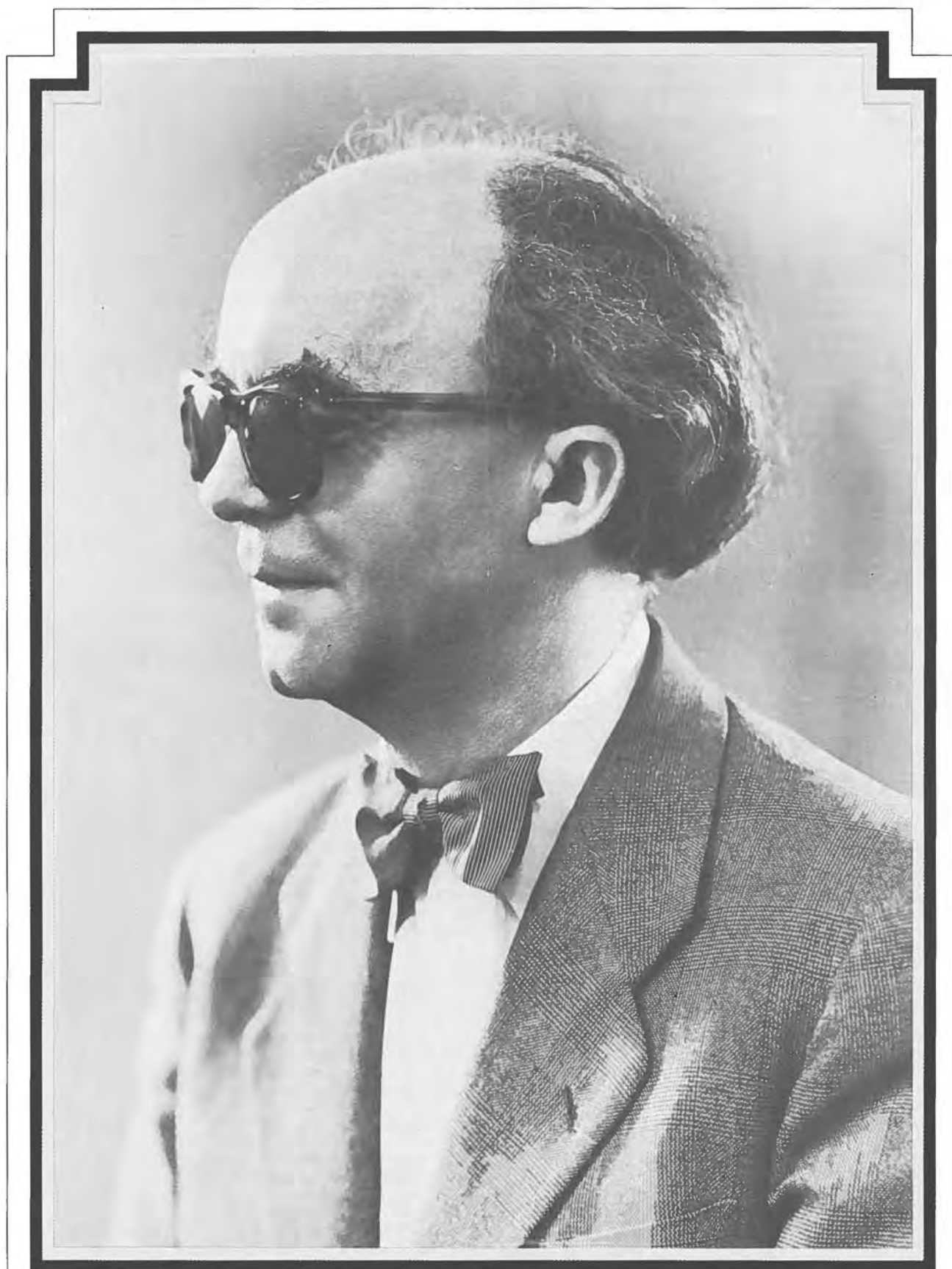


THE DIAPASON

JULY, 1991



In Memoriam Jean Langlais
February 15, 1907—May 8, 1991
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Karl Hochreither, director of the Berlin Bach-Chor since 1961, will conduct a choral workshop on Bach motet *Lobet den Herrn alle Heiden* (BWV 230) on July 27 at St. James Episcopal Church, Baton Rouge, LA; that evening at 7 p.m. he will play an organ recital at the church. On July 28 Prof. Hochreither will conduct the St. James Choir. For information: David Culbert, Organist-Choirmaster, St. James Episcopal Church, Baton Rouge, 504/387-5141.

The Municipal Office for Culture and Festivals of L'Isle sur la Sorgue is presenting an **International Organ Course**, August 1-6. The theme of the course is "Italian Music XVII, XVIII, XIX centuries." Artistic director is Luca Salvadori, with additional lectures by Lucienne Antonini. Repertoire includes works of Frescobaldi, Zipoli, Pasquini, Pescetti, and others. Concerts take place at the church of Notre Dame des Anges. For information: OMCF, Hôtel de Ville, 84800 L'Isle sur la Sorgue, France; phone 90 38 26 43.

The Glen Ellyn Children's Chorus will serve as the host choir for the "Choral Music Institute" August 4-8 at Trinity College, Deerfield, IL. Founded by Doreen Rao, the institute brings together conductor/teachers from around North America. The chorus' role has been expanded this year to include a consortium choir composed of the Glen Ellyn Children's Chorus, the Indianapolis Children's Chorus, the St. Louis Children's Chorus, and the Jubilate! Children's Chorus.

Pierre Cogen, titular organist of the Basilica of Sainte-Clotilde, Paris, will make his first American tour this September and will be the featured artist at the Jean Langlais Symposium at Duquesne University, September 23-26. He is available for several additional recitals September 17-21. For further information, call Ann Labounsky, 412/766-7579.

The University of Nebraska-Lincoln School of Music will present its 15th annual Organ Conference September 26-28. Entitled "The Organ & Alternating Practice," the conference will feature lecture-demonstrations, a concert, and panel discussion with Lynn Edwards, William Mahrt, and Jean Regnery. For information: Dr. George Ritchie, 120 Westbrook Music Building, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The deadline for receiving the preliminary tape to enter the **Tenth National Organ-Playing Competition** is September 16, 1991. Contestants must be under 35 years of age on November 9, 1991. Completed application forms and tapes must be received no later than the September 16 date. The competition will be held November 9 at Pasadena Presbyterian Church (CA) in celebration of the 20th anniversary of the Ruth and Clarence Mader Memorial Scholarship Fund. Each contestant will perform 30-45 minutes of unrestricted repertoire for both the preliminary tape and final round. Scholarship awards totalling \$10,000 (First Place \$5,000; Second Place \$3,000; Third Place \$2,000) will be presented during a reception immediately following the concert-competition which is open to the public. Transportation and accommodations will be provided for the finalists who compete in the formal performance. All questions and requests for application forms and further information should be addressed to: The Ruth and Clarence Mader Memorial Scholarship Fund, P.O. Box 571, Pasadena, CA 91102.

The American Musical Instrument Society (AMIS) will hold its 21st-annual

national meeting in San Antonio, TX, April 27-May 2, 1992, concurrently with the San Antonio Early Music Festival.

Paper abstracts and other program proposals should be sent by October 1, 1991, to the meeting chairperson, Dr. Cecil Adkins, Music School, P.O. Box 13887, University of North Texas, Denton, TX 75203-3887.

Former students and friends of **Emmet Smith**, Professor of Organ and Church Music at Texas Christian University in Fort Worth, TX, are planning a two-day celebration in honor of Professor Smith's fortieth anniversary at TCU. It will take place October 7 & 8 at TCU. For information, interested persons are invited to contact Mark Scott, c/o St. Stephen Presbyterian Church, P.O. Box 11110, Fort Worth, TX 76110-0110.



Tandy C. Reussner

The fortieth annual **Gruenstein Memorial Competition** sponsored by the Chicago Club of Women Organists was held on May 4 at the Church of the Ascension in Chicago. **Tandy C. Reussner** of Rochester, NY, was the winner. She is completing work on her Master's degree at the Eastman School of Music where she is a student of David Craighead and will begin work on the doctorate at that school this fall. She teaches piano and organ, and is Director of Music at Brighton Reformed Church in Rochester.

Second place was awarded to Nancy Reiser of Cleveland, OH, who is working on her MMus degree at The Cleveland Institute of Music, studying with Todd Wilson. Ms. Reiser also was the winner of the 1985, 1986 and 1990 Scholarship Competitions of the Jacksonville, FL AGO Chapter. She now serves as Intern in Music at The Church of the Covenant in Cleveland.

Two other finalists included Dina Evans of Lawrence, KS, where she is a student of James Higdon at the University of Kansas and is also working as a licensed insurance agent; and Hyeon Jeong, a student of James Kibbie at the University of Michigan, where she is a teaching assistant in the organ department.

Judges for the contest were David Schrader, Mary Simmons and Roger Stanley.

The 13th Annual **Winnipeg Bach Festival** took place March 20-24. The program featured lectures and concerts, including a performance of the *St. Luke Passion* at St. Matthew's-Maryland Church, under the direction of Dietrich Bartel and Eric Lussier; *The Musical Offering* by L'Ensemble Arion, at Crescent Fort Rouge United Church; a concert of music for Violas and Voices; and

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Mary Lou Fallis in "The Mrs. Bach Show."

The **Jean Langlais Collection**, consisting of books and scores relating to the Ste-Clotilde tradition, has been established at **Duquesne University** in Pittsburgh. Langlais was a student of Charles Tournemire who in turn was a student of Franck.

Allen Hobbes, president of the Charles Tournemire Association, and Ann Labounsky, member of the Duquesne faculty, both studied extensively in Paris with Langlais.

Duquesne has also received the Stahl Collection of 200 recordings and hundreds of scores as well as other items relating to liturgical music. This joins the Boys Town Collection of sacred music received last year.

The **Kentuckiana Chapter** of the Organ Historical Society held its first official meeting on Tuesday, April 9, at St. Mary's Church in New Albany, IN, with 30 persons in attendance. Keith Norrington, founding president of the chapter, presided over the meeting and outlined the goals of the chapter. Lynn Ropke Pratt, treasurer, reported that the chapter currently has 42 members.

The OHS slide/tape presentation "Our American Organ Heritage" was shown, followed by a brief recital on the 1886 Carl Barckhoff 2/21 tracker action pipe organ, played by Dr. Janet Hamilton and Michael Israel. The program

closed with the singing of a hymn, "Alleluia, Sing to Jesus" (Hyfrydol), with President Keith at the organ. A fellowship and get acquainted time followed, with refreshments and a display of OHS materials.

Future chapter meetings will include a pot-luck dinner, "pizza and pipes" parties, organ crawls and planning sessions for the upcoming 1993 OHS National Convention. Dates will be announced in the chapter newsletter, "Quarter Notes."

St. Peter's Episcopal Church, Chicago, IL, celebrated 100 years of service of its Choir of Men and Boys with a Solemn Evensong on Sunday, April 21. The service was followed by a reception and reunion of former choir members. St. Peter's has two choirs that together sing 52 weeks of the year. The Mixed Choir of Women and Men sings from the third Sunday in June until school opens in September. At that time the Men and Boys Choir takes over until June. William Paulick is organist and choirmaster.

The **Willis Bodine Chorale** completed its fourth season with an all-Mozart program on April 30 at First Lutheran Church, Gainesville, FL. The program included *Vesperae de Dominica*, K. 321, *Vesperae solemnes de Confessore*, K. 337, *Sancta Maria, mater Dei*, K. 273, *Kyrie*, K. 89, and *Veni sancte Spiritus*, K. 47.



Marilyn Mason, Ruth E. Wagoner Thompson, Andy Swanner, Herndon Spillman, Bess Hieronymus



Marilyn Mason, Herndon Spillman, Bess Hieronymus, Joseph Childers, Hee-Sung Kim

The Twentieth Annual William C. (Bill) Hall Pipe Organ Competition, open to all organ students enrolled in Texas colleges and universities, was held at First Presbyterian Church, San Antonio, TX, on April 13. Judging the contestants were Marilyn Mason of the University of Michigan and Herndon Spillman of Louisiana State University. Through the generosity of the Minnie Stevens Piper Foundation and First Presbyterian Church of San Antonio, the following prizes were awarded to the winners:

1st Prize Graduate - \$1250 to Joseph W. Childers, University of Texas at Austin; 2nd Prize Graduate - \$750 to Hee-Sung Kim, University of Texas at Austin; 1st Prize Undergraduate - \$900 to Ruth E. Wagoner Thompson, Texas Lutheran College; 2nd Prize Undergraduate - \$500 to Andy Swanner, Baylor University; Best Hymn Player - \$100 to John David Dill, North Texas State University.

Purpose of the Competition is the recognition and encouragement of future Organists/Choir Directors. Date for next year's 21st Annual Competition has been set for April 4, 1992. Further information may be obtained by writing the Executive Committee, William C. (Bill) Hall Pipe Organ Competition, First Presbyterian Church, 404 North Alamo, San Antonio, TX 78205.

Two competitors were declared first-prize winners of the second Flint International Organ Competition. Awarded \$1,500 each and a joint performance at a concert on April 21 at St. Paul's Episcopal Church were Peter Baicchi, Rochester, NY, and Michael Mazzatenta, Phoenix, AZ.

Baicchi is a junior at the Eastman School of Music, Rochester, NY, and serves as director of music and organist at First Baptist Church of Rochester. Mazzatenta holds bachelor's and master's degrees from the University of Michigan, and is working toward a doctorate in organ at Arizona State University. He serves as principal organist at First Presbyterian Church in Phoenix. Baicchi and Mazzatenta were among five semi-finalists who took part in the competition. The other semi-finalists, each receiving a \$250 honorable mention award, are John Charron and Michael Kaminski, both of New York, NY, and Donna Whited, Richmond, VA.

Judging the competition were Ber-

nard Lagace, Huw Lewis, and Todd Wilson. The event was made possible by grants from the Community Foundation of Greater Flint, the Ruth Mott Fund and the Whiting Foundation, all of which are located in Flint. The five semi-finalists were chosen from 17 applicants who submitted tapes of their playing. The field of five performed Friday evening at First Presbyterian Church in the opening event of the weekend and the two finalists competed Saturday at Court Street United Methodist Church.

Three students have been chosen from the finalists to win the 1991 Strader Organ Scholarship Competition at the University of Cincinnati College-Conservatory of Music where they will enter graduate or doctoral studies in organ this fall. Each winner receives a full-tuition scholarship to CCM, and a monetary award as well, through the generosity of Cincinnati organ-music patrons Mr. and Mrs. John J. Strader.

First prize (\$2,000) went to Joyce Attix of Anville, PA. Ms. Attix is currently attending Lebanon Valley College where she studies with Dr. Pierce Getz. Second prize (\$1,500) was awarded to Eddie Abernathy of Cincinnati, OH. Mr. Abernathy currently attends the University of Cincinnati College-Conservatory of Music and is studying with Dr. Roberta Gary. Third prize winner (\$1,000) is Cecil Baughman also of Cincinnati, OH. Mr. Baughman currently attends the University of Cincinnati College-Conservatory of Music and studies with Dr. David Mulbury.

Contestants performed on the Holtkamp organ in the main sanctuary of Cincinnati's Christ Church. The repertoire of each finalist included one Baroque and one Romantic organ piece, and another work first published after 1930.

Tamara and Timothy Albrecht performed a duo-organ recital April 14 at Emory University. The concert, entitled *Duo-Duo A Family Affair!*, also featured two faculty friends, pianists Keiko and William Ransom. This spring Timothy Albrecht also performed a Habitat for Humanity Benefit Concert at First Presbyterian Church in Wooster, OH; adjudicated the Cleveland AGO Competition; and dedicated a new Flentrop organ in Germantown, MD.



Marian Craighead

Marian Craighead, organist at Asbury First United Methodist Church in Rochester, NY, since 1956, was honored with a special concert presented to celebrate her 35th year in that post on Sunday, April 21, performed by guest organists Roberta Gary and J. Melvin Butler and by the Asbury First Sanctuary Choir, conducted by Roger Wilhelm. Accompanying the choir was Asbury First's assistant organist, David Strong, and a brass and timpani ensemble. A reception for Mrs. Craighead followed the concert.

The two works for solo organ on the program were César Franck's *Grande Pièce Symphonique* and Maurice Duruflé's *Prelude, Adagio and Chorale Variations on the Theme "Veni Creator,"* which included a men's choir singing the chant. The programmed choral works were *O, Clap Your Hands* and *Festival Te Deum*, both by Ralph Vaughan Williams.

This concert was one of the events of the 1990-91 season marking a year-long celebration of Mrs. Craighead's contribution to the musical and spiritual life of Asbury First Church. A graduate of Westminster Choir College, where she studied with Alexander McCurdy, Mrs. Craighead served as organist for churches in Philadelphia, the First Congregational Church of Los Angeles, and First Methodist Church in Pasadena. In 1955 she and her husband, David Craighead, moved to Rochester, where David assumed his positions as head of the organ department at the Eastman School of Music and as organist at St. Paul's Episcopal Church. Mrs. Craighead was hired as Asbury First's organist the next year. She continues to play recitals in many parts of the country and also appears with her husband in organ duet programs. She is a former dean of the Rochester AGO Chapter.

