box.

The organist has fourteen fingers, ten on his hands, and four on his feet. Here is the only rational way to constitute the supplementary hand represented by the two feet: generally, the knees, the heels and the toes must be touching. Then the greatest stretch of the toes (knees and heels joined) gives a fifth; the greatest stretch of the legs (knees joined) gives an octave. As soon as a foot stops playing it should immediately rejoin the one that is playing in the normal position, to avoid all defective movement. With the pedal as with the manuals economy of movement must direct the choice of pedaling. This means that if several possibilities present themselves, one must choose the one that requires the least motion.

On the organ repeated notes must be articulated very precisely. If the time values are short, or if the tempo is quick or moderately so, cut short the first note by half its value. If the values are long or the movement slower, cut off a quarter or an eighth. With few

Marjorie Ness holds degrees from Oberlin College, Northwestern University, and most recently the DMA from the University of Iowa as a student of Delbert Disselhorst. She currently serves as Director of Music of the First Presbyterian Church, Ottumwa, IA, a position she shares with her husband, William Ness. She has served on the faculties of the University of Wyoming at Laramie and Westmar College, LeMars, IA. In the summer of 1986, she performed a series of seven recitals in Europe, including programs at St. Germain-des-Prés, Paris, France, and the Cathedral of the Incarnation, Marbella, Spain.



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exceptions it is reasonable in slow tempos to adopt the smallest time value of the particular piece of music as the fraction to cut from the first two repeated notes for clear articulation.⁴

Alexandre Guilmant (1837–1911) was Widor's successor at the Conservatory.

Like Widor, a disciple of Lemmens, the new teacher (Guilmant) of the class changed nothing in the technique of performance; a few additional points of articulation in certain preludes and fugues of Bach, certain tempi slightly faster—those were his personal contributions in that respect.⁵

Dupré, a student of both Guilmant and Widor, had begun his musical studies in piano and later in harmonium with his father, Albert Dupré, in 1893. Albert Dupré's seemingly stern edict that for every three-quarters of an hour that Marcel spent at the piano he could have the privilege of practicing the organ a quarter hour⁶ not only reflected contemporary pedagogical thought, but also paved the way for later technical accomplishments.

Alexandre Guilmant consented to teach Dupré at the Guilmant home in Meudon, beginning in 1898, the same year that Dupré assumed the post of organist at St. Vivien in Rouen.

Dupré's conservatory training in piano began in the piano class of Louis Diémer; Diémer had been a pupil of Antoine Marmontel, a student of Pierre Zimmermann.

Dupré's technical requirements for organists were quite close to those of the noted pianists. In his *Cours complet d'improvisation à l'orgue*, volume 2, he states: "An organist cannot any more than a pianist omit the serious study of the Chopin *Etudes* and the Liszt *Etudes transcendantes*."⁷ The Liszt études include diatonic and chromatic scale studies, studies combining moving patterns and sustained tones, studies in thirds, chordal studies, chromatic scale and interval studies, and trill and tremolo studies. Each of these areas is treated in Dupré's Op. 39, 40, and 41 and also in the *Six Etudes*, Op. 5, of Jeanne Demessieux. The level of technical ability that Dupré expected from the virtuoso organist was indeed firmly rooted in a technique of the virtuoso pianist as trained by Liszt who is said to have felt that "technique does not depend on exercise, but on the technique of exercise."⁸

For Dupré, the development of hand, wrist and arm movements at the piano was extremely important, and he felt the danger of carrying pianisms too far at the organ to be very slight. The omission of lengthy practice "exercising his (organist's) wrists in the playing of octaves" for fear of playing too detached at the organ is just plain naïve.⁹

Dupré clearly outlines the special technique one must acquire beyond the piano in order to master the organ. His *Méthode d'orgue* and *Cours complet d'improvisation à l'orgue*, vol. 2, describe more specific manual techniques such as glissando, fingers crossing over and under, substitution, and the concept of organ legato. Lemmens' pedal exercises in *L'Ecole d'orgue* are the very techniques Dupré emphasized for Demessieux's study: broken chromatic octaves, octave trills, chromatic thirds in each foot simultaneously, and repeated notes. The standard pedal exercises of alternate toes, toe-heel successions, glissandos, substitution, and foot crossing are included as well. The techniques emphasized by Widor are those that Dupré strove to perfect in Jeanne Demessieux.

Dupré's philosophy of technique had two distinct goals: the first, utter freedom and ease of execution; the second, avoidance of undue fatigue.¹⁰

For Dupré believed that the entirety of an artist's concentration should be reserved for the essence of the piece he was playing; only through a technique so flawless that one could totally forget it could the fullest artistic communication of the music itself be made. An artist, he believed, must be free of concern about technique. It should be spontaneous and automatic, and should never interfere with the important matter at hand in performance: the music.¹¹

Jeanne Demessieux—*Six Etudes*, Op. 5

Jeanne Demessieux, Dupré's chosen successor, was born in Montpellier in 1921 and assumed her first position as organist of the church of St. Esprit in Paris in 1933. Her extraordinary abilities were recognized at an early age and as a student at the Paris Conservatory she won First Prizes in harmony, piano, fugue, and counterpoint. She pursued an active and highly successful career as a concert artist in both Europe and the United States where she appeared in 1953, 1955, and 1958. Demessieux taught at conservatories in Nancy, France, and Liège, Belgium. She was appointed organist of the fashionable church of the Madeleine in Paris in 1962.

As a favored pupil of Dupré in terms of technical and musical virtuosity, Demessieux seemed to embody perfectly that which Dupré had represented for Widor earlier.

Having recognized his equal or one even greater, Dupré set out to instruct her toward the highest levels of virtuosity, levels which she seemed destined to reach with no difficulties. For Demessieux, Dupré composed a set of works which when perfected would create a first class virtuoso.¹² These works are the *Suite*, Op. 39, *Offrande à la Vierge*, Op. 40, *Esquisse* and *Deux Esquisses*, Op. 41.

Before these works were completed Demessieux had responded to the requests of both Dupré and the publisher Bornemann that she write a set of études for the organ. Her études reflect the emphasis of Dupré on pedal technique, for Demessieux took each technical point of emphasis set forth in Op. 39, 40, and 41 and further developed it. While these studies emphasize the pedal part, the development of manual technique is not ignored.

The specific techniques emphasized in the *Six Etudes*, Op. 5, are as follows: broken chromatic octaves, chromatic thirds, chromatic fifths and sixths, chordal alternation between hands, repeated notes, chromatic octaves and octave trills, sustained notes with active notes above or below, and double pedal.

The *Six Etudes*, Op. 5, represent the most virtuosic of the French organ études. Each of the études has a title which denotes the technique of the étude. In his preface to *Six Etudes*, Dupré stated a dual purpose for their study—the development as well as maintenance of technique. Demessieux's concern for consistency of a technical application is evidenced by her detailed pedalings throughout the set of études and her organized presentation of the techniques.

The first étude uses toes in alternation; the second introduces the heel and keeps the feet parallel with heels playing together and toes playing together. The third étude maintains the parallel position of the feet but widens the interval between the feet to a sixth. The fourth étude focuses on the manual technique of chordal alternation. This specific technique is not applicable to the pedal; therefore, Demessieux adapts the technique presented and introduces alternation of toes and heels, the feet no longer in a parallel position. Patterns similar to those of the first étude (for toes alone) are now played with toes and heels. The fifth étude on repeated notes uses alternate toes as well as toe and heel of each foot in succession. The sixth étude uses octaves in both manual and pedal. Each étude uses a wide range of the pedalboard. Études 1–5 begin in the center of the pedalboard where the performer is most comfortably seated, and work toward the extremes. Étude no. 4 (chordal alternation) begins the manual figurations in the middle of the keyboard as well.

