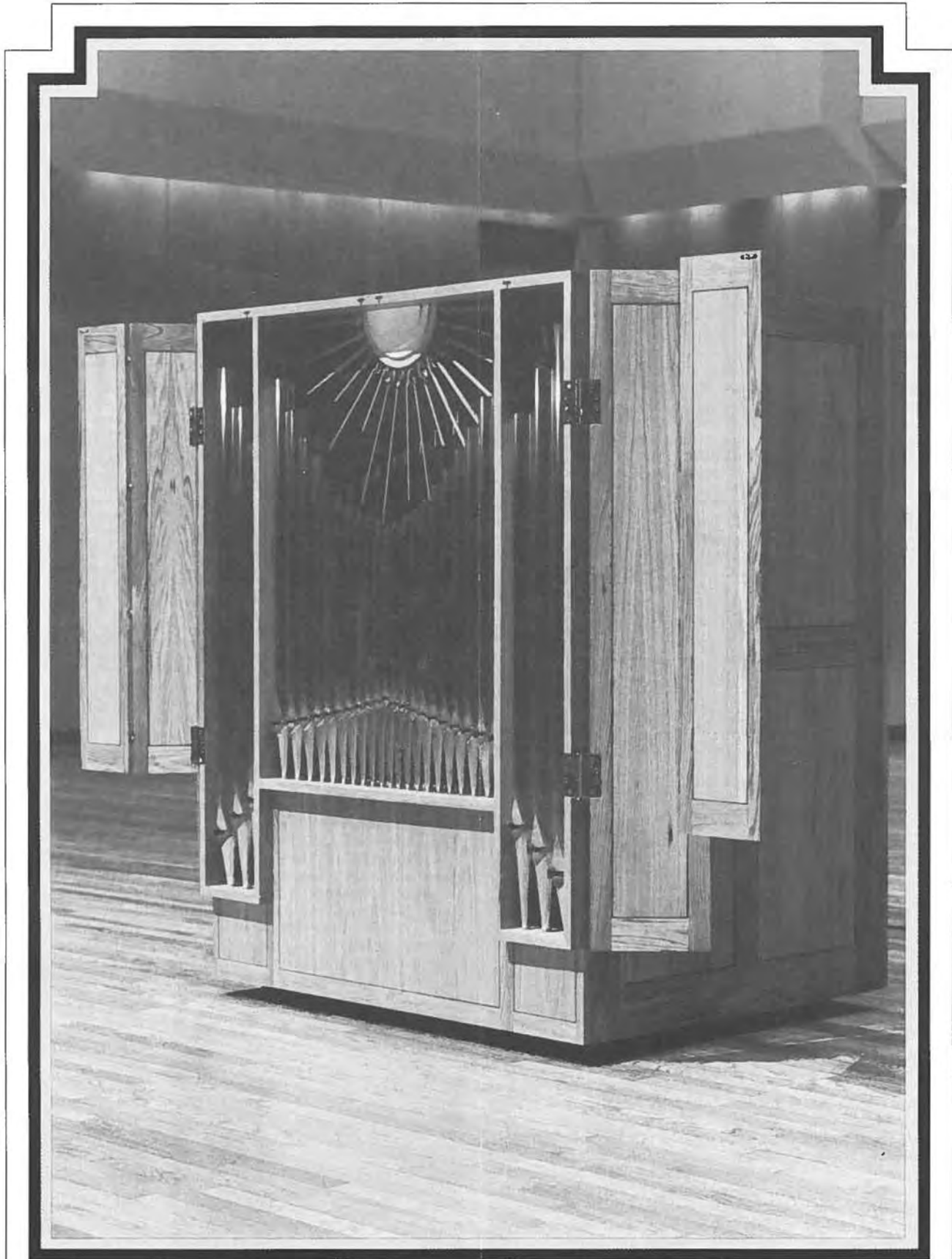


THE DIAPASON

DECEMBER, 1990



Froellinger Great Hall, University of Illinois, Urbana-Champaign
Specification on page 15

The Concert Series of the First Presbyterian Church of Deerfield, IL is sponsoring the second annual Organ Competition with award money of \$700 first prize, \$400 second prize. Application and tape deadline is February 8, 1991, with the final competition on March 9. A winner's recital will take place on Sunday, April 7 on the church's 58-rank Noehren organ. For information: Lee Nelson, Director of Music, First Presbyterian Church, 824 Waukegan Rd., Deerfield, IL 60015, 708/945-0560; maximum age of applicant is 30.

A Memorial Tribute to Jehan Alain—a tribute to the French composer on the 80th anniversary of his birth—will be presented in New Britain, CT, on Sunday, February 3, 1991.

The complete Alain organ repertoire will be presented on the 63-rank Gress-Miles organ in the nave of South Church. The event is presented by The Music Series at South Church, New Britain, CT, and will serve both as a memorial tribute and a benefit for the restoration of the Alain house organ. It has been organized by Richard Coffey, Artistic Director of The Music Series.

Early applications are requested. Interested performers are encouraged to send a letter of inquiry and resume and to propose repertoire which they would be prepared to play at the concert. Qualified applicants will be accepted on a "first-come, first-served" basis. Because this event seeks to benefit the Alain house organ, at which Jehan Alain composed his organ works, participants are asked to perform without fee. Overnight lodging can be arranged, as well as some reimbursement for travel expenses.

For further information, please write to Nancy Eaton, Managing Director, The Music Series, South Church, 90 Main St., New Britain, CT 06051.

The Americas Boychoir Federation has announced the fifteenth annual two-week concert tours and visitations with European choir families, scheduled for March 20–April 13 (singing on Easter Day in Notre Dame Cathedral in Paris) and June 16–July 2, 1991. Selected boy singers will learn Mendelssohn's "Lift Thine Eyes" and other prescribed selections at home and will meet together for beginning rehearsals at JFK International Airport, New York, on departure date. Fourteen boys in grades 4–6 will be selected upon recommendation and auditions in their home towns by music teachers and church musicians. Not more than two boys will be accepted from any one choir or school. Audition forms are available by card or letter request to the Americas Boychoir Federation, 561 Kensington Ave., Star City, WV 26505.

The 17th annual Organ Competition takes place at Bowling Green (OH) State University on March 9. Contestants will be allowed 15 minutes of playing time to include one work of J. S. Bach and one composition written after 1750. The winner will receive a scholarship to the College of Musical Arts. For information: Dr. Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.

The 8th Swiss Organ Competition took place at Romainmôtier, October 12–18, with a program devoted to organ music of Jehan Alain. The Competition 1990 was held on the Romainmôtier Abbatale and the La Sarraz Church organs with a jury made up of Helga Schauerte, Pierre Segond and Guy Bovet, and ended, without First Prize, with the following results: Second Prize (given by the Canton de Vaud), Hatsumi Miura (Japan); Second Prize, Michael Lehtinen (USA); Third Prize (given by

the Organ Manufacture of St. Martin), Yves Rechsteiner (Switzerland).

Bainbridge Records has released *Virgil Fox: 1912–1980, Soli Deo Gloria*, a two-disc/two-tape set in commemoration of the 10th anniversary of Fox's death (October 25, 1980). The release offers a 2½-hour live recording of the concert at Riverside Church on May 6, 1979, including narration by the artist, and a 16-page booklet written by Ted Alan Worth. The program includes *Adorn thyself o my soul, Toccata and Fugue in D minor*, Three Schübler Chorales, Bach; *Suite*, Durufle; *Giga*, Bossi; *Litanies*, Alain; *Clair de lune*, Debussy; *Prelude and Liebestod*, Wagner; *Fantasia and Fugue on 'Ad nos'*, Liszt; *Toccata*, Jongen; and the hymn "O God our help in ages past." Available in CD or cassette format, BTC/BCD 8005, UPC# 529518005-2-4. For information: Bainbridge Records, P.O. Box 8248, Van Nuys, CA 91409-8248; 213/476-0631; outside of California 1-800/621-8705.

Early Music Iowa is presenting its sixth season of "Early Keyboard Concerts." The season began on September 30 with a harpsichord program by Mark Kroll, official harpsichordist of the Boston Symphony Orchestra. Bernard Brauchli, on the faculty of the New England Conservatory of Music, presented a clavichord concert on November 4. And on March 3, Carol Lei Post, a member of the faculty of Central College, Pella, IA, will perform on the fortepiano. Concerts take place at the Preucil School of Music, Iowa City, IA. For information: David C. Kelzenberg, 319/351-3926.

The Music Department at Mankato State University, Mankato, MN, sponsored a Church Music Conference June 14–15, at Bethlehem Lutheran Church, Mankato. Conference leaders included Stephen Hamilton, Rodney Shrank, Allen Wortman and Linda Duckett. Stephen Hamilton presented two workshop sessions on "Hymns and Things" that dealt with hymn introductions, interludes and free accompaniments. His master classes focused on hymn playing and new organ repertoire provided by Morning Star Music Co. Rodney Shrank led a choral anthem reading session.

Linda Duckett's classes were entitled "Sharpening Organ Technique" and "Organ Repertoire" for the church service. Allen Wortman's Handbell sessions dealt with beginning and intermediate bell technique and repertoire. Stephen Hamilton presented a recital on the Holtkamp organ at Bethlehem Church that included works of Alain, Bruhns, Boehm, Walther, Durufle, Franck and Vierne.

The two-day event closed with a recital by conference participants Sandra Krumholz, Chris Schulz, Lane Fischer, Kevin Ballard, and John McKay.

The Evergreen Conference took place July 8–21. Conference leaders included Ronald Arnatt, Ben Hutto, Howard Galley, Donald Pearson, and David Higgs. Dr. Arnatt led sessions discussing the philosophical/practical aspects of music of the church, the music of Sowerby and of himself, and directed a concert sung by the Summer Choir of St. John's Cathedral, Denver. Mr. Hutto offered sessions on practical music making, led choral readings of lesser known anthems, and directed the St. John's Summer Choir in a short concert during the second week. Mr. Galley spoke on the rubrics and liturgical practices of the Rite II Eucharist, and introduced several ancient forms of morning and evening prayer. Mr. Higgs played a recital at St. John's Cathedral, and led group sessions on organ playing,

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A Celebration of American Music—Words and Music in Honor of H. Wiley Hitchcock was recently published by The University of Michigan Press, in honor of former U-M music professor H. Wiley Hitchcock. Included are 29 prose pieces and 11 "musical offerings"—scores written for the volume by some of America's most distinguished composers, including William Schuman, Milton Babbitt, Virgil Thompson, and U-M Prof. Emeritus Ross Lee Finney.

As a teacher, scholar and critic, Hitchcock has been an influential advocate of American music in all its forms. He is co-author, with Stanley Sadie, of *The New Grove Dictionary of American Music*; author of *Music in the United States: A Historical Introduction*; and president-elect of the American Musicological Society.

The book's co-editors—Richard Crawford, U-M professor of music; R. Allen Lott, chairman of the music history department at Southwestern Baptist Theological Seminary; and Carol J. Oja, associate professor of music at Brooklyn College and at the Graduate School of the City University of New York—are former students of Hitchcock, who began his teaching career at U-M in the early 1950s.

The book, which includes a Hitchcock bibliography and an index in its 519 pages, costs \$45, and is available

from the U-M Press, P.O. Box 1104, Ann Arbor, MI 48106-1104.

St. Mark United Methodist Church, Augusta, GA, celebrated the dedication of its new organ on August 12. Keith F. Taylor is organist-choirmaster of the church. The 3-manual, 30-rank Pels-Möller organ was installed by the Knowlton Organ Company, Ben Williams, president. The organ includes a 25-bell Schulmerich carillon and a 9-bell zymbelstern.

Lillenas Publishing Company announces the release of *Christmas Program Builder No. 43*, the latest in Lillenas' annual series of resource books for the Christmas program planner. Included are graded readings, poems, exercises, plays, and songs for all ages, compiled by Paul M. Miller.

The Willis Bodine Chorale has been awarded a Florida Arts Council grant for its project entitled "Choral Music of Excellence." The project includes the just-past performance of William Mathias' *Jonah*, the up-coming Brahms' *German Requiem* February 28 and March 1, and a Spring Concert April 30. The grant is awarded under the auspices of the National Endowment for the Arts and administered by the Florida Department of State, Division of Cultural Affairs.

Appointments

Kerry J. Beaumont has been appointed Organist and Master of the Choristers of St. Davids Cathedral in Wales, U.K. He was born in England and educated in England, Canada and at The Curtis Institute of Music (Philadelphia) where he graduated with a Bachelor of Music degree in organ performance. He served as organist and director of music at The Church of the Good Samaritan in Paoli, PA, from 1981-1988 and he was on the Executive Committee of the Philadelphia AGO Chapter. In 1986 he won First Prize in the San Anselmo International Organ Improvisation Competition and has given recitals in the U.S.A., Canada and England.



David Burton Brown

David Burton Brown has been named Interim Organist/Choirmaster of First Presbyterian Church in Philadelphia, PA, effective October 1, 1990. Dr. Brown will provide leadership for First Presbyterian's 23-voice, all-professional choir, and serve as Organist and Director of Music for an on-going series of regular and special services of worship, including evening Vesper services and seasonal concerts.

In a recent extended residency in Hamburg, Germany, Dr. Brown studied the organ works of Max Reger and Franz Liszt with Heinz Wunderlich and choral conducting with Roland Voigtlander. While in Europe, he played a series of organ recitals in Germany and England.

Musical leadership at First Presbyterian Church hails back over the past 60 years to include Robert Carwithen, Thomas Jabor, Gordon Turk, Keith Chapman, John Tuttle and Alexander McCurdy. First Presbyterian Church in Philadelphia is the Mother Church to all American Presbyterianism.



Suzanne Gates

Suzanne Gates has recently been appointed Associate in Music at the First Church of Christ in Old Wethersfield, CT. This historic Meetinghouse, which has been restored to 1761, was first gathered in 1635. It is a member of the United Church of Christ, and

presently has a congregation of over 2400.

In her new position as Associate, Ms. Gates is assisting the Minister of Music, David Spicer, in many areas of the church's music ministry. She serves as organist for the 8:00 am Sunday service, directs the Matins Adult Choir which sings bi-monthly at the 9:15 am service, directs an Adult Handbell Choir and oversees three other handbell choirs at the church. She also serves as accompanist for the Children's and Youth Choirs. Gates holds degrees from Trinity College in Hartford, CT, and Westminster Choir College in Princeton, NJ. She is a well known carilloneuse and is the Director of the CitySingers of Hartford.



John Semingson

John W. Semingson has been appointed Director of Music Ministries/Organist at Duke Memorial United Methodist Church in Durham, NC, where he will oversee a graded choir program and play the 1972 Holtkamp organ of 58 ranks. This historic downtown church was built from 1907 to 1912 with a large collection of stained glass windows and tower bells given by the Duke family to honor the memory of the patriarch of the Duke family, Washington Duke (1820-1905). Mr. Semingson was the 1981 winner of the Alexander McCurdy Organ Competition and a student of Joan Lippincott at Westminster Choir College. He completed the BMus in organ as a student of Marianne Webb at Southern Illinois University-Carbondale in 1985. He received the Master of Church Music degree in organ and choral conducting from Scarritt Graduate School in 1987. While at Scarritt he was an organ student of Wilma Jensen and served as her assistant at St. George's Church, where he accompanied the professional choir and was a featured recitalist in the dedication of the 1986 Casavant organ of 85 ranks. Last summer he toured Europe with the St. George's Choir and performed Vierne's *Messe Solennelle* in Notre Dame Cathedral, Paris, Westminster Abbey, London, and the Schubert Kirche, Vienna. Prior to this appointment, Mr. Semingson had developed a program of seven choirs with a choral concert series involving both children and adults at Grace Covenant Presbyterian Church in Asheville, NC. He had recently been appointed Dean of the Western Carolina AGO Chapter.



Brian Swager

Brian Swager has been appointed Lecturer and University Carillonneur, Indiana University School of Music,

where he will teach carillon and play weekly recitals on the Arthur R. Metz Memorial Carillon. He was awarded the second prize in the Queen Fabiola International Carillon Competition this past summer in Mechelin, Belgium. Mr. Swager holds the Final Diploma from the Royal Belgian Carillon School where he studied on a Fulbright-Hays grant. He is currently completing the DM degree in organ at Indiana University in the studio of Larry Smith. He has studied carillon with Linda Walker Pointer and Jo Haazen, and organ with Richard Shirey, Flor Peeters and Marie-Claire Alain.

Retirement



Beverly R. Howerton

Beverly R. Howerton, organist and choirmaster of historic Fountain Street Church in Grand Rapids, MI, retired from that position last June, after having served for 39 years.

Mr. Howerton studied piano and organ with Mildred Hendrix at Duke University, and with Alexander McCurdy at Westminster Choir College. While at Westminster he also studied piano and voice, and was the only organ major who made the "Glorious 40," the elite group of W.C.C. singers who presented concerts on tour. During his junior and senior years he served as organist and choir director at Trinity Evangelical and Reformed Church in nearby Philadelphia.

He came to Fountain Street Church in 1951, compiling the longest tenure as organist in the church's history. He is known for having brought a variety of renowned musicians to Fountain Street—including Duke Ellington, Dave Brubeck, Ella Fitzgerald and George Shearing—and introducing new music to Grand Rapids. His church choirs have been involved with productions by the Grand Rapids Symphony Orchestra, Civic Theatre, Civic Ballet, Kent Philharmonia, Grand Rapids Junior College, St. Cecilia Music Society, and Grand Valley State University. He took his choir on three European tours, and made 15 recordings with them.