Roberta Gary, who performed the Franck on this concert, is professor of organ, head of the division of keyboard studies, and coordinator of the organ department at the University of Cincinnati College-Conservatory of Music. Dr. Gary serves as a member of the AGO Committee on Professional Education and of the Task Force for the New Organist. She was Mrs. Craighead's first assistant organist at Asbury First Church.

J. Melvin Butler, who performed the Duruflé on this concert, is director of music and organist at the Downtown Presbyterian Church in Rochester, associate professor of church music at the Eastman School of Music, and a violist with the Rochester Philharmonic Orchestra. In 1985 he was appointed music director and conductor of the Rochester Bach Festival Chorus. In June, he served as organist for the opening festival service at the AGO Regional Convention in Syracuse. He is a past dean of the Rochester AGO Chapter.

Roger Wilhelm is director of music at Asbury First Church, director of the Rochester Oratorio Society, and music director of the Rochester chamber choir, Madrigalia.

Donald Joyce is featured on a new CD recording, *Donald Joyce plays Max Reger*, on O.M. Records. Played on the great organ of Norwich Cathedral, the recording features Reger's *Variations and Fugue on an Original Theme*, op. 73, *Benedictus*, op. 59, and *Fantasia and Fugue on 'Wachet auf'*, op. 52 no. 2. Distributed by Allegro Imports, 1-800/288-2007.

Marek Kudlicki played a recital of music by Polish composers on May 5 at Grace Cathedral, San Francisco. The program was co-sponsored by the Polish Arts and Culture Foundation of San Francisco, in conjunction with the May 3 observance of the 200th anniversary of the signing of the Polish Constitution. Featured on the recital were works of Surzynski, Nowowiejski, Borowski, Sowa, Sawa, and Bloch.

Gothic Records has released three new CD recordings. *Music from Trinity Church*, Wall Street, Vol. 3 (GOT 49034) features music of Leo Sowerby, under the direction of music director Larry King. Vol. 4 of the series (GOT 49035) features music of Lee Hoiby.

Joan Lippincott performs on the organ in the Cadet Chapel at the U.S. Military Academy, West Point, NY. Repertoire includes Widor *Symphony No. 5* and Alain *Trois Danses* (GOT 49046).

Compact discs are available for \$16.98 plus postage; cassettes \$8.98 plus postage, from Gothic Records, P.O. Box 1576, Tustin, CA 92681; 1-800/735-4720.

Randy L. Neighbarger, of Chapel Hill, NC, has been awarded the 1991 Ralph Vaughan Williams Research Fellowship by the Carthusian Trust for an analytical and historical study of Vaughan Williams' organ and piano music. The annual fellowship, which includes residency at the Charterhouse School, Godalming, Surrey, funds a period of scholarly work on Vaughan Williams in England. Neighbarger, Assistant Music Director at WCPE-FM in Raleigh, NC, holds the Ph.D. in musicology from the University of Michigan.



André Pagenel

André Pagenel, titular organist of the Cathedral of Bourges, France, recently toured the United States. He played recitals at the Cleveland Museum of Art; Holy Trinity Lutheran Church, Akron, OH; First Presbyterian Church, Pittsburgh; Hiram College, Hiram, OH; Trinity Episcopal Church, Warren, PA; and taught at Duquesne University, Pittsburgh.

Robert N. Roth, Organist and Choirmaster of the Church of St. James the Less in Scarsdale, NY for the past thirty-three years, retired on June 1. On June 2, a gala concert and dinner were held in his honor at the Church of



Robert N. Roth

St. James the Less.

A native of Pennsylvania, Mr. Roth began his organ study in Pittsburgh with Marshall Bidwell. He attended Franklin and Marshall College in Lancaster, where he studied with Frank McConnell, was chapel organist, and majored in English literature. He received the MA in English at the University of Virginia, where he was organist of Charlottesville's First Methodist Church. After two years as a chaplain's assistant in the U.S. Army, he entered Union Theological Seminary's School of Sacred Music in New York, from which he received the MSM, *magna cum laude*. Mr. Roth's teachers there included Vernon de Tar, Searle Wright, Elaine Brown, Margaret Hillis, and Robert Tangeman. He became organist of the Church of St. James the Less in 1958 and of the Free Synagogue of Westchester in Mount Vernon in 1964.

Mr. Roth has published numerous works for organ and choir, among them *Psalms 100*, *Summer in Winter*, and *Go Ye Therefore*, which was composed for the occasion of his wife's ordination to the priesthood. His *Missa Sancti Jacobi Minoris* won a prize in 1976 from the Diocese of New York, and his tune, "West Park," was chosen for inclusion in *The Hymnal 1982*. For the Free Synagogue of Westchester, he wrote a service *For the Eve of Shabbat*, which was also performed in part at Temple Emmanuel in New York City. He is the author of many articles in such publications as *The Living Church*, *Journal of Church Music*, *The Diapason*, *The American Organist*, and *Opera News*, and wrote the Forward Movement pamphlet entitled "Why Don't We Ever Sing Any Hymns We Know?" In 1990, The Church Hymnal Corporation published a children's hymnal edited by Robert Roth and his wife; entitled *We Sing of God*, it includes hymns from *The Hymnal 1982* with simplified accompaniments, worksheets which teach the rudiments of

music-reading, commentaries on the hymns, and teaching ideas.

As a recitalist, Mr. Roth has performed throughout the United States, most recently in collaboration with his son Michael, a violinist. Another son, Christopher, is an environmentalist and lives in New Hampshire. Mr. Roth is a teacher of organ and piano, and has taught courses about the pipe organ for the Scarsdale Adult School, for Holy Cross Elderhostel, and for the Silver Bay Family Conference Center.

During his thirty-three years at St. James the Less, the choir has performed about fifty different cantatas, oratorios, and masses, and has made several recordings. In 1985, they joined with the choir of the Scarsdale Congregational Church for a concert tour of English Cathedrals.

In 1990, Mr. Roth, with his wife, Nancy, a priest affiliated with Trinity Church, were program leaders for a tour to the Southern Cathedrals Festival in Winchester, England, sponsored by "Journey Program" of Trinity Church, Wall Street. A similar trip is planned this summer to the Southern Cathedrals Festival in Salisbury.

The Roths will move to Oberlin, OH, this summer.



Naomi Rowley

Naomi Rowley is presenting workshops designed for new and less experienced organists. The workshops address the needs of musicians who have been "drafted" into church organist positions, as well as high school students. Rowley was on the faculty of Elmhurst College (IL) from 1979 to 1990. She established an annual organ workshop for high school students and an annual fall workshop for less experienced organists. In 1990, Dr. Rowley was the Chicago area recruiter for the AGO Pipe Organ Encounter for High School Students at Duquesne University, and in 1991 an instructor for the Duquesne event as well as the Drake

University Summer Music Festival for High School Musicians.

A graduate of Valparaiso University (IN), and Stanford University (CA), Rowley was a member of the AGO national Committee on Educational Resources from 1982-88, and chair 1984-88. She is presently Director of Educational Concerns for the Association of Lutheran Church Musicians. Inquiries should be directed to Naomi J. Rowley, Rowley Music Services, Ltd., 4807 Idaho Circle, Ames, IA 50010; 515/296-2294.

The Brussels organist Jozef Sluys, organist of St. Michael's Cathedral and director of the music academy at Schaarbeek (Brussels), has just completed a concert tour of the U.S.S.R. He gave two concerts in Kaliningrad and also in Tallin (the Estonian capital) and in Riga. Four years previous to these concerts, Jozef Sluys recorded in Riga for the Russia record company Melodia, which led to an interview and a recording for the Russian television in Riga. While in Riga, he recorded Mendelssohn's six organ sonatas on compact disc.

Mikael Wahlin is featured on a new Caprice recording, *Mikael Wahlin plays late Romantic organ music* (CD CAP 21404). Repertoire includes music by Dupré, Fleury, Krenek, Reger, and Jongen, recorded in Jacobs kyrka, Stockholm. For information: Caprice Records, Schönfeldts grand 1, Box 1225, S-111 82 Stockholm, Sweden; phone 08-791 46 00.



Julia D. Weis

Julia D. Weis, a student at the University of Minnesota, has been awarded a Fulbright grant to study organ in Vienna, Austria. Her organ teachers have included Kim Kasling and Dean Billmeyer.

The Allen Organ Company has installed a three-manual instrument of 79 ranks in the Teatro Comunale in Florence, Italy. Allen's engineers designed a three-manual organ with an Italian console on a dolly. The speakers were grouped in two hinged columns mounted on their own permanent dollies with attached chocks. The console was outfitted with plug-in connectors, so that set-up could be accomplished in a matter of minutes. The organ includes wind, thunder, and cannon stops, which

offer digital representations of these effects. The organ was dedicated by Claudia Termini, Professor of Organ and Composition at the Conservatory of Parma. The dedicatory program included works by Bruhns, Böhm, Clément, J.S. Bach, and Mendelssohn.

Thoughtprocessors has announced the release of Version 2.2 of The Note Processor, a software program for IBM-compatible computers which prints, plays, stores, and edits professional quality music notation (retail price \$295). Features include both MIDI and text (DARMS code); MIDI file transcription; sequencing; text editing; seven music and seven text fonts. For information: Thoughtprocessors, 584 Bergen St., Brooklyn, NY 11238; 718/857-2860.

CD Review Magazine announces the release of the 22nd "Adventures in Music" CD sampler. Titled "Organ Extravaganza," it features sample tracks from various organ recordings available today. Included are cuts from Bainbridge Records, Qualiton, Titanic Records, Raven Recordings, Organ Historical Society, Afka, Gothic Records, Albany Records, and Priory Records.

Adventures in Music (AIM) is a promotional program co-sponsored by CD Review and independent record labels. It was developed to promote greater public exposure to exceptional music, introducing music lovers to lesser known artists, labels and music genres.

The CD sampler contains 16 tracks of organ music—everything from Mozart to Amazing Grace. The digital recording is available for only the cost

Nunc Dimittis

Sammie Swanson Hill, Jr., 46, died March 22 after a long illness. He was organist and choirmaster at St. Paul's United Church of Christ in Chicago, as well as director of the Pump Room Orchestra. A native of Montgomery, AL, he received a BMus from the University of Alabama, MMus and MusD from Northwestern University. Prior to his position at St. Paul's Church, he was organist and choirmaster at First United Methodist Church in Des Plaines, and taught music at McCormick Theological Seminary in Chicago. A memorial service was held at St. Paul's on March 30. Burial was in Alabama.

French organist-composer Jean Langlais died of a heart attack May 8 at Laennec Hospital, Paris, where he had been admitted earlier with breathing problems. Born at La Fontenelle in 1907, Langlais studied music under André Marchal, and earned a diploma at the National Superior Conservatory of Music in Paris. From 1945 to 1988 he was the chief organist on the Cavaillé-Coll organ at the Basilique Sainte-Clotilde. He taught at the Institute for Blind Youths in Paris, and was an officer of the Legion of Honor and Commander of Arts and Letters. Burial was Saturday, May 11, and a Memorial Mass took place May 30 at Sainte-Clotilde. See the memorial tribute by Ann Labounsky on page 12 of this journal.

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A concise guide to pipe organ planning and fund raising is now available, free of charge, from the **Associated Pipe Organ Builders of America**. Send your request to APOBA, P.O. Box 155, Chicago Ridge, IL 60415, or call toll-free 1-800/473-5270.

Selah Publishing Co., Inc., announces the publication of its 1991 Spring/Summer catalog, available free of charge. New in this catalog are organ collections by Richard Proulx, William Rowan, and V. Earle Copes. Selah is also making available quality music manuscript paper printed on a recycled and acid-free paper stock. The catalog includes Selah's other publications for organists, choirs, and congregations. Call Selah at 1-800/852-6172 for a free copy of this catalog, or write to Selah Publishing Co., P.O. Box 103, Accord, NY 12404.

The **American Musical Instrument Society** has announced that their third bi-annual Frances Densmore Prize is to be awarded in 1992 for the most significant article-length publication, published in English during the calendar years 1989 or 1990, which best furthers the Society's goal to "promote study of the history, design, and use of musical instruments in all cultures and from all periods."

The Densmore Prize and the Nicolas Bessaraboff Prize for the most distinguished book-length work are awarded in alternate years. The prize for each consists of \$500 and a certificate. The Densmore Prize will be announced at the 1992 annual meeting of the Society and in the Society's *Newsletter*. The 1990 Densmore Prize recipient was Robert S. Winter for his article, "The

Significance of Striking Points in the Evolution of the Romantic Piano," *Journal of Musicology*, Vol. VI, No. 3, 1988.

Nominations (including self-nominations) and copies of the publication nominated for the 1992 Prize should be submitted to the committee chair: San Quigley, Musical Instruments, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115.

The **Round Lake Historical Society** has released a new CD recording, *Music from Round Lake*, featuring the Ebenezer Prout *Concerto in E Minor* for organ and orchestra, performed by the Round Lake Summer Festival Orchestra, Glenn E. Soellner, music director, and organist Stephen Pinel. The program also includes works of Rheinberger, Guilmant, Reger, and Lefebvre. Copies may be purchased for \$18 (including shipping and handling) from The Round Lake Historical Society, P.O. Box 22, Round Lake, NY 12151-0022. Also available is a cassette version (\$13), as well as a documentary video (\$29.95).

Vande Vere Publishing, Ltd., has released the first volume in a new series of hymnody studies, *The Hymnology Annual: An International Forum on the Hymn and Worship*, under the direction of Vernon Wicker, editor, in cooperation with The Hymn Society in the United States and Canada, The Hymn Society of Great Britain and Ireland, and The International Fellowship for Research in Hymnody. This first volume includes articles on congregational singing today, liturgical renewal, and hymns: 320 pages, 8½ x 11, casebound, \$45 plus shipping and handling. Vande Vere Publishing, Ltd., 8744 College Avenue, Berrien Springs, MI 49103.

Cathedral Music Press has issued its 1991 Catalog of music for worship and liturgy. The catalog lists music for choir, liturgy, organ, piano, brass, children, tapes, manuscript paper, and instru-

ments. For information: Cathedral Music Press, P.O. Box 66, Pacific, MO 63069-0066; 800/325-9518.

Strobl Creations has announced the publication of a new instruction manual, *Choral Vestments: A New Design*. The manual includes step-by-step sewing instructions, fully illustrated, and may be ordered for \$25.95 (plus \$4.00 shipping and handling). For further information, send a SASE to: Strobl Creations, 1055 Wakefield Ave., St. Paul, MN 55106; 612/771-3962.

In conjunction with the redesign and rebuilding of its 4-manual, 7-division M.P. Moller/Lawrence Nevin organ, **Second Presbyterian Church, Newark, NJ**, sponsored a composition contest for a new tune for Henry Van Dyke's text "Joyful, Joyful, We Adore Thee," an anthem for four-part choir on the text "I Was Glad," and an organ composition of 10-12 minutes' duration.

Eighty-six entries were received. The panel of five judges selected the following winners: the hymn tune prize of \$350 to Lindsay Lafford of Coral Gables, FL. Honorable mention to David Ashley White and Stephanie Hutchinson. In the anthem category, honorable mention to Michael Sitton. In the organ composition category, \$600 prize to Lindsay Lafford for his *Sonata in F Minor*. The Rev. Dr. J. Richard Szerepany served as director of the competition. The winning compositions received their premiere at the inaugural recital on the new organ on June 2.

Corrections and clarifications

The May, 1991 issue of THE DIAPASON included an article on the Berghaus organ for the Evangelical Lutheran Church of the Holy Trinity, Akron, OH, on p. 17. Two corrections should be made to the stolist: the Swell 1½' Terz-Sept is two ranks and thus should have II after it; the Pedal Holzdulzian should be listed at 16' not 8'.

Music for Voices and Organ

by James McCray

Choral with strings

Of instruments of strenges in accord
Herde, I so playe a ravysing swetnesse
That God, that makere is of al and lord
Ne herde nevere better, as I gesse.

Geoffrey Chaucer
The Parliament of Foules

Voices and strings are a wonderful combination; the singers seem to have greater vibrancy, energy and natural beauty in their tone when performing with strings. If that is so, then why do so few church choirs use them with any degree of regularity? Cost and availability probably are primary reasons why they are not used as often, but directors are urged to consider involving them more frequently in the future. At our church, I try to use strings at least four times a year, and without question, having them with the choir inevitably sets a special mood that brings out reclusive singers and/or inspires the regular members to new heights of achievement.

