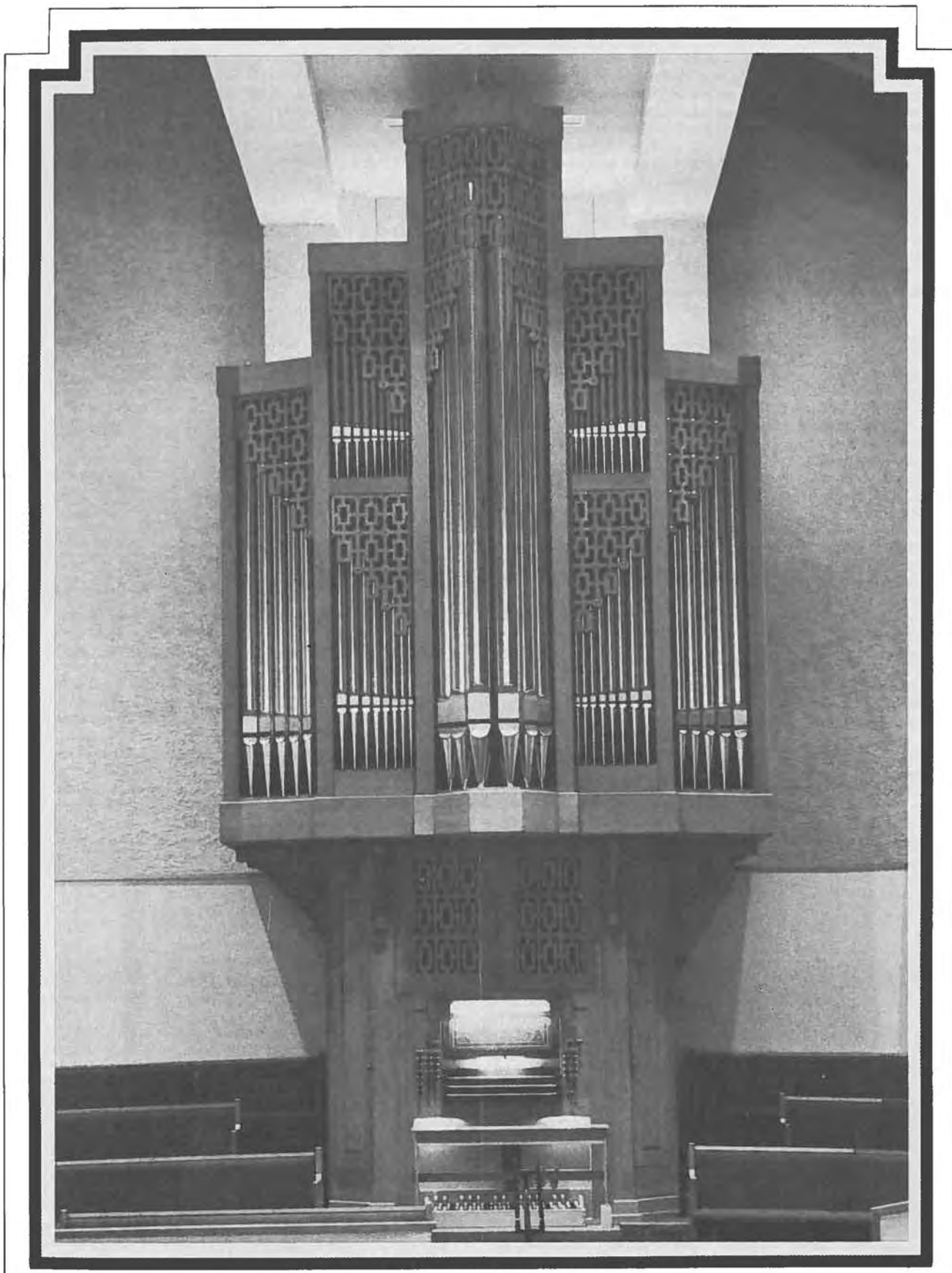


THE DIAPASON

MAY, 1990



Victory Lutheran Church, Mesa, AZ
Specification on page 12

Performing rights

I was delighted with Colin Andrews' review of the Bovet *Trois Préludes Ham-bourgeois* (March, p. 6), just as I was delighted with the music last summer when I played it for various camp recitals, and also when I included it on my faculty recital in October.

