

THE DIAPASON

AUGUST, 1991



St. Paul United Church of Christ, Cincinnati, OH
Specification on page 14



The Baptist Temple

The Baptist Temple, Brooklyn, NY, featured in the "Bach to Brooklyn Festival" recently hosted by the Brooklyn AGO Chapter, has announced a rededication and memorial concert on September 14. The rededication of the recently restored 1918, IV/38 J.W. Steere & Son organ will present six organists. The organ is one of perhaps only two large 4-manual Steere organs still in its original installation with original console and without pipework modification.

The concert will also be a memorial

to Cornelius Van Rees, composer, conductor, organist and Minister of Music at the Baptist Temple from 1922 to 1954. Mr. Van Rees was a student of G. Waring Stebbins and Marcel Dupré. His name will be inscribed on a stained glass window near that of Edward Morris Bowman, founder and conductor of the Baptist Temple choir and orchestra, and one of the founding members of the AGO. For information: Keith Bigger, Organ Curator, Baptist Temple, 360 Schermerhorn St., Brooklyn, NY 11217; 718/875-1858.



Eastern New York AGO members recital, L to R, standing: Keith Williams, Judith Williams, Albert Melton, Mary Bon, Neil Keen, Eric Strand, Fred Brumbaugh; seated: Benjamin Van Wye, Nancy Frank, John Bonacker, Jacquelin Stilger Strand, Agnes Armstrong

Twelve members of the Eastern New York AGO Chapter presented the *Twenty-Four Pieces in Free Style*, Opus 31, of Louis Vierne as the annual member recital on Sunday, May 5 at St. Paul's Episcopal Church, Albany, NY. Members performing included Agnes Armstrong, Mary Bon, Chapter Dean John Bonacker, Fred Brumbaugh, Nancy Frank, Neil Keen, Eric Strand, Jacquelin Stilger Strand, Benjamin Van Wye, Judith Williams and Keith Williams. The annual dinner meeting followed, featuring a French menu, hosted by Sub-Dean and Program Chairman Albert Melton.

Pilgrim Congregational Church, Duluth, MN, has announced an Organ Recital Series for the 1991-92 season. The recitals will be presented on the church's 3-manual, 49-stop mechanical-action organ built by Jaeckel, Inc.: November 17, Thomas Froehlich, organist of First Presbyterian Church, Dallas, TX; February 16, 1992, Clyde Holloway, Professor of Music at Rice University and organist of Christ Church Cathedral, Houston, TX; and Marie-Madeleine Duruflé, titular or-

ganist at the Church of St. Etienne-du-Mont in Paris, France. For information: 218/724-8503.

The American Liszt Society is holding a special music festival dedicated to the works of Liszt and other composers October 15-19 in Shenyang, China. It is the first time that an American musical society has been known to travel to China to present a music festival. The program will feature recitals, master classes, and lecture-demonstrations at the Shenyang Conservatory and will inaugurate a new concert hall there. Festival co-sponsors include the Shenyang Conservatory and the Dongbei Piano Group of China.

For more information, contact: Prof. Fernando Lares, 210 Devonshire Dr., Rochester, NY 14625; 716/586-9922.

A hymn-writing competition is being sponsored by the Charlotte, NC AGO. Composers and text-writers are invited to submit entries in three categories: original tune with original text, new tune for an existing text, and new text for an existing tune. The winners will receive cash prizes and the winning

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hymns will be included in a chapter hymn festival in January 1992. The deadline for all entries is November 15, 1991. For complete information, please send a stamped, self-addressed envelope to Charlotte Chapter AGO, 4411 Sharon Road, Charlotte, NC 28211.

The *Church Music Handbook 1991-1992* has been released by Gemini Press, Inc. (Box 603, Otis, MA 01253) at \$10.95 per copy, postpaid. The 10th edition begins with September 1991 and goes through August 1992. The handbook contains lectionaries and suggested hymns for the day for Episcopal, Lutheran, Presbyterian, United Church of Christ and United Methodist denominations.

The firm of Guzowski & Steppe Organbuilders, Inc. has announced the move to their new expanded facilities at 4714 Northeast 12th Avenue in Fort Lauderdale, FL. An Open House party is planned for November, 1991 when the three South Florida AGO chapters of Fort Lauderdale, Miami, and Palm Beach will be invited to attend (the date to be announced). On display will be the new organ, 13/II, under construction for Faith Lutheran Church, Sarasota, FL and scheduled for completion April, 1992.

Performances of Mozart's *Grand Mass in C Minor* K. 427 were heard on May 5 at Centenary United Methodist

Church in Winston-Salem, NC, and on May 19 at Covenant Presbyterian Church in Charlotte, NC. The combined adult choirs of both churches were conducted in Winston-Salem by T. Ray Branton and in Charlotte by Richard M. Peek. Ray Ebert was the organist in Winston-Salem and in Charlotte they were accompanied by orchestra with Sylvia Thompson, organist.

The Association of Lutheran Church Musicians (ALCM) will expand its quarterly newsletter *Grace Notes* to a bi-monthly publication. *Grace Notes* is edited by Victor Gebauer of Concordia College, St. Paul, MN. Several documents of interest to church musicians are now available from the ALCM: "Inclusivity in Worship" by Carolyn Jennings (Paper #1, issued May, 1989, \$1.30); "A Provisional Checklist of Selected Materials for Church Musicians" compiled by Naomi Rowley (Paper #2, first issued May, 1989, \$1); "Worship Space Acoustics: An Annotated Bibliography" (Paper #3, issued March, 1990, \$1) and "Purchasing an Organ: An Annotated Bibliography" (Paper #4, issued March, 1990, \$1), both compiled by Scott R. Riedel. The Program and Worship booklets from the 1989 national conference of ALCM in Rochester, NY are available free of charge. For information: Jeffrey Pannebaker, St. Luke Lutheran Church, 9100 Colesville Rd., Silver Spring, MD 20910; 301/588-4363.



Franklin Ashdown

Franklin D. Ashdown's *Ceremonial Piece* for organ and optional percussion received its world premier in a performance by Leonard Raver at Saint Peter's Church, New York City, May 4, as part of the annual "Organists Against AIDS" marathon, sponsored by the New York City AGO Chapter.



Beverly Buchanan presents a copy of *The Belmont Carillon Book* to Jerry Warren (center) and Richard Shadinger

The Belmont Carillon Book Volume I, Music for the Two-Octave Carillon, by Beverly Buchanan, has recently been published by the Guild of Carillonneurs in North America. The selections cover a range of difficulty for beginner and experienced player alike, and include patriotic selections, hymns, early carillon collections, folk songs, and classical transcriptions. Beverly Buchanan, formerly Carillonneur at Christ Church Cranbrook in Bloomfield Hills, MI, was appointed Associate Carillonneur at Belmont College, Nashville, TN, in 1988. She studied carillon at the University of Michigan with Percival Price, and has served the GCNA as Music Publications Editor since 1967. In 1985, the University of California, Berkeley, awarded her the Berkeley Medal for "Distinguished Service to the Carillon." The new publication is dedicated to Dr. Jerry Warren, Belmont College Vice President of Academic Affairs and former Dean of the School of Music, and to Dr. Richard Shadinger, Chairman of the Performing Arts Department and fellow carillonneur.

The Belmont Carillon Book Volume I is available for \$18.00 (payable to the Guild of Carillonneurs in North America) from Guild of Carillonneurs in North America, Belmont College School of Music, 1900 Belmont Blvd., Nashville, TN 37212-3757.

David Culbert, organist-choirmaster of St. James Episcopal Church, Baton Rouge, LA, performed a concert entitled "The Music of Sigfried Karg-Elert" on April 9, the date of Karg-Elert's death. Culbert was assisted by flutist Carol Dale. The program was sponsored by the Baton Rouge AGO Chapter and the English Karg-Elert Society.

David Farr, Organist/Workshop Specialist, presented a workshop for the Orange County AGO Chapter on May 17. His lecture explored recent denominational resources for planning music in worship services (Presbyterian, Methodist, Lutheran and Episcopal in



David Farr

this presentation). A brief worship service followed the lecture utilizing some of these resources. A music display (Foothill Music) accompanied the workshop with resource material available. The workshop was held at Garden Grove United Methodist Church where Norberto Guinaldo is Organist/Director of Music.

During the past season Dr. Farr participated in The Mississippi Conference on Church Music and Liturgy, held in Vicksburg, MS. At St. Luke's Episcopal Church, San Francisco, where David Farr is choirmaster/organist, he arranged six hours of lecture-with-tape entitled: "The Music of the Anglican Tradition: In Search of the True Anglican Way" ("Here's what Episcopal music is all about!"). He is the author of a major essay "Protestant Hymn Singing in the United States, 1916-1943: Affirming an Ecumenical Heritage" published in the new *Hymnal 1982 Companion*. In collaboration with Richard Proulx, Dr. Farr wrote "Some Available Musical Settings of Eucharistic Rite Two," found in *A Manual for Clergy and Church Musicians* prepared by Marion J. Hatcnett. In preparation is a cross-referenced index of anthems to be published in 1991.

Farr earned his bachelor and music master degrees at the University of Oregon and his Ph.D. at Graduate Theological Union in Berkeley, CA. He is represented by Ruth Plummer of Artist Recitals Concert Promotional Service.



Frank B. Jordan

Frank Jordan, dean of the College of Fine Arts at Drake University 1942-63, is the recipient of the Distinguished Service Award, presented by Drake University and the National Alumni Association. Under Dr. Jordan's leadership, Drake's enrollment of music majors grew to 260, the Preparatory Division numbered 600, the Drake-Des Moines Symphony was developed, the Art Department was expanded, a Children's Theatre was introduced, the

Music Department gained accreditation and Jordan was awarded an honorary life membership in the National Association of Schools of Music.



Susan Landale

International guest at the "Melbourne International Festival of Organ and Harpsichord" (Australia) held April 1-6, Susan Landale gave the Australian premieres of Petr Eben's *Landscapes of Patmos* for organ and percussion (with percussionist Peter Neville) and *Biblical Dances* which was written especially for her.



Olivier Latry

Olivier Latry is featured on a new CD recording, *Musique pour Orgue Mecanique* (BNL Productions, 112792). Latry performs works of Balbastre, Beethoven, Cherubini, Handel, Haydn, and Mozart on the organ at St. Paul's Church, Kirchheimbolanden.

The latest anthem by British composer Philip Moore, Organist and Master of the Music at York Minster Cathedral in England, has been published by Randall M. Egan, Publisher of Music, Ltd., Minneapolis. The anthem, *He That Is Down Needs Fear No Fall*, is a setting of a text by John Bunyan. It was commissioned and premiered by Robert M. Speed and the choir of Central Presbyterian Church, Des Moines, and is available from the publisher at Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Selah Publishing Co. has released 15 *Hymn Intonations* by Richard Proulx, based on well-known hymn tunes. The collection is part of a new series of organ publications entitled "Hymn Intonations, Preludes & Free Harmonizations." Other volumes in the series currently in production include compositions by Alfred V. Fedak, Earle Copes, and Proulx. For information: Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103; 914/626-5634.

Selah Publishing Co. has released *Two Trumpet Voluntaries* by William Rowan. The music is printed on recycled paper that will not discolor with age. For information: Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103.



Heidi Emmert



Antonius Bittmann

Two artist-students from Germany have been awarded grants to study at the Eastman School of Music with Prof. Russell Saunders during the academic year 1991-92.

Heidi Emmert, who will receive a Rotary grant, studied at the Academy of Music in Detmold, Germany, where she achieved the highest possible marks and distinction in organ and concert exams. She has been the recipient of numerous awards in the European organ competition world: first prize and audience prize in the 1987 International Organ Competition in Nürnberg; second prize in the International Music Festival of the West German Radio Stations in the same year; first prize in the International Organ Festival in Ljubljana in 1989; first place in 1990 Mendelssohn Festival of the German Academies of Music in Berlin; third place in Calgary's first International Organ Festival in 1990; and first prize in the Concours International d'Orgue/Grand Prix de Chartres, France, the past summer, being the first woman to win this prize. She has been studying in France the past two years with Marie-Claire Alain, is an active recitalist in Europe, and will soon be making recordings here and abroad.

Antonius Bittmann from Freiburg in Breisgau, Germany, is the recipient of a DAAD grant administered by the German Academic Exchange Service. He holds diplomas in Church Music and Organ Performance from the Hochschule für Musik in Freiburg where he graduated with highest honors. Organ study has been with Prof. Zsigmond Szathmáry in Freiburg and Prof. Xavier Darasse in France. His awards and honors are: 3rd prize in organ competition at the Music Academy, Freiburg in 1985; diploma from 1st International Organ Competition in Kaltern, South Tyrol (Italy) in 1986; 1st prize and audience prize, 37th Internationale Orgelwoche, Nürnberg, Germany, in 1988; 1st prize in organ competition, Music Academy, Freiburg; and a scholarship from the Rotary Club International of Baden-Baden, Germany, in 1990. He has recorded for several Ger-

man radio stations, and performed concerts throughout Europe and America.

