

THE DIAPASON

JANUARY, 1992



Ferris University, Yokohama, Japan
Specification on page 11

The Department of Liturgy and Music of the Episcopal Diocese of Alabama is sponsoring a weekend of workshops and lectures culminating in a Hymn Festival on January 17-18 at the Cathedral Church of the Advent in Birmingham, AL. Workshop leaders include Huw Lewis, Hope College, who will be organist for the hymn festival at 2 pm on January 18; Marion Hatchett, University of the South; and David Smith, Birmingham-Southern College. For information: Dr. Stephen G. Schaeffer, 524 North 21st Street, Birmingham, AL 35203; 205/226-3505.

The Plymouth Music Series of Minnesota will present its second *Witness: A Salute to Black History* on February 2. Designed to explore the ties between traditionally western European choral music and the music of contemporary African-American composers, *Witness* will feature several guest artists who will perform at the February 2 concert, and also take part in five days of residencies in area elementary and secondary schools. Guest artists include Anthony Elliott, Charles Harrison, and Moore by Four vocal jazz ensemble. For information: 612/870-0943.

The 40th annual BMI Student Composer Awards competition will grant \$15,000 to young composers. The prizes, which range from \$500 to \$2,500, will be awarded at the discretion of a judging panel. The 1992 competition is open to students who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges, or conservatories, or are engaged in private study anywhere in the world. Contestants must be under 26 years of age on December 31, 1991, and may enter only one composition. Deadline is February 7. For information: Ralph N. Jackson, BMI Student Composer Awards, 320 W. 57th St., New York, NY 10019; 212/586-2000.

Carthage College, Kenosha, WI, has announced the First Annual Organ Festival and Scholarship Competition, February 8-9. The event begins with a masterclass on improvisation by Gerre Hancock on Saturday, February 8, at 1 pm, followed by a student scholarship competition at 4 pm. The festival continues on Sunday at 4 pm with an organ recital by Dr. Hancock. The Fritsch Memorial Organ in Siebert Chapel is a 4-manual Casavant of 68 ranks. For information: Dr. Susan Klotzbach, 414/551-5892.

The Knoxville (TN) AGO Chapter has announced plans for its 22nd annual Church Music Workshop to be held February 28-29 at First Baptist Church, Knoxville. Special guests for the workshop include David Craighead and Monte Atkinson.

Dr. Craighead will present organ masterclasses on both days and will play a Friday evening recital at Church Street United Methodist Church. Dr. Atkinson will present a series of sessions on choral techniques: "Introducing the new choral piece," "Polishing in rehearsal," and "Solving conducting problems in performance."

Cost of the two-day workshop is \$60, including lunch on Saturday. For information: John Brock, Department of Music, University of Tennessee, Knoxville, TN 37996-2600; 615/974-3241.

The University of Iowa Organ Department will present an Organ Workshop with Michael Radulescu March 30-April 4. Radulescu will present classes on Bach's Leipzig chorales and the music of Muffat, and will play a recital on the Taylor & Booday organ in the Krapf Organ Studio. Other performances will be by Delores Bruch, Del-

bert Disselhorst, and the University Symphony Orchestra and Choruses. For information: Organ Workshop, Organ Department, University of Iowa School of Music, Iowa City, IA 52242; 319/335-1629.

The Yale Institute of Sacred Music, *Worship and the Arts* will offer a Pilgrimage in Languedoc and Provence, May 27-June 13. Stressing the link between physical landscape and the molding of thought and art, five courses will be offered to explore the artistic and theological heritage of Southern France. Charles Krigbaum and Kurt Lueders will offer the course, "Interpreting French Organ Music of the Classical Period: A Broad Survey of Music from Titelouze through D'Aquin and an Introduction to Charles-Marie Widor." Five trips will be arranged to visit historic instruments of the 18th and 19th centuries. For information: Yale Institute of Sacred Music, *Worship and the Arts*, 409 Prospect St., New Haven, CT 06511; 203/432-9750.

The 1992 Organ Study Tours of Europe will take place in Austria and Switzerland July 27-August 10 under the direction of Dirk Bakhuyzen. The itinerary for Austria includes Linz, Vienna, Wilhering, St. Pölten, Zwettl, Melk, Kufstein, and Innsbruck. Visits in Switzerland include St. Gallen, Winterthur, Basel, Lucerne, Schwyz, Einsiedeln, Arlesheim, Bern, St. Urban, Muri and Zürich. For information: Organ Study Tours of Europe, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

Results of the Organ Competition *Brugge 1991* have been announced. In the Bach-Mozart-Salieri contest, 1st prize was awarded to Bernhard Klapprott (Germany); 3rd prize ex-aequo to Luca Antoniotti (Italy) and Junko Ito (Japan); 4th prize to Junko Wada (Japan). Prize of the audience ex-aequo went to L. Antoniotti and J. Ito; special mentions to G. Cagnani and A. Dallape (Italy), A. Hovind (Norway), M. Sagorskaja (Russia), P. Thomas (Belgium), D. Yearsley (U.S.), and M. Yoshida (Japan). For the Mozart-Vivaldi contest, special mention was given to O. Trachier (France).

The Old West Organ Society of Boston once again sponsored a summer series of concerts on the Fisk organ at Old West Church. 1991 marked the 20th anniversary of the organ. The thirteen organists who played in the series included Paul Tegels, Marian Ruhl Metson, Murray Forbes Somerville, John Ogasapian, William Porter, Barbara Bruns, Yuko Hayashi, Marie-Bernadette Duforcet Hakim, Joyce Painter Rice, Dana Robinson, Mark Engelhardt, Mark Dirksen, and L. Frederick Jodry V.

A reception was held September 30 to celebrate the signing of the contract for the renovation and reinstallation of the *Mighty Kimball Organ* in its new home in the *Minneapolis Convention Center* by the firm of Mike Rider and Associates. Work in the blower room began in October. \$74,000 remains of the \$1,000,000 project. With a gift of \$100,000 the MAHADH Foundation carries its name on the classical console. A gift of \$50,000 is being sought for the theatre console. Michael Barone, creator of *Pipedreams*; Philip Brunelle, founder and director of the Plymouth Music Series; and Edward Berryman have served as co-chairs throughout the campaign. A newsletter, tapes and t-shirts are available. Gifts of all sizes are welcome. A \$25 gift preserves a 5-inch pipe, and a \$2,500 gift a 32' pipe.

For information: Minneapolis Organ Trust Fund, 315 E. Grant St., Minneapolis, MN 55404; 612/348-8300.

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A festival inaugurating the newly-restored organ at the *Abbatiale Notre-Dame of Mouzon* in the Ardennes region of France was held October 4-6.

Built in 1725 by Christophe Mouchel, the organ had been altered in the 19th century as well as in the earlier part of this century, and was returned to its original specification of 4 manuals, 44 stops by Barthélémy Formentelli of Verona, Italy, this year. The highly-ornamented case was also restored.

The festival included organ recitals by the titular organists of the Abbey, Vincent Paulet of Reims, Olivier Latry of Notre-Dame de Paris, and an organ and trumpet concert by Marc Pinardel and Hervé Noël. Messrs. Latry and Pinardel also performed improvisations, and a panel discussion with the organists, Mr. Formentelli, and the project consultant from the Ministry of Culture was held to review aspects of the restoration process. [Translation by Michael Friesen.]

The 9th Swiss Organ Competition took place October 22-31 on the Spanish organ of St. Laurent Church, Romainmôtier. No first prize was awarded; 2nd prize went to Federico Maria Recchia (Italy); 3rd prize to Theo Visser (The Netherlands). The jury consisted of Montserrat Torrent, Michel Bignens, Pierre-Alain Clerc, and Guy Bovet.

Ridgewood United Methodist Church, Ridgewood, NJ, presented its 4th annual "Pipescreams" Halloween concert on October 26. Performers included organists Richard Frey, Linda

Sweetman-Waters, Drew Kreismer and David Rutherford; vocalists Margaret Hartman and Susan Frey; cellist Donna Denniston; and dancer Carol Rakowski. The proceeds from this year's concert went to Church World Service, which provides emergency aid to countries stricken by disaster, presently Bangladesh and drought-stricken regions of Africa; and the Youth Group of Ridgewood United Methodist Church.

The Choir of Covenant Presbyterian Church, Charlotte, NC, presented a program on October 27 which included Bach's cantata, *Nach dir, Herr, Verlangt mich*, BWV 150, Schubert's *Mass in G Major*, and the first performance of the motet, *Oratio Patrem Condren*, by Courtney Fox. The choir was accompanied by a string orchestra, directed by Richard M. Peek, with organ and harpsichord continuo played by Sylvia Thompson and Betty Peek. In addition, Dr. Peek performed *Ein feste Burg*, BWV 720, and *Pièce d'Orgue*, BWV 572, of Bach.

On Sunday, October 27, some 20 costumed organists and vocalists of the Buffalo AGO Chapter presented the third annual *AGO Halloween Organ Madness*. Pieces performed included Bach's *Tocatta in D Minor*, a four-hand arrangement of Dvorak's *Slavonic Dance in G Minor*, and an improvisation on *Variations on a Theme of Western New York*. The performers, with stage names such as Virginia Fox, Stavinskitty and Grace Note, included chapter member Karl Koch, who recently cel-

ebred his 85th birthday.

The event was held at Calvary Episcopal Church, Williamsville, NY and raised over \$500. Brian Aranowski was event chairman and host.

Appointments

James E. Barrett has been appointed Director of Music, organist and choir-master at the Cathedral of Our Lady of Lourdes, Spokane, WA, where he oversees the music program of this 2200-member inner city parish. The current program consists of a mixed choir of 20, including four paid professionals, two paid cantors, a paid contemporary group of three, and a professional trumpeter, Chris Cook, from the Spokane Symphony. In addition to liturgical and musical planning for four weekend masses plus holy days, Mr. Barrett coordinates a series of midweek noontime concerts during Advent and Lent.

Barrett earned the MS degree in organ performance from The Juilliard School, and the BMus from the University of Montana. He also holds an MA in Guidance and Counseling and is employed as well as a counselor and chemical dependency specialist. His organ teachers have included Vernon deTar, Helmut Walcha, Claire Coci, Edgar Hilliar and Richard Westenburg. Former church positions have included The Church of the Messiah, Baltimore, Church of the Good Shepherd, NYC, St. Peter's Church, Peekskill, NY, and Immanuel Lutheran Church, Missoula, MT. He is past Dean of the Missoula AGO Chapter and continues as District Convener for Montana and Northern Wyoming.



Don Cook

teaching at the 52-bell carillon. A native of the Provo-Orem, Utah area, Dr. Cook received BM and MM degrees in organ from BYU under the tutelage of J.J. Keeler. In 1987 he received the DMA degree from the University of Kansas, studying organ with James Moeser and carillon with Albert Gerken. Since 1985 he has held full-time music positions at First United Methodist Church, Lubbock, TX (associate organist/choirmaster and director of children's choirs); and at Christ Church Cranbrook, Bloomfield Hills, MI (carillonneur and associate organist). He serves on the board of directors and as treasurer of the Guild of Carillonneurs in North America, and is an active recitalist.



SharonRose (Dryer) Pfeiffer

SharonRose (Dryer) Pfeiffer has been appointed Organist and Choir-master at St. Barnabas-on-the-Desert Episcopal Church, Scottsdale, AZ. She directs and administers the music programs, including an adult choir of volunteer and professional singers, as well as the choirs of girls and boys. Dr. Pfeiffer completed her DMA at the Eastman School of Music last July. She holds the MMus degree in organ performance from the Eastman School as well as the BMus degree in organ performance and church music from Westminster Choir College. Her principal teachers have included David Craighead, Donald McDonald, Allen Sever and Xavier Darasse. While a Fulbright scholar in France in 1988-89, Dr. Pfeiffer won first and second prizes in international competitions. An active recitalist, she will perform with the Phoenix Symphony this spring, as well as concerts in New York, California, Canada and France during the 1992-93 season.

Robert Shaw joins the faculty of Ohio State University this month with the establishment of the Robert Shaw Choral Institute. As director of the institute, Shaw will conduct choral seminars and concerts at the university, as well as direct his three-week choral residency in southwest France each summer. Maurice Casey, professor at the School of Music, has been named associate director of the institute. Shaw will lead a Saturday Seminar Series at Ohio State. Attendees will study and sing "Twelve Great Master Choruses" on January 25 and the Brahms German Requiem on April 14. For information: Ohio State University School of Music, 1866 College Rd. N., Columbus, OH 43210; 614/292-2879.



Mary Beth Cover Bennett

Mary Beth Cover Bennett has been appointed to the post of Assistant in Liturgical Music of the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, where her duties include serving as organist, assistant conductor of the professional choir, and administrator of the visiting artists series. Prior to receiving this appointment she was the minister of music for St. Augustine R.C. Church in the Los Angeles area, and was pursuing the DMA degree at the University of Southern California. Her teachers have included Ladd Thomas, Michael Schneider, David Craighead, Paul Jenkins, and Paul Manz. Bennett is the winner of eight national and regional competitions in organ performance and composition, and recently played the opening program of the Far Western AGO Convention. Bennett joins musicians Dr. Leo C. Nestor and Dr. Robert B. Grogan at the Shrine.

Don Cook has been appointed assistant professor of music and university carillonneur at Brigham Young University. In addition to traditional private instruction of organ majors and non-majors, he will administrate and develop an already-active group organ program. His carillon responsibilities will include performing regular recitals and

The Cathedral of the Holy Name, Chicago, has announced the appointment of **Lawrence Tremsky** as Acting Music Director for the 1991-1992 season. A graduate of Cincinnati Conservatory and Northwestern University, Mr. Tremsky has been on the cathedral music staff since 1982. He is responsible for the Cathedral's four resident choirs and the repertoire for 900 annual services, including 200 with the choir.

Donald Fellows has been appointed Associate Organist-Choirmaster of Holy Name Cathedral. A graduate of New York State University at Fredonia, Mr. Fellows came to Chicago from St. Joseph's Cathedral, Buffalo, where he served as Director of Music for nine years. Active in the Organ Historical Society and the Conference of Roman Catholic Cathedral Musicians, Fellows will assist in all phases of the Cathedral music program.

Richard Proulx, Cathedral Music Director since 1980, is on sabbatical leave and will be teaching in Australia and New Zealand for the Royal School of Church Music, followed by a period of study and research in Europe. He will return to the Cathedral in July, 1992.

Retirements



Robert Cundick

Robert Cundick, veteran organist for the Mormon Tabernacle Choir, retired effective December 1, 1991, after more than 26 years of service. Cundick, 65, was appointed to that position in April, 1965. Following retirement, Cundick and his wife, Charlotte Clark Cundick, accepted an invitation from Brigham Young University to act as directors of hosting at the university's Jerusalem Center for Near Eastern Studies. They took up that post in Israel beginning December 6, 1991.

Cundick's career commenced at age 12 in his home town of Sandy, UT, when he began playing organ for his local church congregation. His principal teacher was Alexander Schreiner, who was also a Tabernacle organist for many years. Cundick later studied at the University of Utah and at Brigham Young University.

Cundick has performed as a recitalist in the United States and in Europe. After a two year assignment at the Hyde Park Chapel in London, Cundick returned to the United States to teach at Brigham Young University. A year later, in 1965, he was appointed Tabernacle Organist.

A prolific composer, Cundick's works for organ, choir, orchestra and chamber ensembles number well over 100. His best-known composition is "The Redeemer," an oratorio-like service of sacred music, completed in 1978. Cundick was honored with the S. Lewis Elmer Award from the American Guild of Organists in two successive years, 1970 and 1971. He is a Fellow of the AGO and has served as a national counselor for that organization.

Dr. Cundick and his wife looked forward to their 18-month assignment at the Jerusalem Center. Cundick was a principal adviser for specifications and selection of a builder for the Center's new 3-manual Marcussen organ. In addition to his work in hosting, Cundick will regularly give organ recitals in

Jerusalem. He will also be able to continue his work as a composer. Dr. and Mrs. Cundick have been married for 42 years. They have five children and 20 grandchildren.



John Edward Williams

John Edward Williams retired July 31, 1991, after serving 43 years as Minister of Music/Organist/Choir Director at First Presbyterian Church, Spartanburg, SC. A native of Normal, IL, Williams earned a BMus degree at Illinois Wesleyan University. After serving as a chaplain's assistant in the Navy during World War II, he pursued graduate studies at Union Theological Seminary in New York, earning the MSM degree. In 1988 Converse College, Spartanburg, SC, conferred upon him the honorary degree of Doctor of Music. Williams has actively promoted the performance and appreciation of sacred music in the community at large. In 1951, he brought together musicians from the Converse faculty and from 18 local churches and directed them in the performance of Handel's *Messiah* at the Municipal Auditorium. The success of this venture led him to organize the Spartanburg Oratorio Society in 1954. This organization was the forerunner of the present Spartanburg Symphony Chorus. Instrumental in the establishment of a local AGO chapter, Williams was elected dean of the chapter in 1955 and has continued as an active, supportive member.

Here & There

Husband and wife team **Colin Andrews and Janette Fishell** recently presented an Anglo-American recital of solo and duo literature at The University of Michigan's annual conference on organ music. Dr. Fishell also delivered a lecture/recital on the music of Petr Eben. Following the conference, Mr. Andrews flew to the Soviet Union to perform six concerts as part of the Second International Organ Festival of the U.S.S.R., one of which was taped for Soviet television. Fishell also played a recital at Emory University, Atlanta. Both Dr. Fishell and Mr. Andrews are represented by Concert Artist Cooperative, CA.

