

THE DIAPASON

DECEMBER, 1992



Faith Lutheran Church, Sarasota, FL
Specification on page 14



The Community of Jesus at Rock Harbor, Orleans, MA, presents the sixteenth annual English Carol Concert featuring the handbell choir, the children's choirs, and the chapel choir, *Gloriae Dei Cantores*. Two performances will be held on December 13 at 3:30 pm and 7:00 pm, with a formal Christmas Buffet Dinner at 5:30 pm. For reservations call 508/255-6204.



Memphis Boychoir and Memphis Chamber Choir

Under the direction of John Ayer, the Memphis Boychoir and Memphis Chamber Choir have released their second CD recording entitled *Shout the Glad Tidings*. Diane Meredith Belcher served as organ accompanist. The disc, on the Pro Organo label (CD #7037), features music of Arnatt, Aston, Baur, Britten, Freund, Hoiby, Howells, Matthias, Rorem, Sowerby, Walton, and Wishart. Of the 17 pieces on the recording, five are world premiere recordings. A special introductory note was written by Ned Rorem. The CD is available for \$15 from Pro Organo Studios, Edison Park Station, South Bend, IN 46660-6494. For information on the Choirs' availability, contact Julie Campbell-Lang, Artists Representative, 340 S. Reese, Memphis, TN 38111; 901/327-2417.

The Curtis Organ Restoration Society will offer a pipe organ tour of London and Paris December 29-January 7. The cost of \$1,550 includes airfare, lodging, and most meals. For information: Jackie Martin, tour director, Travel Associates, 56 W. Eagle Rd., Havertown, PA 19083; 215/449-4466.

The 18th annual Church Music Explosion takes place January 5-10 at Coral Ridge Presbyterian Church, Ft. Lauderdale, FL. Workshop faculty includes Paul Salamunovich, Michael Kemp, Sue Ellen Page, David R. Davidson, Brian Trevor, Diane Bish, Fred Bock, and others. The event includes four anthem reading sessions, three evening concerts, daily concerts, music and book store, displays, and specialty classes. For information: Coral Ridge Presbyterian Church, Attn: Shirley Raymond, 5555 N. Federal Hwy., Ft. Lauderdale, FL 33308.

On January 15, 1993, the London Centre, Royal Canadian College of Organists, along with the City of London, will sponsor a performance of two

organ concertos by London composers to celebrate London's 200th anniversary. Karen-Ann Schuessler will perform Gerald Bales' 1950 *Concerto for Organ and String Orchestra* and Ronald Fox will play Gerhard Wuensch's 1976 *Concerto for Organ, String Orchestra, 3 trumpets and timpani*. The symphony orchestra of the University of Western Ontario will be conducted by Jerome Summers. The performance will take place at St. Paul's Cathedral, London, Ontario.

Carthage College has announced the 2nd annual Organ Festival and Scholarship Competition on February 6-7. The festival will feature David Craighead as guest recitalist and clinician. The scholarship competition will offer awards of \$11,000 and \$8,000 for undergraduate organ majors. Siebert Chapel houses a 4-manual Casavant tracker organ of 68 ranks. Susan Klotzbach joined the Carthage faculty in 1991. For information: Carthage College, Attn: Dr. Susan Klotzbach, 2001 Alford Park Dr., Kenosha, WI 53140-9984; 414/551-5733.

The Chicago Club of Women Organists announces its 42nd annual Gruenstein Memorial Organ Contest for young women organists to be held in May, 1993. The competition is open to women who will not have reached their 30th birthday by May 1, 1993. The required piece for this year is J.S. Bach's Trio Sonata (no. 6) in G Major, 2nd and 3rd movements, BWV 530. Preliminary judging will be by cassette and the recording must not be done before January 1, 1993. Deadline for receiving cassettes is March 27. For further information and an application form, write to Dr. Elizabeth Naegele, 2516 Edina Blvd., Zion, IL 60099-2702.

The 10th Swiss Organ Competition took place September 25-October 2 in The Grisons, with a program devoted

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Carillon

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to Alpen organ music. The competition was held on the organs of St. Margrethen Church (Ilanz), Chur History Museum, and Valendas Church, with a jury composed of Lorenzo Ghielmi, Jean-Claude Zehnder, and Guy Bovet. No first prize was awarded; second prize went to Gerhard Gnann (Germany) and Erik-Jan van der Hel (Holland); third prize went to Thilo Muster (Germany) and Andreas Maisch (Germany).

Cathedral Associates is presenting its 1992-93 concert season at St. Mark's Cathedral, Seattle. The season began with Melvin Butler, October 16; Joseph Adam, November 20; Handel's *Messiah*, December 3, 4, 5; and continues with David and Marian Craighead, January 15; James David Christie, March 5; and Wolfgang Rübsam, May 7.

The life and contributions of Lowell Mason (1792-1872), music educator, composer, anthologist, and conductor, were commemorated in Boston with lectures and an exhibit in September, marking the 200th anniversary of his birth. A three-part lecture series by Carol Pemberton was held at the Boston Public Library, the Church of the Covenant, and First Unitarian Church (Medfield). A related exhibit of Mason's original manuscripts, scores, books, and portraits was on display at the Boston Public Library in September. Following the lecture at the Church of the Covenant, Brenda Leach performed organ works based on Mason tunes and conducted the choir singing anthems composed by Mason.

The American Boychoir is featured on a new CD recording, *Dixit Dominus*, on the MusicMasters label (67084-2). The disc includes settings of *Dixit Dominus* by Vivaldi and Handel, with Julianne Baird, Rita Lilly, and Joanna McCarty, sopranos; Jeffrey Dooley and Drew Minter, countertenors; Frank Ream, tenor; Elem Eley, baritone; Arizer Urriztieta, bass; the Albemarle Consort of Voices; the Eighteenth Century Ensemble; and the American Boychoir; under the direction of James Litton. For information: MusicMasters, 1710 Highway 35, Ocean, NJ 07712-2910; 908/531-3375.

The American Conservatory of Music, Chicago, IL, has announced the formation of its new commercial recording label, and invites inquiries from artists who are interested in recordings of their work on the CONSERVATORY label. The recordings will be state of the art, with facilities built around multichannel direct to disc digital audio workstation technology and advanced MIDI synthesizer capability. For information: Artist and Repertory Division, The American Conservatory of Music, Suite 1850, 16 N. Wabash Ave., Chicago, IL 60602.

The University of Michigan School of Music, Organ Department, announces the creation of a new degree "Master of Music in Carillon." The new program will be administered by Assistant Professor Margo Halsted, University Carillonneur. Professor Halsted earned a diploma from the Netherlands Carillon School in Amersfoort and was



Margo Halsted

a finalist in the first North American carillon playing competition. The Michigan carillon, made by the John Taylor Bell Foundry in England, dates from 1936.

Admission requirements include a bachelor's degree in music and proficiency on a keyboard instrument. Prospective students are encouraged to write for information to Admissions, School of Music, The University of Michigan, Ann Arbor, MI 48109.

Appointments



James T. Benzmiller

James T. Benzmiller Company, Ltd. has been appointed a representative for Van Bergen Bellfoundries, Inc., of Charleston, SC, in Wisconsin, Minnesota, and Upper Michigan. Benzmiller also represents Austin Organs in those states.

Van Bergen cast its first bell in 1795 and represents nine generations of experience. They are the U.S. distributor of Paccard Fonderie de Cloches of Anancy-le-vieux, France. New bells or existing bells may be automatically rung in a stationary position or may be swung. Cast bell carillons with towers are custom designed. Van Bergen also provides Professional Series Carillons which are based on the sound of Paccard bells using sampling techniques. 61-bell keyboard carillons allow for record and playback as well as random access. Also available are tower clocks, new mechanisms for old clocks and clock/bell integration systems.

For information, contact James T. Benzmiller, 620 Sunrise Ave., Stevens Point, WI 54481; 715/344-4434.

Catharine Crozier has been appointed Artist-in-Residence at Trinity Episcopal Church, Portland, OR. John Strege, Organist-Choirmaster at Trinity, announced that Miss Crozier will participate in recitals and other musical activities throughout the music season at Trinity, including recording a compact disc for Delos International. Miss Crozier recently moved to Portland from Los Angeles. Prior to that time she was a faculty member of the Eastman



Catharine Crozier

School of Music 1938-1955 and later organist of the Knowles Memorial Chapel and a member of the faculty of Rollins College.

Catharine Crozier has played recitals throughout the U.S., Canada and Europe, made appearances with orchestras, and has served as a member of the jury at the international organ competitions at Bruges, St. Albans and Chartres. She has been awarded the honorary degree, Doctor of Music, by Smith College and the University of Southern Colorado, the Doctor of Humane Letters from Illinois College, and Doctor of Fine Arts from Baldwin-Wallace College. Miss Crozier was one of the organists chosen to play inaugural recitals at Avery Fisher Hall and Alice Tully Hall at Lincoln Center, New York City. In 1976 she received the Eastman School of Music Alumni Achievement Award, in 1979 was named International Performer of the Year by the New York City AGO Chapter, and in 1983 she received the University of Rochester Citation to Alumni.

Richard D. Erickson has been appointed Director of Music at Holy Trinity Lutheran Church, New York City. He will be responsible for music for all worship services, including the Bach Vesper series, now celebrating its 25th season. Most recently Erickson served as Cantor and Director of Music for 14 years at the Lutheran Church of the Incarnate Word in Rochester, NY. A native of Superior, WI, he is assistant professor of church music at the Eastman School, and senior associate in organ, community division, at Eastman. Erickson is regional councillor for AGO Region II and was regional VP of the Association of Lutheran Church Musicians 1986-88. He holds degrees from the University of Wisconsin and the Eastman School of Music, and is an Associate in Ministry in the ELCA.



Lucius R. Weathersby

Lucius R. Weathersby has been appointed Director of Music/Organist of the First Congregational Church of Waterloo, IA. In this position he will conduct the church's three choirs and two handbell choirs, and will oversee the Congregational Concert Series, which features U.S. and European artists.

Mr. Weathersby holds two BA degrees from Dillard University, in Music and German, and the MMus in organ from the University of Northern Iowa, with additional study in Germany and at Northwestern State University in

Louisiana. As a recitalist Mr. Weathersby has performed in the U.S., Germany, and Central America.

Here & There



Elizabeth and Raymond Chenault

Elizabeth and Raymond Chenault presented a gift to the AGO when they privately commissioned two pieces for premiere performances at the AGO national convention in Atlanta last June. The works, both performed by the Chenaults at the convention, were *Sonata à Deux* (1991) by Gaston Litaize, and *Rhapsody* (1992) by Naji Hakim.

Hakim's work is based on four themes: an Angelus from Brittany, a French carol, a dance theme, and the American spiritual "Go tell it on the mountain." The Litaize piece is believed to be his final composition, and is based on *Victimae Paschali*.

The Chenaults have contributed a number of works by major composers to the repertoire for organ duo performance. They have recorded much of it for Gothic and much is published by Belwin Mills as "The Chenault Organ Duet Library."

John Gardiner's *Mass in D* received its U.S. premiere on October 18 by the Camerata Singers of Spring Lake, MI, conducted by Floyd H. Farmer, Jr. The Mass is in English except for the Kyrie, and uses three incipits as focal ideas, two from the plainchant of Credo VI and Gloria IV and the third from the Chopin op. 18. The orchestra score includes a solo saxophone.

Gardiner was born in Manchester, England on March 2, 1917, and educated at Eagle House, Sandhurst; Wellington College, Berkshire; and Exeter College, Oxford. He has held teaching posts at Repton School, the Royal Academy of Music, and St. Paul's Girls' School. In 1975 he retired from teaching, and continues to compose. The Mass dates from 1983. For inspection copies and additional information, contact the Performance Department of Oxford University Press, 800/334-4249, ext 7166.

Dunstan House has announced the publication of *Sketchbook I for Organ* by Daniel E. Gawthrop. The work was commissioned by the Spencerville Seventh-day Adventist Church in Silver Spring, MD, for the dedication recital by English organist Simon Preston of their new four-manual 78-rank Möller organ. The piece is in three movements: Incantation, Elegy, and Passacaglia (which includes bits of *Pomp and Circumstance*, *Marche Slav*, *Old Hundred*, and *Camptown Races*). For information, contact Antara Music Group, 800/877-7732.

Fantasia on the Plainsong Hymn Te Lucis, by Roger Hannahs, was given its premiere at Sacred Heart Church, Waterbury, CT on September 27 for the Centennial Celebration of the parish. Susan Armstrong, who commissioned

the work for the event, performed it on the 100-year-old Johnson & Son organ.

June Kean played a series of organ concerts in September in the Ukraine, formerly the USSR, including the opening concert for the First International Organ Festival of the Ukraine in the city of Kiev. In Kharkov she played two concerts, the proceeds of one donated to the relief of the victims of Chernobyl. Another recital was on the historic organ at Donetsk, which was rebuilt from an organ played by Tchaikowsky. June Kean is professor of music at Evangel College in Springfield, MO.

Dan Locklair's *Creation Seeing Order: A Prelude for Orchestra* is featured on a new Pro Arte Fanfare CD (CDS 3413) entitled "An American Composers Salute," with the Orchestra of the Americas conducted by Paul Freeman. *Voyage: A Fantasy for Organ* was premiered by D. Alan Morrison July 1 at the AGO convention in Atlanta, GA. The work was published in June by E.C. Kerby, Ltd.

Locklair was awarded a 1992-93 North Carolina Composer Fellowship for the creation of three works for orchestra; commissioned by the Charlotte Oratorio Singers (Charlotte, NC) for a large-scale choral work for chorus and orchestra; commissioned by the Mallarme Chamber Players of Durham, NC and the City Gallery for Contemporary Art for a new chamber work; and awarded a 1992-93 ASCAP award.

Barbara Harbach performed most of the solo organ music of Locklair as part of the Vendyssel Festivalen in Hjørring, Denmark, on August 5. Igor Kipnis gave the Polish premiere of *Custer's Last Stand (on the ground)* in Warsaw, Poland, in August. Choreographer Linda Kent is creating choreography to Locklair's *The Breakers Pound (A Dance Suite for Harpsichord)*; the new ballet will be premiered November 20 and 21 at Wake Forest University.

Two major choral works by American composer Michael McCabe have recently been published. *Magnificat and Nunc Dimittis in E-flat* was written for William Self and the choir of All Saints' Church, Worcester, MA. The anthem *God is Gone Up!* was composed for John Schaeffer and the choir of Grace and Holy Trinity Cathedral, Topeka, KS. Both are available from the publisher, Randall M. Egan, Ltd., Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Gilbert W. Mead retired as Professor of Sacred Music and Chairman of Organ Instruction at Moody Bible Institute, Chicago, IL, effective August 1, 1992. He has been a member of the music faculty at Moody for 30 years, and for 10 years prior to that had served as a staff musician in the school's Broadcasting Department. He has served as organist and choirmaster at various Chicago area churches over the years. In addition he has developed a business in organ building and maintenance which he will continue in retirement.

A graduate of Moody Bible Institute, Mead received the BMus from the American Conservatory of Music in Chicago, and the MMus from Northwestern University, Evanston, IL, where he studied with Richard Enright. He and his wife, Martha, reside in Elmhurst, IL, and have four sons and several grandchildren. In addition to building and maintaining organs, Mr. Mead will continue in his position as organist of the College Church, Wheaton, IL.

Alan Reesor is featured on a new CD recording, *Canadian Organ Music—Historic Organs of Prince Edward Island*, produced by the Canadian Broadcasting Corporation (WRC8-6562). The program is played on organs by Watson Duchemin (Dr. Steel Recital Hall, University of Prince Edward Island, Charlottetown), Louis Mitchell (Church of St. Simon and St. Jude, Tignish), Casavant (Eglise St-Philippe et St-Jacques,

Egmont Bay; Church of St. John the Baptist, Misouche; St. Joachim's Church, Vernon River), Karn-Warren (Princetown United Church, Malpeque), and Hutchings (St. Peter's Cathedral, Charlottetown). For information: The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918.

David Schrader played the premiere of Morgan Simmons' *Cityscape* on September 13 at the Fourth Presbyterian Church of Chicago. The three-movement work, which is inscribed to Dr. Schrader, was included in a recital of music by Chicago composers and was one of the principal events in the church's Ninth Annual Festival of the Arts, whose theme was "Faces of the City." The three movements—"The Loop," "The Lake in Autumn Mist," and "The Magnificent Mile"—attempt to capture reflections of Chicago in sound. Works by Dudley Buck, Ralph Shapey, Wilhelm Middleschulte, Eric DeLamarter, Frank Ferko, and Leo Sowerby were included on the program. The recital was recorded by Minnesota Public Radio for broadcast on *Pipedreams*.

Howard Don Small played the dedication recital on October 18 on the new Holtkamp organ at Messiah Lutheran Church, Fargo, ND. The program included works of Böhm, Kellner, Bach, Manz, Peeters, Schumann, Franck, Ginastera, and Mendelssohn. Two services of dedication were played by Messiah's organist, Joan Brystol.

Christiaan Teeuwse is featured on a new CD recording, *Schnitger Orgel der Aa kerk Groningen*, on the Sosta label (45201-2). The program includes works by Böhm, Walther, Buxtehude, Scheidemann, Muffat, and Lübeck. For information: Sosta Record Company, P.O. Box 118, 3925 ZJ Scherpenzeel, The Netherlands; tel 31(0)3497-4594; fax 31(0)3497-1124.