Both artists will be available for concerts in the U.S. during their time at Eastman. Contact may be made concerning their availability through Prof. Russell Saunders, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

Robert Owen, Organist and Choirmaster Emeritus of Christ Episcopal Church in Bronxville, NY, presented a recital on the Aeolian-Skinner/Gress-Miles organ there on April 14. Mr. Owen retired in 1988 after a forty-five year tenure at the church, and in 1989 retired from his post as organist of the Westchester Reform Temple in Scarsdale, NY. The program included the world premiere of a setting of John Donne's sonnet "At the round earth's imagined corners," for dramatic soprano and organ, by composer-organist Thomas Ogden. This work, commissioned by Mr. Owen for the recital, is part of a cycle of six songs for solo voice and organ entitled, *Holy Songs*. The soprano was Denise Siomkin. Mr. Ogden is director of music at St. Joseph's Roman Catholic Church in Bronxville, and composer of over 400 works. Most recently he was composer-in-residence at the American Church in Paris and organist of the Church of St. Merri there. The complete song cycle *Holy Songs* will be recorded by Mr. Owen and Ms. Siomkin.

Mr. Owen's program also included the partita on *Sei Gegrüßet, Jesu, Gü-tig*, by J.S. Bach, the *Ascension Suite* of Messiaen, and the *Sonata Eroica* of Joseph Jongen.

James Welch, organist of the University of California at Santa Barbara, gave the American premiere of the *Concerto in C Minor* by English composer William Felton (1715-1769) at the 11th Annual Baroque Musical Festival held at St. Michael and All Angels Church

in Corona del Mar, CA on June 2. Felton, an English clergyman of great esteem and an accomplished organist, composed more than thirty concertos in the Handelian tradition. The score was discovered in the British Library. Welch also performed a solo organ recital during the festival. He appears under the management of Artist Recitals, Ruth Plummer, personal representative.

Charles Woodward served as organist for the rededication concert of the 1906 Pilcher tracker organ, opus 556, at the Temple of Israel, Wilmington, NC, on April 21. The organ was restored by J. Allen Farmer, Inc.

GREAT
8' Open Diapason
8' Dulciana
8' Melodia
8' Stop'd Diapason Bass
4' Octave

SWELL
8' Violin Diapason
8' Salicional
8' Stop'd Diapason
8' Unison Bass
4' Flute Harmonique
4' Violina

PEDAL
16' Bourdon

Raven Recordings has released a new CD *Violin and Organ, The Murray Lohuis Duo* (OAR-200). The disc features violinist Robert Murray and organist Ardyth Lohuis performing works of Rheinberger, Stanley Sowerby, Raff, Weiner, Reger, Bender, Ravello, and Vieuxtemps, recorded at St. Paul's Episcopal Church, Winston-Salem, NC (1929 E.M. Skinner, op. 712), and at St. Stephen's Episcopal Church, Richmond, VA (1951/1968 Aeolian-Skinner, op. 1110 and 1110B). The disc is available for \$14.98 plus \$1.75 shipping from The Organ Historical Society, P.O. Box 26811, Richmond, VA 23261.



Members of the Gary Beard Chorale

Members of the **Gary Beard Chorale**, a part of the music ministry of Lindenwood Christian Church, Memphis, TN, were the chorus for the Opera Memphis production of Gounod's *Faust* in April. The 25-member professional chorale has recently begun appearing under the auspices of Community Concerts, a division of Columbia Artists Management, and presented their New York debut in 1989 as well as a European concert tour. Lindenwood also recently celebrated the 25th anniversary of the installation of its 62-rank Moller organ, honoring organist emeritus Ethel Brown for her 35-plus years of service with a program of organ concertos and the performance of Rutter's *Tu Deum* by the Gary Beard Chorale.

Atheneum Publications has released *All Night, All Day: A Child's First Book of African-American Spirituals*, selected and illustrated by Ashley Bryan. The book alternates music and words with vivid illustrations that illuminate the spirit of the music. David Manning Thomas has set the piano arrangements and guitar chords. 48 pp., 8 x 10, \$14.95. For information: Kimberley Magden, 212/702-9052.

The American Boychoir has released two new recordings. *The American Boychoir on Tour* features works by Mendelssohn, Poston, Dufay, Bach, Parry, Strauss, Vaughan Williams, and others (HR006CD): Ocaso Records, Headstrong Records, Inc., P.O. Box 3173, Princeton, NJ 08543-3173. *Hymnody of the Earth—A Ceremony of Songs* features music of Malcolm Daghish for choir, hammer dulcimer and percussion (7058-2-C): BMG Music, Musicmasters, 1710 Highway 35, Ocean, NJ 07712.

A cassette recording, *A Heritage of Hymns, Vol. 3*, was recorded June 9 at the Great Auditorium in Ocean Grove, NJ. The Director was **Richard E. Frey**, Director of Music Ministries at the **Ridgewood United Methodist Church**. The organist was **David Messineo**, Director of Music at **Glen Ridge Congregational Church**, Associate Organist at Sacred Heart Cathedral in Newark, and one of the staff organists at Radio City Music Hall. Participating in the massed choir were the Ocean Grove Auditorium Choir, and the choirs from the Glen Ridge Congregational Church, the Ridgewood United Methodist Church, and St. Timothy Lutheran Church, Wayne, Anita Bontekoe, Director. Also participating were four handbell choirs, and a brass and percussion ensemble. A congregation of more than 2,000 persons joined in the singing of some of the great hymns of the church, including "Crown Him With Many Crowns," "Blessed Assurance," "For the Beauty of the Earth," "Abide with Me," and "For All the Saints."

All proceeds from the recording will benefit Habitat for Humanity, a Christian organization which helps provide housing for those who otherwise could not afford it. Also available are Vols. 1 & 2 of *A Heritage of Hymns*. Volume 1 includes hymns of a general nature, including: "O God Our Help in Ages Past," "Amazing Grace," and "Great Is Thy Faithfulness." Vol. 2 is of Christmas Carol arrangements. Cost of the recordings is \$10, 2 for \$19, 3 for \$27. For information: 201/652-2868.

R. R. Bowker, 121 Chanlon Rd., New Providence, NJ 07974, has announced the purchase of Handel's National Directory for the Performing Arts, the most comprehensive national reference on and about the performing arts industry, and will publish the fifth edition in two volumes in early 1992.

Appointments



W. Michael Brittenback has been appointed organist and choirmaster at St. Thomas the Apostle Episcopal Church, Hollywood, CA, where he oversees the choral and instrumental programs for the parish. The instrument is a recently installed, rebuilt and enlarged 1908 op. 46 Murray Harris (IV/93) that was originally built for Christ Episcopal Church of Los Angeles (disbanded in 1915). Mr. Brittenback played the dedication recital in May, 1991. He holds a Bachelors degree from Indiana University in organ and business. After twenty years in a successful business career, during which he performed recitals throughout the Eastern half of the United States and maintained a part-time career as an organist-choirmaster, Mr. Brittenback returned to music full time. Upon completion of a MMus at Northwestern University he moved to California, where he is pursuing a doctorate at the University of Southern California, studying with Ladd Thomas.

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Rudolf Innig (Germany)	Alain Villard (France)
Michele Johns	Gillian Weir (sponsored by Hartford Memorial Baptist Church, Detroit)
Aivar Kalejs (Latvia)	
James Kibbie	

For further information, please write:
Dr. James Kibbie, School of Music,
The University of Michigan, Ann Arbor, MI 48109-2085

Music for Voices and Organ

by James McCray

Handbells with choirs

*Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Edgar Allen Poe
The Bells*

As Edward W. Klammer points out in *A Handbook of Church Music*, "Whether just a few bells used in a simple accompaniment to vocal music or elaborate ensembles requiring 10 to 12 ringers, handbells have brought a new and appealing sonority into churches." They have, in fact, been one of the major developments in the past 20+ years, even though the concept has been in existence for centuries. Scanning job announcements reveals that often it is expected the church music director will have expertise in this area, and that part of the responsibilities, in either a part-time or full-time capacity, is to direct a handbell choir.

A handbell choir is a "gestalt" experience. Each ringer has a specific assignment of one or more bells and so their only real practice is when others are playing. Unlike solo instruments, handbells only function well when performed by a group—unless someone is proficient enough to do solo ringing. But, for most people, and especially beginners, it is in a handbell choir where experience happens. Even in this situation, ringers remain avid, loyal participants who take great pride and satisfaction from their involvement, and unlike other instruments that are carried home and practiced for personal growth, ringers only produce/practice as a group.

Most average-sized churches have at least one ringing choir; many have several groups including those for children. A handbell choir usually has a mesmerizing impact on its listeners. Congregations are fascinated to watch and hear the warm sounds that emanate from a bell. There is a comforting tranquillity that emerges, and then in those contrasting areas where plucking, swinging, and other bell techniques are used, listeners are swept into the contrast with engaging engrossment as they strain their necks to see how that new sound was produced.

Bells are a relatively expensive investment, but they have a lasting quality, require very little maintenance, and unlike string and brass instruments, sound beautiful even in the most inexperienced hands. They add to the "angelic" utterances of singers or organ, and rarely does one find someone who has a strong dislike for them.

Composers and arrangers have been busy these past two decades in producing music for handbells. Each year publishers produce large quantities of handbell music in combination with vocal choirs, or as solo material for ensembles. The music sells in significant volume. In a typical situation, the handbell choir will perform once a month for a service with additional "concert" appearances sprinkled throughout the year. Furthermore, there are active school handbell choirs whose orientation is somewhat different. In short, handbells are alive and well. The music this month features them with singing choirs. For those churches with handbells, the performance of them with the choir on selected occasions is certain to elicit high approval from the congregation. Even though special rehearsals are required to have everyone together in a convenient place (usually the sanctuary), it is highly recommended, because as Charles Lamb observed in the *Essays of Elia* (1820-23), "Bells, the music highest bordering upon heaven," and

after all, isn't heaven one of the reasons for church in the first place . . .

Immortal, invisible, God only wise, arr. Hal Hopson. SATB, congregation, organ, with optional brass quartet and three handbells, G.I.A. Publications, G-3254 (M-).

In this setting of the familiar hymn, the congregation sings on three of the verses, and usually their melody is doubled by all or part of the choir. The handbells play a small role and could be rung by members of the choir to save rehearsal time. The brass includes 2 trumpets and 2 trombones. The choral writing is easy with some moving lines that are doubled by the instruments. Verse three has a tenor descant, and the final verse has a soaring descant with a high tessitura for the sopranos. Easy music that is useful.

Come and rejoice, Allen Pote. SATB, keyboard and optional handbells (3 octaves), Sacred Music Press, S-494-2 (M).

The handbells are used sparingly, primarily in block-chord fashion in specific areas, and they add color; their music is easy but does have 10-part chords in places. The music is joyful

with some festive, mild dissonances that build tension. The keyboard is on two staves and is accompanimental. There are some key changes. At times the chorus sings in unison; easy enough for most choirs, and a happy anthem.

Te Deum laudamus, Richard Proulx. SATB, handbells, tambourine with optional flute and cello, Paraclete Press, PPM09006, \$2.00 (M).

Most of the choral singing is in two parts (ST/AB). There is a baritone solo that is interspersed throughout the setting which is in English. The handbells play a significant role although their music is not difficult; often they play polychords with long vibrating sounds. This work is extensive but not difficult. The modal harmony and chant-like spirit will be attractive to singers and listeners.

The good Samaritan, Joanne Brown LeDoux. Unison, keyboard and 8 handbells, Kirkland House, K 131-1, \$.95 (E).

Designed for children, this simple anthem has teaching suggestions on the back cover. The melody is easy with warm keyboard supporting chords, and the handbells usually play a repeating

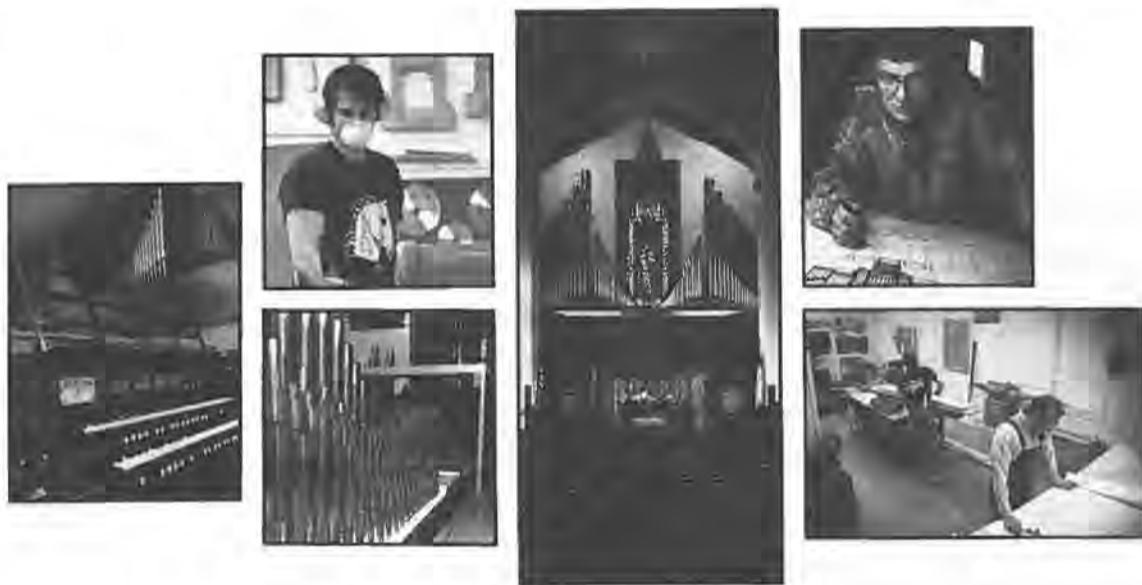
ostinato pattern easy enough for members within the choir. A narrative story is told.

I will extol Thee, Jane Marshall. SATB, organ and optional handbells (13 or 21), H.W. Gray Publications, GCMR03564, \$1.25 (M).