Howerton has given countless organ recitals at Fountain Street Church, and was instrumental in bringing to the city many of the period's most distinguished organists, including Virgil Fox, Claire Coci, Robert Noehren (with whom he studied after coming to Michigan), Alexander Schreiner and E. Power Biggs. He also enjoyed an avocation on radio. He produced the radio program "Voice of the Liberal" with the Rev. Duncan E. Littlefair for 25 years, and now acts as announcer for the television program "Voice of the Liberal" with Fountain Street's current pastor, the Rev. David Rankin.

Howerton is married to the former Barbarajane Mayhew, whom he met at Duke. The couple has two sons, William and Barry Alexander, and two

grandchildren.

The church choir sponsored a banquet in Mr. Howerton's honor on June 8, and the worship service on June 10 honored his tenure and was followed by a reception.

Here & There



Byron L. Blackmore

Byron L. Blackmore celebrated 25 years of music ministry at Our Savior's Lutheran Church, La Crosse, WI, on October 7, with a recital of music by French composers who have been organists at the Church of Ste. Clotilde since the church was built in 1858. Included on the program was music by Franck, Pierné, Tournemire, Bonnal, and Langlais.

Mr. Blackmore began his tenure as organist-choirmaster in La Crosse in 1965, coming to his present position after five years as director of music at the Grace United Methodist Church, Decatur, IL. He is a financial planner for IDS-American Express and professor of organ on the adjunct music faculty at the University of Wisconsin, La Crosse.



Pamela Decker

Pamela Decker has signed a contract with C.F. Peters for the publication of her *Toccata for Organ*. During the time that the publication is in preparation, Peters will make photocopies of the manuscript available to those who order it for definite performance. Pamela Decker holds the DMA in organ performance from Stanford University and has studied in West Germany as a Fulbright scholar. She is university organist at the University of the Pacific in Stockton, CA, and organist at St. Bede's Episcopal Church in Menlo Park, CA. She has released two commercial recordings on the Arkay label, distributed by Allegro Imports.

Paul Manz was one of four recipients of the Gutenberg Award from the Chicago Bible Society at the society's 150th

► Here & There

anniversary celebration on October 23. Manz, who is Christ Seminary-Seminex Professor of Music and Artist in Residence at the Lutheran School of Theology in Chicago, also serves as Cantor at St. Luke's Lutheran Church, Chicago.

A recipient of a Fulbright grant, Manz studied with Flor Peeters in Belgium and Helmut Walcha in Germany. He has served as National Councillor of the AGO, and has twice been named one of the Ten Most Influential Lutherans. In April of 1987, Manz was awarded the Northwestern University Alumni Merit Award, and in 1989 the Lutheran School of Theology at Chicago presented him with the Confessor of Christ Award. The Gutenberg Award has been presented yearly since 1952 to an individual who works to spread the good news of the Bible in the community.

Thomas Lancaster, Professor of Music, University of Minnesota, conducted the American premiere performance of *A Prayer*, by English composer Frank Bridge (1879-1941) in worship services at House of Hope Presbyterian Church, St. Paul, MN, on April 1. This composition is the only major work by Bridge for choir and orchestra. Additional Bridge pieces performed in the services were *A Litany* and the string orchestra works *Lament*, and *Todessehnsucht (Come Sweet Death)* by Bach, arranged by Bridge. Organ works *Lento (In Memoriam C.H.H. Perry)*, *Allegretto grazioso*, *Adagio in E Major*, and *Allegro*



Thomas Lancaster

marziale e ben marato were played by organist Nancy Lancaster.

Dr. Lancaster spent time in Great Britain during July and August doing research on the life and works of Bridge in conjunction with the Frank Bridge Trust.

The world premiere of Ned Rorem's *Organ Book II* and *Organ Book III* took place on July 7 at the Unitarian Universalist Church in Nantucket with Eileen Hunt as organist. The works were commissioned for the church's Goodrich organ, built in 1831.

of music at Seventh-Day Adventist Church in Alhambra, CA. He is represented by Artist Recitals of Los Angeles.

Robert Wetzler has been granted his 24th Composer Award by the Standard Awards Panel of A.S.C.A.P. With nearly 300 published musical compositions with a dozen U.S. publishers, Wetzler has also written articles for journals, and co-authored the book, *Seasons and Symbols: A Handbook on the Church Year* (Augsburg Fortress). Recent commissions include *Bread of Life* for Calvary Lutheran Church, Edina, MN; *The Shepherd's Psalm* for The Bards (male chorus) of the University of North Dakota; *Have You Not Known?* for the Varsity Choir of Edina High School, Edina, MN; and *Praise to the Father* for the 125th anniversary of Trinity Lutheran Church, Latrobe, PA.

Musicdata, Inc. of Philadelphia announces the publication of *Organ Music in Print: 1990 Supplement* (Music in Print series, Vol. 3S). This 284-page clothbound volume updates the 1984 base volume, *Organ Music in Print*, 2nd Edition. These two volumes are a complete reference guide to all types of organ music in print worldwide: sacred, classical, jazz, and pops, and include all music in editions intended for performance on any type of organ as a solo instrument or in any role other

than accompaniment or continuo. The published music listings in the 1990 Supplement are followed by four indexes which index both the base volume and the supplement by composer, arranger and title. Following the indexes is a current Publisher Directory. \$95.00, order directly from Musicdata, Inc., P.O. Box 48010, Philadelphia, PA 19144, or from your local music dealer. (*Organ Music in Print*, 2nd Edition, clothbound, 346 pages, is available at \$110.00. The two volumes are available as a set at the special price of \$164.00.)



William Mathias and Todd Wilson at the Montreat Conference Center following the premiere of *Carillon*, commissioned by the Allen Organ Company and published by Oxford University Press.

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Philip Allen Smith

Philip Allen Smith was featured as soloist/accompanist for a Scandinavian Choir Tour with members from Church of Our Saviour, San Gabriel, CA, and singers from the greater Los Angeles area, June 25-July 9. James A. Person, choir director at Church of our Saviour, was the manager/director for this tour. He also plans concert tours to Europe and Special Interest Tours to Spain. Philip A. Smith is organist at Church of our Saviour as well as organist/director

IN-Group Forum

In the September, 1990 issue of *THE DIAPASON*, the IN-Group Forum was launched with discussion of reed tuning by Timothy Tikker and Herb Huestis. Below is a reply by Jack Bethards of the Schoenstein Co., San Francisco, to some of the points raised by Mr. Tikker.

Dear Tim:

A couple of quotations in your excellent letter in the *IN-Group Forum* sounded familiar! Damage from improper tuning is just the kind of thing I often have to point out in my consulting reports on Skinner organs.

Reeds often require repairing because of damage by years of improper tuning at the wire. This does not mean, however, that our firm recommends tuning *all* reeds on the resonator or tuning any reed *exclusively* on the resonator. I don't know of any reed which is tuned exclusively on the resonator with wires left permanently in place! Proper tuning requires the use of *both* techniques but in varying proportion depending on the type of pipe and the circumstances. The relative length of the tongue and resonator controls regulation. Reeds should be left in good

regulation when they are tuned. Whether a wire is moved or a scroll is moved, it should be done with care.

I don't believe that any skilled, sensitive tuner follows rigid rules in any aspect of organ tuning. It would require pages to describe our tuning practice, but it can be summed up by saying that we endeavor to use the appropriate tuning method to fit the circumstances. I imagine that we tune as many stops primarily on the wire as we do primarily on the scroll. Judgment is the key: reed pipes are best cared for when the tuner has good sense.

"Improper" tuning at the wire refers to moving the wire too often and too far. Reeds should only be tuned when the temperature is correct and when the tuner has the skill to make gentle and minute adjustments. If reeds are constantly adjusted, they never "settle in" and tuning wires can become loose.

I appreciate your work and that of Mr. Huestis because it is important for everyone involved with organ maintenance to know that the proper care of reeds is a *vital* important matter.

—Jack M. Bethards
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Music for Voices and Organ

by James McCray

Psalm Settings

The 150 Psalms have probably been sung more than any other texts in Christian literature, for they have inspired more choral composition than any other portion of sacred Scripture.

Carlos Messerli

These wonderful texts remain timeless and become new again in each musical setting. Most of us have sung the texts many times in a variety of musical styles, and somehow, through the creativity of the composer, the words remain fresh. They are a source of wisdom, an inspiration and a comfort that speaks to each generation. What more could a composer seek from a text? They have a natural beauty, metrical meaning, and ageless profundity. Whether recited or sung, they communicate and touch.

Most church people have committed several Psalms to memory. Certainly Psalm 23 must be the most popular and a deep-rooted part of our vocabulary. It has long been associated with times of grief—those words are probably spoken at funerals or memorial services more than any other. The shortest text is Psalm 117, and thus has an attraction for musical setting. Also, those Psalms in which musical instruments or singing are mentioned also often serve as vehicles for musical settings.

Psalms are used in the lectionary of most denominations. In many churches they are either spoken or sung by the congregation in some type of responsorial format. Often they are paraphrased or worded in some recognizable, but slightly different fashion.

The reviews this month feature various settings of several Psalms. Most can be used as general anthems, and some fit directly into specific liturgical situations. Some have additional instruments.

A Festival Psalm, Donald Busarow. SATB, optional congregation, 2 trumpets, 2 trombones, tuba and organ, Concordia 97-6007 (M).

The text is Psalm 150 which is combined with the tune of St. Anne and the words of "O God, Our Help in Ages Past." Psalm phrases are interspersed among the more important texts of "O God, Our Help," which is a paraphrase of Psalm 90 by Isaac Watts. The music is quite dramatic and festive with the brass music more challenging than that for the choir. Often they sing in unison or in simple harmonies that may be doubled by the brass. Each verse has a separate orchestration and arrangement. The final one, which is very strong, has choir in unison with a high soprano descant that soars above the busy brass parts. This work would be an excellent setting for a large choir wanting a loud, declamatory, exciting composition.

Praise God! (Psalm 150), Howard Hughes. SATB, congregation, organ with optional brass quartet and timpani, GIA Publications G-3233 (M).

Several thematic ideas recur and are combined in clever ways. One area is for the congregation with the choir, and develops as it moves forward with the melody having new additions from the instruments or choir. There are some tone cluster chords that first appear for divisi women, then later for the choir. The rhythms vary greatly, sometimes move in 7/8, and some in a dancing 6/8 as regular pulsations. The brass parts are not indicated in the choral score. This is an attractive work that brings a fresh approach to the text.

I Was Glad when They Said unto Me, James Engel. SATB and organ, Augsburg-Fortress 11-4677, \$1.15 (M).

Often the choir sings unaccompanied in this setting of Psalm 122. The organ usually plays solo phrases which link the choral passages. There is a tenor solo sung with the organ. The music employs modality and is primarily homophonic. Unlike most festive settings of this Psalm, the composer has set it in a more pensive style. The music is lovely.

Thanks Be to God, Andreas Hammerschmidt (1612-1675), arr. Hal Hopson. Two-part mixed and keyboard, Mark Foster Music Co., MF 2060, \$.75 (E).

The text is based on Psalm 136. Hopson's arrangement is aimed at the small church choir; the vocal ranges are very comfortable for both men and women. The keyboard, on two staves, provides a solid harmonic background for the singing and often completes a four-part setting of the chords used. Easy enough for any type of ensemble.

Sing to the Lord, Henry Molicone. SATB and keyboard, E.C. Schirmer, No. 4508 (E).

The choir sings in block-chord harmonies on the text of Psalm 96. There is an unaccompanied section which moves to minor, and then later to major. Verses have repeated music with alternating refrains. The keyboard is very

simple and on two staves. This is a fine example of solid writing in a simple style and format that makes the anthem useful for small or large church choirs.

I Will Give Thanks, Ronald Nelson. SATB with treble choir and organ, Augsburg Publishing House, 11-4678, \$.95 (M).

The treble choir sings three-part joyous alleluias—the trebles should be set apart from the mixed choir who sing the text for Psalm 111. At times the two antiphonal groups reverse roles so that the trebles have the text and the men of the choir sing the alleluias. The organ music is incidental to the singing. There are some places with a high tessitura; the modulations occur frequently and change the color of the sound through common tones.

Psalm 23: The Lord Is My Shepherd, David M. Cherwien. Unison and organ, Morning Star Music Publications, MSM-80-840, \$.80 (E).

This very easy setting uses chant style for the verses of the Psalm and the congregation joins the choir for the repeated refrains of the first line of the text. The organ is on two staves and is very simple. The composer suggests that for variety the numerous chanted verses could be sung by different sections of the choir to get more color;

also, a children's choir could be employed.

Let the Peoples Praise Thee, David S. Harris. SATB, organ and optional brass quintet. H.W. Gray Publications of CPP/Belwin Inc., GCMR 03577, \$1.10 (M).

Psalm 67 is set with alternating homophonic choral and brass phrases. The quintet consists of 2 trumpets, horn, trombone and tuba, but the composer suggests that the work could be performed with organ alone playing those instrumental interludes. There is one section in unison with the chords sustained and ever-changing beneath the rhythmic chant of the choir. The music is not difficult and has a festive spirit.

Psalms/Antiems, Set 2, Donald Rotermond, editor. Unison and two-part choir with keyboard and some handbells, Concordia Publishing House, 97-6041, \$2.95 (E).

The collection contains five Psalms (27, 24, 51, 98, and 113) by the following composers: John Eggert, Allan Mahnke, Donald Rotermond, Nancy Maeker, and Helen Kemp. This and a similar collection (Set 1) were developed to offer choirs and congregations quality alternatives for speaking and singing multiple verses of complete Psalms. Each setting is different. The

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Maeker piece, for example, is for speaking choir with small percussion, and each phrase is notated rhythmically for two groups of speakers. Some of the settings have chant-like singing areas with repeated verses or simple unison musical lines. Each is useful and attractive. This is a good collection for the small church choir.

Cantate Domino, Rupert Lang. Three-part treble voices & synthesizer, Boosey & Hawkes, B6536, \$1.50 (M).

This is another fine composition in the Doreen Rao Library which features good music for children's choirs. Lang suggests that synthesizer accompaniment could be eliminated with solid choirs, although it adds to the basic sound. The sectional work has some unison areas and there is one area for a treble soloist. The text is only in Latin for this Psalm 117. Useful, interesting music for children's voices.

New Organ Music

Chant de la Creuse—Two Settings by César Franck and Henri Mulet, ed. by Kenneth Saslaw. Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., \$3.95.

This publication presents two short settings of the secular "Chant de la Creuse." The flowing melody is especially appealing because of its changing meter, minor mode and sometimes modal harmonizations provided by both composers. Both of the settings are very attractive and provide a look at the simpler writing of these composers known perhaps better for their more complex works.

The source of the Franck piece is noted as " . . . from 59 Pieces for Harmonium," known as *l'Organiste*, a collection of pieces written for organ or harmonium which dates from the last year of Franck's life. Most of the printed music of this edition is faithful to the original, but it contains two incorrect dynamic markings and a tempo indication of "Très lento" instead of the original "Très lent." The suggested registration, spread over three manuals and pedal, differs greatly from the original harmonium indications (8' only), even to the extent of including a pedal 16' stop.

The Mulet setting, the longer of the two, is from *Petit Suite sur des airs populaires français*. It includes many manual changes. One wonders how close this score is to the composer's original markings.

Prélude, Gustave Samazeuilh, ed. by Kenneth Saslaw. Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., \$3.95.

Gustave Samazeuilh, a French music critic, was a student of Fauré, d'Indy, and Chausson. The *Prélude* represents his total output for the organ.

This attractive piece is impressionistic in style; it is characterized by parallel writing and a successful alternation between rhythmic, double-dotted figures and rhythmically ambiguous sections. Although relatively brief, the work builds to an impressive climax and then returns to the mood and dynamic of the beginning.

Saint François de Paule marchant sur les flots, Franz Liszt, transcribed for organ by Lionel Rogg. Alphonse Leduc (No. 27.476) [no price listed].

This piece comprises the second of two *Légendes*, pieces on religious subjects, written by Liszt in 1863. The first of these two pieces was played on the organ during Liszt's lifetime, and Lionel Rogg has made a very successful transcription of the second.

This is a dramatic, programmatic piece inspired by the legend of St. Francis de Paule walking on the water, supported only by his faith. Full of pianistic techniques (tremolos, quick chromatic scales, grace notes), it is a virtuoso piece in the league of Liszt's other large organ works.

Toccata, Albert Renaud. United Music Publishers, Ltd. Organ Repertoire Series No. 4, David Titterington, General Editor, \$9.50.

In another successful and welcome edition by UMP, we are introduced to the music of Albert Renaud, who studied with Franck and Delibes, and who served as organist at St. Germain-en-Laye, near Paris.

This piece is a very attractive example of the French romantic idiom. It is of easy-medium difficulty and not terribly lengthy, making it an excellent introduction to the French Toccata style for the intermediate student and a good addition to any organist's library.

Typical of these fine editions, the editor has included a helpful glossary for those who may be unfamiliar with the French terms.

Koraalfantasie over Psalm 24:5, Koraalbewerking over Psalm 16:6, Egbert Woelderink. Musiscript (No. MR 113), \$7.25;

Koraalfantasie Psalm 111:1, O Heil'ge Geest daal op ons neer, Willem Hendrik Zwart. Musiscript (No. MR 117), [\$7.25?].