A small chamber orchestra of five strings (2 violins, 1 viola, 1 cello, and 1 bass) in combination with an organ and choir provides a magical background that elevates the sound and usually thrills the listeners. Many people have formed an image that strings (orchestra) are the ultimate performance group. This, of course, is fostered through our major symphony groups, etc.—thus when strings are used some kind of linkage is formed so that even if the choir is not better, they are perceived as better. Even with only one string on each part, if the performers are competent, a limited amount of rehearsal

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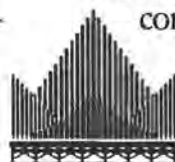
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time will be needed, and they will easily balance with most church choirs.

Baroque and Classical period music is especially useful for small choirs and limited strings, available in many fine editions. Originally intended for church use, often the parts are not difficult. We frequently idealize the early performances which most often were quite mediocre and ill-prepared with musicians less talented than those of today. For example, have you considered just how effective most of Bach's performances must have been? Surely, he never heard anything approaching performances such as those by Rilling and Shaw, whose performances serve as landmarks for all of us.

Strings undoubtedly will enhance and elevate your performances. Their use with choirs in worship services has existed for centuries. Churches "employed" strings for both regular and special services throughout the year. Mozart, for example, always thought of them with his church music. Bach and other Baroque musicians conceived their music with strings in mind. Yet, today, it is rare rather than normal when a congregation hears them as part of their Sunday service. If our job as church musicians is to enhance the attitude of worship then we should use all viable means at our disposal, and that certainly includes a small string orchestra. Even if only obligato strings are used, they will improve the group more than singing with brass; strings complement the voice, whereas brass tend to compete with it.

The reviews this month feature a variety of works that use strings. It is hoped that directors will increase their use during this coming year so that the singers and the congregation will be moved to new levels of sensitivity toward the music and its deeper meaning.

Ave Maria, Michael Haydn (1737-1806). SATB, 2 violins, 2 trumpets, with organ, cello and basso continuo, Carus-Verlag, CV 50.343/01 (\$6.25 for full score) (M).

This scholarly edition by Charles Sherman has easy choral and instrumental parts. As with all Carus editions, the choral parts are available in a less-expensive format. The writing is homophonic, with the strings adding energy through chordal fills, etc. The trumpets are not soloistic and were typical of Haydn's gradual music during the 1780s. Only a Latin text is used; the moderate tempo is framed with a slow opening and closing statement. Charming music for church or school. An Ave Maria is especially appropriate for use during Advent.

Lord, keep us steadfast in Thy word (Erhalt uns, Herr, bei deinem Wort), Dietrich Buxtehude (1637-1707). SATB, 2 violins, cello and organ, Concordia Publishing House, 97-6331, \$1.75 (E).

This extended motet (mini-cantata) is very easy with simple block-chord choral harmonies that are separated by the

two violin lines which dance between them. Verses end with a ritornello typical of much of Buxtehude's choral music. There are no solos and only an English text is given in this Fritz Oberdoerffer edition. It closes with a fast, triple Amen section that has long melismatic choral lines. Easy enough for most church choirs, although the tenor is written in bass clef with all choral parts on two staves.

Sanctus in D, BWV 238, J.S. Bach (1685-1750). SATB with violin and continuo, although voice doubling for oboe, violin and viola is suggested in this edition, Oxford University Press, 19 335208 7, \$4.00 (M+).

The editor, Paul Steiner, points out that of the five *Sanctus* settings attributed to Bach, this is the only genuine one, dating from about 1724. The solo violin part is a driving, very busy separate line that will require a solid performer. The choral writing is also relatively challenging, but with voice doubling of instruments, within reach of good groups. The setting is contrapuntal and in two sections with the final area in a fast 12/8 that shifts the mood without changing the tactus. Full voice ranges are used. Excellent repertoire.

Dixit Dominus et Magnificat, Leopold Mozart (1719-1787). SATB with SATB soli, strings, 2 trumpets, bassoon and continuo, Mark Foster Music Co., MF 2017, no price given (M+).

It would be possible to perform either movement separately; each is about 25 pages in length. Only a Latin text is given and the edition by Martin Banner includes a useful performing keyboard reduction of parts. Both homophonic and polyphonic textures are used extensively throughout. Often the solos are merely choral statements for soloists and not more difficult than the choral writing, and relatively brief. The music sounds in a "Classical Period" style and would be useful in this "Mozart" year as a contrast or reinforcement to his music.

Beatus Vir, Antonio Vivaldi (1678-1741). SATB, SSA soli, strings and continuo, Ricordi and Company, 131656, \$6.00 (M-).

It is possible to buy only the choral parts which will be less expensive, and then use this keyboard score for the soloists. This nine-minute motet is typical Vivaldi and should not be confused with his other thirty-minute setting of the same text. Here the choir is used to punctuate the text and is interspersed among the soloists who have the majority of the singing. Their parts are not usually difficult, but their lines do have long melismas. The exuberant music has dancing rhythms, a fast tempo, and will be enjoyable for singers and listeners. This edition has both a Latin and English text. Highly recommended for any group with female soloists.

O for a thousand tongues to sing, Walter Pelz. SATB, cello, organ, and con-

gregation, Augsburg Publishing House, 11-2556, \$1.15 (E).

There are seven very brief verses used in a variety of combinations such as choir and congregation, women or men only, etc., and one features the cello. The cello part is simple but expressive. A useful hymn-anthem setting of a popular melody.

Super flumina Babilonis (Psalm 137), Michel-Richard De Lalandé (1657-1726). SATB with soprano, counter-tenor and baritone soli, strings, flute, and continuo, Novello and Co. (Theodore Presser Co.), No. 07 0484, \$8.95 (M+).

This extended motet of twenty-four minutes has twelve movements with the chorus singing in only five of them; the rest are for the soloists in different combinations. This edition by Philippe Oboussier contains all of the instrumental parts and is quite scholarly with exhaustive notational commentary. Only a Latin text is available for performance. Often the choral parts are doubled by the strings; however, many areas have divisi for soprano and bass sections. The music is predominantly homophonic. This is sophisticated music that will require a congregation that seeks cultured and urbane music.

Concertato on Shepherd of Souls (St. Agnes), Cindy Johnston Favreau. SATB, congregation and string quartet, G.I.A. Publications, G-3170, \$.80 (E).

The string quartet is used throughout primarily as an accompaniment and their music is quite simple with limited exposed areas. The choral writing for this anthem is also quite easy with moments of divisi. There are four verses with one for unaccompanied choir; the congregation joins on first and last verse. Easy music that will be useful for most worship services.

New Recordings

The Art of the Lautenwerk. Works of Silvius Leopold Weiss, John Dowland, J.S. Bach, Jacques Duphy, and Domenico Scarlatti. Kim Heindel, *Lautenwerk*. Gasparo GSCD-275 (Compact disc, no price given).

The *Lautenwerk* is enjoying a bit of a renaissance these days. Kim Heindel became interested in this unusual instrument several years ago, and eventually commissioned harpsichord builder Willard Martin to construct for him what this writer believes is the first instrument of this type ever built in America. Kim's performances and Willard's instrument (along with several experimental instruments built in Europe) have generated considerable interest in the *lautenwerk*; Willard has already built a second example (a 2-manual with spectacular *chinoiserie* decoration—pictured on the cover of this recording, but not used in it), and he has orders for more!

For the curious, the *lautenwerk* is essentially a harpsichord strung with the gut strings of the lute rather than metal strings. There are no surviving historical instruments, and contemporary descriptions are vague, permitting considerable latitude of interpretation in many aspects of design and construction. The two Martin instruments which I have seen and played have two eight-foot choirs of gut strings, and a four-foot choir which is strung in brass. Only one choir is damped, so (as with the lute) there are many strings which resonate freely. The instrument is fairly successful in replicating the timbre of

the lute, while permitting the facility of keyboard realization. Obviously, however, the keyboard brings inherent disadvantages as well as advantages; counterpoint and intricate passagework can be realized with relative ease, but the subtlety and variety of articulation and dynamics made possible by the use of fingers on the strings are sacrificed in the exchange. Nevertheless, I found myself intrigued by its possibilities rather than bothered by its limitations.

We know that J.S. Bach was particularly enamored of the *lautenwerk*, and possessed at least two of them. It has been theorized that his so-called "lute works" (which are usually performed either on guitar or keyboard instrument) were in fact intended for this instrument. Other than these half-dozen works, no specific literature for the *lautenwerk* exists. Both lute works and keyboard music can be effectively realized on this instrument, and contemporary accounts praised its effectiveness as a continuo instrument. The present program is a delightful mix of keyboard and lute music, and includes one of the large Bach works mentioned above.

It would be hard to imagine a more persuasive proponent for the *lautenwerk* than Kim Heindel. He is a talented harpsichordist, but the *lautenwerk* requires specific differences in approach and technique from the harpsichord. Heindel has obviously spent a great deal of time with his instrument, analyzing its functionality and responsiveness, and developing a technique which exploits its unique tonal characteristics. This excellent recording, which has vividly captured subtleties of both instrument and performance, will introduce the sound of the *lautenwerk* to a much larger audience, and is sure to make many new friends for the instrument.

—David Kelzenberg
Iowa City, IA

Eric Robertson plays the Casavant organs of eleven churches. Duke Street Records DSR 31032. Available from Duke Street Records, 204 King Street East, Suite 104, Toronto, Ontario M5A 1N2, Canada. No price given.

Side I contains the last movement from C. V. Stanford's "Sonata Celtica," Eric Robertson's psalm prelude on "Caithness," "Toccata Primi Toni" by the Danish composer Einar Traerup Sark, Alfred Hollins' "Trumpet Minuet," and Healey Willan's prelude on "Slane." Side II offers a tierce en taille and a dialogue by Michel Corrette, the "Fantasia in G Minor" (without the fugue) of J. S. Bach, Kenneth Leighton's "Fantasia on Lumetto," "Prelude in D Major" by Franz Schmidt, "Trumpet Tune" by David Ouchterlony, and "Chorale Prelude on 'Rockingham'" by Frederick Silvester.

I turned to this recording with considerable interest, at least partly because as a student I attended innumerable recitals given on some of these organs, and two of them were the first really large instruments I ever actually played! Unfortunately, the recording was apparently made as a promotion for Robertson, and it is frustrating in several respects!

The music is almost all worth hearing, but it is a strange jumble of predominantly late or post-Romantic music that does not show off the various instruments—all of them in Toronto, by the way—particularly well. The most satisfying selection is the movement from Stanford's magnificent sonata; this movement features the well-known hymn tune "St. Patrick's Breastplate." The movement benefits from the really

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splendid reeds, actually imported from England, on the organ of St. Paul's Anglican church. Willan's "Slane" was his last work for organ, but it is not a major work; one would like to have had one of Willan's large-scale works played on the St. Paul's organ for which several of them were written. Robertson's own chorale prelude is fluent but unexciting, and the organ used, a three-manual of about 30 stops (1952), is surely included only because it is located at Robertson's own church, Humbercrest United. The instrument is almost unbelievably Romantic for a Casavant of that date.

The matching of music and organs was clearly not done on any consistent basis. Silvester's only published organ work is played at the church he served for many years, and Ouchterlony's delightful "Trumpet Tune" is played on the organ that the composer has presided over since 1946. The two Corrette works are performed on a II/20 instrument in French style built in 1982. On the other hand, Hollins' often-played "Trumpet Minuet," charming and none the worse for invoking memories of Stanley and Boyce, does not show off the five-manual, 110-stop organ of the Metropolitan United Church!

Sarks' "Toccata Primi Toni" (1951) is a lively, moderately difficult work that deserves frequent performance. His fairly modern harmonies give piquancy to the underlying Dorian mode. Leighton's "Fantasy on Lumetto" comes off well on an instrument, deliberately German both on paper and in sound, built for Deer Park United Church in 1970. Like much of Leighton's music, this is adventurous enough to keep the musicians happy and mild enough for most listeners. The tune is perhaps not too well known outside the Church of Scotland.

The eleven organs heard on the record range in size from a two-manual of 15 stops to an organ with seven manual divisions and 114 stops. In date they range from 1914 to 1982. With two possible exceptions, they are all worth hearing and all of them produce some lovely sounds. One wishes that Robertson had tried harder to show their versatility. Unfortunately, the organs are poorly documented on the record jacket, and the Casavant firm may have mixed reactions as a result. It should be pointed out that the eleven organs represented here do not offer a very good cross-section of Casavant organs from 1914 to the present. Specifications are given for all the instruments, but some of the specifications list couplers and so one while others do not. The date for each instrument is given, but rebuilds, often extensive ones, are not indicated. As examples: the large instrument in Yorkminster/Park Baptist is listed as 1926, but it has been considerably reworked; the organ at St. Paul's is dated 1914 and 1956, but it was extensively revoiced in the early 80s; the organ at Bloor Street United is dated 1954, but most of the pipe-work is much older. The list could be extended. The 95-stop organ of Timothy Eaton Memorial Church is not dated at all—it was built in the early 1920s and is possibly the most Romantic of the big organs represented here. The specification for St. Paul's lists all 28 pedal stops as *Echo Pedal*.

For a player of his age—he was born in Edinburgh in 1948—Robertson is remarkably 19th-century-oriented. Only the Sark toccata and the pieces by Corrette and Bach fall completely outside the Romantic tradition, and one wished heartily that he had left Corrette and Bach alone! The Corrette tierce en taille suffers from erratic tempi, poor ornamentation, and an odd choice of registration. The Bach fantasia begins with a beautiful pleno sound from the organ (IV/73) of the Cathedral Church of St. James. However, Robertson chooses on two occasions to give prominence to the pedal scale passages by coupling the solo tuba to pedal. The effect is both distressing and, obviously, stylistically impossible. Robertson's technique is clearly sound, although most of this program, with the excep-

tion of the Sark toccata and the Stanford sonata, is only moderately demanding.

On the review copy there were obvious buzzing sounds from pedal notes in three separate places. The engineer had to cope with eleven quite different locations, and not all of the instruments recorded equally well. This is at least in part a matter of church acoustics. As an example, the accompaniment in Hollins' "Trumpet Minuet" is a little murky, but the organ in question is no model of clarity, simply because of its location. One can hardly recommend the very mixed repertory or the merely competent playing. Interesting mainly for organ sound!

—W. G. Marigold
Urbana, IL

Toccata. Pamela Decker, organist, performs at St. Mark's Cathedral, Seattle, 1989. Arkay AR6091. Arkay Records, 5893 Amapola Dr., San Jose, CA 95129, Allegro Imports, Distributor. No price listed.

Brilliant young Californian organist-composer Pamela Decker continues to

dazzle, in a program which skillfully contrasts early toccatas of Buxtehude, Bach, Muffat, and Frescobaldi with modern counterparts by Dagmar Holtz, Heiller, Vierne, and Decker. The exciting four-manual 1965 Flentrop organ in the reverberant St. Mark's Cathedral is ideally suited to both styles. Her playing is consistently exciting without losing clarity, and Arkay's recording engineer, Richard Krueger, has given an almost larger-than-life sound on this colorful recording.

Bach's *Toccata, Adagio and Fugue* is well articulated without excess, although the constant 16' prestant on the manuals in the Toccata becomes tiring. The Fugue is also impressive with its strong rhythmic drive throughout. The tempo of the Adagio, however, sounds somewhat fast. In the liner notes, the performer indicates that her interpretation is based on "an ornamented aria in the Italian style." Played with an unusual registration of two contrasting flutes, the impression, unfortunately, is one of extravagance without the lyricism inherent in the bel canto Italian aria style. Likewise, Frescobaldi's *Toccata*

Cromaticha per l'Elevatione also lacks a vocal, singing line.

Dagmar Holtz is a young organist at the Melancthon Kirche in Lübeck. Her four-minute *Toccata und Fuge* (1981) is tightly constructed and with immediate appeal to the listener. Decker's *Toccata* (6:07) also shows strength of her craft with contrast between the sections and a strong ending. Its only weakness lies in a slightly over-extended high tessitura. Vierne's *Toccata (Pièces de Fantaisie)* is stunning as is Decker's performance of Heiller's *Tanz-Toccata*. Recommended.

