

THE DIAPASON

JUNE, 1991



St. Paul's Episcopal Church, North Andover, MA
Specification on page 11

Perosi recording review

After reading W. G. Marigold's review of the recording of the Perosi organ works (March, pp. 8-9), I am compelled to offer the following corrections to some unfortunate misstatements contained in said review.

While Dom Perosi did indeed suffer from episodes of mental instability, the debilitating episodes were primarily limited to the period of 1915 to 1923, during which time grave crises of faith affected both his spiritual life and his musical output. Far from remaining in a mental institution, Dom Perosi returned in 1923 as "Director in Perpetuo" of the Sistine Chapel Choir (a position he held from 1905 and for some fifty years thereafter) and continued to conduct and compose until shortly before his death on October 12, 1956. He did extensive traveling on the Continent, frequently conducting his own works, and was personally acquainted with Mascagni and Puccini, both of whom held him in high regard.

His output included more than 30 masses including 4 requiems, 20+ orchestral works including 5 concerti, 18 string quartets, 25 large scale works for chorus and orchestra, and hundreds of smaller musical works. Readily available bibliographic materials on Perosi include *Grove's Dictionary of Music* 1980 ed., vol. 14, pp. 539-540; "Lorenzo Perosi" by Rufus Pereira, *The Catholic Chormaster Magazine*, 1961, pp. 99-102, 130; and an extensive obituary contained in *The Catholic Chormaster* 1975, pp. 16, 33-34. He also rates mention in Austin's *Music in the 20th Century*, 1966, W. W. Norton, pp. 116, 117.

Richard Siegel

Reply from reviewer

Richard Siegel's letter offers some material that I chose not to include, simply for reasons of space. I did not intend to imply that information about Perosi is hard to come by, but I do think that the minimal reference in the *Oxford Companion* is a good example of the lack of interest in modern Italian composers in the Anglo-Saxon world. There is clearly disagreement about Perosi's mental state, and I undoubtedly oversimplified or perhaps falsified the case in my remarks. According to some authorities, he alternated between periods of clarity and periods of at least near insanity from 1921-1922 and was in and out of the institution. Dr. Siegel states correctly that he remained, at least in title, Director of the Sistine Chapel Choir, and that he continued to compose.

W. G. Marigold

More Perosi

I take great umbrage at W. G. Marigold's assessment of Lorenzo Perosi in his review (pp. 8f) of Arturo Sacchetti's Perosi recording in the March issue of *THE DIAPASON*. In paragraph 2, Mr. Marigold states that Perosi was "one of those numerous figures little known outside their own country." By the first decade of this century Perosi and his oratorios were well-known throughout Europe, especially in England. Many feel certain that Pope Pius X's famous *Motu Proprio* of 1903 would not have happened if it weren't for Perosi's influence.

Also in paragraph 2, Mr. Marigold stated that "The *Oxford Companion to Music* . . . mentions [Perosi] in about three lines as the composer of a number of once popular oratorios." It should have been more than clear to Mr. Marigold that Perosi's oratorios greatly eclipse his other works.

Mr. Marigold stated that "one has the impression that Perosi was so committed to joining the mainstream of European organ music . . . that he ended up

by writing predictable and derivative music." Perosi was the first modern Italian composer to engage pre-Classical styles in his music and probably the only one to use them to such a degree.

Perosi and Bach are not without similarities. Both were highly eclectic and, in terms of the styles they engaged, unusually retrospective. How is it Bach is praised for his eclecticism while Perosi is bludgeoned for it? As Perosi himself explained, "Great artists formerly were more eclectic than ourselves, and less fettered by their nationalities. . . . We must do as they did. We must try to recreate a universal art in which the resources of all countries and all times are blended."

I don't mean to imply that Mr. Marigold's analyses of individual pieces were entirely off the mark. Admittedly, not all of Perosi's music is good. Little written after the mental breakdown matches up to that written between ages 25 and 40. Many of the selections found in "Composizioni per Organo" were written between the ages of 17 and 20. Suffice it to say that, as a whole, these juvenalia do no justice to Perosi.

In his last sentence Mr. Marigold stated that Perosi's organ music "can be recommended only mildly to those interested in making the acquaintance of useful if unexciting service music." Let me state emphatically that several of the "Composizioni per Organo" are very interesting and are well worth learning. Among those in this category are the F-major and the E^b-major preludes (both composed at age 17) and a piece that, very regrettably, is not included on Sacchetti's recording, the "Interludio sopra il Communio 'Viderunt omnes.'"

Leonard Ciampa
Founding Director
I Cantori Perosiani

Reviewer's reply

Mr. Ciampa's letter makes me wish that he would write a reasonably lengthy article about the church music and related activities of Perosi. Clearly he possesses a close knowledge of the composer's work far beyond any I would claim to have. I might say, however, that I did not say that I know none of the oratorios, although I have not heard any of them for a very long time.

I think that Mr. Ciampa overlooks one simple fact. I reviewed a specific recording of Perosi's organ works; I was not reviewing, nor did I pass judgment on Perosi's overall achievement as a composer. I quite agree with Mr. Ciampa's claim that Perosi deserves to be better known and more highly esteemed that he is, at least in this country.

Clearly, Mr. Ciampa and I will never agree as to the value of the organ works. I simply cannot be very enthusiastic about them—this despite the fact that I studied and played some of them many years ago. I do not regard the terms "eclectic" or "hodge-podge of influences" as necessarily damning, but I find that Perosi failed to add anything very distinctive of his own in most of the organ compositions.

W. G. Marigold

Here & There

Valparaiso University presents a workshop, "Making Music in Your Parish," June 9-14. The week will include a series of group lessons in organ playing and choral conducting, as well as lectures and discussions about music and worship. This workshop is designed especially for organists with little or no training; high-school aged organists are invited as well. For information: Dr.

THE DIAPASON

A Scranton Gillette Publication

Eighty-second Year, No. 6, Whole No. 979
Established in 1909

JUNE, 1991
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

CONTENTS

FEATURES

Clarence Watters Recollects:
Marcel Dupré The Master and His Music
by Mickey Thomas Terry 8

1991 SEHKS Conclave in Winston-Salem
by Larry Palmer 10

LETTERS TO THE EDITOR

NEWS

Here & There 2, 3, 4, 5

Appointments 3

Nunc Dimittis 4

REVIEWS

New Recordings 5

New Organ Music 6

NEW ORGANS

CALENDAR

ORGAN RECITALS

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622; Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$15; 2 yr. \$25; 3 yr. \$35 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$25; 2 yr. \$40; 3 yr. \$58. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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Martin Jean, Dept of Music, Valparaiso University, Valparaiso, IN 46383; 219/464-5084.

The First United Methodist Church, Tulsa, OK, will host "Ministry in the Spirit," a teaching seminar in healing July 13-18, and education and music July 14-17. Workshop leaders include Don Ford, Vicki Smith, Connie Olshine, David Olshine, and Wade Paschal. For information: Dr. James Hewett, 918/587-9481.

The Children's Music Leadership Training Institute will take place July 22-27 in Greenwood, IN, and August 11-18 in Aptos, CA, led by Connie Fortunato. Using a children's music camp as the centerpiece, the institute offers intensive training in all areas of children's music ministry through observation, instruction, and interaction, and is presented as a division of Church Music Enterprises. For information: CMLTI/Registrar, P.O. Box 66307, Scotts Valley, CA 95067-66037.

The Choral Conductors Guild will present its annual summer conference July 25-27 on the campus of Christ College Irvine in Orange County, CA. Workshop leaders include Joseph Flummerfelt, Craig Courtney, Keith Pagan, Don Sharp, Fred Bock, and others, with sessions on choral and instrumental conducting, choral repertoire, children's music, handbells, organ, and

a concluding choral festival. For information: William Atkinson, P.O. Box 1570, Vista, CA 92085-1570.

The Mid West RSCM has announced that Professor Frederick Telschow, of Valparaiso University, will conduct the 1991 Fall RSCM Choral Symposium. The event will be held Saturday, October 26, at the Episcopal Church of the Holy Family, Park Forest, IL. For information: RSCM Mid West, 4802 Highland Ave., Downers Grove, IL 60515.

Clayton State College and Agnes Scott College have announced a conference on "The Harpsichord after a Century of Revival," November 3-6, and invite scholars, builders, performers, composers, critics, and teachers to participate. Papers are invited on all subjects related to the harpsichord and its repertoire, construction, performers, performance practice, and pedagogy. Abstracts of papers should be submitted no later than July 15 to: Dr. Calvert Johnson, Dept of Music, Agnes Scott College, Decatur, GA 30030.

The conference will be held in conjunction with the Spivey International Harpsichord Festival, November 3-9, at Clayton State College, Morrow, GA. Festival events include the Spivey International Performance Competition (1991: Harpsichord) and a builders' exhibition and competition for the Spivey Award for Excellence in Instrument Building. Recitalists during the festival

include Blandine Verlet, George Lucktenberg, Jos van Immerseel, Anthony Newman, and Edward Parmentier. For information on the festival, contact Dr. Larry Corse, Dept of Music, Clayton State College, Morrow, GA 30260; 404/961-3420.

The Fifth International Congress of Organists will be held July 11-16, 1993, in Montreal. The following members of the Montreal Centre have been appointed to the organizing committee: Karl Raudsepp, executive chairman; David Huddleson, vice-chairman; Gilles Sicard, treasurer; Carolyn Roper, secretary/registrar; Raoul Langvee, fundraising chair; Gisèle Guibord, program chair; and Fred Francis, Chairman of the Montreal Centre, as ex officio. The AGO is represented by Ronald Arant, the RCO by Martin Neary, and the RCCO by David Palmer. The committee invites all interested parties to submit recommendations for programming for the Montreal ICO '93. Written recommendations should be sent as soon as possible to: International Congress of Organists, Programme Committee, 1444 Union Avenue, Montreal, Québec, H3A 2B8 Canada; FAX 514/843-6344.

Appointments



Terence McKinney

Terence E. McKinney has been appointed assistant carillonneur of the Bok Tower Gardens, Lake Wales, FL, and librarian of the Anton Brees Carillon Library. He will assist Milford Myhre in the program of the 57-bell Taylor carillon, and oversee management and computerization of the unique holdings of the Brees collection. Entering the University of Florida at age 15, McKinney received the BA in organ performance in 1988 and the MMus in sacred music in 1990, studying with Willis Bodine. He leaves his post as graduate assistant in carillon at the University, where for two years he has given daily recitals at the 49-bell Eijsbouts carillon in the University's Century Tower.

Eric Plutz has been appointed assistant organist at St. John's Cathedral, Denver, CO. His duties include accompanying the choirs, assisting organist/choirmaster Donald Pearson in the instruction of the Boys and Girls Choir, and directing an ethnic music ensemble. Originally from Illinois, Mr. Plutz earned his BMus degree from Westminster Choir College, where he was a student of Donald McDonald. While at Westminster, he was awarded the Alexander McCurdy Organ Scholarship three consecutive years, and in 1989 was a finalist in the Music Teachers National Association Wurlitzer Collegiate Competition. He is a candidate for the MMus at the Eastman School of Music, studying with David Craighead. Before working in Denver, Plutz was assistant organist to John Bertalot at Trinity Episcopal Church, Princeton, NJ, and was organist/choirmaster at Church of the Ascension, Rochester, NY.

After a two-year, nationwide search, Oberlin College has selected **Karen Wolff** as dean of its Conservatory of Music. Not only the Oberlin conservatory's first woman dean, Wolff is believed to be the first female dean of any major United States music school. Wolff, who is director of the School of Music at the University of Minnesota, will begin her Oberlin deanship in August. She will replace David Boe, who stepped down as dean in 1989.

At the University of Minnesota, Wolff has been the architect of major revitalization. Under her direction the number of faculty increased by 24 percent. She helped establish the school's first endowed chair at \$1.4 million; a nationwide search to fill it is currently underway. In addition, Wolff helped raise more than \$3 million from private sources for a 1,250-seat performance hall; construction of it will begin this summer.

Wolff received her master's degree and her doctorate—both in music education—from the University of Michigan. She began her college teaching career at the College-Conservatory of Music at the University of Cincinnati, where she also served as acting and associate dean. In 1987 she became director of the University of Minnesota's School of Music.

Here & There



Raymond and Elizabeth Chenault

Hawaiian leis were presented to **Raymond and Elizabeth Chenault** following their recital of commissioned organ duets at Central Union Church in Honolulu on March 5. The recital was sponsored by the Honolulu AGO Chapter. Pictured are the Chenaults following their recital.



François Houbart, Susan Landale, Michael Matthès, Caroline Firmin-Didot, Lynne Davis, Daniel Roth



Lynne Davis at Church of the Madeleine, Paris

Recent activities of **Lynne Davis** include serving on the jury of the Marcel Dupré Organ Competition last autumn. Miss Davis also gave recitals in Stuttgart, Germany, Bourges Cathedral, France, and at the Church of the Madeleine in Paris. A crowd of over 700 attended the latter event, including



Shelly Moorman-Stahlman

Shelly Moorman-Stahlman, from the University of Iowa, Iowa City, is the first place winner (\$700) of the **Second Annual Organ Competition of the First Presbyterian Church, Deerfield, IL**. The final round was held March 9, and Ms. Stahlman was presented in a recital at the church on April 7.

Dr. Moorman-Stahlman holds the BMus and MMus degrees from the University of Missouri, Kansas City, where she studied organ with John Ditto. In December, 1990, she completed her DMA at the University of Iowa where she studied organ with Delbert Disselhorst. In 1986 she won second place in the MTNA National Competition in Portland, OR, and was runner-up in the Ruth Mader Preliminary Competition in 1986. She was a finalist in the Chicago Club of Women Organists Competition in 1988 and she will represent the St. Louis Chapter at the Region VI AGO competition. She is

Daniel Roth, Susan Landale, François Houbart, the descendants of César Franck and Cavaillé-Coll, and Madame Marie-Madeleine Duruffé. The program included works by Franck (including the recently discovered piece from 1854), Mulet and Demessieux.