Ben van Oosten is featured on new CD recordings by Dabringhaus and Grimm. *Charles-Marie Widor das Orgelwerk, Vol. 2 (MD+G L 3402)* includes *Symphonie Nr. 3* and *Symphonie Nr. 4*, played on the Cavaillé-Coll organ at St-François-de-Sales, Lyon. *Alexandre Guilmant Complete Organ Sonatas (MD+G L 4340-42)* is a set of three CDs, played on the Cavaillé-Coll organ at St-Ouen, Rouen. For information: Dabringhaus und Grimm, Bachstr. 35, D-4930 Detmold, Germany; tel 05231-24001; fax 05231-26186.

The Westminster Concert Bell Choir, Donald A. Allured, conductor, is featured on a new CD recording, *Christmas Bells*, on the Gothic label (G 49055). The disc includes 24 familiar Christmas melodies arranged for handbells, played on one of the largest sets of handbells in the world, 90 bells covering 7½ octaves. For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.

Harold Flammer Music has announced the release of several new collections of organ music in this its 75th anniversary year: *Seven Chorale Preludes for the Christmas Season*, by Michael Bedford (HF-5193 \$8.50); *Partita on "Foundation,"* by Alice Jordan (HF-5055 \$6.50); *Noel with Variations*, by Henry Kihlken (HF-5058 \$6.50); *Organ Suite on "St. Anne,"* by Peter Pindar Stearns (HH-5057 \$6.50); and *Suite Medievale (Church Sonata)*, by Gordon Young (HH-5056 \$6.50). For information: Harold Flammer Music, Shawnee Press, Inc., Deleware Water Gap, PA 18327.

Greenwood Press has announced the publication of *Johann Sebastian Bach: A Tercentenary Celebration*, edited by Seymour L. Benstock (Contributions to the Study of Music and Dance, Number 19; prepared under the auspices of Hofstra University). The book is a collection of essays from a conference held at Hofstra University, with contributions by Howard C. Adams, Samuel Baron, Charles Joseph, David Schulenberg, Don Smithers, and others; 176 pages, \$39.95. For information: 1-800/225-5800.

A Rodgers Classic Organ 940 was recently installed in the studio of organist/composer Diane Bish. The three-manual instrument is equipped with a Rodgers PR-300 Sequencer/Sound Module. In addition to being a practice instrument, the organ will record new compositions on 3.5" disks so the data may be entered into a computer. The installation was designed and completed by Thomas Magee of Rodgers Classic Organs of Indiana, Inc.



St. Therese R.C. Church

St. Therese Roman Catholic Church in Wilson, NC, recently completed construction of a new edifice with a flavor of Middle Ages English countryside and New England village architecture. A custom-designed Allen Organ was installed. Sheet rock walls and ceilings plus brick floors allow for a reverberation time of more than six seconds. The organ was installed in the rear gallery of the church. A special chamber was constructed on the back wall of the gallery behind the choir. The Pontifical Trumpet is in a special area high above the rear window of the chamber. An Ethereal organ division was placed in the front of the church above the reredos.

Nunc Dimittis



David Britton

David Britton died September 22 at his home in Altadena, CA from complications as a result of AIDS. He was 50 years old.

Britton had taught at Caltech from 1977 until last year. He held the BMus from the Oberlin Conservatory of Music, and the MMus and DMA from the Eastman School of Music. He had taught at Capitol University in Columbus, OH, before moving to Los Angeles to teach at Loyola Marymount University. In addition he had taught at Whittier College, Cal State Northridge, and Mount St. Mary's College, where he had been artist-in-residence since 1980, and had served as organist and minister of music at Corpus Christi Church in Pacific Palisades since 1986.

As a recording artist on the Delos label, his recordings include *Masterworks for Organ by Grunewald and Langlais*, *Virtuoso Baroque Organ Toccatas, Gargoyles and Chimeras*, and *Organo Deco*. Memorial services were held at Caltech on November 21.



Florence S. Hageman

Florence Irene Smith Hageman died of cancer August 25 at the age of 78 in Albuquerque, NM.

Born in Dunellen, NJ, Florence Hageman graduated with honors in music education in 1935 from Douglas College of Rutgers University. She held the CAGO certificate and earned the AAGO at age 75. In 1990 she organized the Student Organ Encounter Day for the Albuquerque AGO and was in the midst of planning the third SOE when she died. She served as dean of the Albuquerque Chapter 1981-82 and again 1990-91. It was through her instigation that the chapter is hosting the Region VII Convention in June 1993.

Mrs. Hageman was organist for Trinity United Methodist Church and Congregation Albert in Albuquerque. She is survived by two sons, two daughters, a sister, and 12 grandchildren. Contributions to the Florence Hageman Memorial Scholarship Fund may be sent to Glenn L. Nelson; 2816 Texas St., NE, Albuquerque, NM 87110.



Melvin J. Light

Melvin J. Light died July 8 of a heart attack at his home in Ann Arbor, MI at the age of 68. He was an organ builder/technician, piano technician, pianist, organist and choir director.

Born October 13, 1923 in Reese, MI, Mr. Light studied piano and organ at the Sherwood School of Music, Chicago, and at Trinity College of Music in England. He later studied for three years at the Juilliard School of Music and received a BMus from Aquinas College in 1954.

For 24 years (1959-83) he was employed at the University of Michigan School of Music as organ technician. He maintained the Frieze Memorial Organ in Hill Auditorium and built five organs for the school. From 1948 until his death he remained active as an organ builder/technician. He built a small organ for St. Thomas Church, Grand Rapids, and an organ for Mt. Mercy Academy. His interest in the work of Robert Noehren led to his position at the University of Michigan.

Mr. Light continued his business in instrument maintenance and performance in the surrounding community until the time of his death. His primary interest was in the work of E.M. Skinner. In 1976 Richard H. Skinner, son of E.M., asked Mr. Light and his wife, Janice (who is also an organist), to prepare for publication his father's manuscript, *The Composition of the Organ*, which was published in 1981. Mr. Light held membership in the Ann Arbor AGO Chapter, the OHS, and the Detroit-Windsor Chapter of the Piano Technician's Guild.

He is survived by his wife, Janice (Ruth) Light, two children, two brothers, a sister, mother-in-law, and numerous other family. A Requiem Mass was celebrated July 11 at St. Matthew's and St. Joseph's Episcopal Church, Detroit, and a memorial service was held July 17 at First Presbyterian Church, Ann Arbor. A memorial fund has been established for the renovation of the 1926 E.M. Skinner organ at St. Matthew's and St. Joseph's Church. Contributions may be sent to St. Matthew's and St. Joseph's Episcopal Church, Melvin Light Memorial E.M. Skinner Organ Renovation Fund, 8850 Woodward Ave., Detroit, MI 48202.

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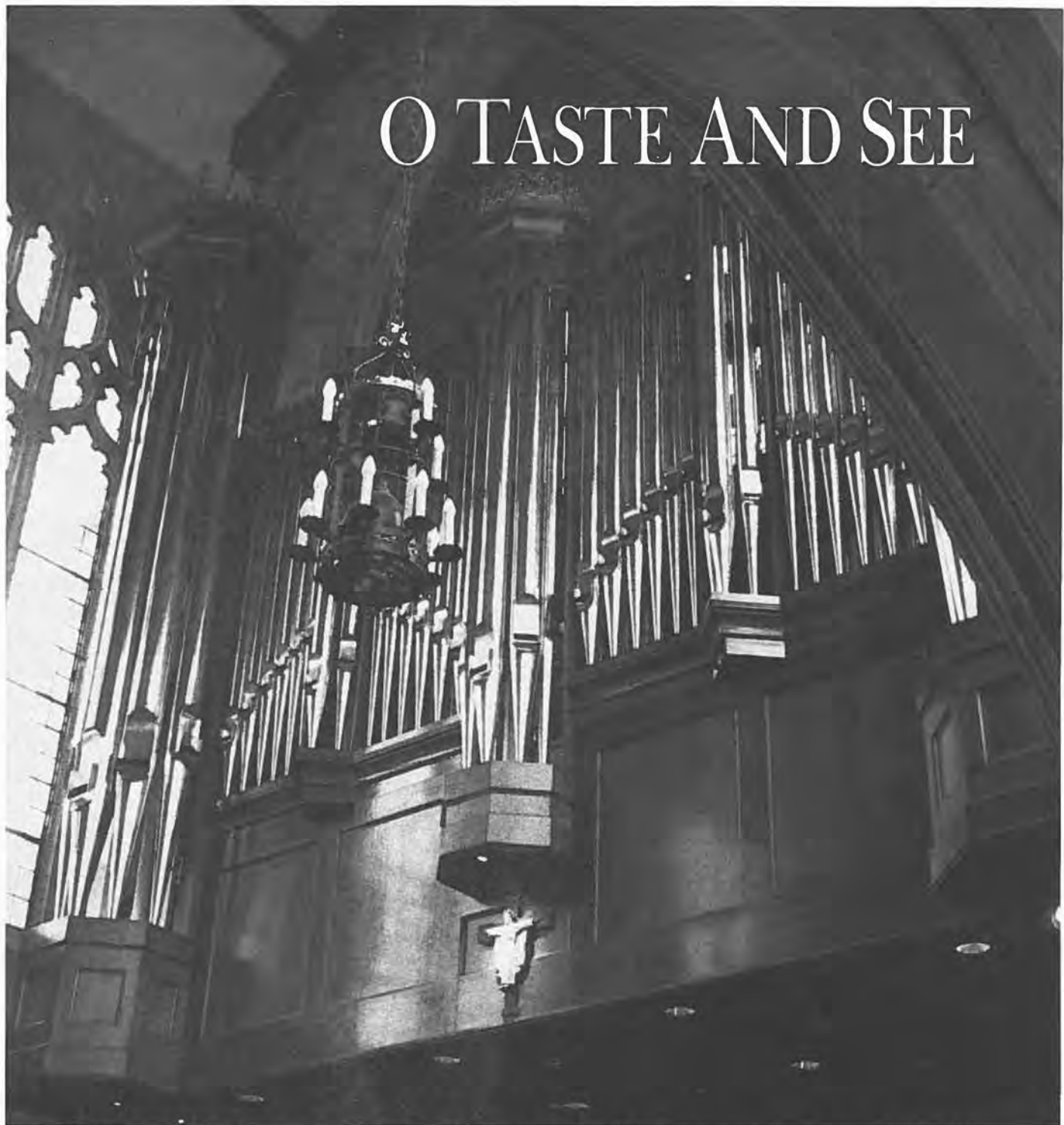
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Carillon News by Brian Swager



Deeds Carillon, Dayton OH

Profile: The Deeds Carillon

The 157-foot tall Deeds Carillon Tower, a gift to the Dayton community by Colonel Edward A. Deeds and his wife Edith, was designed by the New York architectural firm of Reinhard, Hofmeister, and Walquist. It is constructed of four steel shafts mounted in a granite base and faced with Indiana limestone. An unusual feature of the design is the entasis or convex curvature of the sides of the tower which are reduced in size by as much as eighteen inches, not in a straight line, but by means of a curve which bows three inches from top to bottom.

The original bells were played by a piano-type keyboard located at the base of the tower. There were 32 bells in the original configuration with 23 actually sounding. They were cast by the Meneely Bell Company of Troy, NY. The largest bell weighed 7,000 pounds and was inscribed with Col. Deeds' name and birth date. Today that bell is displayed at the base of the tower.

The Meneely Bell Company replaced four of the original bells in 1950. In 1964, the Van Bergen Bellfoundry replaced eleven bells, and from 1972-75, increased the total number of bells to 40.

In 1986, the Board of Trustees of Educational and Musical Arts, Inc., which oversees Carillon Historical Park, hired William DeTurk as a consultant to help determine how the instrument might be renovated. On Mr. DeTurk's recommendation, the Trustees decided to replace the entire instrument with a 50-bell carillon. The new carillon was designed at the I.T. Verdin Company and uses bells cast by Petit & Fritsen of Aarle-Rixtel, The Netherlands.

The bourdon of the carillon is a B-flat which weighs 6,765 pounds and has a diameter of 5'7". The smallest bell is a C which weighs 24 pounds and has a diameter of 8". The fifty bells weigh a total of 18 and one-half tons. A practice instrument built by the I.T. Verdin Company was installed in the basement of the tower.

Larry Weinstein, the resident carillonist, received the Final Diploma from the Netherlands Carillon School in 1974, where he was awarded the Prix d'Excellence in 1977. He also holds degrees in mechanical engineering from the University of Cincinnati, in manufacturing management from GMI Institute, and is currently Assistant Professor of Management at Eastern Kentucky University in Richmond.

Carillon Historical Park is a museum complex in a 65-acre park setting with the landmark Deeds Carillon as its capstone. The park is open to the public from May 1 through October 31, Tuesday through Sunday and on Memorial

Day and Labor Day. Admission is free. Carillon concerts are held most Saturdays and every Sunday, in season, at 3 p.m. Call 513/293-2841 for further information.

Music for Voices and Organ

by James McCray

Sampling some solid American church music composers

And it came to pass, when the evil spirit from God was upon Saul, that David took the harp and played with his hand: so Saul was refreshed and was well, and the evil spirit departed from him.

Old Testament
1 Samuel

Writing this column for the past 14 years has been one of those "labors of love." The format of topic reviews (a composer, a genre, a style, a season, etc.) with an opening commentary has provided a special opportunity for me. The total process has permitted me to receive and review huge bodies of new publications which has been of benefit to me as a church musician and college teacher. It keeps me current. Organizing the works into categories has helped me focus on areas and then putting my thoughts into words on each of these topics has helped me grow. In short, this has been one of my most useful and joyous professional activities that has continued to challenge and benefit me directly.

Over the years of examining new publications certain American composers, arrangers, and editors emerge as having consistent quality. Seeing a new work by one of them is gratifying because it means that their music is being purchased and used; because if not, publishers eventually will abandon them. After all, the publishing houses are a profit seeking group! So, if people buy their music they are encouraged to publish more. Simple economics. When conductors purchase inferior music, it is a vote against quality. Think about that as you order music.

In an age of available copy machines, the numbers of publishers are shrinking. We are all aware of the misuse of copiers, and that has had the most profound impact on the industry in the past 25 years.

This month's column focuses on nine American church choral composers who consistently seem to create effective, useful, quality church settings. It is not suggested that these are the "top nine," but only that they merit your attention. Future columns will select others for review. Readers possibly have additional choices who do not appear in these selections. If there are composers whose music speaks to your choir, congregation, and you, then do all you can to support them. Seek out their new music, purchase and perform it with enthusiasm, and let your "vote" for their quality be counted. It could be one of the most important contributions you make to the future of our choral art.

Schools and churches are the primary resources of revenue for publishers. Generally their publications reflect what their patrons want, and if a composer's music is selling well, publishers are anxious to include it in their catalog. Keep in mind that the composer receives only 10% of the published price (\$1.00 price gives the composer a dime), so few can exist in this profession without external income. That means that composers create because they want to do it, not because it is their livelihood. The annual royalty check most receive is small compensation for the amount of work and talent expended, especially in works of depth.

Look over this first list of composers to see if any of the names are familiar. For those new composers, consider getting acquainted with their style and

repertoire. Above all, keep in mind that when you buy copies of music AND when you are making illegal copies of music you are casting a vote about the future of quality choral music. To duplicate 30 copies of a Bach work may solve your local situation for quality, but as with the government's debt, the destruction of the ozone layer, and other maladies of our time, it is a cannibalism of the future.

American Church Composers, Set I: Lloyd Pfausch, Allen Pote, Noel Goemanne, Robert J. Powell, Robert Leaf, Richard Hillert, Eugene Butler, Walter Pelz, and Carl Schalk.

A Carol of Thanksgiving, Lloyd Pfausch. SATB and keyboard, Augsburg Fortress, 11-10022, \$1.00 (M-).

Pfausch, Professor of Music at Southern Methodist University, has written an impressive repertoire of choral works. He has remained one of America's premiere conductors, and for about 40 years has created a wealth of church music. This simple carol is especially appropriate for the harvest season. The choir, on two staves, is homophonic, often with parallel chords. In ABA, the middle treats men and women in unison and is less rhythmically energetic. The keyboard could be organ or piano and is accompanimental and easy.

Come to the Table, Allen Pote. SATB and keyboard, Coronet Press of Theodore Presser Co., 392-41678, \$1.20 (E).

Pote's music generally is simple with attention to the part writing and ranges for the voices. The keyboard is usually functional and supportive, and he has the "average" church choir in mind most of the time. This communion anthem has a busy accompaniment in a 6/8 flowing meter. Much of the choral singing is in unison with only brief four-part excursions.

Hymnus pro pace (Hymn for Peace), Noel Goemanne. SATB unaccompanied with STB soli, Mark Foster Music Co., MF 2080, \$1.30 (M+).

Goemanne, a Belgian-born American, has received numerous awards for his music including the Pro Ecclesia Medal from Pope Paul VI. This expressive setting incorporates fragments from various languages (French, German, Hebrew, Dutch, etc.) but the basic text is in Latin. The choir often provides a gentle chordal background for the soloists. There are mild dissonances and dramatic dynamic change. Very effective.

Brightest and Best, Robert J. Powell. SATB and keyboard, Augsburg Publishing House, 11-10013, \$1.00 (E).

