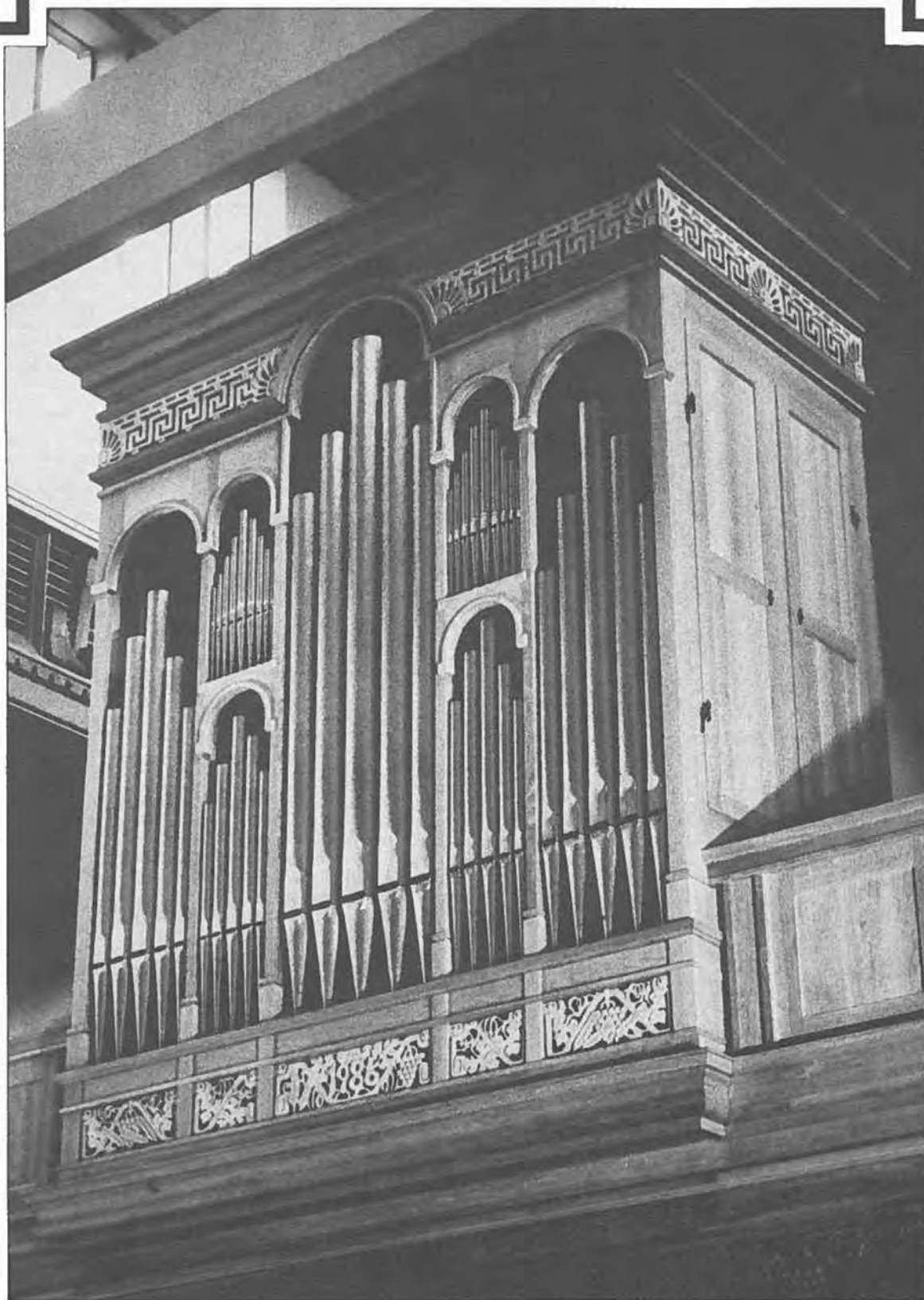


THE DIAPASON

JULY, 1986



St. Paul's Episcopal Church, Cleveland Heights, OH
Specification on page 10

Illinois College Organ Recital and Masterclass

The third annual Organ Recital and Masterclass was held at Illinois College on April 10-11, 1986. A choral workshop and concert held at MacMurray College was a new addition for this annual joint event. Guest organ recitalist was Gerre Hancock, who also led a workshop session. Conducting the student masterclass sessions was Russell Saunders. Daniel Moe led the choral workshop and conducted the MacMurray Choir in his *Cantata of Peace*. All the organ events were played on the 1979 Holtkamp tracker organ in the Rammelkamp Chapel on the campus of Illinois College, Jacksonville, Illinois. Over forty teachers and students gathered from Iowa, New York, and Indiana to attend the recital and workshop.

The Masterclasses

After hearing Gerre Hancock improvise during his Friday recital, it was especially rewarding to hear him provide the Saturday morning class with such basic, but useful information on improvisation. Although Hancock is a

exact and therefore, the upbeat should be played as written. The three styles within the prelude were mentioned, stressing that the tempo be maintained within each style. Saunders commented that this piece is also a good slur reference for Bach. Manual changes, accents, and ornaments were also discussed.

The performance of Pachelbel's *Was Gott tut, das ist wohlgetan* prompted comments on articulation. Saunders pointed out that "the chorale was played slower in Pachelbel's day." This is an important factor since the musical line and phrasing need to be observed. In both the partita and in the *Chaconne in d minor*, Saunders talked about registration changes and particularly "blocks of registration changes" in the performance of the *chaconne*.

It was no surprise that Saunders spent additional time on Mendelssohn's *Sonata I* since he has devoted much study to this composer. A background on the compositions and editions was given, with attention to dynamic marks which were noted as a sign for manual changes. The Gigout *Toccata in b mi-*



Rudolf Zuiderveld, Gerre Hancock, Russell Saunders, Daniel Moe, Ruth Bellatti, Richard Hanson, and Jay Peterson.

brilliant performer in the art of improvisation, and could easily intimidate his audience, his sense of humor and warm personality immediately put the class at ease.

Hancock introduced the art of improvisation by giving reasons for doing it. He emphasized the importance of daily practice in order to gain expertise in improvisation in the same way that practice improves performance of the literature. Most useful were his nine steps for embellishing the hymn as it appears on the printed page: step 1 - invert the alto and soprano; 2 - invert the soprano and tenor; 3 - add passing tones between the intervals of a third (add passing tones to steps 1 and 2); 4 - add an upper or lower neighbor tone between repeated notes; 5 - add a pedal point; 6 - add suspensions; 7 - use alternate chords; 8 - add a descant using the opening motive of the hymn; 9 - add a marching bass line in stepwise motion with a superimposed cantus firmus. Hancock superbly demonstrated each step and ended the session with his own improvisation.

Following Gerre Hancock's session nine students from the following schools performed for Russell Saunders: Illinois College, MacMurray College, Wheaton College, and the University of Iowa. A variety of repertoire was represented. Mr. Saunders chose to comment extensively on Bach's *Prelude in E-flat*, BWV 552. The discussion centered on the rhythmic difficulties in the prelude with particular concern for the performance manner of overdotting. Saunders maintained that Bach's notation is

nor, Liszt *Prelude and Fugue on B-A-C-H*, and Brahms *Fugue in A-flat minor*, provided Mr. Saunders an occasion for working on interpretation, musical excitement and virtuosity.

On Saturday, at MacMurray College, a conducting workshop was given by Daniel Moe from Oberlin Conservatory of Music. In conclusion to all the events, the choir at MacMurray performed an evening concert accompanied by Dr. Jay Peterson on the E. M. Skinner organ. Featured on the program was Daniel Moe's *Cantata of Peace* which was conducted by the composer.

Hancock recital

On Friday evening, April 11, Gerre Hancock performed a versatile program which showed to advantage the Holtkamp organ in Rammelkamp Chapel. The program opened with deGrigny's *Veni Creator*, which was characterized by a tasteful sense of style and crisp ornamentation. J. S. Bach was represented by the *Fantasia in G Major* and three settings of *Savior of the nations, come*. Taste, spirit and rhythmic energy were clearly in evidence. Ending the first half of the program was the *Fantasy and Fugue on BACH* of Max Reger. The many registration changes were carefully executed and the technical demands were carried out easily.

The highlight of the recital was a stunning improvisation on themes submitted by Dr. Zuiderveld of Illinois College: *For all the saints, O God our help in ages past, Be thou my vision, and A mighty fortress*. Hancock proved to be a master of the art by creating a sym-

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phony based on the four hymn tunes.

Special thanks to Rudolf Zuiderveld and Richard Hanson for organizing this third annual workshop and recital. Next year, the fourth annual Recital and Masterclass will feature David Craighead of the Eastman School of Music, Sunday, April 26 (recital) and Monday, April 27 (masterclass), 1987.

Joan Ringerwole
Dordt College
Sioux Center, Iowa



New Organ Music

Roger E. Davis, *The Organists' Manual: Technical Studies and Selected Compositions for the Organ*. W. W. Norton and Co., 500 Fifth Avenue, New York, NY 10110. ISBN: 0-393-95461-7, \$19.95, Hardbound.

Roger E. Davis, of Hope College in Holland, MI, has produced a welcome addition to the collection of organ methods available. The Manual is full of practical compositions, with and without pedals, that any age student would enjoy learning and using. Davis' book is attractive, carefully laid out, and printed beautifully. In my opinion, it is the best such book I have seen, and I plan to use it exclusively.

Parts One and Two include exercises and remarks on manual and pedal technique, respectively; Part Three includes instruction on Part Playing, Phrasing and Articulation, Fingering, and Ornamentation. Part Four consists of 26 compositions for manuals in progressive or-

der of difficulty, including the music of Bach, Pachelbel, Brahms, Dupré, Boëllmann, Dandrieu, and others—an excellent mixture of styles.

Part Five consists of studies and compositions for manuals and pedals. Davis wrote 10 introductory studies, and compiled 40 practical and attractive compositions, including *Priere*, Langlais; *Herzliebster Jesu*, Walcha; a Rheinberger *Trio*; *Vom Himmel hoch*, Pachelbel (omitting the fugue); a chorale prelude by Buxtehude, and *Berceuse* by Vierne. The advanced compositions include Bach's *Schübler Wachtet Auf*, and his little *Fugue in G Minor*; Buxtehude's *Prelude, Fugue and Chaconne*; Lemmens' *Fanfare*, and some assorted movements of Mendelssohn, Dupré, Franck and Liszt.

I recommend this book highly to teachers and students. It is exceptional, and well worth owning.

—Marilyn Biery

Here & There



John Holtz

John Holtz has resigned effective May 5, 1986 as Organist and Choirmaster of Hartford's historic First Church of Christ, popularly known as "Center Church," (founded 1632) after 22 years of service. His tenure is the second longest in the church's history. During this time, in addition to Sunday services, the choir was heard in concert in Hartford's Bushnell Memorial Concert Hall, and several other eastern cities, broadcast on radio and television, and recorded two stereo discs. Many performances were with orchestra.

Holtz will continue his work as Professor of Organ and Liturgical Music, and Chair of the Organ, Liturgical Music, and Harpsichord Department of the Hartt School of Music of the University of Hartford, and will now have more time for various projects both in this country and abroad.

Florida's first International Carillon Festival takes place at Bok Tower Gardens, Lake Wales, July 18-27. Featured carillonneurs include: Jacques Lannoy, France; Peter Langberg, Denmark; Todd Fair, Netherlands; Carlo van Ulft, Netherlands; Rene Vanstreels, Belgium; Suzanne Magassey, Australia; and Ulla Laage, Denmark.

Bok Tower, unlike most of the other approximately 600 carillon towers in the world, is set in the midst of 128 acres of gardens, free from noise and other distractions. Bok Tower Gardens is located three miles north of Lake Wales. For further information, contact Charlene Johnston 813/676-1408 or Milford Myhre 813/676-1154.

For the 11th consecutive year, First Presbyterian Church, Stamford, CT, is presenting "Concerts on the Green" Thursday evenings in July. Each week a carillon recital begins at 7 P.M., followed by a chamber music program at 8 P.M. Carillonneurs include: July 3, Geert Oldenbeuving, Warnsveld, Netherlands; July 10, Michel Goddefroy, Marq-en-Baroeul, France; July 17, Leen 't Hart, Amersfort, Netherlands; July 24, Gildas Delaporte, Dijon, France; and July 31, The Olsen-Navern Travelling Carillon, Oslo, Norway, played by Timothy Hurd, Copenhagen, Denmark, and Sydney Schep, Toronto, Canada.

In addition to the Thursday programs, several concerts take place Sunday mornings at 11 A.M. following the morning worship service: July 7, Renee Vanstreels, Hasselt, Belgium; July 13, Jean Claude Eloire, Douai, France; July 27, Carlo Van Ulft, Venlo, Netherlands; August 17, Edwin Nassor, Arlington, VA; August 24, Sally Slade Warner, Andover, MA.

Allied Arts Association has announced the dates of its 56th season of concerts in Chicago's Orchestra Hall. In response to an interest in the hall's Moeller organ which was installed in 1981, a new organ series has been created. The organ series will offer four recitals, each scheduled to begin at 7:00 P.M. Heading the list of featured artists will be Simon Preston on January 9. The series continues with Todd Wilson, February 3; Marilyn Keiser, March 3; and Louis Robilliard, May 1. For further information, contact: Allied Arts Association, Orchestra Hall, 220 South Michigan Avenue, Chicago, IL 60604.

In an international composition competition sponsored by Southern College of Seventh-Day Adventists, Collegedale, TN, to mark the dedication of its new Brombaugh organ, Naji Hakim, organist of the Basilique du Sacre-Coeur in Paris, was awarded the \$5,000 first place prize for his *The Embrace of Fire*. Harold Stover, organist of Second Presbyterian Church in New York City, won the \$1,500 second prize for his *Triptych on the Name of Bach*. The \$500 third prize was given to David Loeb of New York City for his *Heavensgate*. All three works were premiered by Leonard Ravner at the dedicatory recital on April 23.