However, it cannot be played off-campus even as an encore without ASCAP permissions, according to my new license from that organization. Having noted the increased emphasis in the publisher's announcement concerning performance rights (on the page opposite the composer's NOTE), I began writing to the ASCAP office in June for permissions to perform the work. However, I had to eliminate it from the principal program for which it was intended, as well as two others, when I did not receive my final contract information until February of this year. During the correspondence, I also discovered that it is not safe to assume that, as one of my wind colleagues indicated, I can play anything written more than 50 years ago. Having the fee checked for the one ASCAP item I knew I was using (composer deceased), I learned that the Tournemire piece on the same program was also protected. Since I was already ready to pay a fee,

I programmed the Tournemire, but cancelled it from my D.C. recital for lack of information on which to base the fee in an institution I had hoped would have its own license. (I now know it would have cost me \$80 for a concert in which no fee was involved for the performer.) I have additional questions concerning future program choices, but without information concerning which European composers are still protected (ASCAP represents two European agencies, and I have no list of those composers), I find my opportunities very limited in the performance of new music.

Since I can perform this music on my campus under its license, I will continue to do new music as I find it. However, I do hope that some of the confusion for other performances and for other performers will be minimized in the future with more explicit instructions on how to proceed in requesting permissions. I understand there will be a copyright and performance rights panel at the national AGO convention. I hope questions that may be addressed there will be published for those of us who do not attend.

Gary Zwicky
Eastern Illinois University

Here & There

The 19th Annual Baroque Performance Institute takes place at Oberlin College June 24-July 8. French Baroque Chamber Music & Dance are the themes of the 1990 Institute. Solo and ensemble repertoire will be explored. Offerings include masterclasses, coached ensembles, continuo realization, technique classes, repertoire reviews, lectures, concerts, recitals, and banquet. Keyboard faculty includes Lisa Goode Crawford, Penelope Crawford, Webb Wiggins, Patrick Allen, Jeanette Sorrell, and Kenneth Weiss. The Institute will be preceded by a Festival of Consort Music for Viols, June 17-24.

For information: Dr. Beverly Simmons, BPI Administrative Director, Conservatory of Music, Oberlin College, Oberlin, OH 44074; 216/775-8268.

The New York School of Liturgical Music will present "Liturgies Many Languages: One Voice in Prayer" June 25-28. The seminar will include sessions on choir recruitment and maintenance, choral technique/reading session, children's voices, and others. Speakers include John-Michael Caprio, Lee Gwozdz, James Christensen and Lynn Trapp. For information: The Registrar, New York School of Liturgical Music, 1011 First Avenue, New York, NY 10022; 212/371-1000, ext. 2291 or 2292.

The 9th Académie d'orgue André Marchal takes place July 8-12. The session will be conducted by Jean Wallet, organist of Ste Reparat Cathedral, Nice, and professor at the Conservatoire National de Région, Nice; and André Pagenel, organist of St-Etienne Cathedral, Bourges, and professor at the Conservatoire National, Bourges.

For information: Académie André Marchal, 22 Avenue Victor-Hugo, 64200 Biarritz; tel. 59 24 33 66.

The Fourth International Organ Summer Course, The Flor Peeters Organ Art, will take place July 15-27, on the St-Rombaut Cathedral organ in Mechelen. Classes will cover the works of Bach and Flor Peeters (Kamiel D'Hooghe), and Franck and Flor Peeters (Chris Dubois); workshops on Peeters' choral works (Raymond Schroyens), Peeters and the great organ repertoire

(Guido Peeters), and Peeters plays Peeters (Guido Peeters); visit to the original Franck console now kept at the Royal Flemish Conservatory in Antwerp; an optional organ tour in Flanders; and an optional Flor Peeters Concert.