In the autumn of 1990, Miss Davis toured the USA with recitals at Park Avenue Christian Church in New York City, Baylor University in Waco, TX, and the Church of Our Lady of Mt. Carmel in Chicago. It has been twenty years since Miss Davis made France her home. To mark this anniversary, she will make a special tour in North America during September and October, featuring works of French composers.

Richard Wayne Dirksen, Washington Cathedral's Canon Precentor, was honored April 15 in a special benefit concert at the cathedral featuring massed choirs and principals of the National Symphony Orchestra. Dirksen, who was the cathedral's organist and choirmaster for many years, has been a guiding force behind the musical life there for nearly 50 years.

The concert benefitted the restoration of the Bethlehem Chapel organ, and featured the 36-voice Cathedral Choir of Men and Boys, the 200-voice Cathedral Choral Society, and the St. Albans and National Cathedral School Glee Clubs. The program included music composed, taught, and conducted by Dirksen during his years at the cathedral, and concluded with Ralph Vaughan Williams' *Festival Te Deum*.

Frank Ferko recently premiered his new work, *Hildegard-Zyklus*, a 10-movement, 70-minute organ cycle based on the 12th-century chant of Hildegard von Bingen. The composition was funded by grants from the San



Finalists, seated (l to r): Shelly Moorman-Stahlman, Aaron Miller; standing: John Lowe, Robert Beatty



Judges Tom Goetz, Marc Liberman, Richard Enright

currently the Director of Music at St. Andrew Presbyterian Church in Iowa City.

The church's competition attracted six entrants from five states for the preliminary taped round. Judges for that round included John Bryant, Lorraine Brugh and Jill Hunt. Second Place winner (\$400) was Aaron Miller, a high school senior at the Chicago Academy of Art and a resident of Bolingbrook, IL. Aaron is an organ student of David Schrader. Other finalists were John Lowe, an undergraduate student at Liberty University in Lynchburg, VA, and Robert Beatty of Chicago. Judges for the final round included Richard Enright, Tom Goetz and Marc Liberman. Lee Nelson, Director of Music at the church, served as proctor.

Francisco and Washington DC AGO chapters. Mr. Ferko performed the premiere on February 10 at St. Alphonsus Church, Chicago, IL; a second performance took place May 19.



Janette Fishell and E.C.U. musicians

Janette Fishell, assisted by students and faculty of East Carolina University's School of Music, presented an evening of music for organ and other instruments. The February 11th recital featured Leo Sowerby's *Festival Musick* for organ, brass quartet and timpani and Petr Eben's *Landscapes of Putmos* for organ and percussion. Other ensemble music by Marcello, Alain, Saint-Saëns and Frescobaldi was performed by student organists Lin Jen Lin and Mary Fletcher Jones.

Roger Hannahs has been commissioned by Richard Ouellette to write a *Te Deum* for organ and orchestra, for Susan Armstrong to premiere at Round Lake Auditorium with the Round Lake Festival Orchestra July 21. Ouellette commissioned the work to celebrate Armstrong's tenth performance on the 1847 Richard Ferris organ.

Richard Howell of Baltimore, MD, has restored an 1859 Pomplitz-Rodewald tracker organ for Epiphany Epis-

copal Church, Odenton, MD. The dedication took place April 28 with organist Peggy Haas. The firm of Pomplitz and Rodewald built organs since 1850. The restored organ was originally built for St. Barnabas' Episcopal Church in Upper Marlboro, where it resided until Epiphany Church purchased it in 1988. The one-manual organ consists of Stopped Diapason 8', Dulciana 8', Stopped Diapason Bass, Principal 4', Flute 4', and Fifteenth 2'.



Philip Keil

Philip Keil was honored by the Parish and Choir of the Church of St. Matthew in San Mateo, CA, on the occasion of his resignation from a 14-year term as their organist and choirmaster. He received a personal commendation from the Rt. Rev. William E. Swing, Bishop of California, for his 23 years of service within the Episcopal Diocese of California. His previous position had been at St. Clement's in Berkeley.

Hope Lutheran Church in San Mateo has appointed Keil to preside over their recently completed Schoenstein opus 91, of 31 ranks and 23 registers. He has also become musically associated with Ragazzi: the Peninsula Boys Chorus, St. Bartholomew's Catholic Church in San Mateo, and Capuchino (sic) Community Theatre.

Donald Pearson, organist and choir-master of St. John's Cathedral, Denver, CO, celebrated his tenth anniversary at the cathedral with a gala concert of music for organ and orchestra on May 3. Playing the cathedral's Kimball organ, Pearson was joined by the St. John's Festival Orchestra under the direction of Henry Lowe, director of music/organist at the Church of the Redeemer, Baltimore. The program included music of Poulenc, Rheinberger and others. In Pearson's ten years at St. John's, the concert series has hosted 29 choirs from England, Germany and France, and many guest organists. Mr. Pearson oversees four choirs which take part in regular Sunday services. Six compositions have been commissioned for these choirs, and two recordings have been made by them.

Richard Siegel conducted the premiere of his classical Latin Mass setting, *Missa Brevis in Honorem Mater Dolorosa*, on February 10, by the Ecclesiastical Chorale and the Sinfonia Camerata at the chapel of Our Lady of the Angels Retirement Home, Joliet, IL. The Mass is scored for choir, soloists and orchestra, and has a performance time of 25 minutes. Siegel is associate organist and choirmaster at the Church of St. Anthony, and organist at St. Dennis Parish in Lockport, IL.

Carole Terry is featured on a new CD recording, *The Complete Organ Works of Johannes Brahms*, on the Musical Heritage Society label, MHS 512523M. The disc was recorded in 1988 on the Flentrop at St. Mark's Cathedral, Seattle. Dr. Terry is associate professor of organ and harpsichord at the University of Washington. For information: Musical Heritage Society, 1710 Highway 35, Ocean, NJ 07712.



Fred Tulan

Fred Tulan played in Paris at Ste-Clotilde and St-Eustache on March 16 and 17. At Ste-Clotilde he performed Roy Harris' *Fantasy*, commissioned for premiere by Claire Coci, with Roy Harris conducting members of the Philadelphia Orchestra at the 1964 AGO national convention. Originally for organ, brass and timpani, Coci transcribed the *Fantasy* for organ solo.

Performing on the tracker console of the new 5-manual, 147-rank Van den Heuvel organ at St-Eustache, Tulan played David Carlson's *Resurrection*, composed for him to premiere at Westminster Abbey. Joyce Jones, who played the American premiere at Baylor University on her spring tour, chose the piece for a new CD recording at Davies Symphony Hall.

Peace Prelude by Joe Utterback of Rowayton, CT, was premiered on March 24 at the Palm Sunday service of the United Methodist Church, Red Bank, NJ. The prelude, performed by organist Bill Todd to whom the work is dedicated, opened the service at which the Adult Choir sang Haydn's *Mass in Time of War*, conducted by John Ferris.

Utterback, jazz pianist and composer, is the organist of the Rowayton United

Methodist Church. A member of the Stamford AGO Chapter, he received a DMA in piano performance from the University of Kansas, and was an organ student of Robert Town at Wichita State University, from which he holds a BMus and MMus in piano performance.

A new anthem, *Welcome, Happy Morning*, by Gordon Young, received its premiere at the Easter service on March 31 at Fort Street Presbyterian Church, Detroit, MI. The anthem was written for and dedicated to Edward Kingins, Fort Street's Music Director.

Dover Publications has announced the release of *The Complete Dover Music Catalog*. The 48-page catalog offers information on over 370 scores and books on music. For a copy of the catalog: Dover Publications, 31 East 2nd St., Mineola, NY 11501.

Antioch Baptist Church will have its 1896 Johnson organ rebuilt next year by the Hemry Organ Co. This two-manual and pedal organ of 21 ranks still has its original slider chests although they received electro-pneumatic pull-down actions in 1953. This work was performed by Hillgreen-Lane Organ Co., formerly

of Alliance, OH. The only pipework not original to the instrument is an 8' Trumpet and a III Mixture.

Most of the pipework will remain in some form but the instrument, which is currently in a chamber, will have its new Great division exposed. The organ will consist of 39 ranks upon completion. New electric action slider chests will be built and solid state combination action and relays will operate the organ. William Woods is organist.

The Hemry Organ Co. has begun the rebuilding of the late Garth Edmundson's organ at First Presbyterian Church in New Castle, PA. The organ was rebuilt from a Roosevelt organ in 1923 by Möller to Dr. Edmundson's specifications. The organ of 36 ranks had a 2' Piccolo and a Dolce Cornet as its sole representative of upper work. The original Roosevelt casework and much Roosevelt pipework remained.

The organ will be rebuilt utilizing electric action slider chests, solid state switching and combination action. New chorus work will include mixtures and some new reed work. Much of the typically romantic pipework will be retained but with revoicing and in some cases rescaling. The object is to keep as much of its historical character but

Nunc Dimittis



Edward Throm

United States. Throm was administrator of The Agnes Seyfert Catholic Music Scholarship Fund which included giving organ instruction to those committed to the betterment of Catholic Church music. He held a BMus in organ from Butler University.

Mr. Throm was a member of the AGO, NPM, ACDA, and the Fort Wayne-South Bend Diocesan Liturgical Commission, and wrote the Fort Wayne Bicentennial hymn, "O Lord of Nations" in collaboration with Omer Westendorf. His published compositions include, "O Mary of All Women," "Serenity," "Emmanual," "On the Birthday of the Lord," "O Lord of Nations," "Is It the Truth," and recently, "The Lord Delights in Music." In 1985 he wrote "Yes, I Believe" for the installation of John M. D'Arcy, Bishop of Fort Wayne-South Bend.

Mr. Throm is survived by his two children and his wife, Judith, who was Co-director of Music with him for the Diocese and the Cathedral. Judith will continue in these positions. A symposium, originally planned by Throm, will be held in his honor from October 21-23, 1991, in Fort Wayne, IN. Retitled the "Edward L. Throm Symposium on Church Music," participants will address sung participation, motivation of Church music ministers, and professional development of Church musicians. Memorials are to the Ed Throm Cathedral Music Fund, and can be sent to: Judith Throm, 1920 Dodge Ave., Fort Wayne, IN 46805.

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The Library Committee of the Boston AGO Chapter has received a major gift for the Organ Library through the generosity of Catharine Crozier. Consisting of books, scores, memorabilia and papers of concert organist Catharine Crozier and the late Harold Gleason, the collection, containing many rare and unique items, will be housed at the Organ Library, adjacent to the School of Theology at Boston University.

The Organ Library already counts among its holdings an extensive collection of scores, books, papers, and sound recordings of E. Power Biggs, as well as the chapter's archives. Other holdings include the correspondence of Lillian Murtagh and collections of books and papers from the estates of Edward Flint, William King Covell, Samuel Walter, and T. Tertius Noble. More recently a large collection of books, scores and papers has been received from the estate of the late Arthur Howes, formerly chair of the organ department at Peabody Conservatory, and other recent donations have been received from Robert Arnold of New York City, Marie Schultz of Newton, and the estate of the late Roger Wilson of Providence.

The Boston Chapter extends an invitation to all scholars and researchers to make use of the Organ Library. Although complete cataloguing is still in progress, all material is accessible, and several authors of books, dissertations, theses, and scholarly papers have already made use of the Library. Funding for the Organ Library has been received from the Boston, Washington, and San Francisco chapters of the AGO, and the Stevens Foundation, as well as from individual donors, and gifts and bequests for the furtherance of the Library's work continue to be both welcome and necessary. Gifts and inquiries may be addressed to The Organ Library, c/o Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02115.

The 35th edition of *The Episcopal Choirmaster's Handbook*, September 1991–November 1992, is now available. The format includes service planning grids for Rites I and II; collects, lectionary listings and proper prefaces along with the color of the day and scriptural excerpts for each Sunday and Holy Day; hymn selections from 1940 and 1982 hymnals; conversion tables for the two hymnals; table of metrical psalms and canticles; Advent service of lessons, hymns and carols, etc. The handbook is available for \$11.75 (postpaid) from: The Living Church, Episcopal Choirmaster's Handbook, 816 E. Juneau Blvd., Milwaukee, WI 53202.

Cambridge University Press has announced the release of *The Making of the Victorian Organ*, by Nicholas Thistlewaite. The book provides a comprehensive survey of organbuilding in England from 1820–1870. Dr. Thistlewaite considers most of the major church, cathedral and concert organs built during this period, along with sections dealing with business organization and workshops, the provision of organs in chapels and churches as well as questions of performance practice. Richly illustrated with photographs and specially commissioned diagrams, extensive bibliography and appendix of organ specifications. For information: Cambridge University Press, The Edinburgh Building, Cambridge CB2 2RU, England.

United Music Publishers has released a booklet, *Organ Repertoire Series*, under the general editorship of David Titterton. The series includes works of Widor, Vierne, Dubois, Pott, Dukas, Eben, Hakim, and other. For information: Theodore Presser Co., Presser Place, Bryn Mawr, PA 19010; 215/525-3636.

New Recordings

An Evening With Edwin H. Lemare: Thomas Murray (organ). AFKA SK-515 (Allegro Imports, 3434 S.E. Milwaukee Ave., Portland, OR 97202; 800/280-2007).

Thomas Murray's recording of music by Lemare, yet another step in the composer's rehabilitation, serves to prove once again that Fortune's Wheel does indeed turn, even if generally perceived only to do so at a snail's pace. No longer is it permissible to sneer at the mention of Lemare's name, or to regard him as a mere purveyor of worthless musical trifles. After a lengthy period in musical purgatory (a spacious resort, one would imagine) Lemare's name is back in recital programs and in recording catalogues: the wheel has turned full circle, and he is once again in public view.