The manuals are an integral part of the total technique of the études by requiring of the organist the same detail that standard piano études require concerning body posture and movement. Problems in coordination, balance, and rhythmic stability are presented as well. The composer's consistently fast tempo markings are a further complicating factor.

Etude No. I: "Pointes" (Allegro agitato 112 = quarter note)

The first: alternating toes—tends to develop . . . equality of strict time between the two feet, and . . . instinct of the spacing of the different intervals.¹³

Demessieux indicates pedal markings throughout the *Six Etudes* whereas Dupré gives no indications in the works considered. Examples 1–4 demonstrate the technique of alternate toes. The consistent use of alternate toes with the feet frequently touching demands secure, even playing. In highly chromatic passages the performer must learn to deal with the close position of the feet at the fast tempo.

Example 1. Alternate toes: Demessieux, *Six Etudes*, Op. 5, I, p. 1, m. 1



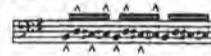
Example 2. Alternate toes: Demessieux, Op. 5, I, p. 8, mm. 87–88.



Example 3. Alternate toes: I, p. 11, m. 127.



Example 4. Alternate toes: I, p. 1, m. 3.



According to Dupré, the purpose of this étude is a study in interval spacing. By making the performer find all intervals with toes, two measuring devices may be considered: the distance between the feet and the distance between successive notes played by one foot.

This étude consists of 143 measures, 127 of which involve alternate toes. Many of the 127 measures involve modified two-plane pedaling where one foot is on the sharps and the other on the naturals. The technique of alternate toes requires only two points of contact between the feet and the pedalboard and minimizes the involvement of leg muscles which keeps the ankle from tiring so quickly.

Both Lemmens and Dupré include exercises involving alternate toes in their pedal studies. Dupré has five pages of exercises for this technique on both white and black keys, but in his compositions the technique is used to a considerably lesser extent than in the études of Demessieux.

Etude No. II: "Tierces" (Allegretto 100 = quarter note)

The second: alternate thirds in the hand and in the feet—seeks to develop the clarity of the legato. The ear will warn if the perfect simultaneousness of attack is not attained and if the slightest ritard is produced in the alternation of feet and hands.¹⁴

Dupré uses the term "alternating thirds" to describe the rhythmic alternation between pedal and manuals in étude no. 2. Examples 5 and 6 illustrate this technique in two rhythmic patterns. No use is made of thirds in the left hand in this étude. The sustained chords of the left hand provide a fulcrum for the alternation of feet and right hand. The technique of rhythmic alternation further complicates the basic technique of thirds which is being taught.

Example 5. Alternating thirds—manuals and pedal: II, p. 13, mm. 1–3.



Example 6. Alternating thirds—manuals and pedal: II, p. 19, mm. 94–96.



Etude No. III: "Sixtes" (Scherzando 116 = dotted quarter)

The third: sixths—in addition to the same quest of the legato and of simultaneousness, (this étude) poses a double problem of corporeal equilibrium and flexibility. The spacing of the legs (knees joined, naturally) must be constant in all positions, without producing any stiffness. It is necessary not to forget that the muscles of the legs are even more subject to contraction than those of the arms and that the least nervous interference paralyzes [sic] execution.¹⁵

Dupré's emphasis on a quiet deportment aids here in the pedaling of sixths. Demessieux again utilizes the technique almost exclusively in the pedals, while evidences of the same technique are found throughout the manual and pedal parts of Dupré's compositions. Demessieux widens the gap between the feet, taking away the security of their closeness. The knees remain together and guide the feet in their parallel execution of the sixths. Heels and toes of both feet alternate, demanding simultaneous movement of the ankles (Examples 7–8).

Example 7. Chromatic sixths—manual: III, p. 29, mm. 99–100.



Example 8. Chromatic sixths—pedal: III, p. 24, mm. 1–2.



The manual part of etude no. 3 generally consists of chords and single note lines accenting the pulse with a few measures of chromatic sixths interspersed. The non-melodic material of the manuals provides a rhythmic check for the rhythmic alternation as well as the simultaneous attack of manual and pedal. There are only four measures of chromatic fifths and sixths for manuals in this entire etude.

Etude No. IV: "Accords Alternés" (Allegro con moto 112 = quarter note)

The fourth: alternating chords—applies to the organ one of the principal processes of the modern school of piano; based on the flexibility of the wrist, which assures absolute equality of movement between the two hands. Now, at the organ, still more than at the piano it is important that the legato between the chords be strict and that there be neither solution of continuity nor ritardation between the hands. All movements must be reduced to a minimum.¹⁶

The typical French toccata alternation of hands is the characteristic of this etude. This is the only etude which focuses on manual technique. The notation shows clearly which hand is to play which chords (Example 9). Demessieux uses this etude to introduce alternation of toe and heel. This is the first time that toe and heel of both feet operate independently, requiring different lateral and vertical ankle movements (Example 10).

Example 9. Chordal alternation—manuals: IV, p. 32, m. 1.



Example 10. Alternate toe and heel: IV, p. 37, mm. 51–52.



Etude No. V: "Notes Répétées" (Vivo 126 = quarter note)

The fifth: repeated notes—develops the agility and lightness of pedal playing. It requires an absolute precision of attack. It is the ankle which holds the foot suspended though always near to the key in the manner of which, at the piano, the wrist assures the suspension of the hand. A very light swaying of the body will permit the joined legs to attain without difficulty the extremities of the pedal clavier.¹⁷

Demessieux's fifth etude has primarily repeated notes in the pedal. The only repeated notes found in the manual parts are manual figurations in alternation. Examples 11 and 12 indicate the two types of pedal repeated note figurations frequently used by Demessieux.

Example 11. Repeated notes—pedal: V, p. 41, mm. 1–2.



Example 12. Repeated notes—pedal: V, p. 42, m. 22.



Example 11 illustrates the first type of repetition which is possible when the notes are close together. Example 12 illustrates the second type using toe and heel of the same foot when the feet are further apart. At the tempo of a quarter-note equal to 126 the body must be relaxed and the feet kept close enough to the keys in order for the attack and release to be precise. The manual parts are comprised of many octave chords on the beat, with the left hand often stretching a tenth. Sustained tones also occur in the left hand, providing a point of balance for the constant motion of the pedal and right hand.

Etude No. VI: "Octaves" (Allegro con fuoco 84 = quarter note)

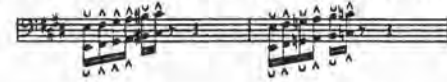
The sixth: octaves in the hands and in the feet, attacks two different problems. In order that the octave in the hands be clearly perceived on the organ, it is necessary to be careful of a moderate period of holding in order that the elocution of the pipe be assured. In the feet, the execution of the octave poses anew the question of the constancy of distance apart, already pointed out in regard to the sixths, and the perfect simultaneousness of the attack and of the interruption of the sound. Here again, the ankle guides and suspends the foot.¹⁸

Examples 13–15 show the octave technique for both manual and pedal. The sixth etude uses rhythmic alternation as seen in the second study on thirds. The octaves are rhythmically passed back and forth from pedal to manual (see Example 15). The balance necessary to execute the rhythmic alternation is further complicated by the octave technique. Demessieux gives the performer some latitude in the execution of the octaves by requiring a slower tempo than in the other etudes (quarter-note equal to 84). Examples of octave trills may also be seen. The octave trill may occur in one hand or between hands (Example 16).