Beth Zucchini

Beth Zucchini performed the complete organ preludes and fugues of Mendelssohn (op. 37) and Saint-Saëns (op. 99 and op. 109) in her recent recitals at the First Presbyterian Church, San Anselmo, CA; the First Church of Christ, Scientist, Victoria (sponsored by the Vancouver Island Centre of the RCCO); and at the Mormon Tabernacle, Salt Lake City (sponsored by the Salt Lake City AGO). Ms. Zucchini concertizes under the management of Paula Pugh Romanoux, Artist Representative.

Professor Russell Saunders was selected to receive the 1986 Eisenhart Award in recognition of distinguished teaching at the University of Rochester's Eastman School of Music. The award was presented by Director Robert Freeman at the Eastman Diploma ceremony in connection with the University's commencement exercises May 11, held in the Eastman Theatre.

James Casey has been named winner of the first Paul Manz Scholarship. Casey, of Wisconsin Rapids, WI, is an organ student of David Herman at Drake University, Des Moines, IA. He was chosen from among nine applicants to receive the \$1,000 cash scholarship.

The Paul Manz Scholarship was established by Mount Olive Lutheran Church, Minneapolis, MN, in recognition of the 37 years of service of Paul Manz to the congregation. Manz is presently artist in residence at Christ Seminary-Seminex at the Lutheran School of Theology and cantor at the Evangelical Lutheran Church of St. Luke, both in Chicago, IL.

Judges for the competition included Michael Barone, music director of Minnesota Public Radio; Philip Brunelle, music director of the Philip Brunelle Music Series in Minneapolis; and Deeann Crossley, St. Paul organist.

Organist Susan Landale will record Petr Eben's new work, *Landscapes of Patmos*, this fall for the BBC in Birmingham Town Hall. The work, scored for organ and percussion, is inspired by apocalyptic visions from the Book of Revelation, and was composed in 1984-85 with its premiere at the Heidelberg Bachfest, May, 1985. It is divided into five sections: 1) Landscape with Eagle; 2) Landscape with Elders; 3) Landscape with Temple; 4) Landscape with Rainbow; and 5) Landscape with Horses. Percussion instruments include tomtoms, drums, gongs, cymbals, bells, glockenspiel, temple blocks, and xylophone.

Ms. Landale's recording will also include the *Postlude* from Janacek's *Glagolitic Mass* and a *Christmas Toccata* by Otmar Macha.

Michel Chapuis was presented in concert and a series of masterclass/seminars this past April by Tucson Evening Concerts at St. Michael and All Angels Episcopal Church, Tucson, AZ. The course ran for five days and covered performance practice in the German Baroque and French Classic eras, and Gregorian chant. The recital on April 9 included *Pange lingua*, Grigny; *Magnificat en la mineur*, Dandrieu; *Chaconne in E Minor*, Wie schön leuchtet der Morgenstern, *Prelude and Fugue in G Minor*, Buxtehude; and the *Schubler Chorales* and the *Dorian Toccata and Fugue*, Bach. The program



Russell Saunders

concluded with an improvisation on a Gregorian theme, Kyrie XI (*Orbis Factor*).

Jean Guillou performed a recital April 27 at the House of Hope Presbyterian Church, St. Paul, MN, which featured the little-known *Piano Sonata in B-flat Minor* of Julius Reubke. Written in 1857, the same year as the *Sonata on the 94th Psalm* for organ, the piano sonata was held in high esteem by Liszt

and members of the Weimar circle. Also on the program was Liszt's *Fantasy and Fugue on the Chorale "Ad nos, ad salutarem undam,"* and an improvisation on a submitted theme.

The Round Lake Historical Society is seeking contributions to restore the 1847 Richard Ferris organ at Round Lake Auditorium. Originally built for New York's Calvary Church, the organ was moved to Round Lake in 1888. The auditorium it occupies has been the site of annual musical events and festivals ever since. The instrument stands as the oldest large three-manual organ in the United States. For a complete description, see Stephen Pinel's articles in *The Tracker*, Volume 30, Number 1, 1986. For information on contributions to the project, contact the Round Lake Historical Society, P.O. Box 22, Round Lake, NY 12151.



Earl Miller

Earl Miller played a program of "residence music" on the Aeolian organ in New York City's Frick Museum for the annual Spring Party for the Fellows of the Frick Collection on May 12. The event commemorated the first time the organ has played in over ten years. The 1914 instrument is the largest existing residence organ in the city, and is currently undergoing restoration by the Mann & Trupiano Organ Company.

Vivaldi's *Lauda Jerusalem* and Mozart's *Coronation Mass in C Major*, K. 317, were sung on May 4th in Decatur, GA, and on May 18th in Charlotte, NC, by the choirs of Decatur Presbyterian Church and Covenant Presbyterian Church, Charlotte, NC. Stephen Ortlip directed the Decatur performance and Richard Peek directed the Charlotte performance. Organ and harpsichord continuos were played in Decatur by Richard Peek and Betty Peek. In Charlotte they were played by Stephen Ortlip and Sylvia Thompson. As a prelude to the performances, Mozart's *Church Sonatas in C Major*, K. 278 and K. 329, and his *Andante in F*, K. 616 were played by organ and orchestra under the direction of Stephen Ortlip with Richard Peek as organist.

Monte Maxwell, a recent graduate of Texas Christian University, has won a full scholarship to the Curtis Institute of Music. Maxwell, a San Angelo resident, has studied organ for the last four years with TCU professor Emmet Smith. He held a Nordan Scholarship in organ performance at TCU and served as organist at Southcliff Baptist Church.

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Jack Bethards and Lawrence Schoenstein of Schoenstein & Co. present first prize to San Anselmo Festival director Sandra Soderlund.

All three prizes for the San Anselmo Organ Festival's National Improvisation Competition have been donated by interested small businesses. As in last year's competition, the first prize of \$1000 is being given by Schoenstein and Co., Organbuilders. The second prize of \$500 has been donated by Music by Design, a Sausalito company specializing in custom home stereo systems. The third prize of \$250 comes from Balcom and Vaughan Pipe Organs, Inc. of Seattle, WA.

The competition is held annually as part of the San Anselmo Organ Festival. Preliminary auditions are by tape recording. Each contestant must play a prepared piece, improvise three variations on a hymn melody and play a five-minute improvisation on a given theme. Three finalists are chosen to complete in public as part of the festival program. This year's preliminary judges are John Fenstermaker of Grace Cathedral in San Francisco, Herbert Bielawa of San Francisco State University and Richard Felciano of the University of California at Berkeley. The final judges are Piet Kee of Amsterdam Conservatory, William Albright of the University of Michigan and Susan Summerfield of Mills College, Oakland. The finals will be held at 8:00 P.M. on Monday evening, July 28, 1986, at the First Presbyterian Church of San Anselmo.

A gas-powered organ called a "pyrophone" invented in 1872 by a Frenchman, will go on display this autumn in Tokyo. The organ was reconstructed after it was found by chance in the cellar of a Strasbourg museum 30 years ago. The instrument is seven feet high and four feet wide, with a two-octave keyboard; each key is connected to a gas burner at the end of a glass pipe; when the key is played, the heat of the flame produces the tone.

The International Trumpet Guild has announced its 1987 Composition Contest for Trumpet and Organ. Cash prizes of \$1,000 and \$500 will be awarded to the first and second place winners. The winning compositions will be premiered at the 1987 International Trumpet Guild Conference. Deadline for receiving manuscripts is January 1,

1987. For further information, contact: David Greenhoe, ITG Composition Contest, School of Music, University of Iowa, Iowa City, IA 52242.

G. Schirmer has announced a choral subscription plan. Subscribers receive two mailings per year, including one each of every new octavo, plus selected bestselling older publications from the Schirmer, AMP, and Lawson-Gould cat-

alogues; selected collections, anthologies and extended works; a demonstration cassette tape; discounts on related publications; and copies of the new *Choral Insights* magazine. Heading the Choral Insights program is Jerry Siani, G. Schirmer educational director; editor of the program is Eric Gordon, publicity manager. The cost of the program is \$39.95. For further information, contact: G. Schirmer, Publicity Department, 866 Third Avenue, New York, NY 10022.



Members of the Western Illinois University Guild Student Group and students in the Seminar on the Organ Music of Bach performed organ chorales from the Neumeister Collection of J. S. Bach in recital on April 15 at the First Baptist Church in Macomb. Dr. Anita E. Werling, professor of organ at the university, provided commentary. Pictured are (front row, left to right) Charlotte Cook, Linda Radtke, Grace Ho, Jeanine Santoro, James Musolf, Dr. Anita Werling, (back row) Tom Conley, Sandy Smith, Dan McDannell, David Kinyon, Chris Pitlik, Bill Remele. Not pictured: Susan Forney, Susan Jannink, Colleen Nilson.

Appointments



Philip Allen Smith

Philip Allen Smith has been appointed Assistant Manager for Artist Recitals Talent Agency, announced Ruth Plummer, Executive Director. Mr. Smith will assist in the promotion and representation of all artists on the roster. Smith received his Bachelor of Arts degree (Organ Performance) from

Spring Arbor College, Spring Arbor, MI. His studies were with Dr. Albert Boltho, of Albion College, Albion, MI. He received his Master of Music degree (Church Music/Organ Performance) from the University of Michigan, Ann Arbor, where he studied with Robert Clark and Gary Miller. Other teachers have included Carol Topolski, Mary Anderson, and Cherry Rhodes. Smith is currently Organist-Director of Music at First German United Methodist Church, Los Angeles, CA (Erste Deutsche Evangelische-Methodistische Kirche), and Alhambra Adventist Church.

Nunc Dimittis

Paul Allwardt died March 2 in Southbury, CT, at the age of 78. Dr. Allwardt held the Bachelor of Arts degree from Capital University (Ohio) and the Master of Sacred Music and Doctor of Sacred Music degrees from Union Theological Seminary, New York. He was a Fellow of Trinity College, London. He had served on the music faculties of Converse College, Spartanburg, SC; Florida State University, Tallahassee; and Gustavus Adolphus College, St. Peter, MN. He was also organist and choirmaster at Trinity Lutheran Church, St. Peter, for several years. Memorial services were held at The Church of the Epiphany, Southbury, CT; St. James Episcopal Church, New York, NY; Trinity Lutheran Church, and Gustavus Adolphus College, St. Peter, MN.

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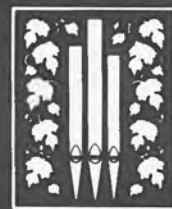
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Naturally there are problems of covering the voices and forcing the singers to oversing, but with care these concerns can be avoided. It is not necessary to always choose music which employs a full brass choir, because that will tend to cause balance problems. However, by selecting music in which the brass is used in small numbers or with only a few select instruments, the emphasis is retained on the choral singing, but the celebrative quality is still maintained.

Many choral scores now include the transposed brass parts, but in some cases, parts must be purchased separately. Generally, instrumentalists do not like to play from a choral score with the instrumental line included; they prefer to have a single line of music with only their own part on the stand. For choral musicians this seems, on the surface, more difficult, but actually it is easier. Instrumentalists are not concerned with finding their pitch from other parts and do not need a point of reference. Instead, they only follow their individual parts and count measures of rest until they play again.

The music reviewed this month employs various brass instruments and combinations. Emphasis is still on the choir, and in most cases, organ is also used. Although there are some items with full brass choirs, music with only a few brass instruments is included. These

scores, in particular, will appeal to smaller church choirs.

Come, Worship Christ the King, Rodger Kalbfleisch. SATB, two trumpets, organ and optional congregation, Concordia Publishing House, 98-2692, \$.90 (M-).

Any size choir can perform this setting without fear of being covered by the brass. The music is modal at times, and has four verse settings. There is a soprano descant with the option of having the congregation join in the refrains following each verse; the congregation music and the transposed trumpet parts are included at the back of the choral score. This is useful and effective music that will appeal to all types of church choirs.

Messe Solennelle, McNeil Robinson. SATB, soprano solo, French horn and organ, Theodore Presser Co., 312-41424, \$1.95 (M).

This thirteen-minute work has all of the basic Mass movements except the Credo. The Gloria is the most extensive with a variety of sections and moods. That Robinson is an organist is evidenced in the organ writing—vital, soloistic, moderately challenging and ever present. He provides recommended registrations; the organ music is notated on three staves with full use of the pedals. The French horn is only used in the Gloria and generally interacts with the soprano soloist. No separate part is published and the performer plays from the choral score.

The music has some dissonance and is fresh with wonderful choral effects such as the upper register unisons in the Gloria and the gentle, rhythmic Kyrie treatment. An advanced soloist with a

full upper range is required.

This is a fine work that will appeal to both church and school groups wanting a newer perspective on the mass texts. The writing has skillful technique and cohesion; this setting is deserving of performances.

A Call to Praise, Paul Hamill. SATB, three trumpets and organ, Gemini Press of Theodore Presser Inc., GP-416, \$.75 (M-).

Much of the trumpet music is played as a three-part bravura fanfare; at the end the trumpets join the voices. The choral writing generally is easy, but has considerable divisi areas where poly-chords are used. Often the choir sings unaccompanied. The organ material is sparse, less important, and on two staves. This anthem would be better for a larger choir because of the choral divisi, although the voice-leading is constructed to avoid problems. The trumpet parts are included at the back of the choral score.

Christ Uplifted, Howard Hughes. SATB, two trumpets, two trombones, organ and congregation, G. I. A. Publications, G-2544, \$2.00 (E).

Subtitled *Eucharistic Acclamations*, Hughes includes five short movements for service use. One general motive interacts in the most of the movements, although the Lord's Prayer is different. In it the priest chants parts of the text and the choir sings the rest in unison. This score does not indicate where the brass is playing. It is designed as supplemental service material primarily for a small church choir.

Laudation, Dale Wood. SATB, treble unison, optional brass quartet, tim-

pani and handbells, and congregation, The Sacred Music Press, S-340, \$.85 (M-).

Trumpets and trombones are used, and their parts are cued in the choral score with separate parts available from the publisher (S-340A). This music is joyous and festive with one section for unison treble choir, which returns as a descant above the men. The piece closes with choir and congregation in unison on Wood's hymn tune *Eden Church*. Each of the four verses uses a different orchestration. This music is not difficult and could be used by most church choirs.