—Ann Labounsky

Kurt Lueders, *Romantic Rarities*, SK-514. BKM Associates, Box 22, Wilmington, MA 01887. Lacroix: *Pièce Symphonique*; René Vierne: *Prélude grave*; Lazare-Lévy: *Allegro molto*; Kitzel: *Präludium XII*; *Präludium V (Fantasia)*; Joseph Franck: *Prélude et Fugue en sol majeur*; Boëllmann: *Deux Versets de Procession sur l'Adoro te*; *Canzona dans la tonalité grégorienne*; Carillon; Chauvet: *Offertoire sur un Noël N° 7*;



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- 2 Doublette
- 2 Flûte
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- IV Cymbale
- 32 Contre Douçaine (Péd.)
- 16 Bombarde
- 8 Trumpet España (Ch.)
- 8 Trompette Harmonique
- 4 Clairon
- 8 Chimes (Ch.)
- 4 Celesta (Ch.)
- Tremblant

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- 8 Solo Gambe
- 8 Gambe Céleste
- 8 Flûte de Chanson
- 4 Major Octave
- IV Grand Fourniture
- 16 Bombarde Harmonique
- 16 Cor Anglais
- 8 French Horn
- 8 Trompette Harmonique
- 8 Tuba Mirabilis
- 4 Clairon Harmonique
- Tremblant
- Vibrato

RÉCIT

- 16 Contra Viole
- 16 Viole Céleste
- 16 Bourdon Doux
- 8 Principal Etroit
- 8 Flûte à Cheminée
- 8 Viole de Gambe
- 8 Viole Céleste
- 8 Salicional
- 8 Voix Céleste
- 4 Octave
- 4 Flûte Conique
- 4 Violine
- 4 Violine Céleste
- 2 1/3 Nasard
- 2 Octavin
- 2 Flûte à Bec
- 1 1/3 Tierce
- V Plein Jeu
- 16 Basson
- 8 Trompette
- 8 Hautbois
- 8 Voix Humaine
- 4 Clairon
- Tremblant
- Vibrato

ANTIPHONAL

- 8 Violon
- 8 Flûte Conique
- 8 Erzähler
- 8 Erzähler Céleste
- 4 Octave
- 4 Flûte Harmonique
- 2 Blockflute
- IV Fourniture
- 8 Voix Angélique
- 8 Trompette de Gabriel
- Tremblant

CHOEUR

- 16 Cor de Chamois
- 8 Viola Pomposa
- 8 Viola Céleste
- 8 Cor de Nuit
- 8 Flûte Céleste II
- 4 Fugara
- 4 Flûte Douce
- 4 Dulciana Céleste II
- 2 Italian Principal
- IV Petite Fourniture
- 16 Fagotto
- 8 Trumpet España (Unencl.)
- 8 Trompette
- 8 Clarinette
- 4 Schalmel
- 8 Chimes
- 4 Carillon Bells
- 8 Plucked Harp
- Tremblant
- Vibrato

POSITIF

- 8 Montre
- 8 Bourdon
- 4 Flûte à Fuseau
- 2 1/3 Nasard
- 2 Doublette
- 2 Quarte de Nasard
- 1 1/3 Tierce
- 1 Sifflet
- IV Fourniture
- III Cymbale
- 16 Douçaine
- 8 Cromorne
- Zimbelstern
- Tremblant

PÉDALE

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

ANTIPHONAL

PÉDAL

- 32 Contre Bourdon
- 16 Soubasse



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Offertoire sur un Noël N° 8; Walcha: Ein feste Burg; Gottes Sohn ist kommen; Wer nur den lieben Gott lässt walten; Von Himmel hoch; Boëllmann: Offertoire sur deux Noël; Guilman: Offertoire sur des Noël.

The complete story of nineteenth-century organ music should not overlook those composers who, well-known at that time, have largely been forgotten today. In his generous selection on *Romantic Rarities*, Kurt Lueders performs a wide range of well-crafted music with taste and insight. A specialist in the study of 19th-century organbuilding, Lueders has chosen to use the 1988 French-style Schoenstein organ built for Our Mother of Good Counsel Church in Los Angeles.

While not intended as a replica of a specific Cavaillé-Coll instrument, the Schoenstein organ seeks to re-create the style of his best liturgical designs. Its limited number of individual stops combine with unsuspected versatility. Lueders' recording serves the dual role of demonstrating both the organ and the unknown Romantic compositions he has programmed.

Several of these selections seem especially worthwhile. René Vierne's 1906 *Prélude grave* is very similar to his brother Louis' distinctively chromatic style. The *Allegro molto* written in 1926 by pianist Lazare-Lévy—Dupré's first piano teacher in Paris—reminds the listener of the enormous interaction between the two keyboard instruments in French organ circles. Two Noël's by Charles-Alexis Chauvet, the *petit père Bach*, continue the lovely simplicity inherited from Boëly.

Lueders includes two composers with more marginal connections to the other more mainstream French Romantics. Johann Christian Kittel's *Präludium XII* and *Präludium V* (Fantasia) anticipate German Romantic organ music at the beginning of the century. Lueders makes use of the surprisingly similar Schoenstein *Viola de gambe* to capture the sound of the German gambas of the

period. He also modifies his touch to acknowledge the more articulate phrasings common then. At the other end of the spectrum, four short chorale preludes by Helmut Walcha demonstrate how a 20th-century German composer made use of Romantic concepts.

Five works by the more well-known Léon Boëllmann show his indebtedness to the modality encouraged by the Niedermeyer School. Two versets on *Adoro te* recall the French tradition of liturgical pomp and ceremony, while his *Cantata dans la tonalité grégorienne* evokes modal harmony used in chant setting. The prize-winning 1881 *Offertoire sur deux Noël* combines two themes simultaneously to continue the venerable French organ tradition.

Lueders concludes his survey with Alexandre Guilman's 1873 *Offertoire sur des Noël*, a typically improvisational-style composition. Drawing upon three familiar Noël themes, the work is centered around two lyrical variations on "Quoi ma voisine es-tu fâchée." Lueders allows the finale to show off the full range of the instrument's considerable capabilities.

—Jess Anthony
Little Rock, AR

Book Reviews

The Music of Johann Sebastian Bach: The Sources, the Style, the Significance, by Robert L. Marshall. New York: Schirmer Books/Macmillan, 1990. 375 pages. \$16.95 (paper).

Books on Bach available today, like other studies on major composers, are either stand-alone works by single authors or collections of articles by many different writers. This one combines the best of both approaches: it speaks with the voice of one of today's chief Bach authorities, while at the same time it provides in each essay a depth of research usually found only in scholarly journals. In fact, the book is a collection of 16 essays, written over a period of 20 years and published between 1973 and 1988 as encyclopedia or journal articles, chapters in other collections, or as introductions to performing editions. The set also includes one public lecture and one review of recordings.

Following a general introduction consisting of basic biographical information about Bach's life and musical career, the essays are grouped into four parts: their historical significance, the compositional process, questions of authenticity and chronology, and aspects of performance practice. Whether they are stylistic and historical inquiries or studies of original sources, the articles deal mainly with Bach's choral works, but with ample consideration of his keyboard and instrumental pieces. The technical complexity of the articles varies according to the topic and the intended audience: fellow musicologists or the general reader. The findings are based upon familiar textual-critical techniques, and the weight of supporting evidence is most convincing. At the same time, the author does not withhold occasional risky but well-founded speculations on controversial issues.

One such issue arises in the challenge to the conventional view of Bach as a traditionalist. Biographical and musical evidence supports the view that Bach made increasing use of elements of the new pre-classical musical fashion in his later works, but always within the context of his late-Baroque idiom. Musical hints of this progressive awareness and tolerance of the light *galant* style, associated with the generation of his sons,

are found in such diverse large-scale compositions as the Mass in B-minor and the "Goldberg" Variations. They are also scattered throughout some of his cantatas composed in the 1730s and early 1740s, when Bach was strengthening his connections with the Dresden musical establishment.

Another controversial topic is that of "authenticity." This vexing question surfaces in several different contexts, whether the discussion is focusing on cultural-historical matters, the musical manuscripts, their dating, the instruments, or performance practices. The problem of dating and authenticity is best illustrated in the reconstruction of the compositions for solo flute, whose authorship Professor Marshall firmly restores to Bach, in opposition to recent contrary arguments. His review of the Telefunken series of Harnoncourt-Leonhardt recordings of Bach's cantatas wisely evades the central issue of intentionality, hard enough to establish on purely factual grounds alone. Also, considering the difficulties of ascertaining the degree to which the "spirit" of the music was shaped by its historical context, even the recording project's attempt to achieve "optimal" sound remains problematical.

Authenticity in performance is raised by the question: organ or "klavier"? Some harpsichordists may be unsettled by the judgment that Bach intended the Toccatas, BWV 910-916, and the Four Duets, BWV 801-805, from *Clavier-Übung III*, as *manualiter* organ pieces. However, their equilibrium may be restored by acceptance of the view that Bach was determined to keep the *Well-Tempered Clavier* universally accessible to students of all keyboard instruments, including the organ. (The generic term *clavier* in the title provides the clue.)

The discussion of the choral works, spanning five chapters, yields a variety of insights into Bach's compositional process: how his deliberations involved setting down individual parts within a specific musical context; how a knowledge of his working procedures makes it possible to trace his composing methods back to the beginning; how he developed larger dimensions such as scoring, thematic invention, and formal design; and how manuscript corrections were made in the interest of broad structural and expressive aspects of the works. Moreover, in certain cases, it seems that Bach had determined the overall design of the work, including decisions concerning style, scoring, and form of individual movements, before putting a single note on paper. Evidence and relevant historical information about liturgical and musical traditions support this interpretation of the composition of the *Magnificat*, for example.

What new insights into Bach's work can be derived from this book? First, the idealized, romanticized portrait of Bach, derived from the 19th century, has been supplemented by the more realistic assessment that the breadth and range of Bach's style permitted, from time to time, the production of works other than first-order masterpieces. At the same time, Bach's style contains progressive elements which can be seen as a forward-looking attempt at achieving a greater synthesis of the past with emerging trends in musical style. Further, the reconstruction of Bach's musical options and their resolution illuminates, in imaginative and musical (but not psychological) terms, the inner dialogue of the compositional process. Even though we can never know precisely what went on in Bach's mind at the time, this aspect of the creative act has been substantially demystified. Finally, the issue of Bach's

universality should not be equated with his popularity today, which is confined to a few "great hits." The pedagogical intent of many of his works, combined with the logical conception and systematic organization of his large-scale collections, suggests that they should be regarded not as acts of personal communication, but as revelations of universally valid principles. Bach's prophetic synthesis of important musical styles and tonal traditions is but one aspect of this universality.

Although the various articles in this collection can be approached independently, given their own internal integrity, their logical sequencing and occasional cross-referencing contributes to the impression of a continuous journey of discovery. Additional vistas of inquiry are provided by the copious scholarly notes (45 pages) and a bibliography extending to 1988 (13 pages). An Index to the Works of Bach and a General Index complete this admirable contribution to our understanding of the genius of Bach.

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

New Organ Music

George Frideric Handel, *The Complete Hymns & Chorales*, Facsimile Edition with an Introduction by Donald Burrows. Novello (Agent: Theodore Presser), \$15.

This edition of Handel's three hymns (composed on texts written by Charles Wesley) contains the following:

- 1) A facsimile of Handel's autograph of the hymns.
- 2) A facsimile of J.F. Lampe's hymns composed on the same texts and published in 1746.
- 3) A facsimile of Samuel Wesley's 1826 edition for solo voice and keyboard accompaniment.
- 4) A facsimile of Samuel Wesley's 1827 edition arranged for four-part singing.
- 5) A new printing of the hymns with realization of the figured bass by Donald Burrows.
- 6) A setting of "Jesu meine Freude," unrelated to the three hymns, in modern print and in facsimile.

The printing is clear and the format attractive; however, the lack of a table of contents similar to the listing above, as well as subheadings and clearly defined sections in the Introduction and musical text, make it difficult to determine which of the six sections one is viewing. Nevertheless, Handel is well-served by the completeness of Burrows' edition.

—Edmund Shay
Columbia College
Columbia, SC

Reflections on Three English Hymn Tunes, Robert M. Speed. Randall M. Egan/The Kenwood Press, Ltd. \$4.95.

The three hymn tunes in this collection are Bishopthorpe, Aberystwyth and St. Clement. All of the settings are soft, slow, and meditation-like. For those times in the service when this mood will fit, these pieces might work well. In the setting of Bishopthorpe, the harmonic structure and counterpoint are weak, and there is not a great deal of imagination shown in varieties of chord structure. The melody of Aberystwyth is altered surprisingly in measure 10 (printer's error?), but there is good use and development of the melody in this setting. The setting of St.

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Clement has a nice counter-melody in the right hand, but the odd modulation at the end from A-flat to G doesn't quite work. These pieces seem to call for some refinement.

An American Olio (or "General Ruckus"), Edith Borroff. Randall M. Egan/The Kenwood Press, Ltd. \$4.95.

Webster's dictionary defines "olio" as "A miscellaneous mixture or collection: HODGEPODGE, MEDLEY." This is an interesting novelty piece for two players at one console which might make a good closer at a recital. Charles Ives would probably appreciate a piece such as this, which uses traditional tunes in very untraditional ways—such songs as "Pop Goes the Weasel," "Daisy," "Oh Susanna" (in the keys of F and B at the same time), "Turkey in the Straw," "Tavern in the Town" and, last but not least, Beethoven's "Ode to Joy" (Beethoven an American?). If this sounds like fun, it is! This is a very clever arrangement. The other meaning of "olio" is "olla podrida—a highly seasoned stew made of one or more meats and several vegetables cooked in an olla (pot)." Many ingredients are cooking in this piece, and they all taste good.

Triptyque, George Delerue. G. Schirmer, Inc., distributed by Hal Leonard 50507730. \$7.95.

The composer is a pupil of Milhaud, and has written theater and film music as well as ballets, operas, orchestral and chamber works. This work for organ is challenging both to the performer and to the listener. It is written in a rather pianistic style, which will make it somewhat difficult to bring off successfully on the organ. The second movement is well written, expressing nice colors in the chords chosen. The first and the third movements are extremely virtuosic, calling to mind some of the great flashy works of the 19th and 20th centuries. However, one gets the impression of looking at these great virtuosic works through distorted glass, because the notes and chords chosen are so odd and unexpected. One might warm up to this work through repeated hearings, but it is hard to accept initially. It is a challenging piece for those who are up to the challenge.

Two plus One, Todd Billingsley. Genevox 4182-06. No price listed.

Now here's something different! Music is increasingly becoming available for synthesizer. But how about piano, organ and synthesizer? Here is a collection for all three instruments, although any combination of two will also work. Nine settings of hymn tunes are included, running the gamut from "What a Friend We Have in Jesus" to "God of Earth and Outer Space." This is definitely *not* for a musically-conservative church, as some pieces are marked "light jazz" and "Reggae or Latin feel"—others have a "Gospel" feeling about them. For churches used to piano and organ duets, this volume will present opportunities for new sounds with synthesizers.

Prologue from "The Song of the Forest", Dmitri Shostakovich, op. 81, arranged by Bryan Hesford. Fentone F383 (Theodore Presser Co., selling agent). \$6.00.

Pavane pour une infante defunte, Maurice Ravel, arranged by Bryan Hesford. Fentone F420 (Theodore Presser Co., selling agent). \$6.00.

Here are two more transcriptions by Bryan Hesford for organ. The Shostakovich is from an oratorio, and the Ravel from a piano piece "Pavane for a dead princess." Introductory notes or other background material should have been included with these publications, so that the performer is aware of their 'former life.' These facts are very important, as they affect performance on the organ. For those who are "into" transcriptions, these pieces would make nice additions. However, the texture of the pieces will tell you that they were not originally

written for the organ, and that there may be problems in bringing them off successfully on the organ.

Franck for the Church Organist, edited by Julia Morgan. Genevox 4577-55. No price listed.

Helpful remarks in the preface tell us that the pieces in this collection are taken from Franck's *L'Organiste* (59 pieces for manuals). Although written in the same year as the three chorales, they present a different (and surprisingly uncomplex) style for Franck. This particular publication contains seven pieces in G (major and minor), including three Noels. The pieces are moderately easy, and registration suggestions are given by the editor. This volume could serve to acquaint the organist with *L'Organiste*, the often-neglected collection by Franck, which can be very useful for teaching and service-playing.

Let the Song Go Round the Earth, Anna Laura Page. Genevox 4577-50. No price listed.

This piece is a fanfare-like setting of the tune "Leach." You might think it very similar to movie music. Parts are technically challenging, including the festive toccata-like ending. It may be good music for a festive service to accompany a march or a procession.

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

New Handbell Music

A Mighty Fortress Is Our God, David W. Music. Genevox Music Group, #4578-99 (no price listed), for three octaves of handbells (M-).

The two verses of this arrangement constitute a well-written setting of the well-known Luther hymn. There is some nice reharmonization in the first verse which follows a fairly block-style format. The second begins as a double fugue with some rhythmic interest which is then absorbed into a broader style to the end. It finishes with dazzling syncopated chords against the trebles in tremolo.

Let His Praises Ring! Richard W. Gieseke. Concordia Publishing House, #97-6054, \$2.95, for two octaves of handbells (E).

The cover states that these are "6 easy hymn arrangements for two octave bell choirs." They are all two pages in length, well written, and a good bargain for the price. The six titles include "O Christ, the Healer, We Have Come"; "Come, You Faithful, Raise the Strain"; "Love Came Down at Christmas"; "A Mighty Fortress Is Our God"; "Of the Father's Love Begotten"; "Sent Forth by God's Blessing."

Rejoice and Be Glad, compiled by Beverly Steele Gaia. Broadman Press (Distributed by Genevox Music Group), #4578-93 (no price listed), for four octaves of handbells (E+-M+).