In his day, Lemare enjoyed superstar popularity with all the trimmings associated with such stature. His renown

was such that Cosima Wagner granted him permission to give the first performance of the first act of *Parsifal* outside Bayreuth (at his church, St. Margaret's Westminster, in 1899.) This status was something of a two-edged sword, however, as witness the brouhaha surrounding his divorce from his second wife, a veritable *cause célèbre* over which the press had a field day.

Lemare's career took him throughout the world, where he played to capacity audiences. Shortly after the aforementioned divorce, he married an American, and settled in the United States, where he held positions as municipal organist in San Francisco, Portland (Maine), and Chattanooga. His life and work have been superbly chronicled in meticulous detail by historian Nelson Barden, and it is fitting that his articles have appeared in journals on both sides of the Atlantic, the pivotal areas of Lemare's life and career.

Barden's writings and a recent recording by Frederick Hohman (*Lemare Affair*, Pro Organo recordings) are two important factors which have contributed to the current re-evaluation of

Lemare's work. Another is the release of recordings made by Lemare on the Welte player organ: these allow us to hear, enjoy, and marvel at his outstanding mastery of his chosen instrument. Recent reissues of his compositions have enabled us to reassess his merits as a composer. While taste will always be a personal matter, even the most hardened of cynics cannot deny that Lemare was no slouch when it came to technical matters, as is shown by the fluent contrapuntal mastery evident in many of his works. Neither can it be denied that he had an uncanny knack for writing a good tune, and for generating audience appeal. (In his informative liner notes, Murray rightly draws comparisons and parallels in this latter regard between Lemare and two of his friends, Fritz Kreisler and Edward German.)

Murray's Lemare anthology includes two orchestral transcriptions, and an engrossing piece, the unpublished *Fantaisie Serene*, an autumnal work with Elgarian shades in several places. Murray is a sovereign interpreter in this field, and the playing is out of the very top drawer. The organ, a vintage Austin



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in Portland, Maine (the Kotschmar Memorial Organ) was regularly played from 1922-23 by Lemare, and is the only instrument to survive in playing condition from his three municipal organist tenures in the United States. Its 97 ranks speak in appropriately authentic "roast-beef" tones: an inspired choice for this recording. The resulting marriage between music, interpreter, and instrument is perfect.

This recording fulfills numerous functions, including the obvious ones of historical documentation and reassessment of a composer who is now enjoying the approbation of the public once more. Perhaps as important is the undoubted pleasure which this disc will bring to many. Lemare, after all, was a consummate entertainer, and one may safely say that he would heartily approve of the hour or so of thoroughly enjoyable entertainment with which Murray's recording provides us.

—Mark Buxton
Toronto, Ontario

The Organ Works of César Franck. Jean Guillou performing on the Great Organ of St. Eustache, Paris. Dorian Recordings DOR-90135 (two CD's, no price given).

I approached this new recording of the complete Franck *oeuvre*, issued in honor of the centenary of the composer's death, with a bit of trepidation. I was prepared to dislike it, having found several previous recordings by Jean Guillou to be annoyingly self-serving and idiosyncratic. While these problems are not totally absent from this set, I was pleased to find in it a comparatively greater sense of respect for the composer and the music. Consequently, this is one of Guillou's best recordings to date, containing much which is musically very satisfying.

This set was released almost simultaneously with Michael Murray's recording of the same music for Telarc, and begs for comparison with it. Neither set is perfect, nor will we probably ever have a "definitive" recording of this profoundly spiritual music, thank goodness; but both performers have made powerful statements and significant musical achievements in their respective recordings.

Both Guillou and Murray can claim a direct pedagogical link to Franck through studies with Marcel Dupré, and it is interesting to analyze their differences of approach to this music. Surprisingly, the American artist pursues a French model of performance practice (that of his mentor, Dupré), while the Frenchman adopts a traditional American approach.

With the almost infinite resources of the new instrument at St. Eustache at his disposal, Guillou uses color in much the same way as an impressionistic painter. A generation of American organists, raised on the marvelous orchestral instruments of Ernest M. Skinner, developed techniques used here by Guillou. There is a constant yet subtle

change of color between—and even during—phrases. Guillou has been criticized for taking this liberty, which is foreign to the world of Franck and Cavaillé-Coll. (It might be asked, can one successfully "colorize" a movie which was in color to begin with?) But under these circumstances, in this music and with this instrument, the results are sometimes stunningly effective and very musical. As expected, some tempos are on the fast side, although Guillou surprises with several well-chosen moderate tempos. There is also tremendous flexibility of rhythm, even within individual phrases and groups of phrases. At times, the rhythm is wayward beyond the point of loss of control, but often the rhythmic freedom creates a sense of great visceral excitement.

The approach of Michael Murray stands in stark contrast to Jean Guillou's "romanticized" view of Franck. Murray's performances are models of self-effacement, amazingly similar to those recorded by Marcel Dupré in 1959. Tempos are broad and stately. However, the rhythm is entirely too rigid—precise and regular to be sure, but often maddeningly metronomic. While one begs at times for stability from Guillou, one wishes for more freedom from Murray, who plods steadfastly along, shunning *rubato* as if it were a tool of the devil. Nevertheless, there are powerful and emotionally moving performances here as well.

Murray has chosen to record on the wonderful Cavaillé-Coll instrument at St. Sernin, Toulouse. Unfortunately, the vivid recording provides much evidence that this celebrated and oft-recorded masterpiece is showing its age. In addition to an unusually large complement of mechanical noises, one hears problems of winding, of pipes not speaking—I hope they're not missing!—and other clues suggesting that this organ is in need of some careful attention. In spite of these problems, in spite of its considerably smaller size, in spite of its lack of computers, electronics, and all of the other wonderful gadgetry which Guillou has available at St. Eustache, I prefer this instrument—warts and all—for Franck's music. For these ears, the richness of its *montres* and *flûtes harmoniques* and the fire of its chorus reeds *en chamade* more than compensate for the bigger sonorities of the St. Eustache instrument.

Both Dorian and Telarc have done spectacular jobs in producing these recordings. Simply put, both sets are representative of state-of-the-art recording technology, providing stunningly realistic portraits of these instruments and the acoustics which surround them. Either could well serve as a demonstration recording, and will tax your system to its limits.

With the significance of the year 1990, we witnessed a number of Franck recordings. Given the tremendous significance of Franck's music for organ, it is not surprising that we already have several superb recordings of this literature. Mention of some of the best was

made in my review of Anthony Newman's set (Newport Classics), published in the September 1990 issue of this journal (although written considerably earlier, and rendered somewhat obsolete before publication by the appearance of these two recordings!). Taken in their entirety, the integral CD sets of André Isoir (Calliope) and Jennifer Bate (Unicorn-Kanchana) and the partial set of Marie-Claire Alain (Erato) may be more musically satisfying than either of these two sets, being splendidly recorded on appropriate instruments, and less idiosyncratic in approach than either Guillou or Murray. However, in some portions of individual movements, both Murray and Guillou offer performances which I find better than anything else available. Ultimately, one will have to choose between them based on the differing approach to the music taken by each artist. For non-specialists, Guillou and Murray are perhaps the most recommendable as alternative (second) performances; serious organ students and devotees of Franck's music certainly should hear them all.

—David Kelzenberg
Iowa City, IA

New Organ Music

Peter Klatzow, *Ach, Bach*. Oxford University Press, \$9.95.

After studying in England and with Boulanger in Paris, Peter Klatzow returned to his native South Africa, where he has been an important force on the contemporary music scene. *Ach, Bach* was commissioned by the Cape Organ Guild.

In *Ach, Bach*, the performer chooses any one Bach chorale. At indicated points in the score, the organist plays a sequence of chords from this chorale; the number of chords, number of repetitions, speed, dynamics, and range are all specified at each of these points. The three pages of music become increasingly more structured; "the ooze of the opening section" leads into material which is more precise and distinct in pitch and rhythm. The work concludes with a lengthy diminuendo incorporating several chorale quotations over a BACH ostinato in the pedal.

Although there is a full page of detailed notes for the performer, experience with avant-garde notation and techniques is mandatory, as is skill in improvisation. The music should sound continuous rather than sectional. The final result of what Klatzow terms "a chemical experiment in music" therefore "depends to some extent on the goodwill, capability and taste of the performer."

Alain Louvier, *Quatre Alléluias*. Alphonse Leduc (Theodore Presser), no price given.

A student of Messiaen, Alain Louvier has gained a reputation as both a com-

poser and conductor. *Quatre Alléluias* is based on the Mode 7 Alleluia from the Easter Mass—a familiar chant due to its inclusion in several standard music anthologies.

The work was conceived for a large one-manual and pedal organ with stops divided between middle C and C₂. Because registration is very specific, it would be easily adaptable to two manuals. Some improvisation is required, but Louvier gives detailed instructions, e.g., "creep very quickly with the fingers following the design of the script."

Each of the four movements is about two minutes long. The second movement is the most accessible to performer and listener because the chant appears in its most recognizable form. Increasingly longer segments of the chant are played *rubato* in alternation with more rhythmic, chordal material. The fourth movement has almost continuous figuration (with irregular groupings) in the manner of a toccata.

I would question Louvier's remark that this work "can be used in teaching at the intermediate level," due to its rhythmic complexity and the rhythmic independence between parts.

Jan W. Morthenson, *Restantes*. Edition Reimers, Stockholm (Theodore Presser), no price given.

Jan W. Morthenson, a Swedish theorist and composer noted for his orchestral music and television scores, has published several organ works over the past 30 years. *Restantes*, a 12-tone work of 5½ minutes duration, is written in the tradition of his teachers Luciano Berio and Karlheinz Stockhausen.

The music comprises small gestures, with the notes distributed over three manuals and pedal. While pitches are exact, the rhythm is very free except for timed rests. Registration is general in the sense that free combinations of flues or reeds are indicated; however, the composer specifies the inclusion of certain pitches, especially mutations, in the combinations, which would seem to indicate the necessity for a large, colorful organ.

While the end result may sound improvisatory, this is not a work to be tossed off casually. It will require careful study and analysis, as well as very fast and fluid manual and pedal technique.

—Anita Eggert Werling, DMA
Western Illinois University
Macomb, IL

Postludes of Praise, Anna Laura Page. Genevex 4180-21, no price listed.

This volume includes settings of eight popular hymn tunes. Intended primarily as postludes, they are all rather strong in character. The composer has suggested how parts of each piece may also be used as hymn introductions, interludes, modulations, or free harmonizations. The question for most pieces is not if there will be a modulation, but when it will occur. A very elementary writing style is employed, and the pieces should be accessible for

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many. Used individually, these pieces may work very well. However, many of the same musical formulas are used for each piece, and may not be effective if the settings are played one after another. The lack of variety may be because they are intended as postludes, but do postludes always have to be loud and splashy?

Three Contrasted Pieces, Flor Peeters, edited by Bryan Hesford. Cramer Music 2068 (distributed by Boosey & Hawkes), \$13.00.

The works contained in this volume were written in 1926, 1960 and 1971, showing the late Belgian's various styles of composition for the organ. The writing includes chorale-like "Evening Song in Portland" as well as "Dominica XI. Post Pentecosten," which is based on Gregorian chant. Perhaps the most satisfying piece is "Soir Mystique," which was written by the composer at the age of 23. It is like an aria for the organ set mostly in the Phrygian mode. The lyric melody weaves through the rippling accompaniment like a pastorella. These are beautiful and useful pieces for the organ.

When I Survey the Wondrous Cross, arr. Walter May. Twin Elm Publishing, no price listed.

O Sacred Head Now Wounded/Fervent is My Longing, arr. Walter May. Twin Elm Publishing, no price listed.

The first of these two pieces is written in the style of a fughetta based on the first phrase of the hymn tune. By the time the *cantus firmus* enters, quite unconventional harmony accompanies the tune. This harmony seems a bit unsettling compared to the harmonic language of the first page. Stretto entrances introduce the second part of the hymn tune, and sequences are used in the accompaniment as well.

The second piece uses a more conventional approach to harmony, and is the better of the two works. There are many good moments here. Nice counter-melodies are heard in the soprano line against the pedal melody (in 3/4 time). However, frequent parallel movement does not help contrapuntal interest.

These are not bad settings of the hymn tunes, and would have been even better with more refinement.

Fantasies on Nine Familiar Hymn Tunes, Gerald Kemner. Augsburg Fortress 11-5919, \$6.00.

Well, they're different! The writing in these hymn tunes is very much outside of the norm, so if you are looking for something different, this collection is for you. Most follow a pattern where the hymn tune emerges from a shroud of unclarity (with suggestions of the tunes appearing obliquely through frequently changing meters) to final strong clearness. The approach to harmony is novel and interesting. Less avant garde writing is employed for "Tallis' Canon" and "Lasst uns Erfreuen," and these two may be the most useful pieces of the collection. Use of these settings along with the familiar hymn tunes upon which they are based should give everyone a fresh new look at these standard melodies. These are well worth your investigation.

Two Christmas Preludes, Robert Lau. Augsburg 11-8667, \$4.00.

The collection includes two very short settings of "Away in a Manger"

and "Bring a Torch, Jeannette, Isabella." The writing is very simple, and will be accessible to most. There is very little new here that has not been seen or heard before in compositions based on these tunes. However, their uncomplicated style may be appealing for the Christmas service.

Fantasy on Down Ampney, Richard T. Gore. Augsburg Fortress 11-5925, \$5.00.

