

THE DIAPASON

JANUARY, 1987



The University of Illinois, Urbana-Champaign
Specification on page 10

The University of Michigan hosted the final round of its 1986 International Organ Performance Competition on October 4. An earlier taped elimination round had narrowed the field of applicants to five finalists.

Michael Bloss, a member of the faculty of the Royal Conservatory of Music, Toronto, and Minister of Music at Central United Church, Woodstock, Ontario, Canada, was awarded the First Prize, the Hayosh Prize of \$1,000. Mr. Bloss presented a recital on October 8 as a featured event in the 26th Annual Conference on Organ Music.

John Charron, Organist of Sacred Heart Church, Windsor, Ontario, Canada, and a student at the University of Windsor, received the Second Prize, the Clungunford Prize of \$500. The Third Prize of \$300 was awarded to Ruth Hurlburt, Organist of St. Mark's Methodist Church in Iowa City, IA, and a graduate of The University of Iowa. Other finalists were Claudia Dumschat, New York, and Louise Wilson, Silver Spring, MD.

All finalists performed identical repertoire, consisting of Bach, *Prelude and Fugue in G Major*, BWV 541; Liszt, *Prelude and Fugue on B-A-C-H*; Dupré, *Cortege and Litany*; and William James Ross, "Partite on a Methodist Hymn: *O For a Thousand Tongues to Sing*." The Ross work was commissioned for the competition by the Marilyn Mason Commissioning Fund of The University of Michigan.

The jury for the final round was composed of Dr. Joyce Jones, Chairman of the Organ Department of Baylor University, Waco, TX; David Sanger, Professor of Organ at the Royal Academy of Music, London, England, and Teacher of Organ at the Universities of Oxford and Cambridge; and Dr. Dennis Schmidt, Minister of Music at the Cathedral Church of St. John, Albuquerque, NM. Elimination round judges were Gordon Atkinson, Director of Music at the Cathedral of St. Catherine, St. Catherine's, Ontario, Canada, and Instructor of Organ at Brock University; Dr. Gale Kramer, a member of the organ faculty of Wayne State University and Organist of Metropolitan Methodist Church, Detroit; and Dr. Arthur Vidrich, Ann Arbor, MI.

The competition is open to all organists of any nationality and age. Repertoire, rules, and applications for the 1987 Competition may be obtained after February 1, 1987, from Dr. James Kibbie, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

Pro Organo has released its 1986 Fall Catalog of organ recordings. Volumes 1 through 4 of Frederick Hohman's complete Bach series are now available. Other releases include the *Lemare Affair*, also played by Hohman; *Guilmant Garnishes*, performed by Charles Callahan on the Aeolian-Skinner organ at the Church of the Epiphany, Washington, DC; *The Stanford Sonatas*, also by Callahan; *Dupré: A Centennial Tribute*, by James Higdon; *Everyone Dance*, music of Calvin Hampton played by Cherry Rhodes; *André Raison: A Study in French Organ Liturgy* by H. Joseph Butler; and *Herbert Howells & The Organ* by Robert Benjamin Dobby.

The company specializes in real-time chrome cassettes and compact discs. For further information, contact: Pro Organo, 305 East Main Street, Durham, NC 27701-3799; 800/336-2224.

An album of French Romantic organ literature performed by John Rose is the first classical music release in a new genre of Digital Compact Discs (CD) which add pictures to the music. The new CD was released by Towerhill Records of California and features Mr. Rose at the large Austin organ of St. Joseph's Cathedral, Hartford, CT, in works by Franck, Vierne, Saint-Saëns and Boëllmann. Visual effects were added by Larry Israel, a computer graphics specialist at the Record Group, Burbank, CA, and feature a variety of Parisian scenes, Impressionist era paintings and dance impressions.

The new technology is called "sub-code graphics" and makes use of previously unused tracks on the traditional CD to add a video capacity to the audio playback when the proper equipment is used. Compact Disc players with sub-code capability and converters for existing players are just now beginning to be introduced in the U.S.

Here & There p. 3 ▶

Bruges 1986

Harpichord by Rebecca Bell

The eighth international harpichord competition took place July 26-August 2 in the Belgian city of Bruges.

Seventy entrants from 20 countries were scheduled to appear in the preliminary round. The contingent of Japanese harpichordists was the largest, with 10 entrants; Italy and West Germany nine apiece; eight from The Netherlands; four from the United States and two from Canada. Only 53 went through with the first round performance, 17 having withdrawn before the contest began.

The repertoire for the three-round competition was inclusive: Capriccio VIII by Froberger was a compulsory work, followed by a program of 10 works selected from pieces by Sweelinck, Bull, Tomkins, Jones, Arne; L. and F. Couperin, Duphy, Balbastre; Frescobaldi, Storace; C. P. E., W. F., and J. C. Bach; and from J. S. Bach, *Tocatta in C minor*, "Italian" Concerto, "English" Suite in D minor, *Prelude and Fugue in G minor* from WTC, Book II—all this comprising the first round. For the second round the required works were by Scarlatti (*Sonatas in D Major*, minor K. 140, 141), followed by further selections from the contestant's repertoire chosen by the judges from pieces not performed in the preliminary

competition. For the final round: W. F. Bach: *Fantasia in E minor* and J. S. Bach: *Concerto in E Major* for Harpichord and Orchestra, BWV 1053.

The first two rounds were afternoon events in the majestic first-floor hall of the Provinciaal Hof. The harpichordists were allowed to choose among three instruments for their performances before the panel of adjudicators, Kenneth Gilbert, Johan Huys, Gustav Leonhardt, Scott Ross, Herbert Tachezi, and Jos Van Immerseel. Thirteen contestants advanced into the semifinals.

The final round was a festive event, held at night on August 2 in the city theater. Here tickets were sold (and sold out) to the public, and the audience was treated to a splendid and exciting evening, as the five finalists—Ottavio Dantone of Italy, Christine Whiffen of Great Britain, and Akiko Kuwagata, Miyuki Takahashi, and Mayako Sone, all of Japan—gave their best in performances of the repertoire set aside for that evening. Each competitor had the choice of his favorite instrument from all those in the exhibition. Prizes were awarded as follows: the first prize of 100,000 Belgian francs was withheld; second prize was divided between Mrs. Kuwagata and Mrs. Takahashi; third prize went to Mr. Dantone; fourth prize

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to Miss Whiffen; and fifth prize to Miss Sone. Mrs. Kuwagata received the audience prize.

Two features of great interest and benefit to all were the excellent exhibition of instruments and the fine concerts and lectures. The exhibition displayed the products of 57 builders of keyboard instruments from many countries as well as various editions of music and books about music.

Concerning the series of lectures during the week, it is interesting to note that out of six presentations, only three were given in English. Of those comprehensible to the speaker of English, Kenneth Gilbert offered what he styled as an "epilog" to the tercentenary edition of Scarlatti's sonatas. Hilbrand Borkent discussed Mozart's Sonata K. 282, and there was a very engaging lecture-demonstration on the clavichord by Dr. Carl Fudge of Boston. Lectures and lecture-recitals were also given by Herbert Tachezi, Jos Van Immerseel, and Rainer Schütze.

Although the outstanding performances in many people's minds will undoubtedly be harpichord recitals by Scott Ross (Handel and Scarlatti) and Gustav Leonhardt (late French works and W. F. Bach), listeners were also given the pleasure of performances by London Baroque, the Finchcocks Collection, the London Fortepiano Trio, and a recital of late baroque harpichord music by the winner of the 1983 Harpichord Competition, Christophe Rousset.

Rebecca Bell is a harpichord graduate of the University of Missouri; she has

recently completed a year's graduate work at the Royal College of Music, London.

Fortepiano by Virginia Pleasants

The second competition for fortepianists was again a part of the Harpichord Competition at Bruges. In contrast to the first, three years ago, which brought forth four contestants, 15 players from 10 countries participated, all using a fine Walter copy by Christopher Clarke. Mozart was again the chosen composer for both the first and final rounds, the latter including a piano trio. Gustav Leonhardt, Kenneth Gilbert, Johan Huys, Scott Ross, Herbert Tachezi and Jos Van Immerseel made up the jury, awarding two first prizes (not one divided) to Bart Van Oort from Holland and Geoffrey Lancaster from Australia, with Gianni Gambi, Italian, receiving third prize.

Other events featuring the early piano were the London Fortepiano Trio (Linda Nicholson, prize winner in the first contest three years ago), Jos Van Immerseel and Hilbrand Borkent in solo recitals and lectures.

The number of pianos exhibited showed that interest and study in the early piano has grown. It is hoped that the competition will continue as an important part of this triennial event.

Virginia Pleasants, well-known harpichordist and fortepianist, lives in London with her husband, music critic and author Henry Pleasants. She is a frequent contributor to the harpichord news columns.

A collection of organ music by Felix Mendelssohn has been discovered in a library in Cracow, Poland, by Dr. William A. Little, professor of German Literature at the University of Virginia. The 28 pieces in the collection include four unknown works, six fragments of previously published compositions, and 18 unpublished versions from the Opus 65 sonatas. These manuscripts were held in the Berlin Staatsbibliothek from c. 1850 until the end of World War II. During bombings of Berlin, library contents were moved for safekeeping. It was thought that the Mendelssohn materials had been lost or destroyed. A few years ago, Dr. Little discovered the Mendelssohn archives in the Biblioteka Jagielskowska in Cracow.

Dr. Little, editor of the new Mendelssohn complete edition, has obtained permission from the library to publish the new music. He maintains that the different versions of Opus 65 represent the genesis of the Six Sonatas, and "are in many cases quite dissimilar to the final printed versions, and can stand on their own as distinct and independent works."

Pittsburg State University will hold a Harpsichord Symposium February 3-4. Guest artists include Lisa Goode Crawford, Willard Martin, and Carl Smith. The symposium will feature concerts, lectures and masterclasses. Registration fee is \$15. For further information, contact: Prof. Susan Marchant, Department of Music, Pittsburg State University, Pittsburg, KS 66762; 316/231-7000, ext. 4476.

Yale University will present the "Yale Buxtehude Symposium" April 12-14 in honor of the 350th anniversary of the composer's birth. Participants include Charles Krigbaum, Thomas Murray, Kerala Snyder and Christoph Wolff, among others. For information, contact: Buxtehude Symposium, School of Music, Yale University, P.O. Box 2104A Yale Station, New Haven, CT 06520-7440.

Bowling Green State University (OH) has announced its 13th annual organ competition to be held February 28. Open to seniors of accredited high schools, the competition features a \$1200 scholarship. Application deadline is January 31. For further information, contact: Dr. Vernon Wolcott, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.

On June 20, 1986, friends and admirers of Sir George Thalben-Ball gathered for a 90th birthday tribute at St. Michael's Parish, Cornhill, London. Since his retirement from Temple Church, Sir George has been a regular worshipper at St. Michael's.

Three of Thalben-Ball's compositions were included in the program. Jonathan Rennert played *Toccata Beorma*; Thomas Trotter performed the *Variations on a Theme of Paganini* for pedals; and a section of St. Michael's Singers offered Sir George's setting of *O Come Let Us Worship*. Other items on the program were the *Fantasia and Fugue in G Minor* of Bach, played by Peter Hurford; *Christmas Prelude in A* by Franz Schmidt, played by Lady Susi Jeans; the first movement of Basil Harwood's *Sonata in C# Minor*, played by David Liddle; and *A Sequence for St. Michael* sung by the St. Michael Singers with John Hatton at the organ.

Three printed tributes were presented to Sir George; one from the Reverend John Scott, recently retired priest in charge of St. Michael; one from the Right Reverend and Right Honorable Gerald Ellison, formerly Bishop of London; and one from Lady Jeans.

The Organ Literature Foundation has announced the publication of its Catalogue "U". This new catalogue lists 601 books of which 33 are new items. Of the 338 theatre organ records, 33 are newly listed. In the band organs-music box section, 11 new items have been

added for a total of 154 items. The largest increase is in the miscellaneous classical records division . . . of the 2,031 listed, 298 are new to this catalogue. The recently added section of organ music has increased by 85 items for a total of 135. New items will be added in the coming months on addenda lists. The new Catalogue "U" is available for \$1.00 (or 4 international reply coupons sea-mail; 8 coupons for air-mail) and is refundable with the first order received; 45 Norfolk Road, Braintree, MA 02184; 617/848-1388.

Appointments



Samuel Baker

Samuel Baker has been appointed music associate of the National Presbyterian Church and Center, Washington, D.C. Mr. Baker assists Ernest Ligon, minister of music, with directing the 40-voice adult choir and with service playing on the church's 105-rank Aeolian-Skinner organ. He also serves on the faculty of the National Presbyterian School. His duties for the church and school include directing four handbell choirs.

Baker received the BM degree (1974) from Drake University where he was a pupil of Carl Staplin, and the MSM degree (1979) from Southern Methodist University as a pupil of Robert Anderson. Additional study was with the late Hans Vigeland in Buffalo, NY. His previous posts include director of music of the First United Methodist Church of Miami, FL, organist-choirmaster of the Central Lutheran Church, Dallas, TX, and most recently director of music of the Episcopal Church of the Epiphany, Richardson, TX.



David Britton

David Britton has been appointed organist-director of music at Corpus Christi Catholic Church, Pacific Palisades, CA. Dr. Britton holds organ performance and history degrees from Oberlin College (BMus) and the Eastman School of Music (MMus, DMA and Performers Certificate). His principal teachers include George Hart, Grigg Fountain, Fenner Douglass and David Craighead. An international performer, Dr. Britton was accompanist for the Church of Our Savior, San Gabriel, CA, 1986 European Concert Tour and also

performed solo works in West Berlin, Regensburg, Vienna and Venice. In addition to other European dates, Britton was the first American to perform on the Beckerath organ in Japan's Narashino Concert Hall. Currently Artist in Residence at Los Angeles' Mount St. Mary's College, he continues to teach music history and theory at the California Institute of Technology, Pasadena.



David Spicer

David Spicer has been appointed Minister of Music of the First Church of Christ—UCC Congregational—in Wethersfield, CT. He will serve as organist-choirmaster, directing and overseeing the seven choirs and administering the church's concert series. Mr. Spicer's organ studies were under Dr. Alexander McCurdy at the Curtis Institute of Music in Philadelphia and privately under Dr. Robert Elmore. He leaves a similar position at the First Presbyterian Church of Lincoln, NE. He also served on the faculty of Nebraska Wesleyan University. At the Connecticut post, he succeeds Ellen B. Landis as Minister of Music.



David W. Stinson

David W. Stinson has been appointed Director of Music and Organist at the Episcopal Church of the Epiphany in Richardson, TX, where he will be responsible for developing the adult choir program, adult and youth handbell choirs, a fine arts program and coordinating the various musical ministries of the parish. He leaves a position as Director of Music and Organist at the Episcopal Church of the Redeemer in Irving, TX. Mr. Stinson formerly was Director of Music at the United Methodist Church in Perry, IA, where he established a Fine Arts Series for that community and issued a recording entitled *Hymns for the Christian Year*, played on the church's 45-rank Holtkamp tracker instrument. Stinson holds a B.A. in music from Hamline University in St. Paul, MN, where he was a student of the late Earl Barr and a M.M. degree in Organ Performance from Drake University in Des Moines, IA, where he studied under Carl Staplin and was a teaching assistant in music theory. He was Dean of the Central Iowa Chapter AGO from 1979 until 1981 and currently is a member of the Dallas chapter.