For information: Ministry of the Flemish Community, Administratie voor Onderwijs en Permanente Vorming, Internationale Samenwerking, Kunstlaan 43, 1040 Brussels; tel. 02/513.74.64, ext. 353, J. Van Thielen.

St. John's University, Collegeville, MN, will present its 13th annual Summer Liturgical Music Workshop July 16-18, entitled, "Liturgical Music: Universal for Parish, Musician, Pastor?" Lectures, panels, group discussions, choral techniques, vocal technique, organ and service playing, daily Office, Mass, concerts, entertainment, and browsing displays will be offered. Faculty includes Robert Hovda, David Haas, Diana Sotak, Kenneth Sotak, Julie Howard, Paul Richards, and Kim Kasling. Contact: Kim R. Kasling, Workshop Director, Music Dept., St. John's University, Collegeville, MN 56321; 612/363-3371.

The Florida Fellowship of United Methodists in Worship, Music and other Arts will sponsor a church music workshop July 23-27 at Rollins College, Winter Park, FL. Clinicians include Dr. and Mrs. Jerold Otley, adult choral; William Mathis, handbells; Michael Corzine, organ; Daniel Francabandiero, middle school choral; and Marianne Jones, youth choral.

Baroque at Cornish, an early music institute for singers and keyboardists, will take place July 23-28 at Cornish College of the Arts, Seattle, WA. The institute includes masterclasses, lectures, open rehearsals and a faculty concert, and is designed for historically informed performance practice. Faculty includes Nancy Zylstra, soprano; Jillon Stoppels Dupree, harpsichord and organ; and James Savage, conductor/musicologist. For information: Baroque at Cornish, Dept. of Music, Cornish College of the Arts, 710 E. Roy, Seattle, WA 98102.

The ninth annual "Church Music Extravaganza!", sponsored by Linden-

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CONTENTS

FEATURES

Organists, Technicians and Builders:
Step into the Future—Let the "trade"
winds blow with electronic mail
by Herbert L. Huestis 9

The Great Organ in Bakersfield
Robert Turner
by Orpha Ochse 10

NEWS

Here & There 2, 3, 4
Appointments 3
Nunc Dimittis 4

REVIEWS

Music for Voices and Organ 5
Book Reviews 6
New Recordings 7
New Organ Music 8

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

LETTERS TO THE EDITOR

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wood Christian Church, will be held October 6. The day-long music workshop will feature organist Simon Preston, composer Allen Pote and Lindenwood staff musicians Gary Beard and Chris Nemec as well as The Gary Beard Chorale. Sessions will include a masterclass by Preston; choral repertoire; vocal techniques for the small church choir; children's and youth repertoire and techniques; and service planning and playing. Preston will open the weekend in a gala concert on October 5. For more information and a full brochure, contact Chris Nemec, workshop chairman, c/o Lindenwood Christian Church, 40 East Parkway South, Memphis, TN 38104.

The choir of Christ Church (Episcopal) Cathedral, St. Louis, toured England this past December and January. An early highlight of the trip was the British premiere of the *Magnificat* by the American Catholic composer Robert Twynham in St. Margaret's (Parliament) Church, London. All other performances of the tour were church services, including Evensong at Winchester and Salisbury Cathedrals and the Church of St. Mary the Virgin, Cheshunt. Sunday morning services were sung at the University Church of St. Mary the Virgin, Oxford. Cathedral organist and director of the choir is William "Pat" Partridge, who also teaches at suburban Webster University. Assisting Partridge in the services and playing in the Twynham was Dennis Bergin, who is organist at Manchester United Methodist Church in suburban St. Louis.

The 1958 Flentrop organ in Harvard University's Adolphus Busch Hall (formerly the Busch-Reisinger Museum) has undergone a complete renovation under the supervision of Joop de Ruiter of the Flentrop firm. During a three-week period in January, the organ was disassembled, the playing action adjusted, and all worn parts replaced. No major rebuilding was required, but adjustments were made to the Ruckpositiv wind supply, and various individual pipes were gently revoiced for quicker speech. The original black plastic pedal sharps were replaced with solid oak sharps.