The True Light, Robert Powell. SATB, two trumpets, two trombones, French horn, timpani and organ, Augsburg Publishing House, 11-2285, \$.95 (M).

The brass is used throughout and is important, with parts on separate staves in the choral score. Much of the choral writing is in unison with occasional homophonic four-part sections that function as a hymn. The organ, on two staves, is accompanimental. There is a chant-like character used at the end and the work closes peacefully. This setting would be useful for any type of church choir.

The Descent into Hell, Daniel Pinkham. SATB, STB soloists, small mixed choir, large brass choir and percussion, organ, and electronic tape, E. C. Schirmer, #3084, \$3.50 (D).

This large multi-movement work is designed as a theatre piece, with the participants in costumes. The work takes place in Hell with Satan having several possible descriptions (dragon, giant, monk, etc.). Pinkham uses rapidly changing meters and includes a section

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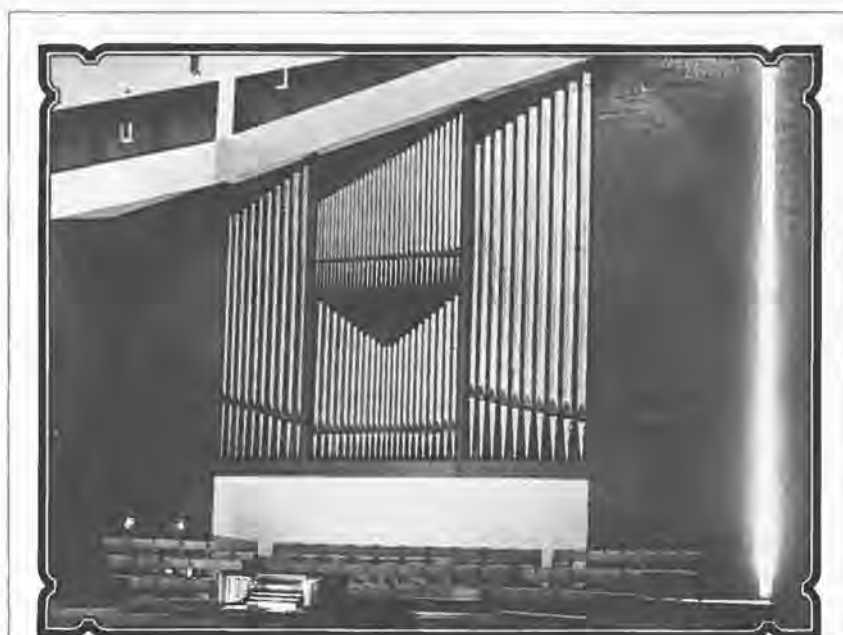
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of unstemmed notes that are somewhat improvisational in style, and played within time frames. There is offstage music, some stage directions, multiple canons and other interesting devices. This is music that will require strong forces for performance and is recommended to those college choirs or highly advanced church groups seeking fresh, thought-provoking literature.

Hast Thou Not Known?, Emma Lou Diemer, SATB, brass quintet (unspecified) and organ, Roger Dean Publishing Company, HRD 125, \$.95 (M).

Some sections are repeated, and there is a mixture of homophonic and contrapuntal choral areas. The opening brass chords serve as the generator for the choral statements. Mild dissonances are used. The middle section has a quiet organ chordal pattern below a gentle unison and two-part chorus; eventually this dissolves into the polyphonic writing above the brass chords. This music is, at times, dramatic with some divisi. Generally easy yet more suitable to a large choir.

Christ the Sure Foundation, Douglas Wagner, SATB, optional two trumpets, two trombones and tuba, with organ, Shawnee Press, Inc., 6102, \$.75 (E).

This is one of those works that is certain to please everyone. The music is well written with a strong message and inspirational character that will touch the congregation. The choral parts are often in unison with comfortable ranges. The organ is on two staves with brass cues; the brass parts are published separately (LB-5090). The tuneful music has several different orchestrations including a soprano descant. It closes with a brief loud Alleluia. A sure winner!

The Lord Is King, Lee Hoiby, SATB, optional brass quartet and timpani, and organ, Southern Music Publishing Co., 01-083332-122, no price given (M+).

The music has a sensitive regal quality often with somewhat busy areas in which the accompaniment has a dominant role. The style is sophisticated, but not stuffy, and shows a fine writing craft. There is a long section for unison choir above a flowing organ part. The brass parts are available from the publisher with cues on the choral score. This would be a work for advanced choir or a school ensemble, and will take effort in preparation.

God Is Our Refuge, Allen Pote, SATB, keyboard and two optional trumpets, Hope Publishing Company, A 583, \$.90 (M-).

There is a driving rhythmic quality in this anthem. The minor mode, repetitive thematic material and contrasting 5/8 measures give it an attractive character. With the fast tempo, optional descant and strong closing, this setting will have much appeal. The trumpet parts are published separately (A-583-b).

All Hail the Power of Jesus' Name, arr. James Mulholland, SATB, organ and optional brass, National Music Publishers, CH-25, \$.75 (M-).

The familiar theme is always present in this arrangement. The optional brass parts (two trumpets and two trombones) are available separately (CH-25A). There are four verses with one each for men and women. The last two verses move through modulations. The music has interesting chromatic harmonic shifts and a sensible use of character. This setting would be useful to any type of church choir.

New Recordings

Music for Organ, Percussion, and Piano by Dan Locklair: Leonard Raver, organ; Richard Brown, percussion; Louis Goldstein, piano. An ORION recording, #ORS 85481. Copyright by E. C. Kerby, Ltd., Toronto. No price quoted.

Constellations, a Concerto for Organ and One Percussion Player: *Caput Serpentis* (The Serpent's Head); *Cygnus* (The Swan); *Pegasus* (The Winged Horse); *Cauda Serpentis* (The Serpent's Tail). *Visions in the Haze*, a Fantasy for Piano. *Agonies and Ecstasies* from *Inventions* (Organ Solo).

In a previous article, this reviewer admitted to cocking a suspicious ear toward much music of our time for organ. It seems as though many composers for organ stop at one level of the instrument's capabilities and proceed no farther—even though they, themselves, might be organists. One hears pieces in which the organ is only a generator of sound and tone-color, others in which prestidigitation seems the only attraction or unifying factor, still others in which the grotesque, the unwieldy, or (worse yet) the exclusively arcane seem to be the principal guiding force(s) in the composer's mind and pen. Long-winded quasi-philosophical descriptions frequently accompany such manifestations, and it has been this reviewer's experience that content and compositional authority within such pieces are inversely proportional to the amount of text necessary to describe the compositional product.

Bravo, Dr. Locklair! NONE of the above applies in any way to the music on this recording. At no time is there any sense of the bogus, the pretentious, or the affected in this music. Far from conservative in his compositional style (there are many, many instances of clusters and repetitive patterns) Dr. Locklair is, rather, highly individual. The massive cluster-like writing in *Caput Serpentis*, coupled with outstanding writing for percussion is authoritative and effective from the start. *Cygnus*,

which uses organ flutes and vibraphone (which sounds as though the bars are being bowed at different times in the work) is graceful. *Pegasus* careens through the skies as though on a celestial carousel, coupling humor with his austerity, and *Cauda Serpentis* winds and twists its way through all of the above. It is, in the most straightforward of ways, handsome and striking music, which is worthy of repeated hearings. The playing of this technically and rhythmically difficult work is superlative.

Visions in the Haze is a different matter. Here, a series of subdued figures wind their way in a neo-Impressionistic web. The entire work is quiet and patterning. Continuity reigns, yet surprise occurs at the end as Dr. Goldstein whistles a figure related to one of the opening motives against an ostinato (PP) in the upper register of the piano. Again, this is a most effective composition.

Agonies and Ecstasies, according to the composer, is "influenced by the hypnotic effect of early dances and the minimalist music of our time." As for the hypnotic effect of early dances, this is immediately apparent through the use of ostinato figures, but the minimalist music of our time is not. Quite to the contrary, this reviewer finds *Agonies and Ecstasies* to be anything but minimalist, unless Dr. Locklair is referring to the use of ostinato. In that event, the device is so well-employed that it ceases being evident except upon description! The work builds steadily throughout and ends almost violently, yet over all reign taste and restraint.

This reviewer is unabashedly enthusiastic about the above recording. It is most rewarding to hear music such as this so excellently performed by outstanding musicians. Without doubt, even though one might not be wildly enthusiastic about contemporary music, this recording should be acquired immediately and savored many times. It cannot fail to "wear well."

—Mark L. Russakoff



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Shades of Sylvia Marlowe! Holy Harpsichord Quartet! The chamber combination of flute, oboe, cello and harpsichord seems to be riding high in the charts this month, at least if one is to judge by publications received. There are three such works to be considered: Henry Cowell's *Quartet*, Ivan Kurz's *Nokturna pro Ctyri*, and Anthony Powers' *Sonata*.

Cowell (1897-1965), remembered primarily as an experimental composer, was among the first to use tone-clusters as a compositional device (as early as 1912!). Later in his prolific compositional career he amalgamated earlier experimental styles with melodies of folkloric simplicity; the *Quartet*, dating from 1952, falls into this latter category. The writing is technically quite simple, allowing the work to be learned easily. In fact, I found the harpsichord part to be close to sightreading material. Much of the keyboard writing is in two parts—ideal for the harpsichord; the clusters often sound like Scarlattian acciatura chords—again very idiomatic to the instrument.

There are four movements: "Con moto," in which the harpsichord begins with expanding clusters and a 16th-note figure which is then taken up by the other instruments; "Lento," introduced by cello solo, answered (in inversion) by the harpsichord; "Allegro moderato," in which the harpsichord has an incessant 16th-note figuration; and "Molto vivace," an ABA *gigue* of diatonic character. The duration is approximately 13 minutes; score and parts are published together by Associated Music Publishers (a subsidiary of G. Schirmer, New York) for \$28. A BMI license is required for public performance.

Nokturna by Ivan Kurz (born 1947) was sent by the Czech Music Fund, 118 00 Prague 1, Besedni 3, Czechoslovakia. Composed in 1980 this attractive 10-minute work gives most of the notes to the non-keyboard instruments: cello begins the work, and the two main movements (Grave and Largo) are separated by an Intermezzo (Vivace) played without harpsichord. The idiom is a chromatic one, with the writing well-suited to each instrument, although the harpsichord is expected to do several pianistic things (such as crescendo!) A long-held final note for the keyboard will have died away long before the notation indicates its end.

Anthony Powers' *Sonata* dates from 1981. It bears a charming inscription to "Lis Lutyens, in spite of her 75th birthday." Commissioned by the chamber group "Collage" with funds made available by Southern Arts Association (Britain), the work has been published in facsimile of the composer's manuscript by Oxford University Press in its *Contemporary Music* series. The American price is \$14.50 (ISBN 0 19 3582945).

By far the most demanding of this set of works, *Sonata*, like Kurz's work, begins with the solo cello; in an arch form, it also ends with a solo cello line. There are two movements: the first consists of an Andante agitato and Allegro; the second is comprised of sections marked Lento—Presto scherzando—Allegro—Lento e calmo. The duration is 13 minutes. Parts were not supplied with the score.

The writing seems apt to the instruments; frequent changes of meter make for rhythmic complexity, as does a lot of rather ragged 16th-note motion. The harpsichord, while it begins the second movement alone, does not dominate the texture. Reading from manuscript is more difficult than reading from a printed page, so it will take an intrepid ensemble devoted to unlocking the beauties of contemporary music to tackle this one.

Recent publications for harpsichord solo include the works of two women, each one remarkable in her time. From baroque France comes the recently rediscovered first book of *Pieces de Clavecin* (1687) by Elisabeth-Claude Jacquet de la Guerre (1664-1729) issued together with the previously-known second book of her pieces originally published in 1707. Until this publication (Le Pupitre 66 from Heugel, Paris, represented by Alphonse Leduc) in an exemplary edition by American scholar Carol Henry Bates (Columbia, South Carolina), Jacquet de la Guerre was known to harpsichordists only through the 14 pieces presented by Brunold and Thurston Dart in the L'Oiseau-Lyre Edition: curious, but not terribly interesting music. Several years ago when the sole surviving copy of her 1687 pieces surfaced in the Biblioteca del Conservatorio di Musica Benedetto Marcello, Venice, I was able to obtain a microfilm copy for the use of a graduate student who was preparing a recital of music by women from several centuries. We were both astonished and delighted to find the level of inspiration for these earlier pieces to be vastly higher than the later ones, and indeed, to be worthy of comparison with the other monumental 17th-century French harpsichord masters Louis Couperin and Jean-Henry d'Anglebert!

The 34 "new" pieces are found in four key groupings ("Suites") each beginning with an unmeasured prelude (resembling the somewhat-measured notation of d'Anglebert rather than the

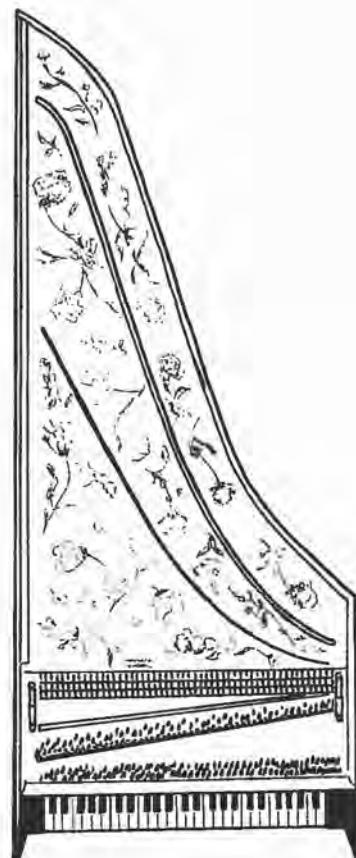
totally "white" notation of Louis Couperin); the fourth group (in F) has a lengthy measured section framed by short unmeasured lines, and is titled *Tocade*. The remaining 30 pieces are in the usual dance-forms: allemande (4), courante (8), sarabande (4), gigue (5), canaris (2), chaconne, menuet (4), and gavotte.