These works by two contemporary Dutch organist-composers are similar in many ways. Three of the four pieces represented in these two volumes are based on single psalm verses. The first piece in each publication begins with a section containing fragments of the choral melody, and each culminates with a complete statement of the melody in a full, chordal style. The second pieces of the sets are quieter, more contemplative settings of choral melodies. Zwart's "O Heil'ge Geest daal op ons neer" is the familiar tune "Wie schön leuchtet der Morgenstern" and is attractively presented in canon with one voice in diminution.

Both composers write in a very tra-

ditional style. With his frequent use of Regeresque harmonies, Zwart's style is probably the more adventurous of the two.

—David Christiansen

New Recordings

Czech Organ Music. Played by Kathryn Ulvilden Moen. Delta DRS86-637.

Much, perhaps most, of the music on this record will be unfamiliar to many American organists. The contents include *Fantasia* by Miloslav Kabelac; the second movement (*vivace assai*) from *Suita lirica* and the third movement (*lugubre*) from *Contemplazioni* by Jan Hanuš; *Via del Silenzio* by Luboš Sluka; *Passacaglia Quasi Toccata Na Téma B.A.C.H.* by Miloš Sokola; fugues by Jan Zach (c. 1730) and Jan Vanhal (c. 1770); the second movement (*lento*) from *Laudes, Kleine Choralpartita über 'O Jesu, all mein Leben bist Du'*, and *Fantasia Corale II* by Petr Eben. Apart from the two 18th-century fugues, the compositions were written between 1957 and 1978. Four works were unfamiliar to me, and one of the composers, Sokola, was totally unfamiliar.

Two of the pieces, Sluka's *Via del Silenzio* and the movement from *Contemplazioni*, are testimonials to victims of the 1969 uprising in Czechoslovakia. Hanuš's work is a powerful, grinding piece dominated by a relentless two-note pedal figure. Moen makes the composition totally convincing by means of an impressive build-up. *Via del Silenzio* was to me the least interesting composition on the record. It seemed dull and wandering, and the bass line was audible only as a dull mutter.

Recitalists will want to look at Sokola's toccata-like passacaglia. The jacket notes refer to it as highly complex, which it is not. It is a dazzling display piece of very moderate length that culminates in a most effective pedal cadenza. Sokola owes an obvious debt to Liszt, Reger, and several composers of French toccatas, but his work is none the worse for that. Kabelac's *Fantasia* is a three-part work with an interesting trio as its middle section. It did not wear well on repeated listening but would probably be effective in concert.

Most of us are familiar with at least some of Eben's numerous works. The three performed here are all worth hearing and performing. The *Choralpartita* is a spiky modern adaptation of traditional forms, a little reminiscent of Hindemith's works for organ.

All of the modern works on this recording deserve to be better known than they are. They are all fairly demanding technically, and most of them are more suitable for recital than for the church service. It may be helpful to point out that none of this music will scare listeners away, since it may be described as "approachable modern."

There is little that is exotic or particularly Czech in most of it, for the composers clearly follow in the steps of major French and German composers of our time.

The inclusion of the two 18th-century works here seems pointless. There are several recordings of older Czech music available and these two examples are not particularly worth reviving. The notes are more enthusiastic than helpful. The Zach fugue "exemplifies early polyphonic or pre-Bach music" [in 1730?], while Vanhal's fugue "calls to mind the complicated figures of the Leipzig Bach." The Zach fugue is extremely dull, and Vanhal's sparkling fugal piece will more likely recall some of the compositions of W. F. Bach.

Moen plays very well indeed, and her performances certainly fulfill her purpose—one wants to investigate the music further. She plays two organs built by Charles Hendrickson of St. Peter, MN: a 43-rank three-manual in St. Wenceslaus R.C. Church in New Prague, MN, and a 44-rank three-manual in the First Lutheran Church of St. Peter. Unfortunately, neither the date of building nor the specifications are given. Both have bright and reasonably clear principal choruses and good, if perhaps unexciting, pedal reeds. On this recording the New Prague organ seems to have more "presence," and its mixtures sound less harsh than those of the First Lutheran organ.

The recording deserves wider distribution than it is likely to get. The only information provided says that it is available "through music stores in Minneapolis, St. Paul, Decorah, IA, and Tustin, CA." This is probably a pity, for the record is highly recommended for both repertory and performance!

Musiche del XIX e XX secolo. Played by Eugenio Consonni. ECO 607 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

The first side contains *Preludio* by Fernand de la Tombelle; two movements (Grave and Adagio) from Mendelssohn's second organ sonata; *Elevazione* by Santo Spinelli; *Méditation* by Guilmant; and *Corale* by Boëllmann. The second side is devoted to works by M. E. Bossi: *Entrée pontificale* op. 1; *Ave Maria* op. 2; *Résignation* op. 4; and *Rédemption* op. 5. None of the Bossi items duplicate those on the recently reviewed Bossi record by Arturo Sacchetti.

Any review of this record must begin, and perhaps should end, with the statement that there are absolutely no jacket notes except for an identification of the front jacket photograph, a nice picture of the case of the organ in the Pieterskerk, Utrecht!

Side one is of little interest. The novelties by Tombelle (1854-1928) and Spinelli (1902-1944) are at best unexciting, the Guilmant piece is the same *Méditation* that makes many or most anthologies, and the Boëllmann *Corale*

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is the first movement of the *Suite gothique*. Both the *Corale* and the half-sonata by Mendelssohn are nicely played, but there is little reason for doing such snippets.

There is a little more to be said for the second side. The *Entrée pontificale* is an effective march with a rather long, less aggressive middle section that might be useful for those who need a long and not too noisy processional. The *Ave Maria* and *Résignation* are typical Romantic works reminiscent of Guilmant or perhaps Rheinberger, since Bossi's sense of structure probably owes more to German models. *Rédemption* is a more interesting work that deserves to be heard. It is in fact a series of variations, using the term series fairly loosely, on liturgical melodies. The closing toccata-like section is particularly effective. It is difficult to believe that this work is as early as its opus number would suggest.

The unknown (to me, at any rate) Consonni plays neatly and he clearly has an affinity for the style of music he plays here. The phrasing is exemplary, and Consonni succeeds in imposing a sense of unity on some rather rambling works.

Guessing about organs on the basis of one record is a frustrating pastime. The organ used here is probably a relatively modern Italian instrument of moderate size. It is obviously not a traditional Italian organ with divided stops! It contains some nice solo flutes, an impressive trumpet stop on the manuals, and in general an impressive late-Romantic sound. The pedal stops are rather murky, however. The recording was clearly made in a fairly lively building and the sense of "presence" is excellent.

Because of the lack of documentation and the curious mixture of repertory, one cannot really recommend the recording except to those who might be interested in exploring the works of Bossi.

—W. G. Marigold
Union College
Barbourville, KY

Barbara Harbach, organ. *American Hymn Preludes*. Fisk tracker organ, Downtown Presbyterian Church, Rochester, NY. GS-258 (LP), GSCD-258 (CD), Gasparo, Inc., P.O. Box 120069, Nashville, TN 37212. No price information.

Barbara Harbach and the Rochester Singers, directed by Samuel Adler, present here the premier recording of Adler's *Hymnset for Organ Solo*, and Gardner Read's *Preludes on Old Southern Hymns*, Op. 90 and 112, in addition to Schuman's *When Jesus Wept* from the *New England Triptych*, arranged for organ by Adler. Preceding each piece the choir sings the tune on which it is based. It is refreshing to hear these settings of music of the American hymn tradition.

Begun in 1982 and completed in 1983, Adler's *Hymnset* is a collection of four chorale preludes on hymns taken from a Revolutionary War-era hymnbook edited by Richard F. Goldman. Each around four minutes in length, these pieces offer the composer's interpretation of the hymn tune and text. As the jacket notes suggest, they could be successfully performed in a suite, as here, or individually. Read's two sets of chorale preludes, Op. 90 and 112, composed in 1950 and 1960, respectively, are settings of tunes from the 1902 edition of the *Sacred Harp*. Ranging from just under two minutes to five minutes in length, these eleven pieces are somewhat simpler in conception, with the tune clearly present in each setting. The wide variety of styles achieved in the set enhances its appeal. The setting of William Billings' moving round "When Jesus Wept" which completes this recording is an extended free interpretation of the Billings tune. This orchestral transcription exploits well the varied colors of the organ.

Harbach's technical and interpretive mastery of the materials and her clear

understanding of the art of registration display both the music and the instrument to advantage. The Fisk organ is the last instrument Charles Fisk saw to completion before his death in 1983. North German in design, it also incorporates French elements, particularly its French baroque reeds and several 19th-century stops in the manner of Cavallé-Coll. The recording has captured the strength and presence of this remarkable instrument. The liner notes provide much useful information about the music, composers, and performer, and includes the specifications of the Fisk organ. Recommended.

—Laura Probst
Minneapolis, MN

Viersen, St. Remigius; Hayko Siemens: Franck, *Grand pièce symphonique*; Alain, *Trois danses*. Pape, *Orgeldokumente 7021* (CD). Available from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$12 LP, \$19 CD; add \$2 for postage per order.

Not long ago this disc would have been a rarity—a German organist giving

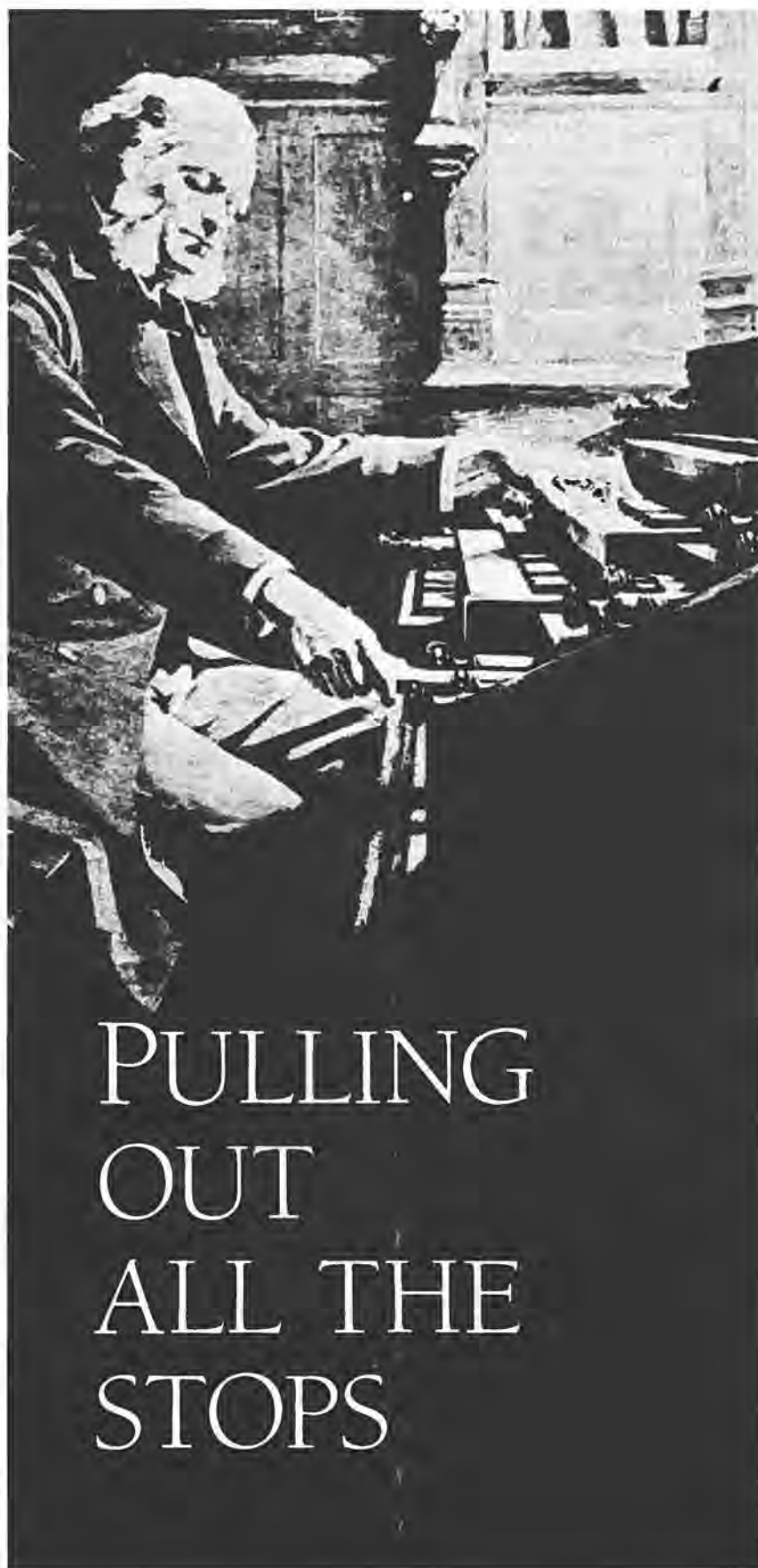
us a program of French music. Until recently European organists concentrated almost exclusively on music from their own respective countries, having little interest in, or knowledge of, music of their neighbors. No longer. Perhaps in anticipation of a unified continent in 1992, Europeans are growing much more eclectic in their tastes and increasingly are performing music from outside their native boundaries. This release demonstrates the point.

Hayko Siemens, cantor and organist at the Erlöserkirche in Bad Homburg, gives us an entire program of Franck and Alain. What's more, he plays a German organ—the large three-manual Gerald Woehl instrument in St. Remigius Church in Viersen—that is designed basically after Cavallé-Coll. Siemens' studies with Hans Gebhard, Walter Kraft, and Marie-Claire Alain in Paris; and his tours in the U.S., Japan, Hong Kong, Australia, and New Zealand, give evidence of his international background, one which proves to be a major advantage in his reading of these particular works.

To Franck's *Grand pièce symphonique*

he brings a sympathetic understanding of French aesthetic values. Melodies are lyrical without being lugubrious, rhythmic flexibilities are carefully gauged, and tempos are neither too fast nor excessively slow. The opening passage marked *Andantino serioso* is conceived along broad lines, filled with pensive gravity. In the virtuoso sections, his commanding technique provides a pulsing urgency, but never at the expense of clarity. The entire work, which in other hands can seem wandering and loosely put together, emerges as a tightly-knit structure governed by careful choices of tempos and sensitive pacing between the major sections.

Alain's *Trois danses* is given a dramatic treatment, as is appropriate for this highly charged work, which Marie-Claire Alain calls a poem of human life. The first dance, "Joy," is taken at a lively clip, but without sacrificing the tension between the syncopated pedal and manuals. (Too often a fast tempo causes this tension to be glossed over, resulting in a glib effect.) Throughout this movement Siemens exhibits an unerring sense of rhythm, which surfaces most



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clearly in the complicated polyrhythmic sections. These reach a pitch of visionary ecstasy. The second dance, "Mourning," with its slowly paced hypnotic intensity, takes on a darkly-hued sublimity. Particularly moving are the two eerily mysterious sections (played on the Voix celeste) which surround the climactic scherzando middle section. Some might suggest that the tempo, although broodingly insistent, might benefit from a little more rhythmic shaping. The third dance, "Struggle," unites the two previous dances, beginning with the theme of "joy" and evolving into an astounding climactic statement of the "mourning" theme. The work ends abruptly with two sharp, disjointed chords, as if the struggle for life somehow had been prematurely cut off. It seems strangely prophetic of the composer's own life, which was snuffed out by enemy gun fire on a French battleground during World War II, when he was only 29 years old. In bringing this drama to a gripping close, Hayko Siemens seemingly calls into play the full measure of his performing energies. It is a powerful experience.

Powerful also is the organ for this performance. In its resonant environment it provides a most agreeable vehicle for these works. Although a hint of stridency betrays its German origin (this might be the result of too close microphone placement) it serves this music most admirably.

Booklet notes are in German only; however, a specification list and registration scheme provide at least essential information for those who have trouble navigating the German text.

Let's hear more from Herr Siemens.

Guillaume Gabriel Nivers (1632-1714): *La Messe, Hymne Pange Lingua* (Extrait du deuxième Livre d'orgue daté de 1667). John Elwes Tenor, Frédéric Munoz à l'orgue historique de Saint-Guilhem-le-Désert. *Fond d'orgue, Hymne Pange Lingua, La Messe: Kyrie, Gloria, Credo, Offerte en Fugue et Dialogue, Sanctus, Benedictus, Élévation, Pater Noster, Agnus Dei, Communion, Envoi.* XCP 5003.

Frédéric Munoz: A L'Orgue de Terraube. *Les Cloches de Terraube; Sweelinck, Toccata en La; Scronx, Fantaisie Écho; Anonyme Anglais, "My Lady careys Dompe;" Valente, La Romanesca con cinque mutanze; Lo Ballo dell'Intorcica; Frescobaldi, Toccata quarta pour l'élévation; Pasquini, Aria sopra "La folia de Espagna;" Couperin, Passacaille en Sol mineur; Anonyme Espagnol, Quatro canciones de clarines; Cabezón, Tiento "Dic Nobis Maria," Pavana y su glosa, Magnificat de quarto tono; Arauxo, Canto Ilano de la Immaculade; Cabanilles, Corrente Italiana.* XCP 5002.