It is good to see more organ pieces based on this wonderful hymn tune. The piece is divided into six sections: Exposition, Trio, Tune Embellished, Scherzetto, New Melody, and Canonic Toccata: Hommage a Mulet (need you ask which Mulet piece this imitates?). There is a great deal of variety in this work, as the writing style of each section is quite different. The most successful sections are the "Tune Embellished" and the "New Melody," which resemble the ornamented chorale writing of many Baroque masters. The least successful is the last (maybe it's just hard to hear Mulet in D major, but the movement could have been more adventuresome harmonically to truly do homage to Mulet). This is a good setting of the hymn tune, and would be quite useful if played in a service where the hymn is to be sung.

Three Fanfares for Thanksgiving, Christmas, and Easter, Walter L. Pelz.

Augsburg Fortress 11-5914, \$7.00.

These fanfares are all extended pieces which have at their heart hymns appropriate to the three festivals of the church year. The fanfares are long, ranging from 10-16 pages each. Most of the writing is in a spectacular toccata-like style which should prove to be very impressive to the listener. Although sometimes technically difficult, the pieces should be well worth the time it will take to learn them. The first fanfare's recurring principal theme may remind one of a theme from Mahler's First Symphony. There is much variety in the writing, which adds to the interest. Although bordering on the "spectacular" music usually associated with the epics by Cecil B. DeMille, this music will be appreciated at these festival times in the church year, when spectacular music may be desired. The use of the hymn tunes in these settings shows a great deal of creativity and imagination.

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

Felix Mendelssohn Bartholdy, Complete Organ Works, volumes IV and V. Novello (Agent: Theodore Presser Co.), \$28.75 each.

The final two volumes of Mendelssohn's organ works, edited by Wm. A. Little, are as commendable in their

scholarship as the earlier volumes. Every thoughtful organist will find the editor's insights regarding the composer's metronome markings and inconsistency of slurrings of major interest. (Reviews of volumes 1 through 3 appeared in THE DIAPASON, May 1988, December 1988, and November 1990.) In order to create a variorum text that can be easily understood by performers, Mr. Little has devised a system of hatched slurs to indicate variants and sources; nevertheless, the text remains clear and uncluttered by other symbols or editorial suggestions.

Volume IV contains the *Six Sonatas* (Opus 65) and an *Appendix* with four additional pieces: a fugue in F minor, an *Andante Recitativo*, and early versions of the *Andante* and *Allegro maestoso* movements from *Sonata V*. Volume V, entitled *Selected Juvenalia*, contains a dozen student compositions, two of which are only fragments. An *Andante* in D major, a *Passacaglia* in C minor, and a set of variations on "Wie gross ist des Allmächt'gen Güte" are among the more interesting pieces in this volume. Novello's five-volume edition has much to recommend it: it is an excellent performer's score, a reliable repository of musicological information and a source of previously unknown Mendelssohn compositions.

—Edmund Shay
Columbia College
Columbia, SC

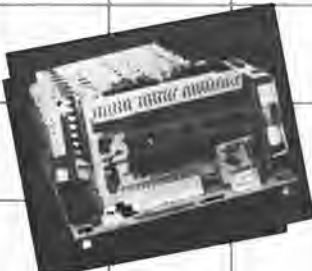


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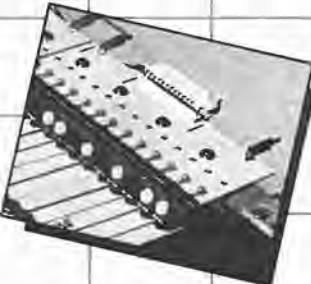


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Clarence Watters Recollects: Marcel Dupré

The Master and His Music

Mickey Thomas Terry

As a recognized authority on Dupré and the modern French school, Clarence Watters became the proverbial "voice in the wilderness." Sadly enough, the message of this voice frequently went unheard or was otherwise completely ignored. In a day when there is so much stress and attention focused upon the correctness of stylistic, scholarly performance practices for periods earlier and far-removed from ours, it seems odd that performance practices for periods much closer to the present often go disregarded, as if by whim or caprice, particularly by those very same individuals who insist the most upon such considerations when playing other literature. It becomes all the more unfortunate when one realizes that, unlike some of the current, controvertible and oftentimes "trendy" performance practices involving much of the early literature, those involving the music of Dupré and the French symphonic school, by virtue of the close proximity of the period and its many disciples to the present, have the advantage of being much less prone to conjecture and dispute. Clarence Watters was one such disciple, and whether or not it is realized or even appreciated, an earnest debt of gratitude is owed to Watters and individuals like him, for it is by such a "voice" that we organists are called to celebrate our rich musical heritage and challenged to transmit noble traditions.

As this year marks the 20th anniversary of the death of French organist-composer Marcel Dupré (1886–1971), it is quite fitting to present some first-hand recollections and commentaries of this beloved friend and pupil, organ virtuoso Clarence Watters (1902–1986),¹ who for decades not only championed Dupré's music but, in several instances, gave the premiere performance of his works in this country. As Watters' tape recorded and written recollections are myriad, the writer has chosen to focus upon Watters' observations concerning two basic areas: 1) the Dupré performance style, and 2) the adaptation of Dupré's music and that of other 19th and 20th century French composers to American organs. The material for this article is based directly upon masterclass lecture notes, private memoirs and unpublished manuscripts belonging to Watters,² who was one of the first and foremost authorities on Dupré and his musical style.

Regarding a definition of the Dupré style, Watters writes:

Canon Delestre³ says it is flawless legato, imperious rhythm and vivid coloring, the legato and the rhythm based upon Bach. Dupré told me that his sense of color was based upon that of Debussy and the Russians, that his feeling for harmony was based largely upon Fauré and Stravinsky.⁴ But how can one describe style? It can be heard and it can be transmitted to one's students. When I played my recital in memory of Dupré at Notre-Dame, Dupré's granddaughter turned to my wife and said "If I close my eyes, it is not your husband who is playing, but my grandfather." I can teach it, but I can't describe it anymore than I can describe red or blue.⁵

Through Watters' description of Dupré-the teacher, more insights into the components of the Maître's style are revealed:

Legato had to be [a] Dupré legato, in all voice parts . . . All organ expression is in the timing; that must be exact, and yet reflect the mood of the music. No change of registration, no use of the swell must be allowed to get in the way of the flow of the music.⁶

In the following passage, Watters elaborates upon the technique of the French legato:

. . . The French have added some methods of the 17th century, and some tricks of their own. The first concerns the crossing-over of fingers such as 4 over 5, 3 over 5, 3 over 4, and the crossing under of the same fingers; this requires the oscillation of the wrist . . . The thumb-glide completes the list . . . The thumb-glide is accomplished by moving the thumb in towards the black keys as far as the second joint, while lowering the wrist so that the tip of the thumb is inclined over the adjacent key. A quick flip of the end knuckle and a raising of the wrist will put the thumb in playing position for the next key. With this bit of technique, one can play diatonic or chromatic scales with the thumb alone. In playing legato chords, it is invaluable.⁷

In an effort to explain the significance of Dupré's approach to the organ, Watters often reminded students during lessons and in masterclasses that Dupré's organ technique, manual as well as pedal, was based upon the technique of the piano. Watters would also recall that Franck, Widor, Vierne and Dupré were all virtuoso pianists for whom Chopin, Liszt and Brahms "held no terrors."⁸ Regarding organ technique, Watters states:

The essentials of that technique are namely two: relaxation and that which has been called the use of "freely suspended weight." Concerning relaxation, Dupré has written in his *Treatise on Improvisation at the Organ* that the secret of all manual virtuosity lies in the flexibility of the wrist, and pedal virtuosity depends upon the flexibility of the ankle.⁹

In a lecture Watters presented to the Hartford AGO Chapter (March 6, 1976), the subject of Dupré's technique is taken to even greater depth:

As a teacher, Dupré first of all demanded technique, but only for music. He said "I can teach anyone to play or to improvise brilliantly, but I can't teach anyone to do these things beautifully." If the student's technique was passable, attention was given . . . to legato technique. The slightest deviation from legato in any voice-part was frowned upon. Staccato was then considered. Here, even as in legato, the fingers were not permitted to leave the key in order to control the release as well as the attack. Legato is the normal touch in all Dupré's music . . . Everything not marked with dots or *staccato*¹⁰ is intended to be played legato . . . "

Mickey Thomas Terry, a native of Greenville, NC, holds degrees from East Carolina University (Greenville) and is currently a Ph.D. candidate in Medieval and Early Modern History at Georgetown University in Washington, D.C. His organ teachers have included Clarence Watters, Conrad Bernier, Charles Callahan (organ) and Ronald Stolk (improvisation). Mr. Terry was the second prize winner of the Clarence Mader National Organ Competition (Los Angeles/Pasadena-1986) and a finalist in both the Michigan International Organ Competition (Ann Arbor-1987) and the Flint International Organ Competition (Flint, MI-1989). He has also co-authored notes with music critic Paul Hume for the recently released [AFKA label] compact disc "Clarence Watters-In Memoriam." Mr. Terry currently holds a faculty-level position at the Georgetown University Archives and Special Collections and functions as organist for Holy Trinity Roman Catholic Church (Georgetown) and Northeastern Presbyterian Church in Washington. Terry has also been presented in recital in locations throughout the East Coast and has appeared on "Pipedreams."



Clarence Watters

Watters used to compare Dupré's rhythm to that of a symphony orchestra,¹² indicating that such rhythmic precision was the ideal for a performer. After 10 or 15 minutes of playing at a lesson, Dupré would check the tempo with a metronome, the use of which he strongly urged, and expect the student to not have deviated whatsoever from the beat. Watters further comments that the secret to Dupré's "imperious" rhythm lay not only in Dupré's steadiness, but by controlled attacks and releases,¹³ a practice which Dupré considered to be essential.

In his later years, Watters often spoke despairingly of the plummeting interest of today's organists in learning the principles of the French school of organ-playing. According to Watters, the result has been that the music of Dupré and the French school—as performed by American organists—is generally misunderstood and, therefore, frequently performed with a total disregard for stylistic authenticity:

At one time many of our best organists understood the French organ and French style. After Guilman's concerts in this country, students went to France. Then about 1920, Bonnet toured our country, and in 1921, Dupré astonished organists and critics by his improvisations and his incredible virtuosity.¹⁴ Before long, there was a stream of Americans travelling to Paris. Between 1900 and 1940, Americans studied with Widor, Vierne, Bonnet [and] Dupré. Then organists were confronted by the Baroque revival. They studied in Germany, Holland [and] Austria. In a few years, the younger generation had little contact with the ideals and methods of the Paris organ school. Organ builders swung sharply to the German school. One of our prominent builders, when asked, "How do we play French music on your organs?" replied, "I didn't know there was any."¹⁵

Despite the levity of the response, the question is, nevertheless, a legitimate one where most American organs are concerned. How might one approach French music on these instruments and give a convincing performance? Firstly, a preliminary discussion of French registration is in order, for it will enhance the understanding of Dupré's tonal requirements as well as those involving the modern French school. To address this topic, the writer has chosen not to cite small excerpts, but rather to quote a rather large fragment of the text comprising the third chapter of Watters' incomplete, unpublished book manuscript on Dupré musical style. This chapter is dedicated exclusively to the topic of Paris organ school registration and its characteristics:

Until about 1940, French organists [were] concerned mainly with the music of Bach and French composers, especially French composers after 1875. A few, notably Guilman and Bonnet, were aware of composers of the 16th, 17th, and 18th centuries. Guilman's great work in this area is little known or appreciated in this country. Since this present book is devoted to the style [of Dupré], little music of the period 1750–1850 will be mentioned. Two categories of registration will be discussed, "ensemble" and "en détail."

Ensemble registration is typified in such music as the first and final movement of the Widor "Gothic," [the] Vierne 1st and 2nd Symphony, Dupré [Preludes and Fugues] opus 7, [Symphonie]-Pas[sion], [and] Chem[in de la Croix]. Some French nomenclature should be explained. The following outline will suffice:

- 1) Fonds 16, 8, 4 = Principals, Bourdons, Flute[s], smooth strings (not Voix Céleste) of those pitches.
- 2) Mixtures = Everything that ordinarily would be sounding before the addition of mixtures, plus mixtures.
- 3) Anches = Everything
- 4) The Italian dynamic marks from *pp* to *ff*, except in certain situations, do not indicate the dynamic level of the ensemble, but the opening of the swell-box. Many of our players have tried desperately to reconcile "full swell" with *pp*, and equally "Voix Céleste *f*."
- 5) In a bewildering way, the Italian markings do, at times, apply to the tonal ensemble. No firm rules can be laid down. Usually, on Great to Choir *f* = Full to Mixtures, *ff* [=] Full without 16' reeds, *fff* or Anches = Full, either for a division for the whole organ. A single indication at the beginning of a piece *fff* or "Anches" calls for Full Organ. Pedal *ff* indicates Full without 32' Bombarde.

Consider the registration of a typical ensemble piece, the first movement of the Widor



Marcel Dupré

Symphonie Gothique. The initial indication is:

Recit: Anches 16, 8, 4, piano
G.O.: Fonds 16, 8, 4, Anches préparés
Pos.: Fonds 16, 8, 4, Anches préparés
Ped.: Fonds 32, 16, 8, 4, Anches préparés

On page one, several crescendos and diminuendos are called for. These apply to the opening or closing of the Swell box, as they do on pages two and three. From the second line of page four, several crescendos are indicated. These refer to 1st) opening of the Swell, 2nd) addition of Positif reeds, 3rd) addition of Great reeds and finally the Tutti pedal. The decrescendo on page five is accomplished by reverse order. The crescendo at the bottom of the page is concerned only with the operation of the Swell pedal. Actually, it is not necessary to draw the Pedal reeds at the beginning of the piece, since they are not used except when the Tutti pedal is operated.