Example 13. Chromatic octaves—manual: VI, p. 53, mm. 34–35.



Example 14. Chromatic octaves—pedal: VI, p. 50, mm. 6–7.



Example 15. Chromatic octaves—manual and pedal: VI, p. 50, mm. 1–2.



Example 16. Octave trill—manual: VI, p. 55, m. 60.



Example 17. Sustained and active tones—manual: VI, p. 51, mm. 12–13.



Additional techniques presented in Dupré's writings do not merit as much consideration in the etudes of Demessieux. The technique of simultaneous sustained and active notes is employed in the *Etudes transcendantes* of Liszt and is a distinctly pianistic technique; however, it is used in organ studies to promote finger independence and is used frequently by Dupré but very seldom in the studies of Demessieux (Example 17). The purpose of these technical studies is summarized in the conclusion of Dupré's preface.

In brief, the qualities of execution which the conscientious study of the Etudes will develop are: equality, simultaneousness of attack, legato, flexibility, lightness and clarity; The student should never lose sight of these few general precepts, oft repeated but which remain fruitful:

To work one difficulty alone at one time and thereupon to concentrate all his effort; Practicing fingers alone is useless. The ear and the eye must exercise a constant control;

The work must be broken up into [very short fragments] and practiced slowly until one senses that one is ready to accelerate without harming the clarity;

Working to the complete polyphony is, at the organ, of more benefit that working by separate voices, but only if the music is played slowly enough to be in complete control.

The work is known when the interpreter has, from memory, an exact mental picture and when the limbs execute it with a suppleness of reflex manner. At this moment, the liberated brain can give of itself completely to the music.

Those who succeed in conquering the Etudes will be grateful to Jeanne Demessieux for immense progress which, thanks to her, they will have accomplished.¹⁹

NOTES

- 1. Michael Murray, "A Legacy and a prize," THE DIAPASON (December, 1979), 9.
2. Louis Vierne, "Memoirs of Louis Vierne; His Life and Contacts with Famous Men," III, trans. Esther E. Jones, THE DIAPASON (November 1, 1938), 10.
3. Ibid., 10–11.
4. Ibid., 11.
5. Vierne, "Memoirs . . ." (January, 1939), 9.
6. Marcel Dupré, Recollections, trans. and ed. Ralph Kneeream (New York: Belwin-Mills, 1975), 135.
7. Marcel Dupré, Cours complet d'improvisation a l'orgue, vol. 2, trans. John Fenstermaker (Paris: Alphonse Leduc, 1973), 6.
8. Reginald B. Gerig, Famous Pianists and Their Technique (Washington: Robert B. Luce, Inc., 1974), 316.
9. Dupré, Cours complet . . . vol 2, 1.

- 10. Michael Murray, "Toward Perfect Technique," Music (March, 1974), 36–37.
11. Ibid., 36.
12. Graham Steed, "Dupré and Demessieux: the Master and the Pupil," The American Organist (March, 1979), 37.
13. Jeanne Demessieux, Six Etudes, Op. 5, with a preface by Marcel Dupré, trans. David Pizzaro (Paris: Boremann, 1946).
14. Ibid.
15. Ibid.
16. Ibid.
17. Ibid.
18. Ibid.
19. Ibid.

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The organs at the Church of the Virgin Mary Gdańsk, Poland

by Roman Perucki



Gdańsk has long been famous for its flourishing organ building and organ music performance traditions. What particularly draws our attention to the town is the size and number of instruments. Almost every wealthy merchant of old Gdańsk wanted to pride himself on the possession of a big and beautiful instrument in his family chapel in one of numerous churches of the town.

The first documents concerning the existence of church organs in Gdańsk date back to the middle of the 14th century. By the end of the 15th century both the Virgin Mary and St. John churches had already two instruments, and in 1499 St. Bartholomew church was also furnished with one. In the 16th century, organs were installed in all churches of Gdańsk, and often there were two instruments in one place. The most important dates and facts are briefly outlined below:

14th cent.	Virgin Mary	first mention
15th	St. Nicholas	first mention
end of the 15th	Virgin Mary	2 instruments
till 1498	St. John	2 instruments
1499	St. Bartholomew	first mention
1508	Virgin Mary	Blazej Lehmann from Budziszyn
1512	St. Bartholomew	a new organ
1518	St. Peter & Paul	Jan Hauk from Chojnice
1524	Virgin Mary	4 instruments at a time
1568	Holy Trinity	Balcer Stürmer from Malbork
1577	Oliva Cathedral	2 instruments
1580	Oliva Cathedral	side organ
1585	Virgin Mary	Juliusz Antoni Friese, new organ, 55 stops
1588	St. Barbara	Wawrzyniec Hoffmann from Malbork

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1593	Artus Court	mention
1603-4	Oliva Cathedral	new instrument by Krystian Neymann
1608	St. Catherine	Jan Hellwig, new organ
1615	St. Barbara	mention
1618	Holy Trinity	mention, new organ
1625-9	St. John	Merten Friesen
1636	private house of Czirenborg family	mention
1648	Holy Trinity	new organ
1658-60	St. Bartholomew	expansion of the 1620 organ by Jerzy Nitrowski
1703-4	Holy Trinity	side organ by Tobiasz Lehmann
1744	St. John	new organ by Hildebrand
1746	St. Barbara	Hildebrand
1755	St. Nicolas	organ, 1 manual and pedal
1758-60	Virgin Mary	Fryderyk Rudolf Dalic
1763-65	Oliva Cathedral	F. W. Kaltschmidt, improvements in the existing instrument
1763-88	Oliva Cathedral	new organ by Jan Wulf from Ornetta
1777	Virgin Mary	F. R. Dalic - choir organ
1782	Holy Spirit	F. R. Dalic - choir organ
1788	St. Nicolas	second manual added
1791-3	Oliva Cathedral	improvements by F. R. Dalic
1891	Virgin Mary	new instrument by Terletzki
1895	Virgin Mary	redevelopment of choir organ
1935-38	Virgin Mary	new organ by Kemper
1982-85	Virgin Mary	G. H. Hillebrandt from Hanover

Note: These are only examples of the development of organs in Gdańsk and by no means should be treated as a comprehensive source.

It seems worth stressing that organs were built in Gdańsk also for purely secular use; for instance in 1593 the Artus Court, a hall used as a place of guild meetings and other public events, was fitted out with an instrument which existed there till the end of World War II.

Unfortunately immense war damage annihilated most of antique instruments. In postwar times large-scale reconstructive works were launched in Gdańsk. Not only were the old organs reconstructed and repaired, but also a number of new instruments were built, e.g., at St. Bartholomew's, St. James', St. Catherine's and others. This paper, however, deals in detail only with the organs of the Virgin Mary Church.

The history and the present day

The Virgin Mary Church, erected between 1342 and 1502, is one of the largest churches made of brick in Europe. With the capacity for a congregation of 25,000, it is the largest place of worship in Poland. The church has a very long reverberation time, approximately 10 seconds, which results in high incomprehensibility of speech. Scientists from the Institute of Sound Engineering of the Gdańsk Technical University, directed by assistant professor Gustaw Budzyński, made a plaster model of the church to carry out a thorough analysis of the acoustic phenomena in its interior.