Sandra Paul Tittle has been appointed college organist and studio teacher of organ and harpsichord for Hiram College, Hiram, OH. She has served as sub-dean and on the executive committee of the Akron Chapter AGO. A *magna cum laude* graduate of Hiram



Sandra Paul Tittle

College, Mrs. Tittle studied organ with Lawrence DeWitt, Benn Gibson, John Ferguson and Larry Smith, receiving her M.M. degree from Kent State University in 1980. She has been organist at the Hiram Christian Church for 14 years, where she initiated an organ study which culminated in the installation of a 25-rank Holtkamp organ.

Nunc Dimittis

Charlotte McManis died October 24, 1986, after an extended battle with cancer. On June 9, 1986, on their 40th wedding anniversary, Charles McManis presented to his wife Charlotte a trophy commemorating her "40 years' good counsel, cooking and keyholding" from McManis Organs, Inc., of which she was secretary-treasurer. Subsequently they moved to Walnut Creek, CA where the company continues to function.

A memorial service was held November 2 at the First Baptist Church, Oakland. A memorial fund has been set up with Hospice of Contra Costa.

Wallace Frazee, owner of Frazee Organ Service, died October 31, 1986, in the Durham, NC, Veterans Administration Hospital after several years of declining health.

Frazee had been curator of the Duke University chapel organ as well servicing instruments in Wallace, Raleigh, Dunn, Aberdeen, Pinehurst, Rocky Mountain, VA, and Roanoke. His grandfather, Leslie H. Frazee, went into business with Kimball and Smallman, and eventually bought them out in 1909. When his grandfather died in 1932, ownership of the Frazee Organ Co. went to his uncle Norman Frazee. Wallace left school in 1933 to work in his uncle's factory. During World War II, the company was leased to an aircraft concern. In 1940, Wallace Frazee went to work for General Electric, remaining until 1953. At that time he moved to Durham, working as partner with Howard A. Brownell, who was maintaining organs in North Carolina. Brownell died in 1958, and Frazee took over the business as the Frazee Organ Service. He retired in 1982 due to ill health.

Clarence Watters died July 26, 1986, in Hartford, CT, of a heart attack. He was 86 years old. Born in East Orange, NJ, he began piano lessons with Eva Wilde (c. 1910) and organ lessons with Mark Andrews (c. 1916), organist of the First Congregational Church, Montclair, NJ. He earned the AAGO certificate in 1919 and the FAGO in 1920. In 1921 he was appointed organist of Christ's Church, Rye, NY. In 1926 he went to Paris to study with Marcel Dupré. In 1928 he was appointed organist-choirmaster of the Church of the Ascension, Pittsburgh, PA, and subsequently director of music at St. John's Church, West Hartford, CT. His long association with Trinity College, Hartford, began in 1932 as college organist and a member of the music faculty, and eventually head of the music department. He retired in 1967, and served as visiting professor of organ at Yale University 1968-1970. Clarence Watters made a number of recordings for Classic Editions, including the complete works of Franck and many works of Dupré.



Marianne Webb



Gillian Weir

The Organists

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 Michael Corzine / Raymond Daveluy
 Lynne Davis / Jean-Louis Gil
 Robert Glasgow / Richard Heschke
 August Humer / David Hurd
 Nicolas Kynaston / Huw Lewis
 George McPhee / Michael Murray
 McNeil Robinson / John Rose
 John Scott / Herndon Spillman
 Ernst-Erich Stender / John Chappell Stowe
 John Walker / Marianne Webb
 Gillian Weir / John Scott Whiteley

The Ensembles

Smoky Mountain Chamber Brass
 Novacek/Bissiri Guitar Duo
 The Virtuosi Quintet, woodwinds
 Trio Sonata, flute/oboe/guitar
 "Impressions," dance/guitar
 Chrysolith, harp/flute
 Nutmeg Brass Quintet
 The Choir of York Minster, England
 The Choir of St. Paul's Cathedral, London

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 Giovanni DeChiaro, guitar
 Robert Edward Smith, harpsichord
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Anthems with Familiar Texts

Members of a congregation often judge the value (and success) of an anthem not by its musical worth or performance, but rather by its text. Most of us would agree that all three factors—musical value, text, and performance—determine its success. Furthermore, we would probably acknowledge that without a fervent message in a fresh musical setting the anthem is, somehow, less. To hear the best and most beautiful words in a banal, trite musical environment is, to me, worse than to hear less intoxicating words enhanced by a dramatic, effective musical arrangement.

This observation possibly is true for many of you reading this article, because we are musicians who seek a higher level of the music. The congregation however, is comprised of people whose musical tastes vary in a wide spectrum. The anchor for them is that they can understand and "interpret" the words, even if they do not understand just what the music is doing. They are less concerned with the absolute intonation, perfect precision of every nuance, and other matters which are important to us; instead, they want the music to help enhance their worship and their life.

Most congregation members listen for the words, and we have an obligation to make our diction as clear as possible. The larger music environment in which these words occur will be noticed and appreciated, but not dissected in the same way. In the next few weeks as you are preparing your weekly anthems and musical contributions to the service, try to think about this. As you switch on the light in the choir robe room, pause to reflect on your knowledge of what just instantaneously happened. As you put on your robe, give a moment of consideration to the craftsmanship that went into the weaving of the cloth and the effort put forth to make the robe so beautiful by someone in a remote place. These and other similar items are matters that we take for granted.

Give the congregation, on occasion, works that have familiar texts. They have come to know and love these words, and if we include anthems that are new to challenge our choir, but based on words that are familiar, we are possibly doing the best for both our professionals and novices. Even though as Shackerley Marmion (1603-39) said, "Familiarity begets boldness," in some cases such as church music, it also begets acceptance and appreciation. The music reviewed this month features works with well-known texts.

God of our Fathers, S. Drummond Wolff. SATB, congregation, two trumpets, two trombones, and organ, Concordia Publishing House, 98-2688, \$.90 (E).

Three of the four verses are in unison for congregation and choir. The third verse is unaccompanied SATB, and uses some chords that vary from the traditional setting of the St. Anne tune. The brass parts are easy and add to the fes-

tive character of Wolff's arrangement. The organ is on two staves and also quite simple. This would be a fine anthem setting for almost any type of choir. Bringing the congregation into the performance makes it especially attractive.

God so Loved the World, Robert Hughes. SATB and keyboard, Lorenz Publishing House, C-447, \$.75 (M-).

The keyboard provides a linear harmonic background for the singing and is printed on two staves. The style is warmly sentimental with lush seventh chords and modal cadences. The choral parts are on two staves, usually in four parts. Although some of the harmonies might be a bit "too pop" sounding for some groups, this anthem will appeal to most groups, and certainly to listeners who have known the text most of their lives.

Lonesome Valley, Gilbert Martin. SAB and keyboard, Hinshaw Music, Inc., HMD-476, \$.65 (M-).

The congregation will not only recognize the text, but also will know the familiar melody of this traditional tune. The keyboard will work best on piano. After a unison beginning for the first verse, the other verses are effectively treated in canon style. The ranges are limited; there is only one divisi chord (for the women) so this will be useful for a small choir having few men who always sing in unison.

In Christ There Is No East and West, Ned Rorem. Unison and keyboard, Boosey & Hawkes, Inc., 6221, \$.70 (E).

Rorem's simple setting of these John Oxenham words maintains a consistent diatonic melody for all four verses. The keyboard moves through subtle harmonic changes beneath this melody, and gradually evolves into a more complex, chromatic background. It is charming without being sentimental, and could be sung as a solo as well as by unison choir.

May the Road Rise up to Meet You, Daniel Burton. SATB and piano, Bourne Co., B 239186-357, \$.65 (M-).

This ancient Irish Blessing generally is in block chords above an accompaniment of arpeggios. It is serene with warm harmonies having a few surprising shifts. This would be useful for a small choir as a benediction to the service, and would be especially appealing to a youth group.

The Sparrow Finds a Home, William Ferris. SATB and organ, G.I.A. Publications, G-2842, \$.60, (M-).

Subtitled a welcoming song, this brief setting would be best used as an introit. There are only three pages of music, some of which is in unison. It is slow with an organ introduction, and some registration suggestions. The harmonies are a mixture of several different characters, often with mild dissonances that grow from seventh chords. Easy music.

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New Organ Music

6 Hymn Preludes, Set 1, settings by John Eggert. Concordia 97-5893. \$4.50.

6 Hymn Preludes, Set 2, settings by John Eggert. Concordia 97-5912. \$5.00.

Most of these hymn preludes are based on new hymns in Lutheran hymnbooks. The writing style and harmonic language are similar to that of composers such as Ernst Pepping. The last setting of each set (on "Deo Gracias" and "Lasst Uns Erfreuen" respectively) conveys the most satisfaction; the others may be a bit "thin" for most musical ears. Nevertheless, we welcome innovative organ preludes on new hymn tunes in current hymnals.

Hymn Preludes for Organ, Frank Ferko. Augsburg 11-6800. \$4.50.

This collection contains 8 short pieces based on new hymns in Lutheran hymnbooks. The compositions are written in a fairly simple style—some border on being simplistic. "Was mein Gott will," to be played "with mystery," is a bit too mysterious in its harmonic language. The other pieces could be useful for service playing.

Two Christmas Hymns for Organ, settings by J. Wayne Kerr. Concordia 97-5913. \$3.75.

The two hymns are "Joy to the World" and "Hark! The Herald Angels Sing." These are largely unimaginative settings, lacking variety and creativity in the accompaniments to the cantus firmus. With such familiar hymn tunes as these, one hopes for a more interesting and challenging compositional style to highlight the hymn tune. Since the tunes in these settings are unadorned, and the accompaniments are so tiringly repetitive (24 measures of the right hand part in "Joy to the World" are exactly the same), these settings are neither challenging nor interesting.

3 Hymn Preludes, John Leavitt. Concordia 97-5894. \$3.50.

4 Hymn Preludes for Christmas, John Leavitt. Concordia 97-5914. \$4.00.

These two collections contain four hymn preludes for Christmas, and one prelude each for Lent, Easter and Pentecost. Leavitt's writing style is very interesting. "Silent Night" is set in two different keys to accommodate differing hymnals. "As With Gladness Men of Old" has a marching quality to complement the text about "wise men." These are well-written, useful hymn preludes.

Away in a Manger, setting by Austin C. Lovelace. Concordia 97-5915. \$2.00.

This setting uses the two hymn tunes associated with this text: "Away in a Manger" and "Cradle Song." The first tune appears in canon, followed by a clever modulation and transition to the second tune. Both tunes then reappear. This is a very beautiful setting. Highly recommended.

3 Liturgical Fanfares; Trumpet and Organ, Charles Callahan. Concordia 97-5907. \$8.25.

Included are a processional fanfare, a gospel fanfare, and a festival fanfare. They are well written and include a great deal of musical variety. Good festival music for trumpet and organ.

Festival Music for Organ and Brass; Three Transcriptions from the works of J. S. Bach for organ, 2-3 trumpets, and optional timpani, arr. Barbara Harbach. Augsburg 11-5960. \$7.00.

Movements from the *Christmas Oratorio*, Cantata 111, and Cantata 140 are presented in this collection. The choice of trumpets to substitute for the vocal lines in the last two movements may be questioned (or perhaps changed)—other instruments (such as woodwinds) might work better. Nevertheless, it is good to have this wonderful music available in

this transcribed form for festival services. A recording of this music is also available.

Festival Prelude, Marc-Antoine Charpentier, edited and arranged for organ, brass quartet, and timpani by S. Drummond Wolff. Concordia 97-5916. \$5.50.

Three Processionals, George Frideric Handel, edited and arranged for organ and brass quartet by S. Drummond Wolff. Concordia 97-5917. \$7.50.

Triumphal March, George Frideric Handel, edited and arranged for organ, brass quartet, and timpani by S. Drummond Wolff. Concordia 97-5918. \$4.50.

March Royale, Jean-Baptiste Lully, edited and arranged for organ, brass quartet and timpani by S. Drummond Wolff. Concordia 97-5908. \$6.50.

These are all transcriptions from larger works of these fine composers. They would all be very useful for service music, processionals, or programs—good selections, arranged very well for brass and organ. Highly recommended.

—Dennis Schmidt

Book Reviews

The Sacred Bridge, Volume II, by Eric Werner (New York, Ktav Publishing House, 1984, \$29.50), expands upon the superb study by the same author on the liturgical-musical-literary links between the Jewish temple/synagogue tradition and early Christian forms, styles, and music of worship. Although the preface notes that the present work should be considered a "revised edition" of that 1959 volume, anyone interested in these two religious-musical traditions should make every effort to find the earlier work for its extremely valuable materials on liturgical format, and on the greater and lesser doxologies, to mention but two areas treated.

Of particular note in the present volume are the discussions of the origins of the *Sanctus* and *Trisagion*, and their relationship to the Hebrew-Aramaic *Kedusha*, together with musical examples connecting these familiar texts. There is a similar valuable presentation

of a powerful connection between the once-popular *Impropria* ("Reproaches") of the Good Friday service and the classical *Dayenu* (litany) for Passover. Werner's presentation of this material, the historical and literary connections between the two traditions, and the effectively anti-Semitic origins of the *Impropria* make fascinating reading.

Other significant topics include the origins of psalmody, relationships between temple/synagogue modal chants and the eight modes of Gregorian chant, origins of the *Te Deum*, and, for the theologically-motivated or -intrigued reader, the first discussion this reviewer has ever encountered relating the Christian tradition of commemoration of martyrs, saints, etc., with an earlier and very similar Jewish tradition memorializing both martyrs and other significant figures (Isaiah, David, Joshua, Aaron, *et al.*). Although not a book for casual reading, both this volume and its predecessor rank among the most significant scholarly studies of the bridges between Judaism and early Christian worship.

—G. Nicholas Bullat

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New Recordings

J. S. Bach (13) Organworks, played on important historical organs. Ewald Kooiman at the organ of Sint Janskathedraal, 'S-Hertogenbosch, the Netherlands. "Erhalt' uns, Herr, bei deinem Wort," (Yale); Einige canonische Veränderungen über das Weihnachtslied: "Von Himmel Hoch, da komm' ich her," BWV 769 (Stichfassung); Concerto del Sigre Ant. Vivaldi, BWV 593; Concerto in d, BWV 596; Concerto del Sigre Ant. Vivaldi, BWV 594; Concerto del Illustrissimo Principe Gio. Ernesto Duca di Sassonia, BWV 595; Concerto dim Gio. Ernst, BWV 592; "Herr Jesu Christ, dich zu uns wend," BWV 726; "Ich ruf zu dir, Herr Jesu Christ," (Yale); "Herzliebster Jesu, was hast du verbrochen," (Yale); "Herr Gott, nun schleuss den Himmel auf," (Yale); "Von Gott will ich nicht lassen," (Yale); Trio super: "Allein Gott in der Höh sei Ehr," BWV 664. 2-record set KMK 2025/26. \$26 (Canadian \$32) from Church and Music Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada.