Susan Armstrong-Ouellette is featured on a new CD recording, *Romantic Masterpieces*, AFKA SK-518. Repertoire includes *Trumpet Tune*, Hannahs; *Sonata #17 in B Major*, op. 181, Rheinberger; *Variations de Concert*, Bonnet; and *Sonata #8*, op. 91, Guilmant, performed at All Saints Cathedral, Albany, NY. For information: BKM Associates, Box 22, Wilmington, MA 01887.

The Chenault Organ Duet Library Collection, compiled by **Elizabeth and Raymond Chenault**, has just been published by Belwin Mills (GB 00664, \$12.95). The compilation contains eleven works for organ four hands/four feet arranged or commissioned by the duo and includes pieces by Ronald Arnatt, Gerre Hancock, Douglas Major, Myron Roberts, John Philip Sousa and Paul Lindsley Thomas. The duo has given the premieres for all of the works in the collection, and many of the duets can be heard on the recently released *Twentieth Century Organ Music for*

Two, available on compact disc or cassette from Gothic Records, Inc.

The duo will be featured artists at the 1992 national convention of the American Guild of Organists where they will premiere works they have commissioned from Gaston Litaize and Naji Hakim. The duo is represented by Phillip Truckenbrod Concert Artists, Hartford, CT.

The Chancel Choir of the First United Methodist Church, Sioux Falls, SD, under the direction of Rev. Richard F. Collman, toured England June 28-July 13, singing at historic Methodist sites and other places including Bath Abbey and York Minster. Mildred K. Huggins of Brookings, SD, was organist-accompanist. The repertoire included early American music, spirituals, and English music. Rev. Collman is past Dean and treasurer of the SDAGO and founder of their Academy to train young organists. In 1989, he was a participant in the World Methodist Council Pastoral Exchange in the Chorley Circuit, Lancashire, England. He is a graduate of the University of Minnesota, Yale Divinity School, and the University of Notre Dame.

Composer Frank Ferko recently completed an anthem titled *Lord, Thou Has Been Our Dwelling Place*, which was commissioned for the 150th anniversary celebration of Grace Lutheran Church, Springfield, IL. The new work is based on four verses of Psalm 90, scored for SATB choir with organ. Mr. Ferko also composed a setting of Psalm 54 for congregation, choir and organ, and conducted both pieces along with his published setting of *O God of Light* at the September 22 festival service with Robert Dial, music director of the parish, as organist.

Vincent Lagrange is the recipient of the Neu Chapel Organ Scholarship at the University of Evansville for the 1991-92 academic year. A native of



Vincent Lagrange

Arlon, Belgium, he attended the National Music Camp and Interlochen Arts Academy before coming to the University of Evansville where he is majoring in music and mathematics. As the Neu Chapel Organ Scholar, Lagrange will assist in various duties associated with the Neu Chapel music program.

The Memphis Boychoir is featured on a new CD recording, *What Sweeter Music: Carols for the Year Round*, with John Ayer, music director, Diane Meredith Belcher, organist, and the Memphis Chamber Choir. The disc was recorded in St. John's Episcopal Church and St. Mary's Episcopal Cathedral, Memphis, and includes 22 works by Rutter, Mathias, Britten, Preston, Peterson, Hancock, Holst, Willcocks, Sowerby, Freund, Howells, Vaughan Williams, Wood, Ayer, Stamm, McRae, Manz, and Smedley. TT: 1:03:41. Pro Organo CD 7031. Available for \$15 plus \$1 postage from St. John's Episcopal Church, 322 S. Greer, Memphis, TN 38111; or from Pro Organo, Box X, Wessington Springs, SD 57382; 800/336-2224.

Lois Regestein of Boston, MA, played recitals during July and August, 1991, on the Miegend organ (C.P.E. Bach organ) in Berlin, the 1680 Herbst-Gercke meantone organ in Basedow, the 1820 Gerhardt organ in Dornburg, and on the two organs—the 18th-century positiv ("Marienorgel") and the 1967 Moench organ—in the Muensterkirche, Ueberlingen, Germany. This was Mrs. Regestein's second concert tour of Germany.



William & Cary Turner

Prentice Hall, Inc., has announced the publication of *Organ Technique: Modern and Early*, by George Ritchie and George Stauffer. The method offers a systematic approach for mastering the modern, legato technique needed for music composed after 1750, as well as an early, articulated technique for works written before that date. Part I includes an introduction to modern organ technique, manual playing and pedal playing; Part II presents early organ technique, including a detailed treatment of an articulated playing method; Part III covers organs, repertoire, registrations, ornamentation, new techniques of late 20th-century music, and service playing; 382 pages. For information: Prentice Hall, Englewood Cliffs, NJ 07632.

Samuel J. Rogal is the author of *A General Introduction to Hymnody and Congregational Song*, recently published by Scarecrow Press. The book emphasizes the English hymn as a literary entity within denominational and historical contexts. The author sets forth a number of definitions for hymnody and congregational song, and then examines the development of the various forms in England and the United States chronologically, from the early church through the 20th century. 336 pp., \$42.50. For information: Scarecrow Press, Inc., P.O. Box 4167, Metuchen, NJ 08840; 1-800/537-7107.

An Organist's Guide to Resources for The Hymnal 1982, Volume Two, compiled by Dennis Schmidt, has recently been published by The Church Hymnal Corporation. This guide is a continuation of the listings of Volume One (reviewed on page 8 of the November issue of THE DIAPASON), and contains organ settings, free accompaniments, descants, and organ-with-instrument settings of the hymn tunes contained in the hymnal. Although geared specifically towards *The Hymnal 1982*, many of the hymn tunes will be found in hymnals of other denominations as well. There are over 6000 listings of music compositions based on 367 hymn tunes. There are no duplicate listings from Volume One.

Copies of the book, priced at \$19.95, can be ordered from local music stores or from The Church Hymnal Corporation, 800 Second Ave., New York, NY 10017; 800/242-1918. Volume One of *An Organist's Guide* is also available for \$14.95.

David Schrader is featured on a new CD recording, *Bach: Complete Toccatas & Fugues, Prelude & Fugue in E Minor "Wedge"*, on the Cedille label. The disc was recorded on the Jaeckel organ at Salem Lutheran Church, Wausau, WI, and includes BWV 565, 566, 564, 538, 540 and 548; TT:72:46. For information: Cedille Records, 5432 S. Ridgewood Court, No. 2, Chicago, IL 60615; 312/955-6597.

John Stansell is featured on a new CD recording, *Mendelssohn & Co.* (Classic Masters CMCD-1035). Performed on the Kuhn organ at the Justinskirche, Frankfurt/Höchst, repertoire includes works of Mendelssohn, Richter, Gade, Clara Schumann, Faisst, Ritter, and Robert Schumann (74:33). For information: Classic Masters, 41 Fourth Place, Brooklyn, NY 11231; 718/852-1437.

William H. Turner, A.A.G.O., and his wife Cary Turner were honored October 13 by the music committee

with a luncheon at The Country Place restaurant in celebration of his completion of 20 years as organist of First Church of Christ, Scientist, Atlanta, GA. The church has just completed an ambitious restoration project which included the rebuilding and enlargement of its four-manual Moller organ, scheduled to be heard at the 1992 national AGO convention.



Dr. John Guyon, president of Southern Illinois University, Marianne Webb, and her husband, Dr. David N. Bateman

Marianne Webb recently played a recital in celebration of the 20th anniversary of the inauguration of the 58-rank Reuter organ at Southern Illinois University. Dr. John Guyon, president of the university, recognized Miss Webb's contributions to the musical life of the university, and announced a \$50,000 cash gift to the school. The gift, made by Miss Webb and her husband, Dr. David N. Bateman, established "The Marianne Webb and David N. Bateman Distinguished Organ Recital Series." The endowment, in perpetuity, will allow the university, at least once a year, to bring recitalists of national and international stature to perform on campus. A committee has been established to monitor the endowment and to select the artists. The first recital will be presented during the fall of 1992.

A new anthem by Gordon Young, *Therefore My Heart Is Glad*, received its premiere September 8 at the Church of the Savior (United Methodist), Canton, OH. The anthem was commissioned by the Sanctuary Choir in honor of the 40th anniversary of W. Robert Morrison as director of music.

Dr. Young's *Now Praise We Christ, the Heavenly King* was premiered October 6 at the Lutheran Church of the Good Shepherd, Mankato, MN, on the occasion of the 20th anniversary of Ken Tate as director of music.

Election of officers for the Association of Lutheran Church Musicians (ALCM) and other appointments were announced at the ALCM National Conference in Atlanta in June.

Donna Hackler has been elected Director for Professional Concerns, according to Larry Christiansen, President Emeritus of ALCM and chair of the elections committee. Hackler is parish musician at Zion Lutheran Church, Wooster, OH. Reelected national officers include president Carlos Messerli, Lincoln, NE; vice-president Marilyn Comer, Denver, CO; Jeffrey Pannebaker, Silver Spring, MD, secretary/treasurer; Robert Buckley Farlee, Minneapolis, MN, ecclesiastical concerns; and Naomi Rowley, Ames, IA, educational concerns.

Naomi Rowley has been appointed editor of *Grace Notes* newsletter, which began a bimonthly schedule this fall. Philip Gehring, former president of ALCM Region I, has been appointed

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David Heller	Laura van der Windt
Martin Jean	Brett Wolgast
Michael Kaminski	Christopher Young

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editor of the ALCM journal, which is expected to begin publication in about a year.

Presidents of the four regions of ALCM include Philip Spencer, Des Moines, IA, for Region III (Midwest); Michael Krentz of Emmaus, PA, Region I (Northeast); Mark Glaeser, Charlottesville, NC, for Region II (South); and Carole Arenson, Tucson, AZ, Region IV (West).

ALCM offers Lutheran churches and church musicians a placement service in the form of a monthly listing of openings for part-time and full-time positions and a bibliography of materials concerning employment. Requests should now be sent to the new coordinator, Marie Rubis, Trinity Lutheran Church, 5601 W. 62nd, Lawrence, KS, 66205, 913/843-2151. Also available at no charge is an "Annotated and Selected List of Professional Concerns Resources," which provides information on sources of job descriptions, compensation guidelines, etc., for church musicians and personnel committees. For a copy, contact ALCM's new Director for Professional Concerns, Donna Hackler, 569 Bloomington Dr., Wooster, OH 44961, 216/262-5605.

Membership in ALCM is open to any person or institution—such as musicians, pastors, churches, colleges, etc.—whose interests are in harmony with the Association's goals. Members receive bimonthly *Grace Notes* newsletter. For more information, contact ALCM, St. Luke ELCA, 9100 Colesville Rd., Silver Spring, MD 20910, 301/588-4363.

Cantate Domino Editions has released three new works for organ: *Two Studies for Organ*, L. Rogg; *Sonata No. 1*, F. Delor; and *Triptyque*, B. Reichel; as well as their new organ catalogue. For information: Cantate Domino, Rue du Sapin 2a, CH-2114 Fleurier, Suisse; tel. 038/61 27 27; fax 038/613 719.

Four videos and a book on multicultural music education have been released by Music Educators National Conference. The videos were taken from the 1990 Symposium on Multicultural Approaches to Music Education, sponsored by MENC, the Smithsonian Institution Office of Folklife Programs, and the Society for Ethnomusicology: *Teaching the Music of African Americans*, Bernice Johnson Reagon and Luvonia A. George, stock #3070; *Teaching the Music of Hispanic Americans*, Daniel E. Sheehy, Dale A. Olson and Linda O'Brien-Rothe, #3071; *Teaching the Music of the American Indian*, David P. McAllester and Edwin Schupman, #3072; *Teaching the Music of Asian Americans*, Kuo-Huang Han, #3073; and the book, *Teaching Music with a Multicultural Approach*, William M. Anderson, #1048. The price for each video is \$39.95, the book \$14.50. The complete set of videos and book, packaged together in a durable case, may be purchased for \$146.50. For information: MENC Publications Sales, 1902 Association Drive, Reston, VA 22091; 1-800/828-0229.

James Johnston Record Imports has announced the release of three new compact disc recordings. **Wolfgang Stockmeier** is featured on *Joseph Rheinberger, Organ Pieces, Vol. 3* (CPO 999 089-2), playing Twelve Miscellanies, op. 174 on the Lobbach organ in the Lutheran Church in Haan-by-Dusseldorf. **Thomas Murray** is featured on *The Symphonic Organ*, playing works of Wagner, Grieg, Goldmark, Zodaly, Elgar, Humperdinck, Gounod, Khachaturian and Dvorak on the Woolsey Hall organ at Yale University (Priory PRCD 338). **Paul Wisskirchen** performs on *Alexandre Guilmant Ausgewählte Orgelwerke Vol 1: Symphonien für Orgel und Orchester*, which includes the Symphony in D Minor, Op. 42, *Marche Elegiaque*, op. 74/1, and Symphony in A Major, op. 91 (Motette CD-40101). \$16.95 per CD plus \$1.00 postage per order. For information: James Johnston Record Imports, P.O. Box 07203, Ft.

Myers, FL 33919; 813/433-3040; 813/481-9804.

The Organ Literature Foundation has announced its *Catalogue "Z"*. This new catalogue lists 731 books, 37 of which are new items. Of the 484 theatre organ records, 58 are newly listed. In the band organs-music box section, 38 new items have been added for a total of 207 items. The largest increase is in the miscellaneous classical records division: of the 3,102 listed, 381 are new to this catalogue. The organ music section has increased by 76 items for a total of 407. Video cassettes have been newly added and that section now includes 34 items. New items will be added in the coming months on addenda lists.

Catalogue "Z" is available for \$2.00 (Foreign \$3 or 5 international reply coupons sea-mail; \$4 or 9 coupons for air-mail) and is refundable with the first order received. 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

The Piano Quarterly is now available to music dealers through **Theodore Presser Company**. The magazine will celebrate its 40th anniversary of publication next summer; while editorial offices remain in Vermont, publication has been assumed by California-based The String Letter Corporation, publishers of *Strings* and *Acoustic Guitar*.

For information contact the Sales Department, Theodore Presser Company, 215/525-3636.

York Ambisonic has released several new compact disc recordings: Margaret Phillips, *Saint-Saëns Music for Organ*, Exeter Cathedral, opp. 7, 101, 109, 157, York CD 110; Michael Harris, *The Widor Tradition*, Canterbury Cathedral, Widor, Dupré, Langlais, Vierne, Litaize, Alain, York CD 112; John Scott Whiteley, *Great Romantic Organ Music*, York Minster, Tournemire, Jongen, Mulet, Dupré, Strauss, Karg-Elert, Brahms, Liszt, York CD 101; *Canterbury Carols*, The Choir and Organ of Canterbury Cathedral, David Flood, organist and master of the choristers, Michael Harris, assistant organist, York CD 109; *Sounds of Canterbury*, The Choir and Organ of Canterbury Cathedral, York CD 107; *Sounds of York Minster*, Philip Moore, organist and master of the music, John Scott Whiteley, assistant organist, the Choir of York Minster, York Minster Society of Change Ringers, York CD 103; *Christmas at York Minster*, The Choir of York Minster, Philip Moore, John Scott Whiteley, York CD 846. For information: York Ambisonic, Brendan Hearne, Lancaster & York, P.O. Box 66, Lancaster LA2 6HS; tel. 44 524 823020; fax 44 524 66966.

A large-scale cantata, *Vom Himmel hoch*, composed by Felix Mendelssohn-Bartholdy in 1831 but only recently unearthed from the German National Library in Berlin, received its first performance in the U.S. on December 21 by the Little Orchestra Society and Metropolitan Singers/The Greek Choral Society, under the direction of Dino Anagnost, at the Green Orthodox Archdiocesan Cathedral of the Holy Trinity in New York. The cantata, which was discovered in the Berlin library in 1984, is a six-section work for orchestra, five-part chorus, and two two vocal soloists.

Oxford University Press has announced the publication of *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c. 1538*, by Watkins Shaw. The book sets out to establish, cathedral by cathedral, the chronological sequence of cathedral organists from about the middle of the 16th century to the present time, with detailed references to historic archives. 445 pages, cloth price \$95, publication date 9/5/91. The book is part of the series, *Oxford Studies in British Church Music*, general editor Nicholas Temperley, professor of musicology at the University of Illinois. For information: Oxford University Press, 200 Madison Avenue, New York, NY 10016.



per·cep·tion \per-'sep-shon
n 1: quick, acute and intuitive
cognition 2: a capacity for
comprehension

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Student Building clock tower, Indiana University
(Indiana University News Bureau photo by Lynette Moore)

New chime dedicated

A new chime hangs in the clock tower of the Student Building on Indiana University's Bloomington campus. Fourteen new Petit and Fritsen bells—ranging 1½ octaves from E below middle C (2300 lbs.) to B—were installed by the I.T. Verdin Company of Cincinnati. The bells are playable manually from a traditional chime stand, and a computerized clock sounds the Westminster chimes and the hour strike

automatically.

A fire on December 17, 1990 had gutted the tower, destroying an 11-bell McShane chime, the Seth Thomas clockwork and claiming some of the midsection of the historic landmark building.

The newly renovated structure, with the new chime, was rededicated on October 11, 1991 as part of the University's homecoming festivities.

Music for Voices and Organ by James McCray

Lent: a time of waiting

He went to the Garden of Gethsemane to wait upon the outcome. Waiting can be the most intense and poignant of all human experiences—the experience which, above all others, strips us of our needs, our values, and ourselves.

W. H. Vanstone
The Stature of Waiting

Lent is a time of waiting. Vanstone's observation above is but one phase of this waiting period. Thinking through the events of Passiontide, one is struck by the frequency of waiting for some-

thing to happen. Pilate waits for the crowd to choose, the soldiers wait for Christ to die, Thomas waits to see before he believes; there are so many examples, yet from our perch in the waning days of the twentieth century we know the outcome of the infelicitous events of the Lent and Passiontide seasons as seen in the Scriptures. We wait smugly wrapped in the security of that joyous Easter morning.