The twelve titles under this cover include settings of old hymns, gospel songs, and some original material, all written by a variety of different composers new in this field to this reviewer. There is a wealth of handbell music here, including some Christmas titles. What makes this kind of collection especially appealing is the variety of music and style. Recommended.

A Joyful Song, James Culver. Choristers Guild (Distributed by the Lorenz Corporation), CGB-110, \$1.95, for C treble instrument and two octaves of handbells (E).

The suggested instruments to accompany the bells include oboe, clarinet or recorder, but I imagine a flute would sound well also. The instrument and the bells collaborate well in this simple and lovely original composition. The bells open with a flowing eighth note pattern which later leads into block chords against a repeat of the same melodic material on the instrument. A beautifully-written piece for the combination of bells and instrument.

—Leon Nelson



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No, this is not a review of the latest harpsichord-smashing event or of a recent recorded sonic spectacular. It is a report about harpsichords and harpsichordists in mystery stories, a genre which, I suspect, is dear to many aficionados of the early music scene. Just why erudite exhumers of musical fossils should be appreciators of the who-dunnit might make a fascinating psychological study (together with one investigating the similarly-anachronistic love for the music of Wagner and Richard Strauss shared by so many early keyboard players of my acquaintance).

Sir Arthur Conan-Doyle's master sleuth Sherlock Holmes was devoted to the violin; no arcane scratchings of ancient keyboard instruments here! Dame Agatha Christie, creator of detectives Hercule Poirot and Jane Marple, did not mention the harpsichord in connection with either of her two detectives, although the movies of the Miss Marple stories, starring the unforgettably-jowled Margaret Rutherford, feature a jaunty theme played on the harpsichord in their accompanying musical scores.

Dorothy L. Sayers displayed an awareness of the revived harpsichord when she wrote the absorbing *Whose Body?*, published in 1923. Lord Peter Death Bredon Wimsey, D.S.O., second son of the fifteenth Duke of Denver, made his first appearance in this story. In addition to being a charming, witty athlete and scholar; a superb cricketer; and a distinguished (if deceptively-drawing) man about town, Lord Peter knew something about musical style.

[He] finished a Scarlatti Sonata, and sat looking thoughtfully at his own hands . . . That's a wonderful instrument, said Parker. It ain't so bad, said Lord Peter, but Scarlatti wants a harpsichord. Piano's too modern—all thrills and overtones . . .

In a later Sayers mystery, *Gaudy Night* (1936), Lord Peter is actually called upon to play a Bach minuet and gigue on a spinet.

Sylvia Marlowe, the distinctive American harpsichordist whose wide-ranging repertoire ran from the usual harpsichord offerings to commissioned works and jazz, was the model for harpsichordist Myra Drysdale, encountered in the mystery novel *Blue Harpsichord* (1949). The author Francis Steegmuller published the hard cover edition under his "mystery" pseudonym David Keith. When the paperback edition was printed it bore Steegmuller's own name. In the novel, the hero, young Latin professor Terence Kelly, attends "an enjoyable occasion at which a pretty young American harpsichordist . . . played everything from Bach to Basin Street on her tinkly instrument . . ."

Not murder precisely, but overtones of the occult permeate John Fowles' novel *The Magus* (1965; revised edition,

1977). In it an enigmatic, sinister and wealthy recluse, Maurice Conchis, lives in seclusion on a Greek island where he draws a young English schoolteacher into his web of mystery.

"Now what else can I show you? My harpsichord is very rare. It is one of the original Pleyels. Not in fashion. But very beautiful." He stroked its shining black top, as if it were a cat. There was a music-stand on the far side, by the wall. It seemed an unnecessary thing to have with a harpsichord . . .

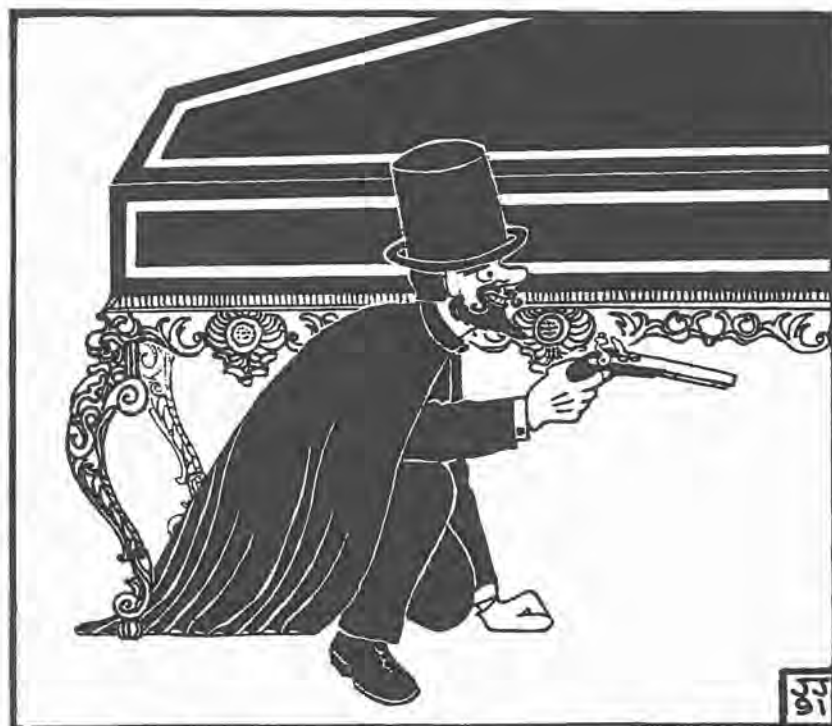
Fowles noted, in the preface to his revised novel, that his own Greek-island experience had included not a harpsichord but an old harmonium; however the use of the stringed keyboard instrument added a certain exotic flavor and a further aura of extraordinary sensibility to the novel.

Murder, Maestro, Please, a 1952 romp by Delano Ames, appeared as a paperback in 1983. Jane and Dagobert Brown, tandem-bicycling to the Puig d'Aze Music Festival in a remote village of the Pyrenees, narrowly avoid the shots of a sniper. What follows is great fun, involving, among other madcap elements, British-Russian espionage; stolen bicycles and several exotic motor cars; at least two volatile romances; a freckle-faced, ice cream-devouring child prodigy; and the reclusive harpsichordist Kitson, a local genius and alcoholic star of the promised festival.

As everyone knew, Kitson (apparently he had no first name) was, with the possible exception of Madame Landowska, the greatest living exponent of the harpsichord. In nineteen forty-five, after the death in tragic circumstances of his wife, Kitson had retired from the world to live the life of a hermit in the remote Pyrenean village . . . refusing all offers to appear in London, New York, and Paris . . .

Descriptions of Kitson's idiosyncratic recitals, their deviations from the printed announcements of program order, and the reactions of the various eccentrics in attendance add to the zany charm of this narrative.

Ames's mention of the great Landowska reminds this reader of Joseph Hansen and his personable gay insurance investigator Dave Brandstetter. In *Skinflick*, the fifth of the (thus-far) eleven Brandstetter mysteries, the de-



Drawing by Jane Johnson
An historically-informed villain, using the proper, *Diderot-Encyclopédie*-illustrated pistol, crawls out from under a harpsichord, also of 18th-century provenance.

ective's morning ritual is described:

He turned his head and opened an eye. Knots in the pine wall stared back at him. He pushed the power button. Harpsichord, Bach, Wanda Landowska. He blew out air, threw back the sweat-soaked sheet, sat up. He ran a hand down over his face, tottered to his feet, staggered to the bathroom.⁵

How about a murder mystery with chapter-heading quotations from K.P.E. Bach's *True Art of Playing Keyboard Instruments*? James Gollin's *The Philomel Foundation* (1980) was billed as "a tale of music and espionage," and it certainly delivered on this promise. The Antiqua Players, off to give concerts in Europe as recipients from the previously-unknown Philomel Foundation of an unexpected grant, are recruited to remove a famous Russian cellist from his political captivity. The descriptions of music and instruments are accurate, for the most part, reflecting, no doubt, the author's student years at Yale, his interest in the recorder, and his experience in building his own kit harpsichord.

The harpsichordist of the story, Ralph Mitchell, "wearing a suede pullover with fringed sleeves and tight, tight leather pants," is

into harpsichords, which is like being into vintage Rolls Royces . . . Over the past few years, Ralph has been trading up. He turned his brand-new Neupert Model Vivaldi for a sensational instrument, also modern, built to order by John [sic] Dowd in Boston . . .⁶

As the story begins Ralph is on the track of an authentic Ruckers spinet, so

for him a foundation-sponsored trip to Europe is an obvious stroke of good luck. Together with the group's leader, Alan French and Alan's love-interest Jackie Craine (world's most beautiful violist-da-gamba), Ralph and the other two members of the early music ensemble are engagingly depicted whether they are rehearsing and presenting critically-acclaimed concerts, moving in the heady ambiance of nouveau-riche Switzerland, or engaging with the CIA/KGB good/bad guys to facilitate the escape from East Germany.

So far I've not encountered a mystery in which the weapon of choice is harpsichord wire; nor have I found one with a mad harpsichord-tuner or player as villain. But I will continue to search the shelves of book shops and antiquariats looking for further examples of this specialized genre: murders with harpsichords.

Readers are invited to submit their findings in this area, as well as news items, to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.

NOTES

1. Dorothy L. Sayers: *Whose Body? The Singular Adventure of the Man with the Gold Pince-Nez*. New York: Harper and Row [n.d.], p. 44.
2. Francis Steegmuller [David Keith]: *Blue Harpsichord*. New York: Dodd, Mead, and Co., 1949; p. 18.
3. John Fowles: *The Magus*. New York: Little, Brown, and Co., 1977; pp. 94-95.
4. Delano Ames: *Murder, Maestro, Please*. New York: Harper & Row Publishers (Perennial Library), 1983; p. 14.
5. Joseph Hansen: *Skinflick*. New York: Holt, Rinehart and Winston, 1979; p. 108.
6. James Gollin: *The Philomel Foundation*. New York: St. Martin's, 1980; pp. 9-10.

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("Acoustics in the Worship Space," I, II, III, IV, V, VI have appeared in *THE DIAPASON*, May 1983, May 1984, January 1986, May 1987, April 1988, and April 1990 respectively.)

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There are many applications for electronic technology in the acoustical field, from test instruments to assist in the acoustical design of a room, to the electronic sound reinforcement system equipment, and more. There are also acoustical applications where electronic sound systems (microphones, etc.) are inappropriate. An understanding of the three basic acoustical needs of the worship space will assist in the understanding of appropriate acoustical design and equipment.

The clear, intelligible distribution of *speech* (from readers, preachers, liturgists, etc.) to all listening locations in the room is one acoustical requirement in the worship space. Another is the support and distribution of *music* (of choir, organ, instruments, etc.) to all listening locations. This music must also be clear, blended into balanced ensemble, and with good tuning and rhythmic accuracy amongst musicians. Finally, a worship room must provide an environment with a *corporate* acoustic where all worshipers are heard and reinforced

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by each other for a sense of unity and "community support" in hymns and sung and spoken liturgy and responses.

Electronic systems (microphones, speakers, etc.) are appropriate in most worship environments when used for the intelligible distribution and reinforcement of *speech*. Microphones can be placed at the many sound source locations, such as pulpit, lectern, ambo, altar, font, etc., and speakers can be designed and located to deliver sound to all listeners. When well designed, electronic systems are particularly useful in maintaining realism, controlling clarity through the use of time delays in large spaces, and in assisting the hearing impaired. It should be noted, however, that in some circumstances with careful architectural design, an electronic sound reinforcement system may not be necessary for the clear distribution of *speech*.

The use of an electronic system may or not be appropriate to different types of *music*. In some musical idioms, particularly contemporary, the composers, musicians, and listeners might expect the use of a "sound system." Further, a "system" may be necessary in some contemporary forms to reinforce soloists or small groups of voices over "instrumentation," and for the playing of

the instruments themselves. High loudness levels from sound systems, however, are often not necessary when applied to music in the worship environment.

Electronic sound reinforcement is most often unnecessary, inappropriate, and even damaging to many classic and traditional sacred music forms. Composers and musicians expect and require a natural and architectural acoustical setting to reinforce, blend, support and project musical production. Typically, a good architectural setting for musicians implies a rather high ratio of sound reflecting materials, and proximity between musicians. This type of architectural acoustical environment not only assists musical ensembles (whether they be choirs, instrumentalists or divisions of organ pipes) to work together, but also creates a sense of architectural fit, realism, and presence for the listener. To rely on electronic systems rather than architectural acoustics for classic and traditional musical forms can be to function contrary to the desire of the composer, musician, and listener.

Sacred music often functions to lead the congregation in hymnody, psalmody and liturgy, rather than only functioning with the congregation as "listeners." It is in the application of leading the congregation's music that choir and instruments can easily pass from support and leading into a "performance" role if too high "sound system" volumes are used.

Finally, a good *corporate* acoustical environment, where the unity and acoustical involvement (in music and speech) of all worshipers is desired, cannot likely be achieved through the use of electronic systems. It is the involvement of all present in hymns,

liturgy, and responses that is the key element of *corporate* worship. Short of providing microphone "pick-up" and speaker "distribution" from and to the entire body of the congregation, electronic systems are inappropriate for this purpose. Note that electronic equipment is available which can raise the reverberation periods in "dead" rooms, thus improving the "corporate" acoustical experience. Such systems are highly sophisticated and are appropriate alternatives when true architectural/acoustical measures are not possible. The cost of an effective electronic reverberation enhancement system might exceed the cost of architectural/acoustical remodeling in a building. It is the essential realism and unity of presence, both visual and acoustical, that truly great worship architecture, not "systems," can and must provide.

The proper architectural means to the goal of a good "corporate" acoustical environment is through the use of room size, shape, layout, and finish materials which support desired sound energy. Such rooms have adequate cubic volumes, and a relatively high ratio of sound reflecting materials (few sound absorbing carpets, acoustical tiles, etc.), and reverberation periods of approximately 2.0 seconds or greater, occupied.

The use of microphones and "sound systems" are appropriate and useful in many applications, particularly for the clarification of speech, but a fine "architectural acoustic" is truly the key element for fine worship acoustics where music and corporate activity are used. In such spaces, worship is truly enlivened and communicative in speech, music, and the participation of all who attend. ■

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In Memoriam Jean Langlais

February 15, 1907—May 8, 1991

Ann Labounsky

*In my weakness God has regarded me
And very soon the day inundates my eyes.
He has chosen me to live in his clarity,
his glory embraces my spirit like a fire.
He comes again in spite of my poverty
so that I hear in myself the heart of my god.*

These words by Father A. Ory, which Langlais set as a hymn in 1983, now reflect the glory of the eternal day to which he has entered and the clearness of his spiritual sight. He is at last at peace after a long, productive, and at times, very difficult life. He died of a heart attack during the night of May 8 after having been taken to Laennec hospital near his home several days earlier because of breathing problems. The following Saturday morning the funeral and burial were held in Esquelcans, near Toulouse, with only immediate family members in attendance. His first wife, Jeannette, who died in 1979, was originally from Esquelcans and it had been his desire to be buried next to her. A public Solemn Memorial Mass was held at the Basilica of Sainte-Clotilde in Paris on May 30. Although his many students and friends rejoice that he is now at peace, he is greatly missed. Sympathy is extended to his wife Marie-Louise Jaquet, his daughters Janine and Caroline, son Claude, and sister Flavie.

Jean-Marie-Hyacinthe Langlais was among the most important organ composers, teachers, and performers of the twentieth century. Born the eldest of four children, on February 15, 1907 in Brittany to Flavie and Jean-Marie-Joseph Langlais, he was able to see during his first few years, but by the age of three had lost all sight. Although his parents were poor—his father a stone-cutter and his mother a seamstress—he was given a firm sense of independence early in life. Unfortunately, because of their poverty he received no formal musical training during his first ten years, nor did he learn Braille.

Between the ages of ten and twenty, from 1917 to 1927, he studied in Paris at the Institute National des Jeunes Aveugles (National Institute for the Young Blind). His teachers included Maurice Blazy (piano), Remy Clavers (violin), Alexander Dantot and Albert Mahaut (solfege and harmony), and André Marchal (organ). During his last three years at the Institute he received highest academic and leadership honors. During this time he formed close friendships with Gaston Litaize, who was two years younger, and Charles Bourgoin, a student studying piano tuning. Several other teachers at the Institute—Louis Vierne, Paul Landormy, and Albert Mahaut—exerted a lasting influence on him during this period, an influence which traces its roots back to César Franck.

In 1927 he entered the Conservatoire National Supérieur de Musique de Paris. During part of the 1928–29 academic year, he studied fugue with Noël Gallon but did not apply for a diploma in fugue. In 1930 he won first prize in organ and improvisation from the organ class of Marcel Dupré. Students in Dupré's class during Langlais' tenure included René Malherbe, Olivier Messiaen, Gaston Litaize, Henriette Roget, Joseph Gilles, Henri Cabié and Noëlle Pierront. In 1931 he studied organ and improvisation privately with Charles Tournemire. In 1934 he was awarded second prize in composition from the class of Paul Dukas. During his student days at the Conservatory, he became a close friend to Messiaen, who read orchestral scores to him on the piano weekly. His friendships with both Litaize and Messiaen continued throughout the remainder of his life.