The Hall was closed in summer 1987 for a two-year reconstruction of its interior. The collection of Germanic paintings and sculpture has been moved to the Fogg Museum. Adolphus Busch Hall has become the home of Harvard's Center for European Studies. The Romanesque Hall, which contains the organ, has been retained by the Art Museum for ongoing uses—concerts, some exhibitions of sculptures, and various official and social functions.

Bourne Co. is offering back issues of its "Choral Samplers" with Soundsheets highlighting its catalog of sacred and secular choral music. Choral directors are invited to request copies on their organization letterhead, indicating sacred, secular or both. Supplies are limited so requests will be filled on a first-come first-served basis. Address requests to: Eugene Moon, Promotion Department, Bourne Co., Music Publishers, 5 West 37th Street, New York, NY 10018.

Appointments

Henry Hokans has been appointed Cathedral Musician at St. Luke's Cathedral, Portland, ME, where he has served as interim musician since September, 1989. He will serve on the Cathedral staff as organist/choirmaster, directing the Cathedral Choir and the Cathedral Chamber Singers. He will also serve as resource and advisor for the Diocese of Maine. Hokans will continue as Northern New England representative of Casavant Freres, Limitee, of St-Hyacinthe, Quebec.



Cherry Rhodes

Cherry Rhodes has been promoted to Adjunct Professor of Music, University of Southern California, Los Angeles. Since 1975 Ms. Rhodes has been a member of the organ faculty at USC. She has performed in Europe and throughout the United States. She has been soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, Pasadena Chamber Orchestra, South German Radio Orchestra, and the Chamber Orchestra of the French National Radio. Her recent Pro Organo CD is entitled *Everyone Dance*.

Earthquake, anyone? The last two times Cherry Rhodes has performed Larry King's *Revelations of Saint John The Divine* for organ and tape, earth shattering events have occurred. Written for and dedicated to Ms. Rhodes, this work is based on three texts from Revelations including the words, "I looked, and behold, there was a great earthquake..." The earthquake in San Francisco took place 48 hours after she performed this work at Grace Cathedral on October 15 in that city. On February 25 she played it at Immanuel Presbyterian Church, Los Angeles. Sixty-two hours later there was a substantial earthquake in the area.



Milton Judi

Milton "Mick" Rudi has joined Rodgers Instrument Corporation as the seventh regional manager. He will cover a region that is located generally in the midwest.

Rudi lives with his wife and two children near Kansas City, MO, and has left Kurzweil Music Systems to join Rodgers. He is a sales/marketing professional with experience not only at Kurzweil, but also with Roland, Lowrey, and McManis Pipe Organs. He has a bachelor of music from Lawrence University, and has served at a Lutheran church in his community as organist and choir-master for over four years.



Thomas R. Vozzella

Thomas R. Vozzella has been appointed Director of Music at All Saints Episcopal Church, Kansas City, MO, where he will oversee the music program, including adult, childrens, and handbell choirs. Mr. Vozzella received his B.S. in Sacred Music from Eastern Nazarene College, Quincy, MA, and has done graduate work at Nazarene Theological Seminary, Kansas City; he has also attended the Royal School of Church Music in Croydon, England. While at Eastern Nazarene he studied with Lambert Brandes. Prior to his arrival in Kansas City he was director of music at the Newton Highlands Congregational Church, Newton, MA, and at St. Chrysostom's Episcopal Church, Quincy, MA.



Roger Wischmeier

Roger Wischmeier has been appointed organist/director of music at First Baptist Church (ABC), Kansas City, MO, where he will administer the music program (including a concert series), direct adult and bell choirs, supervise the children's choirs, and play the 51-rank Temple organ. Dr. Wischmeier has also been appointed adjunct professor of organ at Kansas City's Calvary Bible College.