Faith is waiting. Those promises that have been handed down from generation to generation, such as the belief in life after death, in heaven, etc., serve

as the glue that binds Christians together. However, faith sometimes fails its ardent followers. For example, this commentary is being written the day after Halloween 1991 when, again, Houdini did not return as he had promised. Yet, there are those who for decades have gathered on All Hallows Eve in the faith that he would appear as he predicted. Waiting is human. We wait in lines in stores, we wait for people who are late, we wait for the weekend; there are so many parts of our life from birth to death which require waiting.

Lent is a time of waiting . . . and reflection. It is that period in the church year when, similar to Advent, we are anticipating the major event, the REAL holiday, the end of waiting. In Advent, however, our society has induced higher levels of anticipation while propelling us forward to Christmas Eve. Lent, it seems, is more obstructive, and often the electric events in which it is culminated do not serve as a magnet, drawing us forward, but rather we resist the inevitable. We mourn the trial, the crucifixion, the burial, and with each astonishing occurrence we attempt to hold on to the past rather than rush forward to embrace the future as we do at Christmas. Then, suddenly, Easter morning releases our time of waiting. We reject the dark days of winter, then begin to celebrate rather than commemorate, and our moods, our music, our attitudes seem to change.

During this waiting period, our responsibility as church musicians is to help the congregation in their contemplations. As humans, those oppressive winter days already cause us to withdraw, and we are primed for reflection. If we choose music which personalizes the meditations, then we are, perhaps, better serving the intent of this period. We know that with Christ's death, resurrection is inevitable; the waiting is ended; hope is answered. Therefore, by using music that concerns personal, broader inward matters, we focus on reassurance rather than negative despair. Is this so wrong? I think not.

Some of the music below aims in that direction; some follows more traditional patterns of Lenten messages. Give some thought to using both this year. Consider beginning and ending the Lenten season with the traditional musical tidings, and in the middle, focus on personal needs. The congregation probably will not notice your structure, but they may unconsciously feel it. Lent is a time of waiting . . . make these weeks have a sense of urgency rather than of passing time. There is no more dramatic period in the history of humans than the rush of events in Holy Week, and we can heighten our understanding and acceptance of them through the weeks prior to Palm Sunday.

Jesus walked this lonesome valley, John Ferguson. SATB, congregation and flute, G.I.A. Publications, G-3279, \$.80 (E).

The congregation sings the traditional melody above vertical choral chords which outline the harmony. The flute has easy solo passages at the opening and closing, and plays above the singing. There are divisi notes in some of the choral chords, and three strophic verses. Very easy, and a good way to begin the Lenten season by calling into account not only his trials, but in the second and third verses, ours, since the focus turns inward to those singing ("We must walk . . .").

Lord, who hast formed me, Leslie Bassett. SATB and organ, C.F. Peters, 67026, \$1.40 (M+).

Bassett's anthem based on a text by George Herbert (1593-1633) is very effective. The harmony has dissonances which intrude but do not sound out-of-place. The choir usually sings unaccompanied with the organ connecting the vocal phrases through simple, yet soloistic musical motives. This is sophisticated music that is well crafted. Its quiet, sensitive, contemplative mood is touching.

My song is love unknown, John Leavitt. SATB, SA soli, 2 flutes, string quintet and organ (or organ alone), Augsburg Fortress Publications, 11-10114, \$2.00 (M-).

This seven-movement cantata has very easy choral parts with choral, homophonic writing. The first movement, Sinfonia, is instrumental, and there are two solo movements; the remaining music is for choir. Designed for church choirs, this music could be sung by small, average ensembles. The texts are by Samuel Crossman (c. 1624-1683), and tell of the crucifixion and then relates it to others as a gift of love. Leavitt incorporates a John Ireland tune into the setting. Charming music.

O vos omnes, Jacob Handl (1550-1591). SSAA or TTBB unaccompanied, Broude Brothers Limited, CR 58, no price given (M).

This late-Renaissance motet has both Latin and English texts provided by the editor Lee Egbert. There is a scholarly background to the composer and the music. It is easy, homophonic, and tonal; there are some low alto notes.

See Gethsemane, Lloyd Larson. SATB and keyboard, Beckenhurst Press, BP1384, \$1.10 (M-).

The anthem begins with a simple recurring theme that tells of the Holy Week story; later, after a modulation, the mood changes as the choir sings the American folk hymn, "What wondrous love is this?" Then, the opening material returns and the two themes merge for the ending. Effective, tuneful, and certain to be enjoyed by the choir and congregation. A winner.

Help us, Jesus Christ (O hilf, Christe, Gottes Sohn), Heinrich Schütz (1585-1672). SATB with optional keyboard, Theodore Presser Co., 392-41639, \$1.00 (M-).

The editor, Mark White, gives both languages for performance. The music is contrapuntal, slow, and generally quiet. Typical Schütz harmonies with numerous cross relations, sudden harmonic shifts, etc. Good music.

From depths of woe I cry to you, Kenneth S. Hill. SATB, congregation, 10 handbells, and organ, Concordia Publishing House, 98-2906, \$.75 (E).

There are five stanzas for this anthem for Ash Wednesday. It has an introduction for women and handbells which is in free chant style, then the alternate verses are sung in hymn fashion with the congregation; the second verse is for SAB, and the fourth stanza for SAB with handbells. Easy, functional music.

O sorrow deep, David H. Williams. SATB and organ, AMSI, #598, \$.75 (E).

The single organ lines could be played on a C instrument. The music has two verses and an Amen with the chorus in simple four-part harmony. The organ may double voices if necessary. Quiet, gentle music with a poignant text. Recommended for large or chamber choir.

My hope is built, Walter May. SATB and organ, Twin Elm Publishing, no price (E).

This brief anthem is in varying combinations of two parts (women/men, soprano/tenor, etc.) and includes a soprano solo. The melody is straightforward and easy to sing with a hymn quality. The keyboard is on two staves.

Verse for Good Friday, Keith Vieregge. SATB unaccompanied, Concordia Publishing House, 98-2917, \$.80 (M-).

Based on Isaiah 53:4, this contrapuntal anthem has a quiet, flowing spirit. The composer suggests that it would also be suitable throughout Lent. The harmony is simple with repeated chords.

Christ lay in death enshrouded, James Mansfield. SATB and organ, Roger Dean Publishing Co., HRD 315, \$1.25 (M).

Mansfield's setting is based on the

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familiar chorale, and receives extensive treatment. The organ writing is on three staves and usually is separate from the choral material, but generally accompanimental. The last section is in simple Baroque chorale style with the opening areas more as a development of the chorale, similar to some of the music of Brahms or Mendelssohn. Useful music for any type of choir.

New Recordings

The Symphonic Organ—Thomas Murray plays the Newberry Memorial Organ at Yale University. Priory Records, PRCD 338. James Johnston Record Imports, P.O. Box 07203, Ft. Myers, FL 33919; 813/433-3040. \$16.95 per CD plus \$1.00 postage per order.

Three features immediately make this disc a winner even before it leaves the case: the organ; the choice of repertoire; and the player. In more than one regard, Thomas Murray is on home ground here as he and the Woolsey Hall organ traverse a completely entrancing program of Wagner, Grieg, Goldmark, Kodaly, Elgar, Humperdinck, Gounod, Khachaturian, and Dvorak.

Yet Murray's playing is no mere display of pretty solo stops, ravishing strings, rolling foundations, and fabulous choruses of reeds, although these pleasures are here for the taking in large quantities. This is outstandingly sensitive musicianship in every way—masterful handling of a masterpiece by a master-artist. In the wrong hands, an undertaking such as this undoubtedly would be as objectionable as the "authentic" Franck player who follows the composer's registration instructions right to the letter without ever bothering to use his ears: imagine what a similarly unmusical player might do with Wagner or Grieg when let loose on this instrument!

Of course, one man's meat is another man's poison, and taste is a highly personal thing—no more so than in the realms of organ playing, or so it often seems. Yet detractors of transcription playing fail to acknowledge that this is an *art form*: it is not simply a question of throwing together a few attractive solo voices, luscious strings, a tremulant here and there, and the odd tuba blast. The demands it makes are ferocious, both musically and technically. Lesser mortals would wince when contemplating the hours of work which Murray must have put into making these pieces sound so musically *convincing*: registering the Grieg and Humperdinck items, for example, must have been a gargantuan task—not for the faint of heart, or, more accurately, the lazy. This is astonishing playing, and, on many occasions, utterly transfixing.

The Priory team, under the dynamic leadership of Neil Collier, deserves great credit for the recording of the organ, and Thomas Murray's liner notes are a model example of how such things should be done: informative, fascinating, and highly readable. Sad to say, so many liner notes are uninformative, boring, and prissy. (And, when neatly translated into at least four languages, the result is a fat booklet which gets ripped every time it's forced in or out of its case—recording companies please take note . . .) Specifications of the instrument are included, and information is given about certain registrations of interest in some of the pieces.

This is described as being "Volume I," although no details are given about the next issue. One thing, however, is certain: this is superb music making by a great musician who plays the organ. Perhaps some benevolent soul might care to buy a copy for every organ student or impoverished organist. Those not in these categories should buy it themselves, for here we have seventy minutes of incontrovertible proof that, with such truly great playing

as this, there is indeed hope for our instrument.

—Mark Buxton
Toronto, Ontario

Herman Van Vliet. Festivo FECD 108. Available from Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0. CD: U.S. \$24, Canadian \$28.

Contents: *Bolero*, Maurice Ravel, arr. H. van Vliet; *Romance, Scherzando, Serenade*, Charles-Marie Widor, arr. H. van Vliet; *Offertoire*, Edouard Batiste; *Melodie*, op. 17, *Postlude nuptial*, op. 69, *Fantaisie sur deux melodies Anglaises*, op. 3, Alexandre Guilmant.

Organ: 1882/83 J. Fr. Witte, restored in 1984, in the National Museum "Van Speelklok tot Pierement," Buurkerk Utrecht.

This recording contains entertaining music of the 19th and 20th centuries, such as might have been heard at an organ concert in the early part of this century. It is a somewhat strange assortment of titles; half of the pieces being written for the organ, and half transcriptions.

Transcriptions begin the recording. The Ravel "Bolero" shows off several solo colors of the organ very well, and was actually quite convincingly played on the organ (including the repeated triplet figure in the left hand, which was always clear and articulate, keeping the piece moving.) The Widor transcriptions, two slow and one fast, are of unknown origin.

The Batiste piece from the 19th century is not unlike the music of Lefebure-Wély. There are five basic contrasting sections in the piece. The middle part is very rhapsodic, including organ harp effects and chromatic runs. The last part is very march-like.

The last three pieces are from the organ works of Guilmant. In the "Postlude" there were some rhythmic irregularities in the arpeggiated section. The insufficient wind of the organ was very noticeable when many notes were played at the same time.

The playing is quite entertaining, and the excellent acoustics surrounding this organ definitely added to the enjoyment of the music. Program notes (in Dutch) provide a biography of the performer

and information on the organ, including a stoplist.

Hear My Prayer. The Choir of Gentlemen and Boys, Grace Church on-the-Hill, 300 Lonsdale Road, Toronto, Ontario, M4V 1X4. Conductor: Melva Treffinger Graham. Organist: Christopher Kent Dawes. CD & Cassette. No price given.

Contents: *O Thou, the central orb*, Charles Wood; *Thou wilt keep him in perfect peace*, Charles Villiers Stanford; *Wash me thoroughly*, Samuel Sebastian Wesley; *Hear my prayer*, Felix Mendelssohn; *Three Graduals for the Church Year*, Anton Bruckner; *I saw the Lord*, John Stainer; *Greater Love*, John Ireland; *Ave verum corpus*, Edward Elgar; *The Lord is my shepherd*, Charles Villiers Stanford; *I was glad*, Charles Hubert Hastings Parry.

Organ: 1926 3-manual Casavant. This recording contains some excellent examples of standard church choral repertoire from England and Germany. The singing is quite good throughout, especially on the Bruckner, Ireland and Stanford. There are some excellent treble solos on the album, marred at



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- 4 Violine
- 4 Violine Céleste
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- 2 Octavin
- 2 Flûte à Bec
- 1 1/2 Tierce
- V Plein Jeu
- 16 Basson
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clairon
- Tremblant
- Vibrato

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- 2 Italian Principal
- IV Petite Fourniture
- 16 Fagotto
- 8 Trumpet España (Unencl.)
- 8 Trompette
- 8 Clarinette
- 4 Schalmei
- 8 Chimes
- 4 Carillon Bells
- 8 Plucked Harp
- Tremblant
- Vibrato

POSITIF

- 8 Montre
- 8 Bourdon
- 4 Prestant
- 4 Flûte à Fuseau
- 2 1/2 Nasard
- 2 Doublette
- 2 Quarte de Nasard
- 1 1/2 Tierce
- 1 1/2 Larigot
- 1 Sifflet
- IV Fourniture
- III Cymbale
- 16 Douçaine
- 8 Cromorne
- Zimbelstern
- Tremblant

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- 32 Contre Bourdon
- 16 Contrebasse
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- 16 Soubasse
- 16 Quintaton (G.O.)
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- 8 Octavebasse
- 8 Bourdon
- 8 Flûte Harmonique (G.O.)
- 8 Gambe (G.O.)
- 4 Octave
- 4 Flûte
- 2 Blockflute
- IV Mixture
- IV Scharff
- 32 Contre Bombarde
- 32 Contre Douçaine
- 16 Tromba
- 16 Bombarde
- 16 Great Bombarde (G.O.)
- 16 Basson
- 8 Trumpet España (Ch.)
- 8 Trompette Harmonique
- 8 Petite Trompette
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ANTIPHONAL

- PÉDALE
- 32 Contre Bourdon
- 16 Soubasse



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times by some scooping. Chorus trebles had trouble hitting their frequent top "A" in tune, and the tuning suffered in the Stainer anthem. "Thou wilt keep him" was a little slow, and the bass blend could have been more focused. The magnificent Parry anthem began to slow too soon at the end, but otherwise was a fitting and glorious conclusion to this collection of masterpieces of choral music.

The choir has a good understanding of this genre of choral music, and has provided a wonderful collection that will be appreciated by many.

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

Jean Guillou. St. Bavo—Haarlem. Festivo FECD 114. Available from Church Music and Records, Box 154, Neerlandia, Alberta T0G 1R0, Canada. U.S. \$24.00; Canadian \$28.00.

The disc, about 62 minutes in duration, contains Mozart's "Fantasie no. 2 in f-minor" (KV 608), Handel's "Concerto no. 10 in d-minor", "Voluntary no. 2 in a-minor" and "Voluntary no. 5 in d-minor" by John Stanley, "Trumpet tune" by Purcell, Sonatas K. 255, K. 288, and K. 328 by D. Scarlatti, and a longish (11'39") improvisation by Guillou. All but the Purcell were recorded at a live performance, but we are not told when. Only polite and abbreviated applause at the end of the recording confirms the indication on the jacket.

I suspect that critical listeners will have widely divergent reactions to this recording. It contains a wealth of nicely recorded organ sound and plenty of technically admirable playing. On the other hand, two criticisms are equally obvious. A program of 17th- and 18th-century music should not end with an improvisation by the performer. I realize that audiences expect French organists to do improvisations, but the sudden leap in style is at best strange. More serious is the fact that Guillou performs everything as though it were written for the large and versatile instrument he is using.

The best performance, I think, is the Mozart "Fantasie", since most of us are accustomed to large-scale performances of this work and we do not really think of it in terms of the modest-sized mechanical instrument for which it was written. Guillou provides crystal-clear allegros at very brisk tempi and a lovely performance of the andante that shows off several fine solo stops.

The Handel concerto is more problematic. We are not told whose transcription for solo organ is being used. Guillou adds his own stylistically impeccable "ad libitum" sections in the second movement and a pleasantly Handel-like adagio as the third movement, where Handel indicated only "ad libitum." The first allegro is wonderfully impressive. Guillou uses brilliant upperwork, with reeds, on the Hoofdwerk (plus pedals) for the orchestral sections, and two contrasting manuals for the solo portions. This is musically convincing, although the actual sound has little to do with anything Handel had in mind. However, the last movement is done very lightly on two manuals. Delightful, but quite inappropriate as a balance to the first allegro and not suitable for the final movement of the concerto.

The pieces by Stanley and Purcell sound fine—the Haarlem trumpet is really impressive—but Guillou clearly is not interested in authentic performances of English music. These versions are more like editions and recordings made a good generation ago. The Stanley voluntaries are numbers 2 and 5 of the third volume of the standard edition, and the Purcell trumpet tune is the well-known one in D major. In all three pieces the effect, if one can disregard style, is wonderful. Guillou plays the allegro of the a-minor voluntary at breathtaking speed. The Purcell performance, with plenty of reed tone and pedal stops, would surely amaze the composer! Incidentally, Guillou uses a sprightly dance movement instead of

the usual d-minor section.

It is generally agreed that some Scarlatti sonatas may legitimately be performed on the organ. Here, however, registration, acoustics, and perhaps choice of tempo seem to obscure the structure of the music.

The improvisation is based on a not very grateful plainchant theme. Guillou makes excellent use of the possibilities of the Haarlem organ and builds up to an exciting climax. However, at the risk of being a spoil-sport, I find myself asking if the result is really a piece of music that deserves to be preserved on record. Like many improvisations, this is a remarkable and enviable technical display, but the result is scarcely a unified, let alone a really fine piece of music. Certainly many will disagree, however.