Another example of French ensemble and its operation is found in the opening movement of the *Vierne Second Symphony*. At the beginning, Foundations 16, 8, 4, on Pos., Gt., Pedal are drawn, plus all mixtures and reeds. Full Swell without 16' is indicated. All ventsils¹⁶ are locked down. At the bottom of page 2, reeds and mixtures of Gt., Pos., Pedal are retired, by the ventsils, and Gt. to Ped. are operated. During the pause at the beginning of line 3, page 5, the quick operation of five ventils pedals retires reeds of G.P. Ped., Pos. to Ped., and Gt. to Pedal. Only three seconds are required for this operation. On page 6, G[reat] and P[ositive] are coupled to the Pedal. They retired on page 8. The registration changes on page 9 are obvious. The Tutti pedal is operated on page 12, line 3, last measure. All of this accomplished with great ease without moving the hands from the keyboards.

The "En Détail," or solo registration, of the French differs greatly from ours of 1900-1970. For at least 60 years, our players prided themselves on their original, "lush" combinations of solo stops and accompaniments.

I remember well the chiding given me by a well-known Boston organist for my registration of the Adagio section of the Franck A Minor Choral: Swell Trumpet, Choir 8' Flute. The registration considered "musical" was Swell Oboe, Flute 4' and Tremulant, with accompaniment of Choir Flute Céleste and Dolce Céleste forty years ago.¹⁷

The direct opposite of that was a Dupré performance, a bit later, of a simple choral, using Sw. Trompette for R.H. solo, Principals 8' and 4' on the Great for the accompaniment, Sw-Pedal. for a canonic response in the Pedal. Striking intensity of color with only three stops.

When the colors are mixed, they lose their intensity. A paisley shawl has many colors, but no brilliance. A surface with two or three parallel bars of different colors is very brilliant. The French conception of color is the contrasting of two or three opposing colors, not a "Jacob's coat of many colors." Examples of French détail registration are found in the Dupré Noël Variations and in the final movement of the Widor *Symphonie Gothique*.

Some special considerations

For the music of Franck, some precise knowledge of the Ste. Clotilde organ is necessary for an understanding of Franck's registration and accessory indications and for the adaptation of the registration to American organs. Consider first [the] "Hautbois et Trompette" of [the] Swell. Before any change in the organ was made, the Oboe, thin and keen, [was] almost like a "Petite Trompette." The blend of two stops was ideal. Since the Trompette was on the Ventil chest, but not the Oboe, the change from *forte* to *piano* was accomplished. (Notice this in the Franck *Cantabile*.)

The indication "Vox Humana" almost always (but not always) calls for Vox H[umana], Bourdon, Tremolo. This registration is used almost exclusively for chords. When the r[ight] h[and] is used for [the] solo line, the tremolo generally is not desired (Dupré *Stations*—"Jesús Dies [on the Cross]").

"Vox Céleste" = Gambe and Vox Céleste, two separate stop-knobs. Unless special registration is called for (as in the "Largo" [movement] of the *Vierne Third Symphony*, no other stop is to be combined with [the] "Vox Céleste." In our organs, 1910-1950, one generally was forced to add a Flute Céleste to soften the string of [the] Vox Céleste.

"Flutes 8'" never allows the addition of undulating stops . . . The Unda Maris is found, but not in Flute quality.¹⁸

In the last segment of Watters' lecture, the topic of adaptation of French registration procedures to American organs is discussed. Herein, one must keep in mind that the subject matter generally pertains to non-neo classical instruments whose installations predate 1976:

Adaptation

In the work of adapting American organs to French requirements, consider (1) the tone qualities of different stops, French and American, (2) the characteristic groups on the different keyboards [and] (3) the relative power of manuals.

(1) American flutes tend to be narrower and less lush than their French counterparts. Just a thought: Flûte, in French nomenclature, means stops of open pipes. Strings on older American organs, particularly those of the 20's, are keener than the French, but our new strings are smoother. Principals here are a bit smooth. Our mixtures generally are too low in pitch, except in the Baroque type organs. Reeds are less brilliant.

(2) The appointments of the various sections. Even on organs of moderate size, all manuals in France are well equipped with Flutes, Principals, Mixtures [and] Reeds. The smaller organs often lack 16' and 4' Reeds on Great and Choir, but not on the Swell. The

Pedal generally has no mixture, but always a 16' reed.

(3) The Choir is considered a secondary Great, so its power is much greater than ours, both in *mf* and *f*, and the mixtures are high in pitch.

Comparatively, the Great is not as loud as ours, in relation to the Swell; consequently, there is no great gulf in tone from Swell to Great, that is so common here. The transition from Swell to Choir, to Great is very smooth, both in crescendo and in diminuendo.

In most cases our small organs lack both low and high stops on the Swell. The only approach to the sound of the French full swell is as a rule, the use of 16' and 4' couplers with 8' Flutes and Principals silenced to avoid muddying of the tone through the 16' coupler.

The typical combination Foundations 16', 8', 4' is generally easy to reproduce in America if one is careful to avoid strong 16' and 4' tone. The French doubles especially are quite light compared with ours. If the Great 16' is too strong, the Ch[oir] to G[reat] 16' might be used without the Choir 8' Flute.

Our typical choir is far too weak to sound like a French Positif. Often, if the music permits, the Great can be called in, with a light Principal. At the appropriate time, by the use of a piston, the Great can become a Great again. This same adjustment can be of value at times when the music is written in such a manner that Positif must be directly below the Swell. There are many times in Franck when this adjustment must be made: the E Major Choral is a striking example. Finally, when playing French music, the Choir box must be open at all times.¹⁹

Most of our small or medium-sized organs lack Mutations on [the] Swell and Choir [divisions]. An ingenious use of couplers and unisons will often produce good, if not perfect, results. A few examples:

1) The French solo cornet cannot as a rule be reproduced here. Often a sesquialtera with a mutation or two, plus the 8' Bourdon, sounds very well. In Dupré, think of the third Verset in the Ave Maris Stella set.

2) Again in [the] Ave Maris Stella. The second Verset calls for 16' Quintaten, 4' Flute, Nasard. A fairly good substitute is: 8' Bourdon, Nasard, 16' coupler.

3) [Dupré] G Minor Prelude . . . our 4' Flutes as a rule are too strong for opening Choir registration. Not perfect, but passable, is 8' Bourdon with 4' coupler. In some cases, the 8' flute alone is best. The American equivalent for Great Violoncello is hard to find. Try the Swell Principal with an 8' string, or perhaps the Swell Geigen. At the right moment, the Swell combination can be changed to Voix Céleste.

4) A real French Oboe is a rarity in this country. In every case, consider quality before quantity. Since the French Oboe is closely akin to the Trompette, it is usually better to use the Swell Trumpet, if the tone is not too broad. The usual, dull American organ Oboe is unsuitable for French music.²⁰

Watters concludes the last segment of his Hartford lecture by indicating the impossibility of giving more than a hint for the adaptation of American organs to French tonal requirements, suggesting that, short of a stay in France, French recordings²¹ be consulted as a means by which one could study French tone.²² Watters also makes an additional recommendation of an older work by Wallace Goodrich, *The Organs in France*, which he considered, at the time, to be the best American book on French organs and registration.²³

Notes

1. Clarence Watters, whose concert career spanned 66 years, studied organ and improvisation with Marcel Dupré (1926-1927). Dupré greatly esteemed Watters' artistry; in a letter (Oct. 12, 1961) addressed to Watters, Dupré calls him "brilliant." Earlier in Watters' career, he was considered by many as being the leading U.S. authority on the music of Dupré and the modern French school.

2. The Clarence E. Watters Papers are now housed in the Archives of the Yale University Music Library. With regard to the presented textual excerpts, the writer has done relatively little in the way of editing. The material placed in brackets was added by the writer; however, the material appearing in parentheses is part of the original.

3. Robert Delestre, *L'Oeuvre de Marcel Dupré* (Paris: Editions Musique Sacré, 1952).

4. In a 1963 conversation between Watters and Dupré concerning the sources of his music, Dupré indicated that the combination of the following inspired the production of his music: Plainchant, Bach, Franck, Borodin, Fauré, Debussy and French piano style and technique. [Hartford Lecture, p. 6.] In the MS: "Dupré Class," Watters specifies the counterpoint of Bach, the harmonic pattern of Franck, melodic and harmonic novelties from Stravinsky and Borodin, as well as harmonic and modulation subtleties of Fauré. [MS: Dupré Class, 11.]

5. Lecture Notes, 2.

6. Ibid., 1.

7. Hartford AGO Lecture, March 6, 1976, 2.

8. Although Watters, himself, did not find the need to practice the piano daily in order to maintain his astounding technique, his piano training during his youth, nonetheless, had been rigorous. Despite a demanding schedule, Watters did manage to dedicate much of his summers to intensive piano practice at which time he would master much of the great literature for the piano.

9. MSS: "Dupré Performance," 2.

10. Watters once told the writer, when asked about the nature of Dupré's concept of staccato, that the staccato, in Dupré's performance style, was not to be executed more in the manner of a "see" or "pizzicato" manner as one might use, for example, at the piano.

11. In his notes, Watters relates a personal experience pertaining to the issue of staccato playing: "I remember starting the B Major Prelude & Fugue at a lesson, playing, not staccato, nor even détaché, and being stopped after the first measure with 'There are no dots over those notes.'" Hartford AGO Lecture, 5.

12. In a letter to the writer wherein the characteristics of Dupré's playing are being described, Watters refers to Dupré's rhythm as having had "a steadiness that defied the clock." Clarence E. Watters to Mickey Thomas Terry, 16 May 1985, Clarence E. Watters Papers [copy].

13. Hartford AGO Lecture, 6.

14. Watters, who was present during Dupré's American debut recital in New York (1921), recalls the impressions concerning Dupré's performance: "His virtuosity astonished everyone, including world-famous pianists, who rose to their feet, clapped and shouted, after improvisations that gave scope to his technique that no written music could call for—double thirds at glissando speed, pedal parts in octaves, dazzling repeated or alternated chords. Nobody has ever heard such a display." Ibid.

15. Ibid.

16. Watters describes the functions of ventsils: "French registration in some ways . . . recalls the methods of Baroque terraced registration, preferring changes of manual to changes of stops . . . changes are made by blocks of tone rather than by changes of single stops, these changes being effected by the Cavallé-Coll ventsils . . . Some of the stops in the console, by the color of their knobs are indicated as 'jeu de' combinaison' . . . that is to say, they are controlled by pedals called 'ventsils' or 'appel.' They will not sound until their appropriate pedals are operated. Thus, they may be added or retired by will, but only in groups, such as 'reeds' or 'mixtures' or both. There are no pistons of any kind, no hand controls for couplers." Hartford AGO Lecture, 3.

17. Although this book manuscript is not dated, it probably was written c. 1970; consequently, with this in mind, the date which was being referred to was probably c. 1930.

18. MS: Watters' Unpublished Book.

19. MS Fragment: Adaptation, 9.

20. Hartford AGO Lecture, 10.

21. Among the recordings which the writer would suggest be consulted is the 1989 AFKA release [SK-608] *Clarence Watters-In Memoriam* wherein Watters performs on the organs of Yale University's Woolsey Hall and Trinity College Chapel [Hartford] the works of Dupré and Widor using the very principles of authentic French style which he advocated.

22. Hartford AGO Lecture, 10.

23. Wallace Goodrich, *The Organs in France* (Boston, The Boston Music Co., 1917). Although it is currently out of print, it can be still obtained from some college libraries.

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1991 SEHKS Conclave in Winston-Salem

Larry Palmer

The concluding rounds of its third harpsichord performance competition added a special excitement to the eleventh annual conclave of the Southeastern Historical Keyboard Society. The eleven semi-finalists (from Japan, The Netherlands, Italy, France, Canada, and the United States) played on Thursday 4 April for judges John Gibbons, Arthur Haas, and Glen Wilson. Their required repertoire consisted of any toccata from Frescobaldi's *Second Book*, "La Ténébreuse" and the premiere Courante from François Couperin's third *Ordre*, the first movement of Bach's sixth *Partita*, and a short 20th-century work (compositions by Shackelford, Kalabis, Ligeti, Tom Robin Harris, Adler, Takemitsu, Gabrielle Finzi, Willem Kersters, Robert Moevs, and Nicolas Roussakis were programmed), plus several additional works of choice (selected compositions were from the English Virginalists, Scarlatti, Rameau, Froberger, Haydn, Royer, and the Bachs—father and sons).

Three contestants were selected to play in the final round: Vivian Montgomery (Ann Arbor, MI), Yoko Mori (Tokyo), and Natassia Xsavier (East Brunswick, NJ). This time the required repertoire included William Byrd's *Fantasy in a* (MB vol. 27, no. 13), two movements (the first and last) of Bach's *Sonata in E*, BWV 1016, for violin and harpsichord, with Karen Clarke of Florida State University as assisting artist, plus additional pieces to make up a 30-minute program. Fleet-fingered Miss Mori played works of Duphy (La de Belombre, Les Grâces, Chaconne in F); Miss Montgomery, an uninspired sonata movement by Marianna D'Auenbrugg; and Miss Xsavier, a short Froberger *Toccatto* plus *La Forqueray* and *La Damanzy* of Duphy.

When the results were announced on Saturday evening, Yoko Mori had been selected for the \$3000 first prize (the first time a first has been awarded in the SEHKS competitions) and the winner's recital sponsored by the Mae and Irving Jurow Fund in the Library of Congress; second prize (\$2000) went to Vivian Montgomery; and the \$1000 third prize to Natassia Xsavier. The Mae and Irving Jurow prize for a promising non-finalist was shared (\$500 each) by Pascale Olinig of Montreal and Jory Vinikour, an American studying in Paris.

Each competition judge made a further contribution to the Conclave. John Gibbons led a three-hour harpsichord masterclass during which he demonstrated his enviable skill at drawing out the reasons for the musical and technical choices made by each player. Never threatening, always guiding, Gibbons made his points with subtlety and humor.