This final release in Kooiman's series of Bach Organworks is devoted mostly to Bach's transcriptions of concertos by Vivaldi and Johann Ernst, plus five of the chorale preludes discovered at Yale. These are wonderful records, a joy to listen to, with, as usual in this series, a brief but meticulous history of the organ, its disposition, registrations for each work, a cover photograph and, in this thirteenth set, a complete list of the works recorded in this series, on which disc, and what organs have been used. Also included, again for the only time, are a photograph and short biography of Kooiman by Henk W. Gort, with a little analysis of his philosophy of performance, and an unsigned paragraph by Kooiman himself, at the end of which he says, "... that the final work of this album, and . . . the series is a treatment of a Gloria hymn, would appear to be not only in complete harmony with what we know of Bach's attitude toward his activities as a composer; it is no less an expression of the attitude of mind of the interpreter in approaching this opus."

The organ in Sint Janskathedraal was first built in 1618, various organbuilders have restored it, and it was almost completely rebuilt in 1784-87 by A.F.G. Heyneman. The latest restoration, based on Heyneman's work, was completed late in 1984, by Flentrop Organ Build-

ers, Ltd., of Zaandam, on archival research by J. J. van der Harst. The result is magnificent—a 48-stop organ with three manuals and pedal, tuned in equal temperament at a=415. The sound is remarkably clear, big and silvery, with a rotund, sturdy bass and clearly differentiated registers. The cathedral's space adds rich resonance without blurring the sound. Kooiman's self-effacing playing illuminates Bach as one rarely hears it. Phrasing, groupings, articulation and slurs are beautifully clear, as are all inner lines. One can follow every strand without a score. Of the Yale chorale preludes, the almost seven-minute "Erhalt' uns, Herr, bei deinem Wort," is stately, and increasingly elaborate and imaginative. For any keyboard player starting out on a Bach record collection, we cannot imagine a better choice than these. It's not the organist who is highlighted here, but the composer, and the sorts of organs he might have known. Let's hope this series is transferred to compact disc also.

Arie e Sonate per Tromba e Organo. Helmut Hunger, trumpets, Robert Cognazzo, organ. Jean Joseph Mouret (1682-1738), *Rondeau e Air da Symphonies de Fanfares*: Daniel Purcell (1660-1717), *Sonata in C, Sonata in D*; Johann Sebastian Bach (1685-1750), *Adagio (dalla Toccata BWV 564)*, *Aria "Bist du bei mir,"* BWV 508; John Bennet 1735-1784), *Trumpet Voluntary*; Eugenio Consonni (1912-), *Sonata in 4 tempi, tratta da opera di Daniele Maffei* (1901-1966). ECO 699. \$13 from Church and Music Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada.

If you like Maurice André's style, you may like this. Hunger sounds like an André clone, though his intonation is not as good, and he makes heavy weather of runs in the baroque works, always being a shade behind the beat. He uses several modern trumpets on this disc, in C, D and B-flat. Most of the works are good transcriptions and the first work on the record, the Mouret *Rondeau*, is the familiar theme of Masterpiece Theater. The Consonni is a pleasant, well-crafted sonata of no enormous originality—polyphonic, rhythmically straightforward, with frequent use of canons in all movements. The organ is not identified, though it seems the recording was made in the Chiesa Parrocchiale della Natività di Maria Vergine di Maggio. The balance between instruments is good and the organ well played. Brief notes on the music and performance are in Italian and English.

—William and Philippa Kiraly

New Handbell Music

A Joyful Alleluia, Cynthia Dobrinski. Agape, 1233, \$1.50 (M), 2 octaves.

This is a bouncy, melodic piece in a quick 6/8 tempo well written in an ABA form. The B section assumes a 4/4 meter in the parallel minor and then returns to the original theme. This should be a popular piece with any choir of 2 octaves.

Water Music Suite, G. F. Handel/arr. Ellen Jane Lorenz. The Lorenz Corp., HB 169, \$1.75 (M-), 2 or 3 octaves.

This set includes three popular pieces from Handel's *Water Music Suite*, including "Allegro Vivace," "Air," and "Allegro Maestoso." This is great music for any occasion and I would hope that these same selections would, at some point, be available for bell choirs of 4 and 5 octaves. Highly recommended.

Bells for the Seasons, Arnold B. Sherman. Sacred Music Press, HB 156, \$3.95 (M-D), 3 to 5 octaves.

This collection is a good bargain considering the 8 titles included. Much of the material is original with the titles arranged according to the church year—Thanksgiving, Advent, Christmas, Epiphany and Pentecost. Some hymn tune melodies are included which make for interesting material: "Veni Emmanuel," "Gloria," "Kings of Orient," "Herzliebster Jesu," "Puer Nobis," "Veni, Creator Spiritus."

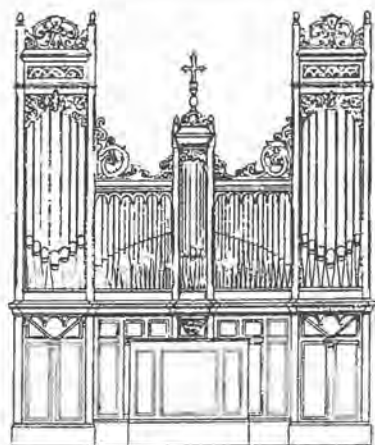
A Festival Voluntary, Robert J. Powell. The Lorenz Corp., HB 158, \$1.50 (M-), 3 octaves.

This is a short piece that could serve well as an opening fanfare. It is written in a quick-paced 6/8 rhythm and contains a lyrical melody that is very playable. Not a bargain, however.

Morning Has Broken, arr. D. Linda McKechnie. Harold Flammer, Inc. (sole selling agent: Shawnee Press, Inc.), HP-5191, \$1.55 (D), 3 to 5 octaves.

For those who have the luxury of employing two handbell choirs on occasion or a piano, this arrangement of the popular "Gaelic Melody" should be a winner. However, a warning to be heeded! This music is not at all easy in either part and only choirs with good reading ability should tackle this. There are a lot of technical and musical hurdles to get over, but most attractive!

—Leon Nelson



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It was to a land of big skies and verdant fields, situated in the valley of the mightiest river in the United States, that a record number of some 245 souls gathered for the thirty-first annual convention of The Organ Historical Society, June 23-26, with an optional tour June 27, 28. St. Ambrose College in Davenport, IA, was headquarters for convention registration and housing. Weather during the week ranged from warm to oppressively hot. Relief was provided by air-conditioned buses, on which a good deal of time was spent, traveling over 1,100 miles in three days. Again, a record number.

This year's convention offered an unusual array of instruments. Eastern builders included Henry Erben of New York City, William King of Elmira, NY, George Stevens of East Cambridge, MA, and E. and G. G. Hook & Hastings of Boston. As one would expect, a number of midwestern builders were also represented: Hinners of Pekin, IL, Pilcher of Louisville, KY, Lyon and Healy of Chicago, William Schuelke of Milwaukee, WI, J. G. Pfeffer of St. Louis, and, for the first time at an O.H.S. convention, the organs of the Moline Pipe Organ Company of Moline, IL. The work of Nebraska builder Gene R. Bedient was also heard. Unfortunately, the organs of Iowa organbuilder Lynn Dobson, who was present for the entire convention, are concentrated in the Western part of the state and could not be included in the convention.

On Monday, June 23, buses departed from St. Ambrose for a pre-convention event at Ascension Chapel of Augustana College, situated atop bluffs overlooking the Mississippi River. Gene R. Bedient, builder of the chapel organ, lectured on this instrument which features mean-tone tuning, split sharps, and a short low octave. The recital by Brian Bailey which followed featured crisp, accurate playing. In the hymn singing, one acquainted with Lutheran worship quickly gained the impression that the instru-

ment was eminently suitable for such service playing.

The official opening event of the convention was a recital by Christian Teeuwesen, a doctoral student at the University of Iowa, on the 1979 three-manual Hellmuth Wolff organ at Trinity Episcopal Cathedral in Davenport. The gothic-revival church was designed by Edward Tuckerman Potter of New York and built in 1873. The facade pipes of the original organ, Johnson & Co.'s Op. 397, were gracefully curved to expose a rose window in the rear gallery. The church also owned a Lyon & Healy tracker.

Mr. Teeuwesen gave a spirited performance of the Walther B-minor concerto, and a charming reading of Sebastian Duron's Gaitilla de mano izquierda. The program was well-chosen to present the resources of the instrument, including those exotic effects obtained by the use of the Rossignol and a regal-like 16' Servalas.

A delightful time of food, drink, and fellowship followed as we boarded the "Quad City Queen," one of two large riverboats docked in nearby Bettendorf, for a ride on the Mississippi River. A real calliope became the focus of entertainment on the upper rear deck. Lighting from a passing shower gave visual accents to the balmy evening.

Tuesday morning's activities began

with a somewhat abbreviated version of the annual meeting which was brought to order by President Dana Hull in the nave of St. Mary's Roman Catholic Church in Davenport.



Moline, St. Mary's RC, Davenport

It was at St. Mary's that we were given our first hearing of a 19th-century organ and 19th-century organ music. It was also at this time that many convention goers heard for the first time an instrument built by the Moline Pipe Organ Co., a company whose proprietors were trained in the shops of England's famed Henry Willis. As the week progressed, it was interesting to note how these organs reflected their English roots.

Carol Hawkinson gave a delightful demonstration of the 18-rank 1883 Mo-

line located in the wide rear gallery of St. Mary's. Mrs. Hawkinson's program began with a rousing performance of Mendelssohn's Third Sonata, with the organ hand-pumped by James Hammann and Richard Jones. However, these well-intentioned gentlemen were asked to cease their noble efforts by J. O. Harms who brought word to them from the majority of the audience that the noise of the hand-pumping mechanism was drowning out the music. After this matter was agreeably settled, the electric blower was turned on, and Mrs. Hawkinson continued her program.

This organ has bright flue-work and a pervasive bass. Sadly, the great now contains the swell oboe, the Trumpet having been lost, and a vox humana serves as the swell reed. Hopefully, someday when funds permit, a Moline Trumpet can be copied and installed in the great, and the very beautiful oboe stop can assume its rightful place in the swell.

Next stop was Clapp Recital Hall of the University of Iowa, where Dr. Delbert Disselhorst, chairman of the organ department at the University, explained the history of the university's organ department, founded in 1961. He further explained that the graduates of this department have been responsible for the rescue and restoration of several historic instruments in that state. He then gave us a demonstration of the 1971 three-manual tracker Casavant organ in the hall, which included careful reading of McNeil Robinson's "Hommage à Messiaen," and Bach's partita on "Sei gegrüßet."

After a brief bus ride, we entered the modern brick edifice (1965) of Zion

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Lutheran Church, where we were surprised to find the opulent Grecian-style casework of an 1853 Stevens & Co. organ made in E. Cambridge, MA. This organ had been built for the Central Congregational Church in Bangor, ME, and has been moved several times in its lifetime. It was found through the Organ Clearing House and rebuilt and enlarged for the Zion Congregation by A. David Moore of North Pomfret, VT. It was enthusiastically played by Joseph Adam in a program which was chosen to explore certain capabilities of the organ in various contexts. One would have gladly heard more of the individual stops much commented upon in the convention hand book.

Another brief bus ride took us to Trinity Episcopal Church where we were then treated to an altogether fascinating and very informative lecture by Susan Tattershall on organbuilding in Mexico. There are fifty or so old organs left in the state of Tlaxcala, the earliest signed and dated being from 1714.

Following this, we heard George Bozeman, Jr., organbuilder from Deerfield, NH, sensitively and lovingly play Dupré's "Le Tombeau de Titelouze" and Stokowski's "Zephyrs," on an organ built by Henry Pilcher's Sons in 1912 for a church in Lima, OH. It has been recently relocated by the Organ Clearing House, and revised and installed at Trinity by George Bozeman, Jr., and Co. The Dupré piece demonstrated clearly that in its present condition, the organ is capable of an astonishing variety of tonal color. And to the artist's further credit, the many stop changes were accomplished without the annoying and unnecessary clattering of sliders which often mars otherwise good performances on older instruments.

In the opulent Gothic nave of St. Mary's R.C. in Iowa City, dedicated in 1869, Delores Bruch of the University of Iowa organ faculty gave a beautiful recital on the magnificent 1883 Moline organ which occupies the rear gallery. Her program of works by Duruflé,

Bach, Krebs, Franck, Messiaen and Vierne demonstrated the endless capabilities of that instrument, and called special attention to the exquisite reed stops. The smoothness of the ensemble recalls British organs of the period. One can only guess, however, at how much better the organ must have sounded prior to the recent installation of wall to wall carpeting.

Wednesday began with an 80-mile trek in a northerly direction through the hilly country of Eastern Iowa to the former lead-mining town of Galena, IL. Populated in the early 1830's by Cornish immigrants who came to work the lead mines, Galena settled down to a long sleep after the mines petered out shortly after The Civil War. In recent years, the area has enjoyed popularity as an antique and tourist center. Many of the old buildings look much as they did a hundred years ago. People from the eastern part of the country were surprised to find such an ancient place in the midwest. Because of the small size of the two churches visited, the artists of the morning graciously gave their programs twice to accommodate the entire convention.

The first recital attended by this reviewer was by Dr. Naomi Rowley, of Elmhurst College, at Grace Episcopal Church, which was built of native stone in 1848. The 1838 6-rank Henry Erben organ, presumably first used in an earlier structure, was the gift of the widow of Alexander Hamilton. Its sweet, gentle tones were brought to our ears by a sensitive player whose program of works by Greene, Drischner, Walther, Liszt, and Distler demonstrated that even a very small organ can be put to many musical uses by a skilled artist. Between recitals, conventioners passed in both directions, going up or down the steep hill between the two churches.

John Chappell Stowe of the University of Wisconsin gave a lovely program at the First Methodist Church consisting of works by Brahms, Gigout, and Dupré, which drew out the varied colors

of the 13-rank instrument built by the Moline Pipe Organ Company in 1885. In Dr. Stowe's poignant reading of the Gigout "Communion," the particularly beautiful swell Oboe was used to advantage with accompanimental stops in the great. As we sang "Praise, my soul, the King of Heaven," to the John Goss tune "Lauda Anima," the composer's own alternate versions on stanzas one and four added a special touch.

After traveling to Menominee, we arrived at the Nativity of the Blessed Virgin Mary Roman Catholic Church to hear OHS Convention Coordinator John Panning present a program of works by Willan, Brahms, and Dupré on the 7-rank stock model organ in the rear gallery built by Lyon & Healy of Chicago in 1901. This sturdy little organ, looking much as it did when built, has served the musical needs of this rural parish for 85 years with a minimum of expense for tuning and maintenance. Mr. Panning's expressive reading of Brahms' "O wie selig" revealed a beautiful pair of liquid flutes in the swell.