The sound engineers have done a much better job here than on the Kooiman recording of Bach on the same instrument. The various divisions, including the Pedaal, balance well, and the upperwork sounds clearer and more impressive. A contributing factor is, of course, the music performed on the recording. The St. Bavo instrument is much better suited to the 18th-century music heard here than it is to many of the works of Bach.

Both Guillou and the music he plays are well enough known to need no discussion. This is just as well, since the recording offers none. The four-page leaflet provides only two pictures (one of Guillou and one of the organ), the organ specification, and the list of pieces. The specification is the original Müller specification of 1738; there is no mention of recent changes.

Despite some reservations, I enjoyed listening to this recording. It contains wonderful organ sound and much admirable playing that is very enjoyable if taken on its own terms. All organ lovers should enjoy the recording too!

The Legendary Piet van Egmond on Great European Organs. Festivo FECD 115. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$20.00 plus \$2.00 postage per order.

The disc contains a generous 70' of music. Van Egmond plays Bach's "Concerto No. 2 in A Minor", Reger's "Benedictus in D flat" (opus 59), and Alain's "Litanies" on the organ of the Royal Albert Hall, London; the Reubke "Sonata on the 94th Psalm" on the organ of Cologne Cathedral; and Saint-Saëns' "Prelude No. 3 in E flat Major," the allegro cantabile from Widor's fifth symphony, "Toccata in F" by Jules Grison, and an improvisation, on the organ of the concert hall of Danish Radio. Only the Reger is available on any other recording by van Egmond.

Piet van Egmond (1912–1982) is something of a legend in Dutch organ circles and this recording was issued by the "Stichting Piet van Egmond Documentatiecentrum," a foundation established to care for his musical estate. The recordings on this disc were made in 1958–1960, when van Egmond did a series of recitals on various European organs for broadcast by Dutch Radio. The Albert Hall recording was made by the BBC, the Cologne and Copenhagen recordings apparently by van Egmond himself. The quality of the recordings is amazingly good—at least equal in quality to that of the other van Egmond recordings, some of them from later years, that I know.

The Bach concerto comes off surprisingly well on the huge Albert Hall organ. Van Egmond uses relatively light registrations and the famous, or notorious, reverberation is not much in evidence. This may be the result of the excellent BBC microphone installation, since the organ was and is heard often over the BBC. The Reger "Benedictus" is given a thoughtful interpretation with nicely varied registration. "Litanies" is possibly the least successful piece on the disc. The crescendo is truly imposing, but the sound is occasionally rather fuzzy, and the performance seems to lack aggressiveness. Although the ac-

companied notes emphasize the influence of Cavallé-Coll on the Albert Hall organ, the instrument does not sound at all French.

I have never heard a better performance of the Reubke sonata, although a work of such magnitude obviously allows a number of varied approaches. The Cologne organ is much brighter in sound than anything Reubke could have had in mind, and the mixture-dominated climaxes might surprise the composer if he could hear them, but the result is both imposing and gratifyingly clear. Van Egmond does not linger anywhere, and the final fugue is driven along to a very impressive conclusion. In the adagio, eight measures are missing, since the original recording required two tapes. The omission does not seriously affect one's enjoyment of the performance. For comparison, I checked the old Argo recording by Simon Preston, which was made six years later on the organ of Westminster Abbey, an instrument of very nearly the same size as that in Cologne. Preston is considerably more "Romantic," and his performance lasts a full five minutes longer. His performance is characterized by a dependence on reeds rather than mixtures and is much murkier than van Egmond's.

Saint-Saëns' "Prelude" is not one of his better organ works. It might benefit from a little more variation in touch or even a little more rubato than we find here. Opinions of van Egmond's performance of the Widor movement may vary widely. Here, the performance is unusually slow—over nine minutes as opposed to about seven on Dupré's 1972 recording for Westminster. There is a distinct trio sonata effect here and less tenderness than Dupré conveys.

Jules Grison (1840?–1896) was organist of Rheims cathedral. An old reference book listed half a dozen organ compositions, including the piece heard here. It is a nice change from some overworked toccatas, offering more variety but without the inexorable climax typical of many French organ toccatas. The improvisation is a miniature (6'39") four-section work, memorable for its two slow sections. In the louder and faster sections we hear reminiscences of Max Reger. This is less obviously brilliant and rather more serious than most improvisations.

The organ specifications are, unfortunately, not given, although some helpful words about the instruments are included. The famous Father Willis organ in the Albert Hall was completed in 1872; it was rebuilt by Harrison and Harrison in 1924 and 1933. It has six manual departments controlled by four keyboards and a total of 146 stops. Van Egmond makes good use of its lovely solo registers and makes very judicious use of the heavy stops. He does not come close to using full organ even in "Litanies." The Cologne Cathedral organ was built by Klais in 1947/48 and enlarged to 88 stops by the same firm in 1956. I find it less harsh than some of Klais' large organs, and its position in a gallery at the junction of the transept and choir is very effective. The organ gives a remarkable effect of "presence." The 84-stop 4-manual in the Copenhagen broadcasting studio was built by Marcussen in 1938 as a deliberately anti-Romantic instrument. The hall seems a little too dry, and full organ is less impressive than one would expect. The solo voices are admirable. I believe that both the Albert Hall and the Copenhagen organs have been reworked considerably since these recordings were made.

The accompanying leaflet contains good information about van Egmond's career and very full information about the recording. There are also pictures of the organs and of the performer. In Dutch with reasonably good German and English translations.

While specialists could quarrel with one or two of van Egmond's interpretations, his playing is exemplary throughout. Thoughtful registrations, polished phrasing, and convincing musicality are added to impeccable technique. Every

organist should own this!

—W. G. Marigold
Urbana, IL

Book Reviews



François Couperin, by Philippe Beaussant, translated from the French by Alexandra Land, musical examples transcribed by Dominique Visse. Amadeus Press, 1990. 423 pages. \$29.95 plus \$3.00 shipping, available from the publisher, 9999 S.W. Wilshire, Portland, OR 97225.

The preparation of the biography of François Couperin (1668–1733) presented Philippe Beaussant with an almost unsurmountable difficulty: apart from a few sparse documents, there were no personal letters, memoirs, or judgments by his contemporaries from which to reconstruct his life history or to understand his personality. The author met this challenge by subjecting Couperin's work to a searching analysis for clues to the nature of the composer's internal world. The inferences from music to character have yielded a portrait of a secretive and complex individual, sometimes humorous and ironic but more often melancholy and withdrawn, whose compositions comprise some of the greatest achievements of French music of any era.

The book begins with a survey of Couperin's ancestry, his musical education, his appointment as organist at Saint-Gervais, and his twenty-two years of service as court musician to Louis XIV at Versailles. In addition, there are brief but fascinating diversions into such topics as the role of music in rustic village life, and Baroque religious institutions and spirituality. The changing role of the musician emerges from the description of the quarrelsome separation of composers, organists, and harpsichordists (Couperin included) from The Grand and Ancient Order of Fiddlers, that "union" of jugglers, conjurers, hurdy-gurdy players, minstrels, musicians, and poets humorously portrayed in Couperin's five-act harpsichord comedy piece, *Les Fastes de la Grande et Ancienne Mxnstrrdxxs*.

The core of the book describes and analyzes Couperin's sacred music for organ and for voices, the chamber music, and his music for harpsichord. Beaussant's running commentary on the musical structure, style, and expressive character of the youthful but masterly organ compositions, the solemn *Messe des Paroisses* and the more worldly *Messe des Couvents*, is set against a background of information on Roman liturgy and Baroque musical practice. The brevity and miniaturization of the organ masses, a tendency also evident in the harpsichord works, was well suited to such Baroque features as unity and balance, dialogue and contrast, and correctness of architectural proportion.

Beaussant's treatment of Couperin's sacred vocal music consists of penetrating musical analyses, both appreciative and critical, that highlight the devel-

opment of Couperin's special musical language in the motets and other pieces, his original use of Italian idioms, and his contributions to the liturgical practices of the day.

The discussion of the chamber music goes beyond questions of dating and chronology to touch upon Couperin's increasing command of compositional forms and the range of inherent emotional qualities, from the trivial to the profound. We also learn about trends in his musical development, from the early preoccupation with Italian music to the later assimilation and mastery of its elements. Also noted are the fleeting resemblances to Bach in the increased strength and solidity of Couperin's musical ideas in the instrumental medium.

Harpichordists and listeners: plan the adventure of discovering the stylistic variety and expressive richness of Couperin's keyboard works with this book as your guide! In his discussion of the four volumes of harpsichord pieces, Beussant explores the hidden complexities of these miniature musical gems from the rather disordered collection of public favorites of *Le Premier Livre* to the more concentrated, solemn, and austere pieces of the last *Ordres* of *Le Quatrième Livre*, and their emerging internal unity of sensuous mood. The process of decoding the relationship between the ambiguous titles of the pieces and the music depends on the realization that Couperin's style is not one of direct imitation of nature or human character, but rather the reflective evocation of a subject, transfigured in poetically expressive ways. Even those pieces in the theatrical style—more than half of Couperin's works fit this description—exhibit this feature of indirect allusion and interpreted imagery. In these pieces, Couperin also transformed the lute style, with its liquid polyphony and subtle interplay of harmonies, into a personal vehicle for the revelation of his musical ideas.

In the concluding chapter, Beussant resumes the research for clues to Couperin's personality and art, first by examining the composer's expressive pose in one of several artistic portraits, then by drawing some inferences about the man from his music. Of course, there are unresolved ambiguities: the bold, assured subject of the portrait contrasts with the complaining and lamenting quality of some of his music, which perhaps reflects the unnamed illnesses of his later life, alluded to in the prefaces to his harpsichord works. Significantly, perhaps, Couperin chose melancholy, strange, and obscure keys (Charpentier's description) for the last three *Ordres* of the harpsichord pieces, published three years before his death.

Closer attention to the music is even more revealing. For example, Couperin's fondness for the grave and deep-toned colors of the lower range of the harpsichord, Beussant suggests, expresses "a sort of internal caress, tinged with melancholy and regret," in their evocation of a surreal feminine world and of a tender and nostalgic child's world, so much revered in eighteenth-century painting. At the same time, the bucolic charm of Couperin's programmatic musical vignettes of harvesters, consecrated nuns, old men, and bratty children reflects a lighter and more earthy side of the composer. Two prevailing cultural influences are singled out: the introspective, "vaporous" style and dissolving harmonies of the lutenists, and the "vague and diaphanous" fluid universe of the painter, Antoine Watteau (1684-1721).¹

Beussant's relentless pursuit of the analogy between the musical and pictorial arts provides the elusive insight.² Both Couperin and Watteau, in breaking down barriers and undermining existing forms, constructed imaginary worlds suggestive of emotional states, moods, and atmospheres. The art of Couperin, like that of Watteau, is "the art of confiding," introverted and indirect, nostalgic yet consoling, one which prefers to contemplate an ever-changing world than to possess it. Couperin's

creativity originated in a self-absorbed and sensitive personality; his meticulous genius consisted in translating his secret sorrows into profound musical forms that met the exigencies of his time and that still touch us today.

This book achieves a felicitous balance between painstaking musical analyses and sensitive aesthetic judgments, reflecting Philippe Beussant's complementary talents as a musicologist, artistic adviser, and novelist. The transparent translation by Alexandra Land appears to have preserved both the poetic style and the substance of the French original, first published in 1980. The ornamental calligraphic flourishes in the 148 musical examples transcribed by Dominique Visse provide appropriate baroque visual treats.³ A comprehensive collection of Appendices and Tables, relating to the musical works, the harpsichord, the composer's family and times, terminology, reference publications, and a discography complete this thoroughly engrossing volume which offers, on nearly every page, new insights into the music and personality of the leading composer of the French classical school.

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

Notes:

1. The reference to Watteau is apt, for musicians, musical instruments, song, and dance are the subject matter of many of his paintings. Although

Watteau was a major representative of the century of elegance and refinement, the underlying awareness of impermanence detected in his *fêtes galantes* paintings may reflect the painter's melancholy and retiring nature. See Peter Schneider, *The World of Watteau* (Time, 1967), pp. 32, 86-87. However, the conception of Watteau's art as suffused with melancholy is questioned by Donald Posner, *Antoine Watteau* (Cornell University Press, 1984), p. 243. Similarly, Beussant's converse inferences from Couperin's music to the melancholy nature of his personality are not entirely free of risk.

2. Beussant is not the first to have attempted the comparison between Watteau's painting and Couperin's music. However, the parallel may be misleading, given the differences between music, the aural art of time, and painting, the visual art of space, and how similar emotions are expressed differently in each. See John Sunderlands' introduction to *The Complete Paintings of Watteau* (Abrams, 1968), p. 7.

3. For example:



New Handbell Music

A Gift to be Simple, arr. Roy Emiliani.
A.M.S.I., HB 14, \$1.75, four octaves (M).

This 19th-century Shaker tune is

given clever treatment with the use of mallets in the opening and closing sections, as well as hints of Pachelbel's *Canon* and the *Doxology* in certain sections. The last round of the tune is in the form of a three-part fugue. The back cover suggests other performance options for the *Doxology* descant, which allows for some freedom in practice and performance.

God, Creator, Three Hymns of Creation, Judy Hunnicutt. Choristers Guild (distributed by the Lorenz Corp.), CGB-102, \$1.95, two octaves (E).

These three tunes are quite straightforward, but would be nice for a small or beginning choir. The tunes represented are "All Things Bright and Beautiful," "For the Beauty of the Earth," and "This Is My Father's World." There is a variety of harmonic structure and keys in the five pages.

Rejoice and Be Glad!, Carol Moglebust. Choristers Guild (distributed by the Lorenz Corp.), CGB-117, \$2.50, three octaves (M).

With a lively, syncopated melody permeating the arrangement, the composer has used this tune from simple to more complex, from legato to staccato, from low to high, from 4/4 to 3/4, in a uniquely stunning piece. It is one of those pieces you will be humming over and over.

—Leon Nelson



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16th International Bamboo Organ Festival, February 15-24, 1991

Las Piñas, Manila, Philippines

by Laeta W. Guerra

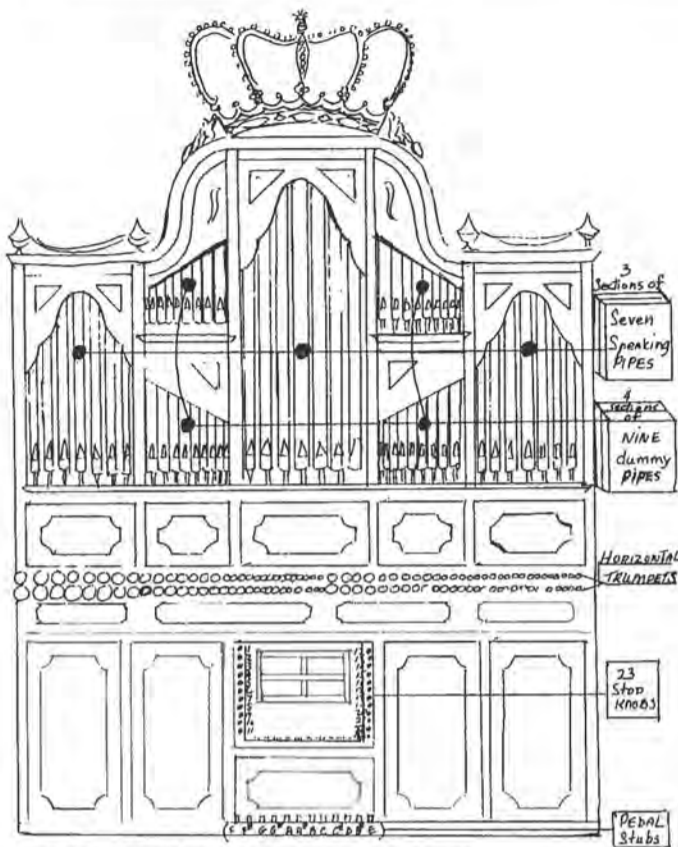


Figure 1. Front facade of the Bamboo Organ

During the month of February, 1991, when global concern was focused on the Gulf crisis, an event of international artistic importance was celebrated in Las Piñas Parish Church in the Philippines. In this church is the historic Bamboo Organ which was built from 1818 to 1824. Filipinos speak of it with much pride as it has attained the status of a national treasure. Not only has it become a tourist attraction, but during its history it has been a factor in bringing Filipinos into closer contact with people all over the world.

February 15-24, 1991, was selected for the 16th International Bamboo Organ Festival by the Bamboo Organ Foundation in cooperation with the Cultural Center of the Philippines and the British Council, Canadian Embassy, Flemish Community of Belgium and the Department of Tourism. Las Piñas, an industrial town, is on the outskirts of Manila.

The original organ was built by the parish priest, Fr. Diego Cera. It was designed in the traditional Spanish style. The 61-note divided keyboard is centrally located in the substructure just under the horizontal pipes. (See the list of stopknobs as arranged vertically top to bottom.) Twelve pedal stubs, with the chromatic range from contra-F to E, project from the pedalboard. This type of pedal was designed for sustaining purposes. The pedal action was permanently on without a stopknob of its own.