As mentioned above, already at the end of the 15th century there were two instruments in the church. In 1508 Blazej Lehmann built a new 35-40 stop instrument which was later moved to one of the side chapels. Due to many defects the Lehmann organ was taken away from the church in 1777.

In 1524 there were four instruments in the church: the main organ used exclusively for solo performances, the small organ played during masses, and two private organs in side chapels used for accompaniment of services there.

In 1538 Antonius Friesen arrived in Gdańsk to install a new organ. This was a magnificent instrument which could have been equalled only by organs in Strasbourg and Ulm. It had three manuals, 48 notes each, 24-note pedal, altogether 60 stops and 4339 pipes. One of the features of the Friesen organ was its excellent mixtures, and especially the 24 ranks on the first manual and nine ranks on the pedal. The disposition of this instrument, as an example of fine organ building, was published in *Syntagma Musicum* by Michael Praetorius. The inaugural concert was played by Kajns Schmiedlein, a future chief organist of the church. Between 1727 and 1734 some routine repairs were done by Andrzej Hildebrand, the disciple of the famous G. Silbermann. Unfortunately in the middle of the 18th century the instrument could not be used any longer. In consequence of that loss Gdańsk organmaster Fryderyk R. Dalic started the construction of a new organ. Jan H. Meissner built a new case which was preserved in the church till the end of World War II. The instrument had three manuals and pedal, 52 stops. In 1777 the same organmaster built a new choral organ, at which time the side chapel organs were finally removed from the church so that only two main instruments remained.

In 1891 a romantic-style organ was built by Terletzki. The latest achievements of technology were introduced, i.e., shutters for the third manual, a cre-

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scendo shaft and extensive couplings. Also the choral organ was turned into the romantic style.

Between 1935 and 1938 Kemper built a new instrument with five manuals and two Spanish trumpets installed in the facade. At present there are three instruments in the church of the Virgin Mary: the great organ, the choral organ and a portative.

The Great Organ

As mentioned, in 1585 Antonius Friesen had built an organ for the Virgin Mary Church. Forty years later his son and follower Merten Friesen built an instrument for St. John's. The St. John's organ was reconstructed in 1985 and moved to the Virgin Mary on the site of the one constructed 400 years earlier by Antonius Friesen. Unluckily only 80% of the case and 105 pipes of the original instrument survived World War II. The reconstruction was initiated by Dr. Otto Kulcke from Oberursel, who also raised funds for this purpose in West Germany. The reconstructive work was carried out with great artistry and understanding by H. & G. Hillebrand from Hanover. Polish specialists restored the case on the basis of a design worked out in the Torun office of the State Laboratories for the Preservation of Historic Monuments. In compliance with the latest experiences in organ building, mechanical action was employed, exact to the historical pattern contemporary to that of Merten Friesen. The console and the keyboards were made of the finest materials. Because proper arrangement of the bellows seems to be of great importance to the sound of an instrument, according to tradition wedge-shaped bellows were used. Acoustic research proved that the interior of the basilica strengthens low frequencies while the high ones are absorbed. Due to this fact registers of the principals, starting with C1, have been doubled, and made of hammered metal. The reed stops have been modelled upon the 17th-century North German school of Fritsche-Stellwagen. A short octave, i.e., lacking C-sharp, was used in the manuals. On the whole the present organ may be reckoned as belonging to the cultural tradition of the Hanseatic League. It was consecrated on August 15, 1985.

After World War II an electropneumatic instrument, made by Wurlitzer, was installed on the left of the high altar. It is used solely for accompaniment during services, its sound emitted by two sets of loudspeakers. Next to the high altar there is also one of the best portatives in Poland. This AC powered, portable, four-stop instrument is a personal gift from Dr. Otto Kulcke.

The stoplist of the organ from 1625:

Werk II

1. Prinzipal 8 Fuss
2. Spielfeifen 8 Fuss
3. Hohlflöten 8 Fuss
4. Octauen 4 Fuss
5. Rausquinten 2 $\frac{2}{3}$
6. Super Octauen 2 Fuss
7. Bordein 16 Fuss
8. Spielpfeiffen 4 Fuss
9. Zimbel 3 Pfeiffen
10. Tromphorn 8 Fuss

Brustwerk III

1. Prinzipal 4 Fuss
2. Gedackt 8 Fuss
3. Gedackt 4 Fuss
4. Dersten 1 Fuss
5. Regal 8 Fuss

Rückpositiv I

1. Prinzipal 8 Fuss
2. Quintadene 8 Fuss
3. Querpfeiffen 4 Fuss
4. Hohlflöten 8 Fuss
5. Octauen 4 Fuss
6. Blockflöten 4 Fuss
7. Super Octauen 2 Fuss
8. Siewelletten 1 Fuss
9. Waldflöten 2 Fuss
10. Zimbel 3 Pfeiffen
11. Gemshorn
12. Thrometen 8 Fuss
13. Schalmeij 4 Fuss
14. Halbezincke 8 Fuss

Pedal

1. Unterbass 16 Fuss
2. Posaunenbass 16 Fuss



3. Trometenbass 8 Fuss
4. Cornetenbass 2 Fuss
5. Baurflöten 1 Fuss
6. Quintadehne 4 Fuss
7. Octauen 8 Fuss
8. Octauen 4 Fuss
9. Gedackt 8 Fuss
10. Tromphorn 8 Fuss
11. Zimbelbass 2 Pfeiffen

Couplers

1. RP/PED
2. RP/HW
3. BW/HW
4. HW/PED
5. Tremulant
6. Zimbelstern

The stoplist from 1985:

Werk II

1. Prinzipal 16'
2. Octave 8'
3. Hohlflöte 8'
4. Spillpfeife 8'
5. Quinte 2 $\frac{2}{3}$ '
6. Octave 4'
7. Spillflöte 4'
8. Octave 2'
9. Sesquialter II
10. Mixtur VII
11. Trompete 16'

Brustwerk III

1. Gedackt 8'
2. Traversflöte 8'
3. Prinzipal 4'
4. Gedackt 4'
5. Spitzflöte 2'
6. Terz 1 $\frac{3}{4}$ '
7. Quinte 1 $\frac{1}{3}$ '
8. Siffelöte 1'
9. Regal 8'
10. Schallmey 4'

Rückpositiv I

1. Prinzipal 8'
2. Gedackt 8'
3. Quintade 8'
4. Octave 4'
5. Rohrflöte 4'
6. Nasat 3'
7. Octave 2'
8. Waldflöte 2'
9. Scharff V
10. Zimbel IV
11. Trompete 8'
12. Dulcian 8'

Pedal

1. Prinzipal 16'
2. Subbass 16'
3. Octave 8'
4. Gedackt 8'
5. Quinte 5 $\frac{1}{2}$ '
6. Octave 4'
7. Quintade 4'
8. Bauernflöte 1'
9. Mixtur V
10. Posaune 32'
11. Posaune 16'
12. Trompete 8'
13. Cornett 4'

Couplers

1. RP/PED
2. RP/HW
3. BW/HW
4. HW/PED
5. Tremulant
6. Zimbelstern



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Cover

Rosales Organ Builders, Inc., Los Angeles, CA, has built its Opus 9 for Granada Hills Presbyterian Church, Northridge, CA. In 1960 the church constructed a new A-frame building. Volunteers from the church installed a used pipe organ consisting of a 3-manual Artcraft rebuild of a Whalley & Genung tracker. The organ was installed in a deep chamber and the console in a pit in front of the choir. The 1971 Sylmar earthquake, centered about 20 miles from the church, damaged the organ which by that time had developed many problems due to deteriorating leather. The organ was "patched" and committee work began towards the purchase of a new organ. In 1977 the first proposals were obtained from various builders, but further action on the matter was postponed.