Powell is organist/choir director in South Carolina and has over 200 works in print. This anthem is appropriate for Epiphany and is based on material from the 1835 *Southern Harmony*. The first two verses are unison SA then TB, and the final one is ATB with S descant. The middle verses are SATB. The keyboard, on two staves, is easy. The modal character gives the music a melancholy mood. Easy music for small choirs.

Out of the Depths I Cry to Thee, Robert Leaf. SATB, organ and optional brass quartet, Augsburg Fortress, 11-4688, \$1.00 (M).

Leaf, a Minnesota composer, has long been active as a church composer. This Lenten anthem is based on a tune of Martin Luther. It is possible to perform it with only the brass quartet of 2 trumpets and 2 trombones. The music is slow, meditative and generally in a choral block-chord style. The final verse has an active accompaniment which adorns the chorale character of the choir. It ends big with great promise.

Alleluia! Voices Raise! Richard Hillert. SATB, brass choir, timpani, organ, and congregation, Oxford University Press, 94-231, \$1.50 (M).

Hillert is an active church composer whose music is often very celebrative. This eight-minute anthem has six stan-

zas with the congregation joining on four of them in unison. The brass choir includes two trumpets, horn, trombone, and tuba and parts are available only on rental. This festive anthem was commissioned by Westminster Choir College for a church music symposium. It is not difficult and should appeal to everyone.

Father, We Praise You, Eugene Butler. SATB, children's choir, keyboard, and optional handbells, Coronet Press of Theodore Presser Co., 392-41690, \$1.20 (M-).

Butler has published over 500 compositions. He lives in Kansas and is active as a clinician, church musician, and teacher. His music generally has a bravura character and is in a style that is immediate. In this new anthem, based on the hymn tune *Christe Sanctus*, the work opens and closes with hammering, loud Alleluias that set a joyous mood. In contrast, the children's choir sings a straightforward version of the hymn tune alone, and then in the final verse returns to sing a descant. The choir has an unaccompanied verse. This is one of those Butler "concert openers or closers" that will rouse a congregation.

Rejoice, O Pilgrim Throng, Walter Pelz. SATB, 2 trumpets, 2 trombones, optional timpani, organ, and congregation, Summa Productions of AMSI, SP-2009 FS (M-).

Pelz, Professor Emeritus from Bethany College in Kansas, remains an active organist, clinician, and composer. His music always exhibits fine craft. This setting is based on the hymn-tune *Marion*. It has a festive instrumental introduction and seven stanzas in various arrangements (congregation, women, SATB alone, etc.). The music is not difficult but has a full sound and is effective. Highly recommended to any type of choir.

He Who Dwells in the Shelter of the Most High, Carl Schalk. SATB unaccompanied, Concordia Publishing House, 98-2969, \$.85 (M).

Schalk is Professor of Music at Concordia University in Illinois, and active in the national areas of Lutheran music. This new motet is a sensitive, ABA, homophonic setting that uses close harmonies and diatonic lines. The ranges are comfortable for all voices. Very warm music for most solid choirs.

Book Reviews

Kurt Pahlen, *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*. Translated by Judith Schaefer. Additional material for the English language edition by Thurston Dox. Amadeus Press, 1990. 397 pp. Musical examples, plates, appendices, glossary, hardbound. ISBN 0-931340-11-X. \$39.95. Available from Amadeus Press, 9999 SW Wilshire, Portland, OR 97225. (Shipping and handling: \$3.00 for first book, \$1.00 each additional.)

The term "oratorio" has come to represent a sacred musical narrative or drama performed by solo voices, choruses, and orchestra without costuming, staging or scenery; however, this definition, like the genre itself, developed gradually from practices dating back to sixteenth-century Italy. Opera and oratorio were both spawn of the new *seconda prattica*, which advocated a harmonically-supported monodic style in contrast to the entrenched first practice typified by the polyphony of Palestrina. Both opera and oratorio reflected Renaissance concepts of the classical Greek relationship between music and drama. Through the early years of the seventeenth century, the staged theatricality of opera and the sacred narrative of oratorio became identifiably different in structure and purpose. By the 1650s Rome, Bologna, and Modena were im-

portant centers of oratorio production, and works by Giacomo Carissimi and other important composers served as models in France and Germany. The musical and religious requirements of other regions brought diversity to the form's structural and dramatic potential. In time, the forefront of oratorio activity assumed a decidedly international flavor. Handel, Haydn, and Mendelssohn took the form far from its Italianate origins, and *Messiah*, *The Creation*, and *Elijah* became the genre's archetypal examples. The definition of "oratorio" was further stretched by the treatment of secular subjects beginning in the nineteenth century and by the twentieth-century tendency to introduce scenery, action, and/or dance.

Perhaps oratorio's dynamism contributed to Pahlen's failure to find a clear focus or purpose for this book. Writing for "the music lover" actively or passively involved with choral literature, the author provides introductory historical comments that briefly and accurately describe the fluidity of oratorio practices through the years without providing a basic working definition of the genre from which the general listener

unschooled in music history can work toward a broader understanding. (Tellingly, the American editors have provided just such a definition on the book's dust jacket.) Furthermore, Pahlen details neither the differences nor the relationships between oratorio and the other choral forms listed in the book's subtitle. Discussion of the blurred narrative/dramatic functions of oratorio and cantata or the ritualistic nature of liturgical music may have clarified the author's choice of forms to be discussed. The end result is a survey of "musical works that combine various vocal elements (solo and chorus) with instrumental accompaniment (primarily organ and orchestra), impart their message without using scenery, require none of the trappings of theatre, may be of either a secular or sacred nature, and possess a certain level of intellectual and musical development." (p. 7)

The encyclopedic listings are arranged alphabetically by composer. Some 60 works are discussed in depth and described in a standardized format listing original title, original language, text source, date of composition and first performance, "form," scoring, his-

tory, and analysis. These full-length listings include relevant historical background, libretto synopses, and non-technical musical analyses supplemented by musical examples. Many other works are discussed more briefly, some pieces receiving only passing mention.

When choosing the works represented in this book, Pahlen was influenced by performance frequency, historical importance, and (admirably) subjective advocacy. The size of the literature certainly required selectivity, and many very basic works are well described. But a reader approaching this book either for an overview of the oratorio genre or simply for a survey of important and popular choral works will find puzzling omissions. The Bach cantatas are not here; somehow, these oft-performed, multi-movement, and often intensely dramatic scores did not meet Pahlen's definition of "large cantata." Was Mahler's *Symphony No. 8* omitted simply because of its title? Some works are mentioned but receive surprisingly little discussion or analysis: for example, the frequently performed Haydn masses, Gounod's *St. Cecilia Mass*, Pou-

lenc's *Gloria*, Prokofiev's *Alexander Nevsky*. Early composers such as Carissimi and Alessandro Scarlatti, central figures in oratorio's history but admittedly too seldom heard, each have one short paragraph. (Schütz fares slightly better.) The small space allotted to the English oratorio tradition after Mendelssohn's influence may represent performance realities in Germany; however, British and American readers will feel shortchanged. Of Elgar's seminal contributions, only *The Dream of Gerontius* is given separate analysis (and in scarcely half the space allotted to Liszt's *Die Legende von der heiligen Elisabeth*). Walton's *Belshazzar's Feast* and Tippett's *A Child of Our Time* are cursorily summarized. Holst's *The Hymn of Jesus* and Vaughan Williams' *Sancta Civitas* are mentioned only briefly. Stainer's *Crucifixion*, Coleridge-Taylor's *Hiawatha's Wedding Feast*, and all of Parry's output are absent.

Happily, music by twentieth-century composers makes up a large part of the listings. Pahlen is clearly attuned to newer repertoire, and he convincingly introduces more recent compositional aims and techniques to his general



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Organist/Lecturer
Recording Artist
One and Two Organ
with Janette Fishell
London, England
Greenville, North Carolina



Mary Ann Dodd
Organist/Lecturer
University Organist
Colgate University
Hamilton, New York
Organ and Soprano with Sheila Allen
Texas Christian University Faculty



Peter DuBois
Organist
Second Place Winner
1988 AGO National Competition
Director of Music/Organist
Third Presbyterian Church
Rochester, New York



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Mankato State University
Mankato, Minnesota



Janette Fishell
Organist/Lecturer
Assistant Professor of Music
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Greenville, North Carolina
Organ and Trumpet
with John Rommel
Louisville Orchestra Principal Trumpet



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Church Music
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readership. He writes about Penderecki's *St. Luke Passion*:

Let us rather start with what it is that the music lover is accustomed to hearing and will not find here. He must forget the word "melody" in its traditional sense, because at most there are only very short motives that may remain in the mind's ear. Nevertheless, the listener has the feeling that in long passages melodic events can be perceived. At first, however, it seems inconceivable to speak of harmony. Yet there is an idea of simultaneity—and that after all, is what harmony really is, even if it no longer consists of triads or other easily recognized chords. (p. 267)

Pahlen then proceeds to specifics about the *Passion's* non-traditional sound and syntax, encouraging lay listeners to see the connections between their familiar listening experiences and this unfamiliar music.

Thurston Dox, professor of Music at Hartwick College and author of *American Oratorios and Cantatas* (Scarecrow Press), has contributed profiles of 17 American composers and their works. Contemporary musicians such as Adler, Brubeck, Hovhanness, and Schuller are represented in excellent essays, and two nineteenth-century monuments of American oratorio, Parker's *Hora Novissima* and Paine's *St. Peter*, are extensively discussed. One minor quibble: Dr. Dox does not provide complete scoring information.

This is a maddening book that deserves neither recommendation nor dismissal. Vague direction and spotty coverage are balanced by the inclusion of little-known works and clear, informative writing. Whether it is used as a music appreciation text or general reference, *The World of the Oratorio* will have to be used with supplementary materials for a complete view of history and repertoire.

—Randy L. Neighbarger
Durham, NC

New Recordings

A Couple of French Fifths, Vierne and Widor. Frederick Hohman. Sacred Heart Cathedral, Newark, 4/154 Schantz organ. Pro Organo, Box X, Wessington Springs, SD 57392. 1-800/336-2224. \$15 plus \$4 P&H.

When one of my forebears, William Lowndes Yancey, spoke at the inauguration of Jefferson Davis, he made the comment that "The man and the hour have met," and thus is it with this fine Schantz organ in its splendid acoustical environment, and the talent of Frederick Hohman. This is music so beautifully played, one cannot help but sit back and bask in it. I had the distinct feeling that both Vierne and Widor would be pleased with this outstanding performance of each work.

When anyone mentions "Widor's Fifth," the oft-heard toccata comes to mind, and since this work is so often mutilated by those who lack insight into the composition, it usually draws an air of resignation. However, with Dr. Hohman's control, fine sense of tempi, and his "clean" playing, the work takes on a new luster. In fact, the complete Widor is beautiful. Registration from the softest celeste to the full pleno is always tasteful and appropriate.

The Vierne Fifth Symphony is not as well known to this reviewer as are most of the other Vierne works, but Hohman's penchant for playing transcriptions has added some beautiful colors in his wise choices in registration. Indeed, the Vierne seemed a "cliff-hanger" as this reviewer waited to see the next trick Hohman had up his sleeve.

I have known this Schantz organ since the days of the musical ministry of John Rose and Robert McDonald, and in its marvelous surroundings it proves to be a winner. This is the first time I have heard the organ since its "up-dating" and tonal refinishing. It proved to be a handsome bit of work. The organ still retains its warmth and color, but somehow the breadth of the color seems to have been enlarged with tasteful additions and revoicing. I do wish any church wanting an idea about acoustics could invest in a visit to Sacred Heart to see what a proper acoustical setting should be.

Frederick Hohman and Pro Organo earn high marks for this recording. It will surely enrich the library of any serious student of the French Romantic School, as well as the "man on the street." This is a "must" purchase for any lover of French organ music.

—William F. Brame
Kinston, NC

Jean Guillou, St. Bavo, Haarlem. Festivo, CD, FECD 114. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$20.00, P&H \$2.00.

Jean Langlais spielt Französische Orgelmusik in der Abteikirche Marienstatt, 1978. LP Motette, Ursina, M 1023, Organ Literature Foundation, \$12.00, P&H \$2.00.

There are several similarities between these two recordings: both are made from live performances, both performers French, both improvise on given themes, both have an international reputation as performers and composers, and both have the same first names. Beyond that there is no common ground for comparison.

Guillou's program consists exclusively of early music: Mozart's *Fantasie* K. 608, Handel's *Concerto no. 10 in D minor*, Stanley's *Voluntary no. 2 in A minor* and *Voluntary No. 5 in D minor*, Purcell's (Clarke) *Trumpet Tune*, and Scarlatti's *Sonatas* K. 255, 288, 328. There is no indication of when the recording was made nor are there any program notes except the specifications of the 1738 Christiaan Müller organ.

This music is not best suited to Guillou's temperament. The fast tempi are recklessly fast with many changes of registration and manuals which are technically impressive but musically jarring. His Mozart and Handel are very mannered and heavy handed with large reeds and cornets in the pleno. In the Stanley, the many added ornaments sound hysterical at the breakneck speed. The Scarlatti is almost unintelligible and ludicrous with strange 16' reed and mutation combinations with tremolo. His improvisation is typical of his exciting yet repetitive percussive chord clusters and figurations creating bizarre effects that sometimes please but often annoy.

French treatises on organ and harpsichord playing often end with the dictate that the performer should naturally

be guided by his innate good taste—the illusive *bon gout*. M. Guillou has made every effort to follow this advice: adding cadenzas in Handel, ornaments in the English style for the English pieces. But perhaps style is an inborn quality that does not rely solely on mere virtuosity. Fans of Jean Guillou may find this recording, however, very much to their ideals of *bon gout*.

The Jean Langlais recording was recorded on 5 November, 1978 during a live performance on the large four-manual Rieger organ, built in 1969 and 1970 at the Abteikirche Marienstatt in Southern Germany. The program consists of two selections from Vierne's *Pièces de Fantaisie: Sur le Rhin* and *Carillon de Westminster*, Langlais' *Incantation pour un Jour Saint* and *Té Deum*. The liner notes written in German by the pastor, Father Gabriel Hammer, indicate that the pieces were excerpts from a longer program of all French music and that the improvisations, based on *Salve Regina* and *Conditor alme siderum*, were given to him just prior to the recital.

The reverberant acoustics and eclectic specification are well suited to this music which combine a very rich pleno with clarity of line. In both of Langlais' especially popular pieces, he paraphrases the chants in the manner of Tournemire's chant-based improvisations and pieces. The playing in both his own works and the Vierne also has the spontaneity of a live performance and sounds different from his other recordings of these pieces. There is never an attempt to dazzle for its own sake but rather to let the music breathe through the registrations indicated.

The improvisations also have a freshness and spiritual impact despite the number of times he treated these popular chants in improvisations. The improvisation on *Salve Regina* begins with staccato parallel fourths in an ostinato figure, followed by a fugue and brilliant toccata on the same theme. Langlais always sought the unique qualities of each instrument and in the *Conditor alme siderum* uses exotic mutations, such as the None 5', as well as the zimbelstern. Now that there can be no further Langlais improvisations, this recording is an excellent source for study of his techniques of improvisation. Highly recommended.

—Ann Labounsky

An American Masterpiece: E. & G.G. Hook, Opus 322 (1863), Church of the Immaculate Conception, Boston, Massachusetts. Thomas Murray, organist. AFKA SK-507 (Compact disc, no SPARS code, TT=74:29). Distributed by BKM Associates, Box 22, Wilmington, MA 01887.

Gade: *Three Tone Pieces*, Op. 22; Bach: *Prelude and Fugue in E-flat*, BWV 552; Rheinberger: *Sonata No. 5 in f-sharp minor*, Op. 111; Elgar: *Sonata in G*, Op. 28.

In October of 1986, the Jesuit owners of Boston's 1861 Church of the Immaculate Conception, after changing the building's locks to forestall interference, began the demolition of the church's interior without a building permit. Panelling, pews, altar casings, and chandeliers created by nineteenth-century craftsmen were indiscriminately destroyed. Whatever the balance of debate on private property rights versus the responsibility of owners to preserve our rapidly disappearing national architectural heritage, the damage inflicted on this irreplaceable historic landmark was a profound loss. The scarred nave is now used for office space. Fortunately, the Hook organ in the gallery escaped destruction.

Hook's opus 322, installed in 1863, was originally a three-manual organ of forty-seven stops. In 1902 Hook and Hastings rebuilt the instrument, now made up of 75 ranks over four manuals and pedal. The organ has robust, wide-scale foundation stops (complete with 15 ranks of mixtures on the Great), bracing reeds, colorful flutes, and a 32-foot Pedal Bourdon. This disc documents the rich, transparent sound of a late nineteenth-century American masterpiece and illustrates the need to preserve this singular instrument from future insult.

These fine-sounding performances come from (presumably analog) recording sessions dating back to the mid 1970s. All except one had been previously released: the Rheinberger on an earlier AFKA offering, the Elgar and Gade by Sheffield Town Hall Records. (Dare we hope for the silver-disc reincarnation of Mr. Murray's *Mendelssohn at Jamaica Plain* from Sheffield Town Hall?)