This joyful setting of Psalm 145 has a busy organ part with arpeggiated right-hand chords to enhance the 3/8 rhythms that dance in one. The chorus lines are relatively simple with some seventh-chords and unison singing. The handbells are soloistic with linear themes which respond to choral statements, sometimes unaccompanied. The work closes with a bright Alleluia that is very celebrative. Exciting music.

Sing joy, my heart, David N. Johnson. SATB, organ, and 3 octave handbells, Augsburg Publishing House, 11-2217, \$.90 (M-).

This could be an Easter anthem or something for the post-Easter season including Ascension. The choral and organ writing are quite easy, often with doubling of parts; the handbells play full eight-part chords and are particularly important in the final section which becomes more melismatic in the




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tial literature dealing with that company and its numerous and often large organs, particularly those associated with Max Reger and his friend Straube. Actually, Wilhelm Sauer turned the firm over to a member of the celebrated Walcker family in 1910, and two Walckers led the company until it was nationalized in 1948. As his example Bergelt uses the huge organ of the Protestant cathedral in Berlin (1904/05), the only surviving example of a large Sauer organ. This instrument—five manuals playable on four with a total of 113 stops—has been unplayable since 1945. As Bergelt wrote, it was being restored by the Sauer company. One can only hope that economic upheavals do not delay the work further.

The usefulness of this volume is enhanced by excellent indexes of people and places and by a section providing basic information about some 65 builders, many of them not dealt with in the text of the book. Unfortunately, the amount and even the type of information given under each entry varies considerably. One wishes occasionally that Bergelt had included more critical remarks about various builders; his account is purely factual. A map of Mark Brandenburg would be a very desirable addition for most readers. Like most books published by Pape, this is a beautiful book, and the illustrations are excellent.

Anyone interested in organ-building who can read German will enjoy and profit from this volume, and it might be said that anyone familiar only with German organ terminology will be able to get a lot from the specifications and illustrations. Any library that tries to provide material on the organs of individual European areas must buy the book!

—W. G. Marigold

New Recordings

Max Reger, *Complete Organ Works*, Vol. 5. *Fantasia und Fuge d-Moll* (Ur-fassung) Op. 135b; *Erste Suite e-Moll* Op. 16; *Drei Choralvorspiele: Jesus meine Zuversicht*, Op. 67,22; *Christus, der ist mein Leben*, Op. 79b,9; *Straf mich nicht in deinem Zorn*, Op. 67,39; *Fantasia über "Straf mich nicht in deinem Zorn"*, Op. 40,2. Rosalinde Haas, organ; Musikproduktion Dabringhaus und Grimm, MD-G R 3354. Max Reger, *Complete Organ Works*, Vol. 6. *Fantasia über "Te Deum laudamus"*, Op. 7,2; *Grosser Gott, wir loben dich*, Op. 135a,10; *Fuge d-Moll*, Op. 7,3; *Zwei Choralvorspiele: Nun danket alle Gott*, Op. 79b,11; *Dir, dir Jehova will ich singen*, Op. 67,7; *Fantasia und Fuge e-Moll*, Op. 29; *Erste Sonate fis-Moll*, Op. 33; *Drei Choralvorspiele: Meinen Jesum lass ich nicht*, Op. 67,26; *Gott des Himmel und der Erde*, Op. 67,12; *Herr Jesu Christ, dich zu uns wend*, Op. 135a,11; *Praludium und Fuge E-Dur*, Op. 56,1; *Sechs Trios*, Op. 47. Rosalinde Haas, organ; Musikproduktion Dabringhaus und Grimm, AD-G R 3355. Koch International, 516/938-8080.

Rosalinde Haas has emerged as a noted Reger interpreter. Proof of her credentials is clearly evident on these discs which are part of a projected 12-volume set of the complete organ works of Reger. By any measurement the project is a mammoth undertaking and Ms. Haas meets the challenge with superb skill and enthusiasm.

Reger's most familiar works are the large-scaled pieces: the large chorale fantasias, preludes and fugues, and the like; yet in many ways these are the most tedious—filled as they are with complicated polyphonic textures, endless chromaticism, and often interminable lengths (as in the 38-minute First Suite). Reger's contrapuntal craft is among the most facile in the 19th century, but herein lies the problem. Craft often overcomes art. Most of the large fugues, for example, follow a common

plan, and each is crammed full of every polyphonic device known in the Western world—or so it seems. Real polyphony gives way to contrapuntal "busyness," complicated further by oceans of notes. Such complexity seems more suitably realized by a woodwind group than by the organ.

Despite the problems, however, Rosalinde Haas solves the issues in masterly form. First, her prodigious technique allows her to wind her way through the technical maze with seeming effortless. Second, her choice of instrument, a neo-classic three-manual 1983 Albiez with a bright, clear tone, enables her to clarify the dense textures which otherwise might have been lost on a larger, more romantic-styled instrument.

For me, the happiest moments occur in the smaller, lesser-known works. For example, the chorale preludes of op. 67 and 79b are little gems of precision and variety. Some are reflective meditations, while others are power-packed miniatures. A case in point is the fiery *Nun danket*, played on reeds to give a French *grands jeux* effect.

Utterly charming and ferociously difficult are the Six Trios, op. 47. These show a side of Reger most of us know only vaguely. Here is 19th-century chamber music at its transparent best. Lines are limpid with natural curvatures (quite unlike some of the stilted, aimless themes of the larger works). A

stunning display piece is found in the *Gigue*, a piece which rivals any of the scherzos of Vierne, and one which Ms. Haas dashes off with easy aplomb.

Speaking of Vierne—the *Preludium in E Major*, op. 56,1 almost "out-Vierne" the French master himself with its light-hearted puckishness and surprising harmonic twists.

One thing that emerges throughout these discs is the passion with which the performer obviously reveres the music of Reger. She negotiates the virtuosic passages with bristling intensity, yet she never loses sight of the grandiose scheme of things. For Reger fans this series is a dream come true. For those less ardent about the music of Reger, this disc is sure to make more than a few converts.

Ernst Pepping—Organ Works. *Concerto II; Partita on the Chorale "Wie schön leuchtet der Morgenstern"; Four Fugues in D major, C minor, E-flat major, and F minor; Partita "Ach wie flüchtig, ach wie nichtig."* Wolfgang Stockmeier, organ; Classic Production Osnabruck, cpo 999 039-2, available from Koch Import Service, 516/938-8080.

Although Ernst Pepping's music is firmly rooted in German neo-classicism with its penchant toward lean textures and economy of means, his works display uncanny inventiveness and diver-

sity of style. Whether grand, charming, brooding, or whimsical, they generate a sense of the profound which carries the listener into worlds of fantasy and imagination.

Wolfgang Stockmeier brings to his performance a broad background of experience. He is on the faculty of the Academy of Music in Cologne, where he was a one-time student; he is a composer of note, an editor of older music, and the author of various scholarly studies; and he is a recording artist with 80 recordings to his credit, including the complete works of Bach as well as works of Widor and Karg-Elert. He seems just the right person to explore the treasure chest of surprises found in Pepping's music.

A high point in the program is the third movement of the *Concerto II*, a tightly-knit chaconne based on a four-measure harmonic progression. The work evolves through many shifts of mood into a solid statement of majestic pathos. Along the way we are introduced to elements of charm and restrained lyricism. In its intensity the work is on a par with the great *Passe-caille* of Frank Martin. Stockmeier attends to the score with careful scrutiny. Here is weighty music played with deep sensitivity.

The Four Fugues are delightful examples of Pepping's expansive knowledge of contrapuntal language. These are not an empty homage to an out-



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moded form, however; they are filled with inventive variety, each with its own distinct character. The first is festive, but not without farcical elements; the second moves back and forth between delicate polyphony and refined banality; the third creates a martial attitude peppered with a kind of biting irony; and the fourth, a double fugue, rises to great heights of solemnity with its somewhat stern tone. The double fugue's two subjects, the first a step-wise theme and the second an angular affair traversing wide leaps, offers a study in opposition and reconciliation. This work is among the masterworks of its genre.

Throughout the disc Stockmeier plays with passionate restraint. There are no excesses, but neither is there any lack of excitement. He obviously delights in the music of Pepping.

The organ, a sizable three-manual Schuke in the Obersten Stadtkirche in Iserlohn, produces a rather hard-edged effect that is well suited to Pepping's angular style.

All in all we have a disc that represents a happy synthesis of music, instrument, and performer. Pepping's music is a little out of mode at the moment. This disc calls for a Pepping revival—without delay.

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

John Scott Plays Liszt Ad nos, ad Salutarem undam at St. Paul's Cathedral & Gigout, Guilmant, Langlais, Mulet. Church Music & Records, Box 154, Neerlandia, Alberta, T0G 1R0 Canada. \$23.00 (\$28.00 Can).

Young British organist John Scott, first prize winner of Manchester International Leipzig J.S. Bach Competitions, is Assistant Director of Music at St. Paul's Cathedral and Professor of Organ at the Royal Academy of Music. This recording was made in 1984 under Guild Records and remastered for compact disc in 1988. The performer has provided notes on the pieces and the instrument.

This organ dates from 1694 when the cathedral was built and the first Bernard Smith three-manual instrument of twenty-seven stops was installed. It was rebuilt by Henry Willis in 1872 and enlarged from 1897 to 1900. Noel Mander was entrusted with the last rebuilding from 1973 to 1977, adding a new chorus of eight stops in the dome, and a four-stop chorus at the west end of the cathedral to assist in congregational accompaniment. A battery of Royal

Trumpets on the west gallery caps this historic organ and provides an impressive brassy foil to the main organs. Modern recording technology is made for such immense space and awesome sounds.

Scott has chosen a program well suited for the grandeur of this instrument and edifice: Gigout's *Grand Choeur Dialogue*, Guilmant's *March upon Handel's 'Lift up your heads'*, Langlais' *Cinquieme Trompette (Cinq Meditations sur l'Apocalypse, 1976)*, Mulet's *Tu es Petra*, along with the extended work of Liszt.

The recording retains all the life-like power as well as clarity of this organ and features the royal trumpets with great distinction in the opening and closing pieces. This is not background music but powerful stuff, well played with authority and excitement. Recommended.

—Ann Labounsky

New Handbell Music

Two Spirituals, Terry Mann, Genevex Music Group, #4578-97 (no price listed), for five octaves of handbells (M+).

This arrangement is divided between the traditional spirituals "All Night, All Day" and "Swing Low, Sweet Chariot." There is a variety of bell technique involved as well as melodic and harmonic interest throughout. If you are looking for spirituals, these are worth the investment.

Joy Bells, Howard F. Starks, Genevex Music Group, #4578-89 (no price listed), for three octaves of handbells (M-).

The composer has developed a charming melody in 3/4 time which implies the title. He uses the simple motif in both treble and bass clefs and then provides a 'B' section of 20 measures in the sub-dominant with a return to the opening theme. It is simple yet effective bell fare for any choir to enjoy. Recommended.

—Leon Nelson

New Organ Music

Th. Dubois, Marche Des Rois Mages, United Music Publishers Ltd., Organ

Repertoire Series No. 8 (Agent: Theodore Presser Co.) \$11.00.

Dubois dedicated *Marche Des Rois Mages* to Eugene Gigout. It is a simple ternary form, and does not require great technical skills to achieve the light, bright shimmering effect that the notes convey. As a march it is charming, whimsical and naive, as well as dated, in an um-pah, um-pah sort of way. That is not meant to belittle the work, only to suggest that its most suitable place today is probably on a recital program, although it might also delight young people at a Christmas service for children.

Josef Rheinberger, Organ Works, edited by Harvey Grace, Novello (Agent: Theodore Presser), \$12.75 per volume.

Novello's republication of Rheinberger's organ music first appeared in 1935. The volumes, unfortunately, are not serially numbered: the first of the two under discussion contains Sonatas, Nos. 16, 17, and 18; the second contains Sonatas, Nos. 19 and 20. Each includes a general statement of editorial policy and specific observations and suggestions for interpreting the music. Grace's editorial procedures would be considered heavy-handed by today's standards but were not uncommon in his time. Most noticeable are the changes in Rheinberger's meters, rhythms, and indications for the distribution of parts between the hands. Although far from an *urtext* edition, it has much to recommend it: an attractive format that is clearly printed and easy to read, a reasonable price, and as a source for Rheinberger's organ music it is accessible.

—Edmund Shay
Columbia College
Columbia, SC

Lead Us, Heavenly Father, A. W. Maser. Cramer Music (through Boosey & Hawkes) SM 1. \$5.25.

This is billed as a "chorale improvisation," and is based on the hymn tune Mannheim. The piece starts out as a trio with the melody played by the left hand. Statements of the melody are interrupted by interludes which develop the ideas put forth in the accompaniment at the beginning. The 12/8 time signature adds a lyrical and light-hearted quality to the piece. The harmonic language is tonal and accessible. Not a forceful piece, but it makes its point exactly by being the opposite of forceful.

At the Name of Jesus, Albin C. Whitworth. Genevex 4577-54. No price listed.

The cover explains that this collection features "favorite hymns and gospel songs." The composer employs a very easy style that is compatible with the kinds of hymns he is setting. However, there seems to be too much use of modulations, dominant seventh chords, and descending scale lines (chromatic and diatonic) at cadence points to really take this music seriously. The setting of "Jesus Loves Me" has, at one point, four key centers in the space of 12 measures. Musical variety with the music itself would have been more effective.

Six Chorals Pour Orgue, Michel Hostettler. Cantate Domino C.D. 3058. No price listed.