By 1979 the old organ was barely playable. The church hired Thomas Foster, then University Organist at California State University, Northridge, to assist the committee. Many options were explored and various builders were contacted. Within a week after the decision to contract with Rosales Organ Builders was announced to the congregation, three-fourths of the funds were pledged and a contract was signed.

The new organ, in quarter-sawn white oak casework of traditional style reflecting the Reformed tradition of the Presbyterian Church and the angle of the A-frame ceiling, was installed in 1982 in the front of the church which was restructured after removal of the old organ chambers. The Great and Pedal are located on a common windchest at impost level, with the Great 16' and 8' Principals in the casefront. The Swell is above and behind the case with

expression shutters on three sides of the Swell box.

The stoplist and voicing are eclectic, founded upon historic principles, and are focused in a Classic French direction by adding the key elements of the French: the five-rank Great Cornet of traditional scales mounted behind the upper facade; the Great Vox Humana (scaled after Cliquot); the Swell Cromorne (Dom Bedos scale No. 2); and the Swell Hautbois which is constructed from examples of Cavaillé-Coll's bassward extensions of Cliquot's treble compass stops. The scales and voicing of the Posaune, Trumpet and Clarion are of hybrid origin, French in the treble, but becoming more round and controlled in the bass. All reeds, except the Vox Humana are tuned at the natural tuning point of the resonator, and all trumpets are cut dead-length for maximum stability of voicing and tuning.

The facade pipes are constructed from 75% tin with zinc used for the largest pipes, and most interior Principals and Flutes of hammered 97% lead. The Geigen, the Celeste, and the reeds are made from 50% spotted metal; the Subbass is poplar and sugar pine. The lowest seven notes of the Pedal 16' Prestant are sugar pine pipes of Haskell construction located behind the organ.

The tuning is well-tempered according to Rosales' modification of Kirnberger III. For maximum tuning stability, all open metal treble pipes are cone tuned, and stoppered metal pipes have their caps soldered in place. The pitch is A=440 at 68° Fahrenheit.

In general, the flue stops of this organ are voiced in the "Vocale" style. The cut-ups average one-third of the mouth width for the Principals and open flutes, and from two-fifths to one-half of the mouth width for stoppered flutes, on a



windpressure of 3½ inches. Fundamental tone is assisted by the inclusion of a manual 16' Prestant and doubled ranks for the Great 8' Principal.

Mechanical key action is suspended, stop action is mechanical, employing the use of four double-draw knobs. Two adjustable mechanical combinations are supplied for each division.

The organ contains a dual winding system; the wind is produced by a three-horsepower electric blower regulated by a large dead-weighted bellows, and conducted to the windchests through traditional wood windtrunks.

David J. Dickson and Manuel J. Rosales, founder of the firm, were responsible for the design of the instrument, the tonal finishing of which was accomplished by Dickson. The inaugural concert was performed by Dr. David Britton, under the cosponsorship of the Los Angeles and Pasadena chapters of the AGO.

- GREAT**
- 16' Prestant Treble + Bass
 - 8' Principals I-II (doubled from c-25 to d-51)
 - 8' Chimney Flute (1-10 common with Ped. Subbass)
 - 4' Octave
 - 4' Spire Flute
 - 2' Super Octave
 - VII Mixture
 - V Cornet (Treble compass)
 - 8' Trumpet
 - 4' Clarion
 - 8' Vox Humana
 - Wind Stabilizer Cut-out
 - Tremulant

- SWELL**
- 8' Geigen Principal (1-5 common with Bourdon)
 - 8' Celeste (from c-13)
 - 8' Bourdon
 - 4' Octave
 - 4' Rohr Pipe
 - 3' Nasard
 - 2' Recorder
 - 2' Octave
 - 1½' Tierce
 - 1½' Larigot
 - IV Sharp Mixture
 - 8' Hautbois
 - 8' Cromorne
 - Wind Stabilizer Cut-out
 - Tremulant

- PEDAL**
- 16' Prestant Gt)
 - 16' Subbass
 - 8' Octave (1-10 common with Gt Principal)
 - 4' Super Octave
 - V Mixture
 - 16' Posaune
 - 8' Trumpet (Gt)

Bracketed stops are double draw

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The Miller Pipe Organ Company, Louisville, KY, has restored the organ at St. Mary's Church of the Annunciation, New Albany, IN. The organ was originally built for St. Mary's by Carl Barckhoff of Salem, OH, in 1886. It was first played on New Year's Day of 1887. The restoration included replacement of leather, cleaning, repair of the coupler mechanism, rebuilding and refinishing of the pedalboard, and refurbishing of the reed stop.



- GREAT**
- 16' Bourdon
 - 8' Open Diapason
 - 8' Melodia
 - 8' Dulciana
 - 4' Principal
 - 3' Twelfth
 - 2' Fifteenth
 - Mixture III
 - 8' Trumpet*

- SWELL**
- 8' Open Diapason
 - 8' Rohr Flute
 - 8' Salicional
 - 4' Fugara
 - 4' Flute Harmonic
 - 2' Piccolo
 - 8' Oboe-Bassoon

- PEDAL**
- 16' Sub Bass
 - 8' Flute Bass
 - 8' Violoncello

*Prepared for

M. L. Bigelow & Company, American Fork, UT, has built a new organ for St. Andrew Lutheran Church, Phoenix, AZ. The two-manual and pedal instrument is comprised of 10 stops, 12 ranks, and utilizes mechanical suspended key action. By means of a system of double pallets, a stop can be drawn on either manual: on Manual I by moving the stop handle towards the console, or on Manual II by sliding it away from the console. All stops can be drawn on either manual with the exception of the Quint, which can only be drawn on Manual I, and the Sesquialtera, which can only be drawn on Manual II. Keys are of bone and ebony; case of white oak; bellows, Subbass, and most of the Stopped Diapason are from the previous organ.

- MANUALS**
 8' Praestant
 8' Stopped Diapason
 4' Octave
 4' Conical Flute
 2' Octave
 3' Quint (Manual I)
 II Sesquialtera (Manual II)
 Mixture II-III
 8' Dulcian
- PEDAL**
 16' Subbass



- GREAT**
 8' Open Diapason
 8' Chimney Flute
 4' Principal
 4' Spitz Flute
 2' Fifteenth
 II Sesquialtera (12.17)
 IV Mixture (19.22.26.29)
 8' Trumpet
 Tremulant
- SWELL**
 8' Stopped Diapason
 8' Viola da Gamba
 4' Principal
 4' Stopped Flute
 2 1/2' Nazard
 2' Gemshorn
 1 3/4' Tierce
 III-IV Mixture (22.26.29)
 8' Oboe
 Tremulant
- PEDAL**
 16' Subbass
 8' Principal
 4' Fifteenth
 16' Bassoon
 8' Trumpet

N. P. Mander, Ltd., London, England, has built a new organ for Magdalen College, Oxford. The college required an organ compatible with its wide choral repertoire as well as a vehicle for organ music. The small size of the chapel and the stone case designed by Cottingham dictated a specific size of instrument of two manuals and pedal. The Great division was built into the Cottingham stone case, with the Swell and Pedal in a new case behind. Key and pedal actions are mechanical; stop action is mechanical with four composition pedals adjustable from the console. Hand blowing is also provided.