The contrapuntal textures of the Gade, Rheinberger and Elgar selections (more or less contemporary with the Hook) are particularly well-suited to the instrument. Elgar's *Sonata*, an important work too-seldom played, receives an especially persuasive reading. If the Hook's sounds are not quite what we are used to hearing in this piece, the transatlantic influence of England's Victorian organ builders on their American colleagues still make the Immaculate Conception organ a particularly appropriate medium. A straight-ahead performance of the *St. Anne Prelude and Fugue* reconfirms the instrument's suitability in contrapuntal music of all periods. This disc is an excellent document of an organ we hope to have with us for a very long time.

Works of Frank Speller. Frank Speller, organ, with the University of Texas Concert Chorale conducted by Patrick Gardner. Albany Records TROY049 (Compact disc, DDD, TT=73:30). Albany Records U.S., Box 5011, Albany, NY 12205.

Organ music: *Toccata, "The Majesty of Christ"*; Chorale Preludes: *Veni creator spiritus, Saint's Delight/Land of Rest, Lasst uns erfreuen, King's Weston; Passacaglia; Prelude and Fugue in A-flat, Ecumenical; Psalm 19; Four Biblical Dances; Te Deum.* Choral Music: *Mass of Saint Louis; Gloria Patri; Hail Mary.*

Meeting a new musical personality is a profound pleasure, and for listeners unfamiliar with Frank Speller this disc offers just that opportunity. Dr. Speller, a faculty member at the University of Texas at Austin, writes in a conservative style. (Musical conservatism, like political liberalism, is not necessarily the disgraceful condition some purveyors of "conventional wisdom" would have us think.) Much of this music grows from his sense of historical connection and willingness to acknowledge personal influences. It is easy to say these pieces sound like other composers' works. Describing how Dr. Speller makes these sounds his own is harder, but there is always a sense of the individual behind the notes.

The virtuosic *Toccata, "The Majesty of Christ"*, dedicated to the memory of Jeanne Demessieux, brings Langlais and his compatriots to mind. Indeed, the composer, who studied with Demessieux, writes in the disc's notes that the piece "contains some of her 'sounds'." While Dr. Speller's musical sympathies are primarily French, other influences are apparent. The harmonic openness and jazz-related rhythms associated with American composers of the 1930s and '40s can be heard in *Veni Creator Spiritus* and *Lasst uns erfreuen*. *King's Weston* retains its English modality. Some of the compositions have specific models: the *Passacaglia* (the only work on the disc which, for this reviewer, fails to rise above efficiency) connects with Bach, while *Psalm 19* sets a quotation from the 17th-century composer John Munday in a modern context. Dr. Speller also uses thematic symbolism and chant melodies to em-

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phasize the religious quality in all his music. These techniques are part of the perceptive and evocative depiction of scripture passages in *Four Biblical Dances*.

The choral works, settings of English texts for the Catholic liturgy, reflect Dr. Speller's opinion that music for a religious service "should not draw undue attention to itself." These settings are direct and atmospheric, but they do not share the opulence of the organ music. The *Mass of Saint Louis* may make some listeners think in turn of Durufle's impressionistic harmonies or Britten's *Missa Brevis*. *Hail Mary* is a paradoxical combination of remote mystery and warmth.

The composer's organ performances must be considered definitive. The best moments capture an improvisational excitement. The large Dutch-inspired Visser-Rowland organ at Bates Recital Hall (the University of Texas, Austin) impresses in this recording with a cohesive ensemble rather than individual colors or brute strength. Patrick Gardner leads the University of Texas Concert Chorale in disciplined, musical performances. Dr. Speller may not press into uncharted compositional territory, but he explores a wide range of expression to communicate his belief in music's "capacity to bring inner richness and harmony."

—Randy L. Neighbarger
Durham, NC

Bach and the Italian Influence. Kimberly Marshall, playing the Charles Fisk organ at Stanford University Memorial Church. Innovative Music Productions PCD 965. Allegro Imports, 3434 S.E. Milwaukie, Portland, OR 97202. 503/232-4213.

Kimberly Marshall, professor of organ at Stanford, has put together an imaginative program of works demonstrating Bach's contact with and assimilation of Italian compositional techniques. The pieces are thoughtfully ordered in a symmetrical pattern that would have pleased Bach. The program opens and closes with the two largest works: the Toccata and Fugue in F major (BWV 540), and the Toccata and Fugue in D minor (BWV 538, "Dorian"). Moving inward, there are two concertos: in D minor (BWV 596, after Vivaldi), and in G major (BWV 592, after Ernst). At the center is a group of smaller works: four pieces from Frescobaldi's *Fiori Musicali* and Bach's Canzona (BWV 588) and Fugue in B minor (BWV 579, after Corelli).

Both toccatas are well played, though the F-major does not quite reach the very high level of the D-minor. The "Dorian" has exciting rhythmic energy, with pacing and shaping of the repetitive motive that show clear understanding of the piece's structure and harmonic progression. This is also the goal in the F-major, but it sometimes falls into an unshaped series of sixteenth notes. Likewise, the D-minor fugue is the stronger of the two. It is played with clearly articulated counterpoint and an architectural sense that sustains the piece from beginning to end.

The remaining works may be divided into those which imitate strings (the concertos and the "Corelli" fugue) and those which imitate winds. Marshall is less successful in the former due to articulation which is more legato than baroque string playing. The pedal in these pieces is never as clear as the manuals, and also somewhat behind. That said, many technical and musical difficulties are handled well in solid performances.

The jewels of this disk are the Canzona and the Frescobaldi set. Marshall gives a stylish imitation of a consort of wind instruments, capturing the spirit of a fine chamber ensemble with interesting registrations. The mean-tone temperament adds spice to the chromaticism in these pieces.

Excellent notes are provided, explaining both the overall intent of the disk and the individual pieces. There is, however, no stop list for the organ.

Mozart and the Organ. Joan Lippincott, playing the Charles Fisk organ at Old West Church, Boston. Gothic G 49051. Gothic Records, P.O. Box 1576, Tustin, CA 92681.

The Fisk organ at Old West Church is a perfect choice for this Mozart program. Its single stops, particularly the various flutes, have a vocal quality well suited to this music, and the brilliant ensemble sound retains clarity without harshness.

The three standard Mozart organ pieces (K. 594, 608, and 616) frame a group of smaller works with varying connections to the organ. Of these, the Fugue in G minor (K. 375e) has the closest connection, as it was identified as an organ piece in an early edition. The famous Adagio for glass harmonica (K. 617a) is often played on organ, here on a beautiful Stopt Diapason. Two pieces in baroque style work well on the organ (Suite in C major, K. 385i; Gigue in G major, K. 574). Finally, an Adagio and Rondo (K. 617), originally a chamber work, which Mozart may have transcribed for mechanical organ, is included.

Of the smaller works, the Rondo from K. 617 reveals the best playing, a delightful performance with a little bounce and nice variety in registration. For contrast, the serious counterpoint of the G-minor Fugue is played with a broader legato. These two characteristics of Lippincott's playing also distinguish the three larger works.

The F-major Andante (K. 616) is played with galant simplicity, with gentle rubato at transitional moments. A similar style is found in the slow movement of the F-minor Fantasia (K. 608). The dotted-rhythm passages and the fugues are played solidly on big registrations, to dramatic effect. The only flaw in this performance, also found in some of the other pieces, is the occasional rhythmic glitch that seems to be the result of some unsteadiness.

Great Romantic Organ Music. John Scott Whiteley, at York Minster. York Ambisonic CD 101. Brendan Hearne/York Ambisonic, P.O. Box 66, Lancaster, England LA2 6HS, (0524) 823020.

Tournemire: *Improvisation on the Te Deum*; Jongen: *Menuet-Scherzo*; Mulet:

Tu es Petra; Dupré: *Prelude and Fugue in G minor*, Op. 7, No. 3; R. Strauss: *Hochzeitspräludium*; Karg-Elert: *Pastel in B major*, Op. 92, No. 1; Brahms: *O Gott, du frommer Gott*; Liszt: *Prelude and Fugue on B-A-C-H* (1870 version).

Recording engineers have done a superb job in capturing the resonance of York Minster, while at the same time allowing most of the details to be clearly heard. This combination shows to advantage John Scott Whiteley's clean technique and dramatic use of the spacious acoustic, particularly in fiery performances of the Tournemire and Liszt.

In pieces like the Liszt and the Dupré Prelude, Whiteley plays all of the sixteenth notes accurately, but they do not stand out. They are, as intended, just the figuration in a larger harmonic scheme. A rock-like steadiness and control mask the underlying intensity of the Dupré and Mulet, though one might wish for the excitement to be more obvious.

The less familiar pieces prove to be most interesting. Whiteley's registrations are colorful and effective. His sense of pacing holds together such a

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multi-sectional piece as the Karg-Elert *Pastel*. Richard Strauss' prelude for his son's wedding is a delightful work, built as a large crescendo and decrescendo, with a bit of a *Rosenkavalier* mood.

The only unconvincing performance is that of the Brahms chorale prelude. Whiteley uses a rubato, not found in the other pieces, which stretches the anacrusis and delays the downbeat. This can be effective if used sparingly, but here it is so consistent that the resulting stop-and-start style replaces the piece's classical character with a feeling of on-the-spot improvisation.

—Lee Tepley
Old Dominion University
Norfolk, VA

New Organ Music

Organ and instrument

Canon in D "The Celebrated Canon," Johann Pachelbel, arr. and edited for organ and flute by S. Drummond Wolff. Concordia 97-6106. \$4.50.

Gloria, Antonio Vivaldi, edited and arranged for organ and brass quintet by S. Drummond Wolff. Concordia 97-6050. \$5.00.

Well, do we really need another edition of Pachelbel's Canon or Vivaldi's Gloria? Given the popularity of these pieces in the church today, apparently S. Drummond Wolff and Concordia Publishing House think so. They may be right. However, the phrase "it loses a lot in the translation" comes to mind as one looks at these pieces. Many think the Pachelbel Canon suffers in any transcription, because the richness of the orchestration (as well as the feeling for a "canon") is lost. The Vivaldi Gloria also suffers in this edition because the very recognizable opening motive of octaves is transformed into different notes and rhythms from the original. The tremolo 32nd notes are now replaced by repeated eighth notes, and the effect of the original is lost.

One could make the case that the music is good enough to survive a translation into any medium of performance. However, one could also be guided by the axiom to "leave well enough alone."

Variset on "Kremser" for 2 B-flat trumpets, horn in F, 2 trombones, timpani and organ, arr. Walter W. Schurr. AMSI B-25. Score and set of parts \$15.00.

Here is a nice setting of the familiar Thanksgiving hymn, "We Gather Together," set for full brass quintet, timpani and organ. This would be a fine setting for a festive Thanksgiving service, and could be used with the singing of the hymn by the congregation as well. The fullness of the sonority helps the solidness of the writing, and there is enough variety in the texture to keep the piece interesting throughout.

Organ music

Organists' Folio, edited by Bryan Hesford. Fentone. Volume 1: #542, \$10.25. Volume 2: #F566, \$12.00. Theodore Presser Company, sole selling agent.

The contents of volume 1 include "Coronation March" from *Le Prophète* by Meyerbeer, "Sortie" by Franck, and "Ave Maria" by Schubert. Volume 2 contains "Ave Maria" by Bach/Gounod, "Grand Choeur" by Salome and "Triptyque" (Offertoire, Verset and Sortie) by Boëllmann. Many of these pieces are transcriptions from works written for another medium, so their success on the organ depends greatly on several factors. The two "Ave Marias" are, of course, originally vocal solos. Bryan Hesford has given us many transcriptions in recent publications. On the one hand, it makes good music written for other forces available to the organist. On the other hand, much may be lost in the change of texture from the original voices or instruments to the organ. With proper care and preparation by the performer, these pieces should be

quite successful for service or recital use. Some of the marches would be effective for church processions or weddings.

Eight Chorale Preludes for Organ. Cathedral Music Press MB 94595. \$8.95.

The contents of this volume include four hymn settings by Eugene Hill (St. Columba, St. Botolph, Praise My Soul and Hyfrydol), one by Gwilym J. Bevan (Dunfermline), one by Glenn Kruspe (Rockingham) and two by Violet Archer (Variations on "Aberystwyth" and Improvisation on "Veni Creator"). Apparently, from the copyright information, this music was published earlier by Waterloo Music Co. Ltd. and has been reissued in this new collection.

The first six pieces utilize similar compositional devices. They are short and accessible pieces of moderate difficulty which present the hymn tunes in a straightforward manner. Only occasionally is there a brief modulation for variety. Interludes between phrases of the chorale melody are frequent. The best of these six may be the setting of Hyfrydol by Hill, which bears some similarity to the setting of the same hymn by Vaughan Williams.

The last two pieces, by Violet Archer, are quite different from the first six. The setting of Aberystwyth is an interesting partita on the hymn tune, with episodes in the Phrygian mode, a pedal cadenza, and variety from verse to verse. Improvisation on "Veni Creator" is less interesting. There are some fine moments, which seem to capture the "spirit" of the text, but the repetitive motives get tiresome after the first page.

Hymn Preludes for the Church Year, arr. by John Leavitt. Augsburg-Fortress 11-10134. \$6.00

John Leavitt has given us in this volume thirteen settings of organ tunes appropriate for all seasons of the church year. Included are settings of the tunes Ein feste Burg, Komm, Gott Schoepfer, Gaudeamus Pariter, Tempus Adest Floridum, Gelobt sei Gott, Chesterfield, In Babilone, Ellacombe, Antioch, Narodil se Kristus Pan, Wie schoen leuchtet, Divinum Mysterium and O Mein Jesu, Ich muss sterben. The hymn tunes are arranged in the order in which they would appear during the Christian year.

The composer uses many different writing styles, so there is variety from piece to piece. However, owing to the brevity of each piece, occasionally one would like to hear the chosen writing style spin itself out a bit longer. Others, seemingly grasping for straws of the extremes of styles, are not finished soon enough (the "hoe-down" setting of Wie schoen leuchtet is a particularly poor example). However, Chesterfield and Gaudeamus Pariter are fine settings. One may find a few useful pieces in this collection.

Seven Seasonal Reflections on the Liturgical Year, Peter Pindar Stearns. Harold Flammer HF-5178. \$8.50.

Eight Preludes on Evening Hymns, Peter Pindar Stearns. Harold Flammer HF-5185. \$8.50.

Eight Hymn Preludes for Morning Worship, Peter Pindar Stearns. Harold Flammer HF-5186. \$8.50

Seven Seasonal Reflections begins with a "Composer's Foreword" which describes the purpose of the pieces, and contains explanatory notes on each piece which can be added to Sunday leaflets. The pieces are based on Advent, Christmas, Epiphany, Lent, Easter, Ascension and Pentecost. These reflections are written in an adventurous style, and capture a real sense of the spirit of each of these major seasons of the church year. The expectations of Advent, the promise of Epiphany, the penitence of Lent, the gentleness of Ascension, and the joy of Christmas, Easter and Pentecost are presented here with fresh and interesting ideas of melodic, harmonic and rhythmic construction. These pieces will serve as an interesting commentary for services during these seasons, and may help

listeners focus on aspects of these seasons that have not otherwise been expressed. These are descriptive pieces, and highly recommended for your consideration.

The sixteen preludes on evening and morning hymns are settings of the following hymn tunes: St. Clement, Ar Hyd y Nos, Evening Prayer, Eventide, O Lux Beata Trinitas, Chautauqua, Te Lucis, Merrial, Christe Sanctorum, Bunnassan, Laudes Domini, Verbum Supernum Prodiens, Ratisbon, Kendron [or Kedron?], Morning Song and Morning Hymn. The composer uses a style familiar to us from eleven other collections of hymn preludes appropriate to all seasons and occasions of the church year. His writing style is accessible to both player and listener. Yet this music does not rely solely on old formulas, but is constructed following the model of good improvisational techniques, with frequent use of canons. The melodies of the hymn tunes also appear in several keys to add interest to the accompaniment. Mr. Stearns continues to provide an interesting look at traditional hymn

tunes, but the most interesting writing may be in those pieces based on plain-song melodies. These two collections represent the completion of a major series of organ collections based on hymn tunes for use throughout the church year, and will be useful to the church organist in need of resources for these many hymn tunes.

Intonations & Harmonizations, V. Earle Copes. Selah Publishing Co. 160-722. \$6.50.

This publication is volume two of a three-volume set entitled Hymn Intonations, Preludes and Free Harmonizations. There are intonations and/or harmonizations of twenty-two familiar hymn tunes. Owing to the thin texture of the harmonic writing, these harmonizations would be better suited for middle verses or alternatim verses rather than final verses. There is also no independent pedal part, so they could be played on the piano.

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

Institute for Music and Liturgy

St. Lawrence Center for Liturgical Music Studies
St. Lawrence Catholic Campus Center
University of Kansas



Left to right top row: Sally Hudnall, program coordinator; Jane Scharding, Courtney Reid-King, board members; Sr. Delores Dufner, OSB, faculty; bottom row: Archbishop Ignatius Strecker; Dr. Fred Moleck, faculty; Fr. Vincent Krische, director, St. Lawrence Center; Dr. Michael Bauer, Fr. Robert Everard, Dr. Patrick Molloy, faculty; Mr. Lynn Trapp, executive director.

Seventy Roman Catholic church musicians gathered for the first Institute for Music and Liturgy at the St. Lawrence Catholic Campus Center, University of Kansas, June 14-18. The institute was the first event sponsored by the St. Lawrence Center for Liturgical Music Studies, an institution named by Executive Director Lynn Trapp and a Board of Directors headed by Dr. Fred Moleck. Trapp is Director of Chapel Music and Organist at St. Lawrence Center, where he directs a collegiate chapel music program which includes a Cantor School and the St. Lawrence Collegiate Choir, a chapel choir of 50 members, which performs at St. Lawrence Center and on tour.