Both discs available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Each disc, \$24. Add \$2 postage per order.

If the previous disc represents an example of cross-fertilization, the first of these two discs demonstrates a clearly focused specialization. It is thoroughly French: in music, instrument, and performer. Frédéric Munoz, French trained (under Michel Chapuis, among others), plays the historic 1789 Jean-Pierre Cavaillé organ in the church of Saint-Guilhem-le-Désert, where he is titular organist. His program, drawn from the second *Livre d'Orgue* of Nivers, features the hymn *Pange lingua*, the *Mass*, and two pieces from the *Tè Deum* which are performed as the *Élévation* and *Communion* pieces of the *Mass*.

What gives M. Munoz' performance such a special character is his extraordinary sensitivity to the *notes inégal* rhythm, that unique French practice of rhythmic alteration (and the bane of foreigners who struggle to get the style to sound natural). François Couperin, in his *L'Art de Toucher le Clavecin*, noted that foreigners do not play French music as well as natives, because the French do not write what they play. Indeed, few outside the French tradition can execute the *inégal* style with the charm and grace it requires. Since Frédéric Munoz is a thoroughbred Frenchman, so to speak, it stands to reason that he would perform the *inégal* style most convincingly. But his performance is more than ample. It is uncannily supple. Too often the *inégal* style degenerates into an endless series of long and short notes tacked stiltedly over a relentless *tactus*, resulting in a sing-song effect (and the trap which most of us foreigners fall into). With M. Munoz the *tactus* fluctuates, sometimes rushing ahead, other times lagging behind, like a living heartbeat that changes according to circumstance.

Throughout the disc we are conscious of an exquisitely elegant style. Along the way we are introduced to a wide variety of moods: by turns, stately, gallant, plaintive, and playful. Particularly noteworthy are the *récits* whose limpid melodies are spun out with the pliancy of a loosely woven garland of gold.

The Gregorian melodies on which the works are based are interpolated before each piece in *alternatim* style. English tenor John Elwes sings these melodies effectively, although some might argue that his approach—basically a Solesmes style sung with a highly cultivated vocal tone—may not follow 17th-century practice.

The sound of the organ by Cavaillé (the grandfather of Aristide Cavaillé-Coll) is glorious. It is one of the best specimens of classic French design and comprises the typical layout of the time: large Grand Orgue and Positif divisions with diminutive *Récit* playing a V-rank Cornet and small *Pédale*. The tone is full without being shrill. The reeds particularly are mellow, without the strident sound that foreign builders sometimes produce when designing "French" reeds. Along with the usual "classic" registrations (Nivers' preface

is one of the earliest of many sources for 17th- and 18th-century French registration), we hear some unique combinations: a *récit* melody played on the *Voix Humaine* down an octave and a fugue played, not on the usual reeds, but on a flute combination of 8, 4, 2 $\frac{1}{2}$, with tremolo, all to good effect. In fact, the entire disc seems a happy alliance of music, instrument, and performer. And, it is French to the core.

Although the second disc retains a French thread, mainly in the instrument, the program reaches beyond Gallic borders to include music of Flanders, England, Italy, and Spain, from the 16th and 17th centuries.

The organ here is a modern three-manual instrument built in the classic French style by Alain Leclère in 1984 for the village church in Terraube, a town of only 450 inhabitants. The young builder died in 1987, and this disc is dedicated to his memory. Although the sound seems a little more aggressive than the Cavaillé instrument it makes a marvelous effect and certainly is in keeping with classic French ideals.

The playing likewise makes a splendid effect. M. Munoz proves his affinity with "early" music by moving adroitly among a broad spectrum of styles: from the rollicking romp in "My Lady careys Dompe," to the sublime mysticism of Frescobaldi's *Toccata quarta pour l'élévation*. Especially strong is the reading of Cabezón's *Magnificat*, which receives a powerfully virile treatment with slightly aspirated articulation, judicious ornamentation, and imaginative registration.

As with the first disc, it is M. Munoz' wonderful sense of rhythm that distinguishes this performance. His rhythmic freedom adds spontaneity and life to the music, but it never intrudes. It is governed always by what the French so vehemently demand—"good taste." And this good taste is used to showcase a major talent.

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

Music at Trinity: The Canterbury Choir, Trinity Episcopal Church, Toledo; James R. Metzler, Organist and Choirmaster. Gardner Memorial Bells; Willan: "Fanfare" (Five Pieces for Organ), "Rise Up, My Love, My Fair One;" A. Scarlatti: "Exultate Deo;" Morley: "Nolo Mortem Peccatoris;" Johann Michael Bach: Three Organ Chorales; Tye: "Laudate Nomen Domini;" Martin: "When I Survey the Wondrous Cross;" Thiman: "Benedictus Es, Domine (in D Major);" Elgar: "Ave Verum Corpus;" Widor: *Andante Sostenuto (Symphonie Gothique)*; Leighton: "Fanfare;" Vaughan Williams: "The Call" (*Five Mystical Songs*); Widor: *Toccata (Fifth Symphony)*. Records can be ordered for \$10 from Trinity Episcopal Church, One Trinity Plaza, Toledo, OH 43604-1585.

This recording gives examples of several different types of music performed at Trinity Episcopal Church, with works primarily from the English tradition. The recording begins with an excerpt of a change ring, performed by Roger Southward, Trinity Church Carillonneur. The organ music is solidly played, although not always with excitement. The Willan and Leighton "Fanfares"

seem to work well. The three Johann Michael Bach chorale preludes are a world premiere performance; the scores are found in the Neumeister Collection in the John Herrick Jackson Music Library at Yale, according to the jacket notes. The Widor excerpts seem less successful, with the pedal line of the "Toccata" sounding particularly muddy. The organ is a 1909-10 Ernest M. Skinner instrument, rebuilt by the Muller Organ Company of Toledo in 1963, 1969, and 1982.

The nineteen choir members do a credible job of the choral works, although they seem to lack inspiration—the singing seems a bit pedestrian. And the choir is not always balanced, with the alto and tenor lines sometimes disappearing. The choral works include one piece by an American, Martin's "When I Survey," which is based on the tune "Hamburg." This is a chromatic, romantic arrangement. The Elgar "Ave Verum Corpus" receives a sympathetic treatment. The choir of mature voices aims for a more English cathedral sound, singing a straighter tone, in the Morley anthem. It is clear that the choir is well-trained. Richard Kozbial is the baritone for the Vaughan Williams excerpt.

It is unfortunate that the room is not more sympathetic to good music-making—it has little reverberation. It is disappointing to listen to a piece and to hear a complete and instant dampening of sound. Also, the organ and choir do not always enhance each other. The organ of 4 manuals and 78 stops seems to sound unbalanced, with the bass register predominating. This reviewer wonders if the recording engineer took the room and the instrument into consideration for the best placement of microphones. No specifications of the instrument are included. The record jacket includes all of the choral texts, and the names of the choir members.

This recording includes some music which is not frequently recorded. For that reason, it might be worthwhile to purchase this disc.

French Fireworks: The Symphonic Organ. Michael Farris, organist. Widor: *Allegro (Symphonie VI)*; Franck: *Fantaisie in A Major*; Alain: *Deuxième Fantaisie*; Vierne: *Final (Symphonie VI)*; Durufle: *Scherzo, Prélude et Fugue sur le nom d'Alain*; Dupré: *Variations sur un Noël*. Casavant organ, the Cathedral of Saint Peter, Erie, PA. Delos D/CD 3049, Delos International, Inc., 2210 Wilshire Blvd., Suite 664, Santa Monica, CA 90403.

This CD features very solid and exciting playing of French symphonic repertoire by Michael Farris, 1986 winner of the AGO Young Artist Competition. Farris handles the instrument, which is well-suited for this program, well. He plays the Widor movement energetically—a stunning way to begin the CD. The Franck is also convincing, although, to this reviewer, the use of rubato seems mannered, particularly at beginnings and ends of phrases. The Alain is perhaps the least successful work on the disc—registration is not very subtle. The Vierne receives a splendid performance, surmounting all of the technical challenges of the work. The Durufle "Scherzo" provides a nice contrast to the generally big sounds of the other works. Farris continues with exciting playing in the "Prelude and Fugue on

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Alain." The Dupré has rather fast tempos, but shows off the various timbres of the instrument very well. Farris can negotiate the fast tempos, but they leave the listener a little breathless.

All in all, very solid, mostly exciting playing. The organ and room are recorded well. The wonderful three and one-half second reverberation of the room heard on the disc enhances the French sounds of the instrument. There is little doubt that most of these are fireworks pieces; however, the CD might have been more successful with another softer, slower piece—perhaps a slow movement of Widor or Vierne—to show off that aspect of artistry and to provide more contrast. The liner notes include comments on each of the works, as well as the specification of the instrument.

—Margaret R. Evans
Southern Oregon State College

Book Reviews

Fernando Valenti, *A Performer's Guide to the Keyboard Partitas of J.S. Bach*. Yale University Press, 1989. 136 Pages. \$23.50.

The Six Partitas occupy a unique place in the keyboard works of Bach. Gathered together in 1731 as Bach's first published work, they were composed in the preceding years when he was at the height of his creative powers. Reference to earlier versions of the component pieces can provide some insights into the compositional process which ultimately yielded, according to Fernando Valenti, "Bach's very last words in the language of the suite."

Serious and sensitive players of these Partitas often are puzzled by matters of interpretation, given the options of performing them on the harpsichord or the piano, as well as by the dubious recommendations of transcribers and editors of later times. However, a study of this small segment of the composer's extensive output can illuminate many aspects of the performance of Bach's keyboard works generally, and perhaps those of other 18th-century composers.

Valenti uses a question and answer format throughout, a pedagogical device which presents a dialogue between student and teacher on those questions most frequently asked in the author's teaching career. The analysis of each Partita considers the six or seven constituent sections in turn, along with brief explanatory notes on the different titles of the first movements: Praeludium-I, Sinfonia-II, Fantasia-III, Overture-IV, Praeambulum-V, Toccata-VI; the meanings and interpretation of atypical sections: Rondeaux and Capriccio-II, Burlesca and Scherzo-III, Aria-IV, Passepied-V, Air and Tempo di Gavotta-VI; refined distinctions between more familiar forms: Corrente-I, III, V, VI and Courante-II, IV, Allemande-I to V and Allemanda-VI; Minuet-I, IV and Tempo di Minuetta-V; and the varying transformations of the Sarabande which appears in all but Partita V.

Clearly, Valenti is no absolutist on the matter of instrumental authenticity, for he regards the question of harpsichord, clavichord or piano specification for the performance of the Partitas as ultimately unresolvable. Nevertheless, at appropriate points he offers cogent observations on suitable instrumental technique. For example, while the harpsichord may be regarded as a perfect vehicle for one piece (Sarabande-V), it may prove inadequate to represent the expressive content of another (Allemande-II). Valenti eschews dictatorial recommendations on harpsichord registration and choice of manuals; these decisions depend on the characteristics and disposition of the instruments at hand. Besides, these indications are almost nonexistent in 18th-century harpsichord music.

Players of the clavichord and the piano, which can vary the volume of the tone, as well as harpsichordists, will

gain new insights into certain expressive features of the Partitas through Valenti's treatment of "organic dynamics." An illusory but nonetheless significant phenomenon of musical perception, a broadening of sound and increased textural density is achieved by a thickening of chords alone (Praeambulum-I), or a diminuendo results from the stronger sound of additional notes (Allemande-III), and a feeling of accelerando occurs through the forward and upward propulsion of notes without deliberate velocity changes (Allemande-IV). Pianists, in particular, are cautioned against overlooking these and other latent expressive possibilities inherent in the musical structure, due to their traditional preoccupation with achieving a "singing tone" and other irrelevancies.

Valenti understands "tempo," in its broadest sense, as referring to the nature and degree of musical activity, animation, or movement within a piece; consequently, it is possible for tempo to vary from section to section, although the "speed" (metronomic indication) remains unchanged (Sinfonia-II). In other contexts, however, he defines "tempo" as "speed of performance or pulse" (Fantasia-III), or identifies "speed" with "tempo" (Gigue-IV), or equates "pulse" and "tempo" (Toccata-VI).¹ Moreover, such vague indicators as "grave," "adagio," "andante," and the like, are said to be more descriptive of the general character of a piece than precise determinants of speed or pulse (Sinfonia-II). Does that allow us to treat them as particular manifestations of tempo? Leaving aside these semantic uncertainties, tempo not only is controlled by intrinsic musical figurations and shapes, but can also clarify proportions, contrasts, and dramatic effects. Performance decisions must therefore rest on a thoughtful reading of the musical text and close attention to the intricacies of musical structure.

Some of the questions of interpreting the Partitas can be clarified by realizing that Bach occasionally uses the keyboard instrument as a miniature orchestra (Aria-IV). Further, the adoption of a "continuo mentality" on the part of the player can resolve questions of phrasing, musical shape, independence of parts (Fantasia-III), and support of right-hand syncopations (Corrente-VI), as well as serving as a basis for rejecting some misconceived practices of piano players, such as detached left-hand accompaniments (Sinfonia-II).

In his treatment of these matters and the other multitude of performance problems addressed in this book—appoggiaturas, arpeggiation, double-dot-

ting, hand-crossing, legato playing, ornamentation, rests, ritardando, and others—Fernando Valenti writes from the authoritative vantage point of some 35 years of performing and teaching the Partitas. His intention is modest enough: "an illumination of the obvious—that is, of the ingredients that are intrinsic to the music." Yet, his exacting attention to detail ("These techniques of minute dissection may seem to belong less to music than to microsurgery") cannot fail to inspire beginning or experienced players alike to deepen their understanding and appreciation of these six works of Bach.

—James B. Hartman
The University of Manitoba
Winnipeg, MB, Canada

Richner-Strong Institute of Church Music Colby College

This year marked the 35th anniversary of the Richner-Strong Institute of Church Music at Colby College, Waterville, ME. Seventy-five students worked through the week of August 12–18 with the Institute's director, John Rose, director emeritus Thomas Richner, John Walker, Richard Coffey, and Doris Krueger.

Mornings began with John Walker's organ masterclass, which included pieces from various periods and composers. Dr. Walker also offered remarks on hymn-playing and directing from the console. Thomas Richner conducted a piano masterclass. There were morning and afternoon sessions of Richard Coffey's choral class, particularly enjoyable for organists and choir directors who ordinarily do not have much opportunity to sing or to observe other directors. Students took turns rehearsing and, in some cases, conducted pieces in performance. Handbell classes were led by Doris Krueger. Basics were taught and reviewed, and three groups, beginning, intermediate, and advanced, rehearsed and performed for the final concert. John Rose's class, "The Practicing Church Musician," covered basics of organ playing, approaches to practicing, learning new pieces, and featured various chorale preludes.

Evening events were equally important in the activities. On Sunday, the Institute opened with an informal hymn-sing, led by John Walker playing the Walcker organ in Lorimer Chapel. Other events included Monday's choral

Notes:

1. Some of these identifications conform to current recommended usage of the concept of "tempo": "The speed at which music is performed, i.e., the rate per unit of time of metrical pulses in performance." (*The New Harvard Dictionary of Music*, p. 838); "The performance speed of a piece of music." (*The New Oxford Companion of Music*, p. 1814). Both sources interpret the idea in terms of either metronomic markings or less precise verbal directions. However, another authority raises doubts concerning an overreliance on metronome marks as indicators of tempo (*The New Grove Dictionary of Music and Musicians*, p. 681). Valenti's more comprehensive understanding of the term is similar to Jean Pierre Marty's antimetronomic but subjective conception of "tempo" as "the living experience of the progression of the inner musical flow; brought to life by the pulse of the privileged unit or by the subtle interweaving of two." (*The Tempo Indications of Mozart*, p. 11; reviewed in *THE DIAPASON*, March 1990).

read-through, led by Richard Coffey, of various new hymns and anthems, Tuesday's piano recital by Thomas Richner with Marilyn Munson, and Wednesday's organ recital by John Walker performing on the Berkshire organ at the First Congregational Church in Waterville. Thursday, the annual Lobster Bake was held at the Colby College recreational center on Belgrade Lake. Afterwards, everyone returned to campus for the always-anticipated "musical program" of parodies and humor. The final concert on Friday evening featured organists, the handbell ensembles, and the Institute choir.

Chapel services, coordinated and presided over by Rachel Feeley, began each morning, with student readers, organists, singers, and conductors. Ms. Feeley was also responsible for organizing practice schedules on different organs in Waterville.

Several factors help make this a special program. First, the opportunities for participation—in masterclasses, in conducting, in chapel—are ample. Second, participants' criticism and ideas are taken seriously and often incorporated into the following year's schedule. Last, and perhaps most important, there is a warmth and friendliness present among participants and faculty; there is time for professional sharing and friendships (many which have endured for years), and people return again and again for the experience.

—Jennie Fay McKinstry

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XII Curso de Interpretacion de Musica Española para Organo

The brochure of the XII International Course in Interpretation of Spanish Organ Music at the University of Salamanca, July 30—August 10, was entitled "Universidad de Salamanca: Curso Extraordinarios Verano 1990." The title is a perfect description of this extraordinary event taught by Guy Bovet and Montserrat Torrent.