The Eastman Baroque Ensemble (Arthur Haas, harpsichord; Julianne Baird, soprano; Martha McGaughey, viola da gamba) gave the Saturday evening concert. A restrained and somber first half (Clerambault, Marais, Handel) scarcely prepared the audience for the passionate singing of Julianne Baird in the quintessentially-Italian cantata *Gelosia, che a poco* by Luigi Rossi (which she performed utilizing some astounding vocal ornamentations from a Lon-

don manuscript), Haas' masterful readings of three D'Anglebert transcriptions from Lully, or the exquisite ensemble displayed in four Purcell songs, including the dramatic *Blessed Virgins Exposition* and the reflectively ecstatic *Evening Hymn on a Ground*.

For the Friday evening concert, Glen Wilson, an alumnus, returned to the North Carolina School of the Arts to give a sizzling performance of works by Hassler, Scheidt, Scheidemann, Weckmann, Krieger, Buxtehude, and Bach—a harpsichord recital which appeared on paper to be a somewhat dry traversal of north-German keyboard styles, but which took off into brilliant orbit powered by Wilson's virtuosity and musicality.

In other events of the well-filled program, Randall Love, fortepiano, offered "love-ly" Mozart playing with the Ensemble Courante—two piano concertos (K. 415, K. 449) played "a quattro"—that is, without the wind parts (as Mozart himself had been known to perform them). Frances Conover Fitch played Froberger and D'Anglebert, while masked dancer Margaret Daniels Girard assisted with evocative steps in baroque style. Joyce Lindorf lectured on Alessandro Poglietti's major work *Rossignolo* at a morning session and gave a performance of the complete work at a late evening hour. John Brock and faculty colleagues from the University of Tennessee-Knoxville brought two 20th-century works: Karlens's *Missa Brevis* for soprano, flute, and harpsichord, and, adding clarinet to the ensemble, Lester Trimble's *Four Fragments from the Canterbury Tales*, in a straightforward and accurate reading.

Retired master harpsichord-maker William Dowd, happily without crutches this year, updated his personal views of the 18th-century French harpsichord. Gregory Crowell spoke on keyboard idiom and choice of instruments in J.S. Bach; William Gudger played works of Stanley and Russell for his lecture-recital on performing problems in 18th-century British organ music; Karen Hite Jacob, fortepiano, and members of Carolina Pro Musica played Haydn's *Trio 2 in D Major*; Lawrence



Semi-finalists in SEHKS Competition, front row (l to r): Sally Etter, Natassia Xsavier, Vivian Montgomery, Yoko Mori, Miki Takei; back row: Marc Belassal, Jory Vinikour, Alfons van der Linden, Salvatore Carchiolo; not pictured: Pascale Olinig, Dawn Anuwe.

Libin spoke about an early upright piano at the Moravian Historical Society in Nazareth, PA; and Larry Palmer, assisted by Michael Ishizawa, baroque violin, gave a brief overview of accompanied harpsichord pieces and performed three examples from the *Pièces de Clavecin, 3ème Livre* of Jacques Duphy.

Thanks to the work and influence of long-time resident musicians John and Margaret Mueller, Winston-Salem is well-known for its fine pipe organs. Not many people turned out to hear the demonstration of the 1977 C.B. Fisk instrument at the North Carolina School of the Arts—a pity, for Thomas Baugh played an exemplary concert which showed this 35-stop, 3-manual instrument to be a lusty, aggressive musical vehicle for all types of music (Buxtehude, Bach, Renaissance dances from the manuscript of Bernhard Schmid, Daquin and Franz Liszt!).

At Salem College on Saturday morning, when the three competition harpsichords in Shirley Recital Hall were pushed to the sides of the stage (a scene reminiscent of the Old Testament parting of the Sea of Rushes), the classic 1965 3-manual Flentrop organ asserted its accustomed center stage prominence. Margaret Mueller gave a deeply-satisfying concert on this beautifully-voiced instrument of 26 stops: Bach *Trio Sonata in D minor*, BWV 527, and Mozart *Andante* (for a Mechanical Organ) and *Fantasy in F minor* (K. 608).

For harpsichords North Carolina is Richard Kingston country, and much of the musical satisfaction in the various concerts emanated from some of the superb instruments he has built. For the competition the Mueller's loaned their 1983 Kingston double, Willard Martin provided his small-but-mighty "Mersenne" single-manual harpsichord, and Salem College's 1982 Wil-

liam Dowd French double was used. Among the exhibitors, Martin had a French single-manual harpsichord and his gut-strung Lautenwerk. Thomas and Barbara Wolf showed an exciting French double harpsichord and a Viennese fortepiano after Schantz. Durham-based David Jencks, Tyre and Goudzwaard, Bill Elder, and Philip Kidd exhibited harpsichords. David Holmes brought single-manual instruments and a recording/reproducing device which turned his keyboards into "player-harpsichords" (in the manner of the old "player-pianos"). Rod Regier and Keith Hill showed fortepianos. J.W. Sink & Associates, organ builders, and Vester Music (books and musical scores) also were among the exhibitors.

The setting for the Conclave was a beautiful one: Salem College's arts building adjoins the old Moravian Cemetery (Gottesacker—God's Acre). To traverse these paths while walking to the meeting sites allows a special sense of life's continuum, heightened even more by spring's blooming trees and the fresh flowers adorning many of the white-marked graves. The restored buildings of the 18th-century Moravian town of Old Salem and the azalea-bedecked hills and dales of Salem College's picturesque campus gave ample opportunities for exploration and recreational walking. The schedule was full enough, but coffee breaks, time for visiting the exhibits, a luncheon prior to the SEHKS annual meeting and a closing banquet at which to socialize (with elegant food provided by the Salem College dining facilities staff) lightened the rigors of a tight schedule. To general chairman John Mueller and competition chair Karyl Louwenaar, hearty congratulations and thanks for a splendidly-devised and smoothly-executed Conclave in North Carolina. ■

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rosewood drawknobs with bone labels. The original Hook & Hastings pedal Bourdon and Swell Gedeckt were retained. The case design was by Donald H. Olson, the mechanical design was by Jay H. Zoller, and the tonal design and finishing were by Robert J. Reich. Harriet Rudd is the Music Director of the church. The organ was dedicated with a recital by Heinz Wunderlich, in memory of Arthur Howes, member of the church and principal design consultant for the new organ.

GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Chimney Flute
- 2' Fifteenth
- 1 1/2' Mixture III
- 8' Cremona

SWELL

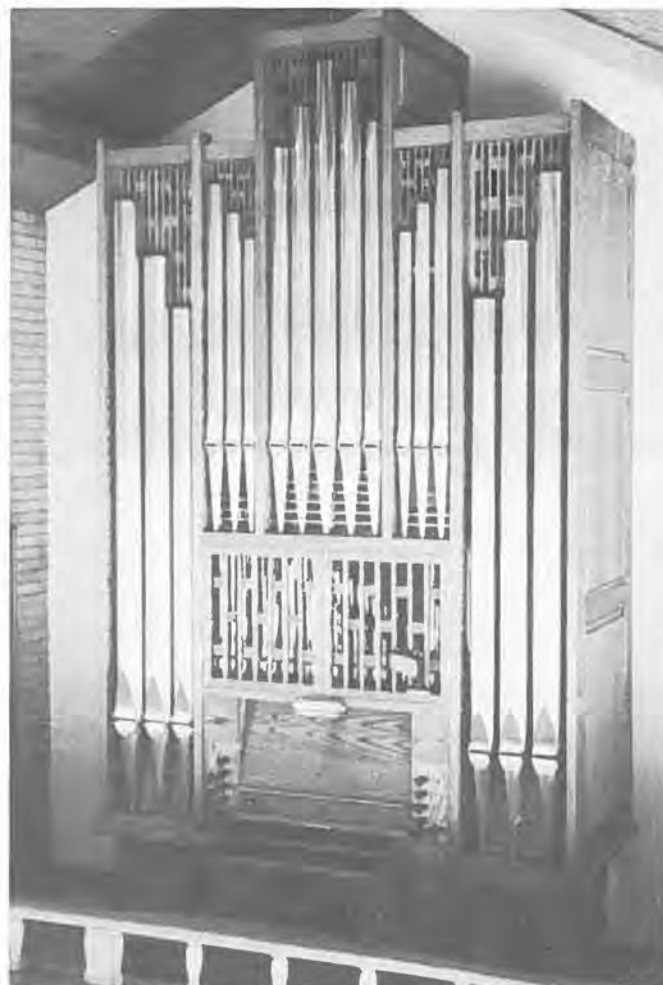
- 8' Gemshorn
- 8' Gedeckt
- 4' Spire Flute
- 2' Principal
- 1 1/2' Quint
- 2 3/4' Nazard (double draw)
- 11 Sesquialtera
- 11 Mixture
- 8' Trumpet
- Tremolo

PEDAL

- 16' Subbass
- 8' Principal
- 8' Flutebass (12 pipes)
- 4' Principal (12 pipes)
- 16' Trombone (prep)
- 8' Tromba (prep)

Cover

Andover Organ Company, Inc., Methuen, MA, has built a new organ (Opus 98) for St. Paul's Episcopal Church, North Andover, MA. The organ stands at the right front of the nave in the case of the first organ of the church, Hook & Hastings opus 1256, 1885. In the 1920s, William W. Laws replaced the Hook & Hastings organ, using many older mechanisms and pipes. The Great and Pedal were in the Hook & Hastings case and the Swell on the left. Andover modified the original case, placing pipes of the Great 8' Principal in the front and the Pedal 8' Principal on the side. The attached console, which is of walnut to contrast with the oak case, has bone naturals with vermilion sharps and



Koppejan Pipe Organs, Inc., of Chilliwack, BC, Canada, has built a new tracker organ for Grace Lutheran Church of Camrose, Alberta. The organ was dedicated in combination with the celebration of the 60th anniversary of Grace Lutheran Church. The case of the organ is made of red oak, keyboard naturals of rosewood, sharps of ebony. Compass 56/30. Wind pressure: 60 mm. Tuning A = 440 equal temperament. Dedication recital was played by Milton Schlusser.

HAUPTWERK

- 8' Prinzipal
- 8' Rohrflöte
- 4' Octave
- 2' Flachflöte
- III Mixture

BRUSTWERK

- 8' Quintadena
- 4' Rohrflöte
- 2' Prinzipal
- 1 1/2' Quinte
- 8' Krummhorn
- Tremulant

PEDAL

- 16' Subbass
- 8' Gedeckt
- 8' Trompete



Redman Organ Company, Fort Worth, TX, has built a new organ for Redeemer Lutheran Church, also of Fort Worth. The church had considered a pipe organ for years, but had found problems of installation because of a 9-foot ceiling in the choir gallery. The church knew that choir and organ should be located in close proximity, but did not want to move the choir to floor level. This design places the Great organ on the gallery rail, the Swell and attached console behind, and cantilevers the Pedal towers over the gallery rail to gain the necessary height. The Pedal stops are derived from three extended ranks to save space, made possible with dual sliders—no extra valves or action are necessary. The Subbass plays at 16 and 8', the Principal at 8 and 4', and the Fagott at 16 and 8'. Mechanical key action, electric stop action; solid state combination action; mechanically operated swell shades; ebony naturals; 15 voices, 18 stops, 1,018 pipes.

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Blockflöte
- 1 1/2' Mixture IV
- 8' Trompete

SWELL

- 8' Holzgedackt
- 8' Salicional
- 4' Spitzflöte
- 2 3/4' Nazard
- 2' Principal
- 1 3/5' Terz
- Tremulant

PEDAL

- 16' Subbass
- 8' Principal
- 8' Gedacktbass (12 pipes)
- 4' Principal (12 pipes)
- 16' Fagott
- 8' Fagott (12 pipes)



Petty-Madden Organbuilders, Hopewell, NJ, has built its opus 28 for St. Anne's Church (R.C.), Rostraver, PA. The encased instrument is located in the rear gallery of the church. The case, Subbass, and console are made of white

oak. Pipes of the Subbass 16' and Principal 8' are in the facade. The action is electro-pneumatic with a wind pressure of 75 mm. Manual compass is 56 notes and pedal compass is 32. The organ has 16 ranks.

GREAT

8' Principal
8' Gemshorn (Sw)
8' Bourdon
4' Octave
4' Gemshorn (Sw)
2' Gemshorn (Sw)
2' Mixture V
8' Trompete
Tremulant
Chimes

SWELL

8' Gemshorn (ext)
8' Gemshorn Celeste
8' Rohr Flute
4' Gemshorn
2' Principal
2 3/4' Sesquialtera II

PEDAL

16' Subbass
8' Gedeckt Bass (ext)
16' Posaune (ext)



Johnson Organ Company, Inc., Fargo, ND, has built a new organ for First Lutheran Church, Worthington, MN. This 28-rank instrument replaces a 1918 Hillgreen-Lane which was rebuilt and added to on two previous occasions. The pipes are installed in two case-like chambers on each side of the chancel. The organ screens are based on the window frames which are Italian palladian and contain gold leaf trim. The chests are slider with electric

pulldown. The pipes are Giesecke, Justin and Artisan. Each chamber has its own blower. The console has a four-memory solid state combination action and stop tablets of grenadilla. Those participating in the project were Lance, Judy and Mike Johnson, Joe Pechacek, John Broden and Dennis Selberg. Voicing and finishing was by Phares L. Steiner. Dr. David Fienen served as consultant and dedicatory recitalist. Rita Knutson serves as head organist.