A detailed history and record of the restoration of the Bamboo Organ was written by Hans Gerd Klais and translated from the German by Homer Blanchard.¹ This is the best source of information to 1977. Klais wrote that the instrument contains a total of 1,031 pipes. Of the bamboo pipes, 747 are speaking flue pipes, 36 are dummy flue pipes, and 119 are blind reed pipes. The remaining 129 pipes are made of metal: 122 speaking horizontal metal reeds which consist of the trumpets and seven other speaking tin pipes for the pajaritos ("birds").²

The basic and characteristic sounds of the Bamboo Organ are supplied by the flue pipes whose tone production is similar to that of the early Italian or

Left (Bass) from FF-c'

Bajon cillo	4'	32 pipes
Clarín Campaña	2'	32
Flautado Mayor	4'	32
Flautado Violon	8'	32
Octavo 1 a	2'	32
Octavo 2 a	2'	32
Docena 1 a	1½'	32
Docena 2 a	1½'	32
Quincena 1 a	1'	32
Quincena 2 a	1'	32
Pajaritos		7

Right (Treble) from c'-f3

Clarín Claro	8'	29
Clarín Campaña	8'	29
Flautado Mayor	8'	29
Flautado Violon	16'	29
Octava 1 a	4'	29
Octava 2 a	4'	29
Docena 1a & 2a (II)	2½'	58
Quincena 1a & 2a (II)	2'	58
Travizera (II)	8'	58
Corneta (V)	8'	145
Octavina	4'	29
Tanbor		3

Spanish organs. The trumpet reeds and pajaritos provide contrasting effects. The flue pipes of the center and end sections above the horizontal trumpets in the front case of the instrument are speaking pipes (Figure 1). At the rear of the case, the ten long pipes at the center are speaking pipes, and the two eight-foot-long bamboo pipes (tanbor) are used for drums. These are surrounded by dummy reed pipes (Figure 2).

The present pastors of St. Joseph Parish, Fathers Mark Lesage and Leo Renier, both CICM, are responsible for having promoted the restoration of the famous instrument. In 1973, a contract was given to Johannes Klais Orgelbau, KG, Bonn, Germany and plans were made to dismantle, transport, and repair the instrument.

World class musicians, such as Luigi Ferdinando Tagliavini (Italy), this year's guest artist, praise its mellow tone and unique character. Other international organists who have performed in previous festivals are Guy Bovet (Switzerland), Antonio Baciero (Spain), Lionel Rogg (Switzerland), Hans Haselböck (Austria), Odile Pierre (France), Johann Trummer (Austria), and David Hill (England).

Every year the festival is held in

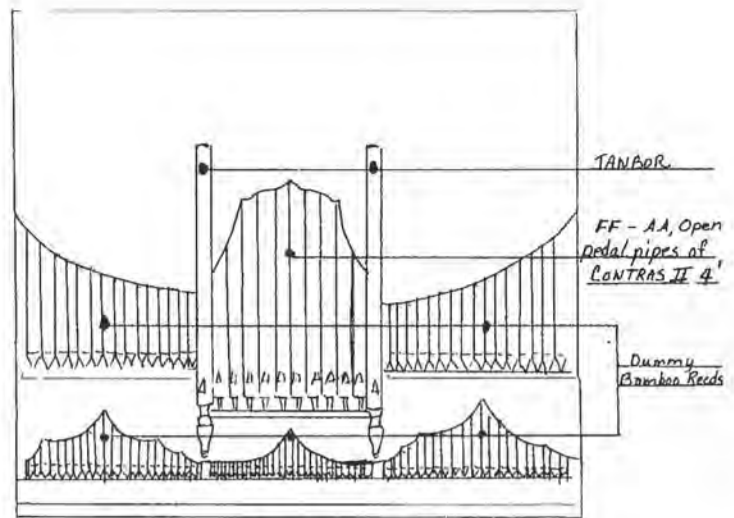


Figure 2. Rear facade of the Bamboo Organ



Front facade



Rear facade



Armando Salarza



Horizontal pipes

February, which is the beginning of summer there. For us in the northern hemisphere, it is a good time to combine a winter escape with pleasure. Information for the 1992 Festival may be requested by writing to Fr. Leo Renier, Bamboo Organ Foundation, St. Joseph Parish, Las Piñas, Metro Manila 1701, Philippines.

The 1991 festival opened with a Gala Concert which sustaining members of the Bamboo Organ Foundation are invited to attend. Regrettably, the US Embassy does not support the Foundation. Consequently, American organists are not invited to perform. It is this author's hope that in the future our consulate in Manila would join in sponsoring the arts, especially the Bamboo Organ Foundation. Armando Salarza and Gerardo Fajardo, young Filipino organists, opened the concert with Mozart pieces for four hands. Then excerpts from Mozart's *Great Mass in C Minor* (K427) were performed by Judith Nelson (soprano, USA), Linda Maguire (soprano, Canada), Yves Saelens (tenor, Belgium), Micheal Rippon (bass, Hong Kong), New Covenant Singers, Las Pi-

ñas Boys Choir (Leo Renier), Manila Chamber Orchestra, I Tromboni Palatine, and David Hill (conductor, England).

The February 19 program featured the two young Filipino organists, Armando Salarza, age 25, and Gerardo Fajardo, age 19. Armando and Gerardo, both born in Las Piñas, have been studying at the Musikhochschule in Vienna and the Institute for Church Music in Graz through scholarships awarded by the Bamboo Organ Foundation. A new Klais 3-manual electro-pneumatic instrument will be installed by 1992 in the St. Joseph School auditorium. Salarza is destined to head an institute that will train organists and organbuilders in the Philippines. There are many neglected organs in the country, perfect laboratories for teaching and restoration.

This author first met Armando Salarza in Seattle in September, 1990, when he and Fr. Johann Trummer, an Austrian priest and musician, were on a U.S. concert tour. Through his invitation, arrangements were made to at-

New Organs



Bradford Organ Company, Evanston, IL, has built its Opus 8 for St. Dunstan's Episcopal College Center, Auburn, AL. The organ, begun as a demonstration model, was later listed with the Organ Clearing House and subsequently purchased by St. Dunstan's. Each manual stop of this mechanical action instrument is divided at B/c. Three manual stops are independently available to the pedal, and a coupler is provided. Pipework is by Giesecke (Trumpet), A.R. Schopp's Sons (Principal, Mixture) and Johnson and Son (Octave, Fifteenth). Compass is 56/30. Temperament is equal. Manual keys are of rosewood and oak; the straight, flat pedalboard has walnut naturals and oak ramshorn sharps. The case is of quartersawn black walnut and white oak. Case design is by Walter Bradford and Roger Daggy; other shop personnel

involved in the organ's construction were Bruce Egge, Greg and Patricia Simanski, Eric Hargen, John Peters and Ronald Damholt. Handcarved pipe shades are by George Weissler, and voicing is by Mr. Bradford. The first of a series of dedicatory recitals was by Dr. Benjamin Lane on 21 April, 1991.

MANUAL

- 8' Principal
- 8' Flute
- 4' Octave
- 2' Fifteenth
- 1½' Mixture III
- 8' Trumpet

PEDAL

- 16' Subbass
- 16' Bassoon (prepared)
- 8' Principal (from Manual)
- 8' Flute (from Manual)
- 4' Octave (from Manual)

► Bamboo Organ

tend the festival as his guests. Having observed his expertise and determination to bring classical organ music to the young people in the Philippines, one could say that, without a doubt, this is a young man destined to hold the future of the Philippine organ world in his talented hands. ■

Notes

1. Hans Gerd Klais with Hans Steinhaus, translated from the German by Homer D. Blanchard, *The Bamboo Organ*, The Praestant Press, Delaware, Ohio, 1977, p. 35.
2. Ibid.

Laeta W Guerra, a native of Tampa, Florida, holds degrees from Syracuse University, and Union Theological Seminary and is currently organist-choir director at St. Edward's Roman Catholic Parish in Seattle, Washington.



the new chapel at the Junior campus of Ferris University, Yokohama, Japan. Suspended mechanical key action and mechanical stop action are used. Any stop may be played from either keyboard, although each stop can be used only on one manual at a time; pulling a stop that is already drawn on the opposite manual will withdraw the latter stopknob. The casework is white oak. The temperament is one-sixth comma Valotti.

MANUALS I and II

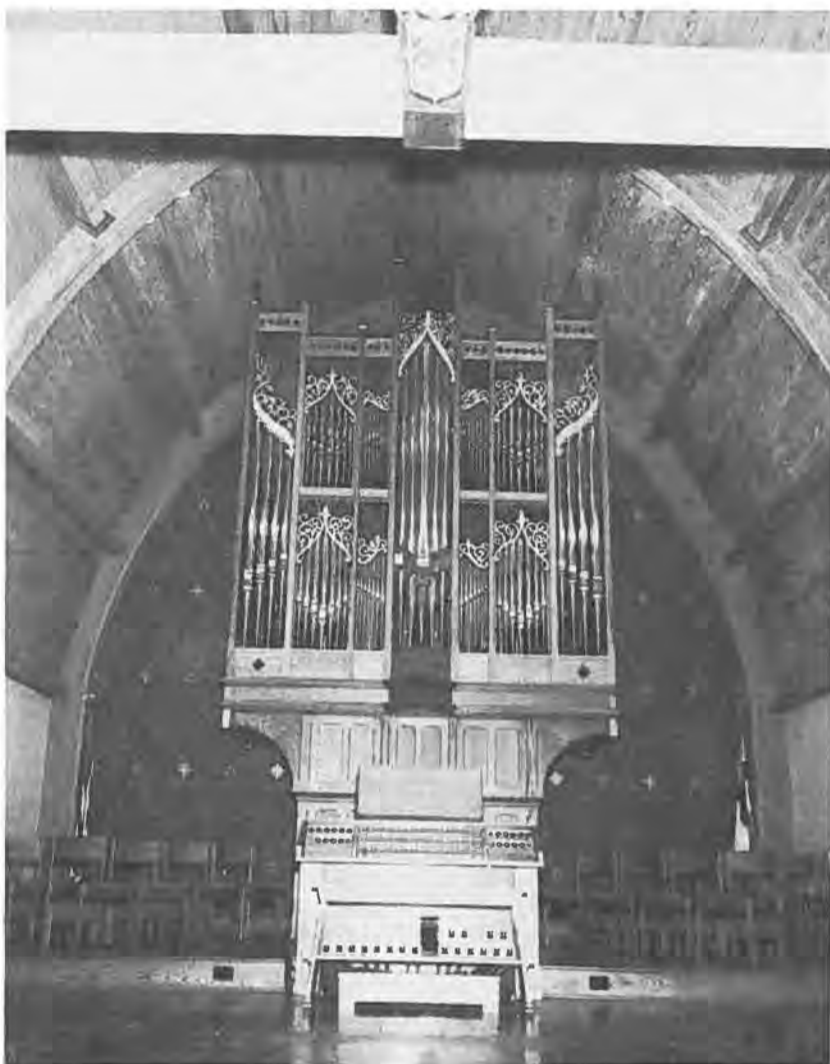
- 8' Principal
- 8' Gedackt
- 4' Octave
- 4' Recorder
- 2¾' Twelfth
- 2' Fifteenth
- 1¾' Seventeenth
- Ripieno II

PEDAL

- 16' Stopt Bass

Cover

The Noack Organ Co., Inc., Georgetown, MA, has built its Opus #113 for



George Bozeman, Jr., and Company, Deerfield, NH, has built a new organ (Opus 46) for St. John's Episcopal Church, Wilmington, NC. Mechanical key action and electric stop action; manual keys of bone with ebony accidentals; Kirnberger III temperament. The polished tin facade includes pipes of the Great Principal and Pedal Cho-

ralbass. Proper placement of the organ within the church required renovation of the chancel and sanctuary, under the direction of design consultant Terry Eason. Barbara Owen served as organ consultant. Gregory L. Bell is organist-choirmaster. Michael Farris played the dedication recital. Compass: 58/30.

MANUAL I: Coupling Manual

- #### MANUAL II
- 8' Principal
 - 8' Chimney Flute
 - 4' Octave
 - 2¾' Nazard
 - 2' Recorder
 - 1¾' Tierce
 - 1½' Mixture
 - 8' Trumpet

- #### MANUAL III
- 8' Stopped Diapason
 - 8' Viola
 - 4' Harmonic Flute
 - 2' Principal
 - ¾' Sharp Mixture
 - 8' Shawm
 - Tremulant

- #### PEDAL
- 16' Bourdon
 - 8' Bourdon
 - 4' Choralbass
 - 16' Trombone

Julius Reubke (1834–1858) and his Organ Sonata *The 94th Psalm*, Part 1

Michael Gailit

This article resulted from the author's studies of Julius Reubke and his complete works¹ which he presented for the first time in 1989 in several concerts. Reubke's biography contains many details which could lead to a better understanding of his music, so that a short description of his life precedes a discussion of the Organ Sonata.

Biographical information²

Friedrich Julius Reubke was born on 23 March 1834, the son of the piano and organ builder Christian Adolf Reubke (1805–1875) in Hausneindorf, a small town in Lower Saxony. Julius had two younger brothers. Carl Ludwig Emil Reubke (21 January 1836–27 May 1886) took over the organ building business after his father's death. Carl Ludwig Gebhart Otto Reubke (11 November 1842–18 May 1913) made his name as pianist, organist, composer, and principally as a choir master. On 25 August 1853, at the "Dritte Allgemeine Tonkünstler-Versammlung" (Third General Meeting of Musicians) in Karlsruhe, he gave what was probably the first public performance of Julius Reubke's Piano Sonata in B-flat Minor. He published the first edition of the composer's Organ Sonata in C Minor ("The 94th Psalm").

Quedlinburg

Julius Reubke obtained his basic musical training in theory, organ and piano from Hermann Bönicke (1821–1879) in the town of Quedlinburg. Bönicke had an excellent reputation as a teacher, which he consolidated later with his pedagogical work *Die Kunst des freien Orgelspiels* ("The Art of Improvisation at the Organ," Leipzig 1861), which dealt with the basic understanding of elementary harmony, counterpoint and composition. In 1858, on the recommendation of Franz Liszt, Bönicke became director of the Musikverein in Hermannstadt in Transylvania (now in Romania).

Of the work Julius Reubke did under the tutelage of Hermann Bönicke, only one composition still exists, which was included in a collection of contemporary organ literature through procurement of his teacher: *Trio for two manuals and pedal in E-flat Major* (Rinck-, Fischer-, Mendelssohn-Bartholdy-Album, Part 1, Erfurt & Leipzig³).

Berlin

In 1850, the singer Julius Stern (1820–1883), together with the pianist Dr. Theodor Kullak (1849–1921) and the musicologist Adolf Bernhard Marx (1795–1866) founded the first private music school in Berlin, which in 1852 became the Conservatory of Music. In 1851, Reubke went to Berlin to this newly founded so-called "Stern Conservatory." He studied piano with Kullak, a technically infallible piano virtuoso, whose teaching repertoire included Beethoven sonatas and romantic literature, and composition with Marx, who was one of the leading teachers of theory of his time, and who postulated definitions of musical period and sonata form which are still valid today. As regards Reubke, it is important to note that Marx was very much involved with the psychological side of music, the expression of emotional states in composition, and the effects on the listener.

Two further compositions of Reubke date from his time in Berlin: *Mazurka in E major*⁴, and *Scherzo in D minor* (Kühn, Weimar 1858⁵). The two piano compositions show, on the one hand, the influence of Marx as regards form and the handling of melody and harmony, on the other hand also that of Kullak's piano teaching and his taste which tended towards salon music. The melodies show the undoubted influence of Chopin.

Henselt

The widely extended figures in the Scherzo tell us something about Reubke's tendency to extremes, which even then was beginning to emerge. At this time, a pianist was causing a furor with his unbelievable technique: Adolf von Henselt (1814–1889). Henselt attached great importance to the hand being able to stretch large intervals, and practiced the most refined stretching exercises. The famous pianist Anton Rubinstein (1829–1894) said of Henselt's Piano Concerto in F Minor, op. 16, that it was not worth learning this work, as its gigantic difficulties could only be recognized by experts. It was this very concerto which Julius Reubke played in a competition at the conservatory.

All Reubke's works show a confident acquaintance with musical form. The musical ideas are always original and demand technical proficiency from the performer. He only had difficulties in one respect—in the smooth transitions from one part of the form to the following one. In the Mazurka and the Scherzo the parts are still somewhat set apart and the long rests sound a bit artificial. In his piano sonata then, Reubke improved the compositional technique of long, expressive rests and transitions with unresolved cadences followed by a significant pause. In this sonata, they serve as a musical principle throughout the whole piece. In his organ sonata he finally solved the problem of organic transitions masterfully by overlapping the different form parts. This work clearly shows, compared with his piano sonata, his constant striving towards concentration and interconnection.

Liszt in Berlin

Franz Liszt (1811–1886), after his triumphs in Berlin as a piano virtuoso, was invited back there on 6 December 1855 to perform a concert. He brought a program of his own compositions: *Tasso* (symphonic poem), *Les Préludes* (symphonic poem), *Ave Maria* (for mixed choir and organ), *Piano Concerto in E-flat Major*, soloist Hans von Bülow⁶, *Psalm XIII* for soloists, choir and orchestra (first performance). Liszt stayed in Berlin until 7 January 1856 for a performance of *Tannhäuser*, as a representative of Richard Wagner, who was living in exile in Switzerland. It was probably about this time that arrangements were made for Reubke's further studies with Liszt in Weimar.

At any rate, it was during Liszt's stay in Berlin that Reubke probably had the first opportunity to experience at first hand the forward-looking musical language of the Neo-German School. He heard Liszt, who was particularly occupied with the composition of symphonic poems, and he probably heard a Wagner opera for the first time. By then at the latest Reubke must have known which musical direction he was to take.