The session was attended by twenty organists from ten different countries: the U.S., Brazil, Yugoslavia, Korea, Japan, Germany, France, Spain, Italy and Holland. Participants were given practice time on the instruments in the Cathedral Nueva and Vieja, University Chapel in Salamanca and in the Cathedral Ciudad Rodrigo. Thus organists experienced playing on a wide variety of instruments ranging from the exquisite "Salinas" portable instrument (ca. 1569) in the Cathedral Vieja to the large two-manual (with divided keyboards) 18th-century Echeverría in the Cathedral Nueva. As one wrestled with the short octave on the single-manual Renaissance organ in the Cathedral Nueva, the worn keys were reminders that many hands has practiced and played services there for centuries (see photo 1). Each participant was given 50 minutes a day to practice. One dedicated organist, fearful not to have enough practice time, brought his own replica of a 17th-century clavichord.

The single-manual instruments with split keyboards in the University Chapel (Echeverría, 1709) and in the Cathedral Nueva and Vieja in Salamanca and in the Cathedral of Ciudad Rodrigo (a large anonymous instrument ca. 1690 and a small anonymous instrument ca. 1590) immediately impressed one with the immense variety of sound available on a single-manual instru-

ment. The divided keyboard allows one registration beginning on c^1 and above and a contrasting registration beginning on middle c and below. The triple pieces of Correa and Jiménez illustrate the dramatic and poignant colors which are available on a single manual instrument.

Access to the large anonymous instrument in the Cathedral Ciudad Rodrigo gave the participants not only an encounter with sounds the composers desired but also with a ventile system operated by stirrups with the knees. The following list shows the stops for the divided keyboard. The symbol \otimes indicates stops that are brought on by moving the left knee outward, and the symbol Δ indicates the stops that are brought on by moving the right knee outward.

Left side
Tromp. R.1
Violon
Tapadillo
Deziseptena
Violon 4
Octavia
Clarín Δ
Dulzaina
Cromorna
Lleno
Quinzeria
Flauto de B
Bajoncello
Tremolo

Right side
Clarinete
Lleno
Naz. Quinz^a
Violon 8p
Octava
Clar Eco
Flaut.o de 13
Trom. mag \otimes
Tromp R 1
Flauta Fva

Dezisepiena
Quinzena
Tapadillo
Corneta
Clarín Δ
Dulzaina

The Renaissance organ and the Echeverría organ (1744) opposing each other in the Cathedral Nueva have recently been restored by Hiroshi Tsuji. The classes were held in the organ loft of the Renaissance organ. Specifications of the two instruments illustrate contrasting features of scope in size, which in turn reflect the vision of the composer. The sound of the horizontal reeds of both instruments speak into the choir and another set can speak into the side aisles of the cathedral. The sound can be stereophonic and recalls the victories of many battles.

Specifications of the small, anonymous organ, 17th century in the Cathedral Nueva (see photo 2):

Left side
Zimbala
Lleno
Quinzena
Dozena
Octava Real
Octava Tapada
Bajoncillo
Trompeta Real
Clarín de Bajos
Flauto de 13 I
Flauto de 13 II

Right side
Zimbala
Lleno
Quinzenay Decinovera
Dozena
Octava Real
Octava Topada
Corentas
Clarín
Trompeta real
Trompeta magna
Flautado de 13 I
Flautado de 13 II

Specification of the large Echeverría in the Cathedral Nueva:

Left side for Manual II (bass)
Dulzaina
Chirimia
Trompeta R
Trom. de Batalla
Clarín
Octava
Violon
Flautado de 13
Flautado de 13
Flautado 20
Sobrezim^a
Zimbala
Lleno
Quinzena
Dozena
Nazarte en 19
Nazarte en 19
Nazarte en 19
Nazarte en 12
Tapadillo

Right side for Manual II (treble)
Sobrezim^a
Zimbala
Lleno
Nazarte, en = 19



Photo 1. Keyboard of organ in Cathedral Nueva



Photo 2. Organ case, Cathedral Nueva



Photo 3. Stone wall by staircase, University of Salamanca

Nazarte, en = 17
Nazarte, en = 15
Nazarte, en = 12
Dozena
Octava
Tapadillo
Tremblante
Dulzaina
Trompeta R
Trompeta Magna
Tromp. de Battalla
Clarín
Clarín
Violon
Flautado de 13
Flautado de 13
Flautado 20

Left side for Manual I (bass)
Flautado de 13
Tapadillo
Trompeta R
Baroncillo
Nazarte en = 12
Nazarte en = 15
Nazarte 17^a
Nazarte 19^a
Lleno
Zimbala

Right side for Manual I (treble)
Flautado de 13
Tapadillo
Corneta Real
Trompeta R
Clarín

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Photo 4. University chapel, Salamanca



Photo 5. Participants: Claudia Dumschat, Lynn Edwards, McNeil Robinson, Marijim Thoene, David Schrader.

oneself. The questions confronting the performer are immense. The most basic questions include what ornaments are to be used and where, how do sections of contrasting meters relate to each other, what are the proportions, what fingering should be used, when should pitches be altered to fit with a mode? These were the topics of discussion for the class. The complexity of the music is mirrored in the stone work that adorns the staircases, archways, ceilings and wall of the Cathedral Nueva and Vieja of Salamanca as well as the University. On our first tour of the University Guy Bovet pointed to a scene of medieval life—peasants dancing, hunters pursuing wild animals, bagpipes and horn players playing amidst hares and birds and fierce wild beasts—that covered the staircase that led to the university chapel and said: "To play early Spanish organ music you must memorize this staircase" (see photo 3). This exquisite stone embroidery of life filled with fantasy and grace, representing man's happiest celebration of life as well as his fight for survival, appears in the Spanish music of this period. To play it with the grace and color it requires is no small challenge.

The intent of this review is to relate snippets of conversation which will give some insight and understanding to the performance of early Spanish music.

Juan Bermudo: After hearing a highly ornamented performance of Bermudo's Cantus del mode 4 Montserrat Torrent commented, "That was very exciting, but it wasn't Bermudo." To find out what is Bermudo, passages from his treatise, *Declaración de instrumentos musicales* (1555), were cited. A Facsimile is available from Art Tipharia, Apartado de Correos 14822, Madrid.

Manuel Rodrigues Coelho: Tento do primerio tom por D la sol re. Bovet pointed out that Coelho wrote no tentos for the divided keyboard. Many of the early Portuguese organs had not been altered. One of the most important rules to remember, according to Bovet, is that ornaments must never be dissonant on the beat, they must be played before the beat.

Francisco Correa de Arauxo: Guy Bovet commented that in Correa the ornaments are written out before the beat and that the *glosa* takes on more amplitude in Correa than in any other Spanish composer. The term *glosa* as applied to Correa's music took on heightened meaning when we were shown the gothic lecture room at the University of Salamanca where *glosas* were integral to the lecture. In front of the class were two professors, one stood in a pulpit and read the Latin treatise, and the other sat in a chair below the pulpit and expounded upon or explained the treatise. Thus the elaboration of a treatise was called the *glosa*. The term implies the filling in between intervals, one should decorate the space between intervals. Guy Bovet read a summary of Correa's *Preface* and commented that it is one of the most important prefaces of the whole period.

To discover the wrong notes in the modern edition of Correa one should invest in *Libros de Tientos Y Discursos de Musica Practica Y Teorica e Organa* of Correa available from Minkoff Reprint, Geneve, 1981.

Juan Cabanilles. Bovet: "He was the last composer to write in the style of tientos. He introduced dances to church music. His influence can be seen in the next generations in Scarlatti and Soler. Cabanilles took care to adapt dance music to the organ."

Jose Jiménez: Obra de 8.º tono tiple. Bovet: "His piece illustrates the *tiple* genre's link with instrumental music. These pieces can be played with solo instruments playing the solo voice. Give a trumpet player a *tiple* piece. One of the problems of the piece and of this period in general is that many times composers left out accidentals and the performer must decide what to do. Only Correa wrote all the accidentals."

Anonimo: Batalha Famoza. Bovet: "In a sectional piece it is good to change registration to exploit the colors of the organ. If you don't, it's like the person who plays J.S. Bach's Passacaglia on one registration. All of the Batalha pieces on the 6th tone are based on 'La Guerre' by Clement Janequin (1485-1560). Usually battle pieces include sections in triple meter, hymns to the Trinity. It is effective to play this section with a 2-foot registration and drums. One essential point: the player must keep a straight face. Don't be afraid of playing fast on the reeds."

P. Antonio Soler. Bovet: "Soler wrote only secular music for the organ. Usually trills are begun from the principal note. Soler writes the upper note when he wants it. All of his music shows the influence of Scarlatti."

The recitals

The recitals played by Montserrat Torrent August 3 and Guy Bovet August 7 on the Renaissance and Echeverría organs in the Cathedral Nueva received standing ovations. Professor Torrent's program of early Spanish music was elegant and exciting. Her ornaments were like garlands of flowers. Guy Bovet's recital included repertoire by Hans

Kotter, Jehan Alain, A. Cabezon, Cabanilles, Jiménez and an interesting collection of unpublished pieces by Jose Lidón transcribed by Damaso Garcia Fraile, professor of music at the University of Salamanca. Especially stunning was Bovet's dramatic use of the horizontal reeds in his *Improvisación sobre un tema salmantino*.

Participants in the course played recitals on August 8 at the Cathedral of Ciudad Rodrigo and on August 10 at the Cathedral Nueva at Salamanca. Each year there is only one organ recital at the Cathedral Ciudad Rodrigo and it is performed by the participants in the organ course from Salamanca. Performers included Donald Joyce, Claudia Dumschat, Marijim Thoene, McNeil Robinson, Pedro Gualla, and David Schrader. The audience was enthusiastic and appreciative of the music which included pieces by Cabanilles, Bermudo, Storace, Anonimo, Oxinaga, Correa, and an improvisation by Guy Bovet.

The participants' recital in the Cathedral Nueva on August 10 was enjoyed by a large and enthusiastic audience. The music included works by Jiménez, Correa, C.P.E. Bach, Mozart and music from the *Libro de Rogue ad Conceição* played by J. Carlos García Bernalt, Erma Sotirova, Alain Ebert, Horst Nonnenmacher, Nacko Imai, Hatsumi Miura, Marcel Punt, and Ivan Božičević.

All was not work and no play. Organists enjoyed hearing Spanish folk music and watching flamenco dances and sipping manzana in the Plaza Mayor in the evenings. The Plaza Mayor in Salamanca is said to be the most beautiful square in all of Spain. One of the last evenings was spent rowing boats on the river just outside Salamanca's city walls and eating fried sardines. Friendships were made as we studied in a land where the passacaglia is still danced and where cork trees grow wild. To study early organ music in Salamanca is an experience to be cherished.

—Marijim Thoene
Ann Arbor, MI

- Oboe
- Nazarte en = 12
- Nazarte en = 15
- Nazarte en = 19
- Nazarte en = 19 y 17
- Llena
- Zimbala

The repertoire

Each participant came to Salamanca with five prepared pieces chosen from a list of eleven compositions. Music was sent to each participant upon request. Repertoire included a wide variety of genres—the stark and pedantic fugues of Bermudo, the profoundly introverted and mystical Tiento 2º of Correa, the bombastic programatic "Batalha Famoza" of Anonimo, the champagne effervescence of the dance movements of Sonata 62 by Soler.

Grappling with Spanish/Portuguese music dating from 1555 to 1750 is a challenge. The music, as Guy Bovet said, needs an enormous investment of

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Robert Noehren at 80: A Tribute

16 December 1990

It gives the staff of THE DIAPASON great pleasure to be able to publish the following tributes on the occasion of the 80th birthday of Robert Noehren. For over half a century, he has distinguished himself as an organist, teacher, lecturer, organ builder and recording artist. He was awarded the Grand Prix du Disque for his recording of the Bach Trio Sonatas, and was the first organist to receive the award, International Performer of the Year, by the New York AGO.

Robert Noehren studied organ with Gaston Dethier, Ernest Mitchell and Lynnwood Farnam, and composition with Paul Hindemith. Early in his career he held church positions in Germantown, PA, Buffalo, NY, and Grand Rapids, MI. Later he taught at Davidson College and then became Head of the Organ Department and University Organist at the University of Michigan.

Dr. Noehren remains active as a performer and recording artist. For a list of his recordings, see the article, "The Discography Répertoire of Robert Noehren," in the March, 1990 issue of THE DIAPASON.

As an organ builder, Robert Noehren has built a number of large and significant instruments, including those at St. John's Cathedral, Milwaukee; First Presbyterian Church, Buffalo; First Unitarian Church, San Francisco; and First Baptist Church, Ann Arbor.

We join the contributors below, along with friends and colleagues in this country and abroad, in saying, "A very happy birthday, Robert!"

—Ed.



After blithely accepting Mr. Butera's invitation to join in this tribute to Robert Noehren, I began to realize how difficult the task might become: to express something for public consumption that is both affectionate and objective without becoming maudlin or obsequious, to share with others bits of an extended friendship without embarrassing either the subject or the writer. I hope that I have to some small degree approximated that goal.

I still don't quite know what drew me to Ann Arbor back in the fall of 1955. I had spent several summers as a bassoonist at the National Music Camp in Interlochen and thus had become aware of the University of Michigan. I was raised in a small town in the oil country of northwestern Pennsylvania and had migrated to the organ from the piano only two years earlier. My local teacher weaned me on the editions and ideas of Marcel Dupré and Joseph Bonnet, and was certainly as ill-informed about the organ world outside of Bradford as was I. In fact, due to a flamboyant case of the chicken pox at the time of my scheduled interview, I had never even visited the campus or met Robert Noehren except for a handshake during a visit he had made to the local Methodist church to inspect a new organ by Herman Schlicker.

Nonetheless, this callow freshman found himself embarked on a five-year adventure which would carry him through the first year of a doctorate under Robert Noehren's tutelage, at which point Noehren embarked on a sabbatical which marked the end of his studio teaching career in Ann Arbor. He was and is a man intolerant of the foolish, the dull, or the dogmatic. Students were forced to demand his attention; those of us fortunate enough to master that skill were lavishly rewarded. However, he loved to tell the story of another eminent teacher of his generation who, as the student began an extended Bach prelude and fugue, would settle back in a comfortable chair, begin to doze, and be soundly asleep by the final cadence. Aroused by the silence and the student's expectant look,

that teacher would jerk himself upright and blurt: "Bravo! Play it again!" I always found the tale a subtle bit of self-mockery and a challenge to us students. I also remember his nonplussed look when asked with genuine teutonic solemnity by a graduate student as to the proper way to mount the bench.

With Gaston Dethier as a model, Mr. Noehren insisted that all organists ought to maintain fluency at the piano so as to confront the challenge of directly controlling the sounds we make. His daily regimen was as apt to include Debussy preludes at the piano as Bach sonatas at the organ. All Michigan undergraduate organ majors were required to take two years of concurrent piano study, and Mr. Noehren encouraged us to continue that study as long as possible despite his frustration with piano colleagues who insisted on treating organists as exotic cases who required a special sort of pedagogy.

Even one as woefully ignorant as I soon realized that those were heady years in the organ world. I recall 1957 and our wonderment over the sounds of the Cleveland Beckerath, despite its somewhat quaint, old-fashioned feel now. I have come to think of Robert Noehren and Noah Greenberg as rough analogues—pioneers who illuminated the way for those who followed, always insisting, however, that fundamental musical principles should govern the sounds which emanated from either those "new" organs or the voices and "old" instruments of the New York Pro Musica. Mr. Noehren took a Casals-like stance that certain universal principles ought to govern our music-making as organists, that listeners ought to demand from us the same communication of line and rhythm that they expect from a fine violinist or pianist. In fact, he would usually suggest forgoing organ recitals as models and often railed against organists who indulged in musical practices which would be found laughable in other realms of performance. His constantly questing mind did and does leave many in a profession hobbled by isms confused and angry almost to the point of apoplexy. I still

kid him about behaving like a gadfly, already hopping off the far side of the bandwagon while would-be disciples are still trying to gain a handhold on the near side. Frustrated with the inability of organ builders to translate his well-informed historical sense of the organ into practice, he even turned to a part-time career as a builder.

This pursuit of the ideal is embodied in a richly cultured man. Robert Noehren and his charming wife Eloise (a gifted painter) possess a vital interest in the visual arts, architecture and literature. A recent letter to me reminisced about a rector who was his employer many years ago in Buffalo: "He was a great influence in my young life; a man immersed in all the best things this life can offer. He and Mrs. Lord spent at least 25 summers in England, France and Italy. They knew every picture and sculpture worth knowing and the stones of every cathedral. It seemed also that he knew every book and poem worth reading in the English language." An apt description of the Noehrens. A visit with them means being treated to the finest in food and wine as well as conversation encompassing the most diverse topics. Impatient with the vicissitudes of live performance (especially his own), Mr. Noehren has assembled a considerable collection of recordings and often wants to introduce a visitor to his latest discovery, which is just as apt to be a work for piano or orchestra as for the organ. His latest fascination is the creating of haunting quasi-geometric black-on-white abstractions which are arrayed in great profusion along one side of the dining room.

Robert Noehren—a fascinating, endearing, multi-faceted character whose eloquent playing at its best surely reflects the breadth of his concerns. He is still young and fit at age 80, retired only in the formal sense of that term. I want to wish many more years of fruitful activity to this cherished friend and mentor who has offered me so much joy and enlightenment.