Wischmeier has studied organ with Myron Roberts, Thomas Fritz, Robert Elmore, Boyd Jones II, and Donald Hustad. One of the founders of The Fellowship of American Baptist Musicians (FABM), he has served as clinician for the summer Green Lake Conferences, organized the FABM Lending Library, and served as editor of its Newsletter. Compositions include a music-drama on the life of missionary Adoniram Judson, organ preludes and hymn tunes. He has served as an officer in several AGO chapters, and Dean of the Omaha, NE and Hutchinson, KS chapters. He has written "An Organist's Companion to Hymn Voluntaries and Free Accompaniments Based on Tunes Found in *Hymnbook for Christian Worship*," published by UMI.

E. Davis Wortman II has been appointed organist at Highland Park Presbyterian Church, Dallas, TX, where he will play the church's 1983, 95-rank Casavant organ. In addition to playing for worship, he will be a featured performer on the Highlander Concert Series and will accompany the 160-voice Chancel Choir and the Chamber Choral. Dr. Wortman will accompany the Chancel Choir at the International Church Music Festival at Coventry, England in June. He has also been appointed Artist-In-Residence at the Academy of Music of HPPC, where he will teach organ. A native of North Carolina, he holds the DMA degree



E. Davis Wortman II

from the Manhattan School of Music. In New York, he held the position of assistant organist at the Fifth Avenue Presbyterian Church and served as Director of Music for the Congregational Church of Manhasset. Dr. Wortman also holds degrees from the Yale University School of Music/Institute of Sacred Music and Stetson University, Deland, FL. He has studied organ with John Walker, Robert Baker, Paul Jenkins, and Marilyn Keiser.

Here & There

Susan Armstrong, AAGO, former Dean of the Merrimack Valley AGO Chapter, received the DMA degree in organ performance from Boston University in January. Her dissertation was on American composer Everett Titcomb. She played 21 recitals during 1989 and will play over 25 concerts in 1990. A book on the life and work of Titcomb is forthcoming as well as a compact disc featuring the music of Rheinberger, Guilman and Bonnet played on the Aeolian-Skinner organ at All Saints Episcopal Cathedral in Albany, NY.



C. Griffith Bratt

C. Griffith Bratt, AAGO, Mus. Doc., Organist/Choirmaster at St. Michael's Cathedral, Boise, ID, received the honor of having his historical opera, *A Season for Sorrow*, selected as the kick-off for the state of Idaho's Centennial Year on January 19. The work's story concerns the assassination of Idaho's Governor Frank Steunenberg in 1905, and the power of forgiveness. The Governor's widow forgave her husband's murderer, who turned state's evidence, converted, and became a model life-prisoner after the subsequent trial of "Big Bill" Hayward and George Pettibone, leaders of the Miner's Federation which was behind the assassination.

The performance, presented by the Boise Opera, Inc., was held in the new Morrison Center for the Performing Arts, and received a grant from the Idaho Commission on the Arts. Bratt has composed much church music and three other operas, *Rachel*, *The Year of the One Reed*, and *Luther*. Dr. Bratt, who has served at St. Michael's Cathedral for 43 years, is Prof. Emeritus at Boise State University.

Composer Rayner Brown celebrated the weekend of his 78th birthday by attending three premieres of his recent works: *St. Winfred Mass* for baritone,

chorus and orchestra, by the Pasadena Pro Musica, February 23, at the Pasadena Presbyterian Church (world premiere); *Concerto for Violin, Harp and Orchestra*, by the Kent-Schuman Duo and the High Desert Symphony, February 25, at Victor Valley College, Apple Valley, CA (world premiere); and *Twentieth Sonata for Organ*, by Cherry Rhodes at Immanuel Presbyterian Church, Los Angeles, February 25 (Los Angeles premiere).

Kevin Buttle is featured on a new CD, *Festival d'Orgue*, by Arkay Records (AR6094). Buttle performs on the III/60 Fisk, Op. 91, at the Jacques Littlefield Residence, Portola Valley, CA, works of Bull, Brahms, Daquin, Haydn, Vierne, Young, Bach, Walond, Gigout, and Jongen. Information: 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.