Two friends in Berlin

During his studies in Berlin, Julius Reubke became friendly with two fellow-students, who were to have a particular significance for his future and his contacts with Liszt's circle in Weimar. One was Alexander Winterberger (1834–1914), who later premiered Liszt's great organ works, the other was Hans von Bülow (1830–1894), who made his career first as pianist, then as conductor, and—preceding Richard Wagner—married Liszt's daughter Cosima. Bülow recommended in a letter to Liszt on 12 December 1853 that Reubke should go to Weimar⁷:

Winterberger's best friend is a young man named Reubke, the best student of the Conservatory, who possesses great abilities as a composer and interpreter. Reubke played the Concerto of Henselt in the last competition, and Sascha⁸ asks me to recommend this young man to you. After finishing his studies with Marx here next year, he intends to present himself in Weimar and to ask you if you would have the kindness to direct his last studies.

In this letter, Bülow also recommends Winterberger.

Reubke with Liszt

Liszt was director of the court opera at Weimar. The opera was not only for the court, but was also open to the public, and Liszt promoted the works of Wagner there. The Archduchess Princess Sophie had bought a house near the castle, and had made it available to Princess Carolyne von Sayn-Wittgenstein, who had left her husband in Russia in order to live with Liszt. In this house, known as the "Altenburg," Liszt gathered together all his belongings from Vienna, Pest and Paris, including a grand piano of Mozart's time, then an instrument which was a combination of organ and piano with three manuals and pedal with a total of 16 stops⁹, as well as a grand piano by the famous Parisian firm Erard, and Beethoven's last grand piano by the famous London firm Broadwood.

During the so-called "Altenburg" period, many young musicians, who themselves played important roles later in the 19th century, studied with Liszt. One of the first was Hans von Bülow, already referred to, then from 1852 Peter Cornelius (1824–1874), who was Liszt's private secretary, and whose opera *The Barber of Bagdad* is still performed today. The most talented pianist was Carl Tausig (1841–1871), who became Liszt's student at the age of 13½ and sadly—like Reubke, or Liszt's son Daniel—died at an early age.

The poet Richard Pohl, who also lived in Weimar, wrote the texts for some of Liszt's symphonic poems and also the spoken text for *Der entfesselte Prometheus* ("Prometheus Unchained"). He was the first to see the trio Berlioz-Liszt-Wagner as representatives of a new musical direction, which later became known as the "Neo-German School."

The Symphonic Poems

The "Altenburg" period, during which Reubke studied piano and composition in Weimar, was the time when Liszt was intensively engaged with symphonic poems, a form he had himself created. The following symphonic poems were performed for the first time in 1854 in Weimar: on 16 February *Orpheus*; on 23 February *Les Préludes*; on 16 April *Mazepa*; on 19 April *Tasso* (final version); on 9 November *Festklänge*.

During the same year, he completed the following: *Hungaria*, *Bergsymphonie* (final version), and *Faust Symphony* (except for the final chorus)¹⁰. *Hungaria* was performed for the first time on 9 September 1856. During the winter of 1856/57, when Reubke was already in Weimar, Liszt composed the symphonic poems *Die Ideale* and *Die Hunnenschlacht*, as well as the final chorus for the *Faust Symphony* and started the *Legende von der heiligen Elisabeth*. In January 1857, the *Bergsymphonie* and the Second Piano Concerto in A Major (with Liszt's student Hans von Bülow as pianist) were premiered. On 22 January 1857, Liszt's Piano Sonata in B Minor, completed in 1854, was premiered by Hans von Bülow in Berlin.

It is a reasonable assumption that Julius Reubke, who studied mainly composi-

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tion with Liszt, with his 94th Psalm carried over the musical idea and form of the symphonic poem to the organ¹¹.

Weimar and the organ

During Liszt's "Altenburg" period, when Reubke was his student, the organ played an important part. Reubke's friend Alexander Winterberger was Liszt's first student, and he was a pianist as well as an organist. Liszt wrote his first great organ work *Ad nos, ad salutarem undam* in 1850, and Winterberger premiered it on 26 September 1855, when the cathedral organ in Merseburg was inaugurated¹². To mark this occasion, Liszt had been asked to compose a major work for organ, but he was unable to complete the planned work in time, his *Prelude and Fugue on the name of BACH*. This work was later premiered on 13 October 1856 at the second cathedral concert in Merseburg.

Martin Haselböck, in the accompanying leaflet to his complete recordings of Liszt's organ works, writes:

Liszt's acquaintance with living organ tradition after his move to Weimar gave him a real incentive for his conception of organ works. Here, musicians had been working for years, who, like the theoretician and composer J.G. Töpfer, kept up the old way of playing.

Johann Gottlob Töpfer (1791–1870) held the position of court organist, and was organist at the Herder Church in Weimar. It was his pedagogical work, *The Art of Organ Building*, which had inspired Julius' father, Adolf Reubke, to become an organ builder. Töpfer assisted Liszt in concerts as organist, and Liszt dedicated to him his organ transcription of J.S. Bach's *Aus tiefer Not*. Alexander Winterberger was one of Töpfer's organ students.

Reubke in Weimar

In 1856/57, Reubke probably heard two performances of music of the Neo-German School. One took place in Sonderhausen, with Liszt's symphonic poem *Faust* on the program. The second one, in Weimar, was Wagner's *Tannhäuser*. It may be assumed that Reubke, like other students and friends of Liszt, had his own room in the Altenburg. Reubke learned Liszt's style in a surprisingly short time¹³.

Richard Pohl, in his obituary for Reubke, writes¹⁴:

With enthusiasm he immersed himself in the works of Wagner and Liszt, but he did not reproduce, he created out of the fullness, and soon a young musician stood before us. He was one of the favorites of his master Liszt, and he fully deserved this distinction.

The Piano Sonata in B Flat Minor

During the winter months of 1856/57, Reubke worked on a piano sonata, which seems to have taken as its example Liszt's well-known Sonata in B Minor, although its form is different¹⁵. Indeed, Reubke looks even further back into Liszt's works, and develops patterns which were used in the *Dante Sonata* and in the *Petrarch Sonnets* of the 1838/39 *Années de Pèlerinage*¹⁶.

Hans von Bülow wrote to Hans von Bronsart from Berlin in March 1857¹⁷:

... Regarding Reubke, I must tell you that he was present at the Liszt concert in Leipzig and played for us two movements of his new sonata. It is a respectable and very beautiful work, which gives him and his idealistic Weimar honor. There is much in it; in addition, he played it magnificently.

Pohl reported that the sonata was completed in February 1857. Reubke now took a leading position among Liszt's students, because it

... caused a well-deserved sensation in the Weimar artistic circles: we could not hear enough of it from him; Liszt himself played it with predilection¹⁸.

During Liszt's so-called "Hofgärtnererei" period in Weimar, this work was a sensation, even long after Reubke's death. August Stradal writes in his foreword to his edition of Reubke's piano sonata in 1925¹⁹:

In spring 1885, I heard the American pianist William Dayas perform Reubke's sonata in the Hofgärtnererei in Weimar, in the presence of Liszt. Liszt was deeply moved and praised this gigantic work, and Reubke's work in general. One felt that this sonata was also a part of Liszt himself, as it is written in the style of his B minor sonata, and I felt as if Liszt had enriched Reubke's sonata with additions and alterations—although it is quite original. The whole sonata is full of imposing grandeur, wild, demonic passion and deep emotions.²⁰

Up until the turn of the century, Reubke was best known—if he was known at all—for his piano sonata²¹. However, at the same time as Reubke began to succeed as a musician, his health deteriorated drastically.

Playing us his Sonata, seated in his characteristic bowed form at the piano, sunk in his creation, Reubke forgot everything about him, and we then looked at his pale appearance, at the unnatural shine of his gleaming eyes, heard his heavy breaths and were aware of how wordless fatigue overwhelmed him after such hours of excitement—we suspected then, that he would not be with us long . . .

Reubke had a chest illness, and nervous head affections tortured him for weeks. He was thus seldom free from pain, but never complained, he only became quiet and would retire. His nature was not such that he would treat himself with special consideration; he always had to move ahead, and the more he might have felt how short the hour of production allotted to him was, the less regard he had for himself²².

Merseburg

In 1850, Friedrich Ladegast (1818–1905) was asked to build a new organ for the cathedral at Merseburg. The result was an instrument with 81 registers on 4 manuals and pedal, 5686 pipes and 37 chimes, the largest organ in the whole of Germany, and which has remained almost unchanged up to now. The instrument had an excellent slider chest, which Ladegast preferred even in his late organs, at a time when, for example, Emil Reubke or Sauer in Frankfurt/Oder built only pneumatic actions. The Great had a Barker lever. The Rückpositiv was from an earlier organ. Four "Ventilzüge" for the manuals and four "Ventilzüge" for the pedal (ventil stops for preparing registration) were provided as aids to registration. The Oberwerk had a tremulant, the pedal had a "Collectivzug" (a stop for supplying full pedal). There was an "Echozug," a stop that reduced the full organ to a *pp*, a cymbelstern and a glockenspiel ("Stahlspiel"). In Franz Brendel's²³ report on the organ in the *Neue Zeitschrift für Musik*, no reference is made to a crescendo mechanism, and most probably there was none. The *Unda maris* (2 ranks) in the Brustwerk was the only celeste. The Aeoline 16' in the Brustwerk was a reed stop.

Franz Brendel writes in the *Neue Zeitschrift für Musik* on the first performance of Liszt's *Ad nos*:

Just as he earlier knew how to handle the piano in a unique manner, he knows how to exhibit the entire brightness and splendor of the instrument²⁴.

With the aid of the pneumatic mechanism and the wind to open the valves, it was possible to use virtuoso piano technique on the organ. With his great organ works, Liszt set new standards for handling the instrument. It was left to Reubke, however, to develop and perfect this style of composition for the organ.

Reubke was invited by the musical director of Merseburg cathedral, David Heinrich Engel (1816–1877), to take part in an concert there on the new Ladegast organ. Inspired by the invitation, he completed the organ sonata he had already begun work on. The concert took place on 17 June 1857, and the program was typical of the time²⁵: Franz Rein (Eisleben); Mendelssohn, Sonata Number Five; Emilie Genast: Alto Aria of Bach; Friedrich Grützmacher: Adagio for Cello; Mr. von Milde: 2 Sacred Songs of J.W. Frank, harmonized by D.H. Engel; Julius Reubke: Organ Sonata; D.H. Engel: Oratorio *Winfried und die Heilige Eiche bei Gosmar* ("Winfried and the Holy Oak near Gosmar"), with text of W. Osterwald, Braun and Riede, conductors of the City Orchestra.

Brendel writes on the first performance of the organ sonata:

The performance of Mr. Reubke in the first part, whom we meet for the first time in these pages, was outstanding. Presently he lives in Weimar as a student of Liszt. After the performance of his sonata, there can be no doubt of his decisive, outstanding capability as a composer and as a performer. Distinguishing are the wealth of imagination and the great freshness of invention, and I was only very sorry about the excessive length of the work, which tends to be exhausting and complicates the view of the work as a whole, and finally hardly allows one to follow. The work is not titled as a sonata, quite the contrary, the 94th Psalm is printed as the program, a procedure of which I completely approve.²⁶

Chorzempa writes:

Considering that Brendel had made no complaint about the length of the Liszt "Ad nos" in 1855, it seems strange that he would find it necessary to do so with the somewhat shorter work of Reubke.²⁷

In urgent need of rest, Reubke left Merseburg on 5 July 1857 and returned to his family in Hausneindorf. On the day of his departure, he signed the cathedral guest-book, and so left for posterity the only sample of his signature. According to Pohl, it was at this time that he was invited to perform a charity concert in aid of the church at Veltheim. With this concert, of which there are contradicting reports²⁸, Reubke completely "enthralled" the "many superintendents, organists and cantors who were present," with "the way he handled the organ and the counterpoint." The program reveals his abilities and his repertoire: Liszt: Fantasy "Ad nos"; J.S. Bach: Fugues in A Minor and B Minor; Mendelssohn-Bartholdy: B-flat Major Sonata; Free fantasy on "Ein feste Burg" and "Christus ist mein Leben".²⁹

Further plans

In late summer or early autumn Reubke returned to Weimar. After thoroughly studying Wagner's *Lohengrin*, he planned to write an opera, and was looking for a suitable text. On the title page of his published *Scherzo in D Minor*, songs are announced, but these have apparently been lost. In addition, he planned musical piano illustrations for the book *Paul et Virginie*, much loved by the romantics³⁰.

Uncertainties and financial difficulties probably worried Reubke considerably. A position as organist in the Johannes Church in Magdeburg, which became vacant and for which he applied, was awarded to the former leader of the cathedral choir, Rebling, without the usual audition. A report criticizes this break with tradition, and notes that Reubke would have had more than enough qualifications

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His performance of Liszt's *Orage* and his own *Scherzo in D Minor* in piano recitals at the court, in the Freemasons' Lodge and in the Town Hall were a great success.

Dresden

Liszt accepted the invitation of choir master Fischer to Dresden, to perform the symphonic poems *Prometheus* and *Dante*, and Reubke accompanied him. The concert aroused controversy and increased Liszt's unpopularity in Dresden. Here, Reubke had the opportunity to get to know members of the *Dresdner Tonkünstlerverein* (Dresden Musicians' Society), who were the sponsors of the concert. He became a member of the society, and in December moved from Weimar to Dresden³².

Pohl writes³³:

There was no one who did not tremendously regret his departure away from the local artistic circle, for Reubke was loved and esteemed by all.

Reubke was already ill when he arrived in Dresden, but he continued with his work. He was received in society, and he and the pianist Blassmann promoted Liszt's music. On 10 January 1858, Liszt wrote to Draeseke³⁴:

What is Reubke doing and how does he like Dresden?—Bring him my most friendly greetings!

Reubke's consumption was obviously getting worse.

He seldom left his study. He avoided social gatherings when he could, but he delighted in the visits of friends and comrades.³⁵

Further concerts by Reubke

On 2 March, Reubke gave a concert in the Hotel de Saxe for the Musicians' Society. Draeseke wrote a review for the *Neue Zeitschrift für Musik*. He noted that Hans von Bronsart and Reubke had already done much for Liszt in Dresden, although he unfortunately did not say what they had done for him. Draeseke complained that attendance was poor. The evening's program was as follows³⁶: Beethoven: Kreutzer Sonata; Bach-Liszt: Transcription, A Minor fugue; Schubert: B-flat Major Trio; Liszt: Twelfth Rhapsody; Reubke: Scherzo.

The leader of the Dresden orchestra played the violin, a Herr Kummer the cello. This program, too, shows Reubke to have been a pianist with a virtuoso repertoire.

Draeseke wrote a splendid review:

... the chief merits of his virtuosity in the extraordinary energy, probably won through his organ playing, in the spiritual warmth and devotion, and in spite of strong shadings, in the noble character of the performance, in which there were no foreign 'effects.' And in addition it must be said that the technique... is perfected and fine, and that one cannot here speak of the piano-pounding and extravagant performance with which one incorrectly reproaches the Lisztian School, for Mr. Reubke is not only a pupil, but a favorite pupil of Liszt, and has studied long enough with his master to come before the public with mature and consummate performances.

Concerning the Scherzo, he wrote:

But in the performance of his Scherzo, a highly ingenious, amiable, and generally pleasing work, Reubke showed himself as composer and virtuoso in the same splendid light.³⁷

It is also interesting to read Draeseke's report that the Gewandhaus in Leipzig was probably intending to engage Reubke very soon, though he unfortunately does not say in what capacity. We will never know the true significance of this allusion. Reubke had only three more months to live, so he probably was not in a state to pursue any great plans for the future.

During a journey to Prague, Liszt saw Reubke once more. On 6 March 1858 he wrote to Princess Sayn-Wittgenstein from Prague:

While I was at Draeseke's I had Grosse send Reubke to me. This gallant and charming young man, I fear, will not have much longer to live, in spite of the care which three or four doctors are giving him, including Carus.

When these chest illnesses are so advanced, they rarely heal; but ordinarily the patients have hope until the last minute, and they die quietly.

The Ritter sisters help him in his sad state with many tokens of friendly and tender interest. They have taken it upon themselves to serve him as nurses and provide for him everything he needs. He just gave a concert at the L'Hôtel de Saxe, and if he succeeds in living he will continue to have success.³⁸

Pillnitz

Finally, Reubke went to the spa at Pillnitz, near Dresden, at the end of May 1858, where he hoped to find peace and quiet. He stayed at the "Gasthof Zum Goldenen Löwen," which still stands, though its surroundings have changed. Here he died on 3 June 1858. The death register of the little church Maria am Wasser in Pillnitz-Hosterwitz noted his burial on 7 June 1858:

Died: Thursday, the 3rd of June, 7:30 p.m. Buried: Monday, the 7th of June, in the stillness of the cemetery with a burial sermon. Mr. Julius Reubke, bachelor, born in Hausneindorf near Quedlinburg, March 23, 1834; a pianist, the eldest son of the organ builder Mr. Adolf Reubke; a bachelor, 24 years old, 2 months, 1 week, 4 days. Cause of death: lung attack. He died in the inn at Pillnitz, where he sought recovery.³⁹

Adolf Reubke was working with two assistants on the organ of the Jacobi church in Magdeburg when he received the news of his son's death. Liszt wrote to him from Weimar on 10 June:

I hope you will allow me a few lines of deepest sympathy to be added to the poem of Cornelius, which renders our grievous feelings in appropriate words. Truly no one could feel more the loss which art has suffered with your Julius than he who with admiring sympathy has followed his noble, constant and properous struggle in the last years, and no one shall remain more mindful of his ever faithful friendship than yours very sincerely,
Franz Liszt⁴⁰

Peter Cornelius wrote the poem referred to in this letter for Reubke's friends in Weimar, who gathered together to mourn him. He then immediately took the poem to Hausneindorf in order to hand it personally to the family and to present his condolences. He took this opportunity to look through his friend's belongings for any that were of artistic value. Amongst these was a plaster medallion of Reubke's profile, which Adolf Reubke probably gave to Cornelius⁴¹ on this occasion, and which is most likely the only picture of Reubke that exists today.