The mission of the St. Lawrence Center for Liturgical Music Studies is to "provide resources for liturgical musicians in an on-going endeavor to improve the quality of musical liturgy in the American Church." Funding for the first institute was provided by the Roman Catholic Archdiocese of Kansas City and its Archbishop, the Most Reverend Ignatius Strecker.

A major lecture provided the centerpiece of each day. The institute schedule included presentations ranging from "Philosophy of Church Music," to "Musical and Textual Integrity," and "Liturgy of the Hours in the Parish." Choral singing and repertoire was a common thread throughout the institute, as well as the celebration of Lauds and Vespers, during which some of the prepared music was sung.

The choral experience was led by Dr. Moleck and Mr. Trapp. Moleck is the editor of *GIA Quarterly* and a frequent workshop leader. Among the choral rep-

ertoire presented were some of Trapp's compositions published by Morning Star, as well as anthems by Gibbons, Elgar, Howells, Schalk, Haydn, Mozart, Charles Wood, Morley, and some contemporary composers of liturgical music. Choral sessions and liturgies were held in the St. Lawrence Chapel. The Andover organ, located on the west wall, served as the main instrument during the week, and was featured in a hymn festival led by Trapp on the last evening.

Music for each day's Lauds and Vespers ranged from Haugen's Psalm 63 "O God, I Seek You," to Vermulst's setting of the 150th Psalm, to responses from the 1940 Episcopal Hymnal. Compositions by Hughes, Isele, Joncas, and Trapp provided the group with various psalm formats, some with harmonized refrains and psalm tones for the assembly. The Wood and Morley settings of the Magnificat were sung by the assembly to enhance Vespers. Trapp performed a major organ work to conclude each morning's Office, featuring the instrument in a solo capacity.

Evening events included a harpsichord recital by Dr. Marie Rubis, graduate of University of Kansas, a hymn festival which involved members of the St. Lawrence Collegiate Choir, a discussion on art and environment issues led by Rev. Robert Everard of the Center's staff, and a comedy program presented by the faculty called "The Triumph of Bad Taste."

Other faculty presentations were given by Sr. Delores Dufner, OSB, on "Musical and Textual Integrity" which included guidelines for the selection of hymn texts. She also presented some of

her own published texts and shared compositional techniques. Dr. Michael Bauer, Professor of Organ and Church Music at the University of Kansas, gave a lecture on the "Philosophy of Church Music." Moleck led an evening presentation about liturgical music planning and Dr. Patrick Malloy offered lectures on "Musical Liturgy—Its Importance in the Faith Community," "Liturgical Ministries," and "Liturgy of the Hours in the Parish." Malloy also served as liturgy coordinator for the week, training participants in liturgical ministries such as presiding.

Pacing of the institute was well bal-

anced with enough time for learning and sharing with colleagues. This institute receives high marks in accomplishing its goals and providing an annual gathering for those who wish to expand their knowledge and develop their skills in liturgical music ministry for the Roman Catholic Church. The 1993 Institute, "Music and the Word," will be held June 27–July 1 at St. Lawrence Catholic Campus Center.

—Jane Scharding
Memphis, TN

Member, Board of Directors
St. Lawrence Center for Liturgical
Music Studies

Summer Institute for French Organ Studies 1992 by William D. Gudger



SIFOS 1992: Marilou Kratzenstein, Chappy Stowe, David Heller, Ed Godshall, Bill Gudger, Susan Klotzbach, Gary Marks, Gene Bedient

The 1782 F.-H. Clicquot organ in Souvigny-en-Bourbonnais and the 1880 Cavaillé-Coll at St-François-des-Sales, Lyon, were again the sites of two weeks of intensive work for the 1992 participants in Gene Bedient's and Jesse Eschbach's Summer Institute for French Organ Studies the second half of July. This year's group included Edward Godshall (Chevy Chase, MD), William D. Gudger (Charleston, SC), David A. Heller (San Antonio, TX; Souvigny only), Susan Klotzbach (Kenosha, WI), Marilou Kratzenstein (Cedar Falls, IA), Gary A. Marks (San Antonio, TX), and John Chappell Stowe (Madison, WI).

As has been reported in these pages about previous conferences, this one was no exception with the wonderful side benefits of French cuisine and culture in two contrasting locations—the small town of Souvigny in the central French Department of Allier, with its medieval church full of tombs of the Bourbons; and Lyon, France's second largest city, replete with restaurants, cable cars up to the Fouvier above the Old City, and churches, shops, and streets for exploring.

Gene Bedient organized the two weeks, and his lectures about organ construction, restoration, and temperament were insightful and informative. We all emerged with a greater understanding of both 18th- and 19th-century French organs, and particularly the connection between the two eras in terms of stoplists and pipe scalings. Informal discussions were lively, too, helping us all to put into perspective the historic organ movement and its relation to the practicalities of organs in churches and on campuses.

Henri DeLorme, organist at Souvigny and former student of Michel Chappuis, took charge of demonstrating and coaching the first week. Of particular interest was his demonstration of late 18th-century literature, the music played on the Clicquot when it was new. DeLorme's long experience with the instrument was invaluable when adapting the textbook registrations we all knew from Fenner Douglass's book to this special instrument. The Clicquot

has a grand sound, but it's not quite as untouched as rumored—the pitch has been lowered about a half-step to near A=440, which entailed not only the shortening of the flues, but also the moving of the reeds all down one key. The thrilling sound of the Grand jeu thundering down the long, tall but relatively narrow nave of this 11th–15th century church is something everyone should experience in person. The original pedalboard (in person the keys look even smaller than the familiar illustration in Dom Bedos) proved to be very easy to manage, another sign that most Americans are hung up on pedalboard design.

The week at Souvigny ended with a recital attended by what appeared to be the entire town. We played music of Marchand, Boyvin, de Grigny, D'Aquin, Couperin, Dandrieu, and Guilain—literature two to three generations old by the time this organ was installed.

The Lyon week took us to the imposing 19th-century church of St-François-des-Sales, where Widor's father was organist, which contains a 44-stop, three-manual Cavaillé-Coll from 1880. Its condition is good, and there never have been any major changes to the organ. The playing mechanism is perhaps a little more difficult than when new, but the three Barker machines do their magic; full organ is two handfuls, but responsive and quite manageable.

Jesse Eschbach led us through the literature the second week. His command of the history of French organ music in the 19th and 20th centuries enabled us to see the overall trends in Cavaillé-Coll's development, without losing sight of the special nature of single instruments. Differences resulted as to whether the instrument was new or a partial rebuild, the position of the Positif (on the gallery rail, or inside the main case), as well as the size of the project. Thus the Positif can be a second Grand-Orgue (as in Franck's instrument at Ste-Clotilde) or a smaller accompanimental division (as at Lyon). The composition of mixtures was thoroughly covered. Besides the legendary char-



Bill Gudger at the F.-H. Clicquot organ at Souvigny

acter of the Cavaillé-Coll reeds, which had more in common with the instruments from Clicquot's period than I had imagined, the special (and essential) sound of the "big four" Grand orgue eight-foot foundations became essential. Montre, Bourdon, Flûte harmonique, and Salicional (or Viole de Gambe) appear in stoplists of all sizes; and of course here again was a connection to the 18th century, where Montre and Bourdon are basic. Again a special feature of these organs—the Pédales de

Combinaison—took a bit of practice but by the end of the week we all felt right at home.

All of these discussions were supplemented with a thorough inspection of the interior of the St-François organ with Gene Bedient; its interior craftsmanship in non-essential details is as fine as its overall sound. The Barker machines were of real interest, especially with Bedient being one of a handful of modern builders who have used the device. Eschbach concluded the week with surveys of the French approach to playing and teaching, many of which principles he put to good use in coaching us on our own literature. The final recital that week, attended by almost one hundred people (a record for the conference in Lyon), included music of Duruflé, Dupré, Guilmant, Franck, Vierne, and Widor. Chappy Stowe's performance of the last three movements of the Widor Eighth Symphony in a church with real Widor connections was not only a special musical treat but also revealed this work to be of a higher quality than the bare notes on the page suggest. It came to life when the right sounds were available.

The large demands of time organizing this conference have forced Bedient and Eschbach to announce that SIFOS 1993 will likely be the last. I hope that every organist somehow gets a chance to hear and play these special instruments in person. ■

University of Michigan 14th International Organ Institute and Church Music Institute



Participants in 14th Annual Institute of Church Music

The University of Michigan's 14th International Organ Institute and Church Music Institute were held July 6–17 in Ann Arbor.

The Organ Institute featured guest lecturers Linton Powell, Barbara Owen, Rose Kirn, Anita Werling, Felix Friedrich, Robert Glasgow and Susan Tattershall. Session topics included Spanish organ music, the Leipzig Chorales of J.S. Bach, 19th-century French Symphonists, the influence of English organs on American organ building and organ restoration.

The Church Music Institute featured guest lecturers James Kibbie, Michele Johns, John Hammersma, Phillip Burgess, and Margaret Thomsen. Session topics included the Leipzig Chorales of Bach, hymn improvisation techniques, the artistic mediums of the Baroque period, church administration and the church musician and the computer.

Doctoral candidate Karl Schrock, student of James Kibbie, presented a dissertation recital consisting of music of César Franck. Doctoral candidates



James Kibbie, Michele Johns, Phillip Burgess

Ray McClellan and Richard Schneider, both students of Marilyn Mason, presented respective dissertation recitals. Each played music of J.S. Bach.

The diversity of subject topics allowed every participant to find a particular area of interest, making these Institutes a most enjoyable two-week period.

—Melody Meadows and James Spirup

Throughout the world the organ has been long and justly esteemed as a perfect solo instrument and a pleasing form of accompaniment for hymns and anthems. Its tertiary function, however—still not sufficiently well represented in our churches—is even less exploited in our concert halls which, all too often organ-less, invariably end up by disappointing our eyes, ears and minds. Previous generations of performers, at least in Italy, would have roundly deplored such a state of affairs.

The Italians knew that any moderately busy organist could quickly amass a small fortune. But a much larger one could be built up by regularly renting out organs of the portative (*rigabello*) or positive type, as can be proved by studying account-books of the larger ecclesiastical establishments or the *scuole grande*—those ancient confraternities which provided countless and viable excuses for musical celebrations all over the city.

What then was this tertiary use of the organ, or organs? When the Japanese ambassadors went in procession with the Doge and Signory to the Basilica of St. Mark on the Feast of St. Peter and St. Paul, 29 June 1585, they heard a Mass for four choirs (very probably including Andrea Gabrieli's *Gloria a 16*) supported by "an organo portatile" so that "the two noble [gallery organs] and the other musical instruments would make the harmony more magnificent."¹

Early vestiges of accounts for the Feast of San Rocco seem to begin in 1595, for handsome fees were paid in that year to Giovanni Gabrieli and his ensemble in addition to the cost of the

organs rented. Thomas Coryate, an eccentric English traveller who walked to Venice all the way across Europe in 1608, left a remarkable account of the festivities in honor of the plague-protecting saint. A three-hour performance in the Scuola provided vocal and instrumental music of surpassing excellence, during which

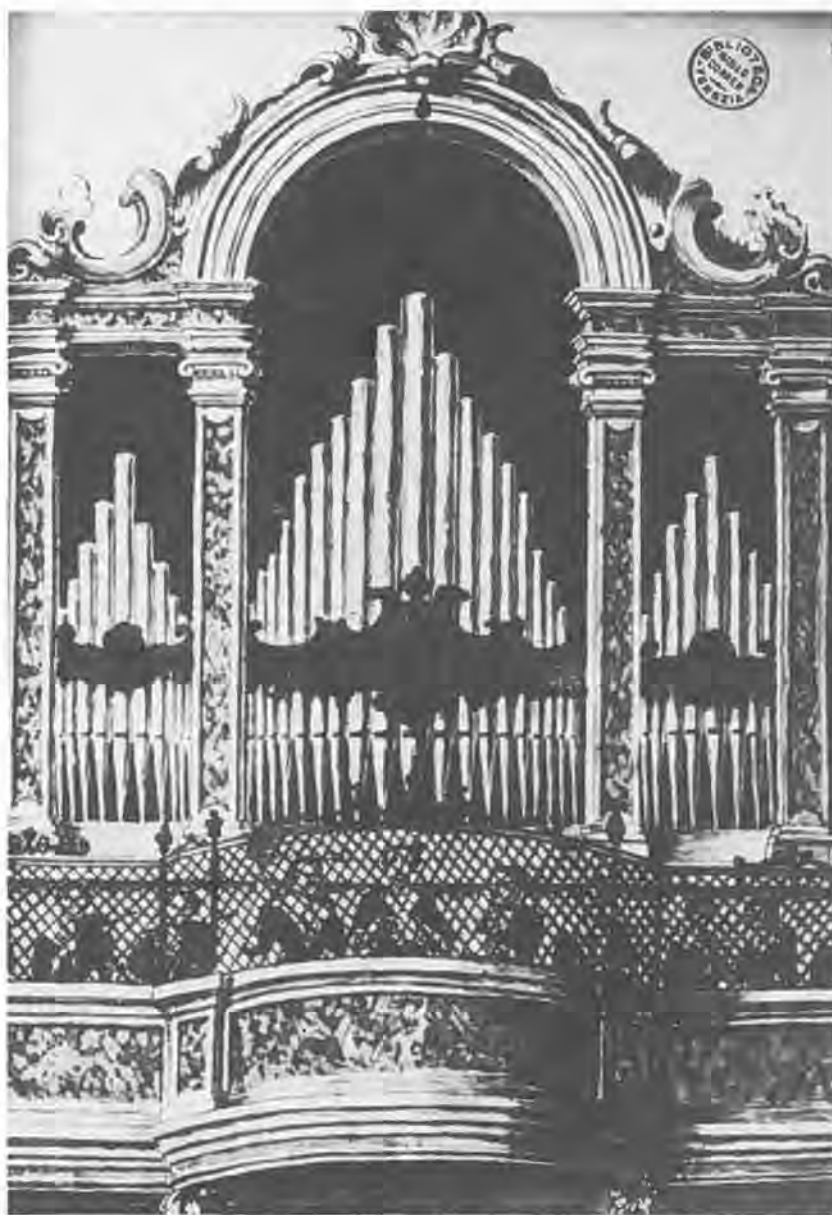
every time that every severall musicke played, the Organs, whereof there are seven faire paire in that room, standing all in a rowe together, plaied with them.²

Sure enough, the account books bear him out.³ It was Coryate who observed that Venice as a whole contained "143 paire of organs," a reasonably accurate estimate in view of Sansovino's list of churches and organs in the six principal districts, which gives a total of 121 churches and 144 organs.⁴

When Monteverdi came to Venice to have his audition with the Procurators on 22 August 1613, porters were paid for moving a couple of organs to and from the island of San Giorgio Maggiore, where Palladio's masterpiece, only recently completed by Scamozzi, resounded to a performance of the six-part Mass "In illo tempore" published in 1610—with an organ part—for Feasts of the Blessed Virgin.⁵

The master (who was not an organist) had two distinguished students and followers in the city: Francesco Cavalli, mainly concerned with opera but by no means insignificant as a church musician, and Giovanni Rovetta who eventually succeeded Monteverdi at St. Mark's. Both were organists, and they occasionally worked together, as on 13 December 1647. The occasion was Vespers of the Immaculate Conception at another fine Palladio church, San Francesco della Vigna, somewhat off the tourist track now that the more recent municipal gasworks has been built. There were three positive organs in the church, one played by Rovetta (who had composed the music) and another by Cavalli, his friend and colleague. A letter written by a German student mentions that between the psalms the musicians always performed a sonata or a motet, so that role of the organ—in this as in all the previous instances—was that of a continuo instrument.⁶

For some reason unknown to me the harpsichord has always been preferred



Organ gallery, Ospedale della Pietà, Venice, from G. Grevenbroch: *Gli abiti de Veneziani di quasi ogni età . . . Museo Correr, Venice, Gradenigo Dolfin 191, coll. 49.*

to the organ when the question of continuo arises. Melodic instruments such as the cello, gamba, double-bass, bassoon, lute and theorbo have generously attempted to cover its plucked and denuded carapace, possibly in the mistaken belief that they can vary its limited tone-color and sustain its weak and evanescent bass notes. Yet the organ is all too often ruled out, even when the merest glance at literary, documentary or pictorial evidence dictates otherwise. A letter such as Hainlein's mentioning the true role of the organ, an account book from San Rocco about the number of organs at his festival on 16 August, an illustration such as this one from the Museo Correr—showing the organ gallery in the Ospedale della Pietà where Vivaldi and others used to give concerts—all these should compel us to realize that the realization of most figured basses in solo concertos, concerto grossi and church sonatas fully deserves the noble sonority of the organ.

The almost total lack of this essential sonority can be felt like a glacial glove when you play any compact disc or cassette of an 18th-century instrumental work. All that can be heard, in

general, are the unbalanced, unwieldy and unwelded sounds of disparate strings and woodwind, trilling away out on a lamentable limb grown by some half-baked musicologist with his head in the wrong book, just as surely as the conductor has his head in an irrelevant score. They have made up their minds: don't bother them with the evidence!