—William Osborne
Denison University
Granville, OH

The opportunity to pay tribute to Robert Noehren is something I cannot allow to pass. I was never his student in the professional sense, but I would gladly be counted a disciple, for his inspiration and assistance, especially in my formative years, were very great. As a performer, his ability to give musical illumination to music of many styles was apparent to me through his recordings, even before I knew him and could observe him, both at practice and in recital. Coming at a time when, in the opinion of some, freedom and elasticity in performance were hardly virtues, his approach was quite a revelation, and the impact remains with me to this day, nearly 40 years later. Quite a study could be made of how he would find solutions to musical problems, his ways of practicing, and the marvelous ease and efficiency of his technique.

Other characteristics that I continue to find amazing are the breadth of his information and varied interests. And all of this accompanied by his wonderful enthusiasm!

I am grateful for Dr. Noehren's friendship and for his influence on my own work, and now for the opportunity of giving a public expression of appreciation to a man who has done so much for our profession.

—David Craighead
Eastman School of Music

On the occasion of his 80th birthday celebration, I would like to add my own note of congratulations and admiration to Dr. Robert E. Noehren. It has been a privilege and honor to have known him since the summer of 1946 and to have followed his successful and varied career over the years since then. He has been a real inspiration to me and so many others in his integrity, musicianship, and devotion to music through the medium of the organ. He has excelled in various areas of organ building, playing, teaching and writing and has always been the voice of experience and a leader in evaluating the many changes that have occurred in our profession in recent years.

May I add my tribute to him and his genius and hope that he will enjoy a continuing career and success in his chosen field.

—George Faxon
Chestnut Hill, MA

When Robert Noehren's first recording of the restored tracker organ at Davidson College was released, I heard it and wanted to study with him. He had directed the restoration. The sound was fine. His playing presented a kind of undefined magic, an energy of presentation which compels one to admire the composer because of the performer.

Accepted for admission to the graduate program at the University of Michigan, I worked all summer at the Borden Milk Co. in Detroit, hauling cottage cheese cans and loading milk trucks. Showing up for the fall semester in Ann Arbor, I made a time for my first lesson and began three days of feverish practice. I had heard that Noehren rarely let a new student get through a dozen measures without stopping him/her. He chatted pleasantly with me to make me feel at ease, then asked me to play for him. I stumbled through the Fantasy and Fugue in G Minor—on and on—he did not stop me! It can't be all bad, I thought, playing and playing. Finally it was over. I turned to find him with his head in his hands. "We have work to do," he said. And we did.

On Friday afternoons all the organ students—about three dozen of us—met to play for each other. We had to be prepared to play a new piece from memory each week, although we were called on every other week on average. Our preparation for this class was limited to three hours per week on the Hill Auditorium organ (frequently in the night hours, since the organ was booked on a 24-hour basis). For those who played well, the return walk to our seats at the back of the hall was pleasant; for those who played badly the walk was a pilgrimage of despair. So great was our identification with each other that we all felt we had played both badly and well during these sessions. Noehren's advice was always short but kindly. The value of these afternoons with their high tensions was that no other performance occasions in our lives were harder to bear.

I learned much from Noehren by asking questions. His answers were complete, intuitive, and framed to our individual needs. Turning pages at his recitals was an honor from which I learned much. He sat so quietly at the console that from the audience one could see no movement. He practiced relaxation exercises that involved sitting very still. Before one recital he sat in a chancel pew near the console releasing tensions. Ten minutes before the recital, an usher came up to him and said, "I'm sorry, sir, but you will have to move. There's going to be an organ recital here."

When I first came to Ann Arbor, we thought him non-mechanical. "Eloise," he would say to his lovely wife, "there's something wrong with the car," and she would be left to deal with the garage mechanic. But when he started building organs (and we all worried about his fingers), he confounded us all by constructing a console while his workers were out-of-town as a challenge to them to work faster. The cabinetwork was, in fact, first-rate.

What cannot be captured in such a memoir as this, and what he exemplifies for us all, is an unshakable quest for excellence, an example which haunts our lives and drives us.

At this point in his life, he says the next recital will be his last. Don't believe it!

—Wyatt Insko
San Francisco
Conservatory of Music

Robert Noehren often said that, in his opinion, a person could do only one thing really well. That may be true for most people, but it certainly is not true in his case. He plays the organ really well, he taught the organ really well, and he built organs really well. His keen interest in all of life keeps him informed on a variety of subjects, which, along with his sparkling sense of humor, makes it a delight to be in the company of him and his charming wife, Eloise.

Congratulations on your 80th birthday, Robert.

—Beverly R. Howerton
Retired Organist (1990)
Fountain Street Church
Grand Rapids, MI

When I came to the University of Michigan in 1955 to study with Robert Noehren, I had just returned from a stay in France working with Jean Langlais for a year. My training there and at the Eastman School of Music with Catharine Crozier and Harold Gleason had acquainted me with a multitude of things French, and Mr. Noehren was extremely interested in hearing all about my Parisian experience. His vast curiosity covered large and differing areas in organ literature, and he was ever supportive in encouraging his students to experiment and question. The one thing I did not understand, however, was how registration functioned, and for the first time it was as if large doors had swung open and I glimpsed along with the printed score the sounds

outlining the forms I heard. While bound to certain concepts Noehren outlined in schools of composition, I could for the first time use my imagination in creating registrations that worked both functionally and colorfully. All the music I studied after that profited from these insights, and I am eternally grateful to him for this.

—H. Edward Tibbs
Samford University
Birmingham, AL

It gives me great pleasure to congratulate Robert Noehren on his 80th birthday.

I first met him in 1950 as a freshman at the University of Michigan, and had previously been fascinated with his articles on old European organs in *THE DIAPASON*. Unlike many other travelers, Noehren did detailed research on the



scaling and voicing of historic organs. After working with various builders consulting on design, Dr. Noehren began to build organs himself, combining traditional tonal concepts with the most up-to-date all-electric actions. Some of these are large and comprehensive instruments, and all are playing today.

However, it is as a superb organist that Noehren enjoys a worldwide reputation. I can clearly recall the first time I heard him play at Hill Auditorium at the University of Michigan. It was really true—and it still is—that the more complex the score, the more relaxed and musical his playing would become, with every voice rendered clearly, musically, and above all, expressively. He played extremely ambitious programs—including a series of the complete works of Bach; on another occasion he programmed the Franck *Grand Pièce Symphonique* before the intermission and the monumental *Variations and Fugue on an Original Theme*, op. 73, of Max Reger for the second half. Anyone who thinks such fare is overblown and overly complex has never heard a Noehren performance of it! Noehren has an astounding technical facility, but it is never used to call attention to itself and indeed, he has often deliberately downplayed the splashier features of works written largely for easy effect.

Although at Michigan I was primarily a pre-law student, Dr. Noehren was kind enough to arrange for my taking his courses in organ history, literature and design along with his organ class (many members now hold distinguished positions throughout the country). Before anyone else, Noehren became interested in tracker action and when I first met him, he had a little one-manual

Rieger organ in his office. This was soon followed by a two-manual Rieger which his students helped set up—exposing us for the first time to articulate voicing and tracker action. Of course, Noehren soon became disillusioned with tracker action for the musical reasons he has explained in print.

Charles Fisk once said that when he built an organ, it was with the hope that Melville Smith might play it. Mr. Miles and I feel the same way about Noehren, who has indeed played inaugural recitals on many of our important instruments. I can thank him for inspiring me to become an organ builder, and we have always compared ideas.

In the whole world of music, I believe Noehren is most closely comparable to the late Arthur Rubenstein in his expressive approach to the music, his strong and secure personality, and his sheer joy in being alive. I'm sure we all



wish him many more years of wonderful music making.

—G. Edgar Gress
Vice-president and tonal director
Gress-Miles Organ Co., Inc.

The occasion of Robert Noehren's 80th birthday offers the opportunity to express sincere appreciation for the extraordinary contributions he has made to the organ world over many decades as a teacher, recitalist, recording artist, lecturer, author and organ builder. How often does one find the qualities of self-discipline, inquiring mind and humble manner in a teacher and friend? They are as inspiring as they were 40 years ago, when as a very green freshman I first met him at the University of Michigan. Bob's great love of music and respect for other musicians as well as his interest in all things beautiful are familiar to his many friends and admirers, and I count it a privilege to be both.

—Phillip Steinhaus
San Ysidro, CA

1955–1960 were difficult years in my life and, I think, they were not easy for Robert Noehren. I contributed much to his uneasiness, I'm sure. An opinionated graduate student from a small Lutheran school reveling in the big time of the U of M would have been a trial to any teacher at any time. How often my presentations at lessons earned the comment that I have ever after remembered as the most completely appropriate comment of the nonplussed critic: "Gee, how can you talk about music anyway?" After one term I was counseled to take the curricular route that

required smaller repertoire and became a Music Lit major. I think he approved of the Master's recital, though, and after a Fulbright year I returned to Michigan where he counseled me back into a performance program.

Noehren found it difficult in those years to know the best routes to follow. His goal was to play all the literature, yet in my years at Michigan he played mostly the entire Bach works. He had in his studio an early Rieger tracker organ but showed me the effective use of the Swell box in the A-minor Prelude and Fugue. He revered great pianists and urged the cultivation of a constant legato, at the same time introducing his students to the ideas of historical performance. Dolmetsch and Challis were as much in his conversation as Schnabel and Farnam. The confusion of routes was real, however.

In the late fifties, rebuilding after the Second World War was in full swing. The exchange of European and American artistic ideas kept pace with economic and mercantile exchange. The European musicians had the upper hand, it seemed. At least American organ playing traditions felt inferior to the "Great Tradition." Noehren had played for and studied with Hindemith in his country. He had examined the Schnitger and Silbermann organs in Europe. A desire to understand completely the art of the organ brought him to build instruments. (Has there ever been another musician so enthralled with his instrument?) Yet, amidst all of this, Noehren's foundations in the best of an American tradition of musicianship held firm.

What seemed at the time to be inconsistent counsel I today recognize for its sanity in the face of enthusiasms, constancy and competing claims. Robert Noehren taught me to listen to all of the music rather than only a part. He was the first truly international musician I knew.

What was his method? Simply, hear the music. Frequently he took the bench to discover the best playing of a passage and, if the fingering ended up the same as mine that he had criticized, that was OK. If use of the knee to activate a Choir piston when hands and feet were occupied seemed to provide satisfactory music, use the knee. The sound is finally the arbiter of technical matters.

I was not an easy student then, however. Perhaps it was the strain of doing music this way in an academic situation that was caught up in historical performance practices and cultic methodologies. Or perhaps it was that wordy universities seemed unfriendly to non-verbal art. Or perhaps it was that I was the last straw. Noehren gave up studio teaching in my penultimate year of doctoral studies; teaching through performance was best.

The scene most fondly remembered of Robert Noehren, my teacher, is him on the stage of Hill Auditorium preparing a recital with intense concentration but little motion. On a chair near the console to catch the light of the rehearsal lamp sits Eloise, reading the daily paper. I am grateful to them both.

—William Eifrig
Valparaiso University

It is both a pleasure and an honor to be able to add my thoughts to those of others as we celebrate Robert Noehren's 80th birthday.

I happened to arrive at the University of Michigan to start my graduate study just when he was beginning his monumental recital series featuring the complete organ works of J. S. Bach, which he played on the newly rebuilt organ in Hill Auditorium. What an inspiration that was for a young student! To be exposed to this great music which was played with both authority and devotion was an experience I still treasure. To borrow Robert Noehren's own words found in a recent article on Lynnwood Farnam and concerning a series of recitals given by Farnam, "... These recitals made history." In fact, most of

the laudatory remarks on Farnam's teaching and playing made in that article gave me a sense of instant identification as he noted Farnam's prodigious technique, flawless playing, unobtrusive manner at the console, and his vivid and exciting approach to registration. Farnam's wonderful musical sensitivity and flexibility with every effect arising out of requirements of the music itself created what Noehren called "... a total musical experience." As I read these words, I thought that the very young organ student from Buffalo must have learned his lessons very well, indeed. His recent letter containing reminiscences of Gaston Dethier produced a similar reaction when he mentioned the "... subtle handling of touch ... ease and smoothness ... remarkable pedal technique ... rhythmic thrust and ... clarity of performance." All of these qualities, although intended to describe Farnam and Dethier, are the very ones that one thinks of when recalling Noehren's own playing.

As a teacher, he was an inspiration in lessons as he demonstrated his approach to both technical and musical matters through his own scholarly, flexible and clean-cut playing. These features would be models for any student, and they made a lasting impression on me. His teaching was never dogmatic or authoritarian; instead, he encouraged us to seek out and refine those characteristics that would best serve the music. I can never recall a time when his full and very thoughtful attention was not on the matters at hand, whether it be to correct, admonish, suggest, or simply to encourage or perhaps praise one's efforts.

In addition to being able to demonstrate his musical ideas and principles through performance, he took up organ building as a means of doing the same thing with his thoughts on organ construction and voicing. His instruments, though small in number, form a significant addition to 20th-century American organ building, as they are all historically important and musically distinguished. They show a practical application of the lessons he taught in his yearly class on organ design. What fun that class was!

He asked if I would be interested in being assistant to the then curator of organs, Erich Goldschmidt, as he did some revoicing and rescaling on the organ at Hill Auditorium and worked on other organs on the campus. I learned a great amount of practical experience from Erich, and for that I also owe Robert Noehren my sincere thanks.

Whatever success I may have achieved as a player I owe in great measure to Robert Noehren and to the foundation of taste and style that he tried to instill in his students. Such an approach is the basis for musical communication of the sort that Robert Noehren always shows in his own playing.

I am always grateful for the support and encouragement he has given over the years, and so I wish Robert Noehren a Happy Birthday with great affection and admiration. Cheers!

—Ronald Dean
Centenary College
Shreveport, LA

I cannot recall a single time in our 35-year friendship when a recital by him, or an organ lesson with him, or just a visit did not refresh my spirit and improve my own musical or personal life in some measurable way. In demeanor and word Robert Noehren has a natural optimism and enthusiasm which can get even the most self-absorbed persons back on the track of music. His career exhibits a continuous, intense pursuit of the highest musical values coupled with an open-minded readiness to take a fresh look at the tasks at hand, be they organ playing, organ literature or the organs themselves. He has an almost naive sense of re-evaluation and continual discovery

which is rare in artists of his stature. "I'm finally learning how to practice." "I am finally learning how to play with a really quiet technique." "I am finally learning how to get the rhythm right." Many colleagues and students will smile to themselves as they recall these or similar statements which formed a continual chatter of self-evaluation throughout his long career. His thoughtful dedication to the art and craft of playing the organ produced in him a perfectionism and simplicity of technique which is, to use a much abused word, awesome. The linear clarity and expressive rhythmic drive over a long musical span remain for me his two most impressive playing qualities. If there are performers who can make "fast, complex, and hard" seem "slow, clear, and easy" more convincingly, I have not heard them.

His decision to enter the field of organ building is one of the clearest expressions of his idealisms as a player. The fundamental motivation for him to enter this field was his personal frustration with the sound and responsiveness of the many organs on which he played and recorded in the earlier, establishing portion of his long career. The discovery and analysis of some European instruments provided a catalyst for his own thoughts about what might be possible musically. The organs built by him represent a personal attempt to achieve instruments which respond to some of the musical values found in other instruments—instruments such as the piano, the violin, and the human voice. As one who has been fortunate to play regularly on one of Bob's instruments, I have validated for myself that he achieved most of his musical goals. I have learned, relearned and played so much literature under the inspiration of his instrument. It is difficult for me not to claim that it is *the instrument* which is largely responsible for whatever refinement and quality my playing exhibits.

I believe many students might agree that the most telling part of Robert Noehren's teaching came from his playing—hearing him play, watching him play—and from his thoughtful discussion of general concepts of playing. If you wanted someone to tell you what to do in particular, he was not a good choice as a teacher. His approach frequently digressed from the particular piece or passage to a broader discussion of a more fundamental set of questions related to playing and singing. His comments jumped around a bit but, when taken as a whole, comprise a wonderful coverage of most of the important issues of making music: technique, musical motivation, and self-criticism.

Above all the qualities possessed by Robert Noehren, I value his manifest commitment to those musical ideals shared by all performers, no matter what the instrument. He has never considered his skills and idealisms as related to organ only, but to musical expression in general. His greatest pride has always been in those moments when praise was offered by other musicians, non-organists, who admired his achievements.

—Alexander C. Post
First Unitarian Church
San Francisco, CA

Reflecting now on my association with Robert Noehren fills me with much gratitude for the many special gifts he has so freely given in such diverse ways both to me personally and to our shared culture of the Organ!

How well I recall my exposure to his view of the World of the Organ first as an organ student at the University of Michigan, later as an associate in the project undertaken together with Ewing Nunn, and subsequently as one of many keenly interested observers of his evolving sense of the organ's evolution in terms both of historical fact and of its possible destinies, in our time and beyond.

I still have some of the letters Robert wrote to me from Europe in 1952-53,

sharing his excitement from having just visited instruments which greatly impressed him or organbuilders whose work and results were completely fascinating. I remember his enthusiasm—so contagious and exhilarating—as a potent force spurring me on while I labored in Milwaukee on our organ research project. Rarely could one have been so fortunate as I was then to have been the recipient of such missives! What a sustaining source of enthusiasm they were towards continuing a job whose parameters were not entirely known or even certain!

May I extend my most personal congratulations on this special birthday celebration! And may he continue to inspire our efforts to carry forward the organ's tradition and destiny with an exemplary passion and enthusiasm as his!