The six chorales in this collection cover all seasons of the church year, and include the following: *Nun komm, der Heiden Heiland; Der Tag, der ist so freudenreich; Herzliebster Jesu; Christus, der uns selig macht; Christ ist erstanden; and Wachet auf, ruft uns die Stimme.*

The composer treats the chorales in a very interesting manner. His use of canon at the fifth and octave, as well as in augmentation, is especially effective. Not all will like the harmonic language or the texture of these pieces, but the writing provides a fresh look, exploring a different side of these tunes. The music is a bit austere and sparse at times, but these pieces deserve your attention if you are looking for contemporary organ music based on these hymn tunes. They might be used in conjunction with, or surrounded by, other more conventional works based on the same tunes, thus providing some contrast and comparison.

From Depths of Woe I Cry to You, Kenneth S. Hill. Concordia 97-6067. \$5.50.

The *Prelude* of this composition is written in the style of a chorale motet, with the *cantus firmus* heard in long note values in the pedal. The first phrase of the melody forms a strong *leitmotif* through the piece. Occasionally, E-flats and D-flats appear in the writing where D-sharps and C-sharps would have better corresponded to the key of E minor. There is some dissonance which tells you that the writing is from the 20th century, but the overall style is reminiscent of the Baroque period. Also, similar to Bach's setting of the same chorale in the *Clavierübung, Part III*, rhythms progress from half-notes and quarter-notes towards eighth-notes and triplets (perhaps symbolizing joy in the redemption from sin promised at the end of Psalm 130?).

An *Alternate Accompaniment* for stanza 5 of the hymn is also included in this publication. Although recalling some compositional elements of the *Prelude*, it is not as strong as the *Prelude*, and may be a bit thin for a hymn accompaniment. Both the *Prelude* and *Alternate Accompaniment* correlate with a chorale concerto, which is available separately.

Partita on "This Joyful Eastertide," by Paul Bouman. Concordia 97-6060. \$4.50.

The hymn tune *Vruuchten* is the basis for this six-movement partita. The first movement could also be used as a free hymn accompaniment. Two- and three-part writing predominates in the other five variations. Three of the movements are in 4/4 time, and three in 12/8 time. Varieties of textures and treatments of the *cantus firmus* create a lot of interest. The writing is strong throughout, and the last toccata-like variation with the melody in the pedal provides a fitting conclusion. This piece should be very useful for services during the Easter season.

Music for a Sunday Morning 15; Prelude, Litany, Finale, Donald Busarow. Concordia 97-6062. \$6.50.

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IN-Group Forum

From: Karl Watson, Staten Island, NY
Subject: Secondary open 8' stops (see May, p. 2)

Bill Brame's marvelous letter regarding open mezzo foundations is so well taken (and overdue).

Having grown up on the gedeckt-dominated organs of the post-war era, it is frustrating to have to keep begging organ builders to give us soft *open* registers of all classes (diapason, flute, string, and hybrid). How often do we see young players (not to mention their elders, who should know better) give pitches for singing to priests, choirs, et al on a stopped flute? If one has to explain why this is bad, to paraphrase J.P. Morgan, you'll not understand anyway.

God bless Mr. Skinner and his Erzähler. May every Great division have one!

From: Herb Huestis
Subject: *IN-Group* reply to Karl Watson

Thank you for your comments on Wm. Brame's contribution to the *IN-Group*. The business of secondary unison stops has inspired comment, phone calls, and some living, breathing reaction from both players and technicians.

Please permit me to make a few comments of my own, which I have presented in more detail in the *Continuo* magazine. Every time I play a Brahms chorale prelude on a neo-baroque organ, I suffer from pitch confusion when the 4' and even the 2' principals take over in secondary divisions. One must revert to subcouplers and the like to escape this phenomenon. Your comment on giving pitches with a Gedackt is so appropriate—there is no sense of pitch or focus . . .

Perhaps the decline of open stops is due to space limitations of the *Werkprinzip* case, ever increasing costs, and voicing practices where open stops are treated in an absolutely even manner, from the top of the register to the bottom. How refreshing it is to play the Skinner organs you revere, where open stops have real bass, treble, and middle registers. It has been said that a good Melodia should accompany itself. I have recently participated in the relocation of an E. W. Lane tracker organ (1906), where the bottom of a wonderful Melodia sounds like a subbass, and the treble sings effortlessly. Yet the middle register is full of repose and lets an ever-so-cultured Oboe sing through it. My thanks to the original organbuilder and to Scot Huntington and my wife, Marianne Huestis, who "voiced" this organ with the sole intent of keeping what was already there intact!

Recently I attended a workshop on Brahms' organ music, given by Carole Terry, professor of music at the University of Washington in Seattle. Her presentation shed new light on the chorale preludes and other compositions. It also awakened fresh concerns about the au-

thenticity of the organs we choose to render his music. (Dr. Terry has just released a CD of the complete Brahms organ works on the Music Heritage label, MHS 512523M.)

Peter Williams also discussed authenticity in organbuilding:

In the past lies the future of the organ. And so much of what has been done since 1945 has been geared to understanding that past (Peter Williams, 1980, p. 208).¹

John Fesperman, curator of musical instruments at the Smithsonian Institution in Washington, D.C., made these comments about listening with 19th century "ears":²

To admire a seventeenth-century Buxtehude or De Grigny is not to diminish the nineteenth century, for both are in fact "old" to listeners in these days, and both require a sympathy, an openness of stylistic languages partly intuitive and partly learned. Because the medium and the music are inseparable, the point for the player is unmistakable: the repertoire can be best performed with knowledge of the original resources for which it was intended.

The most limiting feature of many typical three-manual organs found in the U.S. and Canada is the lack of 8' principal stops on secondary manuals. With so many organs, something is very unsettling as you change from one keyboard to another. An attempt to change volume results in a change in pitch, because unison principal stops are confined to the main division of the organ.

When we look at the specifications of some typical organs of Brahms' time—tone colors might be described as sumptuous! Even small instruments are remarkably complete for their size. The most striking feature is that principal stops are found at the *same pitch* on both primary and secondary manuals. This makes it possible to register very smoothly and musically between divisions. In fact, the tone of the ensemble changes very little as you go from one keyboard to another. What *does* change is the volume, location and focus of sound. For example

Vienna, Church of St. Mary's
J. M. Kauffman, 1894
Man I 16, Pr 8, 8, 8, Oct 4, Quint 2 3/4, Oct 2, V, Tr 8.
Man II Pr 8, 8, 8, 8, Oct 4, 4, II.
Pedal Pr 16, 16, Quint 10 3/4, Violon 8, Posaune 16.

Vienna, Church of St. Brigitte⁴
G. F. Steinmeyer, 1873
Man I 16, Pr 8, 8, 8, Oct 4, 4, Mx, Tr 8.
Man II Pr 8, 8, 8, 8, 4, 2, Klarinette 8.
Pedal 16, Violon 16, Oct 8, Cello 8, Posaune 16.

In 1970, Robert Schuneman researched Viennese organs on a grant

become somewhat clearer as the last movement progresses, but it does not have the strength of the first movement.

Corale 84, Giacomo Bellucci. Berber (through Theodore Presser) E.2710B. \$11.75.

This is a very demanding piece, both for the performer and the listener. Written in a 12-tone style, the opening arpeggiated figure acts as a returning rondo theme throughout the piece. There are many changes of tempo and dynamics throughout the work. This piece will probably be too abstract for most, unless you are looking for an extremely *avant-garde* piece for your repertoire.

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

from the German Academic Exchange Service and the Institute of International Education. He found substantial differences between nineteenth-century "romantic" and twentieth-century "neo-baroque" organs. He rightfully criticized various Brahms editions where editors had suggested organ registrations that reflected the extreme views of neo-baroque organbuilding. He stated that "A good analogy would be a new edition of Brahms' *Piano Concerto No. 2 in B-flat Major* with directions for its performance on the harpsichord . . ." He makes these suggestions for organs which could be 'authentic' vehicles for Brahms' music:⁵

One may well ask, then, what kind of modern organ will supply the stylistic needs of these works . . . Ideally, the organ should be large enough (at least three manuals and pedal) to have a 16' Principal chorus in the main division and 8' Principal choruses in the secondary divisions . . . all of these graduated in strength and having mixtures which are not pitched too high . . . Strings, as we know them today, and especially celestes, are not appropriate. The effect of the organ should be one of weight and gravity.

Such an organ was built in 1987 for Trinity Episcopal Church in Portland, Oregon, by Manuel Rosales. This organ bears a striking resemblance to the 19th-century organs built in Vienna one hundred years ago! It is the ideal 'Brahms' organ suggested by Robert Schuneman nearly twenty years ago.

Trinity Episcopal Church, Portland, Oregon

Manuel Rosales, 1987
Man I Prestant 16, Principal 8, Flute Harmonique 8, Gamba 8, Bd 8, Oct 4, Flute 4, 2 3/4, 2, Cornet V, Mx XI, Bombarde 16, Tr 8, Clarion 8 + 4.
Man II Bourdon 16, Pr 8, Bd 8, Oct 4, Flt 4, 3 1/4, 2 3/4, 2, 1 3/4, 1 1/4, Mx VI, Tr 8, Cromorne 8, Clarion 4.

Man III Bourdon 16, Geigen Pr 8, Bd 8, Flute Harm 8, Gamba 8, Cel 8, Pr 4, Flute Octaviane 4, Octavin 2, Cornet IV, Mx IV, Bassoon 16, Tr 8, Hautbois 8, Vox Humana 8, Clarion 4.

Pedal Bourdon 32, Open Wood 16, Pr 16, Bd 16, Oct 8, Flute 8, Bourdon 8, Oct 4, Mx VII, Trombone 32, Bombarde 16, Trombone 16, Tr 8, Clarion 4.

Special Great 16' Discant, Etoile (6 bells), Rossignol (2 pipes in water).

David Britton, Sandra Soderlund, and David Craighead have recorded CDs on this organ, which explores its 19th-century side.^{6,7,8} An instrument like this can breathe new life into the nearly one-hundred-year-old music of Brahms. That is no less stunning that Roger Norrington's resurrection of classical harps and ophicleides in Berlioz' *Symphonie Fantastique!*

"In the past lies the future . . ."

Notes

1. Peter Williams, *A New History of the Organ* (Boston: Faber and Faber, 1980), p. 208.
2. John Fesperman, *Two Essays on Organ Design* (Raleigh: Sunbury Press, 1975).
3. Wolfgang Metzler, *Romantischer Orgelbau in Deutschland* (Ludwigsburg: Walcker, 1966).
4. Ibid.
5. Robert Schuneman, "Brahms and the Organ: Some Reflections on Modern Editions and Performance," *Music*, Sept. 1972.
6. David Britton, *Gargoyles and Chimeras: Exotic works for Organ* (Delos, 1987).
7. Sandra Soderlund, Clerambault, *Vierne 5me Symphonie* (Arkey Records, 1989).
8. David Craighead, Reger op 60, *Vierne Sixth Symphony* (Delos DE3096).

Please feel free to send a message to the *IN-Group Forum* regarding any of these or other topics, either via mail to THE DIAPASON, *IN-Group Forum*, 380 Northwest Hwy., Des Plaines, IL 60016; or on-line to Herb Huestis at CompuServe ID #70771,1047.

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► New Organ Music

In keeping with the ideals of this series of publications, this three-movement form is designed to be used as a non-hymnic prelude, voluntary and postlude for a church service, with each movement being approximately three minutes in length. Since it was commissioned for an AGO Regional convention, the notes for A-G-O (A-G-A) provide a theme basis for the first and third movements. The writing is contemporary without being abrasive. The first movement provides a fanfare-like beginning to the piece. The second movement is reflective, with interesting harmonic language and articulated sigh motives. The beginning of the last movement is a bit awkward, with descending multi-tonal triads leaving the listener without a key center for a focus. Things

Illinois College Concerts and masterclass

Illinois College, Jacksonville, IL, presented its annual Organ Recital and Masterclass in an expanded format this year, April 21-23, with guests William Albright and Douglas Reed, in addition to local performers.

Concert

For many listeners Sunday evening's McGaw Series concert featuring organist and composer William Albright was a tough concert. Bypassing the old chestnuts of organ literature, it consisted entirely of 20th-century music, including works of Crumb, Copland, Messiaen, Albright himself, and even some jazz and ragtime.

If tough for those who do not like 20th-century music, it was nevertheless a first class tour through that music—a tour that needs to be taken both because the century, after all, is almost over and because the music reflects much of what this century has been about. It is music that is often fiercely intellectual and abstract, yet still not divorced from the common experience from which abstraction begins. It is music that is continually seeking new sounds and forms, such as in Albright's *Sphaera for Piano and Computer Generated Tape*; and it is music that, like the 20th century itself, tries desperately to create its own rhythms and silences, hence our fascination with African rooted jazz. It is music that, despite its discordancy, is dreamlike and ethereal without trying to be pleasant. And it is not without humor, although the humor is usually ironic and a parody, such as Albright's genuinely funny *King of Instruments*.

If we have a hard time listening to this music, it is perhaps because we have a hard time understanding what this century has been about. Albright, both in his selection and diligent but wise, workmanlike presentation, deserves great credit for bringing to our attention what we should know.

—Eric O. Springsted

Convocation

William Albright, as ragtime pianist, presented a convocation of "Ragtime and All That Jazz" Monday morning. A foremost interpreter and performer of ragtime music, Albright opened his program with *Maple Leaf Rag* by Scott Joplin and used it to illustrate the basic structure of ragtime, with march rhythm in the left hand and a melody played with syncopated African drum rhythms in the right hand. Joplin, the greatest of the thousands of ragtime composers, developed a sweet, singing style exemplified by *Gladiolus Rag*, which at times becomes almost a country dance.