GREAT

8' Principal
8' Holzgedackt*
4' Oktav*
4' Copula*
2' Flachflöte*
IV Mixture (1 1/4')
Swell to Great

SWELL

16' Lieblich Gedackt*
8' Gemshorn*
8' Holzgedackt
8' Salicional*
8' Vox Celeste*
4' Rohrflöte
2 3/4' Nazard*
2' Principal
1 3/4' Tierce*
1 1/4' Quinte
8' Oboe
4' Rohrschalmei*
Tremulant

PEDAL

16' Bourdon*
16' Lieblich Gedackt (Sw)
8' Oktav
8' Dolce (ext)
4' Choralbass
2' Principal*
II Rauschquint*
16' Posaune (ext)
8' Trompete (Gt)
4' Klarion (Gt)

* denotes existing pipework revoiced



Gress-Miles Organ Company, Inc., Princeton, NJ, has built a new organ for St. Paul's Episcopal Church, Glen Cove, NY: 2 manuals, 28 ranks, 1,483 pipes, 40 stops; compasses 61/32; equal temperament; pressures 2 5/8" and 3". St. Paul's Church is a medium-sized Gothic building built of brick, plaster and timber, with live acoustics. The casework is new, and includes pipes of the 8'

Principal. The Swell strings and 8' and 4' flutes, the Pedal Principal treble, and the lowest three octaves of the Subbass/Rohrflöte were reworked from pipes from the former organ. A recent supply house console was retained as well. The Rev. Richard McCall is Rector; Lawrence Hill is Director of Music, and the dedication recital was played by Charles Dodsley Walker.

GREAT

16' Rohrgedeckt
8' Principal
8' Rohrflöte
8' Viole de Gambe (Sw)
8' Voix Celeste TC (Sw)
4' Octave
4' Spillflöte
2' Superoctave
2' Spillpfeife
Mixture IV-V
8' Trompette (Sw)
8' Cromorne (Sw)

SWELL (Enclosed)

8' Holzgedeckt
8' Viole de Gambe
8' Voix Celeste TC
4' Violprincipal
4' Flute Octavante
2 3/4' Nasat TC
2' Octave
1 3/4' Terz TC
1 1/4' Quintflöte
1' Superoctave
Scharf III-IV
8' Trompette
8' Cromorne
4' Clairon
Tremulant

PEDAL

32' Acoustic Bass II
16' Subbass
8' Principal
8' Rohrgedeckt (Gt)
8' Gedeckt Bass (Sw)
5 1/4' Quintflöte
4' Octave
4' Spillflöte (Gt)
2' Superoctave
Mixture III-IV
32' Basse de Cornet III
16' Bombarde
8' Trompette (Sw)
4' Cromorne (Sw)



Jaekel, Inc., Duluth, MN, has built a new organ for Christ Episcopal Church, Bradenton, FL: one manual and pull-down pedal. Stop action is divided between middle c and c-sharp. The top of the case lifts off for ease of moving to main sanctuary. The case is of mahogany. All action is mechanical. Tuning is Kellner; compass 54/27.

MANUAL

8' Rohrflöte
4' Principal
4' Spitzflöte
2' Oktav

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 JUNE
American Boychoir; Westminster Choir College, Princeton, NJ 11 am

16 JUNE
Monmouth Civic Chorus; St Thomas, New York, NY 11 am
Marcellus Breach; Washington Cathedral, Washington, DC

17 JUNE
Carlo van Uijt; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

19 JUNE
Paul Jenkins; Mem Music Hall, Methuen, MA 8 pm
David Schofield; St Paul's Chapel, Columbia Univ, New York, NY 8 pm
Ronald Stolk; St John's Church, Washington, DC 12:10 pm

20 JUNE
Marsha Long; St Paul's Chapel, Columbia Univ, New York, NY 11 pm

21 JUNE
Marilyn Mulder; Fourth Presbyterian, Chicago, IL 12:10 pm

23 JUNE
William D. Tinker; Mary Keane Chapel, Enfield, NH 7:15 pm
Stephen Tharpe; Washington Cathedral, Washington, DC

24 JUNE
Mary Preston; St Alphonsus, Chicago, IL 3:30 pm
Jacques Lannoy; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

25 JUNE
Anthony Rimore; Church of the Epiphany, Washington, DC 12:10 pm
Jean-Pierre Leguay; Holy Name Cathedral, Chicago, IL 8 pm

26 JUNE
Brian Swager; Mem Music Hall, Methuen, MA 8 pm
Donald Joyce; St Paul's Chapel, Columbia Univ, New York, NY 8 pm
Robert Lehman; St John's Church, Washington, DC 12:10 pm
Huw Lewis; St Luke's, Evanston, IL 4 pm

28 JUNE
Jonathan Hall; Fourth Presbyterian, Chicago, IL 12:10 pm

29 JUNE
Atlanta Bach Choir; Wesleyan College, Macon, GA 8 pm

30 JUNE
Kedra Greaves; Mary Keane Chapel, Enfield, NH 7:15 pm
Peter Balchi; Washington Cathedral, Washington, DC
David Hurd; Holy Name Cathedral, Chicago, IL 7:30 pm

1 JULY
George Damp; Cornell Univ, Ithaca, NY 8:15 pm
Tom Reif; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

3 JULY
Ann Labounsky; Mem Music Hall, Methuen, MA 8 pm
Anne & Todd Wilson; Cleveland Museum, Cleveland, OH 5:45 pm

4 JULY
Festive Brass; Longwood Gardens, Kennett Square, PA 7 pm

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

7 JULY
Lawrence Young; Keane Chapel, Enfield, NH 4:30 pm
Charles Tompkins; Christ Church Un. Methodist, Charleston, WV
Todd & Anne Wilson; Church of the Covenant, Cleveland, OH 4 pm

8 JULY
Don Cook; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

10 JULY
Andrew Fletcher; Mem Music Hall, Methuen, MA 8 pm

11 JULY
Upper Darby Sousa Band; Longwood Gardens, Kennett Square, PA 7 pm

13 JULY
Ronald Cross; harpsichord; St George Library, New York, NY 2:30 pm
Wind Symphony of Southern NJ; Longwood Gardens, Kennett Square, PA 7 pm
John Gouwens; carillon; Culver Academy, Culver, IN 4 pm

14 JULY
Laraine Waters; Keane Chapel, Enfield, NH
Hudson Valley Training Course for Boys; St Thomas, New York, NY 11 am & 4 pm
Choral Concert; Church of the Covenant, Cleveland, OH 4 pm

15 JULY
Bev Buchanan; carillon; Chicago Botanic Garden, Glencoe, IL 7 pm

17 JULY
Grady Wilson; Mem Music Hall, Methuen, MA 8 pm

18 JULY
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
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

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
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

31 JULY
Charles Krigbaum; Mem Music Hall, Methuen, MA 8 pm

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UNITED STATES
West of the Mississippi

17 JUNE
Jesse Eschbach; First Baptist, Austin, TX 2 pm

23 JUNE
Anthony Newman; Grace Cathedral, San Francisco, CA 5 pm

24 JUNE
Carole Terry; Christ Church Episcopal, Tacoma, WA 8 pm

25 JUNE
John Walker; Pacific Lutheran Univ, Parkland, WA 8 pm
***Philip Smith**, with trumpet; St Edmund's Episcopal, San Marino, CA

7 JULY
Joseph Galema; Cadet Chapel, Colorado Springs, CO 4:30 pm
Henry Sybrandy; Cathedral of St. Vibiana (RC), Los Angeles, CA 3 pm

12 JULY
Frederick Swann; Crystal Cathedral, Garden Grove, CA 8:15 pm

14 JULY
Donald Zimmermann; Cadet Chapel, Colorado Springs, CO 4:30 pm
Thomas Trotter; Grace Cathedral, San Francisco, CA 5 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

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

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

INTERNATIONAL

18 JUNE
Paul Jessen; St James United, Montreal 12:30 pm

19 JUNE
Philip Crozier; Prospekt Kirche, Dortsmond, Germany 7 pm
Alain house organ re-inauguration; Romainmôtier, Switzerland (through June 23)

21 JUNE
Philip Crozier; Johanneskirche, Dusseldorf, Germany 8 pm

22 JUNE
Philip Crozier & Sylvie Poirier; Neuss Munster 12 pm

25 JUNE
Regis Rousseau; St James United, Montreal 12:30 pm

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

Organ Recitals

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

AGNES ARMSTRONG, Cathedral of All Saints, Albany, NY, December 2: *Holiday Trumpets*, Sowerby; *Partita on 'Der Mond ist aufgegangen'*, Kropfreiter; *Angelus! Priere aux anges gardiens*, Liszt; *Fugue in A-flat*, Guilman; *Rhapsodie sur des Noels*, Gigout.

DIANE MEREDITH BELCHER, Fourth Presbyterian Church, Chicago, IL, December 2: *Versets on the Magnificat (Fifteen Pieces*, op. 18), "The world awaiting the Savior" (*Symphonie Russe*, op. 23), Dupré; *Sleepers wake*, S. 645, *Come Thou Savior of mankind*, S. 659, 660, 661, Bach; *Lo how a rose*, Brahms; *Six Trios*, op. 47, Reger.

BYRON L. BLACKMORE, with brass ensemble, Maria Angelorum Chapel, St. Rose Convent, La Crosse, WI, February 17: *Carillon de Longpont*, op. 31/21, *Berceuse*, op. 31/19, *Vierne*; *Chaconne in D Minor*, Fachelbel; *Hosannah for Bass Trombone and Organ*, Liszt; *Voluntary on the 100th Psalm Tune*, Purcell; *Passion Chorale*, Kellner; *Prelude and Fugue in F Minor*, S. 534, Bach; *Cantus V for Trombone and Organ*, *Den store hoite flokk*, *Nun danket alle Gott*, Hovland.

GUY BOVET, St. Mark's Cathedral, Seattle, WA, January 25: *Prelude and Fugue in E-flat Major*, Bach; *Intermezzo*, *Aria*, Alain; *Passacaglia*, Martin; *Andante (Symphonie 4)*, *Intermezzo (Symphonie 6)*, Widor; *Trois Preludes Hambourgeois*, Bovet.

LAWRENCE CAVE, St. John's Cathedral, Albuquerque, MN, February 26: *Force et Agilité des Corps Glorieux*, *Joi et Clarté des Corps Glorieux (Les Corps Glorieux)*, Mesiaen; *2e Fantaisie*, Alain; *Entrée*, *Offertoire*, *Fantaisie (L'Orgue Mystique*, suite 7), Tournemire.

DAVID and MARIAN CRAIGHEAD, First Presbyterian Church, Gainesville, FL, *Sonata No. 3 in A Major*, Mendelssohn; *Concerto No. 6 in D Major*, Soler; *Sonata in D Minor*, op. 30, Merkel; *Pièce d'Orgue*, S. 572, Bach; *Variations on an Original Theme for Organ Duet*, op. 55, Cabena; *Symphonie Concertante*, op. 81, Jongen.

ROBIN DINDA, University of Redlands, Redlands, CA, January 22: *Comes Autumn Time*, Sowerby; *Will-o-the-Wisp*, Nevin; *In India*, Stoughton; *Rondo Capriccio*, Lemare; *Serenade*, Macfarlane; *Sonata in E Minor*, Rogers.

MATTHEW DIRST, First Baptist Church, Santa Ana, CA, January 25: *Con moto Maestoso (Sonata in A Major)*, Mendelssohn; *Der Gott der mir hat versprochen*, S. 13, *Valet will ich dir geben*, S. 95, Bach/Dirst; *Sonata in F Major*, Wq 70/3, CPE Bach; *Fantasy on 'Hallelujah! Gott zu loben'*, op. 52/3, Reger.

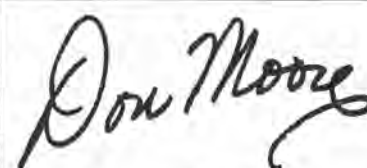
DELBERT DISSELHORST, House of Hope Presbyterian Church, St. Paul, MN, January 13: *Praeludium in E Minor*, Bruhns; *Suite du second ton*, Guilain; *Prelude and Fugue in C Major*, S. 547, Bach; *Rhapsody*, op. 17, no. 2, Howells; *Nocturne*, Scherzo (*Organbook II*), Albright; *Six Variations on a Huguenot Psalm*, op. 1, Isoir.

STEVEN EGLER, St. Luke's Episcopal Church, Dixon, IL, March 3: *Fanfare*, Cook; *Prelude and Fugue in A Major*, S. 538, Bach; *Resurrection*, King; *Carillon on 'Orientis Partibus'*, Wills; *Trois Pièces* (1878), Franck.

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JESSE ESCHBACH, Trinity College Chapel, Hartford, CT, February 10: *Ave maris stella*, de Grigny; *Ach wie nichtig, ach wie flüchtig, Vater unser im Himmelreich*, Böhm; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Chorale III in A Minor*, Franck; *Petite Rapsodie Improvisée*, Tournemire; *Allegro (Symphonie II, op. 20)*, Vienne.

KRISTIN GRONNING FARMER, with Robert Workmon, tenor, First Presbyterian Church, Winston-Salem, NC, February 24: *Ein feste Burg*, Walcha; *Biblical Songs*, op. 99, nos. 1, 2, 3, 4, 5, 6, Dvorak; "Pie Jesu" (*Requiem*), Fauré; *Will there be any stars in my crown?*, Thomson; "A Simple Song" (*Mass*), Bernstein; *Old American Songs*, nos. 1, 2, 3, 4, 5, 6, Copland.

ALEXANDER FREY, First United Methodist Church, La Mesa, CA, January 11: *Es ist ein Ros' entsprungen*, Brahms; *Pièce Héroïque*, Franck; *Andante sostenuto (Symphonie Gothique)*, Widor; *Thirteen Anniversaries*: 1, 4, 13, 5, 3, 8, 11, 12, Bernstein; *Allegro Deciso (Evocation, op. 37)*, Dupré; *Improvisation on a submitted theme: Clair de lune*, Vienne; *Sweet Sixteenth*, Albright; *Overture to 'Die Meistersinger'*, Wagner/Lemare.