From 1930 to 1970 he was professor of organ at the Institute National des

Jeunes Aveugles, and from 1961 to 1976 taught at the Schola Cantorum. He also taught at the Liturgical Music Workshops at Boys Town, Nebraska, in the summers of 1959, 1961, 1963, 1965, and 1967.

He began his career as a church musician in 1925 as substitute organist at Saint-Antoine-des-Quinze Vingts. In 1931 he obtained his first regular church position at Notre-Dame-de-la-Croix, where he served until 1933 when he was appointed as organist of Saint-Pierre-de-Montrouge. From 1945 to 1988 he served as organist at the Basilica of Sainte-Clotilde in Paris. Several months before his death in 1939, Tournemire expressed to Langlais his desire to have Langlais succeed him as organist there and this honor remained a source of great pride to Langlais.

Between 1952 and 1981, he performed over four hundred concerts in the United States, Europe, and Canada and over three hundred in the United States alone. From 1952 to 1969, he made eight American tours each lasting more than one month, first under the Colbert-LaBerge Concert Management and later under Lilian Murtagh. He also performed in the United States during shorter periods in 1972, 1976, 1978, and 1981 and performed in Pittsburgh in 1964, 1966, 1972, 1976, 1978, and 1981. His concert career also included recitals in France, Belgium, Germany, Switzerland, England, Ireland, Holland, Finland, Sweden, Italy and Canada. During these tours he frequently gave masterclasses in churches and universities.

In 1931 he married Jeanne Sartre and had two children by this marriage, a daughter Janine in 1935 and a son Claude in 1943. Both children married and Claude and his wife had three sons during the early 1970s. His wife Jeannette, as she was called, accompanied him on his first two American tours and until 1979 transcribed all of his compositions from Braille. In 1972 he suffered a heart attack and subsequent small attacks. Jeannette's health declined from heart-related problems beginning at approximately the same time and she died of a heart attack in 1979. He remarried a former student and guide, Marie-Louise Jaquet, and had one daughter, Caroline, born in May of 1980. In 1984 he suffered a stroke and was temporarily paralyzed on his left side. As a result he was unable to read



Jean Langlais 1976



Langlais receiving the honorary doctorate degree October, 1976 in the Duquesne University chapel

or write in Braille but fortunately continued to read music in Braille and to compose.

He was the recipient of numerous honors: Grand Prix du Disque and Prix Madame René Coty for his *Missa Salve Regina*, Officer of the Legion d'Honneur, Officer of the Palmes Académiques (for excellence in teaching), Knight of the Order of Saint Gregory, Bronze Medal of the City of Paris, Prix Rossini (for religious music) from the Academie des Beaux Arts, Prix Auber-ville, honorary member of the American Guild of Organists and the Boys Town Medal of Saint Caecilia. Four universities—Texas Christian, Fort Worth, Texas (1975); Duquesne University, Pittsburgh, Pennsylvania (1976); Catholic University, Washington, D.C. (1981); and the Royal College of Church Musicians (diploma of Fellow, honoris causa, 1987)—have awarded him honorary doctorate degrees. In 1983, a documentary film of his life, *The Singing Organ*, was released. He served on numerous juries for organ competitions and examinations including Saint Albans, the Paris Conservatory, Les Amis de l'Orgue, and most recently as one of the jurors for the selection of new organists for the Cathedral of Notre-Dame de Paris.

In his position as titular organist at the Basilica of Saint-Clotilde in Paris, he stood as successor to the compositional tradition that began there with César Franck and continued with Charles Tournemire. He was an active supporter of the music of Franck and Tournemire and since 1987 was president of the honorary committee of the International Charles Tournemire Association—an association founded in 1987 by Daniel-Lesur and Allen Hobbs for promoting the music of Charles Tournemire.

The scope and quantity of his many instrumental, choral, and vocal compositions also place him as one of the most important composers of the French Post-Romantic School. Over two hundred of his vocal, choral, and instrumental works have been published. His output of organ music exceeds even that of Johann Sebastian Bach.

Although Jean Langlais has composed a vast repertoire of choral, instrumental and vocal music, at present only a small fraction has ever been performed in the United States. Of over 350 organ pieces, only a small portion of it is generally known and that primarily from his early period of 1933 to 1956: *Trois Paraphrases grégoriennes* (1933/34), *Neuf Pièces* (1942/43), *Suite Médiéval* (1947), *Suite Brève* (1947), *Suite française*

(1948), *Hommage à Frescobaldi* (1951), and *Organ Book* (1956). In addition, he has composed a number of extended single-movement works, *Cinq Méditations sur l'Apocalypse*, *Offrande à une âme*, *In Memoriam* and most recently last year, *Mort et Resurrection* in memory of Jehan Alain. He has also composed three organ symphonies, three fantasies for two organists at a single organ, two major works for two organs, pedal études, and simple pieces based on such American folk hymns as *Amazing Grace*, *There is a Fountain Filled with Blood*, and *The Battle Hymn of the Republic*, as well as such popular Christmas carols as *Silent Night*, *O Come, all ye Faithful* and *Joy to the World*.

His works for organ and other instruments are likewise little known: three organ concerti and a piece for organ and strings; a *Diptyque* for piano and organ; five works for trumpet, violin or flute and organ.

His chamber music and instrumental music is extensive including a virtuoso piece for clarinet and piano, a piece for four solo celli, several piano and celli concerti.

His vocal music, using both ancient Latin and French texts, is rich in both religious fervor as well as folkloric simplicity. Several pieces are based on poetry of modern French poets: Pierre-Jean Jouve (*Humilis*, 1935); Alain Messiaen (*Trois Mélodies*, 1949); and Jacques Prevert and Edmond Lequin (*Paroles*, 1946). Much of his vocal music from 1946 to 1990 includes liturgical music suitable for unison choir and congregational singing.

His choral music includes five cantatas, several works for women's voices: *Canticum of the Sun* (1965), *Corpus Christi* (1979); men's voices: *Hymne du Soir* (1984), *Libera me, Domine* (1948), *Trois Noël*s (1959), and *Psalms 150* (1958); and eleven masses—the most well known including *Missa Salve Regina* (1954), *Messe Solennelle* (1949), and *Missa "In Simplicitate"* (1952). Almost completely unknown in America is his *Passion* (1953) for chorus, orchestra and five soloists and his orchestral works for stage dramas commissioned and performed by the Radiodiffusion française: *Le Diable qui n'est à Personne* (1946), *Légende de St. Julien l'Hospitalier* (1947), and *Le Soleil se lève sur Assise* (1950). (For a complete listing of Langlais' music composed before 1988, see *Jean Langlais: A Bio-Bibliography* by Kathleen Thomerson, Greenwood Press, 1988.)

Langlais' most complete archival collection in the United States including

Ann Labounsky, Chairman of the Organ and Sacred Music Department at Duquesne University, Pittsburgh, Pennsylvania, holds a BMus from the Eastman School of Music, where she was a student of David Craighead, MMus from the University of Michigan, where her teacher was Marilyn Mason, and Ph.D. in Musicology from the University of Pittsburgh. She spent two years in Paris studying with André Marchal and Jean Langlais on a Fulbright grant and holds diplomas from the Schola Cantorum and Ecole Normale. Miss Labounsky is noted as an improviser and as an interpreter of French organ music. She is currently involved in recording the complete organ works of Langlais for the Musical Heritage Society, a project begun in 1979, and has recently written a biography of Langlais, "Jean Langlais: The Man and His Music."



Langlais teaching at Duquesne University organ studio 1973



Jean Langlais at the console of Saint-Clotilde, Paris

scores, manuscripts, letters and photographs is in the private collection of Ann Labounsky, in Pittsburgh and will be housed at Duquesne University as part of the *Jean Langlais Collection*. This university is a center for study of the music of Sainte-Clotilde composers. Last year Allen Hobbs, a former pupil of Langlais, established the *Jean Langlais Collection* at the Duquesne University Library including autograph copies of music of both Franck and Tournemire. Mr. Hobbs made this gift last December to honor Langlais during his lifetime.

In memory of Jean Langlais, Duquesne University will sponsor a *Jean Langlais Symposium* September 23-26, 1991. The present titular organist of Sainte-Clotilde, M. Pierre Cogen, will participate in this tribute which will include a series of recitals, masterclasses, and lectures. Further information about these events will be forthcoming.

It is much too early to estimate the historical importance of Langlais as a composer. Although clearly one of the most popular French organ composers of this century, most of his organ music has yet to be performed. Within the next several years the complete recordings of his organ works on the Musical Heritage Society label will be completed on compact discs. Much of his choral and instrumental music has been performed in this country but many works are difficult to obtain.

One thing, however, is certain. He has had a major impact as a teacher on students from around the world including many from the United States, some of whom hold leading positions in universities. He was a demanding but very encouraging teacher and was able to bring out the best from every student. One pupil summed up his teaching in this manner: "He demanded precision, attention to detail; but he was always encouraging. He knew what he wanted; brilliant; and an uncanny ability to get students to play well." He was able to hear a poor fingering immediately and know what the fingering was. He was analytical at the same time being intensely intuitive. Like Dupré, he insisted that his students not move their heads to look down while playing nor move their torsos. He seemed to reach to each student's hidden musical sources and tap them, often coaxing an expressive line with the use of his hand on their shoulders and by singing the moving parts. Most of his students, especially those with a well developed technique, felt an empathy with his poetic genius and responded to it immediately. When Jean Langlais taught, he made every minute count and gave his all to each student. Even those with limited techniques he helped with seemingly limitless patience, insisting that a phrase be repeated over and over again until it was perfect. During masterclasses at Duquesne University in 1976 he was so severe that the students fondly called him a "bear." He responded with delight thinking they had said, a "beer." After that he often referred to himself as "The bear" and

sometimes as "The Saintly Bear." During his forty years of teaching organ at the Institute he once said that he had advised only several students not to continue to study organ. His teaching lives on in his students and fortunately has frequently been recorded both on cassettes and videos.

Likewise his performances have been recorded and some of his recordings are still available through the Organ Literature Foundation and the Gregorian Institute of America. These recordings, however, do not take the place of the unique experience of hearing him live in concert and at Saint-Clotilde during the mass. Those who heard him cherish special memories of this magnificent Cavallé-Coll organ, its tones molded with masterful imagination under his command. He loved this instrument almost as a mistress and often referred to her as one. She inspired some of his best playing. Nonetheless, even on the most limited and poorly voiced organs he was always able to transcend the limitations of each instrument and make the listener hear only the beauty of the music.

But perhaps it is Jean Langlais, the man, that we miss the most at this time. For those who knew him personally there is a great sense of loss now. Marchal, who died at the age of eighty-six, remained vital and continued to teach until his death. There almost seemed to be a sense of immortality about him and we wished the same for Langlais. Since his stroke in 1984, however, his speech was severely limited and his loving wife, Marie-Louise Jaquet, became his spokesperson. She ministered to him in every way with a patience that was touching. For a man who prided himself on being independent—as her important essay published by *Les Amis de l'Orgue*, *Jean Langlais: Un Independent*, was aptly titled—it was more than a little difficult for him to give up this independence.

Although Langlais was a deeply religious and intuitive genius, he also had an earthy and humorous bent and loved practical jokes. While in Dupré's organ class, he used to read Boccaccio's *Decameron* while pretending to be studying his score, and since it was in Braille, Dupré was none the wiser. While a student in the Institute choral singing under Adolph Marty, he and Litaize once decided to play a trick on Marty and where there was a canon at the third, they sang it at the second, creating an unexpected dissonance.

Langlais' sense of humor is shown in a number of his descriptions of his American tours and the organs he encountered:

The catholic pastor was so proud of his organ that he surrounded it with an almost paternal surveillance. Alas! What a deception was mine: It was an electronic! And a lamentable instrument. In spite of that, twenty minutes before the concert, the organ builder arrived very joyfully. "Is there anything I can do for you?" he asked, looking at the electrical connections of the combinations. "I beg you, please don't touch this organ, it works badly enough as it is," and the organ builder disappeared never to return.

And during another concert: "I was surrounded by fifty-six illuminated candles. As I was playing, all that was lacking was the coffin." And of his train travel:

At six in the morning the second battle in the lower berth began crowned by an impressive victory: put on my pants without putting my feet on the floor thanks to the pillow raised to the thickness of a piano.

Langlais was a masterful joke-teller himself and repeated a number of jokes for various audiences. A great admirer of both Eric Satie's music and humor, Langlais often enjoyed telling this story about Debussy and Satie:

One day Eric Satie showed a work to Debussy. Debussy said to him, "Your music is very good but you should be more precise about its form." So Satie titled his next piece, "Three Pieces in the Form of a Pear."

Langlais loved his dogs, beginning with Djinn, a large white Alaskan husky, and later two mongrels, Paff and Scherzo. He called the last one Scherzo because of the dog's impetuous temperament and looked forward to walking him several times a day. When Scherzo pulled violently to the left, Langlais always remarked, "Now he is becoming a Communist." Once while practicing for a recital, he heard his companion asleep on a pew in the church and beginning to snore rather loudly. Enchanted with this sound, he began to improvise on French lullabies in dialogue with its low and high pitches. Many of his compositions also reflected his wry sense of humor such as *Scherzo Cats*, which was first an improvisation he made on the French radio, and *Pasticcio (Organ Book)*.

Much of his music, in fact, directly expresses many types of emotions: from the pathos and despair of *Poem of Life*, to the varied types of joy in *Poem of*

Happiness, to the unbridled happiness of *Fête*, to tranquility and peace in *Chant de Paix*, to sorrow in *De Profundis (Neuf Pièces)*, and to anger in the first movement of *Symphonie No. 1* and *Pour la Croissance*.

Langlais' music, unlike that of Messiaen, does not divide itself into stylistically distinct periods; nor is there an obvious evolutionary path. Very early works from the 1930s, such as the *Vingt-quatre pièces*, contain elements of many formal and stylistic devices used in later works. His later works tend towards more extended length and increased dissonance. He has also developed a use of proper names to provide thematic material, and theological/scriptural symbolism in his more recent output. Other sources of his thematic material include Gregorian chant, particularly French folk music, chorales and more recently, hymn tunes.

He acknowledged that early influences in his music included the music of Fauré and Tournemire as well as medieval music, and above all, modality. Following the dictate of his composition teacher Paul Dukas, he tried constantly to vary his style and source of inspiration. Throughout his life, however, his greatest influence was his Catholicism and particularly his veneration for Mary—he often said his best pieces were inspired by her. He wanted to be remembered as a devout Catholic who put his talent in service to his Church. As such, he influenced many to understand the Catholic faith through his music. His piece *Regina Angelorum*, for example, is an offering to Mary as Queen of Angels, surrounded by myriads of flying angels and he hoped that people would see this image when hearing the piece. When he played the premier at the Shrine of the Immaculate Conception in Washington, a woman came to him after the concert and said that she had seen the angels flying. Now he not only also sees the angels, but is one with them. ■

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qui sera donnée à la mémoire de Jean LANGLAIS, décédé le 8 mai dernier.

BASILIQUE SAINTE-CLOTILDE

JEUDI 30 MAI 1991, à 18 heures.

Aucours de cet office, des oeuvres de Jean Langlais et de César Franck seront interprétées par les Petits Chanteurs d'Antony, dir. P. Giraud, l'Ensemble de cuivres du C.N.R. de Paris, dir. Fr. Carry, Jacques Taddel et Pierre Cogen, organistes titulaires, Guy Touvron, trompette, G. Bessonnet, orgue de chœur et P. M. Bédart, Maître de Chapelle de la Basilique :

Requiem grégorien

Kyrie et Agnus de la Messe "Salve Regina"

Sanctus de la Messe solennelle

Déploration, Libera me et Salve Regina

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Oeuvres d'orgue

Prière de César Franck

Honélie par le Chanoine Jehan Revert, Maître de Chapelle de

Notre-Dame de Paris.



Orgues Létourneau, Saint-Hyacinthe, Québec, Canada, has built a mechanical key and stop action instrument, Opus 27, for Dr. Dudley Oakes' Studio, Ann Arbor, MI, after being displayed at the Boston 90 AGO Convention. Denis Campbell designed the instrument under the supervision of builder Fernand Létourneau. Gilles Campbell built the solid oak case, with wood carvings by Jean Dutin. Manual keyboards are made of polished bone for naturals, and rosewood for accidentals, maple and rosewood for Pedal. Guy Leblanc constructed the chests and inner parts of the organ. The suspended-action console was assembled by Sylvain Létourneau. The pipework was made in-house under the direction of Réal Godbout; façade pipes are of 70% polished tin. Jean-François Mailhot did the voicing. The organ has stable wind, 50mm pressure for manuals, 80mm for Pedal. The organ is equipped with On/Off toe studs for couplers; adjustable table bench. Compass 58/32; 12 stops, 13 ranks, 702 pipes.