Two other ragtime composers were featured. Artie Matthews' *Pastime #4* contains the amusing caution "Don't fake." Albright didn't. And Albright's personal friend, Eubie Blake, was represented with his *Charleston Rag*. Albright himself wrote rags until the 1970s, and he performed his gently whimsical *Sweet Sixteenths*, written for

a friend's birthday.

By 1920 ragtime had become old hat and had evolved into jazz. Albright played two pieces by James P. Johnson, *Mule Walk Stomp* and *Snowy Morning Blues*. By the 30s and 40s boogie woogie had taken over, and Albright performed Mead de Lux Lewis' *Yancey Special* and *Honkey Tonk Train Blues*, written to be played on a special lumber camp train car in which seats had been removed to make room for a piano. The convocation closed with a rousing organ rendition of Fats Waller's arrangement of *St. Louis Blues*.

Masterclass

A day-long masterclass held at the Hart Sesquicentennial Organ was led by Albright specialist Douglas Reed, Professor of Organ at the University of Evansville, Indiana. Fourteen organists performed for the class of over thirty organ teachers and students. Participants came from Chicago, Springfield, Evansville, Macomb, and Jacksonville: John MacKey, Gretchen Longwell Cooley, Denise Maurer, Janis Haustein, Christine Wallace, Mark Ross, Amy Crousore, Doug O'Neill, Dale Robertson, John Thompson, Diane Bubbenzer, Jill Briggs-Reither, Carolyn Orth, and Stephen Tharp.

There was emphasis on finding the harmonic, melodic, and rhythmic energies in each piece and on playing so these could be enjoyed by the audience. Reed quickly established rapport with the student, often asking, "How would you conduct this?" or "What's the most interesting thing about this piece?" or "What mood are you trying to project?"

Professor Albright contributed to the masterclass discussion at several times. He spoke of the obsessive, relentless quality of his *Fanfare/Echo* and encouraged the student to play it at a tempo "just before it falls apart." He likened the energy of a fast-turned phrase to "a splash of paint." He compared *Ye Men of Galilee*, an intricate and challenging composition by Case, to "a deep sea animal that tightens up, spreads out, tightens again, and spreads again."

The annual organ masterclass at Illinois College has become a must on the calendar of many midwestern organists. This year's class upheld the fine tradition.

Concert

William Albright's three-day visit to Illinois College was crowned Tuesday evening by his attendance at a concert of music composed by him and presented by a stunning array of musicians. Albright prefaced the concert by talking about his music and his compositional style. He noted that he prefers messy diversity to boring unity and that variety is the motor that keeps his music going. He described the elements in his compositions as spiritual, aggressive (which he defined as "anti-social behavior in a benign way"), sentimental, passionate and humorous.

The program opened with Albright's



Illinois College masterclass



Rudolf Zuiderveld, Janette Kirkham, William Albright, Douglas Reed, Garrett Allman

Symphony for Organ, performed by Douglas Reed, professor of music at the University of Evansville. This piece was written especially for Reed, whom Albright acclaims as one of the leading performers of his organ and harpsichord works. Shinzi Ikebe, of Illinois College, provided skillful and dramatic percussion assistance. Reed displayed total mastery of this challenging work. The opening movement was often propelled by pulsating repeated notes, sparked by almost-grotesque humor, and it resolved in peace at the end. The pastoral second movement included innovative contrasts in pitch and texture. The third movement, a Tarantella, was rollicking fun that at times almost hinted at the Valkyries riding away. Reed's dexterity in this part of the symphony extended beyond fingers and toes to include whole arm movements and pedal clusters. After a dramatic duet between organ and bass chime, the last movement presented a wistful melody above a tremolo with bass drum accompaniment. Increasing grandeur and stateliness brought the symphony to an impressive close.

After a brief intermission, three of Albright's *David's Songs* were presented by a quartet composed of Janette Kirkham, soprano, Julie Walker Hood, mezzo-soprano, Darrin Vits, tenor, and Richard Hanson, bass, with Jay Peterson at the organ. The first began with a Greek chorus style recitative, followed by a canon formed of a melody with widely searching intervals. The second Psalm was other-worldly, with an elegy-like quality throughout. The final, Psalm 150, was almost like gospel music at times. The praise motif was made even more powerful by surprising decrescendo, and galloped to a close.

Two Illinois College students played organ compositions by Albright. Jill

Briggs-Reither performed the concert rag for organ, *Sweet Sixteenths*; Dale Robertson presented Albright's *Nocturne*.

The Illinois College Madrigal Singers closed this portion of the program with Albright's lively jazz hymn *Look There! the Christ, our Brother, comes*. After the second intermission, Albright's 1732 was performed by Illinois College student Stephen Tharp at the organ, with Albright himself as narrator. This work was commissioned for the Bach Tercentenary in 1985 and premiered at the St. Nikolai Church in Leipzig. The seven parts of the piece portray the coming of Johannes Albrecht, the composer's ancestor, to Pennsylvania. Tharp's performance merited accolades from the audience and the composer.

The final work of the evening was Albright's *Deum de Deo*, performed by the Illinois College concert choir under the direction of Garrett Allman, with Rudolf Zuiderveld at the piano. The *Jubilate Deo* was transcendent, stern, and angular in its praise. Soprano Janette Kirkham expressively sang the insistent *Deo Gratias*. The *Gloria in Excelsis* explosively portrayed the song of the angels, with a boogie beat at times.

Next year the McGaw Series Concert will feature Catharine Crozier, Sunday, April 26, with a class on Monday, April 27, 1992.

—Johanna M. Horton

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Basic Vocal Technique

A guide for choir directors

Margaret H. Daniel

From my own personal experience as a soloist, choir member, choral clinician, and observer of choral conductors, I have come to the conclusion that most choral conductors want a choir of singers who have respectable voices, enthusiasm, and a desire to improve their singing. The conductor obviously does not have time to give private voice instruction to each member of the choir, but a basic knowledge of vocal technique in a simplified form can be shared with singers at each rehearsal. The following outline explains vocal technique in such a way.

- I. Posture
 - A. Spine long.
 - B. Ribs up-off waist.
 - C. Shoulders straight—not back and not forward.
- II. Breath
 - A. Inhale low and slowly.
 - B. Feel expansion in rib cage.
 - C. No shallow (clavicular) breathing.
- III. Mouth Position
 - A. Loose floppy jaw.
 - B. A relaxed "ah" position on lips.
 - C. Think "yawn" inside mouth and throat.
 - D. No tension in cheeks, jaw or lips.
- IV. Vowels
 - A. Tone is sustained on vowels.
 - B. Let one vowel sound flow into the next.
 - C. Sing on the nearest pure vowel: a e i o u.
 - D. Avoid chewing vowels: it is unnecessary to change your mouth position for each vowel.
 - E. Keep your basic "ah" shape except for "oh" and "oo" which require more rounded lips.
- V. Consonants
 - A. Consonants are made with lips, tongue and teeth.
 - B. Ideally, the tone should not be interrupted by the consonants (this is much easier said than done).
 - C. Avoid excessive mouth and jaw motion as this disturbs the inside resonating cavities and thus affects the quality of the tone.

The diaphragm is the chief muscle of inhalation. Upon mental command to breathe the diaphragm drops, pushing the liver, stomach, and spleen down and out, causing the abdomen to protrude. The air pressure inside the lungs is decreased so air rushes in.

In exhalation the abdominal wall is the chief activating muscle. The abdom-

inal wall asserts pressure on the diaphragm which causes the diaphragm to rise and this action pushes the air out. The resistance of the diaphragm to this pressure of the abdominal wall is "support"—or "breath control," which is probably best defined as the "management" of the breath or the efficient use of the air in the lungs—always having enough air for the phrase to be sung.

To describe the breathing process in its simplest terms the abdomen protrudes on inhalation (this is essential) and recedes on exhalation.

A knowledge of these basic concepts will enable the voice student, the voice

teacher, the choir member and the choral conductor to communicate more clearly and will enable the singer to more quickly acquire an improved singing technique and thus a more beautiful vocal sound.

Margaret Daniel is assistant professor of music at the University of Southwestern Louisiana, Lafayette, LA, where she teaches voice, class piano, and music fundamentals for non-majors. She holds a BMus in voice from the University of Wisconsin-Eau Claire, and MMus from the University of Wisconsin-Madison. She has performed numerous leading soprano roles in opera and oratorio, is active in NATS, and performs regularly as a recitalist, clinician and adjudicator.



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8 Rohrflöte	8 Diapason	8 Virole	16 Diapason	8 Diapason Celeste
8 Erzähler	8 Flûte Harmonique	8 Virole Celeste	16 Bourdon	8 Flauto Mirabilis
8 Erzähler Celeste	8 Flûte Bouchée	4 Principal	16 Violone	8 Viola da Gamba
8 Flute Dolce II	8 Salicional	4 Traversflöte	16 Lieblichgedackt	8 Viola da Gamba Celeste
4 Octav	8 Voix Céleste	2 2/3 Nasat	16 Quintaton	4 Octave
4 Prestant	4 Principal Conique	2 Oktav	10 2/3 Gross Quinte	4 Flauto Traverso
4 Spitzflöte	4 Flûte à Fuseau	2 Blockflöte	8 Octave	4 Violetta
2 2/3 Quinte	2 2/3 Nasard	1 2/3 Terz	8 Spitzgeigen	4 Violetta Celeste
2 Superoctav	2 Octave	1 1/3 Quintflöte	8 Gedackflöte	2 Super Octave
2 Doublette	2 Flûte à Bec	1 Flageolet	8 Gambe	VII Mixtur
2 Waldflöte	1 1/3 Tierce	IV Mixtur	5 1/3 Quinte	16 Bombarde
IV Mixtur	1 Sifflet	III Zimbel	4 Choralbass	8 Trompette en Chamade
III Scharf	IV Fourniture	16 Fagott	4 Flûte Ouverte	8 Trumpet
16 Posaune	V Cornet	8 State Trumpet	2 Hohlpipeife	8 English Horn
8 Trompete	16 Bombarde	IV Mixtur	IV Mixtur	8 French Horn
4 Klarine	16 Basson	8 Krummhorn	III Scharf	8 Corno di Bassetto
Tremulant	8 Trompette Harmonique	4 Schalmel	32 Contre Bombarde	4 Clarion
	8 Trompette	Tremulant	16 Bombarde	Tremulant
	8 Hautbois		16 Rohrkrummhorn	
	4 Clairon		8 Trompette	
	Chimes		8 Fagott	
	Tremulant		4 Schalmel	

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In the vocal instrument the vibrator is the larynx (the source of the sound). The breath is the actuator (makes the sound begin) and the throat and mouth are the resonators—the area where the original and comparatively weak sound develops its power to project.

The air in the lungs is released and moves up the trachea (windpipe). It passes between the vocal folds (chords) and sets them vibrating, thus producing the initial tone. This initial or original tone then bounces up and around the resonating cavities of the throat and mouth and comes out as "raw" tone. The improvement of the quality of this raw tone is what we hope to achieve through the study of vocal technique.

Breathing

Good posture is the foundation of controlled respiration. The body must be properly aligned for the most efficient use of the muscles and organs used in breathing: an easy graceful carriage with the chest raised, the shoulders relaxed and the arms hanging loose.

The organ of respiration is the lungs, each actually a spongy mass of membranous material which has no muscular strength and takes its shape from the rib cage and the diaphragm. The rib cage, composed of twelve ribs, is the hard protective covering. The thorax is the entire chest cavity, the floor of which is the diaphragm—a double-domed muscle—the most flexible and important muscle in inspiration (inhalation).

Munetaka Yotoka: An Organbuilder with a Unique Vision

Herbert L. Huestis

Munetaka Yotoka is a young organbuilder with a unique approach to his craft which is not at all new—it is a return to the medieval style of organ making *in situ*. In the earliest days of organbuilding, transportation was arduous at best, requiring weeks or months to get from one place to another. Moving materials that are heavy and at the same time delicate, like organ pipes, was just about impossible. They would be quickly flattened by the battering they would take on the "roads" of the time.

Early organs were built in the villages of the day, using local materials and labor. A contemporary Munetaka Yotoka has discovered many of the benefits of this antique method, in the construction of a new thirty-stop organ in Chico, California. He was employed by the university to build a new organ entirely on site, using help from the university community and all the local materials he could. The organ is finished now, and the legacy of its construction has given him a new and vibrant concept of organ building.

I visited with Munetaka in Vancouver, British Columbia, where he was meeting with a local church and explaining his ideas about organbuilding to them. He told them that he now had two full-time employees, and together they were committed to building organs with specifications, visual design and construction techniques which are solidly based on the acoustical and musical principles found in the practice of the old masters.

He builds his organs entirely of solid wood with pipes made of organ metal—not zinc or copper, and he is committed to doing everything in the classical manner. Wind systems are single or double-wedge bellows. He uses no schwimmers or steady-state devices, and, in fact, prefers to include manually operated wind supplies whenever possible.

Yokota casts, hammers, hand scrapes and assembles all the organ pipes in his own shop, which according to the ancient practice, he prefers to set up at the church or university where the organ will find its home. In voicing, he follows the classical schools of organ making. His scaling follows the old methods, taking account of historical data, and modified to suit the specific room acoustics.

In tuning, he uses various well-tempered systems, depending on the intended purpose of the organ. Typically, he chooses sixth-comma temperament such as Kellner, where all the keys have their own character, but none are excluded. He uses cone tuning for open pipes and soldered caps for stopped metal pipes, so that tuning costs will be minimal over a long period.