Yet evidence there is by the cartload. Try, for restful bedside reading, Claudio Sartori's two-volume catalog of Italian instrumental music from its beginnings in 1517 up to the year 1700.⁷ Only the latter part demands our attention, concerned as we are with the development of the continuo. Starting no further back than 1647, the time of Hainlein's visit to Italy, we find half a century of publications stemming from Venice, Bologna, Modena, Florence, Lucca, Rome and Naples, offering a wealth of music scored for anything from solo violin through two, three, four, five, six and eight parts, and composed by everybody who was anybody in the musical world of the time.

You will meet with aristocrats like Count Pirro Albergati of an ancient Bolognese family; Francesco Bonporti,

Denis Stevens has been a resident of Santa Barbara since 1974. His earlier career embraced that of a conductor, violinist, author, and teacher. In 1961 he founded the *Accademia Monteverdiana*, of which he is President, and with them gave concerts at the music festivals of Bath, Bordeaux, Edinburgh, Lisbon, London, Lucerne, Salzburg, and Windsor. The ensemble has made some 75 recordings as well as many broadcasts and TV programs throughout the world.

At present Dr. Stevens—a consultant in musicology—is working on several books and editions. His publications include "A History of Song," "Tudor Church Music," "The Letters of Claudio Monteverdi," "The Joy of Ornamentation," and editions of music ranging from the twelfth century through the nineteenth. He has held two Distinguished Visiting Professorships, and was for many years Professor of Musicology at Columbia University. An Honorary Member of the Royal Academy of Music in London and a member of the Worshipful Company of Musicians, he was made a Commander of the Most Excellent Order of the British Empire in 1984.

His editions of organ music include "The Mulliner Book" (1951), "Altenglische Orgelmusik" (1953), Thomas Tallis (1953), Tomkins: Three Voluntaries (1959), Roseingrave: Organ and Harpsichord Music (1964), Early Tudor Organ Music: The Mass (1969).

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a councillor of the Imperial Court in Trento; or Tommaso Albinoni whose father derived his wealth from the manufacture of high-quality paper. On the other hand there are violinists, humble and not-so-humble, ranging from the Milanese Giovanni Bianchi, the Mantuan Andrea Grossi and the two Vitalis (father and son) from Bologna, all the way to Giorgio Gentili, principal first violin in the orchestra of St. Mark's, Venice; Giuseppe Colombi who occupied a similar position in the orchestra of Francesco II, Duke of Modena; Lorenzo Gregori of Lucca who published the first concerti grossi; and Archangelo Corelli from Fusignano, "maestro de maestri" who lived in sumptuous apartments set aside for him by cardinals of the church.

What did they have in common? They wrote music which demands the participation of the organ!

Look to the inner life, to the convents and monasteries. You find that great rarity of earlier times—a woman composer, Isabella Leonarda, Mother Superior of the College of St. Ursula in Novara. The Ursulines, founded in Brescia in 1535, were one of the first orders to encourage—even insist on—the education of women, and this education naturally included music. Isabella's collection, which came out in 1693, provided a wide choice of sonatas, from solo violin to works for duet, trio and quartet. Two gifted Franciscan conventuals, Giovanni Maria Placuzzi of Forlì and Sisto Reina of Modena, sent forth volumes of enchanting music which featured pieces for four violins and ensemble works for various types of stringed instruments.

The Basso continuo book is always labelled "Organo," loud and clear!

Think of the talented directors of music in Italy's major churches—San Petronio at Bologna, where Handel on the way to Rome first learned the language of the massive baroque, and where later the names of Giovanni Battista Bassani, Giovanni Maria Bononcini, Maurizio Cazzati, Giuseppe Torelli, along with Giovanni and Tommaso Vitali, brought further renown to that famous edifice. The church of Santa Maria Maggiore in Bergamo's upper town could boast of Carlo Antonio Marini, Pietro Antonio Ziani, and the afore-mentioned Cazzati among its maestri. Add to these buildings the crowning glory of the cathedrals, and you have musicians of the caliber of those two gentlemen of Verona, Domenico Zatta and Gasparo Gaspardini, then Bononcini again at Modena, Brother Elia Vannini at Ravenna's Sant'Orso before it was rebuilt in 1744, and Pietro Sanmartini who was responsible for the music at the magnificent Duomo in Florence.

Their sinfonias, sonatas and concertos all call for the participation of the organ and the organist!

At court a similar pattern repeated itself. How often must the elegant and ornate music rooms of Tuscany's rulers have reverberated to the compositions of Giovanni Battista Gigli or Francesco Veracini, while the Este palazzi in Modena lent suavity to the symphonies of Giuseppe Colombi, and the music of Andrea Grossi enlivened the vast edifices of the Gonzaga at Mantua. Further afield, Giovanni Battista Viviani brought a luminous and Italianate touch to the court at Innsbruck, and Andrea Fiore offered a musical chaplet to the ruler of Savoy, Vittorio Amadeo II, Prince of Piedmont and King of Cyprus.

Yet for all this glorious ensemble music there was one continuo instrument and one only—the organ!

Why is this fascinating repertoire not better known or more widely per-

formed? Simple answer: for most music lovers, "baroque" means Vivaldi, and two or three other names at the most. Some violinists have heard of Corelli, while others seem incredulous about Torelli. The precious original editions by those composers mentioned in my brief survey are sufficiently well hidden—or scattered—among the musical libraries of Europe and America that very little trouble has been taken to transcribe, edit and publish them. But as long ago as 1955 I produced several examples in a series of three concerts on the BBC Third Programme, when Thurston Dart and George Malcolm played organ accompaniments to violinists Alfredo Campoli, Neville Marriner and Alan Loveday, with Julian Bream and Desmond Dupré as ancillary continuo players. Predictably, the great wide world of music, accustomed to mega-persons and mega-repertoire raised scarcely an eyebrow. Yet there is no good reason to continue in blissful ignorance when so many promptings from the past remind us of what we might so easily re-possess.

Not long after my first reading of Sartori's *Bibliografia* I found myself in Oxford's Bodleian Library, where I knew there to be a sizeable cache of early Italian printed music. For some reason this library had been overlooked when the catalog was being compiled, but I remember sending my learned friend a list of well over eighty editions, fourteen of which were unique examples, known in no other European library. The extraordinary point of the matter is that these myriad compositions, quite apart from their bibliographical rarity, have a life and personality of their own, and when performed as they deserve to be—with strings and organ—the effect can be quite delightful.

The same is also true of Vivaldi's solo concertos and concerti grossi, for most of these were published with an organ book, which meant what it said and was not merely a poor excuse for using a harpsichord. In his famous all-girl orchestra at the Ospedale della Pietà, the organ continuo was always played by a young lady, as many of the visitors tell us in their diaries or memoirs. An early period of glasnost enabled a Russian globe-trotter, Petr Andreevic Tolstago, to comment in 1698 on the Venetian convents where women played the organ and other instruments and sang so wonderfully. Two decades later an Englishman noted of the Pietà:

There are a prodigious number of children taken care of in this hospital [and before its foundation] multitudes used to be found . . . thrown into the canals of the city. Every Sunday and holiday there is a performance of musick . . . by the young women of the place. The organ-parts, as well as those of other instruments, are all performed by the young women.⁹

Similar sentiments were expressed by the French politician Charles de Broches who also affirmed that girls played the organ parts.¹⁰ One of these was called Luciana organista, and her sisters in art were Michieletta del violino, Lucietta dalla viola and Catarina del cornetto. Abandoned by their parents before they were even able to speak, they were fed, clothed and educated by the staff of the Pietà and often became excellent singers and players, standing a reasonable chance of getting married when they came of age.

The down-and-outs (or derelicts) could find a home at the Derelitti, later known as the Ospedaletto, just opposite the church of SS. Giovanni e Paolo. Those afflicted with incurable diseases found their way to the Incurabili, in whose chapel there were two organs, as

Dr. Burney tells us in the captivating account of his visit to Venice in August 1770.¹⁰ As for the beggars, they could take themselves off to the Ospedale di Mendicanti where singing with organ accompaniment was much cultivated, and if its orchestra was less notable than that of the Pietà it was hardly less sizeable.

One cannot help admiring Venice for taking such good care of the less than well-to-do, for it seems that no matter what their problem it could usually be alleviated if not cured by the discipline of music. Unfortunately the city also had its unpleasant side, as the good doctor discovered when he was fleeced by mosquitos in his lodgings and by a stealthy pickpocket in the church of San Lorenzo. But it was there that he listened approvingly to a violin concerto written and performed by Antonio Nazari, principal professor of violin at the Pietà.

The continuo for Nazari's concerto would almost certainly have been played on the organ, as in another of his concertos given at "La Celestia"—Santa Maria della Celestia, one of the few old Venetian churches that has not survived. Although Nazari's concertos, unlike the ensemble music discussed earlier, remain in manuscript, they can be studied in the manuscript music collection at the University of California, Berkeley.¹¹ Despite its later date, much of this music still belongs to the continuo tradition and would certainly feature the organ as principal continuo instrument.

F.T. Arnold, author of *The Art of Accompaniment from a Thorough-Bass*, touches the heart of the matter in a letter to Kaikhosru Sorabji, who had enquired about modern misconceptions of the continuo. "Many people," replied Dr. Arnold, "entirely misunderstand its true nature and function. They regard it as merely complementary to the principal part, instead of being the all-embracing entity it really is."¹² If any readers know of string ensembles in

their village, town or city, why not invite them to come and join with the organ in a concert of baroque music? The chances are that it will be better balanced in weight and tonality than most of the recorded music foisted upon us, because it will recall and reproduce the sounds of happier, former, and wiser times.

Notes

1. Francesco Sansovino: *Venetia città nobilissima . . . with additions by Guistinian Martinioni* (Venice, 1663), p. 457.
2. Thomas Coryate: *Crudities, hastily gobbled up in Five Months' Travel* (London, 1611); edition of 1905, p. 391.
3. Denis Arnold: "Music at the Scuola di San Rocco," *Music and Letters* XL (1959), p. 237.
4. Sansovino, *Venetia*, pp. 91, 139, 180, 199, 241, 280.
5. Venice, Archivio di Stato, Procuratoria de Supra, Cassier Chiesa, vol. vii.
6. Willibald Curtitt: "Ein Briefwechsel zwischen Paul Hainlein and L. Friedrich Behaim aus den Jahren 1647-48," in *Sammelbände der Internationalen Musikgesellschaft*, XIV (1912-13), p. 497.
7. Claudio Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (two volumes, Florence, 1952 and 1968).
8. Edward Wright: *Some observations made in travelling through France, Italy, etc., in the years 1720, 1721 and 1722* (two volumes, London, 1730); edition of 1764, p. 80.
9. Charles de Broches: *Lettres familières sur l'Italie* (Paris, 1799); edition of 1858, I, p. 215.
10. Charles Burney, edited by Percy A. Scholes: *An Eighteenth-Century Musical Tour in France and Italy* (two volumes, London, 1959).
11. Vincent Duckles and Minnie Elmer: *Thematic Catalog of a Manuscript Collection of Eighteenth-Century Italian Instrumental Music* (Berkeley and Los Angeles, 1963).
12. Kaikhosru Shapurji Sorabji: *Mi Contra Fa—the Immoralizations of a Machiavellian Musician* (London, 1947), p. 191.



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Cover

Guzowski & Steppe Organbuilders, Inc., Fort Lauderdale, FL, has built a new organ for Faith Lutheran Church, Sarasota, FL. Built in 1984, the church was planned to house a pipe organ, the architect providing ample space for the organ chamber which forms an apse. The building is of modest size, seating approximately 375. Acoustically, there is very little reverberation, though sound carries well throughout the room. Within these parameters and a set budget, a moderately-sized two-manual unit organ of 10 stops/13 ranks was the best solution. Very generous scales (with variable scaling) were employed to give a warm tone to the instrument and to compensate for the relatively "dry" acoustics. The 16' facade consists of speaking pipes of the Principal and is in gold finish. The action is electro-mechanical and electro-pneumatic. Wind pressures range from 75 mm. to 140 mm. Temperament is equal at A440 pitch. Coupling and keying is solid state as is the two-level memory combination action. Careful use of unification in the specification and the character of the voicing give the listener the impression of a "straight" instrument providing a versatile tonal pallet and a minimum of compromise for the musician. Tonal design, voicing, and tonal finishing by Walter Guzowski; technical and facade design by John Steppe. Thomas R. Thomas acted as consultant to the church.

- GREAT**
 16' Bourdon
 8' Principal
 8' Holzgedeckt
 8' Gamba (Sw)
 4' Octave
 4' Rohrflöte (Sw)
 2' Super Octave
 2' Recorder
 Mixture III
 8' Oboe (Sw)
 4' Schalmel (Sw)
SWELL (Expressive)
 8' Rohrflöte
 8' Gamba
 8' Celeste
 4' Salicet
 4' Gedeckt (Gt)
 2 1/2' Nazard
 2' Flute
 1 1/2' Tierce
 1 1/2' Larigot
 1' Kleine Octave
 Cymbal II
 16' Fagott
 8' Oboe
 4' Schalmel
 Tremulant
- PEDAL**
 32' Resultant
 16' Principal
 16' Subbass
 8' Principal
 8' Bourdon
 8' Gamba
 4' Choralbass
 4' Flute
 Mixture III
 16' Fagott
 8' Oboe
 4' Schalmel
GREAT/PEDAL
SWELL/PEDAL
- ANALYSIS**
 16' Holzgedeckt
 16' Principal
 8' Rohrflöte
 8' Gamba
 8' Celeste (TC)
 1 1/2' Tierce
 1 1/2' Larigot
 1 1/2' Mixture III
 1/2' Cymbal II
 16' Fagott/Oboe (full length)



John-Paul Buzard Organ Craftsmen, Inc., Champaign, IL, has built a new organ for Trinity Lutheran Church, Taylorville, IL.

From the builder:

It was nearly ten years ago when the Organ Committee at Trinity Lutheran Church first contacted me about building a new pipe organ. We agreed upon the tonal style of the instrument: an articulate, classically-conceived organ inspired by the German Lutheran tradition and especially appropriate for leading hymn-singing and playing a variety of organ literature. But a greater challenge was issued in the visual design. It was immediately obvious the organ had to be designed to grace, rather than hide the large window which is the entire rear wall of the balcony; it was also necessary to minimize the balcony floor space the organ would occupy, to leave room for the choir.

Happily, all these requirements were met in this instrument's design. As is the custom in many continental Lutheran churches, a division of the organ is suspended over the balcony rail. In this instance, this layout was of triple benefit: a suspended division encourages greater success from this type of tonal design; less balcony floor space was required; the suspended division could aid the eye in enjoying the rear window. The main organ, which is located against the rear wall of the balcony, has its pipes arranged to assist in visually "framing" the contemporary picture in the central portion of the window.

We chose to build a case for the Positiv division using cut glass. The glass case not only allows a viewer to look through it to the window beyond, but reflects parts of the window in its

effect in the church. Glass was also chosen to subtly carry the material used in the window into the room. The effect is that the window becomes more prominent, and that the organ and the window are visually married to produce a combination of lovely effects as the light changes during a given day.

The organ has two manual keyboards and pedalboard, 15 ranks of pipes and a total of 828 pipes. Two ranks not installed at this time have been prepared for future addition; upon their installation the organ will have 17 ranks and 950 pipes. While the stops of unison pitch exhibit great warmth, they are never allowed to cloud or "muddy" the transparent character so essential to this style of organbuilding. As successively higher pitches are added the effect is a brighter, not necessarily louder, sound. The two prepared stops are reeds, which can be used for fanfares, or to add color to the other sounds.

- GREAT**
 8' Principal
 8' Chimney Flute
 4' Octave
 2' Tapered Octave
 1 1/2' Mixture IV
 8' Trompet (prep)
 Positiv to Great
- POSITIV**
 8' Gedeckt
 4' Prestant
 4' Koppel Flute
 2' Octave
 8' Krummhorn (prep)
- PEDAL**
 16' Bourdon
 8' Octave
 16' Basson
 Great to Pedal
 Positiv to Pedal

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Pipedreams

Pipedreams is a weekly radio series produced by Mison

The Saint Dunstan-Art Organ Works, Houston, TX, has recently completed the restoration of the 1922 Henry Pilcher's Sons organ (opus 1120) at Sacred Heart Co-Cathedral, Houston. The present console from the 1955 Aeolian-Skinner opus 1297 built for the chapel of Centenary College in Shreveport, LA, was installed in the 1970s. Only one dead note was due to bad chest leather, the remainder of the chest pneumatics are still covered in the original leather. The stop and coupler switches in the console were recovered as needed and the associated valves, which had been severely damaged by insects, were replaced. New drawknob heads replaced the original Skinner units which showed incorrect stop names for this organ. All pipework was removed, washed, cleaned, and re-installed. The pipes were then placed back on proper speech, repaired as needed, and re-regulated utilizing the original Pilcher system of a gradual, progressive crescendo from bass to treble. Chestwork and woodwork was cleaned and relacquered as necessary. The main reservoir was stripped to bare wood, primed, and recovered using rubbercloth hinging, scived leather gaskets and fittings, and cooked hide glue to ensure future serviceability. A new Peterson electronic swell motor replaced the severely damaged pneumatic unit. The Oboe Gamba was renamed Salicional while retaining its original sound, and the Salicional was designated a Salicional Celeste. In the cleaning process, the leathering disintegrated on the upper lips of the Swell Horn Diapason. The resulting tone was brighter and more certain and the stop was thus renamed Violin Diapason. Several stops were added in the pedal division utilizing existing pipework and extra stop switches in the console. The intent was to preserve the original Pilcher character of this instrument, a company on which this firm has done extensive research. Working with The Saint Dunstan-Art Organ Works on this project was James A. Brown, and the

assistant for tonal finishing was Preston L. Schultz. The bishop for the diocese of Galveston-Houston is the Most Rev. Joseph A. Fiorenza, D.D., the pastor is the Rev. Msgr. Phillippe Le-Xuan Thong, and the senior organist is Mrs. Elizabeth McGowen.