After crossing the mighty Mississippi back into Iowa, we were taken to St. John's Lutheran Church, located on a busy north-south thoroughfare in Dubuque. Here we heard William Ness of Ottumwa do some truly masterful playing on yet another fine Moline organ. This 16-rank instrument with its walnut case of Gothic design was acquired by the church for placement in the spacious rear gallery in 1886. A remarkable number of different combinations were heard in the B minor prelude of J. K. Paine. The stunning performance of Dupré's "Fileuse" provided an apt contrast to a poignant reading of the same composer's "Lamento."

Most conventioners walked the two blocks to St. Mary's Roman Catholic Church, dedicated in 1867, whose huge edifice and tall steeple simply soar over the surrounding community. The solid red brick exterior gave no hint of the flamboyant decoration within. One was momentarily confused as to whether to concentrate on the dramatic frescoes, the varied hues of the Munich-style stained-glass windows, or the elaborate altars. The case of the church's original organ, E. & G. G. Hooks's Op. 531 of 1870, occupies much of the rear gallery. The organ was rebuilt by Earl Beilharz of the Lima Pipe Organ Co. in 1965. Most of the Hook pipework was retained in the rebuild. It is now standing on chests made of extruded aluminum channels, and is speaking on a windpressure of two inches. In the full organ, one definitely misses the rolling of the 16' Double Open in the pedal, one of the stops discarded in the rebuild.

In this setting, a hymn-sing was conducted by Roy W. Carroll, teacher of organ at Loras College in Dubuque. A brass ensemble and other instruments added their colors to the paean of praise. Surely a first at an OHS Convention was the use of an electronic tape, which added its own sort of decoration to the occasion. Long-time OHS convention-goers were, no doubt, reminded of those hymn-sings led by Ray Ackerman and Sam Walter. Variations on an old theme?

From this site, we were taken a few blocks hence to the First Presbyterian Church, a pleasant building erected in 1896 by a local carpenter, and home for a run-of-the-mill two-manual ten-rank organ built by Hinners & Albertsen, also in 1896. Susan Friesen of Chicago, Editor of *The Tracker*, presented a program of works by Buxtehude, Brahms, Vaughan-Williams, Graap, and "The Standard Organ March" by Frank R. Webb, printed in 1876 in Indianapolis in a musical review. All of the conventioners could not be accommodated in the very warm church where the carpeting (entire floor) salesman and celotex (entire walls and ceiling) salesman at one time had made their mark.

Following this event we soon arrived at St. Joseph's Church, Rickardsville, to hear John Sebolt give a superb demonstration of the 6-rank organ built by William King of Elmira, NY, in 1868. The original location of this, the oldest



Moline, First United Methodist, Galena



Hook, St. Mary's RC, Dubuque

extant King organ, is as yet undetermined. It was purchased in 1907 from the Tellers-Sommerhof Organ Co. of Erie, PA, for installation in the present building, erected in 1904. Characterised by beautiful voicing which is exceptionally clear and bright, this unique instrument is a rare gem. Its six ranks sound forth with authority under the ceiling of the barrel-vaulted nave. Mr. Sebolt's very musical playing admirably served to underscore its finest qualities. Vincent and Cheryl Gilbert of Grand Detour, IL, are also to be congratulated for their very careful restoration of 1983.

Another brief ride brought us to the tiny community of New Vienna, settled by German Catholics in 1843. The great Church of St. Boniface was built of white magnesia limestone, and dedicated in 1887. From this point on, one can only use superlatives for describing the experience which followed. It proved to be the high point of the entire convention.

In the midst of the Iowa countryside, one was not expecting to find a church of such great size, whose wondrously ornate exterior even incorporated a wrought iron finial which ran the length of the peak of the roof. But upon entering the church, one was totally taken aback by the magnificent altars highlighted in dark walnut and gold, the soaring, high interior, the beautiful stations of the cross, and the opulent period stained glass.

A magnificent organ, built by Prussian-born William Schuelke, occupies a commanding situation in the high rear gallery. This 2-manual 24-rank instrument, Schuelke's Op. 70 of 1891, was built at the firm's Milwaukee, WI shop. In the words of Dr. Joseph Blanton, "The organ is housed in a beautiful and well-proportioned Victorian Gothic case, with crockets on gables, and finials, and surmounted on the center flat with a cross. The facade stenciling is original, though faded." The visual impact made by this organ is remarkable enough, but the tonal impact made by this instrument with its bold, Germanic-style Principal-work is simply overwhelming. It was renovated by Carroll Hanson of Iowa City in 1972.

The evening's recital was given by William Kuhlman, Professor of organ at Luther College, Decorah. His program, consisting mainly of works by 19th-century German, or German-trained composers, reflected in the over-all sense,



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E. & G. G. Hook & Hastings, former Unitarian Church, Keokuk

the ethnic backgrounds of both the founders of the parish and the builder of the organ. The music suited the organ perfectly. From the first note, Mr. Kuhlman's playing was warm, musical, and expressive. Communication between artist and listeners was immediate. The audience broke into spontaneous applause after each piece on the program, even though the convention committee has requested that applause be withheld until the end of all programs in the interest of saving time.

Under Mr. Kuhlman's fingers, the first movement of the J. P. E. Hartmann Sonata in G minor proved to be a stunning composition, and the Meck-Walther concerto, already heard in its entirety or in part on two other programs, sounded fresh and new, and was heard to full advantage in this setting. He gave a thoughtful performance of Bach's A major Prelude and Fugue, which was followed by a Prelude and Fugue by Adolf Hesse, the teacher of Lemmens. The playing of a Prelude in C major by Bruckner featured the flue-work, and demonstrated the capability of the instrument for a smooth crescendo. The stunning clarity of the Swell 8' stops and Swell flutes were heard in a Sonata by De Lange. The organ and the immense space were perfect for the beautifully refined playing of Vierne's "Impromptu," and Dupré's "Berceuse." The Postlude by De Vries brought the program to a crashing close, to which the entire audience responded with a standing ovation. It is hoped that Mr. Kuhlman will be heard again and again, for he has much to say musically, and says it well.

Thursday's tour concentrated on the area to the south-south-west of the Quad Cities along the Mississippi River. In contrast to the hilly country traversed on Wednesday, much of Thursday's tour was across miles of flat farm land. Muscatine is the home of St. Mary's Church, completed in 1877. Ruth Tweeten of Green Bay, WI, played a delightful program of works by Böhm, Bach, Geomanne, Dupré, and Brahms. The 16-stop, 18-rank organ in St. Mary's was built in the St. Louis shop of the German-born and -trained Johann Georg Pfeffer in 1877. It stands in the middle of the rear gallery in an elegant mahogany case with an arched cornice over the center flat of pipes. It has no

reed stops, but has lovely flutes, and one of the most perfectly-balanced principal choruses known to this reviewer. The unusual beauty of its sound made one glad to note that as the day progressed, there would be two more opportunities to listen to the instruments of this highly-accomplished builder.

Next on the itinerary was St. John the Baptist Roman Catholic Church in Burlington, where we heard what remained of an 1898 28-rank Pfeffer (two of its stops and its tracker action had been removed in a rebuild by Stanke of Rock Island, IL). The remaining pipe-work and electro-pneumatic mechanism stand behind the stencilled facade shown on the front cover on the convention hand book. Earl Miller, of Andover, MA, played a stirring rendition of von Suppé's Poet and Peasant Overture, one of the pieces listed on the original dedicatory recital, as well as an improvisation which featured the sounds of many individual stops. The convention united in singing "Sing praise to God who spoke through man."

Farther south in Keokuk, the convention broke into two groups. Half entered the crumbling 1874 edifice of the former Unitarian Church, and half meandered past stately mansions to the edge of the bluff to get a panoramic view of lock and dam No. 19. Dr. John Ditto, of Kansas City, presided over the elegant E. and G. G. Hook & Hastings Op. 779. The stencilled facade of this 15-rank two-manual instrument appeared recently on the cover of Volume 29, number 4, of *The Tracker*. Dr. Ditto bore the heat of the afternoon bravely, giving his program three times, once for townsfolk, and twice for the convention, since it was feared the floor of the building could no longer bear the weight of a full house. His excellent playing of works by Badings, Böhm, Jongen, and Lemmens served to set forth the rather solid, reedy tang of this instrument, now much different from the gentle purity of the Molines, or the somewhat more pungent silvery-ness of the Schuelkes or Pfeffers.

After recrossing the river into Iowa, the tour continued to Sacred Heart Roman Catholic Church in Fort Madison, where we heard Dr. Rudolf Zuiderveld of Jacksonville, IL, give a program of works by Bach, Buxtehude, Liszt, Davies, and Krapf on the 12-rank Moline organ recently installed in the rear gallery by Phil and Steve Hoenig. This organ had been built for Concordia Lutheran Church in Burlington, and was located through the Organ Clearing House, rebuilt by Phil Hoenig in the Millersville, PA, shop of J. R. McFarland & Co., and subsequently installed in its present location. Dr. Zuiderveld's polished playing proceeded to explore the tonal resources of this charming instrument.

Following this event, we were taken to the parish hall of St. Mary's Roman Catholic Church of Fort Madison, where a sumptuous banquet had been prepared by members of the parish. Entertainment was provided by the Fort Madison High School Chamber Singers under the direction of Sandra Chapman. Then various announcements were made, and this year's Biggs Fellows, Jim Stettner and Kent Tritle, were introduced by Julie Stephens. A number of the Biggs Fellows from other years were also present, and were introduced at this time.

Across the street, St. Mary's Church is home of the largest extant organ built by Johann Georg Pfeffer. Its imposing walnut case consisting of three large flats and two small flats of pipes surrounded by woodwork in the Gothic style, dominates the rear gallery. This organ replaced an 1873 Pilcher which was badly damaged in a tornado in 1876. It has been in St. Mary's since 1878, and is in generally original condition with the exception of a newer winding system.

Dr. Kim R. Kasling, of St. John's University in Minnesota, presented a program of works by DuMège, Bach, Heiller, Bartmuss, and J. K. Paine. The sound of this 34-rank, two-manual instrument is simply magnificent. Again, the princi-

pal chorus of this organ is one of the most perfectly balanced principal choruses known to this reviewer, this one being somewhat different than the chorus in the Pfeffer in Muscatine. Whereas the Principal chorus in the Muscatine organ is silvery and light, a sound which is entirely appropriate to the moderately-sized room, the chorus in the organ at St. Mary's, based on a 16' manual principal, achieves grandeur, and is entirely appropriate to the very large room. These two instruments are a perfect match of sound to space, and as such, should be diligently studied. An unusual feature of this 1878 instrument is its 7-stop pedal division, which not only includes a 10 $\frac{1}{2}$ ' and a 16' Trombone, but a 4' Flute as well. A most pervasive 8' flute tone was heard in the Bartmuss "Fantasie" which proved to be the Gross Floete in the Great, a double-mouthed Clarabella, one of several flute-stops of unusual construction. The marvellous 16' Pedal Trombone offered a solid clarity to the principal chorus, or to the thrilling sound of the full organ.

A notable touch to the activities of this day was the presence of two Pfeffer granddaughters, and a Pfeffer grandniece, who came all the way from Oklahoma to hear these masterpieces of their famous ancestor.

With the exception of the Pfeffer organ in Burlington, all of the instruments heard on the Thursday tour are taken care of by Phil Hoenig of Fort Madison.

This reviewer was unable to attend the two-day optional tour on Friday and Saturday. For details of that feast of delights, the reader is referred to Lois Regestein's review published in Volume 30, no. 3 of *The Tracker*.

Elizabeth Stodola and the members of her committee are to be heartily con-

gratulated for what was simply an unforgettable time. The days spent in Iowa proved to be a series of real treats. The instruments were certainly worth the trip to Iowa, and several were spectacular. Playing was generally fine, although, if any improvement were to be suggested, it would be in the category of hymn-playing. Meals were outstanding and varied, and housing was adequate, although, after having been badly spoiled by the luxury of old but comfortable hotels at the past two conventions, the deferred maintenance policies evident in the dormitories at St. Ambrose College came as a culture shock to some. Newer housing originally offered by the College was closed for remodeling during the convention. However, few complaints were heard because the price was right, and the rooms were occupied so little. Upon arrival at the convention, a quick perusal of the handsome program book gave one the impression, from the standpoint of repertoire, that the instruments were being called upon to do all sorts of things for which they were not well-suited. With a few exceptions, however, and mostly because these old instruments are, first of all, fine instruments, musically speaking, they dispatched their duties with great aplomb, sounding like the pieces played had been written for them. The talents and sympathies of the artists had much to do with this success.

The Organ Historical Society is to be congratulated once again for sponsoring another fine convention, and for making available the sights and sounds of these rare musical treasures. We look forward with pleasure to the 1987 convention which is to be held August 10-13 on the North Shore of Boston. ■

Photographs courtesy William T. Van Pelt III.

William Aylesworth is presently Director of Music at St. John's Lutheran Church, Wilmette, IL. He has served as Dean of the North Shore Chapter of the AGO and as a National Councilor of the OHS. He has been a recitalist at the 1981, 1984 and 1985 conventions, and was convention chairman of the 1984 Chicago OHS convention. In addition he has recorded for the Cornucopia Magna label.



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Cover

John-Paul Buzard, resident organ-builder at the University of Illinois at Urbana-Champaign, has recently completed a 12-stop mechanical-action organ for the University's School of Music. The instrument, the firm's Opus 3, is the School's first mechanical-action organ. Jerald Hamilton, Chairman of the Organ Division at the University, inaugurated the organ in two public recitals on April 27, 1986.

The organ, voiced on 2½ inches of wind pressure, utilizes a large, double-rise reservoir to wind the manual divisions and a smaller, single-rise reservoir for the pedal. Natural manual keys are plated with maple, sharps of ebony, and all key actions are of balanced design. The case, built by apprentice David A. Carhart, is of solid white oak, finished with five coats of clear alkyd varnish. The case's interior is a deep blue, harmonizing with colors found elsewhere in the room and contrasting with the facade's tin Prestant pipes. Pipe-shades are a double set of white oak screens, the front screen, cut to meet the facade pipes' tops is finished clear; the offset screen, fixed behind the pipes, extending below their tops, is finished deep blue. Voicing and finishing of the organ was accomplished with assistance of Steven Schneider and Linda S. Buzard. The Manual II Krummhorn 8', utilizing copper resonators, was built in the Buzard shop; the Pedal Fagot 16' features 50% tin (spotted-metal) resonators throughout the compass.



MANUAL I	
8'	Holzgedeckt
4'	Prestant
2'	Flachflöte
II	Sesquialtera
MANUAL II	
8'	Quintadena
4'	Spitzflöte
2'	Prinzipal
8'	Krummhorn
PEDAL	
16'	Bourdon
8'	Spitzprinzipal
4'	Choralbass
16'	Fagot



The Reuter Organ Company, Lawrence, KS, has built a new organ for Hillside Christian Church, Wichita, KS. The flamed copper facade of this 32-stop, 41-rank instrument complements the contemporary sanctuary. The specification was designed by David Josefiak,

organist of the church, and Max Mayse, Vice-President and Tonal Director of Reuter. The organ speaks on wind pressures of 2¾" and 3¾" and incorporates solid-state combination action. The Trompette en Chamade speaks on 6" and is made of polished copper.