Yokota built his first organ (a regal) in



Munetaka Yotoka

1978 in the Ueno-Gakuen Conservatory of Music in Tokyo, Japan. His Opus 2 is a 36-stop organ, just completed for the University of California at Chico. With this information in mind, I questioned him further on his manner of organ building. Here are his answers:

Q: How did you get started in organbuilding?

I discovered the organ through the music of J.S. Bach. The power of the music led me to it. My other interests were mathematics and physics. I grew up in Tokyo, where the organ is very unusual. There, I was a student of physics, philosophy and mathematics. My college degree is in Economics! Even in high school, I was interested in organbuilding. After college, I apprenticed with the Japanese organbuilder Hiroshi Tsujii, who had turned to the authentic instrument of Bach. With him, I learned to copy these organs.

Then I went to Europe and met master organbuilders there. I learned about the restorations made by Ahrend, Riel, Garnier and Metzler. But the best teachers in Europe are the antique



Munetaka Yotoka (third from left) and student workers in Chico organ shop

organs that still exist! From these old organs I learned that what I thought was common-sense, I had to reevaluate, because organbuilding was completely different in the old times. I studied not just the structure of the organ itself, but the society and culture in which they were built. I asked myself, "Why do antique organs sound better?" These were not just subtle differences! They sounded so much better!

In Europe, I discovered that each area has its own culture, cuisine, architecture and language. Even beer is different from one town to the next! Organs were no exception. They reflected the culture directly.

I came to the U.S. and studied with John Brombaugh, who was building and voicing using traditional methods. He taught me that the organ speaks in a deep sense when each pipe sings individually and in harmony. The organ expresses emotions and represents the voice of God. These are the qualities of the antique organ, and they are reflected in many different ways as you travel from one place to another.

Q: Why are these differences so?

Each master organbuilder used local material available to him. He learned how to get maximum resonance out of that material. Seventeenth and eighteenth-century organbuilders did not move around much; they were almost forced to deal with local materials and work with local craftsmen. Many visual and structural elements reflected this. So, the materials change with different organs in different places. The old builders did not use just one thing for such-and-such a job. No one material was used exclusively because it was the "best." This is a modern idea.

Q: Could you elaborate on these differences between "modern" organbuilding methods and the antique ways of organ making?

Old builders changed scalings and dimensions for each material they used. For example, wood of less density had to be thicker. Hard wood required wider scaling. All these things affect the sound of the organ. And there was also a folk element that affected the style of each organ.

Q: Are you thinking of organs like Steinkirchen? I recall Charles Fisk's wonderful description of the folk element in that organ.

Exactly! Each place had a wide diversity of acoustics and architectural styles. (Actually, the twentieth century has the widest diversity of acoustics!) It is very tricky to guess in advance, what to do with the organ. Many builders try to make up the differences with voicing. That is "faking." The old builders didn't do it. They knew that each pipe has a narrow latitude for its best sound. That's where it should be voiced.

Q: Could you describe antique voicing practices?

In antique organs, each pipe is balanced in tone, but it is also very live and intense. It is at its most "alive" point. In order to achieve that, scaling must be very precise and exactly right. It is almost impossible to guess or surmise perfect scaling. That requires experimentation.

In medieval times, organbuilders moved their shop to the church or cathedral where they could experiment. Church records show that they were paid with beer, bread, meat, and so forth! That tradition died away some-

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- 2' Octava
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- 8' Trompette
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"Bach" organ, California State University, Chico, by Munetaka Yokota, 1990 (pipeshades to be installed) (photo by Chikurin Takae®)

time in the 18th century. Before then, organbuilding was not the business we know today.

Q: Did you want to work on the "barter" system? How could you do that?

I felt that I *could* work as the medieval organbuilders did. I knew that many organ building problems would be solved that way. I could test the sound of sample pipes and make subtle adjustments during construction. I felt that the pipes could be voiced in many ways, but I wanted to find that point where they speak the very best. I also wanted harmony among the pipes and balance in the room. To be precise, you must test and take into account everything in the room. All of the surfaces and reflections make a difference.

Q: It there any more to it than that?

Another aspect of my approach is a spiritual matter. Organs from the 16th and 17th centuries were made with blood, tears, and sweat—not the industrial ways of modern organbuilders. This is perhaps because members of each village participated in the project. They were not "8 to 5" workers, punching time clocks and keeping union rules. Surely, this was part of the artistry of the old masters. As example comes from the "mind set" of a village festival. The whole event becomes a cultural and even spiritual matter. For a time, everyone is totally focussed on the event. Every part of it becomes a real necessity. You do not get this intensity in a factory. But I have found that you *can* get this, when you are in a place, working with local people on an organbuilding project.

In the construction of our new organ in Chico (California), our work was part of the community. It was broadcast in the papers, on TV, everywhere. Even cab drivers knew this project was going

on at the college. Many people wanted to participate. There was no problem with the inexperienced—many parts of an organ can be built by very ordinary people. One lady was very helpful because she knew all about household chemistry—like bleaching cowbone. She did all the experiments herself. We used cowbones from the dairy. She boiled and degreased them and took charge of the whole project.

People were involved, from students to retired folks. They all enjoyed the warm atmosphere and conducive mood of organbuilding. We attracted craftspeople of all sorts and from many different backgrounds. One man was a jeweler who set mother-of-pearl in faceted key arcades. They were really beautiful.

Q: What were some other benefits of your local approach?

Materials were donated, like Douglas fir, and many other kinds of wood. Students of many disciplines were involved, from engineering, English, philosophy, drama—their skills ranged from carpentry to furniture making. Everyone learned a whole new way of looking at their craft when they applied their talents in the old ways. Antique art requires that special kind of intensity. They learned to make things with their hands, eyes, ears and hearts—not computerized machines. It was a whole new experience for them.

Q: Is it cheaper or more expensive to build an organ this way?

It seems to me that these artistic advantages make it possible to build a *better* organ on site. It becomes the best it can be. There are actually many technical advantages that come out in the finished organ. It obtains unique qualities from its method of construction. And it reflects the life, spirit,

sound and quality of its builders, just as the organs of the old masters were a reflection of the people in the villages where they are found. There are living, breathing qualities in an organ that is made this way.

Q: What elements are necessary for "on-site" construction? What does the client have to do?

The first is SPACE. A construction shop must be made available. This is not always so difficult. In fact, many churches can spare large working spaces or even split a gym into several rooms. One church moved from one location to another and we used the old sanctuary. Sometimes there is a school in the neighborhood which has been closed. You never know until you look.

The next is MATERIALS. Wholesale lumber suppliers are needed along with sources of other materials such as lead, tin, brass, leather and bone. Materials should be used which come from the local area to give the organ the spirit and flavor of the region.

The third is HELP. Organs are very intensive for labor. People are needed to work for a period of time, such as 2 or 3 years. All kinds of skills are needed. Not only woodworking, but people to

coordinate the work of volunteers, find people who have related hobbies, and manage all sorts of community involvement. As each task unfolds, it is a big job to find the right people to do it. Our organ in Chico involved fifty or sixty people. Four or five were constantly working while others volunteered for specific tasks as they came along. Day to day operations can be an organizational nightmare, but they are worth it! Many people found a special meaning in this work.

The fourth is FUND RAISING. As the organ is built there are many things to pay for, and funds can be obtained as the project goes along. That way many things may be included on the organ that might not be possible in an initial contract. A donor gave a residence organ to the university—we used some parts for raw materials and sold the rest to raise money. It was a significant contribution.

All in all, we are very pleased with this method of building organs. Our project in Chico may have been the first of its kind since medieval times! It is a challenge, but I have found that it opens up a whole new way of thinking and awakens the culture of the community and the spirituality of organbuilding.

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Cover

M. W. Lively & Company, Cincinnati, OH, has built a new organ for St. Paul United Church of Christ, Cincinnati. This two-manual and pedal instrument consists of 37 ranks and is housed in free-standing oak cases. The matching cases are placed on either side of the altar in this A-frame church. The polished front pipes are from the Pedal 16' Principal and Great 8' Principal. Utilizing slider and pallet manual wind-chests, the instrument has electric key and stop action. The detached console has an oak case and mahogany interior and is controlled by a solid state combination action. Temperament is equal and key compass is 61/32. The instrument was designed and voiced by Mark Lively. The inaugural recitalist was Todd Wilson.

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 IV Mixture
 16' Bombarde
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 8' Viola
 8' Voix celeste
 4' Principal
 4' Spitzflöte
 2' Blockflöte
 1½' Larigot
 IV Scharf
 16' Basson-Hautbois
 8' Trompette
 8' Hautbois
 8' Cromorne
 4' Clairon
 Tremulant
- PEDAL**
 32' Resultant
 16' Principal
 16' Subbass
 8' Octave
 8' Bourdon
 4' Choralbass
 4' Nachthorn
 III Mixture
 32' Contre-bombarde (prep.)
 16' Bombarde
 16' Basson-Hautbois
 8' Trompette
 8' Hautbois
 4' Clairon



Johnson Organ Co., Inc., Fargo, ND, has built an organ for Grace Lutheran Church, Ada, MN. An extensive rebuild and all-new Great division has been incorporated into this two-manual instrument originally built by M. P. Möller in 1948. The existing very large chamber to the right of the exposed Great now contains the Swell and Pedal divisions. To continue the symmetrical architectural style, the Great was constructed in two identical cases with decorations copied from the Möller screen. The Principal chorus is on the right and the flutes and Trumpet on the left. Each case has its own blower. The console and relay were converted to all Peterson solid state and the new draw-knobs are by Kimber Allen. Peter Nygaard of Fargo, ND, played the dedicatory recital on this 19-rank instrument. Organist is Lyle Nelson.

- GREAT**
 8' Principal*
 8' Copula**
 4' Oktav*
 4' Blockflöte*
 2' Flöte* (ext)
 III Mixture*
 8' Trumpet*
 Swell/Great
- SWELL**
 8' Rohrflöte
 8' Gemshorn
 8' Voix Celeste tc
 4' Koppelflöte*
 4' Geigen Octave
 2' Fifteenth (ext)
 II Sesquialtera tc*
 8' Oboe
 4' Oboe Clarion (ext)
- PEDAL**
 16' Contrabass
 16' Rohrbourdon
 8' Octave (ext)
 8' Bourdon (ext)
 4' Choralbass (ext)
 II Rauschquint
 16' Contra Fagot (Sw ext)
 Great to Pedal
 Swell to Pedal

* New pipework by Giesecke
 ** New pipes by Artisan



Gabriel Kney & Co., Ltd., London, Ontario, has installed a studio organ at Woods Edge House in Bethlehem, CT, for Thomas Brown, organist, and Gordon Duggins, priest. The keyboards of this mechanical action instrument are made of ebony wood for the naturals and pearwood with bone for the sharps. The carvings are in basswood. The organ is voiced on open pipe feet with 40 mm wind pressure for Manual I and 36 mm for Manual II, Pedal 80 mm. The dedication was officiated by the Rev. John G. B. Andrew, Rector of St. Thomas Church, New York. The inaugural recital, played by Thomas Brown, consisted of music by de Grigny, Charpentier, Jehan Alain and Bach.

- MANUAL I**
 8' Gedeckt
 4' Praestant
 2' Blockflöte
 1½' Quintflöte
 1½' Mixtur II-III
- MANUAL II**
 8' Quintadena
 4' Offenflöte
 1¾' Terz
 1' Prinzipal
 8' Holzregal
 Tremulant
- PEDAL**
 16' Subbass
 8' Gedecktbass (from Subbass by mechanical extension)
 8' Trompete

Visser-Rowland Associates, Inc. of Houston, TX, has built a two-manual and pedal mechanical action instrument for The Lutheran Church of Our Savior in San Bernardino, CA. Kathleen Schmidt developed the concept. The facade is divided into seven areas symbolizing seventy times seven. The en chamade trompette forms the arms of the cross, and the three main towers symbolize the Trinity. This symbolism is often used on Visser-Rowland organs. The organ has a single bellow with wooden wind trunks throughout the instrument. The organ has a very gentle living wind. The windchest layout, as is Visser-Rowland practice, is in major thirds. The Hauptwerk and Pedal are on a common windchest. The technical engineering design and tonal design were done by Pieter Visser. The construction was supervised by Patrick Quigley and Charles Eames. James Sanborn built the organ case and primary structure. The voicing and tonal finishing were done by Thomas Turner and Mark Hotsenpiller.

- HAUPTWERK**
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 4' Koppelflöte
 2' Waldflöte
 2 3/4' Sesquialtera II
 1 1/2' Mixtur IV
 8' Trompete
- BRUSTWERK (expressive)**
 8' Gemshorn
 8' Celeste
 4' Nachthorn
 2' Prinzipal
 1 1/2' Larigot
 1' Scharff III
 8' Krummhorn
- PEDAL**
 16' Subbass
 8' Prinzipal (HW)
 8' Gedeckt (12)
 4' Choralbass (HW)
 16' Fagott
 4' Rohrschalmey



Koppejan Pipe Organs, Inc., of Chilliwack, BC, Canada, has built a new practice organ for the home of Jack and Ruth Nichol of Edmonton, Alberta. Consultant: Bruce Wheatcroft, organist and harpsichordist, Edmonton, Alberta. The case of the organ is made of red oak. Keyboard naturals of rosewood. Sharps of ebony. Compass 58/30. Wind pressure: 60 mm. Tuning A = 440 equal temperament.