In our own century Ellen Taaffe Zwilich is a remarkable composer, being the first of her gender to receive the Pulitzer Prize in Music (1983). At a BMI reception honoring the 22 Pulitzer winners from that organization, William Schuman made the apt remark, "How tired she must be of being asked what it feels like to be the first woman to win . . . She was not given the prize because she is a woman, but because she is a composer and a very good one."

From that very special year for Zwilich comes her *Fantasy for Harpsichord*, a 6'30"-7' work now available from Mobart Music Publications (Jerona Music Corporation, 81 Trinity Place, Hackensack, NJ 07601) for \$10. Composed for Linda Kobler through a commission by the Concert Artists Guild, this work is intended for a "classic" harpsichord with 8' and 4' registers on the lower keyboard, and 8' on the upper, buff, and coupler. The registrations are specified in the score. Page turns are well-designed for the player. The piece relies on repeated note figures, often alternated between the manuals in a most effective use of the instrument; on notated arpeggiations; and, in several places, some jagged octave figures for both hands. This attractive work ends quietly. I imagine that it will find its place on many recital programs.

From G. Schirmer come three volumes of *Sonatas* by Domenico Scarlatti (100 in all), none of which duplicates any of the previously-published 60 *Sonatas* in two volumes edited by Ralph Kirkpatrick. Originally edited for Zen-On Music, Ltd. of Tokyo by Kirkpatrick's pupil Eiji Hashimoto (now artist-in-residence at the Cincinnati College-Conservatory of Music), these three inexpensive volumes (\$15.95 each) make available a much wider selection of Domenico's works in a clean, accurate edition; for those not able to afford the complete edition in 11 volumes (Le Pupitre) this is an alternative.

Volume I, Edition 3529, contains K.6, 9, 24-26, 30, 49, 87, 99, 100, 104, 113, 114, 123, 126-128, 141, 147, 173, 179, 180-184, 201, 211-214, 225, 226. Volume II, Edition 3530, contains K.232, 233, 240, 241, 246-249, 261, 262, 298, 299, 318-321, 347, 348, 364, 365, 368, 369, 380, 381, 424, 425, 430, 434-438,



443, 444. Volume III, Edition 3531, contains K. 445-448, 454, 455, 466-469, 474, 475, 478, 479, 485-487, 497-500, 511, 512, 520, 521, 525, 527, 532, 533, 546, 547, 550, 551).

A most useful collection of teaching pieces may be found in the 24 pages of the facsimile *A Collection of Favourite Lessons for Young Practitioners on the Harpsichord Composed by Different Authors* issued by Oxford University Press with an introduction by Gwilym Beechey (ISBN 0 19 372146 5; \$7.50).

First published in London sometime in the decade 1760-1770, this volume, too, survives in a single copy, now in the British Library. The 22 pieces in the collection are all anonymous (but of good quality), and, until now, have not been traced to any other publications or sources. Menuettes, Marches, a Gavotte with variations, and a Polonaise are among the pieces included. A good introduction to reading a clear facsimile and an interesting sample of the prevailing taste in didactic music in 18th-century London!

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New Organ Music

Henry Heron, *Ten Voluntaries*. Harmonia U.S.A., Incognita Organo Vol. 29, \$6.50.

Ewald Kooiman, the editor of this volume, writes that little is known of Henry Heron, only that he worked in London in the 18th century, and that his voluntaries were published around 1765. Traditional and more modern 18th-century elements coexist in this appealing collection: the many sequences, trumpet movements with echos, cheerful cornet solos, and chain suspensions supported by familiar circle-of-fifths harmonic progressions, are combined with ninth-chord effects, mode mixture, Alberti basses, French Overture style, ritornello movements, frequent passages in homophonic thirds and sixths, and gallant mannerisms. These delightful pieces are a welcome addition to 18th-century English organ music repertoire.

Gordon Young, *Jubilee Suite*. Harold Flammer (Shawnee Press, Inc.), HF-5134, \$3.00.

This suite consists of three movements: Promenade, Arioso, and Carillon-Toccata. The first and second movements are ternary forms that rely heavily on repetition, sequence and parallel seventh chords for expressive effects. In the Carillon-Toccata, a four-note arpeggio in the right hand accompanies a six-note scale melody (borrowed from the Promenade) in the left, while the pedals punctuate with chord roots. The inverted arpeggio figure is then given to the left hand while the right plays the scale melody. The scale melody then moves to the pedals to be accompanied this time by converging arpeggios in the hands, and in a brief concluding section the scale melody now appears in octaves for the pedals against large block chords in the hands.

This music follows a frequently used formula, and though this is not necessarily a bad method of composing, one is rarely moved or inspired by the commodity it produces. If you are in the market for simple ideas in uncomplicated packaging, the predictably neat *Jubilee Suite* is hard to beat.

Norberto Guinaldo, *English Carols for the Organ*. Harold Flammer (Shawnee Press, Inc.) #5135, \$4.75.

Guinaldo's harmonic style includes the use of so-called "tall chords" (ninth, eleventh, and thirteenth chords), added-note chords, quartal harmony, chromatic mediant progressions and parallelism, all blended to create a pleasing mixture of traditional and dissonant effects. The writing is predominantly homophonic with an occasional use of such contrapuntal devices as ostinato and melodic inversion. The formal structure of each of the six carols in the collection is always clear, yet never predictable. This is a composer who does not use repetition to pad his compositions or to fill the space between two barlines. These interesting and imaginative pieces deserve to be heard—they range from easy to moderately difficult.

Lefébure-Wély, *Sortie, Boléro de Concert*. Harmonia U.S.A., Incognita Organo Vol. 30, \$5.00.

In mid-19th century France, congregations and clergy alike expected light-hearted music from the organ loft. This was documented by the German organist Adolph Friedrich Hesse, who wrote that it was not uncommon to "hear a gay pastorale during a church service, which turns into a thunderstorm before closing with a sort of operatic grand finale in free style." The organ music of Lefébure-Wély exemplifies this musical decadence, yet, in spite of the frequent use of the common um-pah-um-pah accompaniments, and operatic melodies that span the emotional gamut from A to B, there is something appealing about Lefébure-Wély's naive and blatantly

banal writing. This music is not suitable for a church service today, but it can be effective in a recital program if properly placed.

The *Sortie* is based on a single melody that is repeated many times, sometimes in different keys, but always supported by a left-foot-pedal thumping and pah-pah-pah chords. The *Boléro de Concert*, whose main theme bears comparison with the theme of Ravel's popular *Boléro*, was written for harmonium without pedal, but an ad libitum pedal part would be effective and can be easily added.

For organists who have been struggling with the latest revelations about Baroque performance practices, and who may be weary of not knowing when or if to use a heel in Bach, or a finger substitution, or even if they should play more than two notes legato,

let alone evenly, Lefébure-Wély's music may provide a pleasant and welcome intermission.

Raymond Luedeke, *Fancies and Interludes V for Cello and Organ*. The American Composers Alliance, 170 W. 74th Street, New York, NY 10023.

A musical masterpiece speaks simultaneously to one's emotional and intellectual faculties, touching the most personal and most universal feelings with equal power. Luedeke's *Fancies and Interludes V* may well be that kind of piece. The four *Fancies* are written for cello and organ, the *Interludes* for solo cello. The writing throughout is intensely expressive, imaginative, and original. Tall tertian chords, added-note chords, chords constructed of seconds, and improvised tone clusters color Luedeke's harmonic palette, while a skillful handling of complex canonic writing invig-

orates the linear flow.

The organ and cello parts are equally difficult and interesting, and at no time does either assume the role of mere accompaniment to the other. In the *Interludes* the composer calls for a challenging array of special effects from the cello, such as scordatura, multiple stops, quarter tones, glissandos, harmonics, ponticello, and pizzicato. These brief, but brilliant and expressive miniatures supply the melodic "atoms" for the *Fancies* they precede. An ascending half-step motive functions somewhat as a "leit motif," imparting an appealing, melancholy, and plaintive air to the entire work. Adding to the strength of the music is the powerful climax achieved in each of the *Fancies*. In the last, a restatement of material from the first brings the work to a satisfying conclusion. Highly recommended.

—Edmund Shay

A Second Organ for Plymouth Congregational Church



Vincent Slater, Director of Music Emeritus, Kenneth Stein, organist at the gallery Allen, Fred Myers, Allen representative, Dr. Richard Stanger, Senior Minister



Skinner organ, front chancel

The Boar's Head and Yule Log Festival held annually at this great church in Fort Wayne, Indiana, is known far and wide. A temporary Allen was brought in ten years in a row and installed in the gallery to add to the musical dimension of this great celebration. In 1985, a decision was made to purchase a large three-manual Allen and permanently install it in the gallery. Dr. Richard L. Stanger, Senior Minister of the church, wrote to us on February 12, 1986: "This was the first year in which the Festival incorporated the new Allen installation. It was a sheer delight...particularly in the closing moments of the Festival when both the Allen and our Skinner pipe organ were incorporated in the singing of 'O Come All Ye Faithful.' The roof was symbolically lifted from the sanctuary...We are just beginning to dream of special ways to use this new installation. At our Advent Choral Evensong, our music department presented a Christmas Cantata with our Plymouth Boy Choir in the front of the sanctuary with a small orchestra stationed in one of the

transcepts, while for another part of the program our Plymouth Chorale group sang John Rutter's "Gloria" from the balcony accompanied by the Allen plus brass and percussion. What a rich and varied program using multiple spaces and instruments in the sanctuary."

The Allen Organ Company hopes that many visitors will take advantage of the opportunity to explore the musical setting at Plymouth Congregational Church. In addition to the ministry, there is a high level of musical excellence often incorporating multiple choirs, orchestra, and two organs. It is also one of those unusual situations where an organ enthusiast can have an opportunity to listen to a fine Allen and a fine pipe organ in the same building. We believe that the observer will become even more conscious of Allen's effort to uphold the tradition of pipe organ sounds through using a new way of doing it.

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New Organs

Cover

Gerhard Hradetzky, Oberbergern, Austria, has built a new organ for St. Paul's Episcopal Church, Cleveland Heights, OH. Designed by the builder in collaboration with Karel Paukert, organist-choirmaster of St. Paul's, the instrument is based upon Italian and Austrian principles: the Viennese influence is reflected in the console, windchest, key and stop actions, while the winding, specification and pipe scales follow North Italian style. The new organ is placed in the gallery and complements the Holtkamp organ in the chancel. All the metal pipes are made of an alloy with a high percentage of lead, with the exception of the Principale pipes in the facade which contain 75% tin. The case is of oak; the keyboards of walnut and oxbone. The organ is provided with both an electric blower as well as a Tuscan-style hand pump. Tun-

ing is in unequal temperament favoring meantone principles, but modified to suit 18th and 19th century Italian literature. Compass: 58/27. Accessories include *Campanelli*, Tuscan-style bells played on the Positivo; *Timpani*, an acoustical drum stop consisting of four pipes (E^b, F[#], G[#], B^b) mounted in the ceiling of the case; *Usignoli*, bird calls from pipes partially immersed in water; and a tremulant affecting all manual stops. Gerhard Hradetzky is a third generation organbuilder from the area of Krems near Vienna, Austria. He apprenticed with his father Gregor Hradetzky and Rudolf von Beckerath in Hamburg. In 1972 he received the Master Diploma at the School of Instrument Building in Ludwigsburg, Germany, and founded his own shop in 1974. The dedication recital was played by Stefano Innocenti on April 6.

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- 8' Voce umana (from c')
- 4' Flauto in Ottava
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- 1' XXII (break at c^{'''})
- 2/3', 1/2' XXVI. XXIX (breaks at f^{'''}, f^{'''})
- 3', 1 1/8' Cornetto (from c')

PEDALE

- 16' Contrabassi
- 8' Ottava di Contrabassi
- 8' Tromboni



Kajkowski Family Organs, Deer Lodge, MT, has completed the sympathetic rebuilding of the 1908 Kimball organ at the First Baptist Church, Butte, MT. The organ had been silent since the early 1960s, the church's music being supplied by a Hammond. Though the

organ is electrified, the original console mechanisms were restored in this formerly tubular pneumatic organ. The original tubular crescendo pedal and stop action were also restored. The inaugural recital was played by Earl L. Miller on October 24, 1985.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Flute Harmonic

SWELL

- 16' Bourdon (Bass/Treble)
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Aeoline
- 4' Flute d'Amour
- 8' Oboe and Bassoon

PEDAL

- 16' Bourdon

William Baker & Company, Hatfield, MA, has built a new organ for St. Peter's Church, Milford, CT. This organ of 23 ranks has electro-pneumatic (pitman) action and is located on the north side of the chancel, with the console opposite. The design was directed by considerations of acoustics, space available, and by the rector's expressed desire that the organ-front not be a row of

brown canisters. Three ranks were retained from the previous Hall organ; the new pipes are by F. J. Rogers, Ltd. The instrument was dedicated on October 20, 1985, and was presented to the community in a recital by Thomas Murray that evening. Mr. Michael Salmon is the parish organist; The Rev. Kenneth E. Hulme, Rector.

GREAT

- 16' Still Bourdon
- 8' Prestant
- 8' Stopped Diapason
- 8' Gemshorn
- 4' Principal
- 4' Chimney Flute
- 2 1/2' Twelfth
- 2' Fifteenth
- Furniture IV

SWELL

- 8' Bourdon
- 8' Viola
- 8' Voix Celeste
- 4' Principal
- 2' Flageolet
- Sharp Mixture III
- 8' Trumpet

PEDAL

- 16' Subbass
- 16' Still Bourdon (Gt)
- 8' Principal Bass
- 8' Bass Flute (ext)
- 4' Choral Octave (ext)
- 16' Bassoon (ext)
- 8' Trumpet (Sw)

T. R. Rench & Co., Racine, WI, has restored and installed a Kilgen tracker action instrument in Sacred Heart Church, Amesbury, MA. It was faithfully restored except that a blower now replaces the hand-operated feeder bellows. At the time it was built (ca. 1907) the organ was unusual for its concave and radiating pedalboard. The manual and pedal compasses are 61 and 30 notes respectively. The wind pressure is $3\frac{1}{4}$ inches. Speaking pipes from the Open Diapason, Octave, and Dulciana make up the facade. Consultant Barbara Owen located the organ for the church with the help of Organ Clearing House.