Jean Guillou is featured on a new CD, *The Organ Works of César Franck*, a 2-disc set commemorating the centenary of Franck's death. Released by Dorian Recordings, the CD includes the 12 large works of Franck played on the organ at St. Eustache, Paris (101 stops, 147 ranks). DOR-90135 I, II. Information: 518/274-5475.

Robert Burns King, organist/choirmaster of First Presbyterian Church in Burlington, NC, and instructor of organ at Elon College, is performing the twelve major works of César Franck this year as an observance of the centennial of Franck's death. These pieces are being played as the opening voluntary to the services. King studied in Paris with Jean Langlais and Maurice Durufle. The 45-rank Schantz organ has many of the stops needed for an authentic performance of Franck, including the Voix Humaine, 32' Bourdon, and 8' Flute Harmonique.

Ewald Kooiman has recorded a new CD, *J.S. Bach Organworks*, Vol. 1, The Toccatas. On the Coronata label (COR 1213), the disc is issued by KM-Records, Postbus 239, NL-2130 AE Hooftdorp, the Netherlands. Recorded on the Müller organ of the Grote of St. Bavokerk, Haarlem, the CD includes Toccatas in d minor, S. 565 and 538; C Major, S. 566 and 564; and F Major, S. 540.

Roger Nyquist is featured on a new CD, *Roger Nyquist in Recital*, by Arkay Records (AR6092). Played on the Casavant organ at Santa Clara University, the disc includes works of Stanley, Daquin, Bach, Vierne, Brahms, Saint-Saëns, and Reubke. Information: 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.



William Dickinson, Robert Triplett, The Rev. Canon Robert E. Holzhammer, Delbert Disselhorst, and Nixon McMillan are shown after the "Organists at Trinity Concert" at Trinity Episcopal Church in Iowa City, IA, January 21, a week before the retirement of their rector of 27 years. At a dinner following the concert, Dr. Triplett, Director of Music, presented Father Holzhammer with recordings of the parish choir and orchestra.

Nunc Dimittis



Roger E. Davis

Roger E. Davis died January 25 in his home in Holland, MI, at age 55, after a valiant battle against lung cancer. He was born in Akron, OH, in 1935, and received the Bachelor of Science degree in music education from the University of Akron in 1957, the Bachelor of Music degree in organ from Oberlin College in 1962, and the Master of Music degree in organ from Northwestern University in 1963.

A memorial service was held on January 30 at Hope College, where he was faculty member for 27 years. There, in addition to his duties as Professor of Organ and College Organist, he taught courses in music theory and music history. He was for ten years chairman and general program director for the Hope College Christmas Vespers and directed the College Chorus for 20 years, during which time the group performed major works, including the *Requiem* by Maurice Duruflé, with the composer as guest conductor and Madame Duruflé as organist. Professor Davis played an instrumental role in the college's acquisition of the Dutch Pels and Van Leeuwen organ in 1971, presenting the first public recital on the organ. In the same year, he initiated the popular Tulip Time organ recital series, held each year during the city's spring tulip festival, managing the series until 1988.

Prior to coming to Hope College in 1963, he had played string bass in the Akron Symphony and held positions as organist and choirmaster at the First Congregational Church in Cuyahoga Falls, OH, and at the Sauganash Community Church in Chicago. He had also

worked for the late Dr. Homer D. Blanchard of Delaware, OH, in the organ business. Mr. Davis enjoyed an avocation in organ building and was frequently called upon to serve as an organ consultant. At his home, he built a two-manual organ in a studio which he designed and built for it. His book, *The Organists' Manual*, published by W.W. Norton, for which he did his own music engraving and graphics, has received critical acclaim.

Mr. Davis was a member of Phi Mu Alpha, the American Guild of Organists, and the American Institute of Organ Builders. An organ scholarship fund for Hope College freshmen has been established in Professor Davis' name. Contributions may be sent to the Office of College Advancement, Hope College, Holland, MI 49423.

Paul Marion Swarm, 72, of Hill Haven, Mill Valley, CA, and formerly of San Francisco, died on March 3. Mr. Swarm was born in Decatur, IL, May 22, 1917.