Notes


1. Reubke's complete works, in chronological order are: Trio in E-flat Major for organ; Mazurka in E Major, Scherzo in D Minor and Sonata in B Minor for piano; Sonata in C Minor for organ (*The 94th Psalm*).
2. Biographical data is based on: Daniel Walter Chorzempa, dissertation, *Julius Reubke—Life and Works* (University of Minnesota, Ph.D., 1971) (Ann Arbor, Michigan: University Microfilms). This dissertation is the most exhaustive documentation on this subject, the material for which was collected so carefully that it was possible to correct many errors which have sprung up over the years.
3. Dr. Thomas-Martin Langner, "Julius Reubke." In *Musik in Geschichte und Gegenwart* (MGG). Vol. 11 (Kassel: Bärenreiter, 1963).
4. New edition: Wayne Leupold, *Julius Reubke—the complete organ works* (Melville, New York: Belwin-Mills, 1978/80).
5. In all probability, it will remain unknown where the Mazurka was edited first.
6. The Mazurka and Scherzo were published by J. Schuberth & Co., Leipzig. Unfortunately, it is not (yet?) possible to date this edition. The Schuberth edition gives evidence, that at least the Scherzo was reprinted once after a first edition. The author would like to thank the Music Department of the Staatsbibliothek, Preussischer Kulturbesitz, Berlin, for making available a copy of the Mazurka and of the Scherzo.
7. The piano concerto was first performed just several months before in February 1855, with Liszt himself as soloist, and Hector Berlioz as conductor.
8. Hans von Bülow, *Briefe und Schriften*. Vol. II (Leipzig, 1896-1908), letter no. 176, p. 139. Quoted according to Chorzempa, op. cit., p. 72.
9. Russian diminutive of the name Alexander, the first name of Winterberger.
10. This instrument is described in Wayne T. Moore, "Liszt's Piano-Harmonium," in *The Diapason* (Illinois, August 1970), pp. 14-15. Reprinted in *The American Organist*, Volume 29, Number 7 (New York, July 1986), pp. 64-66.
11. According to Paula Rehberg, *Liszt* (Zürich: Artemis, 1961; paperback edition: Munich: Goldmann, 1978), pp. 295-298 of the paperback edition.
12. Chorzempa writes that the 94th Psalm follows the tradition of the baroque "Affektenlehre" (doctrine of emotional expressions). This statement can only be explained by the fact that a dissertation strives to demonstrate historical roots. Chorzempa himself writes (and proves it with the chorale preludes of Reubke's teacher Böhmke) that the baroque art of turning words into music on the organ has been completely lost by that time. This makes it difficult to believe that the 94th Psalm is meant to resume this tradition.
13. See also below.
14. Chorzempa, op. cit., p. 84.
15. Richard Pohl, "Nachruf: Julius Reubke," in *Neue Zeitschrift für Musik*. XLVIII (1858); supplement between pp. 272 and 273. Quoted according to Chorzempa, op. cit., p. 83.
16. Chorzempa is in error in his analysis of Reubke's piano sonata when he seeks to find in it the scheme of the Liszt sonata. Reubke's piano sonata has three separate movements (like the organ sonata), which are connected by transitional passages.
17. Shortly before his death, Reubke had planned to compose a piano cycle modelled on "Années de Pèlerinage."
18. Hans von Bülow, *Briefe und Schriften*. III, letter 22 (Leipzig, 1896-1908); p. 75-76. Quoted according to Chorzempa, op. cit., p. 85.
19. Pohl, op. cit., p. 1. Quoted according to Chorzempa, op. cit., p. 86.
20. August Stradal, *Julius Reubke—Sonate für Pianoforte zu zwei Händen (b-moll); Sonate für die Orgel (c-moll), bearbeitet für Pianoforte zu zwei Händen* (Stuttgart and Berlin: J.G. Cotta'sche Buchhandlung Nachfolger, Edition Cotta No. 911, 1925).
21. Liszt could have made some general suggestions for improvement to Reubke. An exact examination does not support the assumption that Liszt helped in the composition of the two great sonatas. As the analysis of the organ sonata will show, Reubke achieved in this work, but also in the piano sonata a much greater density of development than Liszt had ever achieved in his works. In this field, he surpassed his master by lengths!
22. Stradal's edition of the piano sonata also includes the organ sonata in a transcription for two hands. In this way, he tried to make the organ sonata better known, too. However, he failed to do so.
23. Pohl, op. cit., p. 2. Quoted after Chorzempa, op. cit., p. 87.
24. From 1844, Franz Brendel was the publisher of the *Neue Zeitschrift für Musik*, founded by Robert Schumann in 1835.
25. Karl Franz Brendel, "Correspondenz-Merseburg," in *Neue Zeitschrift für Musik*. XLIII (1855); p. 156-157. Quoted according to Chorzempa, op. cit., p. 100.
26. According to Chorzempa, op. cit., p. 101.
27. Karl Franz Brendel, "Correspondenz-Merseburg," in *Neue Zeitschrift für Musik*. XLVI (1857); p. 270.
28. Chorzempa, op. cit., p. 102.
29. Chorzempa, op. cit., p. 109, note 21.
30. Chorzempa, op. cit., p. 104.
31. See also note 18.
32. J. Gallrein, "Aus Magdeburg," in *Neue Zeitschrift für Musik*. XLVII (1857); pp. 268-269. Quoted according to Chorzempa, op. cit., p. 105 and note 23, p. 109.
33. Dresden had experienced the first performance of Wagner's *Rienzi* and *Tannhäuser*, and was regarded by young musicians who tended towards the Neo-German School as a symbol of the Wagner movement.
34. Pohl, op. cit., p. 3. Quoted according to Chorzempa, op. cit., p. 112.
35. La Mara, ed. Franz Liszt, *Briefe*. Vol. I, letter 194 (Leipzig: Breitkopf & Härtel, 1893); pp. 294-296. Quoted according to Chorzempa, op. cit., p. 113.
36. Pohl, op. cit., p. 3. Quoted according to Chorzempa, op. cit., p. 113.
37. Quoted according to Chorzempa, op. cit., p. 116.
38. Felix Draeseke, "Aus Dresden," in *Neue Zeitschrift für Musik*. XLVIII (1858); pp. 145-146. Quoted according to Chorzempa, op. cit., pp. 116-117.
39. La Mara, ed. Franz Liszt, *Briefe*. Vol. IV, letter 298 (Leipzig: Breitkopf & Härtel); pp. 404-405. Quoted according to Chorzempa, op. cit., p. 119.
40. Quoted according to Chorzempa, op. cit., p. 120.
41. La Mara, ed. Franz Liszt, *Briefe*. Vol. I, letter 203 (Leipzig: Breitkopf & Härtel, 1893); p. 307. Quoted according to Chorzempa, op. cit., pp. 120-121.
42. Chorzempa reports that "this medallion seems to have been in the possession of Wilhelm Strube... as late as 1963. His surviving relatives provided no cooperation on the matter and the whereabouts at the time of this writing of the medallion is still unknown." (Chorzempa, op. cit., p. 132, note 25)

This article will be continued.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY
American Boychoir, with orchestra; Avery Fisher Hall, New York, NY 8 pm
Scott Turkington; St John's Church, Washington, DC 12:10 pm

17 JANUARY
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Cj Sambach; First Presbyterian, Red Bank, NJ 9, 10:30, 1 (also Jan 19, 4 pm)
Huw Lewis, workshop; Cathedral Church of the Advent, Birmingham, AL 7 pm

18 JANUARY
Frederick Swann, workshop; First Presbyterian, St Petersburg, FL 2 pm
John Walker; Antioch Lutheran, Farmington Hills, MI 7:30 pm
Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 2 pm

19 JANUARY
Thomas Trotter; First Presbyterian, Glens Falls, NY
Brenda Leach; St Thomas, New York, 5:15 pm
+ **Jon Gillock**; Redeemer Lutheran, Ramsey, NJ 4 pm
Cj Sambach; First Presbyterian, Red Bank, NJ 4 pm
Organ & Brass; Grace Episcopal, Silver Spring, MD 7 pm
Singing Boys of Pennsylvania; St Paul's Lutheran, Washington, DC
Calvert Johnson; Duke Univ, Durham, NC 5 pm
Frederick Swann; First Presbyterian, St Petersburg, FL 8 pm
Grethe Krogh; Cleveland Museum, Cleveland, OH 2 pm
Robert Poovey; St Mark's, Glen Ellyn, IL 4 pm
Michael Kaminski; Christ Church Cathedral, New Orleans, LA 4 pm

20 JANUARY
John Walker; Bridgewater College, Bridgewater, VA 8 pm

21 JANUARY
Karl Moyer; Union Lutheran, York, PA 7:30 pm
Richard Heschke; Christ Church, Pensacola, FL 7:30 pm

22 JANUARY
Russell Patterson; St John's Church, Washington, DC 12:10 pm

24 JANUARY
James Cochran; Trinity Church, Boston, MA 12:15 pm

26 JANUARY
Susan Armstrong; Congregational Church, Rindge, NH 4 pm
Karl Moyer; St Thomas, New York, NY 5:15 pm
American Boychoir, with orchestra; Princeton Univ, Princeton, NJ 3 pm

Michael Stairs, Kerry Dietz; Longwood Gardens, Kennett Square, PA 2:30 pm

John Jordan; First Presbyterian, Wilmington, NC 5 pm

Diane Meredith Belcher; Riverside Park United Methodist, Jacksonville, FL 8 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

28 JANUARY
Choral concert; First Church of Christ, Hartford, CT 12:15 pm

Victor Hill; All Saints, Atlanta, GA 7:30 pm

29 JANUARY
Scott Reas; St John's Church, Washington, DC 12:10 pm

Kei Koito; Philharmonic Center, Naples, FL 8 pm

31 JANUARY
Haskell Thomson; Trinity Church, Boston, MA 12:15 pm

American Boychoir; Queens College, Charlotte, NC 8 pm

Marilyn Keiser; Pioneer Memorial, Berrien Springs, MI 7:30 pm

1 FEBRUARY
Herndon Spillman; Wesleyan Univ, Middletown, CT 8 pm

American Boychoir; North Carolina State Univ, Raleigh, NC 8 pm

2 FEBRUARY
Kei Koito; Trinity College, Hartford, CT 3 pm

Youth Musicals; First Church of Christ, Wethersfield, CT 4, 7 pm

***Cj Sambach**; University United Methodist, Chapel Hill, NC 9:45 am; Grace Baptist, Durham, NC 3:00 pm

Bach, *Cantata 100*; Church of the Good Shepherd, New York, NY 11 am

Haskell Thomson; St Thomas Church, New York, NY

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

Karel Paukert; Museum of Art, Cleveland, OH 2 pm

Handbell Concert; Second Presbyterian, Indianapolis, IN 8 pm

Choral Concert; St Robert's Church, Shorewood, WI

Religious Arts Festival; Independent Presbyterian, Birmingham, AL (through February 9)

4 FEBRUARY
Michael Gailit; St Paul's Cathedral, Pittsburgh, PA

Frederick Swann; Northwestern Univ, Evanston, IL 7:30 pm

5 FEBRUARY
Mary Bennett; St John's Church, Washington, DC 12:10 pm

6 FEBRUARY
Choral Concert; Immanuel Congregational, Hartford, CT 7:30 pm

Frederick Swann, workshop; St Paul's United Church of Christ, Belleville, IL 7 pm

7 FEBRUARY
Andrew Risinger; Trinity Church, Boston, MA 12:15 pm

Stephen Schnurr; Cathedral of the Incarnation, Garden City, NY noon

David Weadon; Princeton Theological Seminary, Princeton, NJ 8:15 pm

American Boychoir; St Paul's-by-the-Sea, Jacksonville, FL

Kevin Bowyer; Holy Trinity Lutheran, Akron, OH 8 pm

Frederick Swann; St Paul's United Church of Christ, Belleville, IL 7 pm

8 FEBRUARY
John Weaver; The Presbyterian Church, Danville, KY 7 pm

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Gerre Hancock, masterclass; Carthage College, Kenosha, WI 1 pm

9 FEBRUARY

Stephen Schnurr; First Congregational, Manhattan, NY 4 pm
CJ Sambach; People's United Church of Christ, Dover, DE 3 pm
Joan Lippincott; St Stephen's Episcopal, Millburn, NJ 4 pm
Justin Harz; Longwood Gardens, Kennett Square, PA 2:30 pm
Russell Patterson; First Presbyterian, Germantown, PA 3:30 pm
American Boychoir; Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
Carolyn Orth; Aldersgate United Methodist, Evansville, IN 2 pm
Choral Concert; St John's Cathedral, Milwaukee, WI 3 pm
Gerre Hancock; Carthage College, Kenosha, WI 4 pm
Richard Webster; St Luke's Episcopal, Evanston, IL 7:30 pm
Kevin Bowyer; Immanuel Lutheran, Chicago, IL 3 pm

11 FEBRUARY

McNeil Robinson; Holy Trinity Lutheran, Buffalo, NY 8:15 pm
American Boychoir; First Presbyterian, Vero Beach, FL 7:30 pm

12 FEBRUARY

Juilliard organ students; Alice Tully Hall, New York, NY 1 pm (also Feb 14, 8 pm)
Music Antiqua; St John's Church, Washington, DC 12:10 pm

14 FEBRUARY

Choral Concert; Trinity Church, Boston, MA 12:15 pm
Marilyn Kelsner; First Presbyterian, Stamford, CT 8 pm
Singing Boys of Pennsylvania; St Timothy Lutheran, Philadelphia, PA
McNeil Robinson; Shrine of Our Lady of Czestochowa, Doylestown, PA 8 pm
CJ Sambach; Trinity United Church of Christ, Canton, OH 9:30, 11, 1 (also Feb 15, 10, 1; Feb 16, 4 pm)

15 FEBRUARY

Matthew Dirst, workshop; St Paul's Episcopal, Albany, NY 10 am
McNeil Robinson, masterclass; Shrine of Our Lady of Czestochowa, Doylestown, PA 10 am

16 FEBRUARY

Matthew Dirst; St Paul's Episcopal, Albany, NY 7 pm
Rock Whiting; St Thomas Church, New York, NY
Andrew Lumsden; Greene Mem United Methodist, Roanoke, VA 4 pm
Lee Dettra; Calvary Episcopal, Fletcher, NC 4 pm
David Arcus; Duke Univ, Durham, NC 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
Dene Barnard; First Congregational, Columbus, OH 8 pm
*Chicago AGO Mini-Convention; First Presbyterian, Evanston, IL 4 pm
Hymn Festival; St Luke's Episcopal, Evanston, IL 5 pm
Charles Snider, with brass; St. Mark's, Glen Ellyn, IL 4 pm
Richard Siegel; Our Lady of Angels Chapel, Joliet, IL 7 pm

17 FEBRUARY

Wolfgang RübSam; Emmanuel Episcopal, La Grange, IL 7:30 pm

18 FEBRUARY

Andrew Lumsden; St Luke's Cathedral, Orlando, FL
Mary Preston; Hope College, Holland, MI 7:30 pm

19 FEBRUARY

Mickey Thomas Terry; St John's Church, Washington, DC 12:10 pm
American Boychoir; Trinity Episcopal, Staunton, VA 6 pm

21 FEBRUARY

Mark Steinbach; Trinity Church, Boston, MA 12:15 pm
Matthew Dirst; Vermont College, Montpelier, VT 8 pm
Christopher Herrick; St Peter's Episcopal, Geneva, NY 7:30 pm
Marilyn Kelsner, with choir; Northminster Baptist, Jackson, MS 7:30 pm

23 FEBRUARY

Matther Dirst; Harvard Univ, Cambridge, MA 3 pm
Andrew Lumsden; Trinity College, Hartford, CT 3 pm
CJ Sambach; Olivet United Church of Christ, Sealord, DE 4 pm
Michael Messina; St Thomas Church, New York, NY
Michael Helman; Longwood Gardens, Kennett Square, PA 2:30 pm
George Bozeman, with flute; First Presbyterian, Wilmington, NC 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
David Burton Brown; St James Episcopal, Birmingham, AL 4 pm
Katherine Pardee; Second Presbyterian, Indianapolis, IN 8 pm
+ **Robert Clark**; First Presbyterian, Evansville, IN 4 pm
Mary Preston; First Presbyterian, Paducah, KY 3 pm
Organ Festival; First Presbyterian, Deerfield, IL 4:30 pm
John Gouwens; Fourth Presbyterian, Chicago, IL 6:30 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm

24 FEBRUARY

Robert Clark, workshop; First Presbyterian, Evansville, IN 9:30 am

25 FEBRUARY

Ray Cornils, with piano; City Hall, Portland, ME 7:30 pm
Marilyn Biery, with soprano; First Church of Christ, Hartford, CT 12:15 pm
Todd Wilson; First Presbyterian, Columbus, GA 8 pm

26 FEBRUARY

Christopher Herrick; St Bartholomew's, New York, NY 7:30 pm

28 FEBRUARY

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm
Rossini, *Petite Messe Solennelle*; Holy Trinity, Philadelphia, PA 8 pm
Church Music Workshop; First Baptist, Knoxville, TN (through February 29)
David Craighead, masterclass; First Baptist, Knoxville, TN 9 am
David Craighead; Church Street United Methodist, Knoxville, TN 8 pm