GREAT (unenclosed)

- 8' Open Diapason
- 8' Dulciana
- 8' Melodia
- 4' Octave
- 4' Flute d'Amour
- 2' Fifteenth

SWELL (expressive)

- 8' Violin Diapason
- 8' Salicional
- 8' Aeoline
- 8' Stopped Diapason
- 4' Violina
- 4' Flute Harmonic
- Tremolo

PEDAL

- 16' Bourdon



Andover Organ Company, Lawrence, MA, has built a new organ for St. John's Episcopal Church, San Bernardino, CA. The church's first organ of record was a small unified Reuter located in an overhead chamber. It was replaced by a large sophisticated electronic instrument which didn't last long. This in turn was replaced by an old tracker organ built by L. U. Stuart of New York City, provided through the Organ Clearing House, and rebuilt by Jim Garner. Following a fire which started under the organ and caused serious damage to it, the Stuart was removed and a 4-stop Positive organ by Abbott and Sieker was obtained on rental. This was used for some months until the fire insurance ceased to provide funds for rental. Temporarily, the church used a harmonium normally located in its chapel but was able to borrow a large two manual and pedal reed organ for more extended use.

The Andover organ, first used on

Palm Sunday, 1986, was thus the seventh known instrument to be used there and it seems certain that at least one instrument must have preceded the Reuter. Casework is of red oak. All action is mechanical except for the 16' Gedeckt bass, shared by Pedal and Great, which is operated pneumatically from the respective slider chests. The Swell shutters are arranged in two frames which are hinged at the sides in such a way as to allow complete access to the pipes for tuning. Since the church is located in close proximity to the San Andreas fault with resultant frequent earthquakes, the organ was constructed with special effort to make it quake-resistant.

Case design was by Donald H. Olson; mechanical design and all construction supervision was by Donald E. Reich; tonal design and finishing was by Robert J. Reich. Dedication was April 27 with afternoon and evening concerts played by Earl Miller.

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Chimney Flute
- 4' Octave
- 2 $\frac{3}{4}$ ' Twelfth
- 2' Fifteenth
- 1 $\frac{3}{4}$ ' Tierce
- IV Mixture

SWELL

- 8' Violin Diapason
- 8' Celeste
- 8' Stopped Diapason
- 4' Flute Octave
- 2' Principal
- III Mixture
- 16' Fagotto
- 8' Trompette

PEDAL

- 16' Double Open Diapason
- 16' Bourdon
- 8' Open Bass
- 4' Chorale
- 16' Trombone
- 8' Trumpet

The current revival of polyphonic pipe organs has prompted the frequent use of the terms *baroque* and *romantic* to describe two different styles of organbuilding. Further, the term *baroque* has been augmented with a bit of opprobrium by those whose tastes run more toward the *romantic* and vice versa. There is a much better way of making this distinction and it stems from computer terminology.

In computer science there is a division between digital and analog devices. In the latter—*analog*—devices, things are proportional. A slide rule, for example, is *analog* because it represents the numerical values of the variables by lengths along the slides. Similarly, the planimeter measures areas by actually measuring distances on a graph. An ordinary meter stick, or ruler, that has dimensions along its length is an *analog* device. So is a tire pressure gauge: the pressure in the tire is proportional to the amount the gauge protrudes after it has been subjected to that pressure.

A digital system deals entirely with numbers. The old desk calculators were digital devices. So is the cash register. And in mathematics, this distinction is also made between the discrete variable and the continuous variable. In the discrete variable, one deals only with numerical values as in numerical integration; in the calculus we deal with continuous variables as in the case of the derivatives.

But all this is only by way of explaining a similar difference between the two major classes of musical instruments. The violin, human voice, and trombone are continuous scale instruments; that is, they can play glissandi. So they are continuous with respect to pitch. But even keyed instruments such as the clarinet are also continuous in pitch as for example the opening of the *Rhapsody in Blue*. Most of the fingered (nonkeyboard) instruments are able to vary the pitch nearly continuously. Furthermore, these continuous instruments are equally facile at continuous dynamic range. They can continuously get louder and softer.

But the keyboard instruments such as the pipe organ, accordion, harmonium, and harpsichord are essentially fixed-pitch instruments and therefore digital instruments. The techniques for playing the latter instruments are different from those of the continuous instruments.

The pipe organ is essentially a digital instrument: you play either this note or that note; you play this stop or that stop or both stops together. There are no

cracks to get halfway between C# and D, no way to get halfway between a flute and a principal. Left in its primary and historical state, the organ would be all digital. (Not to be confused with Allen's digital electronic organ.) But with romanticism came the desire—the need—for continuous scale effects. And the old organ of history was subjected to numerous inventions to make it more like its continuous-scale cousins. Consider the swell shades; they were intended to give a nice, even, graduated change of volume no matter what they may have done to the tones. Or, as John Challis once remarked, "Swell shades controlled the rate of ooze!"

But that's not all. The wide-scaled heavily winded pipes—such as the Gross Tibia of theater-organ fame—actually drew each other in pitch so severely that they presented a real tuning problem. But they did give the organist the potential for playing "slide-trombone-like" glissandi. In other words, if one played C and C# together, the result was a single pitch somewhere in between the two independent pitches of the pipes. The nicking of the pipe mouths further aided and abetted this "continuing" process. With nicking, the pipes no longer had their characteristic chuff or ictus that marked the beginning of sound for each note. Thus one could achieve remarkable legati with such pipes. There was a beautiful meld of sound into one mellifluous sound. Listen to the 100 or so ranks of the string organ at Wanamaker's store in Philadelphia.

And still more, consider the coupling system. I once heard and watched as Ernest White demonstrated on the organ in St. Mary the Virgin Church in New York City as he slithered from swell to great explaining that the stop on the great manual was his "bridging stop" by means of which he could make a smooth transition from the swell to the great with only a slight change in the volume. Or, broadly, the organ became a massive and wonderful crescendo machine that vied with Leopold Stokowski and the Philadelphia Orchestra in its superbly smooth dynamic crescendo

and decrescendo. All efforts were directed toward smoothing up the whole system in order to create these wonderful effects.

With the advent of G. Donald Harrison and Walter Holtkamp and all that has followed since (with parallels in Europe), we have thrown this thinking out and said, "The pipe organ is a digital instrument; let's recognize that fact and get on with it!" And so we stopped nicking pipes, we went back to lower pressures, we took organs out of the closet and put them in the open, we minimized the use of swell boxes, or even eliminated them entirely. And we began to vary the scale of the pipes in each stop in order to get a slightly different tone out of each octave of a stop and of the composite combinations of stops. Counterpoint became clear.

Volker Gwinner, the organist of the Johanniskirche in Lüneburg, Germany, once played a recital in my church in Philadelphia where there had been recently installed a 40-stop Rieger organ. As Gwinner played the *Toccata, Adagio, and Fugue in C* of Bach, he continued to play the little regal stop at the end of the adagio right down to the bottom note and then struck a mighty chord on the pleno as he entered that wonderful chromatic section. I remarked to him later how effective his change of manuals was at that point. He said, "Everyone in the church should know every time you change manuals." Here was a whole new idea to me. I henceforth stopped using couplers almost entirely; I played division against division; I realized that the organ is organic! One organ here and one organ there. Coupling befuddled the whole system; denied the instrument its true birthright. I received comments from the congregation thereafter on how interesting it was to hear the various divisions play against each other!

Parallel to this same evolution of thinking, the harpsichord of Landowska—or should I say, Pleyel?—incorporated features similar to the "romantic" organ. Most notable was the pedal control system by which one could add and subtract registers as one played: all in the interest of expression crescendi. Earlier, the swell shade was incorporated into the harpsichord at about the same time it was first used on the pipe organ. Fortunately this too has passed. We have revived the plateau thinking, the terraced dynamic.

These reasons lead one to inquire into the true music for harpsichord and pipe organ. At the risk of much reverse flak, I opt for largely contrapuntal music as the prototypical idiom for both instruments.

Interestingly, and perhaps bearing out this idea, both instruments were largely neglected during the great chromatic, harmonic, noncontrapuntal 19th century. The harpsichord was forgotten; the organ was brutalized. The organist passed from the most revered of musicians in the town to one of the lowest forms of life. Thus the organ and the organist were largely ignored by the principal composers of the 19th century. About the only serious organ music was in the vaulting cathedrals of France where acoustics exist that few of the rest of us have. The music written therefore reflects that fact and is therefore largely unavailable to most smaller and less reverberant churches. Today, however, we see a new surge of largely contrapuntal music—not in the style of the 18th century—being written by the better composers for pipe organ. And, marvelous to say, today there is a new surge of composition for the harpsichord being written and published!

But there is more that can be derived from this digital/analog analysis. Can digital techniques give continuous scale effects? Until recently, theorists knew that digital techniques for sound recording would work, but the practical ones said "No, you'd hear the 'cracks' between the digits." For all these years recordings have been made by continuous-scale techniques: wavy grooves that corresponded to the sound waves, or magnetization of a susceptible medium also corresponded to the sound waves. And then came digital recording with all its astounding effects. What has happened? Simply that the ear and the eye both possess marvelous integrating features. In the case of digital recording, it is only a matter of digitalizing the sound at a frequency sufficiently above the audible range of the ear so that one does not hear the pieces but rather the whole.

A most common equivalent for the eye is the half-tone picture we see printed everyday in our newspapers and magazines. The first thing one is ever told about printing continuous scale photographs is that we first divide up the picture into little tiny dots. And then we proportion the diameters of those dots according to the density of the picture at that particular spot. The darker the area, the larger the dots relative to the space allotted. Printing in color is only a slight extension of the same idea. The quality of the resulting print is directly related to the size of the dots or what is called the screen. The newspapers, because they are printed on rough paper, have the largest screens and therefore the poorest definition. Slick

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magazines with the glossy paper are able to print finer screens and therefore better quality pictures.

So, when we play a scale on a digital-type instrument, we are operating in the same way as the half-tone screen. Obviously, the faster one plays the scale the more it sounds like a glissando. The ear integrates the sequence of notes into a continuous-like effect. But it is in the other direction that we can get the major effects, namely, articulation.

Articulation is a wonderful word. It is used here with respect to musical phrasing. But it is also used by the dentist when he asks you to bite down on the carbon paper and thus measures your articulation: how well you can chew, which means how well can you break up your food into little pieces. That's what articulation means: to break into little parts. The great GG-1 locomotive that pulled the trains from New Haven to Washington along the Northeast corridor for so many years was called an articulated locomotive because it had a hinge point in the middle so that it could go around curves: the front half was articulated from the back half. It was really in two pieces.

So as keyboard artists we achieve our articulation by the space we leave between notes; what the engineer calls the *duty-cycle*. What percentage of the total time allotted to the note does it actually sound? I once played a Bach Prelude and Fugue as a prelude. Afterwards, a young woman came and asked where I had changed manuals in order to bring the left hand out in one section that had sixteen notes in both hands. When I showed her that I had not changed manuals but merely played the right hand staccato and the left hand legato, she was surprised. I showed her how I could invert the situation and achieve the opposite balance with the right hand predominating. It is all done by controlling the duty cycle of each note: the balance between staccato/legato. When we think we are accenting the first note of a group of four sixteenths, we don't *accent* the note at all; we play the first note for nearly all its allotted time and the succeeding three notes for less than their allotted time. We accent by time duration within the duty cycle.

The concept of *duty cycle* is one that escapes many of us. It occurs frequently in familiar systems. For example, the mechanical refrigerator. When one turns the regulator to *colder*, one does not thereby make the cooling unit make "more" cold. What happens is that the cooling unit is on more of the time than it would otherwise be off. So too, the oil

burner in the heater in the basement merely runs more of the time during the cold spell but does not in any given period of being "on" produce more heat than any other time. Similarly with the air conditioner. In all cases, the machines merely run longer periods of time until they are running full time, at which point they can do no more. They have reached their maximum outputs. Duty cycle is expressed in percentage; what percent of the total time does the machine run? Thus, 0% would be "off," and 100% would be a maximum output or, in musical terms, complete legato. A 50% duty cycle means the machine is on 50% of the time and off 50% of the time. The meaning of "more" and "less" is a matter of percentage of total time and not of actual magnitude.

There is in psychology a simple idea called the *Phi Phenomenon*. The simplest example of the Phi Phenomenon is the effect one gets watching a red light turn green. As the red light—on top—goes out, and the green light comes on underneath, one thinks he sees the light not only change color but apparently drop from top to bottom. A more extended example is the movie theater marquee that has a whole row of lights all around the marquee; the lights are cycled by a commutator system so that they go on and off successively, but also so that one perceives a spot moving along the marquee—a completely digital system giving rise to the sensation of continuous motion. The motion picture, of course, is totally dependent upon this effect as successive pictures are projected at a high enough rate so that our eyes see continuous motion rather than discrete pictures. The ear has the same property. It wants to hear a sequence of notes join into a theme; it wants to hear several themes played simultaneously coexist as several themes heard simultaneously. After all, if you take a Bach fugue and analyze it, it is just as much a sequence of chords as it is a succession of independent themes. Isn't it fortunate that the ear hears the linear sequence more than it hears the instantaneous chords? The ear is built to listen to the music played by the classic organ and the harpsichord.