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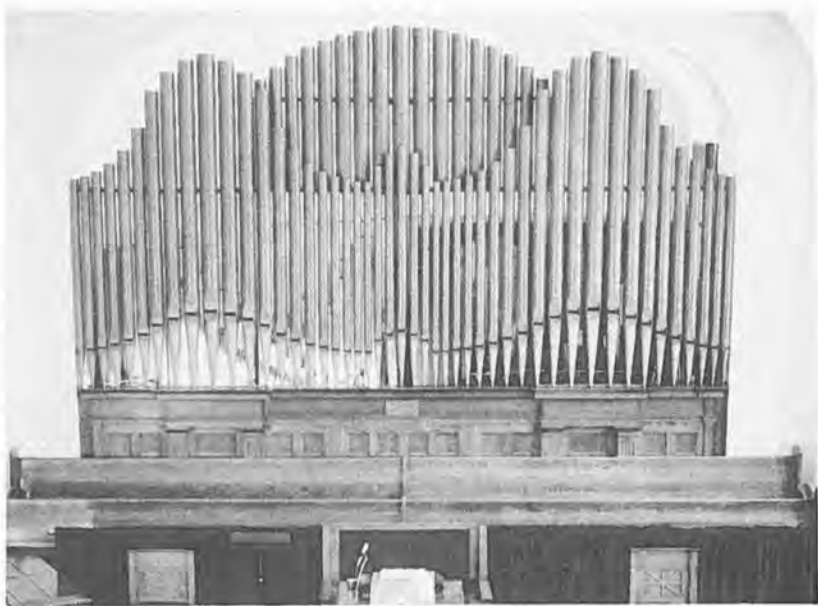
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The Greenwood Organ Company, Charlotte, NC, has recently completed an organ for West End United Methodist Church, Roanoke, VA. The two-manual instrument employs electro-pneumatic action. Rebecca C. Brown is organist of the church. The dedicatory recital was played January 11, 1987 by Joseph H. Kennedy of Roanoke.

GREAT

- 8' Principal
- 8' Hohlflöte
- 8' Gemshorn
- 4' Octave
- 2' Doublette
- Mixture III
- Cathedral Chimes

SWELL

- 16' Bourdon (TC)
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Principal
- 2' Flageolet
- 1 1/2' Larigot
- 8' Trompette

PEDAL

- 16' Bourdon
- 16' Lieblich Gedeckt
- 8' Octave
- 8' Bourdon (Ext)
- 4' Choralbass (Ext)
- 2' Octavin (Ext)



Goulding and Wood, Inc., Indianapolis, IN, has built a new organ for Takoma Park Seventh-day Adventist Church, Takoma Park, MD. Located on axis at the front of the sanctuary, the firm's Opus 9 enjoys favorable placement for even sound dispersion, while at the same time framing the rose window. The organ is equipped with electro-pneumatic slider chests designed by John Goulding. It contains 45 ranks of pipework, some of which was retained and refurbished from two previous organs. The facade is comprised of the largest pipes of the 8' Pedal Octave and 10 7/8' Quint, and are of 30% tin and electrolytic zinc. Switching and combination action are by Solid State Logic employing 8 discrete memory levels. Tonal finishing was accomplished by Thomas Wood and Brandon Woods. Dedicatory recitals were performed by Sean McCarthy and Eileen Morris Guenther.

GREAT

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 1/2' Nazard
- 2' Blockflöte
- 1 1/2' Tierce
- 1 1/2' Fourniture II
- 5/8' Cymbel II
- 8' Trumpet
- 8' Bombarde
- Chimes
- Cymbelstern

SWELL

- 8' Spitz Principal
- 8' Bourdon
- 8' Viole
- 8' Viole Celeste (TC)
- 4' Principal
- 4' Spillflöte
- 2' Octave
- 1 1/2' Mixture III
- 1' Scharf II
- 16' Contre Hautbois
- 8' Trompette
- 8' Cor Anglais
- 4' Clarion
- Tremolo

CHOIR

- 8' Stopped Flute
- 8' Dolce Flute
- 8' Flute Celeste (TC)
- 4' Gemshorn
- 4' Spire Flute
- 2' Gems Fifteenth
- 1 1/2' Nineteenth
- 1' Octavian
- 8' Cromorne
- 8' Bombarde (Gt)
- Tremolo

PEDAL

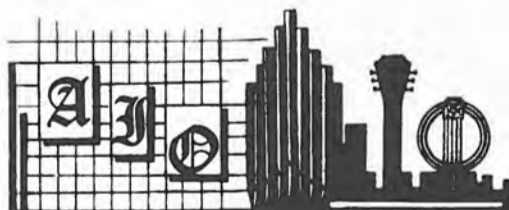
- 32' Contre Bourdon
- 16' Subbass
- 16' Bourdon (Gt)
- 16' Violone
- 10 7/8' Quint
- 8' Octave
- 8' Violone (ext)
- 8' Bourdon (Gt)
- 4' Choral Bass
- 4' Bourdon (Gt)
- 2' Octave Bass
- 1 1/2' Mixture II
- 16' Bombarde (Gt)
- 16' Contre Hautbois (Sw)
- 8' Bombarde (Gt)
- 4' Hautbois (Sw)



T. A. Densel, Delphos, OH, has constructed a one-manual, one-rank instrument of four stops for his wife, Karen. The organ is placed in a living room only 11 feet by 14 feet. The ash and oak casework is finished to match other furnishings in the room. Old dulciana pipes were revoiced and used for most of the pipework with new stopped basses constructed of ash. An old Page keyboard was rebuilt with silver tips being placed on the contact plates. The 85 pipes are voiced on two inches wind pressure provided by a self-contained, high speed blower. The action is electric. The instrument was built in the shop of Lima Pipe Organ Company, Inc., where the builder is employed.

MANUAL

- 8' Viola
- 4' Fugara
- 2 1/2' Twelfth
- 2' Fifteenth



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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 AUGUST
Brian Carson; Christ Church, Alexandria, VA 5 pm
- 16 AUGUST
Charles Tompkins; National Shrine, Washington, DC 6 pm
- 17 AUGUST
Marianne Webb; Christ Un. Methodist, Memphis, TN 8 pm
- 18 AUGUST
Carl Fudge; Old West Church, Boston, MA 8 pm
- 19 AUGUST
Gerre & Judith Hancock, symposium; Community of Jesus, Orleans, MA (through 24 August)
- 22 AUGUST
Carl Schwartz; Christ Church, Alexandria, VA 5 pm
- 23 AUGUST
John Hirten; National Shrine, Washington, DC 6 pm
Wayne Earnest; St James Lutheran, Graniteville, SC 3:30 pm
William Albright; St Matthew's Episcopal, Charleston, WV 4 pm
- 25 AUGUST
Jeffrey Mead; Old West Church, Boston, MA 8 pm
- 28 AUGUST
SharonRose Dryer; Central Moravian, Bethlehem, PA 6:30 pm
- 29 AUGUST
Phillip McIntyre; Christ Church, Alexandria, VA 5 pm
- 30 AUGUST
John Grady; National Shrine, Washington, DC 6 pm
- 2 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon

- 4 SEPTEMBER
Timothy Albrecht; Emory University, Atlanta, GA 8:15 pm
- 9 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 12 SEPTEMBER
Robin Hensley; Agnes Scott College, Decatur, GA 8:15 pm
Church Organist Workshop; Elmhurst College, Elmhurst, IL
- 15 SEPTEMBER
+ **Christa Rakich**; St Peter RC, New Britain, CT 8 pm
Kimberly Marshall; St Luke's Presbyterian, Dunwoody, GA 8:15 pm
- 16 SEPTEMBER
Karel Paukert; St Paul's Episcopal, Cleveland, OH noon
- 18 SEPTEMBER
Mark Brombaugh; Westminster Presbyterian, Charlottesville, VA 8 pm
- 20 SEPTEMBER
Sue Wallace; Washington Cathedral, Washington, DC 5 pm
Karel Paukert, with violin; Cleveland Museum, Cleveland, OH 4 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm
Herman Taylor; First Un. Methodist, Slidell, LA 3 pm
- 23 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 25 SEPTEMBER
Church Music Festival; Lindenwood Christian, Memphis TN (also 26 September)
- 26 SEPTEMBER
Simon Preston; Christ Church, Bethel Park, PA 7:30 pm
Marilyn Keiser, workshop; St James Episcopal, Leesburg, FL 10 am
Church Organist Workshop; Elmhurst College, Elmhurst, IL
- 27 SEPTEMBER
John Weaver; St James Lutheran, Pottstown, PA
Simon Preston; Christ Church, Bethel Park, PA 4:30 pm
Herman Taylor; Plymouth Congregational, Washington, DC 6 pm
Marilyn Mason; Duke University, Durham, NC 5 pm
Mark Brombaugh, harpsichord; Trinity Lutheran, Rockford, IL 4 pm
- 29 SEPTEMBER
Catharine Crozier; Trinity Church, New York, NY 8 pm
Gerre Hancock; All SS Episcopal, Atlanta, GA 8:15 pm
- 30 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon

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UNITED STATES**West of the Mississippi**

18 AUGUST

Mary Larson, with piccolo; Christ Un. Meth.,
Rochester, MN 12:20 pm

21 AUGUST

Ian Tracey; Crystal Cathedral, Garden Grove,
CA

23 AUGUST

John Obetz, with orchestra; Aspen Festival, As-
pen, CO 8 pm

25 AUGUST

Theo Wee; Christ Un. Meth., Rochester, MN
12:20 pm

18 SEPTEMBER

Thomas Murray; Cathedral of St Paul, St Paul,
MN

20 SEPTEMBER

Carlene Nelhart; St Mary College, Leavenworth,
KS 4 pm

29 SEPTEMBER

Carlene Nelhart; College Church of the Nazar-
ene, Olathe, KS 7:30 pm**INTERNATIONAL**

19 AUGUST

Lionel Rogg; St Mary's Church, Helsingor, Den-
mark**Phillip Crozier**; Kiruna kyrka, Sweden 7 pm
Daniel Hansen; Knox Presbyterian, Stratford,
Ontario

23 AUGUST

Phillip Crozier; Koping kyrka, Sweden 7 pm

26 AUGUST

Gustav Leonhardt; St Mary's Church, Helsingor,
Denmark**Nixon McMillan**; Knox Presbyterian, Stratford,
Ontario

27 AUGUST

Phillip Crozier; Amiralitetskyrkan, Karlskrona,
Sweden 7 pm

29 AUGUST

Phillip Crozier; Flen kyrka, Sweden 6 pm

30 AUGUST

Phillip Crozier; Nynashamn kyrka, Sweden 8
pm

11 SEPTEMBER

Lynne Davis; Neauphle-le-Chateau, France 9
pm

29 SEPTEMBER

Simon Preston; First St Andrew's United
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Organ Recitals

CHRISTOPH ALBRECHT, Museum of Art, Cleveland, OH, May 6: *Toccata, Vittalà*; Four fugues on BACH, Op. 60, Schumann; *Ostinato in C Minor*, Mendelssohn; *Fantasia in G Major*, S. 572, Bach; *Psalmensuite*, Albrecht; *Trio Sonata in F Minor*, Stölzel; *Fantasy and Fugue in D Minor*, Op. 135b, Reger.

NIGEL ALLCOAT, The United Methodist Church, Red Bank, NJ, March 22: *Suite for Organ* (Improvisations on submitted hymn tunes); *Passacaglia*, S. 582, Bach; Improvisation on a Biblical text; *Andante in F*, K. 616, Mozart; *Organ Symphony* (Improvisation).

DAVID BOND, St. Paul's Cathedral, Buffalo, NY, April 3: *Prelude and Fugue in G Minor*, Bach; *Prelude on Just as I am*, Bolcom; *Prelude on Were you there?* Sowerby; *Second Fantasy*, Alain; *Carillon de Westminster*, Vierne.

RICHARD F. COLLMAN, Christ United Methodist Church, Rochester, MN, June 23: *Prelude and Fugue in C Major*, S. 547, Sinfonia to Cantata No. 29, Bach; *Shall we gather at the river*; *Awake, awake to love and work*, Owens; *Pièce Héroïque*, Franck.

NANCY JOYCE COOPER, National City Christian Church, Washington, DC, April 2: *March Heroïque*, Brewer; *Suite for a musical clock*, Haydn; *Antiphon (Suite No. 1)*, Hampton; *Prelude and Fugue in B Major*, Dupré.

JEFFREY L. DAEHN, Christ United Methodist Church, Rochester, MN, June 2: *Concerto in C Major, Prelude and Fugue in A Minor*, Bach; *Prelude, Fugue and Variation*, Franck; *Allegro maestoso (Symphonie I)*, Vierne.

ROBERT DELCAMP, The University of the South, Sewanee, TN, March 15: *Grand Choeur Dialoguè*, Gigout; *Concerto in A Minor*, S. 593, Bach; *Salve Regina (Symphony No. 2)*, Widor; *Fantasia in F Minor*, K. 608, Mozart; *Fantasia and Fugue on the chorale 'Ad nos, ad salutarem undam'*, Liszt.

SHARONROSE DRYER, Downtown Presbyterian Church, Rochester, NY, May 24: *Concerto in A Minor*, Bach; *Resurrection*, King; *Fantaisie en la majeur*, Franck; *Allegro (Symphonie II)*, Vierne.

RONALD EBRECHT, Cathedral of St. Joseph, Hartford, CT, May 8: *Litantes*, Alain; *Scherzo*, Op. 2, Durullé; *Les Angélus*, Vierne; *Antiphon*, Op. 18, No. 3, Dupré; *For the Tomb of Colbert*, Guillou; *Prayer of Christ ascending*, Messiaen; *Prelude and Fugue on the name Alain*, Op. 7, Durullé.

JOANNA C. ECKENRODE, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 23: *Fantasia in E-flat*, Saint-Saëns; *Plein chant, Tierce en taille, Dialogue sur les grand jeux* (Mass for the parishes), Couperin; *Concerto in B Minor*, Walther; *Prelude and Fugue in A Major*, S. 536, Bach; *Von Himmel hoch, da komm' ich her*; *Jesu, deine Passion*, Walcha; *Triumphant Gladness*, Jordan; *Introduction and Passacaglia*, Reger.

TED GIBBONEY, Second Presbyterian Church, Indianapolis, IN, May 17: *Dance Toccata*, Heiller; *Symphony V*, Vierne.