29 FEBRUARY

Daniel Roth, workshop; Rye Presbyterian, Rye, NY 1-3 pm

UNITED STATES West of the Mississippi

17 JANUARY

***Michael Murray**; St Paul's United Methodist, Houston, TX 8 pm
James Higdon; St John's Cathedral, Spokane, WA 8 pm

19 JANUARY

David Higgs; First Presbyterian, San Diego, CA

20 JANUARY

Michael Gallit, all-Reubke; Univ of Redlands, Redlands, CA

21 JANUARY

Delores Bruch; Presbyterian Church, Mt Pleasant, IA 7:30 pm
Robert Parkins; Univ of Redlands, Redlands, CA 3:30 pm

23 JANUARY

Kenneth Hart; SMU, Dallas, TX 8:15 pm

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24 JANUARY
Clay Christiansen; First Congregational, Los Angeles, CA 8 pm

26 JANUARY
David Higgs; Sunnyside Seventh-Day Adventist, Portland, OR

31 JANUARY
Gerre Hancock; St Luke's Episcopal, Monrovia, CA

1 FEBRUARY
Gerre Hancock, workshop; St Luke's Episcopal, Monrovia, CA 10 am
Cherry Rhodes, Ladd Thomas; Pasadena Presbyterian, Pasadena, CA

2 FEBRUARY
Michael Farris; Christ Church United Methodist, Tucson, AZ 3 pm
James Welch; Community Presbyterian, Palm Desert, CA 5 pm

3 FEBRUARY
Carole Terry; University Park United Methodist, Dallas, TX 8:15 pm

9 FEBRUARY
Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Handel, *Israel in Egypt*; St Thomas Aquinas, Dallas, TX 7 pm
John Obetz; Christ Episcopal, San Antonio, TX 4 pm

10 FEBRUARY
Robert Lynn; Palmer Mem Episcopal, Houston, TX 7:30 pm

11 FEBRUARY
Frederick Swann; First Presbyterian, Wichita Falls, TX 7:30 pm
Michael Gallit; Baylor Univ, Waco, TX

13 FEBRUARY
Gerre Hancock; St John's United Methodist, Lubbock, TX 8 pm

16 FEBRUARY
Clyde Holloway; Pilgrim Congregational, Duluth, MN 4 pm
John Walker; A & M United Methodist, College Station, TX 7 pm
James Welch; Grace Cathedral, San Francisco, CA 5 pm
David Hurd; St James-by-the-Sea Episcopal, La Jolla, CA 4 pm

17 FEBRUARY
David Ashley White, lecture and performance; First Presbyterian, Houston, TX 7:30 pm

18 FEBRUARY
David Higgs; Westminster Presbyterian, Oklahoma City, OK

19 FEBRUARY
John Walker, with orchestra; Texas A & M, Bryan, TX

21 FEBRUARY
James Welch; Central Methodist, Phoenix, AZ 7:30 pm
Delores Bruch; Southern Oregon State College, Ashland, OR 8 pm

22 FEBRUARY
Bach, *Cantata 4*; St Philip Neri, Portland, OR 8 pm (also February 23)
Delores Bruch, masterclass, Southern Oregon State College, Ashland, OR 10, 1:30 (church choir festival 7:30 pm)

23 FEBRUARY
Robert Glasgow; Washington Univ, St Louis, MO 4 pm
Davis Wortman; Highland Park Presbyterian, Dallas, TX 7 pm
Catharine Crozier; Trinity Episcopal, Portland, OR

25 FEBRUARY
Gary Verkade; Univ of Iowa, Iowa City, IA 8 pm

27 FEBRUARY
James Welch; Cate School, Carpinteria, CA 5:30 pm

28 FEBRUARY
Marilyn Keiser; First United Methodist, Conway, AR 7:30 pm
Clyde Holloway, lecture; Univ of North Texas, Denton, TX 4 pm
Eric Plutz; St John's Cathedral, Denver, CO 8 pm
James Kibbie; First Congregational, Los Angeles, CA 8 pm

29 FEBRUARY
John Obetz; RLDS Auditorium, Independence, MO 8 pm
Marilyn Keiser, workshop; First United Methodist, Conway, AR

INTERNATIONAL

17 JANUARY
**Shelly-Egler Duo; All Saints Church, Winnipeg, Manitoba 7:30 pm

18 JANUARY
Shelly-Egler Duo, workshop; All Saints Church, Winnipeg, Manitoba 10 am

21 JANUARY
Kevin Bowyer; Performing Arts Centre, Calgary, Alberta 8 pm

25 JANUARY
Gillian Weir; Fairfield Hall, Croydon, Surrey 3 pm

28 JANUARY
Gillian Weir; Univ of Wales, Cardiff, Wales 7:30 pm

6 FEBRUARY
Mary Preston; St Matthew's United Church, Ottawa, Ontario 7:30 pm

10 FEBRUARY
David Higgs; St John's Church, Hamilton, Bermuda 8 pm (also February 11)

11 FEBRUARY
Gillian Weir; St Stephan, Karlsruhe, Germany 7:30 pm

Organ Recitals

WILLIAM ALBRIGHT, Chapel of Christ Triumphant, Mequon, WI, September 15: *Pastoral Drone*, Crumb; *Episode*, Copland; "Chant d'oiseaux" (*Livre d'orgue*), Messiaen; *Father we thank Thee*, *Organbook III*, vol. 2, *Four Fancies for Harpsichord*, Albright; *Lotus*, Strayhorn/Wyton; *The King of Instruments*, Albright.

SUSAN ARMSTRONG, with Round Lake Festival Orchestra, Edna Van Duzee-Walter, soprano, Round Lake Auditorium, Round Lake, NY, July 21: *Marche-Fantaisie sur deux chants d'Eglise*, op. 44, Guilman; *Fantaisie*, op. 176, no. 3, Merkel; *Home, Sweet Home*, Bishop, Buck; *Concert Study*, Yon; *Te Deum*, Hannahs; *Second Symphony*, op. 91, Guilman.

JAMES NEAL BIGGERS, Jr., Methodist Temple United Methodist Church, Evansville, IN, September 22: *Voluntary in A Minor*, Boyce; *Wondrous Love: Variations on a shape-note hymn*, op. 34, Barber; *Carillon de Westminster*, Vierne.

ROBERT DELCAMP, Church of St. Michael and All Angels, Anniston, AL, September 22: *Cortege and Litany*, Dupré; *Trumpet Tune in D*, Boyce; *A Fancy*, Stanley; *Tune in E*, Thalben-Ball; *Kommst du nun, Jesu*, Bach; *Grand jeu avec tonnerre*, Corrette; *Toccata and Fugue in D Minor*, Bach; *Ave maria, ave maris stella*, Langlais; *You raise the flute to your lips*, De Lamarter; *Allegretto grazioso*, Bennett; *Roulade*, Bingham; *Final*, op. 27, no. 7, Dupré.

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DELBERT DISSELHORST, Westminster Presbyterian Church, Des Moines, IA, September 8: *Praeludium in E Minor*, Bruhns; *Diferencias sobre el canto llano caballero*, Cabezon; *Tiento de medio registro de tiple de quarto tono*, Arauxo; *Caitilla de mano izquierda*, Duron; *Sonata III*, S. 527, *Prelude and Fugue in G Major*, S. 550, Bach; *Prelude and Fugue in G Minor*, WoO 10, Brahms; *Organbook III*, Albright; *An organ piece for a clock*, K. 608, Mozart.

JOHN EGGERT, State University of New York, Binghamton, NY, September 15: *Praeludium in G Minor*, *Wie schön leuchtet der Morgenstern*, Buxtehude; *Sonatina*, *Partita on 'Wachet auf, ruft uns die Stimme'*, Distler; *Concerto I in G Minor*, Handel; *Variations on an Early American Tune*, Eggert; *Prelude and Fugue in E-flat*, Bach.

STEVEN EGLER, with Frances Shelly, flute, St. Margaret's Episcopal Church, Washington, DC, August 24: *Lobe den Herren*, Langlais; *Rhapsody*, Weaver; *The Dove Descending*, Roush; *Three Pieces*, Sanders; *Four Psalms*, Albrecht.

H. EDWIN GODSHALL, Jr., St. John's Church, Norwood Parish, Chevy Chase, MD, October 6: *Prelude, Fugue and Chaconne*, *In dulci júbilo*, *Fugue in C*, Buxtehude; *Voluntary for double organ in D Minor*, Purcell; *Basse de Trompette*, *Tierce en Taille*, DuMège; *Toccata and Fugue in D Minor*, Bach; *First Sonata*, Guilment; *Scherzo-Cats*, Langlais; *I am thine, O Lord*, Diemer; *Trio*, Hurford; *Caricature of a Sunday School Song*, Wood; *Scherzo*, Buck; *Variations on 'Amazing grace'*, Wills.

STEVE GIBSON, First Baptist Church, Kinston, NC, September 1: *Praeludium, Fuga und Ciacona*, Buxtehude; *Partita on 'Slane'*, Callahan; *There is a fountain*, Langlais; *Variations on 'Wonderful words of life'*, Peterson; *Andante*, Allegretto (*Sonata IV*), Mendelssohn; *Partita on 'At the river'*, Spong; *Fugue in E-flat*, Bach.

JAMES W. GOOD, Broadway Baptist Church, Louisville, KY, September 22: *Petite Suite*, Bales; *Nun komm, der Heiden Heiland*, S. 659, 660, 661, *Toccata in F*, S. 540,

Bach; *Cortège et Litanie*, op. 19, Dupré; *Sonata VII in F Minor*, op. 127, Rheinberger; *Divinum Mysterium*, Candlyn; *Martyrdom*, Parry; *Finale (Symphonie VI)*, Widor.

DAVID HIGGS, Crystal Cathedral, Garden Grove, CA, August 9: *Prelude and Fugue in D Major*, S. 532, Bach; *Pastorale and Toccata*, Conte; *Canon in B Minor*, Schumann; *Carillon de Westminster*, Vierne; *Variations on a Theme of Paganini for Pedals*, Thalben-Ball; *Sacred Sounds for Organ*, Shearing; *Suite*, op. 5, Duruflé.

TIMOTHY HUGHES, Methuen Memorial Hall, Methuen, MA, September 18: *Concert Variations on Old Hundred*, op. 2, Paine; *Canzona: The peace within*, Susa; *Five Voluntaries for Organ Manuals*, Pinkham; *Just as I am, What a friend we have in Jesus*, Bolcom; *Troisième Symphonie*, op. 28, Vierne.

PETER HURFORD, St. Luke's Lutheran Church, Silver Spring, MD, October 4: *Trumpet Tune and Air*, Purcell/Hurford; *Variations on a Theme of Clement Jannequin*, Alain; *Fantasia in F minor and major*, K. 594, Mozart; *Vivace*, *Vivace*, *Adagio-Allegro*, *Allegretto (30 Pieces)*, Distler; *Choral I in E*, Franck; *Sonata V in C*, S. 529, *Prelude and Fugue in E-flat*, S. 552, Bach.

FREDERICK JODRY, Methuen Memorial Hall, Methuen, MA, September 4: *Allegro*, *Adagio*, *Finale: Vivace (Symphonie VI)*, Widor; *Scherzo*, op. 2, Duruflé; *Marche en fa majeur*, *Andante en fa majeur*, *Sortie en mi bémol majeur*, Lefebvre-Wély; *Vépres du Commun de la Sainte-Vierge*, op. 18, nos. 10, 11, 12, 13, 14, 15, Dupré; *L'Ascension*, Messiaen.

JOAN LIPPINCOTT, Centenary Queen Square United Church, St. John, NB, Canada, September 28: "Gloria" (*Messe pour les Paroisses*), Couperin; *Pasacaglia in C Minor*, Bach; *Epiphany*, Pinkham; *Adagio and Allegro in f*, K. 594, *Andante in F*, K. 616, *Fantasia in f*, K. 608, Mozart.

ADRIENNE M. PAVUR, Methuen Memorial Hall, Methuen, MA, August 7: *Sonata in A Major*, op. 65, no. 3, Mendelssohn; *Premier Kyrie*, *Récit de Tierce en taille*, *Trio en dialogue*, *Dialogue sur les Grands Jeux (Missa Cunctipotens genitor Deus)*, de Grigny; *Kyrie*, *Gott Vater in Ewigkeit*, S. 672, *Christe, aller Welt Trost*, S. 673, *Kyrie*, *Gott heiliger Geist*, S. 674, *Fugue in E-flat*, S. 552, Bach; *Alleluys*, Preston; *Intermezzo*, *Adagio*, *Final (Symphony III)*, Vierne.

LARRY PETERSON, Iowa State University, September 13: *In dir ist Freude*, Gardonyi; *Plein jeu*, *Tierce en Taille*, *Offertoire sur les Grands jeux (Messe pour les Paroisses)*, Couperin; *Victimae paschali laudes*, *Herzlich lieb hab ich dich, O Herr*, *Komm, Heiliger Geist*, *Herre Gott*, *Scheidemann*; *Concerto in A Minor*, S. 593, Bach; *Prelude and Fugue in C Minor*, op. 37, no. 1, Mendelssohn; *Nun komm, der Heiden Heiland*, Reger; *In the bleak midwinter*, Gibbs; *Wie schön leuchtet der Morgenstern*, Gade; *Prelude and Fugue in G Major*, S. 541, Bach.

SYLVIE POIRIER and PHILIP CROZIER, Propsteikirche, Dortmund, June 19: *Trumpet Minuet*, Hollins; *Impromptu*, Vierne; *Praeludium und Fuge*, Albrechtsberger; *Duet for Organ*, Wesley; *Martyrs*, Leighton; *Fuge*, op. posth. 152, Schubert; *Sonate*, op. 30, Merkel.

BRET RAUSCHER, Methodist Temple United Methodist Church, Evansville, IN, September 22: *Voluntary on Ein feste Burg*, Young; *Prelude, Prayer*, Lemmens; *Fugue in G Major*, S. 577, Bach; *Toccata (Symphony V)*, Widor.

LYNN RENNE, Methodist Temple United Methodist Church, Evansville, IN, September 22: *Prelude in C*, Bairstow; *Den store hoide Flok*, Ferguson; *Toccata in 7*, Rutter; *Tuba Tune in D*, Lang; *Joyful, joyful, we adore Thee*, Manz; *Cantilene*, *Evening Prayer*, Peeters; *Toccata on 'Praise God from whom all blessings flow'*, Burkhardt.

JOHN C. SCHMIDT, Southwest Texas State University, San Marcos, TX, September 26: *Prelude and Fugue in D Major*, S. 532, Trio, S. 1027a, Bach; *Adagio and Allegro in F Minor*, K. 594, Mozart; *Fantasia and Fugue in E Minor*, op. 2, no. 1, Paine; *Fantasy for Flute Stops*, Sowerby; *Promenade*, *Air*, and *Toccata*, Haines; *Fantaisie*, Saint-Saëns.

LARRY SMITH, Christ Church Cathedral, Indianapolis, IN, June 22: *Pastorale*, S. 590, *O liebe Seele*, S. 654, *Concerto in G Major*, S. 592, Bach.

J. RICHARD SZEREMANY, Second Presbyterian Church, Newark, NJ, June 2: *Tu es petra*, Mulet; *Rondo for Flute Stop*, Rinck; *Noël: Grand Jeu et Duo*, Daquin; *Bist du bei mir*, Bach; *Three Sketches*, C Major, D-flat, F Minor, Schumann; *Andante Cantabile (Symphony IV)*, Widor; *Carillon du Chateau de Longport*, Vierne; *Sonata in F Minor*, Lafford; *Scherzo (Symphony II)*, Vierne; *Carillon*, Sowerby; *Rhumba*, Elmore; *Prelude and Fugue in G Minor*, Dupré.

THOMAS TROTTER, Crystal Cathedral, Garden Grove, CA, July 19: *Concerto in A Minor*, Bach; *Andante and Allegro*, K. 594, Mozart; *Alleluys sereneis*, *Transports de joie (L'Ascension)*, Messiaen; *Pageant*, Sowerby; *Sonata No. 4 in B-flat*, Mendelssohn; *Bell-Rondo*, Morandi; *Overture to William Tell*, Rossini/Lemare.

JOHN and MARIANNE WEAVER, Portland City Hall Auditorium, Portland, ME, August 6: *Voluntary in G Major*, Walond; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in E-flat*, Bach; *Dialogues for Flute and Organ*, Weaver; *Theme and Variation*, *Adagio*, *Toccata (Symphony V)*, Widor.

GRADY WILSON, Methuen Memorial Hall, Methuen, MA, July 17: *Suite Médievale*, Langlais; *Andante sostenuto (Symphonie Gothique)*, Widor; *Esquisse en mi mineur*, op. 41, no. 1, Dupré; *Toccata en ré majeur*, Lanquenetui; *Prelude et Fugue en si majeur*, op. 99, no. 2, Saint-Saëns; *Requiescat in pace*, Sowerby; *Scherzo*, op. 2, Duruflé; *Pasacaglia quasi Toccata on the Theme BACH*, Sokola.

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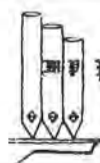
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 Fountain of Life Lutheran, Sun City, AZ. 2/29,* Feb. 16
 Holy Trinity Episcopal, Oxford, MD. 2/23 tracker,* Mar 16
 Our Savior's Lutheran, San Bernardino, CA. 2/24 tracker,* Aug 15
 Trinity United Methodist, Wilmington, NC. 3/46 tracker,* May 19

White
 First Presbyterian, Brighton, MI. 2/21,* Apr 16

Wicks
 First Presbyterian, Pascagoula, MS. 2/11,* Jul 15

Wilhelm
 St Albans School, Washington, DC. 2/25 tracker,* Jan 1, 9



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