The romantic organ is designed to defeat the "phi phenomenon" of the ear and make one hear the instantaneous harmonies; the organ, called "clarified" by Joseph Blanton, is designed to help the ear hear the linear coherence of the counterpoint and give less assistance to the harmonic sums at any given instant. The whole idea behind variable scaling of the pipes within a stop is to give an individual sound to each note on the

keyboard. When I first asked Ernest White what he thought of Dom Bedos de Celles, of which he owned an original copy, he said he thought he had many good ideas, but his draftsmanship was poor on the pipe scales. If you study those diagrams carefully, you will find that the spacing along the abscissa, representing the notes of the scale, is quite irregular. White believed this was poor drawing. I think it is showing us that Dom Bedos didn't want that absolutely perfect and uniform progression from bottom to top of a scale of pipes. Flentrop remarked on the last Harrison organ built—in St. Paul's, Chestnut Hill, PA—that the Aeolian-Skinner men spent too much time making all the pipes sound alike. His own voicing on the Busch-Reisinger organ will bear out Flentrop's own ideas of rough voicing. Here is the main fault of the electronic instrument: it's *too perfect*! Every note sounds exactly like every other note. Give us some roughness, please! As Francis Bacon said, "There is no excellent beauty that hath not some strangeness in the proportion."

There is a similar philosophy with respect to the stops. As with the manuals—each of which should be kept independent—so the stops should also be thought of in the same way. They are discrete: one is either playing this stop or that stop or both stops. There is no in between. But there are techniques for playing that lead the ear into believing that it hears continuous effects even though they are digital. Simply put, a well-voiced organ becomes louder as you go up the scale. Furthermore, a few notes makes less sound than a lot of notes. Witness Bach's cascading sequences in the latter part of the *Passacaglia in C Minor*. He is building crescendo with each cascade. The very structure of a fugue beginning with one voice and successively adding new voices is a crescendo; and in the cleverly written fugues of the masters, one can see that the area of interest rises diatonically as the fugue progresses. Or in the chorale-preludes of the *Orgelbüchlein* one can watch the progress of the various voices as their areas of activity rise and fall on the scale and thus assume greater and less dominance within the whole.

Finally, there is the tension-relaxation thesis of Hindemith that also takes effect here. As one plays more dissonant relations, there is also a crescendo effect. Only glance at the penultimate chord in the chorale-prelude of Bach, "Nun komm der Heiden Heiland." Here is a superb rise and fall from the highly dis-

sonant next-to-the-last chord to the final chord.

Here again, organbuilders must respond. I was shown a picture of a new organ by a famous European builder and I expressed admiration for it. "No," he said, "it is not good." I asked why and he explained that the pipes were arranged chromatically. "But what is wrong with that?" I asked. He explained that the pipes placed chromatically tended to pull each other. In other words, when one played a C and C# together there should be a clash. But when they are next to each, the clash is not so great. Remember the Gross Tibia earlier? A better arrangement is to put the chromatic pipes on opposite sides of the organ giving maximum space between adjacent notes and thus maximizing the clash when they are played together. The "crescendo" of dissonance is thus enhanced. For that matter, the tierce arrangement seen in some organs in which the pipes are arranged C-E-G#-C and the opposite section contains the C#-F-A-C#, and so forth, takes advantage of the drawing effect of adjacent pipes. In the equal-temperament scheme of tuning, the major thirds are far out of tune. By placing the pipes of the major thirds next to each other, they tend to draw and make a better tuning of the third intervals. Slider chest construction also helps this effect by winding all the pipes of the same note from a common windway, thereby aiding the individuality of the combined sound of the pipes on that windway. Other chest designs without note channels tend to aid and abet the melding together of notes in the "chord" rather than distinguish the lines of the melodic patterns.

Thus, when someone asks me whether a given organ is baroque or romantic, I would prefer to answer, "Is it digital?" or "Is it continuous?" It makes much better sense and it loses some of the opprobrium in either direction. It's really a matter of what kind of music you want to play. I think the digital type of music outweighs in sheer quantity the continuous type of music. After all the organ existed in its digital form for many centuries and was only beaten into the continuous style for about 100 years, during which period only modest amounts of music were written for the organ. Also on the side of the digital philosophy is the fact that it takes much less effort to make a good digital pipe organ; it is the very nature of the instrument to want to be this way. Only by the most contrived means can this tendency be defeated. I say, "Let it reign as a digital instrument! Let us learn to think digitally in our playing." ■

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Petr Eben's Faust for Organ

Janette Fishell

It is Walpurgis Night and the witches gather for their unholy revelings in the jagged cliffs of the Harz mountains. A vulgar tune entices them to join in a danse macabre. Suddenly, the trumpets of judgment proclaim the Christian hymn De profundis. The witches, cringing at the sacred strains, dance faster and shriller louder. Good and Evil will fight to the end.

It seems appropriate that Petr Eben, native Czech composer who spent years in a Nazi concentration camp, composed music that so vividly describes the battle between Good and Evil in Goethe's *Faust*. As he made clear in the Preface to *Laudes* (1964), expressing gratitude to God for the joys of life is very important to him both as man and composer. Eben's comprehension of evil and celebration of good unites perfectly with the Faust legend to produce a composition teeming with inventiveness. The arrangement of Eben's stage music for solo organ is a fascinating work that combines interesting colors, complex rhythms, entertaining melodies and dazzling organ technique within the framework of Goethe's classic tale.

During a September, 1984, interview, Eben stated that rhythm and color are the two greatest influences on his compositional style. "I explore the rhythmic possibilities of manual, timbre and registration changes. I also believe mechanical, not electro-pneumatic, action is best because of the sensitivity which is demanded by my rhythms."¹ The rhythmic drive of ostinato patterns is another important device and a link to other native Czech composers.

The second aspect of his style, color, is on the same level of importance as form, melody, harmony and rhythm. Eben considers the color of each musical idea while it is being formed—a concept which links him with Romantics like Berlioz and Strauss and the French organists Messiaen and Alain. For this reason he writes his organ compositions at the instrument and includes specific registration in each score.

Related to this idea of color is Eben's harmonic vocabulary which, as Susan Landale states, "though springing from traditional sources does not hesitate to employ dissonance."² The link to his Czech roots can be seen in references to the Lydian scale with its inherent tritone implications. The extensive melodic and harmonic use of tritones in *Faust* led me to ask the composer if this was hidden reference to the medieval "Diabolus in musica." He replied that it was merely coincidence and that he used the interval "to explore a harmony not exploited in past styles." Eben reserves the use of clusters for developmental or rhythmic purposes and occasionally includes brief sections of serial writing. Harmonic structures are more often tertian or extended tertian, quartal and quintal. Another striking effect is the stark use of octaves in various combinations.

It is in the construction of melodic material that we see Petr Eben, the Roman Catholic Czech. Folk song, Eastern European airs and Gregorian chant are juxtaposed and joined in ingenious ways that give spirit as well as unity to the entire composition. The smoothly curving lines of chant further influence the overall shape of Eben's phrases. Upward movement and graceful descent give his music line and direction. In *Faust* this often appears to represent the human response to God (uplifting praise or supplication) and the divine response to humanity (imparting grace).

Faust, for organ

The work, an adaptation of Eben's stage music to Goethe's play, was commissioned by the Burgtheater in Vienna and composed in 1976. "It is not an arrangement of the stage music. It is a new work that takes its inspiration and motivic material from the music for the stage version of the play," Eben said.

In the original stage music, the organ is included in the orchestra and plays an important role both musically and symbolically. "I worked with the director to portray the organ's split personality. We wanted this to symbolize the struggle between Good and Evil within Faust's own soul."

Musically, this was achieved by juxtaposing the solemn and festive side of the "sacred" organ with the trivial vulgarity of the "profane" barrel organ. On stage this theme was further reinforced by visual effects. In Movement VII, an organ was surrounded by pious church members who sing the *Dies irae*. Without warning, the next scene introduces a ghastly witches' dance. The sacred church organ is transformed into a barrel organ and the pious choristers become demonic hags who dance to burlesque tunes on their unholy Sabbath.

Eben uses color to reinforce the character and symbolism of thematic material. Traditional organ colors (plenum, warm foundations, cornet compounds, celestes) are utilized in the sections which symbolize the "good" side of the organ. Honking reeds, unusual use of high and low pitches (8' plus 1', 4' plus 2 2/3'), instructions like "use bizarre colors" and the inclusion of the tremulant for theater organ effects indicate the unusual or grotesque associated with the profane.

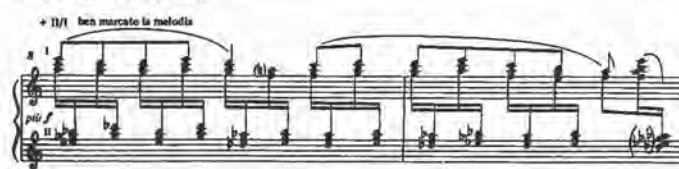
Another aspect of color is the expressive use of contrasting timbre and range. In several movements timbre contrast is achieved quite effectively through rapid manual changes. By placing Heaven high in register and Hell low, he defines a musical battleground where the final conflict of the drama occurs.

Petr Eben encourages the inclusion of dramatic readings from Goethe's text when performing *Faust* in concert. Such an inclusion cannot be termed inappropriate because the music itself springs from every word of the epic play. A dramatic/musical performance such as this brings to life the eternal conflict between Good and Evil in all people.

Movement I: Prologue

The traditional registration of contrasting plenums opens the work as the angels, high in the firmament and the keyboard, proclaim the beauty of God's creation. Rapidly articulated triads mix major and minor modes establishing G as the key center and introducing the first theme which is taken from the Roman Catholic Easter liturgy, the *Gloria Laus* (Example 1).

Example 1: page 3, ms. 8-9



Example 2: page 6, ms. 51-52



Example 3: page 9, ms. 91-93



Example 4: page 12, ms. 43-45



Example 5: page 14, ms. 99-100



Example 6: page 19, ms. 175, 178-179



Example 7: page 24, ms. 51-54



Example 8: page 25, ms. 10-13



Example 9: page 27, ms. 35-36



Janette Fishell is Instructor of Church Music at Scarritt Graduate School in Nashville, Tennessee. She holds B.M. and M.M. degrees from Indiana University and is presently working toward a D.M.A. at Northwestern University. Her teachers include Anita Werling, Clyde Holloway, Wilma Jensen and Richard Enright. On April 19, 1985, she gave the United States premiere of *Faust for Organ* at Scarritt.

Example 10: page 29, ms. 60–61



Example 11: pages 31–32, ms. 103–107



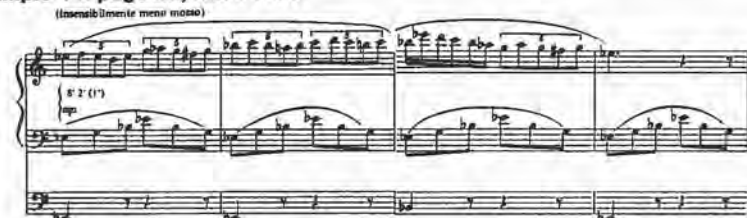
Example 12: page 35, ms. 8–11, 21–23



Example 13: page 37, ms. 62–65



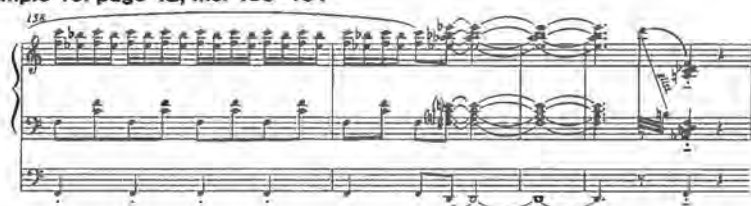
Example 14: page 38, ms. 74–77



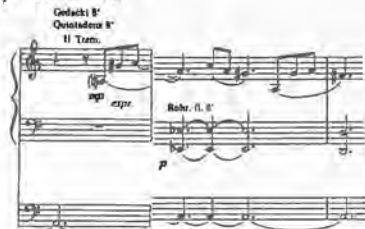
Example 15: page 41, ms. 130–132



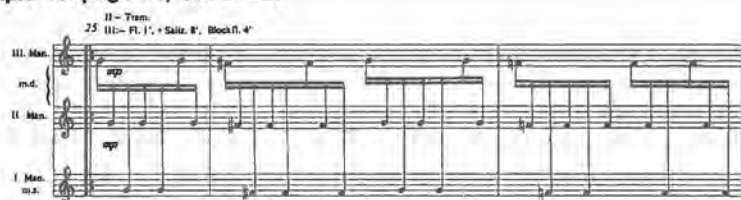
Example 16: page 42, ms. 158–161



Example 17: page 43, ms. 12–14



Example 18: page 44, ms. 25–27



Example 19: page 48, ms. 69–71



Suddenly the registration changes to dark colors at the 16', 8', and soft 4' levels. Clusters in the lowest register of the organ symbolize Mephistopheles crawling out of the bowels of Hell for a conversation with God. Eben next creates a section of suspended beauty when he accompanies the theme with a whirling mass of sixteenth notes (Example 2). The effect of the 8' flute in this passage is a breathtaking curve of sound. The movement ends with an exciting crescendo from gentle 16', 8', and 4' foundations to full plenum with reeds. Each phrase begins louder and at a higher pitch or octave than the preceding phrase. The rising construction of the thematic material further enhances this upward surge symbolizing the movement away from Evil toward God (Example 3).

Movement II: Mysterium

Eben suggests mysterious, even bizarre, colors at the beginning of this movement. A somber theme which exploits major and minor seconds melodically and harmonically is heard in the organ's lower register. An eerie counter-subject interjects a complicated rhythm (Example 4). The ensuing Allegro features a theme constructed of tritones and seconds. It contrasts timbres by utilizing manual changes (Example 5). A dancelike theme becomes an ostinato. Eben fragments the theme melodically and rhythmically to provide forward motion. A huge crescendo leads to a rhythmically frenzied statement on full organ to symbolize the moment at which the Evil Spirit proves its powers to Faust (Example 6). Terrified, forlorn and defeated, Faust shrinks in fear while the mysterious opening material closes the movement.

Movement III: Song of the Beggar with the Barrel Organ

Eben evokes a wheezing old man in this picturesque movement. It is to be played without rubato or ritard, as if the organ grinder is turning his handle methodically from beginning to end. The Beggar's song, which was originally sung on stage, is heard in the pedals accompanied by an undulating curve of sixteenth notes in the right hand (registration: 4', 2' and optional 1'). The theme recurs in the manuals (registration: regal 8', flute 4', optional tremulant) accompanied by the barrel-organ ostinato pattern until, like an old beggar running out of wind, the piece stops (Example 7).