MANUAL I
8' Rohrflöte
4' Prinzipal
2 3/4' Nasat
2' Oktav
1 1/2' Mixtur III

MANUAL II
8' Gedackt
4' Koppelflöte
2' Flachflöte
8' Krummhorn
Tremulant

PEDAL
16' Subbass
8' Bordun
4' Choralbass

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Smith Organ Co., Wichita, KS, has built a new organ for St. Joseph Catholic Church, Andale, KS. This 11-rank electric-action organ is mounted on the rear balcony wall. The organ, supported by four I-beams extending 3 feet out from the wall, frames a stained glass window located in that part of the building. The Swell enclosures are located on each end of the organ with the expression doors powered individually and working simultaneously one end with the other. Seven ranks of this organ are of new construction made to the builder's specifications by Aug. Laukhuff of Germany.

The casework and enclosures are made of red oak stained and lacquered. Four ranks, three strings and one flute, were made from an existing organ in the church. The console case and pedalboard from the previous organ were retained and equipped with a new tilting-tablet stopboard and combination system along with new tracker-touch manual keyboards. The windpressure in the three windchests is regulated by internal schwimmers. Father Reinhard C. Eck is current pastor at the church. Edith Betzen is the organist.



GREAT
8' Principal
8' Rohrflute
8' Dulciana
4' Octave
4' Chimney Flute
2' Block Flute
1 1/2' Mixture III
16' Trumpet 1/2L
8' Trumpet
4' Clarion
Chimes (21 tubes)

SWELL
16' Bourdon
8' Gedackt
8' Salicional
8' Vox Celeste T.C.
4' Flute
4' Violina
2 3/4' Nazard
2' Flautina
8' Trumpet
4' Clarion
Tremolo

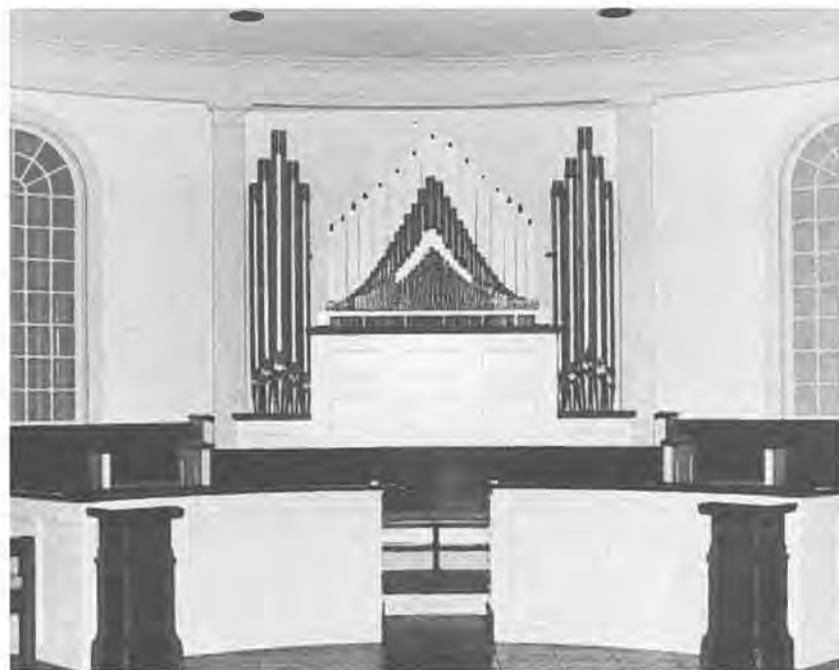
PEDAL
16' Bourdon
8' Principal
8' Bass Flute
4' Octave
4' Flute
2' Principal
1 1/2' Mixture III
16' Trumpet 1/2L
8' Trumpet
4' Clarion

Prestant Pipe Organs, San Antonio, TX, has built a two-manual and pedal organ for Hosanna Lutheran Church of San Antonio. This organ is a prototype for the firm's "Fiesta" model, a small, basic organ of six stops, 310 pipes, which may be expanded to twelve stops without loss of the original investment as the church grows and funding becomes available. This organ utilizes mechanical key action, with walnut naturals and maple sharps. Stop action is electrical. Compass: 56/30. Coupler: 1/P.

MANUAL I
8' Gedeckt
4' Principal
1 1/2' Quint

MANUAL II
8' Kleingedeckt
4' Spillflute

PEDAL
16' Subbass



Wicks Organ Company, Highland, IL, has built a new organ (Opus 6140) for First Presbyterian Church, Pascagoula, MS: 11 ranks, 31 stops. The organ is symmetrical in design and located between the two pillars of the back choir loft wall. The metal pipes are constructed from a tin/lead alloy or zinc. The wood pipes are made from clear Sitka spruce and were sprayed to harmonize with the new casework. The walnut wood stoppers were left natural. Forty-five square feet of casework was added and painted colonial white with natural walnut trim to set off the existing interior. A detached drawknob console (AGO) was installed which was also finished to blend in with existing woodwork. Compass 61/32. DIRECT-ELECTRIC action was used in the windchests along with solid-state relays and combination switches. Self-cleaning silver key contacts are used on all keyboards. Rev. John Wright Coker, Jr., was pastor at the time of installation. Organist Jeffries L. Binford of Memphis, TN, performed the inaugural recital and organist Charlyne Jones played the dedication.

GREAT
8' Principal
8' Holzgedeckt
8' Gemshorn (Sw)
8' Gemshorn Celeste (Sw)
4' Principal
4' Gedeckt
2' Octave
2' Flachflöte
III Mixture
8' Trompete (Sw)
4' Trompete
Blank

SWELL
8' Rohrflöte
8' Gemshorn
8' Gemshorn Celeste
4' Principal
4' Rohrflöte
4' Gemshorn
2 3/4' Quint
2' Blockflöte
1 3/4' Terz TC
8' Trompete
Tremolo

PEDAL
16' Subbass
16' Lieblich
8' Principal
8' Rohrflöte
4' Choralbass
4' Rohrflöte
2' Flute
16' Posaune
8' Trompete
4' Klarine

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Nichols & Simpson, Inc., Little Rock, AR, has built a new organ for Christ Episcopal Church, Little Rock: 53 ranks, 41 stops (completed organ 62 ranks, 46 stops). The instrument replaces a 1953 Moller by Ernest White, and incorporates some of the Moller pipework. Tonal design was influenced by organs of Cavallé-Coll. The movable console has bone naturals and rosewood sharps. The drawknobs were individually turned of rosewood with bone faces inset. The combination action has 32 levels of memory and a 4-level adjustable crescendo system. Windchests are pallet and slider with electric key action and pneumatic cylinder stop action. Wind pressure is 100mm for all stops except the Bombarde which is on 152mm.

- PEDALE**
- 32' Bourdon
 - 16' Contrebasse
 - 16' Soubasse
 - 16' Contre Gambe (G.O.)
 - 16' Quintaton (Recit)
 - 8' Octavebasse
 - 8' Grosse Gedeckt
 - 8' Gambe (G.O.)
 - 4' Basse de Chorale
 - 4' Cor de Nuit
 - V Mixture
 - *32' Contra Bombarde
 - 16' Bombarde
 - 16' Contre Trompette (Recit)
 - 8' Bombarde (ext)
 - 8' Trompette Harm. (G.O.)
 - 4' Bombarde (ext)
 - *4' Cromorne
 - Chimes
- Stops marked "*" are prepared.

- GRANDE ORGUE**
- 16' Contre Gambe
 - 8' Montre
 - 8' Bourdon
 - 8' Flute Harmonique
 - 8' Gambe
 - 4' Prestant
 - 4' Flute Ouverte
 - 2 3/4' Quinte
 - 2' Doublette
 - 1 3/4' Tierce
 - Fourniture IV-V
 - 8' Trompette Harm.
 - Chimes
- RECIT**
- 16' Quintaton
 - 8' Diapason
 - 8' Flute a Cheminee
 - 8' Quintaton
 - 8' Viole de Gambe
 - 8' Voix Celeste
 - 4' Prestant
 - 4' Flute Octaviane
 - 2 3/4' Nasard
 - 2' Octavin
 - 1 3/4' Tierce
 - Plein Jeu IV-V
 - 16' Contre Trompette
 - 8' Trompette
 - 8' Hautbois
 - *8' Voix Humaine
 - 4' Clairon
- POSITIF**
- *8' Viola
 - 8' Bourdon
 - 8' Cor de Chamois
 - 8' Celeste
 - *4' Prestant
 - 4' Flute a fuseau
 - 2' Octave
 - 1 1/2' Larigot
 - * Cymbale IV-V
 - 16' Doucaine
 - 8' Chalumeaux
 - 16' Bombarde (Ped)
 - 8' Bombarde (Ped)
 - 4' Bombarde (Ped)

Buzard Organ Co., Champaign, IL, has restored the 1902 Lyon & Healy organ for the First Baptist Church, Champaign, IL. This organ of 17 stops was heavily damaged by water on the day before Easter 1988, ironically only days after the instrument had received its spring tuning. A local roofing company had begun replacing the roof but neglected to cover the unfinished portion (over the organ) prior to a severe thunderstorm. The Great, the keydesks and coupler actions, and the 6 x 14 foot double-rise reservoir suffered the most damage. Wood pipes had come apart, the Great windchest's sponzels and key channel bars had come unglued, the manual actions were unplayable, and many of the reservoir's hinges and gussets were unglued, presenting a soggy mess on the pedal trackers.



Following much discussion with the church, it was decided to restore the organ as close to the original condition as possible. To this end most of the organ was removed to the shop and each piece was cleaned and rebuilt as required. The Great chest was replaced with a new one directly copied in all details from the original. The Great Doppelflute was made new using the old pipes' pieces as patterns. Keyboards and coupler actions were restored and all new trackers were made. The reservoir, because of its immense size, was removed, rebuilt and re-installed in pieces. The final assembly of the double set of ribs and floating frame to the trunk band was carried out in the organ loft. The hand-pumped feeders were restored, the original handle having been found in a church member's home.

The original wind pressure of 3 1/2 inches H₂O and the pitch of A = 435 was restored. Repairs were made to the pipes as required: some new feet, new scrolls, etc. In former years an attempt had been made to raise the pitch and volume of the organ by placing an old steam radiator on the reservoir. A new silent blower was installed to replace a rather noisy one in the basement. It is operated by drawing the "Bellows Signal" drawknob. Although the water motor had long since been removed, the control handle was on the case. Composition pedals' action were restored. These levers and the rather ornate swell expression pedal were re-plated. This is the oldest organ in one of the oldest buildings in the Champaign-Urbana area.



- GREAT**
- 8' Open Diapason
 - 8' Doppelflute
 - 8' Gamba
 - 8' Dulciana
 - 4' Principal
 - 4' Flute D'Amour
 - 2' Fifteenth
- SWELL**
- 16' Bourdon
 - 8' Stopped Diapason
 - 8' Salicional
 - 8' Voix Celeste
 - 8' Aeoline
 - 4' Gemshorn
 - 2' Flute
 - 8' Oboe
 - Tremulant
- PEDAL**
- 16' Bourdon
 - 16' Lieblich Gedeckt (Sw)
 - 8' Cello

Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY
Gerre Hancock, improvisation workshops; Westminster Choir College, Princeton, NJ (through July 18)
Bev Buchanan, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

16 JULY
Marie-Bernadette Duforcet; City Hall Auditorium, Portland, ME 7:30 pm

17 JULY
Grady Wilson; Mem Music Hall, Methuen, MA 8 pm
Gillian Weir; National Music Camp, Interlochen, MI

18 JULY
Malcolm Cass; City Hall Auditorium, Portland, ME noon
Ronald Cross, harpsichord; St George Library, Staten Island, NY 2:30 pm
Sviraj East European Ensemble; Longwood Gardens, Kennett Square, PA 7 pm

19 JULY
Gerre Hancock; Univ of St Thomas, St Paul, MN 8:15 pm

20 JULY
Ronald Cross; Donnell Library, New York, NY 2:30 pm
Daybreak Ensemble; Longwood Gardens, Kennett Square, PA 7 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

21 JULY
Susan Armstrong, with orchestra; Round Lake Auditorium, Round Lake, NY 8 pm
Bruce Wheatcroft; Washington National Cathedral, Washington, DC 4:45 pm
Handbell Concert; Church of the Covenant, Cleveland, OH 4 pm

22 JULY
Karel Keldermans, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

23 JULY
James Ingerson; Keane Chapel, Enfield, NH
West Chester Alumni Community Band; Longwood Gardens, Kennett Square, PA 7 pm
Frederick Swann; City Hall Auditorium, Portland, ME 7:30 pm

25 JULY
Little Singers of Tokyo; SS Peter and Paul, Lewiston, ME 8 pm
Margaret Scharf; Mem Music Hall, Methuen, MA 8 pm

27 JULY
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

28 JULY
Harriette Richardson; Keane Chapel, Enfield, NH
Richard Van Auken; Washington National Cathedral, Washington, DC 4:45 pm
Marvin Mills; Christ Church Un. Methodist, Charleston, WV 4 pm
Todd Wilson, Phantom of the Opera; Church of the Covenant, Cleveland, OH 4 pm

29 JULY
Frank Della Penna, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

30 JULY
Berj Zamkochian; City Hall Auditorium, Portland, ME 7:30 pm

31 JULY
Charles Krigbaum; Mem Music Hall, Methuen, MA 8 pm
Donald Sutherland; St. George's School, Newport, RI

2 AUGUST
Ray Cornils; City Hall Auditorium, Portland, ME noon
Susan Armstrong, Yankee Homecoming Recital; Unitarian Church, Newburyport, MA noon

3 AUGUST
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

5 AUGUST
Jim Fachenthal, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

6 AUGUST
John Weaver; City Hall Auditorium, Portland, ME 7:30 pm
Wayne Drake; Mary Keane Chapel, Enfield, NH 7:15 pm
Huw Lewis; The Riverside Church, New York, NY 7 pm

7 AUGUST
Adrienne M. Pavur; Mem Music Hall, Methuen, MA 8 pm

9 AUGUST
David Higgs; Crystal Cathedral, Garden Grove, CA 8:15 pm

10 AUGUST
David Craighead; Chapel of the Holy Paraclete, Orleans, Cape Cod, MA 8 pm

11 AUGUST
Frederick Hohman; Sacred Heart Co-Cathedral, Charleston, WV 3 pm

12 AUGUST
Carol Jickling Lens, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

13 AUGUST
Frederick Hohman; City Hall Auditorium, Portland, ME 7:30 pm
George Butler; Mary Keane Chapel, Enfield, NH 7:15 pm

14 AUGUST
John Gouwens; Mem Music Hall, Methuen, MA 8 pm

18 AUGUST
Patricia Porter; Mary Keane Chapel, Enfield, NH 4:30 pm

20 AUGUST
Durward Entrekkin; City Hall Auditorium, Portland, ME 7:30 pm

21 AUGUST
Frederick Hohman; Mem Music Hall, Methuen, MA 8 pm

22 AUGUST
Elizabeth Sollenberger; City Hall Auditorium, Portland, ME noon

23 AUGUST
Kim Heindel; Central Moravian, Bethlehem, PA 6 pm
Moonlight Recital; Bok Tower Gardens, Lake Wales, FL 8 pm
David Higgs; Christ UMC, Memphis, TN 7:30 pm

25 AUGUST
Mary Keane Chapel Choir & White Church Choir; Mary Keane Chapel, Enfield, NH 4:30 pm
Moonlight Recital; Bok Tower Gardens, Lake Wales, FL 8 pm

27 AUGUST
Douglas Rafter; City Hall Auditorium, Portland, ME 7:30 pm

28 AUGUST
Margaret Irwin-Brandon; Mem Music Hall, Methuen, MA 8 pm
John Weaver; Big Moose Community Chapel, Eagle Bay, NY 4 & 7 pm

UNITED STATES West of the Mississippi

15 JULY
Larry Smith, classes; St Olaf College, Northfield, MN
Robert Plimpton, with baritone; Balboa Park, San Diego, CA 8 pm

robert anderson

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16 JULY
Thomas Trotter; First Presbyterian, San Anselmo, CA 8 pm