—Phares Steiner
P.L. Steiner, Inc.
Louisville, KY

Robert Noehren had just begun his organ-teaching career at Davidson College when I entered the school as a very green freshman in the fall of 1946. For the better part of the next six years I was privileged to study organ with my mentor at Davidson and subsequently as a graduate student at the University of Michigan. I remain indebted to him for his great patience and encouragement, his inspiration as a performer, and above all his constant challenge to listen, to think, and to seek new horizons.

One overriding trait of Robert Noehren has been his insatiable quest for new and better ways of making music on the organ. This has led him in numerous directions, some extremely productive, some less so, but at all times he has continued to admonish all of us organists to use our imaginations and our ears and to refuse to accept automatically the status quo.

Undoubtedly one could write a book about the contribution that Robert Noehren has made to the organ revival movement in the United States for more than forty years. He was in the vanguard of those who took an interest in the historic organs of Europe after World War II; his study and performance on many of these instruments led eventually to marked changes on the American organ building scene. M. Villiard of Poitiers, France once told me that Robert Noehren was the first American to show interest in the great Cliquot organ at Poitiers Cathedral; as I recall, that was in the summer of 1949 when he journeyed to France specifically to study the few extant early French organs. Numerous subsequent visits to the Continent continued to feed his curiosity and creativity.

On the occasion of his 80th birthday I send affectionate good wishes to him for a wonderful day of celebration and sincere thanks for the significant part that he has played in my life during the past 46 years.

—Paul Jenkins
Stetson University
DeLand, FL

Robert Noehren has been a very strong influence in my work and continues to encourage me as an organ builder. In addition to his well-known achievements as an outstanding teacher, Noehren provided me with a solid background and a deep understanding of the organ, its design, scaling, voicing and its relationship to music and performance. For a period of about ten years, I was fortunate to have been able to work closely with the construction of about thirteen Noehren organs.

I particularly delight in recalling the hours I listened to him practice, and the magic of hearing a piece grow and come alive in the hands of such an artist. This is the kind of experience that adds to one's own personal fabric.

—Jerroll Adams
Organ Builder
Milan, MI

For more years than most of us are wont to count, and more, in fact, than many can, Robert Noehren has stood in the uppermost ranks of our profession. Born in the closing days of 1910, his lifespan covers all but the first decade of the 20th century. In the course of his long career he has witnessed some of the most cataclysmic events in the history of civilization, and in the realm of music he has seen the rise and decline of a multitude of movements.

In the year of Noehren's birth Gustav Mahler completed his Eighth Symphony; Stravinsky saw the premiere of his *Firebird Suite*; Puccini's *Girl of the Golden West* was first performed, as was Vaughan Williams' *Sea Symphony*. Three of Robert Schumann's children and one of Mendelssohn's were still living.

In the organ world Charles-Marie Widor was formally admitted to the Institut de France in 1910, and Marcel Dupré had recently become his Assistant at St. Sulpice. Both Saint-Saëns and Guilmant were still active, though advanced in years, and in Germany Max Reger was at the height of his powers. Albert Schweitzer had published his Bach biography five years earlier, but the fledgling *Orgel-Bewegung* had yet some years to wait before its directions and goals were sharply defined. In England King Edward VII died, and Sir Frederick Bridge, Organist of Westminster Abbey, played for the coronation of George V. T. Tertius Noble was ensconced at Ely Cathedral, and Edward G. Power Biggs was four years old.

My purpose in citing these several musical landmarks is not to enshrine our colleague as "The Venerable Noehren"—though that he clearly is—but rather to underscore the great distance that separates us from the musical world of 1910, and to emphasize Robert Noehren's critical importance as a bridge across that chasm. Certainly, for the past half century at least he has been a leading figure in the areas of organ performance, organ design and organ building. Beyond that, as longtime University Organist, Professor of Organ and Chairman of the Organ Department at the University of Michigan, he has played a vital role as organ pedagogue (though I think he would far prefer the term, organ teacher).

Himself a student of Lynwood Farnam, as well as the noted Belgian organist, Gaston Dethier, Noehren represented to his students the confluence of two traditions in organ playing, both of which stressed technical mastery and artistic expression. Noehren brought to his teaching not only a panoramic knowledge of the repertory, but equally important, the intellectual wherewithal to support his stylistic opinions and recommendations. Never casual or tolerant of imprecision, he fostered rigorous self-discipline in his students, for which they—and I include myself—must feel themselves permanently in his debt.

As Robert Noehren completes his 80th year it is not inappropriate to recall that Verdi composed one of his greatest operas, *Falstaff*, at the same age; that Reinken, Schütz, Telemann, Widor and many other musicians were also creatively active well beyond that age. Thus, as he now enters his 81st year, should we not hope and wish the same for Robert Noehren? Surely, he has already borne out the word of the Psalmist, who wrote that, "The life of man be three score years and ten, except by exceptional strength, when they shall number four score." Robert Noehren has abundantly demonstrated that "exceptional strength," and so it remains only for me to express my congratulations and the hope that he will now continue to go from strength to strength and enjoy in their course many happy returns! *Per aspera ad astra!*

—Wm. A. Little
Professor of German
University of Virginia

New Organs

Cover

Buzard Organ Craftsmen, Inc., Champaign, IL, has built a new continuo organ, Opus 6, for Foellinger Great Hall at the University of Illinois, Urbana-Champaign. Originally this instrument was conceived as a typical box organ of three stops to replace a 15-year-old battered electric-action semi-portable organ. However, the needs of an organ in this hall far surpass what a box organ can deliver. This little instrument had to be of an appropriate size and style to balance orchestral and choral ensembles for baroque and classic uses. So, the design evolved into a small chamber organ of eight ranks. The organ is provided with a transposing keyboard for use with "old pitch" baroque instruments; the stops are controlled by foot levers to facilitate quick registration changes; wind pressure is moderate (75mm H₂O); tuning (while easily changed for special applications) is in equal temperament; the action is mechanical. The case is of butternut to match the paneling in the hall, finished in hand-rubbed oil with topcoats of lacquer. The key cheeks and music desk are of Honduras mahogany, with ebony naturals and maple sharps. The facade pipes are of 75% polished tin. The pipe shades and central "sunset" medallion add subtle color and reflect a bit of the builder's playfulness.



Specification

- 8' Holzgedeckt
- 4' Prestant
- 4' Koppelflute
- 2' Principal
- 1' Mixture III
- 8' Krummhorn



Schoenstein & Co. of San Francisco has completed a 2-manual, 11-rank organ for St. Timothy's Episcopal Church, Mountain View, CA. With only nine voices, this fully encased, free standing organ is large sounding and flexible. It has two reeds, a celeste, an harmonic flute, an independent mutation and a mixture. The most novel stop is the Bourdon & Flute which employs open harmonic pipes from middle F making this a solo voice as well as an accompaniment and ensemble stop. Its ascending power in the treble helps give a singing quality to the foundations. All pipes are under expression except the 16' Bourdon extension and 8' Principal bass.

The organ was built under the supervision of Robert Rhoads, factory manager, with the assistance of Glen Brasel, case design and engineering; John Hupalo, pipes; and Fred Lake, voicing. Tonal design, scaling and finishing were by Jack Bethards, president and tonal director of Schoenstein & Co. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. The Rev. Dr. Kristin Sundquist was the consultant and played the dedicatory recital. Mrs. Eli Nash is organist and the Rev. Ralph W. Jeffs is Rector. Photo by Dennis Anderson.



GREAT

- 8' Principal (Ext)
- 8' Bourdon & Flute (Sw)
- 8' Salicional (Sw)
- 4' Principal
- 2' Mixture (II-III)
- 8' Oboe (TC)

SWELL

- 8' Bourdon & Flute
- 8' Salicional
- 8' Unda Maris (TC)
- 4' Principal (Gt)
- 4' Flute (Ext)
- 2 1/4' Nazard (TC)
- 2' Flageolet
- 1 1/2' Tierce (TC, prep)
- 8' Trumpet

PEDAL

- 16' Bourdon (Sw Ext)
- 8' Principal (Gt)
- 8' Bourdon (Sw)
- 4' Principal (Gt)

4' are patterned after 17th century German stops; Trommeten 8' is based on a similar stop dating from 1642 in Tellingstedt, Germany. The Swell, French in character, is based on the work of Cavallé-Coll. The Brustpositiv is patterned after the Brustwerk of the Fisk organ at Wellesley College, an historic recreation inspired by the small 17th-century organ at the Jacobi Kirche in Lubeck, Germany. The Pedal division shares the Prestant 16', Octava 8', Spillpfeife and Trommeten with the Great. The independent Posaune 16' speaks from behind the screen. Both key and stop action are mechanical except for the lowest notes of the Prestant and Posaune which are controlled pneumatically. The wind system is patterned after those built by Gottfried Silbermann, with the addition of a large winker which can be engaged for music needing a steadier wind supply. Temperament is slightly unequal, first developed by Fisk for his Opus 78 at House of Hope Presbyterian Church in St. Paul, MN. Compass 56/30.

GREAT

- 16' Prestant
- 8' Octava
- 8' Spillpfeife
- 4' Octava
- [4' Rohrflöte
- [Sesquialtera III
- [2' Superoctav
- [Mixture V
- 8' Trommeten

SWELL

- [8' Chimney Flute
- [Flûte Harmonique II
- [4' Spitzflute
- [Cornet IV
- 8' Trompette
- 8' Hautbois

BRUSTPOSITIV

- 8' Gedackt
- 4' Quintadehn
- [2' Waldflöte
- [Doppelt Zimbel III
- 8' Regal

PEDAL

- 16' Prestant (Gt)
- 8' Octava (Gt)
- 8' Spillpfeife (Gt)
- [4' Superoctave
- [Mixture IV
- 16' Posaune
- 8' Trommeten (Gt)

C. B. Fisk, Inc., of Gloucester, MA, has built a new organ, Opus 94 of the firm, for St. George's Episcopal Church, Dayton, OH. The two-manual instrument is comprised of 23 stops totalling 1,702 pipes in a case of quarter-sawn white oak. In 1981 the late Charles Fisk designed the specification for what

he called "a three manual organ appearing on two manuals." He combined French and German elements to create an American eclectic organ. The Brustpositiv and Swell divisions are playable from the upper manual. The 16' Prestant of hammered lead stands in the facade. The Spillpfeife 8' and Rohrflöte



M. L. Bigelow & Company, Inc., Organ Builders of American Fork, UT, has installed a new 2-manual 11-stop organ (Opus #19) at All Saints' Episcopal Parish, San Francisco, CA. Located in the heart of the infamous Haight-Asbury district, this parish is experiencing welcome growth after years of dwindling membership during the Hippie movement of the 60s and 70s. Known for assisting the poor and homeless, this small parish has in recent years placed new emphasis on its own members, and has embarked on an ambitious building renovation program. Having survived the 1906 earthquake, their "carpenter-gothic" structure has considerable historic value. Sensitive to this heritage, the organ committee

spearheaded the remodeling of the rear of the church to a more original format. By removing the ailing 1920s Austin unit organ and opening up the chamber to make a new chapel, and by relocating the baptistry out into the main room, they were able to eliminate the cramped choir loft and relocate the choir to the main floor. Here, behind and to the side of the choir, the new organ has been located, thus facilitating directing from the organ bench. Carpeting was replaced by new strip-oak flooring, which enhances acoustics for both music and speech. Notably, the parish supports a "high" liturgical worship service, during which the natural sounds of organ, choir and speech are heard adequately without electronic amplification.

Visser-Rowland Associates, Houston, TX, has installed a new two manual and pedal mechanical action organ in St. Luke's Episcopal Church, Madison, WI. The instrument's oak case features carved pipe shades of a stylized Ox, the symbol of St. Luke. Manual natural keys are of cocoa bola, and sharps of maple. Principals are 75% tin, with flutes of 20% tin. Winding is from a single wedge shaped bellows. The organ is located in the rear gallery of the church, on the long central axis of the room. The absence of carpeting and other absorbant materials in the nave makes it acoustically "live," and allows this very modest sized instrument to serve the room easily with a robust and full sound. Scott R. Riedel was consultant to the project which places the first Visser-Rowland instrument in Wisconsin. Installation and tonal finishing were accomplished by Brian Davis and Jon Stuber. Dr. George Edward Damp of Lawrence University in Appleton, WI, performed the dedicatory recital.

MANUAL I

- 8' Prinzipal
- 8' Rohrflöte
- 4' Octav
- 2' Waldflöte
- 1 1/2' Mixture III

MANUAL II

- 8' Rohrflöte (from I)
- 4' Flöte
- 1 1/2' Larigot
- 2 2/3' Sesquialtera II
- Tremulant
- Zimbelstern

PEDAL

- 16' Subbass
- 8' Cedeckt (Ext)
- 4' Flöte (Ext)



The organ case is of hand planed and painted poplar. Metal pipes throughout were built by the firm of Jacques Stinkens in Holland. For the most part, they are of either hammered lead or 31% tin alloy. Wind is provided by a 1/2 H.P. "Ventus" blower feeding a 4' x 7' single-fold, wedge-shaped reservoir. Wind pressure is 75mm (3"). Floating plate stabilizers located as extensions to the manual pallet box can be deactivated at the key desk to impart a flexible quality to the wind. Compass 58/30.

The mechanical key action is suspended. To lend registrational flexibility to the instrument, all nine manual stops are playable on either keyboard. The mechanical stop action incorporates knobs that move up and down. When the stop knob is raised, it plays on the top manual. When the stop knob is lowered, it plays on the bottom manual. Mid position is off. Five foot levers

control the three normal couplers as well as a pedal octave coupler and a pedal unison off. Thus the two pedal stops, extended to a 42-note compass, are playable at either 16' or 8' pitch, or both. Natural keys are plated with pegged bone. Sharps are ebony. The pedalboard is flat. David Chamberlin, tonal director and reed voicer for the firm, designed the instrument in detail (including chest boring templates), using a CAD system with a large format plotter.

On 19 September 1989, with The Rt. Rev. William E. Swing, Bishop of California, presiding, organist Warren Johnson played for the services celebrating the new organ and the renovated church building.

MANUALS*

- 8' Praestant
- 8' Gedackt
- 8' Viola da Gamba
- 4' Octave
- 4' Chimney Flute
- 3' Quinte (Man I)/Sesquialtera II (TC) (Man II)
- 2' Octave
- 1 1/2' Quinte (Man II)/Mixture III (Man I)
- 8' Trumpet

PEDAL

- 16' Subbass
- 16' Fagot

*Stops play on either manual unless indicated



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

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

UNITED STATES East of the Mississippi

15 DECEMBER
Pro Arte Singers; St John's Episcopal, Stamford, CT
Robert Noehren; Cleveland Museum, Cleveland, OH 2 pm
Menotti, *Amahl*; Church of the Covenant, Cleveland, OH 4 pm (also December 16)

16 DECEMBER
Musica Antiqua Köln; Harvard Univ, Cambridge, MA 5:30 pm
Handel, *Messiah*; Church of the Good Shepherd, New York, NY 3 pm
Vaughan Williams, *The First Noel*; Un Methodist, Red Bank, NJ 4:30, 7 pm
Philadelphia Singers; St Clements, Philadelphia, PA 2:30, 4:15 pm
Mary Fenwick; St Francis Xavier, Philadelphia, PA 4 pm
Lessons & Carols; First Presbyterian, Burlington, NC 5 pm
Doug Cleveland; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; St Paul's Episcopal, Flint, MI 4:30 pm
Wolfgang Rübsum; Rockefeller Chapel, Univ of Chicago, IL 5 pm
Britten, *Ceremony of Carols*; College of DuPage, Glen Ellyn, IL 4 pm
Vivaldi, *Gloria*; Community Church, Park Ridge, IL 10:30 am
C.P.E. Bach, *Magnificat*; Independent Presbyterian, Birmingham, AL 5 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

16 DECEMBER
Lessons & Carols; St John the Baptist RC, Whiting, IN 4 pm

19 DECEMBER
Samuel Carabetta; St John's Church, Washington, DC 12:30 pm

20 DECEMBER
Ronald Swedlow; Trinity Episcopal, Toledo, OH 12:30 pm

21 DECEMBER
Robert Humphreville; Trinity Church, Boston, MA 12:15 pm

22 DECEMBER
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

23 DECEMBER
Bach, *Christmas Oratorio*, Pt I; Holy Trinity Lutheran, New York, NY 5, 11 pm
Donald Joyce, with trumpet; Immanuel Lutheran, New York, NY 4 pm
Ken Vander Kodde, carillon; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; First Congregational, Evanston, IL 10 am

24 DECEMBER
Bach, *Christmas Oratorio*, Pt II; Holy Trinity Lutheran, New York, NY 5, 11 pm

28 DECEMBER
Mark Engelhardt; Trinity Church, Boston, MA 12:15 pm

29 DECEMBER
Ronald Cross, harpsichord; Donnell Library, New York, NY 2:30 pm
Choral Festival; National Cathedral, Washington, DC 3 pm

30 DECEMBER
Bach, *Christmas Oratorio*, Pt III & IV; Holy Trinity Lutheran, New York, NY 5 pm
Lessons & Carols; Grace Episcopal, Silver Spring, MD
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Angela Tipps; Cathedral of St Philip, Atlanta, GA 3:30 pm