JAVIER GARDUÑO, University of California, Santa Barbara, CA, February 13: *Tres glosas sobre el canto llano de la Inmaculada Concepción*, de Arauxo; *Tiento sobre la Letanía de la Virgen*, Bruna; *Tiento lleno de primer tono*, Torrijos; *Toccata*, Noble; *Chacona*, Estrada.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, February 3: *Canzona prima, Capriccio sopra la battaglia*, Frescobaldi; *Partita on 'Christus der ist mein Leben'*, *Præcludium in D Minor*, Pachelbel; *A Solis Ortus*, de Grigny.

JON GILLOCK, Trinity College Chapel, Hartford, CT, February 17: *Tiento XXIII*, Cabanilles; *An Wasserflüssen Babylon*, S. 653, Bach; *Fugue in A-flat Minor*, Brahms; *Dialogue (Third Book)*, Marchand; *Improvisation on the 'Te Deum'*, Tournemire; *Choral II in B Minor*, Franck; *Dieu parmi nous*, Messiaen.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, March 26: *Three Prayers for Peace*, Mauldin; Two settings of "O Sacred Head," Bach, Reger; *Prelude and Fugue in E Minor*, S. 548, Bach.

EUGENE W. HANCOCK, Washington National Cathedral, Washington, DC, February 17: *Go down Moses, Yoruba Lament*, Sowande; *Piece I*, Fax; *Organ Suite No. 1*, Kay; *Impromptu I*, Coleridge-Taylor; *We are*

Our Heavenly Father's children, The Lord will make a way, Sexton, trans. Henry; *Toccata III*, Bankole.

JUSTIN HARTZ, St. Patrick's Cathedral, New York, NY, March 17: *Fanfare and Tuba Tune*, Saxton; *Two Preludes Founded on Old Irish Church Melodies*, Stanford; *Humoresque 'L'organo primitivo'*, *Toccata for Flute*, Yon; *Prelude on an Old Folk Tune 'The Fair Hills of Eire, O'*, Beach; *Andante*, K. 616, Mozart; *Intermezzo Founded upon an Irish Air*, Stanford; *Cantabile on the tune 'St. Patrick's Breastplate'*, Clokey; *Carillon*, Mulet.

CALVERT JOHNSON, organ and harpsichord, Agnes Scott College, Decatur, GA, February 11: *Minuet, Cannonade at Yorktown*, Bowling; *Joy to Great Caesar*, Bremner; *Prelude in B Minor*, op. 19/2, Paine; *Pasacaglia*, Copland; *Set of Four for Harpsichord*, Cowell; *Suite No. 1 for Organ*, Price; *Salute to Scarlatti*, Dello Joio; *Sonata in One Movement on 'Kalenda Maya'*, Larsen; *Variations on 'America'*, Ives.

ROBERT BURNS KING, Wesley Memorial United Methodist Church, High Point, NC, March 19: *A Trumpet Minuet*, Hollins; *Tierce en taille*, Couperin; *The Cuckoo*, Daquin; *A Clarinet Tune*, Oxley; *Song of Peace*, Langlais; *Allegro e spiritoso*, Galuppi; *Jesu joy of mans desiring*, Bach; *Toccata (Symphony V)*, Widor; *Prelude and Fugue in D Major*, Bach; *Pièce Héroïque*, Franck; *Carillon de Westminster*, Vienne.

ANN LABOUNSKY, St. Paul's Cathedral, Pittsburgh, PA, November 13: *The Winged Creatures*, op. 150, Jenkins; *Epiphania Domini (L'Orgue Mystique)*, op. 55, no. 7, Tournemire; *Triptyque*, Langlais; *Prelude and Fugue in D Major*, S. 532, *Wir glauben all*, S. 680, *Schmücke dich*, S. 654, Bach; *Final*, Franck; *Improvisation on a submitted theme*.

JEAN-PIERRE LEGUAY, St. Thomas More Cathedral, Arlington, VA, February 24: *Ave maris stella*, Titelouze; *Andante*, K. 616, Fantaisie, K. 608, Mozart; *Improvisation: Fantaisie et fugue sur le choral 'Ad nos, ad salutarem undam'*, Liszt.

HUW LEWIS, Second Presbyterian Church, Indianapolis, IN, February 24: *Prelude and Fugue in E Minor*, S. 548, Bach; *Fantasy in A Major*, Franck; *Allegro (Symphonie VI)*, Widor; *Sonata on the 94th Psalm*, Reubke.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 18: *Imperial March*, op. 32, Elgar; *Toccata*, Kyrie, *Toccata, Elevation (Mass of the Madonna)*, Fres-

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C, KV 336, Mozart; *Fantasia and Fugue on
the Choral 'Ad nos, ad salutarem undam'*,
Liszt.

JOHN OBETZ, First Lutheran Church,
Fargo, ND, February 18: *L'Ange a la trom-
pette*, Charpentier; *Postlude pour l'Office de
Complies*, Choral Dorien, Alain; *Prelude and
Fugue in E-flat*, S. 552, Bach; *Symphonie
Romane*, op. 73, Widor.

ANDRÉ PAGENEL, Museum of Art,
Cleveland, OH, February 17: *Suite du 1^o
ton*, Clerambault; *Prelude and Fugue in F-
sharp Minor*, Buxtehude; *Schmücke dich*, S.
654, Toccat, Adagio and Fugue, S. 564,
Bach; *Cantabile*, Franck; *Naiades*, Vierne;
Récit de Nazard, Langlais; *Prelude and
Fugue in C Minor*, Dupré; Improvisation on
submitted themes.

LARRY PALMER, harpsichord, with Ro-
bert Anderson, organist, and Constance Ue-
jio, harpist, Central Union Church, Hono-
lulu, HI, January 6: *Fantasia in D Minor*, K.
397, Mozart; *Noël: Votre bonté, grand Dieu*,
Balbastre; *Sonata pour clavecin*, Martinu;
Aria in Classic Style, Grandjany; *Adagio for
Strings*, Barber; *Chromatic Fantasy and
Fugue in D Minor*, S. 903, Bach; *Postlude
pour l'Office de Complies*, Alain; *Paraphrase-
Carillon*, op. 57, Tournemire.

KAREL PAUKERT, Museum of Art,
Cleveland, OH, December 16: *Toccat in C
Major*, Bach; *Partita on 'Veni creator spiri-
tus'*, Chorale prelude on 'Placare', Toccat,
Verschraegen; *Prelude and Fugue in D Ma-
jor*, Bach.

DENNIS SCHMIDT, Lutheran Church
of the Holy Trinity, Lancaster, PA, March
24: *Suite on the Second Tone*, Clerambault;
Prelude on 'The King's Majesty', Sowerby;
Voluntary in B-flat, Wesley; *Pussacaglia and
Fugue in C Minor*, S. 582, Bach; *Fantasia in
A*, Franck; *Adagio, allegro, adagio*, K. 594,
Mozart; *The glory of the these forty days*,
Lord Jesus Son of Righteousness, Now quit
your care, Ross; *Psalm 136 'Give thanks to
the Lord for He is good'*, Zimmermann.

ROBERT SEAMON, St. John's Cathedral,
Albuquerque, NM, February 19: *Allegro
moderato e serioso*, Adagio (*Sonata in F
Minor*), Mendelssohn; Five chorale preludes
on *O Lamm Gottes, unschuldig*, Pachelbel;
Moderato, Telemann; *Adagio*, Streicher; An-
dante serioso, Peeters; *Moderato*, Dupré;
Prelude and Fugue in C Minor, S. 546, Bach.

SANDRA SODERLUND, St. Peter's
Catholic Church, Jackson, MS, February 8:
Sonata I, Hindemith; *Sonata II in C Minor*,
Bach; *Trio Sonata*, Shackelford; *Sonata IV
in B-flat*, Mendelssohn.

MICKEY THOMAS TERRY, Trinity Col-
lege Chapel, Hartford, CT, February 17:
Victimae paschali, Tournemire; *Impromptu*,
Vierne; *Fantasia in A*, Franck; *Allegro vivace*
(Fifth Symphony), Widor; *Prelude and Fugue
in B Major*, *Prelude and Fugue in F Minor*,
op. 7, *Elevation*, op. 32, no. 1, *Esquisse in
B-flat Minor*, op. 41, Dupré.

JOHN WILLIAM VANDERTUIN, First
Presbyterian Church, Hamilton, Ontario,
February 24: *Prelude and Fugue in C Major*,
Böhm; *O Lamm Gottes unschuldig*, S. 618,
Bach; *Herzliebster Jesu*, op. 122/2, Brahms;
O Sacred Head, Vandertuin; *Sonata No. 6*,
Mendelssohn; *Suite Alma Pater*, Letendre;
Suite Bretonne, Dupré; *Allegro (Symphonie
6)*, Widor.

JAMES WELCH, Pacific Union College,
Angwin, CA, January 20: *Toccat and Fugue
in E Major*, S. 566, Bach; *Marche des
Marseilloises, et l'Air Ca ira*, Balbastre;
Prelude and Fugue in D Minor, Mendels-
sohn; *Sonata in D Major*, Carvalho; *Allegro
(Symphonie VI)*, Widor; *Toccat and Fugue
in D Minor*, Lemare; *Variations on Muss i
denn zum Stadtele hinaus*, Meyer; *Deuxième
Fantasia*, Alain; *Variations and Fugue on
'God save the king'*, Reger.

TODD WILSON, United Methodist
Church, Red Bank, NJ, November 18: *Chor-
al Song and Fugue*, Wesley; *Voluntary No.
1 in D Major*, Boyce; *Cornet Voluntary*,
Berg; *The Musical Snuffbox*, Liadov; *Grand
Jeu avec le Tonnerre*, Corette; *Prelude and
Fugue in D Major*, S. 532, Bach; *Orgelkon-
zert 'Es sunen drei Engel'*, Micheelsen; *Wie
soll ich dich empfangen, Von Himmel hoch*,
Gottes Sohn ist kommen, Pepping; *An Even-
ing Dance (1732: In Memoriam Johannes
Albrecht)*, Albright.

CHARLES WOODWARD, with brass
and percussion, First Presbyterian Church,
Wilmington, NC, February 17: *Fanfare*, Du-
kas; *Rondena*, Monnikendam; *Sonata from
Die Bankelsangerlieder*, Anonymous; *Can-
zona per Sonare No. 2*, Gabrieli; *Where'er
you walk*, Handel; *Solemn Entry*, Strauss;
Es ist ein Ros' entsprungen, Brahms; *Halle-
lujah, Amen*, Handel; *Variations on 'Les
Beaux Mots'*, Peterson; *Come, sweet death*,
Bach; *Voluntary on Old 100th*, Purcell; *Sol-
emn Melody*, Davies; *Centone No. V*,
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1931 Maxcy-Barton 12-rank pipe organ, including newer blower and Trumpet rank. Best offer over \$2,000. Available for removal after October 15, but before November 15, 1991. Sturgeon Bay Moravian Church, 323 South 5th Avenue, Sturgeon Bay, WI 54235. 414/743-6218.

1984 Redman tracker; 2 manuals, 5 ranks, 7 stops. Fits under 8' ceiling. Ideal for residence, practice, studio, chapel. Pristine condition. \$38,000. 904/824-6541.

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Oliver 9-rank pipe organ; 2-manual console with large-scale harp; complete and excellent; audition; in storage; transportation possible. Asking \$8,500. Call Bob 508/642-7009.

2M, 12R Hook and Hastings, 1923. Good condition. Now playing in residence. Fits under 9'3" ceiling. Seller to assist in removal. Asking \$7,000. Contact: Douglas Reicher, 830 Livingston Ave., Syracuse, NY 13210. 315/472-8023.

Pipe organ: 2M, 7R, 32-note pedal; flutes & strings, 2 1/2', including 2 reeds. Buyer to remove at own expense. \$8,000. 213/328-4785.

Replies to Box Numbers should be sent to The Diapason, 380 Northwest Hwy., Des Plaines, IL 60016

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Pipe organ, Welte; 2M, 32 pedal, 7R, 45 years old; perfect condition; nobody to play; church or home; central New Jersey. Private home. Information call EST 7 pm, keep trying. 908/462-1537.

2M 5R custom Wicks unit organ, installed 1982. Beautiful sound, exquisite appearance. Like new condition. Appropriate for church, home or studio. \$25,000. Larry Whitney, 1233 Winemac, Chicago, IL 60640. 312/271-3887.

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Kilgen 10-rank; early 1920s. Located in home. Daytime phone 918/742-5541. Evening 918/622-7548.

Organ for sale: M.P. Moeller, 2 ranks, 2 man- uals with full AGO pedalboard; ideal as practice instrument or for small chapel. Like new condition. \$19,500 or best offer. Call 305/763-6787 or write Box 14411, Ft. Lauderdale, FL 33302.

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For sale: Spencer 1.5hp 5'; Watkins 1.5hp 8'. Midmer/Losh: 49-note Harp; 3-manual oak console w/Reisner comb. 8' English horn 5'wp. 8' Open 1-12. All priced to sell. Patrick J. Murphy 215/970-9817.

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Estate Sale: large collection organ pipes, 2 consoles, solid state units, relays, blowers, etc. \$7,500 O.B.O. 505/531-2609 or 717/879-2620.

Duplexed 6-rank Skinner #694 chest, no primary, for 2 reeds, 4 flutes. Removed from Dallas church late 70s by John Fort. \$475. SASE "Chest", 3105 Loyola Lane, Austin, TX 78723. 512/926-4256.

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Korg MT1200 Tuner. \$275 (list \$360). Hears A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program calibration, temperament. Korg AT12 Tuner. \$155 (list \$225). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653. Brochures.

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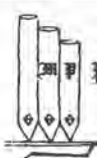
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