GREAT

Coupler manual in this installation

SWELL

- 8' Violin Diapason
- 8' Stopped Flute
- 8' Salicional
- 8' Salicional Celeste
- 8' Aeoline
- 8' Aeoline Celeste (TC)
- 4' Harmonic Flute
- Tremolo

CHOIR (Original Great)

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

PEDAL

- 32' Grand Bourdon (Resultant, 1991)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 8' Bass Flute
- 8' Gedeckt (Sw, 1991)
- 4' Flute (1991)



Levsen Organ Company, Buffalo, IA, has built an organ, opus 9, for St. Paul United Church of Christ, Wheatland, IA. A Hinners opus 1790-C was installed in 1914, ordered from a mail order catalog and pumped by hand. A reworking and updating in 1952 included an electric action system and discarded half the Hinners pipework. Levsen was chosen to deal with mechanical problems: worn contacts in the electric action, the need for more organ and the lack of control. The resulting instrument is 18 ranks, and was dedicated by Arlyn Fuerst of Madison, WI.

GREAT

- 8' Principal
- 8' Rohrflote
- 8' Erzhaler (Sw)
- 8' Schwebung (Sw)
- 4' Oktave
- 4' Rohrflote (12 pipes)
- 2' Flochflote
- Mixture III
- 8' Trompette (Sw)

SWELL

- 8' Holzgedeckt
- 8' Erzhaler
- 8' Schwebung
- 4' Geigenprinzpal
- 4' Hohlflote
- 2 1/4' Spitznasat (12 pipes)
- 2' Oktave
- 1 3/4' Terz
- 1 1/4' Spitzquinte
- 8' Trompete
- Tremolo

PEDAL

- 16' Subbass
- 16' Lieblichbass (12 pipes)
- 10 3/4' Quintebass (Sw)
- 8' Oktavebass
- 8' Flotenbass (12 pipes)
- 4' Choralbass (12 pipes)
- 2' Oktave (12 pipes)
- 16' Trompette (12 pipes)
- 8' Trompette (Sw)
- 4' Trompette (Sw)

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John M. Crum Pipe Organs of War-nerville, NY, has imported, erected, and finished a new organ for St. James the Less Church (Roman Catholic), Jamesburg, NJ. The instrument was built in Germany expressly for John Crum, who is also an Episcopal priest. The St. James organ has mechanical key action; the stop action and couplers are electrical. Both are entirely silent in operation. There are 8 general pistons that can only be changed when the key is inserted. Additionally, when the key is given a 1/4 turn, 8 more free combinations become available. The actions are a combination of wood and metal and use historic and modern materials. The responsiveness of the key action is further enhanced by the voicing of the pipework. The style chosen is that of the great European organs of the 60s and 70s, rather than the more "romantic" style in vogue in the late 80s to the present. All Principal ranks in this instrument are of 75% tin.

While the front pipes of the Great case are polished tin, the Praestant pipes of the Pedal case are of solid mahogany. The pedal division also features a Regal of Spanish type. Because of space limitations an 8' Principal was omitted from the Great division; however, since the manual reeds are also at 8' pitch and are a semi-chorus variety, the ensemble is balanced.

The interior of the console/key desk is finished in polished walnut with drawstops of grenadilla. The natural keys are covered with boxwood and the

sharps are of grenadilla. The pedals are of oak with sharps overlaid with ebony. They are concave and radiating, conforming to B.D.O. standards. The bench is of oak, adjustable and with polished seat. The cases are of solid white oak finished natural with satin lacquer.

Assisting in the installation were the former music director, the maintenance crew of St. James, and Chase Pipe Organs of Worcester, NY. Compass 56/30. Wind pressure 2 3/4 inches; equal temperament. 18 stops, 21 ranks, 1,072 pipes.

GREAT

- 8' Holzgedeckt
- 4' Praestant
- 4' Rohr Flute
- 2' Flach Flute
- 1 1/2' Mixture III
- 8' Schalmey-Oboe

SWELL

- 8' Viola da Gamba
- 8' Lieblich Gedackt
- 4' Gemshorn
- 2' Principal
- 1 3/4' Tierce
- 1 1/2' Principal Quinte
- 1/2' Zimbel
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Sub Bass
- 8' Rohr Gedackt
- 4' Choral Bass
- 8' Regal

The **Ross King Company**, Fort Worth, TX, has built a new organ for Arlington Heights United Methodist Church, Fort Worth. The organ consists of 43 voices, 58 ranks of pipes, housed in an oak case. The Great Harmonic Flute, Great Trumpet and Pedal Trombone pipes are in the Choir chamber. The Solo Trumpet consists of hooded pipes in the center of the case voiced on high pressure. "Solo Trumpet on Swell" (reversible): Trumpet is playable from the Swell manual but does not couple to other divisions. A switch for the expression shutters allows Chancel Only/Chancel and Nave. A switch allows turning off the third-sounding rank of the Choir Terzzimbel IV.

GREAT

- 8' Principal
- 8' Koppelflute
- 8' Harmonic Flute
- 4' Octave
- 4' Nachthorn
- 2' Super Octave
- IV Mixture
- IV Scharf
- 8' Trumpet
- Tremulant

CHOIR (Pipes in chancel casework)

- 8' Gedeckt
- 4' Koppelflute
- 2' Gemshorn
- 1 1/2' Larigot
- IV Terzzimbel
- II Sesquialtera
- 8' Krummhorn
- 8' Solo Trumpet (Pipes enclosed in west chamber)
- 8' Waldflute
- 8' Gamba
- 8' Gamba Celeste
- 8' Spitzflute
- 8' Flute Celeste
- 4' Principal
- 8' Clarinet
- Tremulant



SWELL (east chamber)

- 16' Gedeckt
- 8' Principal
- 8' Chimneyflute
- 8' Viola
- 8' Viola Celeste
- 4' Octave
- 4' Flute
- 2 3/4' Nazard
- 2' Super Octave
- 2' Spitzflute
- 1 3/4' Tierce
- IV Plein Jeu
- 16' Bassoon
- 8' Trumpet
- 8' Oboe (Bassoon)
- 4' Clarion
- Tremulant
- Zimbelstern
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- 16' Bourdon
- 16' Gedeckt (Sw)
- 16' Violone (Sw)
- 8' Octave
- 8' Principal (Sw)
- 8' Gedeckt (Sw)
- 4' Super Octave
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Calendar

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

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

UNITED STATES East of the Mississippi

15 DECEMBER

Handel, *Messiah*; St Thomas, New York, NY 7:30 pm (also December 17)

16 DECEMBER

Harold Stover; St Luke's Cathedral, Portland, ME 12:15 pm

Handel, *Messiah*; St Mary the Virgin, New York, NY 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 11:50 am

18 DECEMBER

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

American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

Wolfgang Rübsum; Rockefeller Chapel, Chicago, IL 8 pm

19 DECEMBER

The New Oratorio Singers; St Francis DeSales, Lake Zurich, IL 7:30 pm

His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

20 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm

Lessons & Carols; Christ Church, Oyster Bay, NY 4 pm

Lessons & Carols; St Thomas, New York, NY 11 am, 4 pm

McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 4 pm

American Boychoir; Princeton Univ, Princeton, NJ 3:30 pm

Handel, *Messiah*, with orchestra; Holy Trinity, Philadelphia, PA

Lessons & Carols; St John's Church, Washington, DC 11 am

Saint-Saëns, *Christmas Oratorio*; Bethesda Presbyterian, Bethesda, MD 11 am

Lessons & Carols; First Presbyterian, Burlington, NC 5 pm

Choral Concert; Cleveland Museum, Cleveland, OH 2 pm

David Burton Brown; All SS Episcopal, Pontiac, MI 4 pm

His Majesty's Clerkes; St Paul & the Redeemer, Chicago, IL 2:30 pm

Sal Soria; Holy Name Cathedral, Chicago, IL 3:30 pm

Christmas Concert; Independent Presbyterian, Birmingham, AL 5 pm

Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

22 DECEMBER

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

Lessons & Carols; St Peter's Episcopal, Morristown, NJ 5:30 pm

23 DECEMBER

Britten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

27 DECEMBER

Lessons & Carols; St Bartholomew's, New York, NY 4 pm

Lessons & Carols; Grace Episcopal, Silver Spring, MD 10:15 am

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Lessons & Carols; Central United Methodist, Lansing, MI 9:30 am

29 DECEMBER

David Higgs; Philharmonic Center, Naples, FL 8 pm

3 JANUARY

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

Marilyn Keiser; St Mark's Episcopal, Jacksonville, FL 10 am

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 6:30 pm

6 JANUARY

Alan Davis; St Mary the Virgin, New York, NY 5:30 pm

Dvorak, *Mass in D*; St Mary the Virgin, New York, NY 6 pm

American Boychoir; Our Lady of Czestochowa, Doylestown, PA 8 pm

8 JANUARY

Harold Stover; Trinity Church, Boston, MA 12:15 pm

Singing Boys of Pennsylvania; St Mark's-by-the-Sea Lutheran, Palm Coast, FL 8 pm

9 JANUARY

Singing Boys of Pennsylvania; Cathedral of St Augustine, St Augustine, FL 8 pm

Marilyn Keiser, workshop; First Presbyterian, Gainesville, FL 10 am

10 JANUARY

Stephen Tharp; St Thomas Church, New York, NY 5:15 pm

Edward Brewer, with ensemble; West Side Presbyterian, Ridgewood, NJ 4 pm

Elizabeth Melcher & John Sittard; Longwood Gardens, Kennett Square, PA 2:30 pm

Singing Boys of Pennsylvania; United Methodist Church, Sun City Center, FL 3 pm

Marilyn Keiser; First Presbyterian, Gainesville, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Byrd, *Mass for Four Voices*; St John Cantius, Chicago, IL 11 am

Alan Morrison; Christ Church Cathedral, New Orleans, LA 4 pm

11 JANUARY

Singing Boys of Pennsylvania; Christ Lutheran, Cape Coral, FL 8 pm

12 JANUARY

David Herman; St Mark's Episcopal, Philadelphia, PA 12:10 pm

13 JANUARY

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

Singing Boys of Pennsylvania; First Presbyterian, Tequesta, FL 8 pm

15 JANUARY

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

Singing Boys of Pennsylvania; First United Methodist, Lakeland, FL 7:30 pm

16 JANUARY

Charles Krigbaum; St Peter's Episcopal, Morristown, NJ 8 pm

17 JANUARY

James Hicks; St Thomas Church, New York, NY 5:15 pm

Bradford Winters; Longwood Gardens, Kennett Square, PA 2:30 pm

Singing Boys of Pennsylvania; Central Christian, Augusta, GA 7 pm

Marilyn Keiser; First Presbyterian, Ft Lauderdale, FL 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

David Burton Brown; Trinity Episcopal, Toledo, OH 4 pm

Richard Erickson; Pilgrim Congregational, Duluth, MN 4 pm

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18 JANUARY

Marilyn Keiser, workshop; First Presbyterian,
Ft Lauderdale, FL 10 am
*Todd Wilson; Eastman School of Music,
Rochester, NY 7:30 pm

19 JANUARY

David Cox; St Mary the Virgin, New York, NY 8
pm
Singing Boys of Pennsylvania; Ebenezer Lu-
theran, Columbia, SC 7 pm

20 JANUARY

Singing Boys of Pennsylvania; Second Pres-
byterian, Knoxville, TN 6:30 pm

21 JANUARY

Singing Boys of Pennsylvania; Cumberland
College, Williamsburg, KY 8 pm

22 JANUARY

Bruce Frank; Trinity Church, Boston, MA 12:15
pm
Birmingham Boys Chamber Choir; Cathedral
Church of the Advent, Birmingham, AL 12:30 pm

24 JANUARY

John Abdenour; St Thomas Church, New
York, NY 5:15 pm
Phillip Compton; Longwood Gardens, Ken-
nett Square, PA 2:30 pm
Gerre Hancock; Duke Univ, Durham, NC 5 pm
Cj Sambach; Westminster Presbyterian, Clin-
ton, SC 4 pm (9:30 am Informance)
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

27 JANUARY

Choral Concert; St Ignatius Loyola, New York,
NY
Claire Rozier; St John's Church, Washington,
DC 12:10 pm

29 JANUARY

Haskel Thomson; Trinity Church, Boston, MA
12:15 pm

30 JANUARY

Thomas Murray; Christ & Holy Trinity Episco-
pal, Westport, CT 8 pm

31 JANUARY

Karen Schneider; St Thomas Church, New
York, NY 5:15 pm
Arnold Richter, with harp; Longwood Gar-
dens, Kennett Square, PA 2:30 pm
Peter Brown; Good Shepherd Lutheran, Lan-
caster, PA 4 pm
David Wilson, with brass; Grace Episcopal,
Silver Spring, MD 4 pm
Martin Jean; Trinity English Lutheran, Ft
Wayne, IN 2:30 pm

UNITED STATES

West of the Mississippi

16 DECEMBER

Handel, *Messiah*; St Mark's Cathedral, Seattle,
WA

20 DECEMBER

St Louis Chamber Chorus; SS Peter & Paul,
Soulard, MO 3 pm
Bach, *Magnificat*; Central Presbyterian, Kansas
City, MO 2 pm
Lessons & Carols; St John's Cathedral, Denver,
CO 4:30, 7 pm
Monte Maxwell; First Baptist, San Angelo, TX
6:30 pm

3 JANUARY

Mark McClellan & Lucius Weathersby; Our
Lady of the Mississippi Abbey, Dubuque, IA 4
pm

8 JANUARY

Epiphany Procession; St John's Cathedral,
Denver, CO 8 pm

15 JANUARY

David & Marian Craighead; St Mark's Cath-
edral, Seattle, WA 8 pm

16 JANUARY

Susan Landale, workshop; First Presbyterian,
San Diego, CA 9 am

17 JANUARY

Beethoven Lecture & Piano Duo; First Congre-
gational, Waterloo, IA 3 pm
+ Susan Ferré; St Rita RC, Dallas, TX 7:30
pm

18 JANUARY

Thomas Murray; Highland Park Presbyterian,
Dallas, TX 4, 7:30 pm
Matthew Dirst; Trinity Presbyterian, San Car-
los, CA 4 pm
Susan Landale; First Presbyterian, San Diego,
CA 7 pm

18 JANUARY

J. Richard Szeremany, lecture; Univ of Red-
lands, Redlands, CA 3 pm

19 JANUARY

J. Richard Szeremany; Univ of Redlands,
Redlands, CA 7 pm

22 JANUARY

Henry Lowe; St John's Cathedral, Denver, CO
8 pm
Thomas Murray; Church of the Wayfarer, Car-
mel, CA 8 pm

23 JANUARY

J. Richard Szeremany; First Friends Church,
Whittier, CA 7:30 pm

24 JANUARY

Susan Landale; Sunnyside Seventh-Day Ad-
ventist, Portland, OR 8 pm

25 JANUARY

Chanticleer; Palmer Mem Episcopal Church,
Houston, TX 7:30 pm

29 JANUARY

Gerre Hancock; Christ Church, San Antonio,
TX 7:30 pm
Matthew Dirst; St John's Lutheran, Bakers-
field, CA 8 pm

30 JANUARY

David Craighead, masterclass; St Mary's Ca-
thedral, Cheyenne, WY
Matthew Dirst, workshop; St John's Lutheran,
Bakersfield, CA 10 am

31 JANUARY

David Craighead; St Mary's Cathedral, Chey-
enne, WY 2 pm

INTERNATIONAL

9 JANUARY

Patty Gartshore, with piano; Central United
Church, Sault Ste Marie, Ontario 8 pm

15 JANUARY

Bales, Wuensch, *Concertos for Organ & Or-
chestra*; St Paul's Cathedral, London, Ontario

23 JANUARY

John Walker, workshop; Westminster United,
Winnipeg, Manitoba 1:30 pm

26 JANUARY

Phillip Crozier & Sylvie Poirier; St Matthew's
Anglican, Ottawa, Ontario 8 pm
Matthew Dirst; Jack Singer Hall, Calgary,
Alberta 8 pm
John Walker; St Andrew's Presbyterian, Thun-
der Bay, Ontario 7:30 pm

Organ Recitals

AGNES ARMSTRONG, with Karen Kle-
vanosky, flute, and Peter Giroux, piccolo
trumpet, Round Lake Auditorium, Round
Lake, NY, July 19: *Toccata*, Martini; *Offer-
toire en sol mineur*, Franck; *Romance sans
paroles*, op. 85, Berceuse, op. 79, *Andante*,
op. 67, *Espressivo*, op. 67, Guilman; *Choral*,
Boëllmann; *Toccata en sol*, Dubois; *Offer-
toire sur des noëls*, op. 53, Guilman; *Con-
certo in D Minor*, Marcello; *Pièce sympho-
nique*, Lacroix.