- MANUAL I**
 8' Gedackt (permanently on)
 4' Praestant (facade)
 2 3/4' Nasard (prepared for)

- MANUAL II**
 8' Gedackt (permanently on)
 4' Rohrflöte
 2' Gemshorn (prepared for)

- PEDAL**
 16' Sordun (prepared for)

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Ivan P. Morel & Associates, Denver, CO, has built a new organ for the United Methodist Church, Steamboat Springs, CO. The first pipe organ in the history of Routt County, CO, this two-manual and pedal organ of 11 stops features electro-mechanical windchest actions, solid state switching and combination action. The entire organ is under expression, with the exception of the low notes of the 8' Principal and 4' Octave. The console and facade casework is of walnut. The staff of Ivan P. Morel & Associates includes Richard I. Morel, Donald Belshaw, Timothy Grange and Daniel R. Jones. The opening recitals were played by David S. Harris, consultant to the church, and by Daniel R. Jones. Pastor of the church is Dr. W. Spencer Wren, and the organist is Ja Hansen.

MANUAL I

- 8' Principal
- 8' Gedeckt
- 8' Viola
- 8' Viole Celeste
- 8' Erzähler
- 4' Octave
- 4' Rohrflöte
- 2 1/2' Twelfth
- 2' Fünfzehnte
- 2' Gedeckt
- 2' Mixture II-III
- 8' Trumpet

MANUAL II

- 16' Rohrflöte
- 8' Viola
- 8' Viole Celeste (T.C.)
- 8' Rohrflöte
- 8' Erzähler
- 4' Viola
- 4' Viole Celeste
- 4' Gedeckt
- 2 1/2' Nasat
- 2' Principal
- 2' Rohrflöte
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1' Rohrflöte
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet
- Tremulant

PEDAL

- 16' Gedeckt
- 16' Rohrflöte
- 8' Principal
- 8' Gedeckt
- 8' Viola
- 8' Rohrflöte
- 5 1/2' Quint
- 4' Principal
- 4' Gedeckt
- 2' Mixture III
- 16' Trumpet
- 8' Trumpet
- 4' Trumpet

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The Berghaus Organ Company, Inc., Bellwood, IL, has completed a new organ for Trinity Lutheran Church, Lombard, IL. Placed in the gallery of an A-frame church, this freestanding encased organ consists of 28 stops and 36 ranks. Key action is mechanical and stop action is electric. The organ case and the terraced drawknob console are made of white oak. The case design and shop drawings were executed by the firm's designer, Allyn Hoverland; Victor Hildner served as consultant. Scaling, voicing and tonal finishing were by Leonard Berghaus.

GREAT

- 16' Quintadena
- 8' Principal
- 8' Waldflöte
- 4' Octave
- 4' Holzflöte
- 2 1/2' Nasat
- 1 1/2' Terz
- 2' Auszug
- 2' Mixtur IV
- 8' Trompete
- Tremulant
- Zimbelstern

SWELL

- 8' Viole de Gambe
- 8' Celeste TC
- 8' Bleigedackt
- 4' Principal
- 4' Rohrflöte
- 2' Hohlflöte
- 1 1/2' Quintenone II
- 1' Scharf IV
- 16' Dulzian
- 8' Schalmey
- Tremulant

PEDAL

- 16' Subbass
- 8' Principal
- 8' Gemshorn
- 4' Choralbass
- 2' Hohlpfeife (Auszug)
- 4' Rauschpfeife III
- 16' Holzposaune
- 4' Schalmey

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

18 AUGUST
Patricia Porter; Mary Keane Chapel, Enfield, NH 4:30 pm

20 AUGUST
Durward Enteklin; City Hall Auditorium, Portland, ME 7:30 pm

21 AUGUST
Frederick Hohman; Mem Music Hall, Methuen, MA 8 pm

22 AUGUST
Elizabeth Sollenberger; City Hall Auditorium, Portland, ME noon

23 AUGUST
Kim Heindel; Central Moravian, Bethlehem, PA 6 pm
Moonlight Recital; Bok Tower Gardens, Lake Wales, FL 8 pm

24 AUGUST
Steven Egler, with Frances Shelly, flute; St. Margaret's Episcopal, Washington, DC 1 pm

25 AUGUST
Mary Keane Chapel Choir & White Church Choir; Mary Keane Chapel, Enfield, NH 4:30 pm
Karen Eshelman; Easley Presbyterian, Easley, SC 5 pm
Moonlight Recital; Bok Tower Gardens, Lake Wales, FL 8 pm

27 AUGUST
Douglas Rafter; City Hall Auditorium, Portland, ME 7:30 pm

28 AUGUST
Margaret Irwin-Brandon; Mem Music Hall, Methuen, MA 8 pm
John Weaver; Big Moose Community Chapel, Eagle Bay, NY 4 & 7 pm

1 SEPTEMBER
Alan Walker; Mary Keane Chapel, Enfield, NH 4:30 pm
John Gouwens, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

2 SEPTEMBER
Labor Day Carillon recital; Bok Tower Gardens, Lake Wales, FL 3 pm

4 SEPTEMBER
Frederick Jodry; Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH noon

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

8 SEPTEMBER
Karl Moyer; Church of the Good Samaritan, Paoli, PA 3 pm
Jay Fry, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

11 SEPTEMBER
Renea Waligora & Robin Dinda; Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH noon

13 SEPTEMBER
Clay Christiansen, Chancel Choir, and Orchestra; Lindenwood Christian, Memphis, TN 7:30 pm

14 SEPTEMBER
Rededication concert (six organists); Baptist Temple, Brooklyn, NY
Cj Sambach, workshop; First United Methodist, Montrose, PA 9:30 am

Anton Brees Birthday Carillon recital (re-recorded); Bok Tower Gardens, Lake Wales, FL 3 pm
Church Music Extravaganza (clinic); Lindenwood Christian, Memphis, TN 9 am-5 pm

15 SEPTEMBER
Robert English; Mary Keane Chapel, Enfield, NH 4:30 pm
Margaret Kemper; Cadet Chapel, West Point, NY 3:30 pm

Cj Sambach, progressive organ concert; St. Paul's Episcopal, First Presbyterian, First United Methodist, Montrose, PA 3 pm
Sue Jones, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

17 SEPTEMBER
Constitution Day Carillon recital; Bok Tower Gardens, Lake Wales, FL 3 pm
John Rose; Decatur Presbyterian, Decatur, GA 8 pm

18 SEPTEMBER
Timothy Hughes; Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH noon

20 SEPTEMBER
James Higdon, organ and choral workshop, recital; Wauwatosa Ave United Methodist, Wauwatosa, WI (through September 22)
Marianne Webb; Southern Ill Univ, Carbondale, IL 8 pm

21 SEPTEMBER
Simon Preston; Spencerville Seventh-Day Adventist, Silver Spring, MD 4 pm (also 22 September)

22 SEPTEMBER
James Christie; SUNY Buffalo, Buffalo, NY 5 pm
Pierre Cogen; St Peter Cathedral, Erie, PA 4 pm
Mark Konewko, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

23 SEPTEMBER
Jean Langlais Symposium; Duquesne Univ, Pittsburgh, PA (through September 26)
Pierre Cogen; St Bernard's RC, Pittsburgh, PA 8 pm

24 SEPTEMBER
Frederick Swann; East 91st Street Christian, Indianapolis, IN 7:30 pm

25 SEPTEMBER
Kenneth Starr; Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH noon

27 SEPTEMBER
Doreen Rao & James Litton; American Boy-choir School National Conference of Choral Training, Princeton, NJ (through September 28)

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Simon Preston; Calvary Church, Charlotte, NC 8 pm
CJ Sambach; Presbyterian, LaPorte, IN 9:45 am, 1:15 pm

29 SEPTEMBER
Rosalind Mohnsen; St Charles RC, Woburn, MA 7:30 pm
Pierre Cogen; Second Presbyterian, Baltimore, MD 3:30 pm
Huw Lewis; First Presbyterian, Muskegon, MI 4 pm
CJ Sambach; Presbyterian, LaPorte, IN 7:30 pm
David Craighead; Fourth Presbyterian, Chicago, IL 6:30 pm
Tom Reif, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

UNITED STATES West of the Mississippi

19 AUGUST
Dennis James, movie night; Balboa Park, San Diego, CA 8 pm

23 AUGUST
Jacques Taddel; Crystal Cathedral, Garden Grove, CA 8:15 pm

26 AUGUST
Jacques Taddel; Balboa Park, San Diego, CA 8 pm

6 SEPTEMBER
Mary Preston; Christ Episcopal, San Antonio, TX 7 pm

7 SEPTEMBER
Larry Smith, masterclass; Eden Mennonite, Moundridge, KS 9 am

8 SEPTEMBER
Larry Smith; Eden Mennonite, Moundridge, KS 4 pm

16 SEPTEMBER
Chancel Choir Quartet; La Jolla Presbyterian, La Jolla, CA 7:30 pm
Hector Olivera; Balboa Park, San Diego, CA 8 pm

24 SEPTEMBER
Simon Preston, choral workshop; Texas Tech School of Music, Lubbock, TX 12:30 pm
Simon Preston; St John's United Methodist, Lubbock, TX 8 pm

27 SEPTEMBER
Catharine Crozier; Grace & Holy Trinity Cathedral, Kansas City, MO

29 SEPTEMBER
Men of the Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

INTERNATIONAL

15 AUGUST
Gillian Weir; Christians Kirk, Fredericia, Denmark 8 pm

16 AUGUST
Gillian Weir; Domkirk, Haderslev, Denmark 8 pm

18 AUGUST
Gillian Weir; Vor Frelsers Kirke, Horsens, Denmark 8 pm

20 AUGUST
Gillian Weir; Vor Frue Kirke, Aalborg, Denmark 8 pm

21 AUGUST
Gillian Weir; Thisted Kirke, Thisted, Denmark 8 pm

22 AUGUST
Gillian Weir; Holstebro Kirke, Holstebro, Denmark 8 pm

25 AUGUST
Gillian Weir, with orchestra; Søndermarkskirken, Viborg, Denmark 8 pm

28 AUGUST
Gillian Weir; Arundel Cathedral, Arundel, England 7:30 pm

12 SEPTEMBER
Marek Kudlicki; Altenberg Cathedral, Altenberg, Germany 8 pm

23 SEPTEMBER
Lynne Davis, masterclass; Jack Singer Concert Hall, Calgary, Alberta 7:30 pm

24 SEPTEMBER
Lynne Davis; Jack Singer Concert Hall, Calgary, Alberta 8 pm

27 SEPTEMBER
Lynne Davis; West End Reformed, Edmonton, Alberta 8 pm

Organ Recitals

ROBERT ANDERSON, The Methodist Temple, Evansville, IN, March 3: *Toccata in D Minor*, BuxWV 155, Buxtehude; *Väter unser im Himmelreich*, Böhm; *Pange Lingua*, de Grigny; *Allein Gott in der Höh sei Ehr*, S. 663, *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral No. 2 in B Minor*, Franck; *Gospel Prelude*, Book 1, No. 1, *What a friend we have in Jesus*, Bolcom; "Paraphrase-Carillon" (*L'Orgue Mystique*, No. 35), Tournemire.

WILLIAM ALBRIGHT, Illinois College, Jacksonville, IL, April 21: *Pastoral Drone*, Crumb; *Episode*, Copland; "Chants d'oiseaux" (*Livre d'Orgue*), Messiaen; *Organ Book III, Volume 2, Sphaera*, Albright; *Lotus*, Strayhorn/Wyton; *The King of Instruments*, Albright.

PATRICE CAIRE, Christ Episcopal Church, Little Rock, AR, April 9: *Grand Choeur alla Handel*, *Marche funèbre et chant sérénique*, *March sur un thème de Handel*, Guilmant; *Cantabile*, *Pièce Héroïque*, Franck; *Allegro vivace*, *Allegro cantabile* (*Symphonie V*), *Marche américaine*

(trans. Dupré), Widor; *Deuxième Suite*, Boëllmann; *Scherzo (Symphonie VI)*, Vierne; *Prélude et Fugue en Si-majeur*, Dupré.

ROBERT DELCAMP, Weatherly Heights Baptist Church, Huntsville, AL, April 21: *Choral Song and Fugue*, Wesley; *A Fancy*, Stanley; *Ave Maris Stella*, op. 18, Dupré; *Fantasia and Fugue in G Minor*, Bach; *Tuba Tune*, Lang; *Cornet Voluntary*, Berg; *Rondo for the Flute Stop*, Rinck; *Contemplation* (Tallis' Canon), Purvis; *Chorale-Improvisation on 'In dulci jubilo'*, Karg-Elert.

MATTHEW DIRST, St. Paul's Episcopal Church, Indianapolis, IN, February 3: *Sonata in A Major*, Mendelssohn; *Der Gott der mir hat versprochen*, *Valet will ich dir geben*, Bach/Dirst; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Bagatelles*, Maros; *Fantasy on 'Hallelujah! Gott zu loben'*, Reger.

MARY ANN DODD, with Sheila Allen, mezzo-soprano, Carleton College, Northfield, MN, April 28: *A Proclamation*, Pinkham; *Mysteries*, Bolcom; *Meditation and*

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Toccata, Borroff; *Under Clear Heaven*, Crawford; *Sweet Sixteenths*, Albright; *Do Not Go Gentle*, Persichetti.

STEVEN EGLER, Brookside United Methodist Church, Jackson, MI, May 5: *Prelude in Classic Style*, Young; *Blest be the tie that binds, Blessed assurance, Immortal invisible God only wise*, Diemer; *Prelude and Fugue in A Major*, S. 536, Bach; *Carillon on 'Orientis Partibus'*, Wills; *Petite Suite*, Bales; *Angels we have heard on high, Jesus shall reign, Be thou my vision*, Ore; *Clair de lune*, op. 53, no. 5, *Carillon de Westminster*, op. 54, no. 6, Vierne.