GREAT	
16'	Quintadena
8'	Principal
8'	Bourdon
4'	Octave
4'	Nachthorn
2'	Flachfloete
IV	Mixture
8'	Trompette en Chamade
Chimes	

PEDAL	
32'	Resultant
16'	Principal
16'	Subbass
16'	Quintadena (Gt)
8'	Principal
8'	Subbass
4'	Choralbass
4'	Subbass
III	Mixture
32'	Acoustic Bass
16'	Posaune
16'	Contre Hautbois (Sw)
8'	Posaune
8'	Hautbois (Sw)
4'	Hautbois (Sw)
8'	Trompette en Chamade
4'	Trompette en Chamade

POSITIV	
8'	Gedackt
8'	Flute Dolce
8'	Flute Celeste
4'	Koppelfloete
2'	Principal
1½'	Quintfloete
III	Cymbel
8'	Krummhorn
16'	Trompette en Chamade
8'	Trompette en Chamade
4'	Trompette en Chamade
Tremulant	

SWELL	
8'	Rohrfloete
8'	Viola da Gamba
8'	Viola Celeste
4'	Principal
4'	Spitzfloete
2½'	Nasat
2'	Blockfloete
1½'	Terz
III	Scharf
16'	Contre Hautbois
8'	Trompette
8'	Hautbois
Tremulant	

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Nelson Organ Company, Wolverton, MN, has rebuilt an organ for St. Benedict Catholic Church, Wild Rice, ND. This organ was originally designed and built by the firm of Wm. King & Son of Elmira, NY in 1888 and was reportedly destined for Plymouth Congregational Church in Dakota Territory, but no record exists of this church. It was installed in Fargo College and in 1940 was moved to the St. Benedict parish.

The flat pedalboard was replaced with a modern concave one. Additional windchests were supplied for the enlarged pedal section as well as ductwork and toe boards for the Furniture; 466 new pipes, many obtained from an 1865 Felgemacker organ, were incorporated into the design. All pipework was repaired, rescaled, denicked, and revoiced to give a bright, clear, and concise tone. A dedication recital was performed by



Peter Nygaard of Trinity Lutheran Church of Moorhead, MN, assisted by parish organist Michael Siggerud.

RECIT		GRAND		PEDALE	
8'	Bass Flute	8'	Montre	16'	Bourdon
8'	Bourdon	8'	Flûte du Bois	8'	Ouverte Basse
8'	Viol	4'	Praestant	4'	Chorale d'Basse
4'	Cor De Nuit	4'	Flûte à Bec	III	Cornet Basse
8'	Bass d'Cromorn	2'	Doublette	16'	Harmonia Basse (Prepared for)
8'	Cromorn	III	Fourniture		
Tremblant					

The Visser-Rowland organ at Faith American Lutheran Church, Bellaire, TX, was destroyed by fire in March of 1984. It was only three years old. A new organ was commissioned immediately and was completed in September of 1985. Since the whole church was rebuilt to about the same configuration as the original building, the new organ was similarly planned to be like the original. The facade was changed somewhat, and the case was made of mahogany instead of the original red oak. Two additional stops were added to the original specification: an 8' Celeste to the Brustwerk and a 16' Subbass to the Pedal. The recital series to dedicate the new organ featured concerts by Marilyn Mason and

Charles Benbow.

The organ was designed by Pieter A. Visser; the tonal engineering was accomplished by Thomas Turner. Tonal finishing was done by Howard Maple and Charles Eames. The console, keyboards, and stop action were built by Stephen Collins. Patrick Quigley built the case and was responsible for the overall supervision of the construction of the instrument. The organ has a single bellows wind system with gentle, flexible winding. The windchests, as on all Visser-Rowland organs, are configured in a major tierce layout. The tuning, therefore, is equal temperament with A at 440 Hz.

RUCKPOSITIV	HAUPTWERK	BRUSTWERK	PEDAL
8' Gedeckt	8' Prinzipal	8' Gemshorn	16' Prinzipal
4' Kleinflöte	8' Rohrflöte	8' Gemshorn Celeste	16' Subbass
2' Prinzipal	4' Oktav	4' Prinzipal	8' Prinzipal
1 1/2' Larigot	4' Koppelflöte	4' Blockflöte	4' Choralbass
III Kleinmixture	2' Waldflöte	2' Oktav	III Mixture
8' Krummhorn	II Sesquialtera	III Scharff	16' Fagott
Tremulant	IV Mixture	8' Rohrschalmei	
Zimbelstern	8' Trompete	Tremulant	



Wm. D. Miller, Inc., Cleveland, MO, has built a new organ for St. James Catholic Church, Liberty, MO. This 14-rank instrument features electric action and solid state switching & combination action. The two-manual oak console features rosewood natural keys and rosewood sharps with a box inlay, and drawknobs of rosewood. The visual focal

point of the instrument is a copper Trumpet en Chamade. The organ was designed by Wm. D. Miller with Bob Thomson, director of music for the Diocese of Kansas City & St. Joseph, serving as consultant. Installation was by Steve Miller, Lothar Karl, Don Terry & Donna Schildknecht.

GREAT	SWELL	PEDAL
8' Principal	16' Bourdon (TC)	16' Subbass
8' Holtzflute	8' Stopped Flute	8' Principal
4' Octave	8' Salicional	8' Salicional
4' Koppelflute	8' Vox Celeste (TC)	8' Flute (Gt)
2' Super Octave	4' Rohrflute	4' Choralbass
2' Blockflute	4' Violina	2' Octave
III Mixture	2 1/2' Nazat	III Mixture
8' Trumpet en Chamade	2' Flautino	8' Trumpet
	1 1/2' Quint	4' Clarion
	1' Piccolo	
	8' Oboe (syn.)	



J. Allen Farmer, Inc., Winston-Salem, NC, has built a new organ for Harbor View Presbyterian Church, Charleston, SC. This 14-stop, 18-rank instrument was completed in September of 1986. The case is of red oak, stained and lacquered, with polished zinc facade pipes. There are two combination pedals to assist the player with the mechanical stop action. The organ, which is the firm's Opus 9, was dedicated by Willian David Redd and Kristin Gronning Farmer on Sept. 7, 1986.

GREAT	SWELL	PEDAL
8' Open Diapason	8' Stopped Diapason	16' Double Open Diapason
8' Chimney Flute	8' Viola	
4' Flute d'Amour	8' Celeste	
4' Principal	4' Chimney Flute	
2 1/2' Sesquialtera II	2' Fifteenth	
2' Piccolo	8' Trumpet	
2' Mixture IV		



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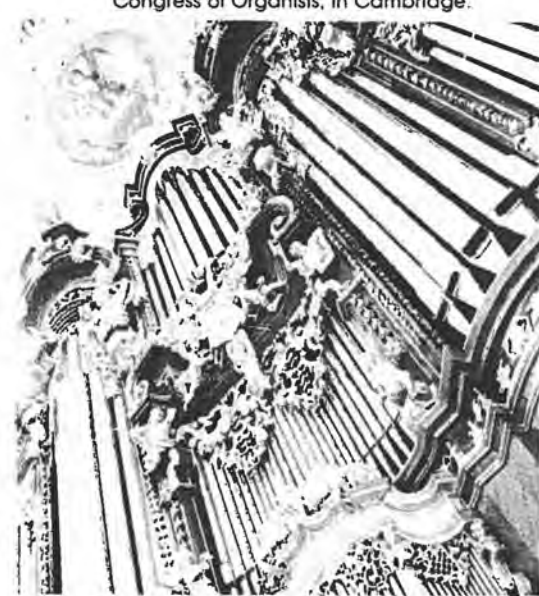
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Since 1964, when Kenneth Leighton (born October 2, 1929) completed his first work for organ, the composer has increasingly won the admiration and gratitude of organists for his many valuable contributions to the repertoire. Yet, surprisingly, there is little biographical data on the composer's association with the organ and background to the writing of the pieces. Similarly, with the possible exception of Peter Moger's article in *The Musical Times* in September, 1985, there has been no comprehensive examination of his output for the instrument, no attempt to explore the salient Leightonian style features, to collate, to draw critical conclusions. This article will attempt to provide information on these neglected topics.¹

It is unique in the annals of English organ music that a man who enjoys such pre-eminence as a composer for the instrument should not also be an organist. However, Leighton has had a long association with the organ that began in 1938, when he became a chorister in the Cathedral Choir of his native Wakefield under the Cathedral organist, Newell S. Wallbank.² It was during his years in the Cathedral Choir that the composer had his first taste of plainsong, a taste he enjoyed, and which has manifested itself in various ways in several of the organ works later.

He left the Cathedral Choir in 1942, by then gaining proficiency at the piano, both as a performer and composer, and in 1946 he was awarded a Licentiate of the Royal Academy of Music, London, in piano performance, and composed Opus 1, two sonatas for the piano. His prowess as a virtuoso pianist,³ and his considerable experience of composing for the instrument, no doubt have contributed significantly to the composer's skill in writing for the organ.

Growing up in Wakefield, Leighton later observed that he acquired "the characteristic Yorkshire qualities which have been described as 'vigour, forthrightness, emotionalism tempered by common sense.'"⁴ These qualities continue to be reflected in his music.

During the composer's undergraduate days at the University of Oxford between 1947 and 1951, his composition instructors included Bernard Rose and Edmund Rubbra, but neither was influential on his style. In fact, the English composers Vaughan Williams, Walton, and Britten were Leighton's idols during these early years, and were to be influential on his style to a limited degree.⁵ Perhaps more substantial and lasting was the skill he acquired at Oxford in writing imitative counterpoint and fugue, a skill partly obtained through his academic studies of Renaissance secular and sacred polyphony⁶ and 18th-century fugue.

One other youthful influence was that of the music of Bartók and Hindemith, which he absorbed during his studies with Goffredo Petrassi in Rome during the

1951-52 academic year.⁷ This Continental experience was to prove significant: thereafter Leighton adopted a much more highly chromatic style than formerly, with a general absence of conventional tonality and an almost complete rejection of key signatures. These changes were accompanied by what Leighton described as "a more intellectual manner," which found its outlet in a greater interest in Baroque style features.⁸ By the mid 1950s, the composer had honed his creative technique into a musical language that he has used virtually unchanged ever since.

During the 1950s and early 1960s the composer set a number of sacred texts, but it was only with the *Crucifixus Pro Nobis* (published 1961), and in the *Missa Sancti Thomae* and the anthem *Give Me the Wings of Faith* (both published 1962), that he at last wrote for the organ.⁹ The instrument plays a supporting role in these works, and so, while the writing is idiomatic, there is hardly a hint of the brilliance of the solo organ compositions that were about to emerge.

Prelude, Scherzo and Passacaglia

Before writing his first organ solo, Leighton did not first seek the advice of an organist as to what sounded well on the instrument, and even with the composer's rich musical background, it is perhaps at least a little surprising that his very first work should have been such a huge success.

It is characteristic of Leighton that the work in question, *Prelude, Scherzo and Passacaglia*, Op. 41, was written as the result of a commission, for he believes strongly in the writing for "particular occasions and particular performers, and that [the composer] should be willing to accept the limitations that such activities may impose."¹⁰ It is thus, he claims, that the composer achieves "a real and organic relationship with the public—or with a public [and that] most composers respond well to commissions for this very reason."¹¹

Prelude, Scherzo and Passacaglia was composed between 1962 and 1963, and Bryan Hesford, who commissioned it, gave the first performance at Norwich Cathedral on October 24, 1963. Ideally, the piece calls for an instrument like the large Norman and Beard organ at Norwich, with Great, Swell, Choir, and Solo manual divisions and pedals, and at least partial neo-classical tonal design.¹² The last is implied in *Prelude, Scherzo and Passacaglia*, and generally in Leighton's subsequent organ music, by the neo-classical textures and terrace dynamics. Precise registrations are generally omitted in this first work and the later ones—when colours are stated in this and later scores, they are usually couched in descriptions of the sounds required, rather than in terms of specific stops; but there is no uniformity of style in this area throughout his output.¹³

Prelude, Scherzo and Passacaglia demonstrates one of the composer's great strengths, that of organizing his material logically so that it unfolds seemingly inevitably, always maintaining a sense of forward thrust and growth. He achieves this by a number of integrated factors which he handles with consummate craftsmanship and artistry.

As Arthur Milner has shown,¹⁴ one of the most basic of these integrating factors is

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the work's fundamental focussing on the tone of C, though this is not to suggest that the piece is anything more than remotely tonal. The idiom is that which Leighton has maintained throughout his instrumental compositions from the mid 1950s onward: a blend of diatonic and chromatic, with a strong leaning towards powerful dissonance, exotic vertical combinations of notes being produced by chromatic voice leading, just as happens in certain passages in, say, Brahms and Fauré. The gravitational pull towards the note C is manifested in the opening nine bars of the *Prelude*, where both the manual and the pedal material vacillates between C and the major and minor third above. After several other returns to the tone C, at the end the *Passacaglia's* closing chord, an unequivocal C major triad, removes any further doubt of this note's function as an anchor for all three movements.

A second unifying factor in *Prelude, Scherzo and Passacaglia*, which has also remained a characteristic of the composer's organ music over the decades since 1964, is the predisposition towards conjunct motion, especially semitonal movement, and narrow leaps.¹⁵ This is well illustrated in the theme of the fugal opening of the *Prelude*, which, incidentally, possesses a serpentine contour reminiscent of Bartók's fugue subject in the first movement of *Music For Strings, Percussion and Celesta* (1936). Such Leightonian semitonal expansions and contractions of repeated intervals are present in the *Prelude* and, in fact, in the openings of the other two movements of the composition too, and contribute to the overall sense of unity. The semitonal fluctuation of repeated tones is particularly significant in two germ motifs which are part of the opening theme of the *Prelude* (Example 1). Motifs (a) and (b)

Example 1. *Prelude (Prelude, Scherzo and Passacaglia)*, ms. 1-4.



above return in various transformations throughout the work. Motif (b), for instance, reappears at the start of the third movement (Example 2).

Example 2. *Passacaglia (Prelude, Scherzo and Passacaglia)*, ms. 9-11.



Another Leighton musical fingerprint that may be seen from the outset of the *Prelude* is the constant fluctuation of stresses in the development of motifs, stresses that exist in single lines and between two or more contrapuntal lines, producing accents which cut across the beat or bar-line, propelling the music forward and imparting flexibility to the rhythm. This partiality for the cut and thrust of counterpoint is an offshoot of the composer's first-hand knowledge of 16th-century polyphony gained as a cathedral chorister and through his studies at Oxford. The background may also at least partly explain his fondness for cross relations, which in the *Prelude* may be seen, for example, in the tension between E flat and E natural that comes to a head-on collision in the final bars of the movement (Example 3).

Example 3. *Prelude (Prelude, Scherzo and Passacaglia)*, ms. 47-49.



The sense of organic oneness on the *Prelude* is due in part to another frequently found feature in the composer's organ music: a gradual build up in dynamics at the end (as in this case) or near the end.