2 JANUARY
Ronald Cross, harpsichord; Lincoln Center, New York, NY 4 pm

4 JANUARY
Singing Boys of Pennsylvania; First UMC, Brevard, NC 7:30 pm
Matthew Dirst; Stetson Univ, De Land, FL 8 pm

5 JANUARY
Steven Egler, with flute; St Thomas More, Sarasota, FL 7:45 pm

6 JANUARY
Lessons & Carols; Church of St Cecilia, Stamford, CT 4 pm
Bach, *Christmas Oratorio* V, VI; Holy Trinity Lutheran, New York, NY 5 pm
Michael Kleinschmidt; St Thomas, New York, NY 5:15 pm
Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 7 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Buxtehude, *In dulci jubilo*; Trinity Episcopal, Toledo, OH 10:30 am
Henry McDowell; Cathedral of St Philip, Atlanta, GA 3:30 pm

11 JANUARY
Diane Blish, Simon Preston; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

13 JANUARY
David Spicer; First Church of Christ, Wethersfield, CT 4 pm
Peter Baichi; St Thomas, New York, NY 5:15 pm
Karl Moyer; Trinity Lutheran, Lancaster, PA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
William Gudger; Cathedral of St Philip, Atlanta, GA 3:30 pm
Delbert Disselhorst; House of Hope, St Paul, MN 4 pm
Thomas Murray; Christ Church Cathedral, New Orleans, LA 4 pm

15 JANUARY
Raymond & Elizabeth Chenault; St Paul's Episcopal, Augusta, GA 12:05 pm
Nebraska Wesleyan Choir; St John's Cathedral, Milwaukee, WI 7:30 pm

20 JANUARY
Handbell Festival; First Church of Christ, Wethersfield, CT 3 pm
Colin Andrews; St Thomas, New York, NY 5:15 pm
Carole Terry; Duke Univ, Durham, NC 5 pm
John Walker; First Presbyterian, Myrtle Beach, SC 4 pm
Jeff Bantz; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Jordan; Cathedral of St Philip, Atlanta, GA 3:30 pm
William Crosbie; St Paul's Episcopal, Flint, MI 4:30 pm
Frederick Burgomaster, with flute; Christ Church Cathedral, Indianapolis, IN 4 pm

21 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

22 JANUARY
Steven Egler; Central Michigan University, Mt. Pleasant, Michigan 48858

23 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

24 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

25 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

26 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

27 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

28 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

29 JANUARY
John W. Decker; St Paul's Cathedral, Syracuse, NY 13202

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22 JANUARY
Marjim Thoene; Eastern Michigan Univ, Ypsilanti, MI 8 pm
Sandra Fryling; Southern College, Colledale, TN 8 pm

6 JANUARY
Twelfth Night Pageant; St Cross, Hermosa Beach, CA 7 pm

13 JANUARY
James Welch; Valley of Flowers UCC, Lompoc, CA 3 pm

18 JANUARY
James Garvey; St John's Cathedral, Denver, CO 8 pm
Robert Anderson; First Congregational, Los Angeles, CA 8 pm

20 JANUARY
Marilyn Mason, with violin; La Jolla Presbyterian, La Jolla, CA 4 pm
James Welch; Pacific Union College, Angwin, CA 8 pm

21 JANUARY
Organ Festival; Univ of Redlands, Redlands, CA (also January 22, 23)

25 JANUARY
George Baker; Highland Park UMC, Dallas, TX 7:30 pm
Raymond & Elizabeth Chenault; Trinity Univ, San Antonio, TX 8 pm
Guy Bovet; St Mark's Cathedral, Seattle, WA

26 JANUARY
Frederick Swann; Crystal Cathedral, Garden Grove, CA 5 pm

28 JANUARY
Gerre Hancock, workshop; Washington Univ, St Louis, MO

29 JANUARY
Gerre Hancock; Washington Univ, St Louis, MO

31 JANUARY
Phillip Smith, with trumpet; St Francis of Assisi, La Quinta, CA 7:30 pm

24 JANUARY
Joyce Jones; Christ Church Cathedral, New Orleans, LA 4 pm

25 JANUARY
James R. Metzler; Trinity Episcopal, Toledo, OH 8 pm
Hymn Festival; First Presbyterian, Deerfield, IL 9 am-noon

26 JANUARY
David Hurd; Fisk Univ, Nashville, TN 8 pm
CJ Sambach; First Presbyterian, Libertyville, IL 7:30 pm

27 JANUARY
Leonard Raver; St Stephen's, Millburn, NJ 4 pm
Matt McMahan; St Thomas, New York, NY 5:15 pm

Halg Mardirosoian; Chevy Chase Presbyterian, Washington, DC 3 pm
Dan Miller; Coral Ridge Presbyterian, Ft Lauderdale, FL 4:40 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
William Krape; Cathedral of St Philip, Atlanta, GA 3:30 pm

29 JANUARY
Herndon Spillman; Cathedral of St Philip, Atlanta, GA 8 pm

**UNITED STATES
West of the Mississippi**

16 DECEMBER
Lessons & Carols; St John's Cathedral, Denver, CO 7 pm
Britten, *Ceremony of Carols*; Plymouth Park UMC, Irving, TX 7:30 pm
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 7:30 pm (also December 17)
Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm (also December 22 and 23)
Lessons & Carols; St Cross, Hermosa Beach, CA 4 pm
Sonlight Singers; Crystal Cathedral, Garden Grove, CA 6 pm

23 DECEMBER
Handel, *Messiah*; San Fernando Cathedral, San Antonio, TX 7:30 pm

30 DECEMBER
Handel, *Messiah*; Crystal Cathedral, Garden Grove, CA 6 pm

31 DECEMBER
James Welch; First UMC, Pacific Grove, CA 8 pm
Dallas Bach Society; St Thomas Aquinas, Dallas, TX 10 pm

4 JANUARY
Epiphany Concert; St John's Cathedral, Denver, CO 8 pm

INTERNATIONAL

15 DECEMBER
Marek Kudlicki; National Concert Hall, Taipei, Taiwan 7:30 pm

16 DECEMBER
Michael Murray, with brass; Suntory Hall, Tokyo, Japan 4 pm (also December 23)

21 DECEMBER
Marek Kudlicki; Cheng-Chung Presbyterian, Taipei, Taiwan 7:30 pm

26 DECEMBER
Marek Kudlicki; Taichung Holy Church, Taichung, Taiwan 7:30 pm

16 JANUARY
John Grew; Christ Church Cathedral, Montreal, Quebec 8 pm

19 JANUARY
Gillian Weir; Southampton Univ, Southampton, England 8 pm

27 JANUARY
John Rose; Westminster Presbyterian, Winnipeg, Saskatchewan 3 pm

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Organ Recitals

ROBERT ANDERSON, Pfarrkirche, Visp, Switzerland, July 24: *Toccata e-moll, Gelobet seist du, Weckmann; Fantaisie, Racquet; Capriccio cromatico con ligature al contrario*, Frescobaldi; *Praeludium D-dur*, Wq 70/7, C.P.E. Bach; *Concerto d-moll*, S. 596, Bach; *Praeludium*, Zwillich.

BYRON L. BLACKMORE, 25th anniversary recital, Our Savior's Lutheran Church, La Crosse, WI, October 7: *Final*, op. 21, Franck; *Office de l'Epiphanie*, Op. 55, Tour-nemire; *Noël Landais*, Bonnal; *Scherzando*, Op. 29, No. 3, Pierné; *Choral No. 2 in B Minor*, Franck; *Trio (Triptyque)*, *Poem of happiness*, Langlais.

CYNTHIA CLARK BROWN, First Baptist Church, Kinston, NC, September 16: *Praeludium und Fuge e-moll*, Bruhns; *Sonata VI*, Op. 65, Mendelssohn; *Prelude and Fugue in D Major*, S. 532, Bach; "Fanfares" (Suite No. 1), Hampton; *Lobe den Herren, Need, Luke, Marion*, Diemer; "Final" (Symphony No. 1), Vierne.

DOUGLAS E. BUSH, University of Illinois, Urbana, IL, October 25: *Fantasia in G Major*, S. 572, Bach; *Hoe losteleck*, Schlick; *Partita: Freu dich sehr, o meine Seele*, Böhm; *All elevazione*, Zipoli; *Trumpet Voluntary in C*, Dupuis; *Sweet is the work, A poor way-faring man of grief: A tryptych, High on the mountain top*, Bush; *Remembrances of times passed*, Sargent; *Toccata in e*, Pachelbel; *Fuga ex e*, Buttstedt; *Herr Jesu Christ, dich zu uns wend*, S. 709, *Prelude and Fugue in G Major*, S. 550, Bach.

PHILIP CROZIER, St. James United Church, Montreal, August 7: *Suite pour Orgue, Choral d'orien, Choral phrygien, Choral cistercien pour une élévation, Deux danses à Agni Yavishita, Andante, Chant donné, Alain; Prélude et Fugue sur le nom d'Alain*, Duruflé.

TIM and CHERYL DREWES, Trinity Lutheran Church, Tacoma, WA, August 7: *Echo Fantasia, Sweelinck; Prelude and Fugue in D Minor*, S. 539, Bach; *Four Pieces*, Bloch; *Sorrig og Glaede*, Heiller; *Sonata in D Minor*, Van Eyken; *Freuet euch, ihr Christen alle, Nun freuet euch, lieben Christen gmein, Sonne der Gerechtigkeit, Pepping; Nun freuet euch*, Buxtehude; "Intermezzo" (Symphony No. 6), Widor; *Prelude and Fugue on the name of Alain*, Duruflé.

PETER DuBOIS, Museum of Art, Cleveland, OH, October 7: *Sonata in A Major*,

Op. 65, No. 3, Mendelssohn; *Herr Jesu Christ, dich zu uns wend*, S. 655, *Prelude and Fugue in E-flat*, S. 552, Bach; *Sonata for Organ*, Op. 86, Persichetti; "Scherzo" (Symphonie IV, op. 13), Widor; *Choral No. 1 in E Major*, Franck.

STEVEN EGLER, organ, and Frances Shelly, flute, First Presbyterian Church, Saginaw, MI, October 5: *Sonata in E-flat*, S. 1030, Bach; *Rhapsody for Flute and Organ*, Weaver; *Triptych for Flute and Organ*, Young (world premiere); "Allegro" (Symphony No. 6), Widor; *Trois Mouvements*, Alain; *Syrinx*, Debussy; *Four Psalms for Flute and Organ*, Albrecht.

LAETA GUERRA, Holy Rosary Parish, Edmunds, WA, February 18: *Prelude and Fugue in C Major*, Böhm; *We all believe in One God*, S. 765, *Concerto in D Minor*, Bach; Chorale variants on two noels: *Hereford Carol and Cradle Song*, Ashdown; *Pastorale and Aviary*, Roberts; *Jesu, joy of man's desiring*, Bach; *Toccata on 'How brightly shines the morning star'*, Oncley; *Cantilène, Finale (Symphonie Romane)*, op. 73, Widor.

JUDITH HANCOCK, All Saints Cathedral, Edmonton, Alberta, August 15: *Paraphrase on 'Te Deum'*, Dupré; *Allegro (Chorale and Fugue)*, Mendelssohn; *Concerto in D minor*, S. 596, *Toccata and Fugue in D Minor*, S. 565, Bach; "The world awaiting the Saviour" (Symphonie-Passion), Dupré; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Prelude and Fugue in E-flat*, Op. 99, No. 3, Saint-Saëns; *Minuetto, Scherzo, Toccata*, Gigout.

JUSTIN HARTZ, Longwood Gardens, March 25: *Tuba Tune in D Major*, Lang; *Two Divertimenti for Organ*, Yon; *Chinoiserie*, Swinnen; *Scène pastorale*, Lefébure-Wély; *Love's old sweet song*, Molloy/Lemare; *Grand Sonata in E-flat*, Buck.

DAVID HIGGS, St. George's Anglican Cathedral, Oshawa, Ontario, July 5: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Canon in B Minor*, Schumann; *Sonata II*, Hindemith; *Prelude and Fugue in D Major*, S. 532, Bach; *Pièce Héroïque*, Franck; *Pastorale (Suite)*, Conte; *Prelude and Fugue on BACH*, Liszt.

MICHAEL KAMINSKY, St. James United Church, Montreal, August 14: *Troisième Symphonie*, op. 28, Romance, Final (*Quatrième Symphonie*, op. 32), Vierne.

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ROBERT BURNS KING, Pfarrkirche St. Joseph, Bonn-Beuel, July 1: *Carillon de Westminster*, Vierne; "There is a spirit," Rorem; *Variations sur 'Veni creator'*, Duruflé; *Ave Maria, ave Maris Stella, Scherzo-Cats*, Langlais; *Berceuse (Suite Bretonne)*, Dupré; *Introduction and Passacaglia in D Minor*, Reger.

DAVID LORNSON, with William Coble, trumpet, Fourth Presbyterian Church, Chicago, IL, June 22: *Fantasy in F Minor*, K. 608, Mozart; *Prayer of St. Gregory*, Hovhanness; *Sonata III*, Mendelssohn; *Toccata*, Martini.

KEVIN McKELVIE, Fourth Presbyterian Church, Chicago, IL, June 29: *Prelude and Fugue in D Major*, S. 532, Arioso (arr. Hebble); *Toccata, Adagio and Fugue in C Major*, S. 564, Bach.

STEPHEN L. PINEL, Round Lake Auditorium, Round Lake, NY, August 26 (with members of the Albany Symphony, Glenn E. Soellner, conductor): *Rhapsodie*, op. 7, no. 2, Saint-Saëns; *Cantabile*, Messerer; *Sonata No. 3*, op. 88, Rheinberger; *Sinfonia from Cantata No. 29 Wir danken Gott*, Bach; *Jauchz, Erd und Himmel*, op. 67, Reger; *Méditation*, Lefebvre; *Fantasie Symphonique*, Fétis.

SYLVIE POIRIER, Liebfrauen-Kirche, Bottrop-Eigen, July 14: *Sonata giocosa*, op. 42, Jackson; *Première Symphonie*, Langlais.

SANDRA SODERLUND, St. Francis of Assisi Catholic Church, Concord, CA, September 23: *For Openers*, Bielawa; *Sonata VI*, Mendelssohn; *In dulci jubilo, Schonster Herr Jesu, Nun bitten wir, Schroeder; Arabesque, Carillon*, Vierne; *Magnificat primi toni*, Buxtehude; *Prelude, Fugue and Variation*, Franck; *Wenn wir in höchsten Not sein, Prelude and Fugue in G Major*, Bach.

JOHN VANDERTUIN, Aeolian Hall, London, Ontario, August 8: *Grand Choeur Dialogue*, Gigout; *Prelude and Fugue in G Major*, S. 550, Trio Sonata No. 3 in D Minor,

S. 527, Bach; *Grand Pièce Symphonique*, Franck; *Serenade No. 13 in G Major*, K. 525, Mozart/Vandertuin; "Polonaise," "Waltz," (Eugene Onegin), Tchaikovsky/Vandertuin.

JOHN WEAVER, First Presbyterian Church, East Aurora, NY, September 18: *Voluntary in G Major*, Walond; *Prelude, Fugue and Variation*, Op. 18, Franck; *Prelude in E-flat*, Bach; *Toccata for Paschal Vigil*, Cole; "Cantabile," "Scherzo" (*Symphonie II*), "Final" (*Symphonie VI*), Vierne.

ANNE & TODD WILSON, The Baptist Temple, Charleston, WV, August 19: *Concerto for Piano and Organ*, Op. 74, Peeters; *Hungarian Dances*, Brahms; *Rondo alla Zingarese*, Brahms/A. Wilson; *An Evening Dance*, Albrit; *Allegro (German Rounds)*, Moszkowski; *Variations on a theme of Paganini*, T. Wilson; *Larghetto (Concerto No. 2 in F Minor*, Op. 21), Chopin; *Overture to 'William Tell'*, Rossini/Buck.

VERNON WOLCOTT, First Baptist Church, Bowling Green, OH, September 16: *Sanahin, Partita for Organ*, Hovhanness; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Grand Pièce Symphonique*, Franck.

RUDOLF ZUIDERVELD, Illinois College, Jacksonville, IL, September 30: *Prelude and Fugue in G Major*, S. 541, Bach; *Ciacona in D Major*, Pachelbel; *Fantasy in F Minor*, K. 608; *Fanfares to the Tongues of Fire*, King; *Choral No. 2 in B Minor*, Franck; *Choral varié sur le thème du 'Veni creator'*, Duruflé.

GARY ZWICKY, with Mary MacMillin, flutist, St. Christopher's Church, Chatham, MA, August 6: *Veni redemptor*, Tallis; *A voluntary: for my lady nevell*, Byrd; *Voluntary on the Old 100th*, Purcell; *Concerto in B-flat*, op. 4, no. 2, Handel; *Voluntary II in G Minor*, Alcock; *Ode for the New Year, A Fugue or Voluntary*, Selby; *Sonata VI in D*, Raimondi; *Voluntary before service*, Zeuner; *Fugue in B Minor*, Wesley; *Nachspiel D-Dur*, Mendelssohn; *Scherzino*, op. 66, no. 2, Parker; *Regina coeli*, Titcomb.

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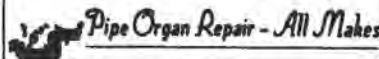
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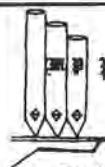
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