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SUSAN ARMSTRONG, The Baptist Temple, Brooklyn, NY, June 6: *Fantasia in D*, op. 176, Merkel; *Allegretto*, op. 29, no. 2, Foote; *Komm Heiliger Geist, Herre Gott*, Bach; *Anitra's Dance*, Grieg; *Dance of the Sugar Plum Fairy*, Tchaikovsky; *Etude Symphonique*, Bossi; *Tuba Tune*, Lang; *Grand Sonata in E-flat*, op. 22, Buck; Grand March from *Aida*, Verdi.

DARLENE BILL, First United Methodist Church, Sioux Falls, SD, July 15: *Sonata III*, op. 65, Mendelssohn; *Praeludium et Fuga in d*, S. 539, Bach; *Cantabile*, Franck; *Komm, Heiliger Geist*, S. 651, Bach.

DAVID BURTON BROWN, Epiphany Lutheran Church, Burtonville, MD, May 31: *Toccata and Fugue in D*, Buxtehude; *Elegy*, Thalben-Ball; *Fantasy*, K. 594, Mozart; *Sunrise on Sunset Hill*, Elms, Sunday Night (Views from the Oldest House), Rorem; *Prelude on "New Britain"*, Wood; *Scherzo*, Allegro (Second Symphony), op. 20, Vierne.

MARTY CLONINGER, U.S. Air Force Academy, Colorado Springs, CO, July 26: *Concerto in B Minor*: Meck, Walther; *Jesu, meine Freude*, S. 1105, Allein Gott in der Höh sei Ehr, S. 711, Wir glauben all an einen Gott, Schöpfer, S. 680, Bach; *Offertoire sur les grands jeux*, Couperin; *Four Psalm Preludes*: 23, 29, 137, 117, Powell; Hymn Interpretations: *The Ash Grove*, *New Britain*, *Ein feste Burg*, *Ashwien*; *Patriotic Melodies*, arr. Linker/Koury/Crawford.

RICHARD F. COLLMAN, First United Methodist Church, Sioux Falls, SD, June 24: *Overture to the Occasional Oratorio*, Handel; *Minuet*, Wesley; *Fanfare*, Cook; *Improvisation on "Crimond"*, Thiman; *Variations on an Easter Theme*, Rutter.

PHILIP CROZIER & SYLVIE POIRIER, Christ Church Cathedral, Montreal, June 17: *Duet for Organ*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *A Verse (In Nomine)*, Carleton; *Sonata in D Minor*, op. 30, Merkel.

FELIX FRIEDRICH, First Congregational Church, Ann Arbor, MI, July 3: *Aria Eberliana pro dormiente Camillo variata*, J.C. Bach; *2 Fugen a-Moll/B-Dur*, W.F. Bach; *3 Flötenstücke*, C.P.E. Bach; *Praeludium und Fuge C-Dur*, S. 545, Partita "Sei gegrüßet, Jesu gütig", S. 768, J.S. Bach; *Jesu, meine Zuversicht*, *Toccata und Fuge a-Moll*, Krebs.

JOSEPH GALEMA, U.S. Air Force Academy, Colorado Springs, CO, July 5: *Pomp and Circumstance Military March in G*, op. 39, no. 4, Elgar; *Concerto No. 4 in F Major*, Handel; *Tuba Tune*, Cocker; *Improvisation in A*, op. 150, no. 7, Saint-Saëns; *Postlude pour l'office de complies*, Alain; *Epilogue sur un thème de Frescobaldi pour pédale solo*, Langlais; *L'Ange à la Trompette*, Charpentier.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, June 21: *Sketch in C Minor*, op. 58, no. 1, Schumann; *Woodland Idyll*, Clokey; *Fountain Reverie*, Fletcher; *In Summer*, Stebbins; *La Primavera*, Balderston; *Carillon*, Delamarter; *A Trumpet Minuet*, Hollins; *Sunday Scherzo*, Ashdown; *Sumer is icumen in, cucu*, Jello; *Sonata for organ*, Gell.

DAVID HERMAN, Bangor Cathedral, Wales, July 1: *Rwan: The Earl of Salisbury*, Byrd; *A Gigge: Doctor Bull's my selfe*, Bull; *Sonata de I tono*, Lidon; *Toccata in F Major*, S. 540, Bach; *Thirty Pieces for Small Organ*, op. 18/1: 1, 2, 8, 10, Distler; *Fantasy on Slane*, Larsen; *Processional*, Mathias; *Rhosymedre*, Bryn Calfaria, Vaughan Williams; *Sarabande*, Howells; *Toccata*, Dubois.

MILDRED K. HUGHINS, First United Methodist Church, Sioux Falls, SD, July 1: *America the Beautiful*, Ward, arr. Heitler & Lyke; *God save the King*, Wesley; *Hail Columbia*; *The Fourth of July*, Hewitt;

The Stars and Stripes Forever, Sousa, arr. Biggs.

MICHELE JOHNS & MARILYN MASON, First Congregational Church, Ann Arbor, MI, July 10: *Seis Conciertos de dos Organos*, Soler.

ROSE KIRN, University of Michigan, Ann Arbor, MI, July 5: *Praeludium et Fuga in f*, S. 534, *Schmücke dich, o liebe Seele*, S. 654, *Herr Jesu Christ, dich zu uns wend'*, S. 655, *O Lamm Gottes, unschuldig*, S. 656, *Von Gott will ich nicht lassen*, S. 658, *Nun komm der Heiden Heiland*, S. 659, 661, *Komm, Gott, Schöpfer, heiliger Geist*, S. 667, *Toccata et Fuga in d*, S. 565, Bach.

DANIEL LAMOUREUX, Church of the Pilgrimage, Plymouth, MA, July 9: *Grand Choeur*, Dubois; *Two Pieces for an Organ Clock*, C.P.E. Bach; *Rondeau*, Mouret; Theme from *Brideshead*, Burgon, arr. Wetherell; *Salve Regina*, Widor; *Andantino*, Vierne; *The Stars and Stripes Forever*, Sousa, arr. Biggs; *Toccata in B Minor*, Gigout.

ARTHUR LAWRENCE, St. Paul's Episcopal Church, La Porte, IN, June 21: *Nachspiel in D Minor*, Rinck; *Second Fantaisie*, Alain; *Andantino*, Vierne; *Intermezzo*, Widor; *Prelude, Fugue and Chaconne in C Major*, Buxtehude; *Come, Holy Spirit*, S. 667, *All glory be to God on high*, S. 676, *Fugue in G Major*, S. 577, Bach.

RUTH LEWIS, St. James United Church, Montreal, June 16: *Prelude and Fugue in C Major*, op. 109, no. 3, Saint-Saëns; *Wie schön leuchtet der Morgenstern*, Gade; *Partita on "Ein feste Burg"*, Clarke; *Rhapsody*, op. 17, no. 1, Howells; *Five Dances for Organ*, Hampton.

MARILYN MASON, with Pierre D'Archambeau, violin, University of Michigan, Ann Arbor, MI, June 28: *Chaconne*, Vitali; *Sonata in D Major*, op. 1, no. 13, Handel; *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Sonata for Violin, Ysäye*; *Suite for Violin and Organ*, op. 166, Rheinberger.

MAX MILLER, Methuen Memorial Hall, Methuen, MA, July 8: *Sonata No. 4 in B-flat*, Mendelssohn; *Chaconne in A Minor*, David; *Prière*, op. 20, no. 5, Franck; *Three Pieces*, Parker; *Canon, Chacony and Fugue*, Sowerby.

JACK MOHLENHOFF & MARILYN MOHLENHOFF, First United Methodist Church, Sioux Falls, SD, July 8: *Toccata and Fugue in D Minor*, Bach; *Concerto in B Minor*, Walther; *Prelude, Fugue and Chaconne*, Buxtehude.

KARL MOYER, Washington National Cathedral, Washington, DC, June 14: *Homage to Perotin*, Roberts; *Prelude and Fugue in G*, S. 550, Bach; *Serene Alleluias, Les Ressuscités et la lumiécède Vie*, Messiaen; *Prelude in G*, *Fugue in G*, Dvorak; *Psalm-Prelude II*, ii, Howells; *Choral in A*, Franck.

CARLENE NEIHART, Northminster Presbyterian Church, Hutchinson, KS, June 3: *Toccata in F Major*, S. 540, Bach; *St. Anthony Chorale*, Brahms; *Rondo*, Rinck; *Air on a G String*, Bach; *Hornpipe*, Handel; *The Bells of St. Anne de Beaupre*, Russell; *For us and for our salvation*, Liszt; *Variations on a Theme for Pedals Only*, Thalben-Ball; *Toccata*, Widor.

LARRY PALMER, St. John's Lutheran Church, Bakersfield, CA, May 15: *Dialogue in C*, Marchand; *Récit de Tierce en taille*, de Grigny; *O man bewail thy greivous sin*, S. 622, *Wake, awake, for night is flying*, S. 645, Bach; *Partita: Wake, awake for night is flying*, op. 8/11, *Intonation, Concertino, Chaconne, Canon*, op. 18/1, Distler; *Pastorella*, S. 590, *Concerto in G Major*, S. 592, *Toccata and Fugue in D Minor*, S. 565, Bach.

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KAREL PAUKERT, with Tom Freer, percussion, Museum of Art, Cleveland, OH, June 24: *Concerto in A Minor*, Vivaldi/Bach; Keyboard dances from *Intabolutura Nova*; that line which is earth's shadow, Harrison; *Frammenti*, Husa; *Impetuoso*, Wiedermann; *Three Pieces*, Teml; *Critical Mass*, Mobberley; *Andantino*, Petrali; *Final in B-flat*, op. 21, Franck.

RICHARD M. PEEK, Covenant Presbyterian Church, Charlotte, NC, June 7: *Battalia I*, Cabanilles; *Quarto tiempo de baxon de septimo tono*, de Arauco; *Concerto in A Minor*, Vivaldi/Bach; *Prelude and Fugue in A Minor*, S. 543, Bach; *Variations on "Charettes"*, Peck; *Scherzo, Allegro (Symphonie II)*, Vierne.

MELISSA PICHETTE, U.S. Air Force Academy, Colorado Springs, CO, July 12: *Alleluys*, Preston; *Allein Gott in der Höh sei Ehr*, S. 662, *Toccata in F*, S. 540, Bach; *Fanfares to the Tongues of Fire, Resurrection*, King; *Tanz-Toccata*, Heiller.

LINTON POWELL, University of Michigan, Ann Arbor, MI, July 12: *Diferencias sobre el canto llano*, Cabezon; *Ave maris stella*, Palero; *Tiento de falsos 2 tonos*, Castillo; *Catilla de mano izquierda*, Durón; *Intento en re menor*, Lidón; *Sonata y fuga en sol mayor*, Oxinaga; *Preludio, paso y intento en sol menor*, Himno (*Pange Lingua*), López; *Preludio, Andante y "Ave maris stella"*, Sessé.

DENIS REGNAUD, St. James United Church, Montreal, Quebec, August 4: *Méditation, Divertissement, Canzona, Légende, Scherzetto, Arabesque, Choral, Lied, Marche funébre*, Vierne.

ERIK REINHART, St. James United Church, Montreal, June 23: *Schmücke dich, o liebe Seele*, S. 654, *Toccata and Fugue in F*, S. 540, Bach; *Benedictus*, op. 59, Reger; *Chorale No. 3 in A Minor*, Franck.

NAOMI ROWLEY, Emanuel-St. John Lutheran Church, Lytton, IA, March 29: *Tuba Tune in D Major*, Lang; *Prelude and Fugue on "O darkest woe"*, Brahms; *O sacred head now wounded*, S. 727, Bach; *Lamb of God, pure and sinless*, Cherwien; *Grand Choeur Dialogue*, Gigout; *Concerto in F Major*, Albinoni/Walther; *Variations on "Awake, my heart, with gladness"*, Peeters; *Pastorale on the 23rd Psalm*, Kloppers; *Toccata on "In the cross of Christ I glory"*, Cherwien.

MARILYN SCHEMPP, First United Methodist Church, Sioux Falls, SD, June 17: *Lied, Carillon*, Vierne; *Prière, Jongen*; *Fantasmagorie*, Alain; *Chant de paix*, Langlais; *Toccata, Gigout*.

MARY MOORE SKALICKY, Kloster Tepla, Czechoslovakia, July 26: *Toccata C-dur*, Cernohorsky; *Nun komm, der Heiden Heiland*, Bach; *Fuga C-dur*, Vanhal; *Preludium a fuga g-moll*, Buxtehude; *Pastorale*, Zipoli; *Fuga a-moll*, Seger; *Flétnové hodiny*, Haydn; *Christ lag in Todesbanden*, Böhm; *Capriccio Pastorale*, Frescobaldi; *Partita sopra Jesu meine Freude*, Walther; *Toccata a fuga d-moll*, Bach.

MARK STEINBACH, Methuen Memorial Hall, Methuen, MA, July 15: *Tanz-Toccata*, Heiller; *Canon in C Major*, Canon in A-flat Minor, Schumann; *Ich armet' einen Linden Duft*, Mahler/Steinbach; *Toccata in D Minor and Fugue in D Major*, op. 59, Reger; *Joie et clarté des corps glorieux*, Messiaen; *Cantilène improvisée*, Tournemire/Durufle; *Toccata*, Guillon.

MARILYN KAY STULKEN, St. John's Lutheran Church, Dillsboro, IN, May 5: *Grand Choeur*, op. 52, no. 2, Guilment; *Seven Dances from German Tablature Books*, anon.; *Prelude in C Minor*, op. 37, Mendelssohn; *From heaven above*, Zeuner; *Silent Night*, Buck; *Es ist das Heil*, S. 639, Bach; *Largo*, Handel/Jackson; *Bellevue*, Husted; *Russian Hymn*, Thayer; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Marche (Sonata Pontificale)*, Lemmens.

SAMUEL JOHN SWARTZ, California State University, Northridge, September 12: *Prelude in G*, Buxtehude; *Offertoire sur Vire le Roy*, Raison; *Battalia I Imperial*, Cabanilles; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Agincourt Variations*, Toutant; *Voluntary VIII in D Minor*, Stanley; *Reflections on BACH*, Heussenstamm; *Variations on "America"*, Ives.

LIUWE TAMMINGA, Cleveland Museum of Art, Cleveland, OH, May 3: *Concerto in A Minor*, op. 8, no. 8, Torelli/Walther; *Sonata in G Minor*, Corelli/Miller; *Concerto in G Major*, op. 3, no. 3, Vivaldi/Bach; *Offertorio*, Rossini; *Elevation*, Bergamo; *Sinfonia in pastorale*, Morandi; *Musette*, op. 93, Remondi; *Puri Intervallo*, Mein Weg hat Gipfel und Wellentäler, Pärt; *Toccata*, Andriessen.

MICKEY THOMAS TERRY, National Presbyterian Church, Washington, DC, August 2: *Pièce Héroïque*, Franck; *Tierce en taille*, Dumage; *Prelude and Fugue in D*, S. 532, Bach; *Prelude and Fugue in G minor*, op. 7, Dupré; *Anguished American Easter*, Kerr; *Tribute to Duke Ellington*, Faxon; *Stilienne*, Vierne; *Fugue (Ad nos)*, Liszt.

WILHELMINA TIEMERSMA, St. James United Church, Montreal, June 30: *Offerte du 5e Ton: Vire le Roy*, Raison; *Dies sind die heiligen zehn Gebot*, S. 678, 679, Bach; *Fantaisie in E-flat*, Saint-Saëns; *Prière*, Matton; *Variations on America*, Ives.

STEPHEN THARP, U.S. Air Force Academy, Colorado Springs, CO, July 19: *Praeludium in D Minor*, Pachelbel; *Vater unser*, BuxWV 219, Buxtehude; *Variations on "Lasst uns das Kindelein wiegen"*, Murschhauser; *Prelude and Fugue in C Minor*, S. 549, Bach; *Variations (Symphony No. 8)*, Widor; *Memor*, Hakim.

DAVID WAGNER, First Congregational Church, Ann Arbor, MI, July 8: *Fanfare for Organ*, Cook; *Cornet Voluntary*, Walond; *Concerto no. 15 in F Major*, op. 3, Handel; *Crown Imperial*, Walton; *Processional*, Matthias; *Pastorale in E Major*, op. 12, Franck; *Toccata and Fugue in D Minor*, S. 562, Bach; *Variations on "New Britain"*, Shearing; *Grand Choeur Dialogue*, Gigout.

TODD WILSON, First Presbyterian Church, Roanoke, VA, May 3: *Pugnant*, Sowerby; *Humoresque (L'Organo Primitivo)*, Yon; *Londonderry Air*, arr. Lemare; *Prelude and Fugue in D Major*, S. 532, Bach; *Variations on a Noël*, op. 20, Dupré; *Roulade*, op. 9, no. 3, Bingham; *Sonata Eroica*, Jongen.

ROSS WINDSOR, Mayne Hall, University of Queensland, July 10: *Praeludium und Fuga in D-Dur*, S. 532, *Vom Himmel hoch*, S. 769, Bach; *Allegro and Andante*, K. 608, Mozart; *Präludium und Ciacona C-Dur*, BuxWV 137, Buxtehude; *Onder een linde groen*, Sweelinck; *Orgelsonate II*, Hindemith; *Präludium und Fuge über B.A.C.H.*, Liszt.

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