The *Scherzo*, which is in the style of a Baroque gigue, shares a number of common features with the first movement, one being the fugal opening and vacillations between E flat and E natural. Another small-interval motif, in which the semitone again eventually becomes prominent, is introduced at bars 23 and 24. Furthermore, like the first movement, the *Scherzo* is unified by an ostinato figure in the pedals. The pedal motif does not appear until the movement is well under way, at bar 27, but eventually becomes more and more persistent.

The *Passacaglia* is of substantial proportions, occupying half the work's performance time. Leighton had written two passacaglias before he wrote the one for organ,¹⁶ and, like its predecessors, this one is a serial theme within a highly dissonant idiom that retains tenuous ties with tonal music. The bass theme comprises thirteen tones—the twelve tones of the chromatic scale with both G flat and F sharp—which serves as the basis of the thirteen variations that make up the main part of the *Passacaglia*. The melody remains totally intact only for the first two variations, after which the first six to eleven notes are used. Leighton links most of the variations with one that is adjacent by means of similar rhythmic and melodic elements. Variations 10 and 11, for example, feature cross-rhythms created by some parts being in 3/4 meter while others are in a syncopated 12/16 meter—not unlike most of the *Toccata* section of the composer's *Fantasia Contrappuntistica*, Op. 24. Apart from the repeated *Passacaglia* theme, a sense of unity is injected through gradual quickening of the tempo, coupled with a fairly persistent feeling of progression towards greater and greater rhythmic activity.

Variation 13 ends abruptly with a general pause, after which a passionate eleven-bar cadenza over a C natural pedal point marks the end of the disciplined working out of the *Passacaglia* proper. In order to round off both the movement and the whole piece, Leighton then leads into a climactic coda, which is built over an extension of the pedal C of the cadenza. This pedal part is an ostinato shaped out of the first six tones of the *Passacaglia* theme. In the last two bars of the work the opening of the *Prelude* has the last word.

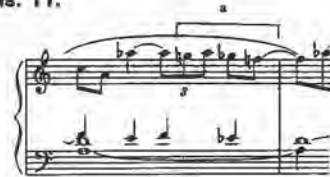
Elegy

The next work, *Elegy*, was composed in 1965 as the result of a commission by Novello, which was planning a collection of modern pieces under the general title *Music Before Service*. Leighton's *Elegy* is, indeed, excellent music for the start of a church service, and ideally requires, as Gordon Reynolds has observed so poetically, "space, stone, the ancient theatre of holiness."¹⁷ The official *première* was in just such a place, King's College Chapel, Cambridge, on January 31, 1970, played by Bryan Hesford.

Elegy, a title much favoured by 20th-century English composers,¹⁸ presents a different facet of the composer's make-up from *Prelude, Scherzo and Passacaglia*, which was absolute music, neo-Baroque in at least formal terms. *Elegy* is quite programmatic in its dirge-like mood.

There are, however, echoes of the earlier work, which may lead one to view it as a satellite of the 1964 composition, notably the reappearance in *Elegy* of the two germ motifs in Example 1 (Examples 4 and 5). There are also the alternations here

Example 4. *Elegy*, ms. 11.



Example 5. *Elegy*, ms. 9-10.



between a tone and the minor and major third above that were noted in *Prelude, Scherzo and Passacaglia*.

The first bar of the seventeen-bar introductory section of *Elegy* states the basic melodic idea that pervades the whole work: oscillating movements by half and full step around an anchoring repeated tone. Over this ostinato-like obsessive one-bar accompanimental motif for the left hand, which in due course is transposed and inverted, Leighton has placed a sinuous, highly expressive, chromatic, non-periodic melody. This wide-ranging theme is characterized by numerous octave displacements that result in minor seventh leaps, which are atypical of the composer's usual melodic voice-leading style in the organ music. Both left and right hand parts, nevertheless, share a tendency to favour oscillations between two tones of close

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proximity to each other, an inclination that anticipates a prominent quality of the large central section of the work, including the principal theme (Example 6).

Example 6. Elegy, ms. 17-19



Slightly varied versions of this theme are presented in the manner of a fugal exposition, and little by little a sustained build-up is achieved by such means as melodic development, increasing dynamics, pedal points, and cross-rhythms due to polymeters. The occasional mingling of duplets and triplets in individual lines is perhaps reminiscent of Vaughan Williams, and in any case is a fairly common Leightonian style feature. Eventually the work subsides in a coda, in which a transformed version of the introductory material is presented, and *Elegy* ends in a prayerful and expectant hush.

Fanfare

Three commissions were written by Leighton in 1966: *Fanfare*, *Paean*, and *Et Resurrexit*. Occasionally, the composer has written technically easy pieces for amateurs in other genres, and *Fanfare* is the first of several such works for the organ,¹⁹ being commissioned by Oxford University Press for a book of *Easy Modern Organ Music*. No doubt, the limitations of the commission explain why *Fanfare* is Leighton's only organ piece that calls for just two manuals and pedals.

Cast in ternary form and "in moderate march time," with attractive though rather undistinguished melodic material, there is an engaging pervasive sense of brightness and rhythmic forward thrust due largely to the asymmetrical phrases which begin on weak beats. The two outer sections each start with a patchwork of short, chordal, highly syncopated segments, and both lead into two-voice codettas (the first bitonal) over pedal points.²⁰

The *cantabile* middle section, almost entirely for manuals alone, features a lyrical theme that is first stated in the alto register and then is transferred to the bass.²¹ The accompaniment consists of isolated punctuating chords relieved by occasional brief chordal obbligato motifs. The pedal part of *Fanfare* is fragmented by rests, and, while principally concerned with providing rhythmic counterpoint to the upper parts, it also adds considerably to the unity of the piece by concentrating on a two-note motif.

Paean

Composed in July, 1966, *Paean* was commissioned by Oxford University Press for inclusion in a volume of *Modern Organ Music* by an international group of composers that included Jean Langlais and Anton Heiller. Ever since its rapturous reception after the first performance by Simon Preston at an organ recital in the Royal Festive Hall, London, on January 25, 1967, commemorating the fortieth anniversary of The Organ Club, the piece has been especially popular. The combination of exceptionally captivating rhythmic élan and lyricism, with technical difficulties that most good organists can manage, at least partly explains *Paean's* attractiveness among performers.

- As the following table shows, the form of the composition is quite symmetrical:
- Section A *Allegro ma non troppo* (declamatory introduction) (bars 1-14)
- Section B *Allegro marziale* (bars 14-36)
- Section C *Un poco più mosso* (bars 36-88)
- Section B¹ *Più largo* (resumption of *Allegro marziale*) (bars 88-108)
- Section A¹ Coda (based on the introduction) (bars 109-120)²²

All the melodic material and much of the harmonic substance is derived from the opening broken-chord motif: a C major triad with the leading tone of the dominant, in which the augmented fourth and major seventh are prominent (Example 7). The loud, brilliant, declamatory introduction for manuals is most arresting, and suggests possibly the pealing of bells.

Section B starts with the lyrical main theme, essentially for manuals, martial in tone and crafted out of the work's initial chord. It concentrates on four-note melismas, and is punctuated by an accompaniment of dry, spasmodic chords and frequent rests. Syncopations and occasional one-bar diversions from the basic 4/4 meter here, and throughout the piece, assist the strong forward motion.

Section C consists of pulsating manual three-note chords that stress *Paean's* opening augmented fourths and major sevenths, but also transform these intervals into perfect fourths and minor sevenths that move in parallel figurations as the section evolves. Significantly, the pedals support this manual activity with motifs that originated in the work's opening broken-chord motif (Example 7).

Example 7. Paean, ms. 1-3.




The developments that ensue in Section C reveal at one and the same time new possibilities of the lyrical main theme and the subsidiary theme's manual and pedal elements, and finally a frenzied climax is reached. Abruptly, after a brief general pause, the main theme returns and this soon leads inexorably to a toccata-like coda consisting of a new frenetic version of the introduction that becomes more and more atonal. The last four bars emphatically assert the chord with which Sections A, B, and B¹ began: the C major chord with dominant leading tone. Leighton's fondness for the tritone is nowhere more apparent than in *Paean*.

Et Resurrexit

Et Resurrexit, Op. 49, subtitled *Theme, Fantasy and Fugue*, was composed in the first half of 1966, and was first performed on November 19 by the dedicatee, Robert Munns, at Holy Trinity Church, Brompton, London. The basic thrust of the work, the composer states in the score "Note," may be viewed from two quite different angles. One of these is to see it as a large, neo-Baroque, abstract composite work in three movements which are to be played as one movement, *senza pause*. The other standpoint is implied by Leighton's use of *Et Resurrexit*, from the Latin Mass *Credo*, for the main title. In *Et Resurrexit* the composer "attempts to give musical expression to the individual's struggle for belief in the miracle of the resurrection."²³ In having this programme, the work resembles a 19th-century symphonic poem. "The opening phrase of four notes," the composer explains, "is a kind of symbol, and in musical terms the struggle is between chromatic and diatonic versions of this simple idea."²⁴ This motif dominates the composition, so that *Et Resurrexit* may be described as being in continuous variation form, much like Liszt's *Les Préludes* (1854), for example, in general principles.

The *Theme* movement is short, and in the first seventeen-bar bland statement of the theme there are a number of archaic features, which suggest that the composer was considering the medieval associations of the Latin title: the sustained *religioso* marking, the undulating, ametric melody, the use of the raised Lydian fourth scale degree, organum-like parallel perfect fourths. The movement is concluded by several statements of a chromatic, four-note motif shaped from the opening two bars, which prove to be significant, since this motif, rather than the full diatonic theme presented at the outset, is the germ idea that pervades both *Fantasy and Fugue* (Example 8). It will be noted that this motif is an exact "resurrection" of the principal motif of *Prelude, Scherzo and Passacaglia*,²⁵ although the composer has denied any conscious connections between the two works.


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Example 8. Theme (Et Resurrexit), ms. 36-39.



After the religious musings of the *Theme* movement, the rhythmic, intricate *Fantasy*, cast as a slow march, appears to mark the beginnings of the struggle "for belief in the miracle of the resurrection."²⁶ One may feel that there is something of a Bachian fantasia in the way the movement moves from section to contrasting section, but yet there are elements that give it homogeneity. There is the four-note, dotted-rhythm germ motif, for instance, which appears in the fugal start and improvisatory passage at the end of the *Fantasy*. A related figure, that is introduced at bar 14, is the chief melodic material throughout the main central portion of the movement. The dynamics are also carefully organized to endow the movement with a sense of organic unity, there being a characteristic relentless, systematic build up to the concluding sixteenth- and thirty-second-note arabesques of the coda, which begins like the climax at the end of the *Passacaglia* of Op. 41—a minor ninth between a low pedal note and a high manual note.

Although Leighton had written a number of fugues before the one in *Et Resurrexit*, this is the only one he has composed for the organ.²⁷ It is a long fugue, making up half the whole work, but is not of the Bachian *Fortspinnung* type with its outpouring of homogeneous counterpoint. Instead, the composer has chosen an additive fugal structure. There is a Beethovenian fusing of fugal and sonata-form-like development of the four-note germ motif (see Example 8). This appears in a variety of transformations within a series of highly contrasting sections that generate excitement towards a gigantic climax, and leads to a toccata-like cadenza and final statement of the original theme, triumphant and calm. It is the composition's progressive metamorphosis, from struggle in the *Fantasy* to conquest and affirmation at the end of the *Fugue*, that makes *Et Resurrexit* so gripping and dramatic.

This article will be continued.

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Notes

1. The works will be discussed in the order of composition. Ensemble pieces that include the organ will not be covered: *Organ Concerto*, Op. 58 (1970), *Fantasy on a Chorale*, Op. 80 (1980), and *These Are Thy Wonders*, Op. 84 (1981).
2. Prior to his appointment to Wakefield Cathedral in January, 1930, Wallbank had been organist

of Hexham Abbey, Lancaster Parish Church, and St. Mary's, Scarborough. For a history of the Cathedral organ and a description of the instrument in Leighton's days, see John H. Grayson, "The Organ in Wakefield Cathedral," *The Organ*, Vol. XXI (January, 1942), pp. 89-94. See also H. Creighton, "Wakefield Cathedral Organ," *The Organ*, Vol. XXI (April, 1942), p. 184.

3. He gave the first performances, for instance, of his *Variations*, Op. 55, on October 24, 1955, and the *Piano Concerto No. 3*, Op. 57, with the City of Birmingham Symphony Orchestra on March 11, 1970.

4. Kenneth Leighton, "Composers Talking—4," *The Novello Review of Music and Books* (Autumn, 1968), p. 12.

5. See "Robin Fulton Talks to Kenneth Leighton," *New Edinburgh Review*, No. 5 (1970), p. 25. John V. Cockshoot, "The Music of Kenneth Leighton," *The Musical Times*, Vol. XCVIII (April, 1957), p. 193, also lists Rubbra as influential, but Leighton did not know his music in that period.

6. His fondness for cross relations may be traced back to these studies too.

7. Harold Truscott, "Two Traditionalists: Kenneth Leighton and John McCabe," *British Music Now*, edited by Lewis Foreman (London: Paul Elek, 1975), p. 146.

8. Cockshoot, *op. cit.*, p. 195. See, for example, the single-movement *Fantasia Contrappuntistica*, Op. 24 (composed 1955), subtitled *Homage to Bach*, which consists of a slow introduction reminiscent of a French Overture, Toccata, Chorale, and two Fugues.

9. *A Christmas Caroll*, Op. 21 (1953), which has a keyboard part suitable for performance on either piano or organ, hardly counts.

10. Fulton, *op. cit.*, p. 26.

11. Kenneth Leighton, "The Composer Today," unpublished text of a public lecture given at the University of Manchester, May, 1972, p. 12.

12. For Norwich Cathedral organ specifications, see William Leslie Sumner, *The Organ: Its Evolution, Principles of Construction and Use*, 3rd edition, (London: Macdonald, 1962), pp. 428-434. Norman and Beard were among the first British organ builders to enter the classical organ field: see John P. Rowntree and John F. Brennan, *The Classical Organ in Britain 1955-1974* (Oxford: Positif Press, 1975), p. 15.

13. The very detailed stop registrations of Bryan Hesford, and the extended crescendos and diminuendos in *Elegy* are unique in Leighton's published works.

14. Arthur Milner, "An Organ Work of Kenneth Leighton," *Musical Opinion*, Vol. LXXXVIII (October, 1964), pp. 33-35.

15. For example, see *The Light Invisible*, Op. 16 (1958), and *The Birds*, Op. 28 (1954).

16. There are passacaglias in the *Violin Sonata No. 2* (slow movement, 1953) and *Passacaglia, Chorale and Fugue*, Op. 18 (1957). The opening melody of *The Invisible Light* also contains all twelve tones of the chromatic scale. Leighton has made strict use of serial technique in only four works: *Opp.* 30, 36, 43, and 48.

17. "New Organ Music," *The Musical Times*, Vol. CXIII (April, 1973), p. 399.

18. See, for instance, those by C. H. H. Parry (1922), G. Thalben-Ball (1924 and 1944), H. Darke (1949), W. H. Harris (1958), A. Wills (1962), J. McCabe (1961 and 1965), and R. Orr (1970).