Movement IV: Easter Chords

A trumpet flourish that Eben calls the "fanfare of life" begins this movement. The Latin hymn *Te Deum* is heard in the pedals under jubilant figuration that features cross-accent and cross-phrasing (Example 8). A chant from the Easter liturgy is stated and developed rhythmically to close the first large section (Example 9). A turbulent middle section speaks of the continued battle within Faust. A demonic variant of the Fanfare theme is heard above a rapid accompaniment of tritone construction (Example 10). As in earlier movements, the curve from low register with soft but intense sounds, to high register with very powerful registration, gives the section drive and direction. Just as Faust seems likely to drink poison a divine chorale rescues him (Example 11). The Fanfare theme continues to battle the chorale until the closing measures. The listener, like Faust, is left with an ambiguous feeling. The protagonist still lives but he feels no true Easter joy.

Movement V: Student Songs

The collection of drinking songs features some of the most interesting writing in the entire collection. The first page is an introduction displaying contrast on three levels: articulation, phrasing and timbre. A staccato tritone figure accompanies a non-legato line in the right hand that features a glissando passage and ends with a "falling" gesture (Example 12). The student song, a jovial tune with a pedal figure reminiscent of the barrel-organ, enters. The staccato tritone figure gives way to cluster figures. Eben contrasts timbres by "jumping" to a second manual at the top of the cluster chord arch (Example 13). A charming variation of the song, fashioned as "spiel huer musick" is heard using 8', 2' and 1' pitches. The effect is that of a skating rink (Example 14). After a return to the original registration and further thematic development, the *Song of the Rats* is introduced. Contrasting with the triadic construction of the *Student Song*, the *Song of the Rats* is stated in open fifths with a martial rhythm (Example 15). As the organ swells to full plenum with reeds, the songs of the Students and Rats combine in an impressive finish marked by a descending glissando (Example 16).

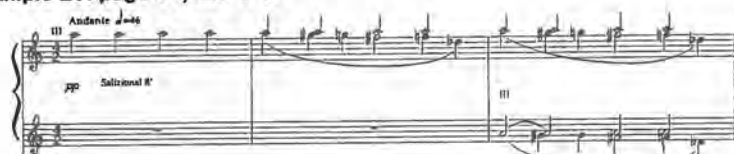
Movement VI: Gretchen

Eben reserves his most beautiful writing for the wretched cries of the deserted maid Gretchen. After a mysterious introduction using soft 8' and 1' flutes, her forlorn song is heard using the colors of the gedackt 8' and quintadena 8' accompanied by a soft drone (Example 17). The next section is a masterpiece of pictorial writing as Gretchen's sobs are imitated by the organ. Eben sought to depict the crying and catching of breath which accompanies grief. To achieve the effect, three manuals are used (registration: I = 8' flute; II = 8' flute, 8' quintadena; III = 8' and 4' flute, 8' salicional) in a monophonic passage that requires thumbing down (Example 18). This passage relaxes and leads to a representation of Gretchen's famous spinning wheel. The arching lines delicately define a melody (Example 19). The spinning wheel stops and the *lied* returns. Now the song is fragmented—disjunct and lost like the abandoned girl.

Movement VII: Requiem

The composer states this movement is one of unceasing sadness—the song of one who constantly says "I am guilty." Eben once again uses a drone effect to evoke a sense of remorse. One is reminded of the quotation by Jehan Alain, a composer with whom Eben closely identifies, which accompanies Alain's *Litanies*: "When the Christian soul in distress can no longer find any new words to implore the mercy of God, it repeats the same invocation over and over again in a blind faith."³ (Example 20) As in the Prologue, gradual upward movement grows with each new phrase and a constant but subtle crescendo gives a sense of solemnity to this movement. The stark effect of octaves in contrasting rhythmic groupings leads to a climax on full organ. Suddenly, the small voice of the salicional recalls the movement's initial measures. The plea is repeated like a litany until it dies away—an unanswered prayer.

Example 20: page 51, ms. 1–3



Movement VIII: Walpurgisnacht

The climax of *Faust* occurs in a mad orgy of witches' dance. In the opening, Eben uses innovative stereo effects that contrast timbres, complicated rhythms, articulation and phrasing (Example 21). Just as the evil witches' round dance was united with the sacred *Dies irae* in Berlioz's *Symphonie fantastique*, Eben allows a sacred theme to be mocked by the witches in *Faust*. The witches' theme is a parody of *De Profundis* (Aus Tiefer Noth) which appears in several forms throughout movements VIII and IX. The dance appears as a solo (Example 22), in both hands (Example 23), and fragmented (Example 24). After building to a brilliant toccata-like section, the bizarre gives way to the fanciful as the *Song of the Will O' the Wisp* recalls clock organ music (Example 25). To prepare a strong rhythmic pattern, Eben next introduces a twelve-tone ostinato, the strict atonality of which contrasts with the tonal clock organ section (Example 26). The ensuing burlesque song is a trivial and vulgar waltz. Eben specifies that the pedal entering with *De Profundis* must be much louder than the manuals so the lilting waltz rhythm is destroyed (Example 27). The piece ends with a brilliant solo for double pedal—the battle between burlesque waltz and sacred chant is fought to the last measure and the listener is left to consider which side won.

Movement IX: Epilogue

The stability of triads played on the 8' flutes and celeste in a tonal frame centered around C gives this final movement a sense of calm that provides the perfect closure. *De Profundis*, which was parodied by witches in the previous movement, is now heard as a representation of the saving grace of God's love. Eben once again exploits spatial effects to represent heaven and the rising of Faust's soul (Example 28). The strict angularity of a 12-tone theme (related to the one in Movement VIII) recalls the judgment which all must face upon death. But once again the *De Profundis* is heard proclaiming the salvation bestowed upon the sinning Faust (Example 29). The last chord unites high and low registers—a symbol of the peace restored to the living and dead (Example 30).

Conclusion

To be sure, the programmatic nature of the work will undoubtedly interest many who either dislike most contemporary organ music or are only marginally interested in organ literature. But without technical mastery and creative inspiration, a project such as *Faust* could easily have become a collection of musical clichés—one Mephistophelean trick after another.

As in Eben's other organ works (especially *Sunday Music* of 1958–59 and *Laudes* of 1964) it is his inspired relationship with the instrument which propels *Faust* off the page. He enables the organ to speak different languages by introducing a rhythmic effect or changing color. The organ, which is in many respects a mechanically inexpressive instrument, becomes supremely expressive under his guidance. Whether this expressiveness is embodied in absolute music or referential music is unimportant. One must applaud the beauty, uniqueness and quality of Petr Eben's compositions and eagerly anticipate future contributions by this gifted Czech. ■

NOTES

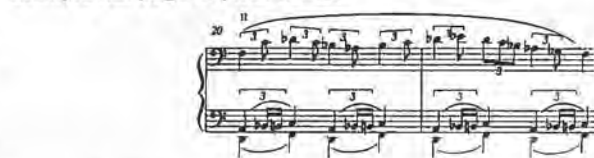
1. Interview with Petr Eben, Nashville, September, 1984.
2. Susan Landale, "The Organ Music of Petr Eben" *The American Organist*, December, 1979, pp. 40–45.
3. Jehan Alain, *Litantes*.

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Example 21: page 57, ms. 3–5



Example 22: page 59, ms. 20–21



Example 23: page 61, ms. 52–53



Example 24: page 63, ms. 79–81



Example 25: page 66, ms. 114–115



Example 26: page 68, ms. 132–136



Example 27: page 71, ms. 207–213



Example 28: page 77, ms. 47–50



Example 29: page 76, ms. 25–27



Example 30: page 78, ms. 69–74



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Organ Recitals

ROBERT ANDERSON, University of Iowa, April 6: *Offerte du 5^{me} Ton*, Raison; *Toccata in D Minor*, Three verses on *Nun freut euch, lieben Christen g'mein*, Weckmann; *Musikalisches Opfer*, S. 1079, Bach; *Choralphantasie Halleluja! Gott zu loben*, Reger; *A Canticum for J. S. B.*, Near; 1732: *In Memoriam Johannes Albrecht*, Albright.

JOHN BALK, St. Leander Church, San Leandro, CA, April 11: *Fugue in D Major*, S. 532, Bach; *Symphonie-Passion*, Op. 23, Dupré; Four Folk Hymn Sketches: *Land of Rest*, Nyland; *Irish*, Pisgah; *Wood*; *Andante sostenuto (Symphonie Gothique)*, Widor; *Carillon de Westminster*, Vierne; *Sweet Sixteenths*, Albright; *Pageant*, Sowerby.

MICHAEL BLOSS, Museum of Art, Cleveland, OH, April 27: *Concerto in A Minor after Vivaldi*, Bach; *Récit sur les timbres de quinte et tierce*; *Caprice de tierce en taille*; *Toccata sur les Pleins-Jeux et la Trompette du Grand Orgue*, Hambraeus; *Etude No. 1*, Demessieux; *Fantasy for Flute Stops (Suite for Organ)*, Sowerby; *Sicilienne*, *Toccata (Suite pour Orgue)*, Duruflé.

BECKY BRUICK, First Presbyterian Church, Fort Wayne, IN, April 15: *Te Deum*, Op. 11, Demessieux; *Intermezzo*, Alain; *Impromptu*, Op. 54, No. 2, Vierne; *Trio Sonata in C Major*, S. 529, Bach; *Concerto*, Op. 4, No. 2, Handel; *Choralphantasie Halleluja! Gott zu loben*, Op. 52/3, Reger.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, April 27: *Ciaccona in E Minor*, BuxWV 160, Buxtehude; *Basse et Dessus de Trompette*, Clérambault; *Le Moulin de Paris*, Anonymous 15th century; *Prelude and Fugue in E Minor*, S. 548, Bach; *Quatrième Symphonie pour Orgue*, Op. 32, Vierne.

CATHARINE CROZIER, Park Avenue Christian Church, New York, NY, April 13: *Sketch in F Minor*, Schumann; *Andante in F Major*, K. 616, Mozart; *Chorale variations Why art thou troubled, my heart?*, Scheidt; *All glory be to God on high*, S. 662; *Passacaglia in C Minor*, S. 582, Bach; *Views from the Oldest House*, Rorem; *Variations on a Noël*, Dupré.

ROBERT DELCAMP, Brainerd United Methodist Church, April 18: *Grand Choeur Dialogue*, Gigout; *Concerto in A Minor*, S. 593, Bach; *Souvenir*, Canon (Seven Pieces, Op. 27), *Variations on a Noël*, Dupré; *Fantasia and Fugue on "Ad nos ad salutarem undam"*, Liszt.

KAMIEL D'HOOCH, First Presbyterian Church, Bowling Green, OH, April 6: *Fantasia and Fugue in G Minor*, S. 542; *Der Tag, der ist so freudereich*, S. 605; *O Mensch, bewein' dein' Sünde gross*, S. 622; *Erstanden ist der heilige Christ*, S. 628; *Concerto in A Minor*, S. 593, Bach; *Final*, Peeters; *Passacaglia et Thema Fugatum in C Minor*, S. 582, Bach.

WAYNE EARNEST, Lutheran Church of the Ascension, Savannah, GA, April 20: *Joie et Clarté*, Messiaen; *Noël X in G Major*, Daquin; *Wenn wir in höchsten Nöten sein*; *In dulci jubilo*; *Concerto in A Minor*, Bach; *Wie schön leuchtet der Morgenstern*, Pachelbel; *Sonata in F Minor*, Mendelssohn.

JOHN EGGERT, Concordia College, St. Paul, MN, April 27 (In memory of Robert Lodine): *Come, Holy Ghost, Lord and God*, S. 651, *Before Thy throne, my God, I stand*, S. 668, Bach; *Sonata II*, Hindemith; *Sonata No. 1*, K. 67, *Sonata No. 9*, K. 244, Mozart (with Concordia College String Ensemble);

Good Christian friends, rejoice and sing, Pepping; *With high delight let us unite*, Disler; *Christ is arisen*, Schroder; *Prelude, actually a Fugue, Interlude, and Toccata*, Sowerby.

PHILIP ENGE, St. Paul's Cathedral, Buffalo, NY, April 25: *Prelude and Fugue in G Minor*, Bach; *Prayer from Christ ascending toward His Father (L'Ascension)*, Messiaen; *Mit Freuden Zart*, Pepping; *Paeon*, Leighton.

JAMES W. GOOD, Baptist College at Charleston, Charleston, SC, April 15: *Festival Fanfare*, Leighton; *Schmücke dich, o liebe Seele*, Homilius; *Toccata and Fugue in D Minor*, S. 538, Bach; *Cortège et Litanie*, Op. 19, Dupré; *Sonata VII in F Minor*, Op. 127, Rheinberger; *Softly and Tenderly*; *We're marching to Zion*, Held; *Final (Symphonie VI)*, Widor.

JARED JACOBSEN, First Presbyterian Church, Jamestown, NY, April 13: *Allegro (Symphonie VI, i)*, Widor; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Naiades*, Vierne; *Fantasia for Organ*, Weaver; *The Despair and Agony of Dachau*, Stiller; *In Paradisum (Requiem)*, Fauré, trans. Dupré; *Musette*, Ibert; *Overture to William Tell*, Rossini, trans. Koch.

FRANCIS JOHN KOSOWICZ, Mont La Salle Chapel, Napa, CA, April 22: *Toccata in C*, Canon in D, Pachelbel; *Praeludium et Fuga in C*, S. 545, Bach; *O Welt, ich muss dich lassen*, Brahms; *Toccata con Fuga in D Minor*, S. 565, Bach; *The Emperor's Fanfare*, Soler; *Gaitilla de mano izquierda*, Duron; *Tiento XIX de falsas 6*, Cabanilles; *Tiento de falsas 6º tono*; *Tiento de mano derecha y al medio a dos triles*, 1º tono, Bruna.

KARL E. MOYER, St. Joseph's Church, Lancaster, PA, April 12: *Fanfare*, Lemmens; *Allegro vivace (Symphonie V)*, Widor; *Communión*, Gigout; *Improvisation on Pro Martiribus*, Op. 150, No. 5, *Prelude and Fugue in B Major*, Op. 99, No. 2, Saint-Saëns; *Sonata No. 5 in C Minor*, Opus 80, Guilman.