JAMES W. GOOD, First Baptist Church, Gaffney, SC, May 4: *Festival Fanfare*, Leighton; *Schmücke dich, o liebe Seele*, Homilius; *Fantasia and Fugue in C Minor*, S. 537, Bach; *Sonata VII in F Minor*, Op. 127, Rheinberger; *Softly and tenderly, We're marching to Zion*, Held; *Final (Symphonie VI)*, Widor.

FLOYD HIGGINS, Cathedral of St. Joseph, Hartford, CT, April 26: *Toccata and Fugue*, Op. 59, Nos. 5 & 6, Reger; *My heart is filled with longing*; *Behold, a rose is blooming*, Brahms; *Allegro con brio (Sonata IV)*, Mendelssohn; *My heart is filled with longing*, Buxtehude; *Piece for a musical clock*, K. 594, Mozart; *Toccata and Fugue in D Minor*; *Jesu, joy of man's desiring*; *Only in thee, Lord Jesus Christ*; *Dearly I love thee, O Lord*; *O innocent Lamb of God*; *Air on the G string*; *Prelude and Fugue in A Minor*, Bach.

EARL L. MILLER, The Brooks School, Andover, MA, April 5: *Prelude, Fugue and Chaconne*, Buxtehude; *Suite from Bonduca*, Purcell, trans. Thiman; *Aria*, Bach, trans. Whitney; *The Imperial March*, Elgar, trans. Smith; *Barcarolle*, Wolstenholme; *March in C*, Lefebure-Wély; Improvised variations on two themes by Peter Alsop and Samuel Vail; *Final*, Franck.

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ROSALIND MOHNSSEN, St. Mary's Church, Iowa City, IA, April 28: *Fanfare*, Lemmens; *O filii et filiae*, Lore; *Improvisation*, Op. 150, No. 7, Saint-Saëns; *Communion*, Boellmann; *Scherzo-Cats*, Langlais; *March (Symphonie III)*, Widor; *Fantasia and Fugue in G Minor*, Bach; *Pastorale and Aviary*, Roberts; *Meditation*, Lang; *On the coast*, Buck; *Postlude*, Chadwick.

JERRY MYERS, Coral Ridge Presbyterian Church, Ft. Lauderdale, FL, March 29: *Concerto in A Minor*, S. 593, Bach; *Kyrie*, Epilogue (*Hommage a Frescobaldi*), Langlais; *Preludes on Italian Hymn*, Innes; *Let us break bread together*, Wood, Nettleton, Martin; *Trumpet Voluntary*, Stanley; *Stations of the Cross IV, VII, VIII, IX*, Dupré; *Toccata in B Minor*, Gigout.

KAREL PAUKERT, with Marcia Ferritto, viola, Museum of Art, Cleveland, OH, March 15: *Largo (Sonata in B-flat)*, Vivaldi; *Trio Sonata in E-flat*, Bach; *Three for One*, Dick; *Mourning Music*, Jiráek; *Final in B-flat*, Franck.

MARY PRESTON, Grace Presbyterian Church, Houston, TX, April 24: *Fantasy in F Minor*, K. 608, Mozart; *Sei gegrüßet, Jesu gütig*, S. 768, Bach; *The Despair and Agony of Dachau*, Siller; *Jauchz, Erd', und Himmel, jubel!*, Op. 67, No. 15, Reger; *Evocation Poème Symphonique*, Op. 37, Dupré.

LOUIS ROBILLIARD, Museum of Art, Cleveland, OH, April 22: *Prelude and Fugue in E-flat*, S. 552, Bach; *Sonata VI*, Mendelssohn; *Pièce Héroïque*, Franck; *Evocation à la Chapelle Sixtine, Fantasy and Fugue on 'Ad nos, ad salutarem undam'*, Liszt; *Improvisation* on submitted themes.

JOHN ROSE, Cathedral of St. Joseph, Hartford, CT, April 24: *Sonata I in D Minor*, Guilman; *Clair de Lune (Pièces de Fantaisie)*, *Final (Symphonie I)*, Vierne; *Symphonie V*, Widor.

EDMUND SHAY, Centennial A.R.P. Church, Columbia, SC, May 3 (with brass and percussion): *Salvum fac populum tuum*, Widor; *Allegro moderato (Symphonie I)*, Vierne; *Prelude and Fugue in D Minor*, Op. 37, Mendelssohn; *Cortège*, Litaize; *Scherzo*, Op. 2, Duruflé; *Marche triomphale du centenaire de Napoléon*, Vierne; *Marche in C*, Lefebure-Wély; *Poème héroïque*, Op. 33, Dupré.

SANDRA SODERLUND, University Presbyterian Church, Fresno, CA, March 15: *Partita on Sei gegrüßet, Jesu gütig*, S. 768, Bach; *Organbook III*, Albright; *Introduction and Passacaglia in D Minor*, Reger; *Prélude, adagio et choral varié sur le thème du 'Veni creator'*, Duruflé.

SISTER MARY JANE WAGNER, The Cathedral of St. John, Milwaukee, WI, May 1: *Chaconne*, Couperin; *Variations on a theme of Clement Jannequin*, Alain; *Scherzo*, Op. 2, Duruflé; *Aria*, Peeters; *Prelude et Fugue sur le nom d'Alain*, Duruflé; *Grand Pièce Symphonique*, Franck.

D. DeWITT WASSON, St. Barnabas Episcopal Church, Ardsley, NY, May 17: *Passacaglia in D Minor*, BuxWV 161, Buxtehude; *Chant de Mai*, Jongen; *A Trumpet Minuet*, Hollins; *Chant de Paix, Incantation pour un jour saint*, Langlais; *Romance sans paroles*, Bonnet; *Litanies, Le Jardin Suspendu*, Alain; *Prelude, Aria and Chorale*, Busarow; *Iam sol recedit igneus*, Simonds; *Passacaglia and Fugue in C Minor*, S. 582, Bach.

TODD WILSON, Seventh Day Adventist Church, Kettering, OH, March 2: *Overture to Die Meisteringer*, Wagner/Lemare; *A Fancy*, Stanley; *Concerto in D Minor*, S. 596, Bach; *Variations on a Noël*, Dupré; *Scherzo (Symphonie IV)*, Widor; *Sonata on the 94th Psalm*, Reubke.

BRETT WOLGAST, First Presbyterian Church, Fort Wayne, IN, May 5: *Praeludium in C Major*, Böhm; *Trio Sonata No. 1 in E-flat*, S. 525, Bach; *Trauerode*, Op. 145, No. 1, Reger; *Prelude and Fugue in G Minor*, Brahms; *The Despair and Agony of Dachau*, Siller; *Feux Follets*, Op. 53, Stele pour un enfant defunt, Op. 58, Vierne; *Toccata*, Guillou.

CHARLES WOODWARD, Pilgrim Lutheran Church, Chicago, IL, April 26: *Grand Chorus in B-flat*, Dubois; *Herr Gott, nun schleuss den Himmel auf*, *Concerto in A Minor*, *Jesu, joy of man's desiring*, *Sinfonia (Cantata No. 29)*, Bach; *A Trumpet Minuet*, Hollins; *Meditation on Amazing Grace*, Choral prelude on *Come ye sinners, poor and needy*, *Toccata on How firm a foundation*, Murphree; *Canon in B Minor*, Op. 56, No. 5, Schumann; *Sortie in E-flat*, Lefebure-Wély; *Prelude, Fugue and Variation*, Franck; *Schönster Herr Jesu*, Schroeder; *Toccata (Symphonie V)*, Widor.

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