19. Two other Oxford commissions, *Chorale prelude on "Rockingham"*, and *Ode, and Fantastes 2, 3, and 4 of the Six Fantasies on Hymn Tunes* are the others. Easy music for other media include *Opp.* 47, 53, and 59.

20. The syncopated motifs were used earlier in the organ part of the anthem *Let All the World in Every Corner Sing* (1965), a very similar theme to this canonic theme over a pedal point is found in *Final Fanfare* (No. 8, *Pieces for Angela*, Op. 47: 1966).

21. This *cantabile* section opens with the same motif with which the *Prelude* and *Passacaglia* movements began in *Opus 41*.

22. For a full analysis of *Paeon*, see Geoffrey A. Cox, *The Musical Language of Kenneth Leighton: Tonal Coherence in Two Selected Works of 1965-66* (unpublished B.Mus. [Hons.] thesis, University of Queensland, Australia; October, 1972), pp. 40-52.

23. See "Composer's Note," *Et Resurrexit* score, 24. Gillian Widdicombe, "First Performance," *The Musical Times*, Vol. CVIII (January, 1967), p. 69.

25. See Example 1, motif a.

26. "Composer's Note," *Et Resurrexit* score.

27. Earlier fugues include the two in *Fantasia Contrappuntistica* and the one in *Passacaglia, Chorale and Fugue*. There are numerous fugati among the organ works.

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DAVID CRAIGHEAD, University of Minnesota, Minneapolis, MN, October 12, 13, 14: *Livre d'Orgue, Du Mage; Sei gegrüßet, Jesu gütig*, S. 768, Bach; *The Last Rose of Summer*, Buck; *Organbook III*, Volume III, Albright.

PHILIP CROZIER, St. James United Church, Montreal, August 19: *Moto Ostinato (Sunday Music)*, Eben; *Five Epigrams*, Kodaly; *Aria*, Peeters; *Herzlich tut mich verlangen*, Wiedermann; Variations on *Victimae paschali laudes*, Ropek.

ROBERT DELCAMP, First Baptist Church, Nashville, TN, October 13 (lecture-recital): *Symphonie-Passion*, Op. 23; *Triptyque*, Op. 51; *Prélude et Fugue en Fa Mineur*, Op. 7, No. 2; *Deux Esquisses*, Op. 41; *Souvenir, Canon, Final (Sept Pièces*, Op. 27), Dupré.

ELIZABETH FARR, Mayflower Congregational Church, Grand Rapids, MI, November 2: *Praeludium in C Major*, BuxW 136, Buxtehude; *Chorale Fantasia on Komm, heiliger Geist, Herre Gott*, Tunder; *Chorale and six variations on Wie schön leucht' uns der Morgenstern*, Scheidt; *Passacaglia*, Kerll; *Chorale variations on Mensch, willst du leben seliglich*, Scheidemann; *Sarabande with Variations*, S. 990, *Prelude and Fugue in C Major*, S. 535, Bach.

JAMES W. GOOD, Wingate College, September 19: *Festival Fanfare*, Leighton; *Schmücke dich, o liebe Seele*, Homilius; *Toccatina and Fugue in C Minor*, S. 537, Bach; *Sonata VII in F Minor*, Op. 127, Rheinberger; *Hymn preludes: Softly and tenderly, We're marching to Zion*, Held; *Final (Symphonie VI)*, Widor.

ELIZABETH HAMP, Guardian Angels Church, Manistee, MI, October 12: *The Archbishop's Fanfare*, Jackson; *Concerto #2 in G Minor*, Camidge; *Domine Deus, Agnus Dei, Qui tollis, Amen (Mass for Parish Use)*, Couperin; *Toccatina and Fugue in D Minor*, Bach; *My Jesus is my lasting joy* (with Sister Catherine Williams, soprano), Buxtehude; *Benedictus*, Reger; *Nocturne* (Bells through the trees), Edmundson; *Praise to the Lord, the Almighty, Manz; Ye people rend your hearts, If with all your hearts* (with LeRoy Hamp, tenor), Mendelssohn; *Suite Gothique*, Boëllmann.

KEI KOITO, Art Museum, Cleveland, OH, October 12: *Prelude and Fugue in D Major*, S. 532, *Nun komm, der Heiden Heiland*, S. 659 Bach; *Wenn aus der Ferne*, Koito; *Fantaisie in A Major*, Franck; Variations on *Weinen, Klagen, Sorgen, Zagen*, Liszt.

MARGOT ANN WOOLARD, Cathedral of the Risen Christ, Lincoln, NE, June 22 (lecture-recital): *Six Fugues on the Name BACH*, Op. 60: I. Langsam; II. Lebhaft; III. Mit sanften Stimmen; IV. Massig, doch nicht zu langsam; V. Lebhaft; VI. Massig, nach und nach schneller, Schumann.

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

16 JANUARY
John Rose; Cathedral of St Joseph, Hartford, CT
3:30 pm

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*Marilyn Keiser; St John's Cathedral, Jacksonville, FL

Gerre Hancock; Florida State University, Tallahassee, FL

Simon Preston; Christ Church, Grosse Pointe Farms, MI

Louis Patterson; Trinity Lutheran, Akron, OH 8 pm

17 JANUARY

Gerre Hancock, workshop; Florida State University, Tallahassee, FL

18 JANUARY

David Spicer; First Church of Christ, Wethersfield, CT 7:30 pm

Bach, *Cantata 3*, Holy Trinity Lutheran, New York, NY 5 pm

Herbert Burts; St Thomas, New York, NY 5:15 pm

*Simon Preston; Christ Church, Oyster Bay, NY 4 pm

Choral Concert; Washington Memorial Chapel, Valley Forge, PA 2:30 pm

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Nancy Cooper; First Presbyterian, New Bern, MD 4 pm
CJ Sambach; Jarvis Mem. Un. Methodist, Greenville, NC 4 pm
Anne & Todd Wilson; First Presbyterian, Naples, FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Edward Parmentier, harpsichord; Cleveland Museum, Cleveland, OH 4 pm
Raymond & Elizabeth Chenault; Christ Church Cathedral, New Orleans, LA 4 pm

19 JANUARY
David Craighead, masterclass; Meredith College, Raleigh, NC

20 JANUARY
Frederick Grimes & Nancianne Parrella; Holy Trinity Lutheran, New York, NY 8 pm
David Craighead; Meredith College, Raleigh, NC

21 JANUARY
Robert Shone, with cello; St John's Church, Washington, DC 12:10 pm

23 JANUARY
 Vienna Choir Boys; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 24 January)

24 JANUARY
Gerre Hancock, improvisation workshop; Westminster Choir College, Princeton, NJ 9:30 am

25 JANUARY
Thomas Murray; Old South Church, Boston, MA 4 pm
Mark Englehardt; St James Lutheran, St James, NY 4 pm
 Bach, *Cantata 72*; Holy Trinity Lutheran, New York, NY 5 pm
Howard Small; St Thomas, New York, NY 5:15 pm

Ian Sadler; St Paul's Cathedral, Buffalo, NY 4:30 pm
Kim Armbruster; St Columba's Episcopal, Washington, DC 3 pm
Yuko Hayashi; Duke University, Durham, NC 5 pm

Porter Remington; Cathedral of St Philip, Atlanta, GA 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Hymn Festival; Second Presbyterian, Indianapolis, IN 9:30, 11:00 am

26 JANUARY
Thomas Spacht; St Joseph RC, Lancaster, PA 8 pm
Gerre Hancock, workshops; Northside Drive Baptist, Atlanta, GA (through 28 January)

27 JANUARY
 Elmer Isler Singers; First Presbyterian, Ft Wayne, IN 8 pm

28 JANUARY
Kenneth Lowenberg; St John's Church, Washington, DC 12:10 pm

31 JANUARY
Kim Armbruster; Our Lady of Grace, Greensboro, NC 8:15 pm
 His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

1 FEBRUARY
 Buxtehude, *Alles, was ihr tut*, Church of the Good Shepherd, New York, NY 11 am
Dudley Oakes; Trinity Cathedral, Trenton, NJ 3:30 pm
 Buxtehude Festival; Church of the Good Shepherd, Lancaster, PA (also 8, 15, 22 February)
David Higgs; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Carlene Nelhart; Coral Ridge Presbyterian, Ft Lauderdale, FL 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Ray Urwin; Trinity Episcopal, Toledo, OH 4 pm
 His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm
 Choral Concert; St James Cathedral, Chicago, IL 4 pm
Thomas Richner; Christ Church Cathedral, New Orleans, LA 4 pm

2 FEBRUARY
Carlene Nelhart; Lost Tree Chapel, North Palm Beach, FL 7:30 pm

3 FEBRUARY
Ruth Fleher; First Baptist, Philadelphia, PA 12:05 pm
Carlene Nelhart; College Park Baptist, Orlando, FL 8 pm
Todd Wilson; Orchestra Hall, Chicago, IL 8 pm

4 FEBRUARY
Phillipe Chanel; St John's Church, Washington, DC 12:10 pm

7 FEBRUARY
 Persichetti, *Mass*; Central Presbyterian, New York, NY 7:30 pm
John Walker, workshop; West Side Presbyterian, Ridgewood, NJ 10 am
Joan Lippincott, workshop; St Richard's, Winter Park, FL 10 am-noon

8 FEBRUARY
Katharine Pardee; Harvard University, Cambridge, MA 5 pm
John Walker; West Side Presbyterian, Ridgewood, NJ 4 pm
Richard Szeremany; St Stephen's, Millburn, NJ 4 pm
Stephen Schaeffer; Belk Presbyterian College, Clinton, SC 4 pm
Joan Lippincott; St Richard's, Winter Park, FL 8 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
James Nissen; Zion Lutheran, Ann Arbor, MI 4 pm

10 FEBRUARY
Thomas Jaber; First Baptist, Philadelphia, PA 12:05 pm

11 FEBRUARY
CJ Sambach; First Un. Methodist, New Providence, NJ 8 pm
Maureen Jais-Mick; St John's Church, Washington, DC 12:10 pm

12 FEBRUARY
David Hurd; Univ of Pennsylvania, Philadelphia, PA 8 pm
David Higgs; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 13, 14 February)

13 FEBRUARY
David Craighead; St Paul's Episcopal, Albany, NY
August Humer; Christ Episcopal, Bradenton, FL 7:30 pm
Henry Fusner; First Presbyterian, Nashville, TN

14 FEBRUARY
David Craighead, masterclass; St Paul's Episcopal, Albany, NY
Richard Westenburg, workshop; Settlement Music School, Philadelphia, PA 2 pm

15 FEBRUARY
Bernhard Gtrerer; Harvard University, Cambridge, MA 5 pm
Donald Fellows; St Paul's Cathedral, Buffalo, NY 4:30 pm
John Rose, with orchestra; St James Lutheran, St James, NY 3 pm
Monica Rossman; Duke University, Durham, NC 5 pm
 Locklair, *Creation Canticles* (premiere); Wake Forest University, Winston-Salem, NC
Charles Tompkins; Furman University, Greenville, SC 8:15 pm
August Humer; Congregational Church, Coral Gables, FL 4 pm
Harold Stover; Royal Poinciana Chapel, Palm Beach, FL 4 pm
Karel Paukert; Art Museum, Cleveland, OH 2 pm
Michael Farris; First Congregational, Columbus, OH 8 pm
Carl Angelo; Second Presbyterian, Indianapolis, IN 8 pm
Becky Bruick; St Paul's Episcopal, Flint, MI 4 pm
Boyd Jones; Louisville Presbyterian Theological Seminary, Louisville, KY
 Gregorian Chant Workshop & Concert; St Catherine's, Milwaukee, WI 3 pm

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17 FEBRUARY

Mark Mummert; First Baptist, Philadelphia, PA 12:05 pm
Peter Planjavsky; Southern College, Colledale, TN

18 FEBRUARY

Kevin Clarke; St John's Church, Washington, DC 12:10 pm
Peter Planjavsky, workshop; Southern College, Collegedale, TN

19 FEBRUARY

Waverly Consort; Alice Tully Hall, New York, NY 8 pm (also 21 February)

20 FEBRUARY

Peter Planjavsky; Scarritt College, Nashville, TN 8 pm
John Eggert; Jehovah Lutheran, St Paul, MN 8 pm

22 FEBRUARY

James Johnson, with strings; Harvard University, Cambridge, MA 5 pm
Douglas Kellitz, with flute; Trinity Cathedral, Trenton, NJ 3:30 pm
Leonard Raver, with English Horn; Un. Methodist, Red Bank, NJ 4 pm
John Walker; First Un. Church of Christ, Reading, PA 3 pm
Christina Garcia Banegas; Art Museum, Cleveland, OH 2 pm
John Stowe; Carroll College, Waukesha, WI 3 pm
Michael Farris; Emmanuel Episcopal, LaGrange, IL

23 FEBRUARY

Peter Planjavsky; Oberlin College, Oberlin, OH 8 pm

24 FEBRUARY

Charles Griffin; First Baptist, Philadelphia, PA 12:05 pm
Peter Planjavsky, workshop; Oberlin College, Oberlin, OH

25 FEBRUARY

Valentin Radu; St John's Church, Washington, DC 12:10 pm

28 FEBRUARY

Guy Bovet, lecture-demonstration; Christ Church, Oyster Bay, NY 11 am

UNITED STATES West of the Mississippi

15 JANUARY

Robert Glasgow; University of Redlands, Redlands, CA 8 pm

16 JANUARY

Michael Farris; Crystal Cathedral, Garden Grove, CA 8 pm
David Hurd; Arizona State Univ, Tempe, AZ 8 pm

17 JANUARY

David Hurd, masterclass; Arizona State Univ, Tempe, AZ 1 pm

18 JANUARY

David Higgs; Christ Church Methodist, Tucson, AZ

19 JANUARY

Lenora McCrosky; St Anne's Episcopal, Ft Worth, TX 8 pm
William Bates; First Baptist, Amarillo, TX 7:30 pm
Choral & Orchestra Concert; Highland Park Presbyterian, Dallas, TX 8 pm

25 JANUARY

Robert Clark; Cornerstone Church, Lincoln, NE 8 pm
Rodney Giles; First Baptist, Kansas City, MO 4 pm

30 JANUARY

Bruce Neswick; University Park Un. Methodist, Dallas, TX 8:15 pm

3 FEBRUARY

Harpichord Symposium; Pittsburg State Univ. Pittsburg, KS (also 4 February)
Todd Wilson; Univ of Texas, Austin, TX 4 pm

6 FEBRUARY

Donald Pearson, with brass; St John's Cathedral, Denver, CO 8 pm
William Beck, James Walker, duo recital; First Congregational, Los Angeles, CA 8 pm

8 FEBRUARY

David Britton; Corpus Christi Church, Pacific Palisades, CA 3 pm

12 FEBRUARY

Dallas Bach Society; Dallas Museum of Art, 7:30 pm

13 FEBRUARY

Michael Farris; University of Iowa, Iowa City, IA
Frederick Swann; First Un. Methodist, Tulsa, OK

14 FEBRUARY

Thomas Murray; The Auditorium, Independence, MO
Frederick Swann, workshop; First Un. Methodist, Tulsa, OK 10 am-noon
Texas Baroque Ensemble; St Stephen Methodist, Dallas, TX 8:15 pm

15 FEBRUARY

Pierre Grandmason; Highland Park Presbyterian, Dallas, TX 7 pm
Robert Anderson; SMU, Dallas, TX 8:15 pm
Texas Bach Choir; Carver Community Center, San Antonio, TX 4 pm

20 FEBRUARY

Todd Wilson; Lewis & Clark College, Portland, OR 8 pm
John Pagett; Oxnard Presbyterian, Oxnard, CA 8 pm

22 FEBRUARY

Bach Society; Cathedral of St Mark, Minneapolis, MN 3 pm
Hymn Festival; Calder Baptist, Beaumont, TX
Catharine Crozier; Pacific Union College, Angwin, CA 8 pm

23 FEBRUARY

David Britton; First Methodist, Corpus Christi, TX 8 pm

27 FEBRUARY

David Rothe; St John's RC, Chico, CA

INTERNATIONAL

24 JANUARY

Gillian Weir; Fairfield Hall, Croydon, England 3 pm
Robert P. Jones; Central United Church, Sault Ste. Marie, Ontario, Canada 8 pm

22 FEBRUARY

Gillian Weir; St. Edmund's School, Oxford, England 7:30 pm

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Flemish harpsichord, single, 8', 4', buff, GG/BB-I". After Hans Moermans, built 1976. Rich, dark Flemish brown exterior; Flemish papers inside lid, interior and keywell. Trestle stand, padded cover, maintenance kit. Well made, good tone. Ray Shuster, 496 Lyon Blvd., S. Lyon, MI 48178.