LEON NELSON, First Presbyterian Church, Deerfield, IL, April 20, "Music for a Royal Wedding": *The Trumpet Voluntary*, Clarke; *Air in F*, Handel; *Westminster Abbey*, Rondeau, Purcell; *Jesu, joy of man's desiring*, Bach; *Bridal March (The Birds of Aristophanes)*, Parry; *Trumpet Tune and Air*, Purcell; *Rhosymedre*, Vaughan Williams; *March, Song Tune, Minuet*, Purcell; *Wedding March*, Mendelssohn.

BARBARA OWEN, Museum of Art, Cleveland, OH, April 6: *A Lesson*; *A Fugue or Voluntary*, Selby; *Trumpet Voluntary*, Linley; *Variations to the Sicilian Hymn*, Carr; *Fugue in C Minor*, Parker; *Scherzo (Grand Sonata in E-flat Major)*, Buck; *Canon*, Chadwick; *Improvisato*, Bird; *I know that my Redeemer lives*, Shearing; *A Proclamation*, Pinkham.

KARL PAUKERT, Museum of Art, Cleveland, OH, April 20: *Fantasia and Fugue in G Minor*, *Prelude and Fugue in G Major*, Bach; *Two Etudes: Le canon improbable*, *Les tetracordes insistants*, Lionel Rogg (world premiere); *Dieu est simple (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen.

RICHARD PURVIS, St. Mark's Lutheran Church, Butler, PA, April 12: *Lord Jesus Christ, we await Thy presence*; *Overture (Klavierübung)*, Bach; *Aria con Variazione*, Handel; *A Solemn Melody*, Davies; *Ronde*

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VANENTIN RADU, The Church of the Good Shepherd, Rosemont, PA, April 6: Fantasy in F Minor, K. 608, Mozart; Prelude and Fugue in G Minor, Dupré; Concerto in A Minor, Vivaldi-Bach; Prelude and Fugue on BACH, Liszt.

ROBERT SHEPHER, Second Presbyterian Church, Indianapolis, IN, May 18: Introduction and Passacaglia in D Minor, Reger; O Mensch, bewein' dein' Sünde gross, S. 622, Liebster Jesu, wir sind hier, S. 745, Praeludium et Fuga in C Minor, S. 546, Bach; Choral in B Minor, Franck; Finale (Symphonie VI), Widor.

SISTER MARY JANE WAGNER, The Cathedral of St. John, Milwaukee, WI, May 2 (with William Erickson, cantor): Prelude and Fugue in B Major, Dupré; In Festo Corporis Christi, Heiller; Messe "Cum Jubilo," Duruflé; Five Mystical Songs, Vaughan Williams.

JOHN WEAVER, Cathedral of the Risen Christ, Lincoln, NE, April 13: Finale (Symphonie II), Widor; Concerto in B-flat, Op. 4, No. 6, Handel; Prelude and Fugue in A Minor, Bach; Sonata I, Hindemith; Scherzo (Symphonie II), Vierne; Rosace, Tu es Petra (Byzantine Sketches), Mulet.

MARIANNE WEBB, Christ United Methodist Church, Rochester, MN, April 6: Paeon, Leighton; Dies sind die heil'gen zehn Gebot, S. 678; Partita diverse Sei gegrüßet, Jesu Gütig, S. 768, Bach; Sonata III in A Major, Op. 65, Mendelssohn; Toccata (Symphony V), Widor; Choral, Honegger; Prélude et Fugue sur le nom d'Alain, Op. 7, Duruflé.

ANITA EGGERT WERLING, North Park Covenant Church, Chicago, IL, April 6: Offertoire sur les grands jeux (Messe pour les Couvents), Couperin; Toccata per l'Elevazione; Bergamasca (Fiori Musicali), Frescobaldi; Drop, drop slow tears, Persichetti; Toccata and Fugue in F Major, S. 540; Concerto in D Minor, S. 596, Bach; Fugue et Continuo (Progression), Langlais; Lied (Douze Pieces), Litaize; Te Deum, Op. 11, Demessieux.

LAURA VANDER WINDT, Second Presbyterian Church, Indianapolis, IN, May 4: Prelude in E-flat Major, S. 522, Christ, unser Herr, zum Jordan kam, S. 684, Dies sind die heil'gen zehn Gebot, S. 678, S. 679, Fugue in E-flat Major, S. 522, Bach; Andante Für eine Walze in eine kleine Orgel, K. 616, Mozart; Choral in B Minor, Franck; Dieu parmi nous (La Nativité), Messiaen.

BETH ZUCCHINO, First Presbyterian Church, San Anselmo, CA, April 11: Drei Praeludien und Fugen für die Orgel, Op. 37, Mendelssohn; Trois Préludes et Fugues pour Orgue, Op. 99; Trois Préludes et Fugues pour Orgue, Op. 109, Saint-Saëns.

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, ** = RCOO 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 JULY
John Finney; Old West Church, Boston, MA 8 pm
Todd Wilson; Trinity Church, New York, NY 12:45 pm

16 JULY
Bruce Adams; Methuen Memorial Hall, Methuen, MA
Gerre Hancock, workshop; Westminster Choir College, Princeton, NJ 9-4 (through 17 July)
Victor Fields; River Road Church, Richmond, VA 8 pm

17 JULY
Leen 't Hart, carillon; First Presbyterian, Stamford, Ct 7 pm

19 JULY
Neal Campbell; Christ Church, Alexandria, VA 5 pm

22 JULY
Larry Smith; Downtown Presbyterian, Rochester, NY 8 pm

23 JULY
Earl Miller, with soprano; Methuen Memorial Hall, Methuen, MA
Richard Coffey; St John's Church, Washington, DC noon
William Partridge; River Road Church, Richmond, VA 8 pm

24 JULY
Gildas Delaporte, carillon; First Presbyterian, Stamford, CT 7 pm

25 JULY
Michael Murray; First Methodist, Lancaster, OH 8 pm

26 JULY
Thom Robertson; Christ Church, Alexandria, VA 5 pm

29 JULY
Paul Tegels; Old West Church, Boston, MA 8 pm

30 JULY
George Faxon; Methuen Memorial Hall, Methuen, MA
Arnold Ostlund; St Stephen's, Richmond, VA 8 pm
John Chappell Stowe; Ripon College, Ripon, WI 7 pm

31 JULY
Timothy Hurd, Sydney Schep, carillon; First Presbyterian, Stamford, CT 7 pm

2 AUGUST
Joseph Miranda; Christ Church, Alexandria, VA 5 pm

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Calendar

5 AUGUST
Dana Robinson; Old West Church, Boston, MA 8 pm

6 AUGUST
Ernest Hoffman; Methuen Memorial Hall, Methuen, MA

9 AUGUST
Stephen Rapp; Christ Church, Alexandria, VA 5 pm

12 AUGUST
Peter Sykes; Old West Church, Boston, MA 8 pm
Todd Wilson; Trinity Church, New York, NY 12:45 p.m.

13 AUGUST
Frederick Swann; Portland City Hall, Portland, ME
Allen Brown; Methuen Memorial Hall, Methuen, MA

16 AUGUST
Marvin Mills; Christ Church, Alexandria, VA 5 pm

19 AUGUST
Gregory Crowell; Old West Church, Boston, MA 8 pm

20 AUGUST
Ann Labounsky; Methuen Memorial Hall, Methuen, MA

23 AUGUST
James Koenick; Christ Church, Alexandria, VA 5 pm

26 AUGUST
John Skelton; Old West Church, Boston, MA 8 pm

27 AUGUST
En A Ryoo Jin; Methuen Memorial Hall, Methuen, MA

30 AUGUST
Richard Elliott; Christ Church, Alexandria, VA 5 pm

UNITED STATES West of the Mississippi

15 JULY
John Schultz; Christ Un. Methodist, Rochester, MN 12:20 pm
David Burton Brown; U.S. Air Force Academy, Colorado Springs, CO

16 JULY
Peter and Kirsten Langberg, duo organ; First Methodist, Corvallis, OR 8 pm

18 JULY
Peter and Kirsten Langberg, duo organ; St Mark's Episcopal, Portland, OR 8 pm

22 JULY
Becy Yarlott; Christ Un. Methodist, Rochester, MN 12:20 pm

29 JULY
Karen Sande; Christ Un. Methodist, Rochester, MN 12:20 pm
John Weaver; Overton Park United Methodist, Ft Worth, TX 8 pm

3 AUGUST
Frederick Swann; Grace Cathedral, San Francisco, CA 5 pm

5 AUGUST
Michael Barone; Christ Un. Methodist, Rochester, MN 12:20 pm

12 AUGUST
Stephen Distad; Christ Un. Methodist, Rochester, MN 12:20 pm

19 AUGUST
Laurie Probst; Christ Un. Methodist, Rochester, MN 12:20 pm

26 AUGUST
Merrill Davis; Christ Un. Methodist, Rochester, MN 12:20 pm

INTERNATIONAL

20 JULY
Lynne Davis; St Donat, Drome, France 5 pm

25 JULY
Guy Bovet; Stiftskirche, Stuttgart, Germany

30 JULY
Gillian Weir; Heinola Church, Lahti, Finland 8 pm

1 AUGUST
Gillian Weir; Church of the Cross, Lahti, Finland 6 pm

3 AUGUST
Gillian Weir; Helsinki Dom, Helsinki, Finland 7:30 pm

6 AUGUST
John Vandertuin; l'Oratoire St Joseph, Montreal, Quebec 8:30 pm

10 AUGUST
Lynne Davis; Chartres Cathedral, Chartres, France
Gillian Weir; Christ Church Cathedral, Oxford, England 8 pm

19 AUGUST
Philip Crozier; St James United Church, Montreal 12:30 pm

21 AUGUST
Gillian Weir; St Paul's Church, Huddersfield, England 7:30 pm

22 AUGUST
Gillian Weir, masterclass; St Paul's Church, Huddersfield, England 10 am

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The first recording of organs by 19th century organbuilder, John George Pfeiffer (1823-1910) of St. Louis, has been released. The two-record album "A Pfeiffer Odyssey," features four organs built between 1860 and 1879. Organists heard on the recording are Rosalind Mohsen and Earl Miller. Record Nr. OHS-200. \$16.00 (OHS members: \$13.00), includes shipping. Organ Historical Society, Box 26811, Richmond, VA 23261.

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Korg AT-12 autochromatic tuner. Play any note on your instrument and AT-12 instantly indicates the note and octave (by LED) and how many cents sharp or flat (by V-U meter) in seven octaves: C1 to B7. Generates four octaves: C2 to B5 at two volumes. Calibrate tuner A=430Hz to 450Hz. Quartz Crystal. Case, stand, AC adaptor, batteries, earphone. One lb. One year warranty. \$135 postpaid. (\$190 list) Song of the Sea, Dept. D, 47 West Street, Bar Harbor, ME 04609. 207/288-5653.

Standard 32-note radiating pedalboard, from church organ, fitted with microswitches for electric action. Maple wood and finish. Straight church organ bench, seal covered with black Naugahyde, slightly padded, oak wood, white enamel finish. Both in excellent condition. Pedalboard \$150; bench \$25. John P. Smith, 285 Moore St., Princeton, NJ 08540. 609/924-2096.

Organ blower for sale, Spencer model 7051, 1600 cfm at 4" s.p., 3 HP Allis motor, phase 3 cycle 60, 220/440 v. (amp. 8.4/4.2), type OGX, looks & runs fine, asking \$600 or best offer, shipping available. Contact S. Tucker, 201/232-4024.

Korg AT-12 Autochromatic Tuner including "Historical Tunings" \$129.95. Also Korg DT-1 tuner \$65 postpaid. Harpsichord Clearing House, 9 Chestnut St., Rehoboth, MA 02769. 617/252-4304.

1961 Moller 2M, E/P console, releathered, Pd 11, Sw 17, Gt 12, \$2,500. Meidinger slow blower, 2 HP, 3 PH 220, \$700. O.S.I. outside shade engine, \$250. Moller reeds, 3 1/2" WP, 61 pipes, 16' Sordun \$1,000; 4' Oboe Schalmei \$600. Estey E/P ventill chests: 7+7 and 8, \$500. Swell front \$200. Remove by August 1. Organ presently in use. Arlington, VA. 703/522-1600.

4-manual drawknob console; 1968 Laukhuff; 40 capture combinations; tracker-touch keys; full couplers; adjustable bench, rack and platform, etc. Good condition. Asking \$6,000. 3101 20th St., San Francisco, CA 94110. 415/647-5132.

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

Pipe Organ Sales & Service, Inc. has a list of used organ parts; send postage paid envelope for a list. P.O. Box 838, Lithonia, GA 30058.

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

3-manual, 1935 Besch drawknob console in good condition. Available in August, 1986. Make offer. First Presbyterian Church, 716 College Ave., Racine, WI 53403. 414/632-1886. Attn: Gerald Buck.

George Stevens pipework: Melodia 8' (TC); Violin Diapason 8' (TC); Twelfth; Flautino 2'; Quint 1 1/2' (From Violina). \$200 each rank. SASE for details. Thomas Donahue, 12 Elizabeth St., Auburn, NY 13021. 315/253-4620 eves.

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European Artists 1986-87

Christoph Albrecht, April 22-May 12
Guy Bovet, November & March
Stephen Cleobury, March 29-April 12
Peter Hurford, March
Peter Planyavsky
Simon Preston, April 26-May 19
Louis Robilliard, April 22-May 10
Canterbury Cathedral Choir, June

European Artists 1987-88

Susan Landale, October
Simon Preston, Mid-September/October
Salisbury Cathedral Choir, April
Lionel Rogg, March

Duo Concerts

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Judith Hancock, organ
Marilyn Mason, organ/harpsichord &
Pierre D'Archambeau, violin
Phyllis Bryn-Julson, soprano &
Donald Sutherland, organ
Marianne Weaver, flute &
John Weaver, organ
Anne Wilson & Todd Wilson, keyboard