MARTIN L. ELLIS, Second Presbyterian Church, Indianapolis, IN, May 5: *Allegro (Symphonie No. 6)*, Widor; *Adagio (Symphonie No. 3)*, Vierne; *Fantasia and Fugue in C minor*, S. 542, Bach; *Moto Ostinato*, Eben; *Just as I am*, Bolcom; *God among us*, Messiaen.

MICHAEL FARRIS, First Presbyterian Church, Erie, PA, April 28: *Toccata, Adagio and Fugue*, S. 564, *By the waters of Babylon*, S. 653, *O Lamb of God*, S. 656, *Trio Sonata VI*, S. 530, Bach; *Praeludium E Minor*, Bruhns; *Cantabile, Piece Héroïque*, Franck; *Prelude and Fugue on BACH*, Liszt.

JAMES W. GOOD, First Baptist Church, Savannah, GA, May 3: *Petite Suite*, Bales; *Concerto in G Minor*, Camidge; *Schmücke dich, Homilius*; *Prelude and Fugue in C Major*, S. 541, Bach; *Sonata VII in F Minor*, op. 127, Rheinberger; *Martyrdom*, Parry; *Finale (Symphonie VI)*, op. 42, Widor.

LAETA GUERRA, Plymouth Congregational Church, Seattle, WA, May 22: *Sketch in F Minor*, Schumann; *Prelude in C Major*, Kellner; *Trio in E-flat, Sonata on the 94th Psalm*, Reubke.

GERRE HANCOCK, St. Matthew's Episcopal Church, Wheeling, WV, April 21: *Choral in A Minor*, Franck; *Prelude and Fugue in E Minor*, Bruhns; *O whither shall I flee*, S. 646, Art thou, Lord Jesus, from heaven to earth now descending, S. 650, *My soul doth magnify the Lord*, S. 648, Bach; *Fantasia and Fugue on BACH*, op. 46, Reger; Improvisation on submitted themes: a sonata.

CLYDE HOLLOWAY, Palmer Memorial Episcopal Church, Houston, TX, April 28: *Veni creator*, de Grigny; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Prelude and Fugue in A Minor*, Bach; *Fugue in A-flat Minor*, Brahms; *Choral in A Minor*, Franck; *La Nativité du Seigneur*, Messiaen.

JERRY R. JELSEMA, Trinity Lutheran Church, Des Plaines, IL, November 18: *The*

Emperor's Fanfare, Soler; *Fugue on the Kyrie*, Couperin; *Fantasia*, Sweelinck; *Fantasia in C Minor*, Bach; *Fugue in E-flat*, Bach; *Fanfare*, Lemmens; *Fantasia in E-flat*, Saint-Saëns; *Fugue in C Major*, Mendelssohn; *Fanfare for Organ*, Arnatt; *Fantasia (Ton-y-botel)*, Purvis; *Flourish*, Held; *Fanfare for Organ*, Proulx.

MARILYN KEISER, Sunnyside Seventh-Day Adventist Church, Portland, OR, January 20: *Concerto in B-flat*, op. 4, no. 2, Handel; *Rhapsody No. 1*, Howells; *Allein Gott, Wir glauben all, Vater unser, Kyrie! Gott Heiliger Geist*, Bach; Introduction and Passacaglia (*Sonata in E Minor*, op. 132), Rheinberger; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; "The peace may be exchanged," "The people respond-Amen!" (*Rubrics*), Locklair; *Aurelia*, Albrecht; *Twos in the Moon*, Ferguson; *Puer Nobis*, Powell; *Allegro vivace*, Finale (*Symphony I*, op. 14), Vierne.

MAREK KUDLICKI, Grace Cathedral, San Francisco, CA, May 5: *Salve Regina*, Sowa; *Preambulum in D Minor*, Colenda; *Cantio polonica*, anonymous; *Hayducki, Alia poznante, Preambulum in F Major*, Nicolas of Crakow; *Preludium primi toni, Canzona primi toni (I), Canzona primi toni (II), Fuga, Toccata tertio toni (Warsaw Organ Tablature, 17th century); Improvisations on the Polish Church Hymn 'Swietly Boze'*, op. 38, Surzyński; *Polish Fantasy*, op. 9 (*Minuit de Noël dans la Cathédrale au Wawel de Cracovie*), Nowowiejski; *Suite*, Borowski; *Ecce lignum crucis*, Sawa; *Fantasy*, Bloch.

OLIVIER LATRY, St. Thomas University, St. Paul, MN, March 3: *Suite on the Second Tone*, Clerambault; *Six Schübler Chorales*, S. 645-650, *Toccata and Fugue in D Minor*, S. 565, Bach; *Symphony (Improvisation)*.

ARTHUR LAWRENCE, St. Paul's Episcopal Church, La Porte, IN, April 7: *Prelude and Fugue in B Minor*, S. 544, Bach; *Tiento de Falsas de 4º Tono, Cabanilles*; *Allegro (Trio Sonata V, S. 529/3)*, Bach; *Sonata I*, Hindemith; *Wondrous love, Amazing grace*, Coe; *Sonata in G Major*, K. 328, Scarlatti; *Fugue on the Name of Alain*, op. 7, Duruflé.

BRENDA LYNNE LEACH, with the South Dakota Symphony Orchestra, St. Joseph Cathedral, Sioux Falls, SD, May 12: *Praise the Lord with Drum and Cymbal*, Karg-Elert; *O Haupt voll Blut und Wunden*, Bach/Smith; *Concerto in F Major*, op. 4, no. 4, Handel; *Adagio, Toccata (Symphony No. 5)*, Widor; *Schmücke dich o liebe Seele, Wachet auf ruft uns die Stimme*, Bach; *Concerto in G Minor*, Poulenc.

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LIH JEN LIN, First Presbyterian Church, Kinston, NC, April 7: *Mutationes*, Eben; *Präludium and Fugue in C Major*, Böhm; *Allein Gott in der Höh sei Ehr*, S. 662, Bach; *Choral in A Minor*, Franck; *Scherzoso, Passacaglia (Sonata No. 8 in E Minor)*, Rheinberger.

JAMES F. MELLICHAMP, The Methodist Temple, Evansville, IN, April 21: *Praeludium in G Major*, Bruhns; *Bon Joseph écoutez moi*, Dandrieu; *Allein Gott in der Höh sei Ehr*, S. 662, Toccata and Fugue in D Minor, S. 565, Bach; *Adagio for Strings*, Barber; *Fanfare, Cook; Clair de lune*, op. 53, no. 5, *Carillon de Westminster*, op. 54, no. 6, Vierne.

JAMES MOESER, Trinity Episcopal Church, Dayton, OH, April 21: *Trumpet Voluntary in D Major*, Stanley; *Sleepers wake*, S. 645, *He who will suffer God to guide him*, S. 647, *O stay with us Lord Jesus Christ*, S. 649, Bach; *A minuit fut fait un Reveil, Mais on san es allé Nau, Noël de Saintonge*, Dandrieu; *Sonata IV in B-flat*, Op. 65, Mendelssohn; *Fantasy in F Minor*, K. 594, Mozart; Three works for pedal piano, Schumann; *Fantasy in F Minor*, K. 608, Mozart.

THOMAS MURRAY, Shadyside Presbyterian Church, Pittsburgh, PA, March 10: *Prelude and Fugue in B Major*, op. 99, no. 1, Saint-Saëns; *Air and Variations in D Major*, Mendelssohn; *Pæer Gynt Suite No. 1*, Grieg; *Tune in E, Elegy, Variations on a theme of Paganini*, Thalben-Ball; *Lebhaft (F Minor)*, Allegretto (D-flat), Schumann; *Fantasia and Fugue in G Minor* S. 542, Bach; *Rosace, Noël, Toccata Tu es petra (Byzantine Sketches)*, Mulet.

KAREL PAUKERT, Museum of Art, Cleveland, OH, March 31: *Grand Choeur in G Major*, Salomé; *Easter Offertory*, Loret; *Canzona in D Minor*, Bach; *Toccata and Fugue in F Minor*, Wiedermann; *Romanza 'The White Rock', Land of Our Birth*, Vaughan Williams; *Final in B-flat*, Franck.

NAOMI ROWLEY, St. John's Lutheran Church, Des Moines, IA, April 10: *Fanfare*, Jackson; *Christ lag in Todesbanden*, S. 718, Bach; *Variations on 'Breslau'*, Willcocks; *Prelude and Fugue in D Minor*, op. 16, no. 3, Clara Schumann; *Grand Choeur Dialogue*, Gigout.

ROBERT SHEPPER, Second Presbyterian Church, Indianapolis, IN, May 19: *Sonata No. 1*, Hindemith; *If thou but suffer God to guide thee*, S. 647, 642, *Fantasia in*

G. S. 572, Bach; *Cantabile*, Franck; *Finale in d*, no. 9, *His left hand is under my head*, no. 2, *I am black but comely*, no. 3, *So now as we journey*, no. 8, *Magnificat*, no. 15 (*Fifteen Pieces*, op. 18), Dupré.

FREDERICK SWANN, St. Mary's Roman Catholic Church, Shrewsbury, MA, April 14: *Pièce Héroïque*, Franck; *Variations on a Noel*, Drischner; *Passacaglia and Fugue*, S. 582, Bach; *Prière à notre dame, Toccata (Suite Gothique)*, Boëllmann; *Te Deum*, Langlais; *Scherzetto, Clair de lune*, Vierne; *Fantasia in F Minor*, K. 608, Mozart.

STEPHEN THARP, organ and piano, Illinois College, Jacksonville, IL, March 26: *Prelude and Fugue*, S. 547, Bach; *Prelude, Choral et Fugue pour Piano*, Franck; *Deux Fantaisies*, Alain; *Offertoire, Sortie (Messe de la Pentecôte)*, Messiaen.

LAURA VANDER WINDT, Second Presbyterian Church, Indianapolis, IN, April 21: *Praeludium et Fuga in A Minor*, S. 543, Bach; *Andante sostenuto (Symphonie gothique)*, Widor; *Sonata in A Major*, op. 65, no. 3, Mendelssohn; *Choral No. 2 in B Minor*, Franck; *Scherzo (Symphonie II)*, Vierne; *Introduction and Passacaglia in F Minor*, op. 63, nos. 5 & 6, Reger.

GILLIAN WEIR, Ashland University, Ashland, OH, March 3: *Variations de Concert*, Bonnet; *Variations on 'Mein Junges Leben hat ein End'*, Sweelinck; *Trio Sonata I in E-flat*, Bach; *Toccata in F*, Buxtehude; *Adagio in C for Glass Harmonica*, *Andante in F for a Clock-organ*, *Fantasia in F Minor*, K. 608, Mozart; *Prelude and Fugue on BACH*, Liszt; *La Nuit*, Karg-Elert; *Sonata II*, Hindemith; *Allegretto (Sonata in E-flat)*, Parker; *Scherzo-Symphonique*, Guilman.

ANNE and TODD WILSON, Northminster Presbyterian Church, Cincinnati, OH, February 10: *Sonata in D Minor for Organ Duet*, op. 30, Merkel; *Fantasia with Variations*, K. 501, Mozart; *Hungarian Dances*, Nos. 1, 3, 11 (piano four-hands), Brahms; *Rondo alla Zingaresse (Piano Quartet in G Major*, op. 25) (organ duet), Brahms/Anne Wilson; *Variations on a Theme of Paganini*, Todd Wilson; *Larghetto (Concerto No. 2 in F Minor*, op. 21), Chopin; *La Garde Montane, Danse Boheme (Carmen)*, Bizet/James Biery.

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Replies to Box Numbers should be sent to The Diapason, 380 Northwest Hwy., Des Plaines, IL 60016

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1964 Fouser organ: 3 manuals, 45 ranks, Stinkens pipework, full-length 32' Posaune, wooden resonators. Buyer to remove. \$35,000/offer. Chicago, IL. Call Jerry, business hours, 708/823-3164.

1965 Aeolian-Skinner, 3 manuals, 53 stops, 67 ranks. Available May 1992. Contact: John Gibson, Director of Facilities, Owen Fine Arts Center, Room B-004, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275. 214/692-2713.

Casavant, 3-ranks, contained in 4x8x9 finished case. Console not attached. Excellent. 313/471-1515.

3M, 38R Austin, 1920s but with several new ranks including mixtures and reeds. Playing every Sunday. Also for sale: Moller 61-note 8' Principal and 8' Metal Gedeckt. Both low cut up and very articulate. E.M. Skinner 8' French horn. Make offer for all or part. 602/325-1001 M.S.T. business hours. 602/795-4610 M.S.T. after 4 p.m. St. Mark's Church, 3809 E. Third St., Tucson, AZ 85716.

Wicks Direct Electric pipe organ, 3M, 14R, 32-note pedal. Good condition (regular service and maintenance). Buyer to remove at own expense by March 1992. To be sold to highest bidder. For more information contact Jerry R. Witt, Director of Music, St. Brigid Church, 4735 Cass St., San Diego, CA 92109. 619/483-3030.

Wicks Direct-Electric pipe organ. 2-manual, 5-rank, 1961, unit instrument. Presently in use. Available April, 1992. Buyer to remove. \$9,500. Christ Church, Portola Valley, CA. 415/851-0224.

1984 Redman tracker; 2 manuals, 5 ranks, 7 stops. Fits under 8' ceiling. Ideal for residence, practice, studio, chapel. Pristine condition. \$38,000. 904/824-6541.

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