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Kaufman (Vienna, Austria) 1897, 7 ranks, 1 manual and pedal, mechanical (cone-chest) organ, neo-gothic case. Photo and information C. Wrench, c/o Christ Church Office, Reinsnerstr. 40, A-1030, Vienna, Austria.

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Operating 1923 Bennett nine-rank pipe organ. Available late summer 1987. To be replaced by new Rodgers pipe organ. Contact Monsignor Walter, St. Paul the Apostle Church, 916 E. Rusholme, Daverport, IA 52803. 319/322-7994.

1973, 2-manual, 8-rank Wicks; excellent condition; room for additions; can be seen and played. Will be removed June, 1986. Gary Sylvester, St. Lawrence Church, 44633 Utica Rd., Utica, MI 48087. 313/739-3218.

Large 4-manual, Boston builder, ca. 1920; stunning carved walnut console; many fine ranks. Contact Bozeman, Inc., RFD 1, Deerfield, NH 03037. 603/463-7407 for complete details.

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W. W. Kimball, pre-1925; 2 manuals; 6 ranks, playable; good condition; compact. \$3,000 or best offer. Must sell. 218/262-2656.

1-manual, 4-rank Laukhuff positiv organ. Reasonably priced. Jack Wiederhold, 976 E. Industry, Giddings, TX 78942. 409/542-5633.

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2-manual, 13-rank, 3.5" WP; excellent condition. Releathered; new Klann console. \$9,500. Info: 12631 N.E. 9th C-301, Bellevue, WA 98005.

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SASE for list, pipes and parts. Carousel Organ Co., 402 Martin, Santa Clara, CA 95050.

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Used pipes and organ equipment, Lee Or-gans, Box 2061, Knoxville, TN 37901.

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Pipe organ parts for sale. Send for list. John Lyon, 40141 West Eight Mile Road, Northville, MI 48167.

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- Adams, John Mark, May 4
Allwardt, Paul, Jul 4
Connelly, Richard B., May 4
Cox, Walden B., Nov 4
Cunkle, Frank, Apr 3
Elmore, Robert, Jan 3
France, William, Feb 3
Haskin, Squire, Feb 3
Jackson, Ruth, Oct 4
Lodine, Robert, Feb 3
Meyer, Charles T, Sr., Jun 4
Peeters, Flor, ° Nov 18-19
Ryan, Rev. Robert Vincent, Mar 3
Shawan, John F., Nov 4
Steuterman, Adolph, Oct 4
Volkel, George William, Feb 3
Walton, Kenneth, Jun 4
Woodward, Enid, ° Dec 3

Appointments

Adams, Steven, to Rodgers Organ Co. May 4
Allen, Marlan, to Tenth Presbyterian, Philadelphia, PA. Apr 3
Axelson, Kenneth, to Preston Hollow Presbyterian, Dallas, TX. Nov 4

Benefield, Richard, to St Peter's Church, Osterville, MA. Nov 4
Benzmiller, James T., to Austin sales representative. Apr 3
Bighley, Mark, to Northeastern State Univ, Tahlequah, OK. Nov 4
Blackmon, Steven B., to St Charles Ave Presbyterian, New Orleans, LA. Nov 4
Brombaugh, Mark, to University of Oregon, Eugene, OR. Aug 3

Casey, Catherine, to Tift College, Forsyth, GA. Jan 3
Colman, Jennifer J., to staff of Truckenbrod Concert Artists. Feb 3
Crozier, Philip, to Temple Emanu-El and St James United Church, Montreal. Sep 3, Dec 3

Dowdy, Roger C., to Heritage United Methodist, Lynchburg, VA. Mar 3

Ellis, Larry D., to Meadow Hills Bap-

tist, Aurora, CO. Aug 3
Erb, Edward K., to Christ Lutheran, Lewisburg, PA. Dec 3
Eschbach, Jesse E., to North Texas State University, Denton, TX. Aug 3

Farr, David, to St. Luke's Episcopal, San Francisco, CA. Aug 3
Fedor, David E., to Cathedral of the Sacred Heart, Newark, NJ. Nov 4
Franck, Brian, to St John's Catholic, Bangor, ME. Apr 3

Giesbrecht-Segger, Marnie, to Third Christian Reformed, Edmonton, Alberta. Sep 3
Graham, Melva Treffinger, to Grace Church on-the-Hill, Toronto. Oct 3
Greene, J. William, to Nazareth College, Rochester, NY. Mar 3

Haselböck, Martin, to Hochschule für Music, Lübeck. Sep 3
Hass, Richard, to Concordia College-Wisconsin. Feb 3
Hay, Michael, to Director for Music of the Archdiocese of Chicago. Apr 3
Hearn, Paul Jackson, to Christ Un. Methodist, Memphis, TN. Dec 3

Jean, Martin, to Concordia College, Ann Arbor, MI. Jun 4
Johnson, Calvert, to Agnes Scott College, Decatur, GA. Oct 3

Laubach, Mark, to St Stephen's Episcopal, Wilkes-Barre, PA. Feb 3
Licht, Kenneth B., to College of St. Joseph, Rutland, VT. May 4

McCain, David M., to Conway Presbyterian, Orlando, FL. Mar 3
McKelvie, Kevin, to St. Gregory's Episcopal, Deerfield, IL. May 4
Mooser, James, to Dean of the College of Arts & Architecture, Pennsylvania State University. Sep 3
Morton, Wyant, to First Presbyterian, Ft Wayne, IN. Sep 3

Nemec, Chris, to Lindenwood Christian, Memphis, TN. Oct 3

Palmer, Larry, to St Luke's Lutheran, Richardson, TX. Apr 3
Phillips, Patricia McAuley, to Metropolitan United, Toronto. Sep 3

Ritchie, J. Marcus, to St Paul's Parish, Washington, DC. Sep 3

Robertson, Festus G., to director of the Southern Baptist Sunday School Board's music publishing department. Nov. 4

Slater, Richard W., to Seventh Day Adventist, Santa Monica, CA. May 4
Smith, Jeffrey, to Christ Church Cathedral, Louisville, KY. Feb 3
Smith, Philip Allen, to Artist Recitals Talent Agency. Jul 4
Steely, Stephen A., to Trinity Lutheran, Moline, IL. Aug 3
Steinmetz, Ellen, to St Cross Episcopal, Hermosa Beach, CA. Dec 3
Stinson, Russell, to visiting professor, University of Michigan. Sep 3
Swartz, Samuel, to University of Redlands, Redlands, CA. Mar 3

Tompkins, Charles Boyd, to Furman University, Greenville, SC. Sep 3

Van Zoeren, Allan, to Rodgers Organ Co. May 4

Williams, Peter, to Duke University. Apr 3
Woodward, Ty, to St Cross Episcopal, Hermosa Beach, CA. Dec 3

Organ Stoplists

Andover
 First Congregational, Milford, MA. 2/28 tracker°, Mar 18
 St John's Episcopal, San Bernadino, CA. 2/26 tracker°, Jul 11

Andover-Howard
 St Martin's RC, Plano, TX. 3/20 tracker°, Oct 18

Andover-Hook, Op. 254
 Holy Trinity Lutheran, North Easton, MA. 3/26 tracker°, Dec 12

Anonymous (restoration)
 Ascension Lutheran, Calgary, Alberta. 1/8 tracker°, Aug 11

Austin (rebuild)
 Central Un. Methodist, Spencer, NC. 2/11°, May 10

Baker
 St. Peter's, Milford, CT. 2/23°, Jul 10

Bedient
 James Mueschke residence, Houston, TX. 2/20 tracker°, Feb 14
 St Mark's Episcopal, Grand Rapids, MI. 3/59 tracker°, Sept 1, 10

Brombaugh
 Southern College of Seventh-Day Adventists, Collegedale, TN. 4/108 tracker°, Apr 1, 10

Brunzema
 St Anne's RC, Glace Bay, Nova Scotia. 2/26 tracker°, Nov 13

Crum
 St Christopher's Episcopal, Cobleskill, NY. 1/8 tracker°, Mar 18

Martin Goetze & Dominic Gwynn
 Eastman School, Rochester, NY. 1/7 tracker°, Nov 13

Greenwood
 Main Post Chapel, Ft. Bragg, NC. 2/25°, Aug 10
 Rose Hill Un. Methodist, Columbus, GA. 2/21°, Dec 12

Harrison & Harrison
 St Paul's Episcopal, Walnut Creek, CA. 1/4 tracker°, Oct 19

Hendrickson
 Mt Olive Lutheran, Rochester, MN. 2/29°, Dec 11

Hinners (restoration)
 Pickens Presbyterian, Pickens, SC. 1/8 tracker°, Apr 11

Holtkamp (rebuild)
 St. Nicholas Church, Struthers, OH. 2/21°, Jun 14
 Christ The King Lutheran, New Brighton, MN. 3/40°, Dec 11

Hradetzky
 St. Paul's Episcopal, Cleveland Heights, OH. 2/24 tracker°, Jul 1, 10

Jaeckel
 Lake of the Isles Lutheran, Minneapolis, MN. 2/28 tracker°, Mar 19
 Holy Trinity Lutheran, Duluth, MN. 2/22 tracker°, May 10
 Concordia College, Bronxville, NY. 2/25 tracker°, Jun 1, 14
 Holy Trinity Cathedral, New Ulm, MN. 2/36 tracker°, Sep 10
 St Paul's Ev. Lutheran, Ft Atkinson, WI. 2/29 tracker°, Dec 12

Kilgen (restoration)
 Sacred Heart Church, Amesburg, MA. 2/13 tracker°, Jul 11

Kimball (rebuild)
 First Baptist, Butte, MT. 2/11°, Jul 10

Klug & Schumacher
 Morrison Methodist, Leesburg, FL. 3/45°, Apr 10

Kney
 All Saints' Anglican, Peterborough, Ontario. 2/37 tracker°, Feb 14

Koppejan
 Gloria Dei Lutheran, North Vancouver, B.C. 2/10 tracker°, Jun 15
 Hope Lutheran, Calgary, Alberta. 2/16 tracker°, Nov 12

Mander-Hill
 Birmingham Town Hall, Birmingham, England. 5/110°, Dec 13

Marcussen
 Wichita State University, Wichita, KS. 4/85 tracker°, Oct 1, 18

McEvers
 First Christian, Paris, TN. 2/17°, Sep 11

Moore
 Bethlehem Lutheran, Fairport, NY. 2/13 tracker°, Sep 11
 Mary, Mother of Church, Stonehill College, Easton, MA. 2/8 tracker°, Mar 1, 18

Noack
 Wesley Monumental United Method-

ist, Savannah, GA. 3/59 tracker°, Jan 1, 12

Nordlie
 Canton Lutheran Church, Canton, SD. 2/36°, Jan 13
 Hope Lutheran, Sioux Falls, SD. 2/19 tracker°, May 1, 10
 First Lutheran, Colton, SD. 2/7°, Aug 10

Orgues Létourneau
 Centenary-Queen Square United Church, St John, New Brunswick. 2/36 tracker°, Feb 14
 Monique Gendron studio, Outremont, Quebec. 2/15 tracker°, Oct 19

Ott
 St. Paul's Lutheran, Des Peres, MO. 2/29 tracker°, May 11
 Grace Lutheran, Aurora, IL. 2/20 tracker°, Jun 15
 Immanuel Lutheran, Waterloo, IL. 2/18 tracker°, Aug 11
 Southern Illinois Univ, Carbondale, IL. 2/4 tracker°, Dec 11

Pilzecker
 St Jude Church, Detroit, MI. 3/70 tracker°, Nov 1, 12

Proscia
 Our Lady of Perpetual Help, Carrollton, GA. 3/39°, Apr 11

Redman
 John Calvin United Presbyterian, Dallas, TX. 2/21 tracker°, Jan 12
 St Anne's Episcopal, Ft. Worth, TX. 2/20 tracker°, Mar 19
 St Luke's Episcopal, Denison, TX. 2/19 tracker°, Oct 19

Reuter
 St Francis Borgia RC, Cedarburg, WI. 2/10°, Dec 13

Sipe
 William and Nancy Siebecker residence, Wausau, WI. 2/16 tracker°, Aug 1, 10

Taylor & Boody
 Emory University, Atlanta, GA. 2/9 tracker°, Jan 13
 Holy Trinity Lutheran, York Springs, PA. 2/15 tracker°, Dec. 1, 11

Temple
 First Baptist, Kansas City, MO. 3/52°, Jun 14

Turner
 San Antonio De Padua, Anaheim Hills, CA. 2/10°, Feb 15
 St. George's Episcopal, Hawthorne, CA. 2/11°, May 11

Visser-Rowland
 Trinity Lutheran, Victoria, TX. 3/22 tracker°, Feb 15
 Union University, Jackson, TN. 3/42 tracker°, Jun 15
 Cypress Creek Christian, Spring, TX. 2(3)/14 tracker°, Aug 11
 Our Savior Lutheran, Tulsa, OK. 2/31 tracker°, Nov 13

Wicks
 Westminster Presbyterian, Ottawa, KS. 2/25°, Jan 6
 First Baptist, Memphis, TN. 4/90°, Mar 10

Wilhelm
 First Congregational, Ann Arbor, MI. 3/56 tracker°, Apr 11

Zimmer
 Church of the Holy Family, Chapel Hill, NC. 2/10°, Jan 12

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Susan Landale, October
Peter Planyavsky
Simon Preston, October 26-November 22
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Choir Tours

Westminster Abbey, Fall, 1988
Salisbury Cathedral, April, 1989
St. John's College, September, 1990
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St. Thomas Church, General availability

Duo Concerts

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Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, keyboard