19 JULY
Thomas Trotter; Crystal Cathedral, Garden Grove, CA 8:15 pm

21 JULY
Kevin Utter; Cadet Chapel, Colorado Springs, CO 4:30 pm

22 JULY
Thomas Trotter; Balboa Park, San Diego, CA 7:30 pm

28 JULY
Rudolf Zuiderveld; Cadet Chapel, Colorado Springs, CO 4:30 pm

29 JULY
Joyce Jones; Balboa Park, San Diego, CA 8 pm

31 JULY
Liturgical Music Workshop; St John's Univ, Collegeville, MN (through August 2)

4 AUGUST
Charles Shaffer; Grace Cathedral, San Francisco, CA

5 AUGUST
Michael Burkhardt; Balboa Park, San Diego, CA 8 pm

6 AUGUST
David Higge; Crystal Cathedral, Garden Grove, CA 8:15 pm

12 AUGUST
Gordon Turk; Balboa Park, San Diego, CA 8 pm

19 AUGUST
Dennis James, movie night; Balboa Park, San Diego, CA 8 pm

23 AUGUST
Jacques Taddel; Crystal Cathedral, Garden Grove, CA 8:15 pm

26 AUGUST
Jacques Taddel; Balboa Park, San Diego, CA 8 pm

INTERNATIONAL

17 JULY
John Vandertuin; St Joseph Oratory, Montreal, Quebec 8 pm

25 JULY
Gillian Weir; Malmö Kirke, Malmö, Sweden 8 pm

28 JULY
Gillian Weir; Marienkirke, Hälsingborg, Sweden 8 pm

4 AUGUST
Gillian Weir; Hedwig Eleonora Kirke, Stockholm, Sweden 9 pm

6 AUGUST
Gillian Weir; Vor Frelsers Kirke, Copenhagen, Denmark 8 pm

7 AUGUST
Gillian Weir; Vor Frue Kirke, Nyborg, Denmark 8 pm

8 AUGUST
Gillian Weir; Sct Mortens Kirke, Randers, Denmark 8 pm

12 AUGUST
Gillian Weir; Domkirke, Odense, Denmark 8 pm

13 AUGUST
Gillian Weir; Domkirke, Aarhus, Denmark 8 pm

14 AUGUST
Gillian Weir; Vor Frelsers Kirke, Vejle, Denmark 8 pm

15 AUGUST
Gillian Weir; Christians Kirk, Fredericia, Denmark 8 pm

16 AUGUST
Gillian Weir; Domkirk, Haderslev, Denmark 8 pm

18 AUGUST
Gillian Weir; Vor Frelsers Kirke, Horsens, Denmark 8 pm

20 AUGUST
Gillian Weir; Vor Frue Kirke, Aalborg, Denmark 8 pm

21 AUGUST
Gillian Weir; Thisted Kirke, Thisted, Denmark 8 pm

22 AUGUST
Gillian Weir; Holstebro Kirke, Holstebro, Denmark 8 pm

25 AUGUST
Gillian Weir, with orchestra; Søndermarksirken, Viborg, Denmark 8 pm

28 AUGUST
Gillian Weir; Arundel Cathedral, Arundel, England 7:30 pm

Organ Recitals

ROBERT ANDERSON, First Congregational Church, Los Angeles, CA, January 18: *Hochzeitspraeludium*, Strauss; *Adagio for Strings*, Barber; *Pussacaglia in C Minor*, Mendelssohn; *Pange Lingua*, de Grigny; *Sonata in G Minor*, Wq 70/6, *Praeludium in D Major*, Wq 70/7, C.P.E. Bach; *Pussacaglia, Variations and Fugue on BACH*, op. 150, Karg-Elert; *Postlude pour l'Office de Complies*, Alain; *Paraphrase-Carillon*, op. 57 (*L'Orgue Mystique*, No. 35), Tournemire.

BRIAN ARANOWSKI, Bethesda Church, Saratoga Springs, NY, March 10: *Praeludium in D Minor*, Pachelbel; *Sonata in C Minor*, op. 65, no. 2, Mendelssohn; *O Lamm Gottes, unschuldig*, S. 656, *Prelude and Fugue in E-flat*, S. 552, Bach; *Sonata No. 1*, Hindemith; *Prelude and Fugue in G Minor*, op. 7, Dupré.

DIANE MEREDITH BELCHER, St. John's Episcopal Church, Memphis, TN, Jan-

uary 13: *Tuba Tune*, Lang; *Suite on the Second Tone*, Guilain; *Prelude, Fugue et Variation*, Franck; *Fantasia and Fugue in C Minor*, S. 542, *Jesu, joy of man's desiring, All glory be to God on high*, Bach; *O world, I must now leave thee*, Brahms; *Love divine, all loves excelling*, Ayer; *Our Father by whose name*, Vaughan Williams; *Symphonie Gothique*, Widor; *Fantasia*, Weaver.

GUY BOVET, Littlefield Residence, Stanford, CA, January 27: *Magnificat*, Corrette; *Concerto in A Minor*, Bach/Vivaldi/Bovet; *Pieza no. 1*, *Pieza no. 2*, *Elevación*, *Allegro*, Lidón; *Pussacaille*, Martin; *Intermezzo*, Alain; *Trois Préludes Hambourgeois*, Bovet.

DAVID BURTON BROWN, First Presbyterian Church, Philadelphia, PA, April 10: *Prelude and Fugue in E-flat*, S. 552, Bach; *Introduction and Pussacaglia in F Minor*, op.

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63, Reger; *Arches*, Litaize; *Sonata on the 94th Psalm*, Reubke.

ELIZABETH and RAYMOND CHENAULT, Fourth Presbyterian Church, Chicago, IL, April 21: *Variations on an Easter Theme*, Rutter; *Sarabande with Variations*, Arnatt; *Fanfare and Tuckets*, Roberts; *Requiem Collects*, Pinkham; *Canticle*, Susa; *Tocatta for Two*, Wills; *Evensong*, Callahan; *The Stars and Stripes Forever*, Sousa/Chenault.

ROBERT DELCAMP, The University of the South, Sewanee, TN, March 25: *Final Chorus from St. Matthew Passion*, Bach/Widor; *Grand Pièce Symphonique*, Franck; *Stations of the Cross: I, VIII, XI, XII*, Dupré; *Chorale-Improvisation on the Easter Chant 'Victimae Paschali'*, Tournemire.

MATTHEW DIRST, Asylum Hill Congregational Church, Hartford, CT, February 1: *Sonata in A Major*, Mendelssohn; *Der Gott der mir hat versprochen*, S. 13, *Valet will ich dir geben*, S. 95, *Dem wir das Heilig itzt*, S. 129, Bach/Dirst; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Prelude and Fugue in G Minor*, op. 7/3, Dupré; *Bagatelles*, Maros; *Fantasy on 'Hallelujah! Gott zu loben'*, op. 52/3, Reger.

DELBERT DISSELHORST, with David Greenhoe, trumpet, The University of Iowa, March 8: *The Hollow Men*, op. 25, Persichetti; *Movement for Trumpet and Organ*, Dowdy; *Ceremony for Trumpet and Organ*, Grantham; *Proclamation*, Bloch; *Organbook III*, Albright; *Hommage a Monteverdi*, White.

MARY ANN DODD, with Sheila Allen, mezzo soprano, St. Stephen Presbyterian Church, Ft. Worth, TX, March 17: *Fantasy on 'Come, Holy Ghost'*, S. 651, *Prelude and Fugue in A Major*, S. 536, Bach; *Carols and Cries*, Pinkham; *Prelude in E Major*, BuxWV 141, Buxtehude; *Antiphon III: I am black but comely*, *Antiphon V: How fair and how pleasant art thou*, Dupré; *Under clear heaven*, Crawford.

JOHN EGGERT, Concordia College, St. Paul, MN, March 17: *Tocatta in G Minor*, Buxtehude; *Variations on a Dutch song Wehe, Wingen, Wehe*, Scheidt; *Chaconne in A Minor*, David; *Variations on an early American tune*, Eggert; *Prelude and Fugue in E-flat*, Bach.

STEVEN L. EGLER, Trinity Episcopal Church, Oshkosh, WI, March 1: *Fanfare*, Cook; *Prelude and Fugue in A Major*, S. 536, Bach; *Resurrection*, King; *Carillon on 'Orientus Partibus'*, Wills; *Trois Pièces*, Franck.

MARY FENWICK, St. John's Evangelical Lutheran Church, Quakertown, PA, April 14: *Prelude, Fugue and Chaconne*, Buxtehude; *Partita on 'At the river'*, Spong; *Romance sans paroles*, Bonnet; *Fantasia in F Minor*, K. 608, Mozart; *Giga*, Bossi; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Mit Freuden zart*, Pepping; *Gelobt sei Gott*, Willan; *This joyful Eastertide*, Wyton; *Variations on a Noël*, Dupré.

FRANK FERKO, St. Alphonsus Church, Chicago, IL, February 10: *Hildegard-Zyklus*, a cycle in 10 movements (world premiere), Ferko.

JAMES W. GOOD, New Hope Baptist Church, Raleigh, NC, March 17: *Partita 'St. Anne'*, Manz; *Old 100th*, Walther; *Deck thyself, my soul, with gladness*, Homilius; *If you will only let God guide you*, *Prelude and Fugue in G Major*, S. 541, Bach; *Cortege et Litanie*, op. 19/II, Dupré; *New Britain*, Wood; *We're marching to Zion*, Held; *Carillon de Westminster*, Vierne.

JAN HORA, Museum of Art, Cleveland, OH, March 3: *Fantasia in C Minor*, S. 562, *O Mensch beweine*, S. 622, *Prelude and Fugue in C Major*, S. 547, Bach; *Sonata No. 4 in F Major*, C.P.E. Bach; *8th Meditation*, 6th *Meditation (Méditations sur le Mystère de la Sainte Trinité)*, Messiaen; *Vigilia*, Martinu; *Fantasia in G Minor*, op. 32, Kabelac.

KEVIN C. JONES, Museum of Art, Cleveland, OH, April 28: *Pièce Héroïque*, Franck; *Air*, S. 1068, *Valet will ich dir geben*, S. 95 (transc. Dirst), *Sonata No. 6 in G Major*, S. 530, Bach; *Cantabile*, Franck; *Sonata eroica*, Jongen.

ANN LABOUNSKY, Southside Baptist Church, Birmingham, AL, March 17: *The Winged Creatures*, Jenkins; *Amazing grace*, *Battle hymn of the Republic*, *Triptyque*, Langlais; *Wondrous Love*, Barber; *Final*, Franck; *Improvisation on a submitted theme*.

OLIVIER LATRY, Westminster United Church, Montreal, March 24: *Fantaisie and Fugue in B-flat*, *Andante con moto in E-flat*, *Andante con moto in G Minor*, Boëly; *Fantaisie in A Major*, Franck; *Prelude and Fugue in B Major*, Dupré; *The appearance of the risen Christ to Mary Magdalene (Livre du Saint Sacrement)*, Messiaen; *Prelude and Fugue in G Minor*, Dupré; *Improvisation on a submitted theme*.

W. G. MARIGOLD, with Allan E. Green, violin, and Betty Stroud, soprano, Union College, Barbourville, KY, April 28: *Offertory on 'Vive le Roy'*, Raison; *Maria zart*, Schlick; *Three Dances*, Kirnberger; *Rigau-*

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don, Böhm; *Voluntary in D Major*, Stanley; *Prelude and Fugue in E-flat*, Bach; *Singet dem Herrn*, Buxtehude; *Aus tiefer Not, Sollt es gleich bisweilen scheinen*, Karg-Elert; *Folk Tune*, Whitlock; *Toccata in D Minor*, op. 59, Reger.

MARK W. McCLELLAN, Zion United Church of Christ, Hubbard, IA, December 16: *Vater unser im Himmelreich*, S. 636, *Cottes Sohn ist kommen*, S. 600, *Jesu, joy of man's desiring*, Now thank we all our God (arr. Fox), Bach; *Pastorale*, Clokey; *Recessional on 'St. Anne'*, *Prelude in Classic Style*, Young; *Improvisation on 'God of grace'*, Manz; *Toccata in G Major*, Eliot; *Hallelujah (The Messiah)*, Handel/Bish.

C. RALPH MILLS, Haymount United Methodist Church, Fayetteville, NC, October 22: *Processional*, Mathias; *Benedictus*, Rowley; *Introduction and Toccata in G Major*, Walond; *Angelus pour orgue*, op. 34, no. 2, Dupré; *Tierce en taille*, *Basse de Trompette*, *Récit, du Mage*; *Allegro vivace*, Adagio, *Toccata (Symphony V)*, Widor.

DAVID MULBURY, St. Andrews Presbyterian Church, Tucker, GA, March 3: *Toccata and Fugue in F Major*, Buxtehude; *Voluntary in D Major*, Boyce; *Praeludium in G Major*, Bruhns; *In dulci jubilo*, *Wir glauben all, Herr Jesu Christ dich zu uns wend*, *Sonata No. 2 in C Minor*, Bach; *Intermezzo*, *Introduction and Fugue (Fantasie-Sonata No. 17 in B Major*, op. 181), Rheinberger; *Vom Himmel hoch, Lobe den Herren*, Walcha; *Sanctus: The Last Supper*, Welsh; *Prelude and Fugue in D Major*, Bach.

JOHN OBETZ, Christ Church, Pensacola, FL, March 12: *Introduction and Pasacaglia in D Minor*, Reger; *Wachet auf, ruft uns die Stimme*, S. 645, *Vor deinen Thron tret' ich*, S. 668, *Prelude and Fugue in E-flat*, S. 552, Bach; *Views from the Old House*, Rorem; *Tallis' Canon*, *Duke Street*, Kemner; *The Star-Spangled Banner: Concert Variations*, Paine.

DOROTHY PAPADAKOS, St. Peter's Episcopal Church, Peekskill, NY, April 21: *Prelude in A Minor*, Bach; *Es ist ein Ros*, Brahms; *Cigue Fugue in C Major*, Buxtehude; *Jesu, joy of man's desiring*, *Lord God now open wide Thy heaven*, *Sleepers awake for night is flying*, Bach; *Concerto in A Minor*, Vivaldi/Bach; *Improvisation on a submitted theme*; *Nimrod (The Enigma Variations)*, Elgar.

KAREL PAUKERT, Museum of Art, Cleveland, OH, February 10: *Fantasia in G Minor*, Kuchar; *Two Preludes*, Moniuszko; *Two Chorales*, Freyer; *Improvisation on the Polish church melody 'Swiety Boze'*, Surzynski; *Toccata and Fugue in F Minor*, Wiedermann.

BEVERLY PETTIT, St. John's Cathedral, Albuquerque, NM, March 5: *Prelude and Fugue in F Major*, Lübeck; *O Lamb of God*, op. 67/33, Reger; *Adagio for Strings*, op. 11, Barber; *Concerto in D Minor*, S. 596, Bach.

LINDA RANEY, St. John's Cathedral, Albuquerque, NM, March 19: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Adagio (Symphonie VI)*, Widor; *Song of Joy*, Langlais; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Postlude*, *Canzonetta*, *Toccata giocosa*, Mathias.

JOHN ROBERTS, St. John's Cathedral, Albuquerque, NM, March 12: *Four Preludes on Gregorian Melodies*, Demessieux; *Sonata in G Major*, Elgar.

JOHN ROSE, Trinity College Chapel, Hartford, CT, February 3: *Cortège et Litanie*, op. 19/2, Dupré; *Prelude and Fugue in A Minor*, S. 543, Bach; *Adagio for Strings*, Barber; *Prelude and Fugue in C Minor*, op. 37/1, Mendelssohn; *Symphonie III*, op. 28, Vierne.

WOLFGANG RÜBSAM, Holy Name Cathedral, Chicago, IL, March 18: *Prelude in E-flat*, S. 552, *Kyrie Gott Vater in Ewigkeit*, S. 669, *Christe aller Welt Trost*, S. 670, *Kyrie Gott heiliger Geist*, S. 671, *Allein Gott in der Höh' sei Ehr'*, S. 676, *Dies sind die heil'gen zehn Gebot'*, S. 678, *Wir glauben all' an einen Gott*, S. 680, *Vater unser im Himmelreich*, S. 682, *Christ unser Herr zum Jordan kam*, S. 684, *Aus tiefer Not schrei' ich zu dir*, S. 686, *Jesus Christus unser Heiland*, S. 688, *Fugue in E-flat*, S. 552, Bach.

JAMES WELCH, St. Agnes Church, San Francisco, CA, February 10: *Toccata*, in *D Minor*, S. 538, Bach; *Adagio (Sonata I)*, Mendelssohn; *Basse de trompette*, Marchand; *Antiphon V: How fair and how pleasant art thou*, Dupré; *Allegro vivace (Symphonie I)*, Vierne; *Voices for Korean komungo and organ*, Felciano; *Allegretto in B Minor*, Guilmant; *Toccata*, MacMaster; *Dialogue Monastique*, Purvis; *Variations on 'There is a happy land'*, Shearing; *Scherzo*, op. 2, Duruflé; *Sursum corda*, op. 155/2, Karg-Elert; *Humoresque: L'Organo primitivo*, *Toccata for Flute*, Yon; *Elegy*, Thalben-Ball; *Toccata (Suite Gothique)*, op. 25), Boëllmann.

DONNA WHITED, Washington Street United Methodist Church, Petersburg, VA, March 12: *Processional*, Mathias; *Troisième Fantasia*, Saint-Saëns; *Praeludium in G Major*, Bruhns; *Prelude and Fugue in G Minor*, Brahms.



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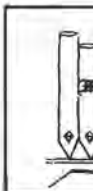
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