A graduate of Washington University in St. Louis, he studied organ with Arthur Lieber and Howard Kelsey. He was a partner in his father's insurance business in Decatur (1939-61), organist and choirmaster of the First Baptist Church of Decatur (1940-48), and chairman of the National Music, Art and Drama Conference of the Northern Baptist Assembly at Green Lake, WI. In 1949, he founded the Church Music Foundation, which published his book, *Guideposts for the Church Musician*, and set up a research and consultant department. He was a member of the AGO. Memorial contributions may be made to the Organ Fund, Music Department, Grace Episcopal Cathedral, San Francisco.

Maynard J. Klein, University of Michigan professor emeritus of music and director emeritus of University choirs, died February 7 after a long illness. He was 79.

During his 29 years as a member of the U-M School of Music faculty, Klein founded the U-M Arts Chorale (for non-music majors); the Michigan Singers (now the Chamber Choir); and the Rackham Symphony Choir of Detroit, the official chorus of the Detroit Symphony Orchestra. He also developed, and for more than 30 years directed, the vocal program at the Interlochen Center for the Arts National Music Camp near Traverse City.

Born August 31, 1910, in Metamora, OH, Klein earned his bachelor's degree from Eastern Michigan University in

1933 and his master's degree in music from the U-M a year later. After 13 years as professor of choral music at Tulane University, Klein returned to the U-M in 1948.

After his retirement from the U-M in 1977, he was visiting professor at Grand Valley State College in 1979-80, and continued to serve as a guest conductor around the state. During his years at the School of Music Klein also conducted the American premiere performances of Benjamin Britten's *St. Nicholas* and Charpentier's *Midnight Mass* as well as the Ann Arbor premieres of the Berlioz *Requiem* and Britten's *War Requiem*.

Here & There

Veni Redemptor, Op. 93, by the late Kenneth Leighton, was given its U.S.A. premiere on February 18 in an organ recital at St. Bartholomew's Church, New York City, by Harold Stover.

American composer David Ashley White has recently joined the catalogue of Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd. His anthem, *The Lord is King* for SATB and organ, is available from the publisher at 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303. The anthem received its British premiere at Westminster Abbey, London, in August, 1989, by the St. Paul's Episcopal Church Choir of Houston, TX, under the direction of Robert Brewer. Mr. White is a contributor to both the Episcopal and Methodist hymnals.

James Welch, Organist of the University of California, Santa Barbara, traveled to East Germany for a concert tour in January. While there he performed on the Klais organ at St. Hedwigs Cathedral in East Berlin and played part of the service on the Schuke organ at St. Thomas Church, Leipzig, assisting resident organist Ulrich Böhm. Also as part of the tour, Dr. Welch gave recitals in the two main centers of the Church of Jesus Christ of Latter-day Saints in Dresden and Leipzig. Finally he was able to play on the Silbermann organ in the village of Grosshartmannsdorf, Saxony.

Gordon Young has been commissioned by the First Presbyterian Church of Dearborn, MI, to write an anthem of praise honoring the 25th

anniversary of its music director, Alexander J. Turco. Another commission, the anthem *All Hail the Power*, for Darlington Presbyterian Church, Darlington, SC, was premiered at the dedication of the church's new Schantz organ on February 11.

Now in its third year, the Fellowship Program of the American Organ Archives of the Organ Historical Society was instituted to encourage scholarship in areas pertaining to the American pipe organ. Funding is intended to assist scholars with traveling expenses to and from the collection housed in Talbot Library, Westminster Choir College, Princeton, NJ.

The grant committee, comprised of Craig Cramer, William Hays, John Ogasapian, and Stephen L. Pinel, Chairperson, has announced that the 1990 fellowship is awarded to Jonathan Ambrosino of Newton, MA, for research on early 20th-century figures connected with the development of the American Classic Organ.

The American Organ Archives is believed to be the largest collection of organ research materials in the world. Announcements of the 1991 grant cycle will appear this summer.

Associated Organ Builders has introduced the new AOB 729, a moderately-priced, three-manual, non-winded organ. The 729 utilizes AOB's exclusive Tone Generation System with 729 pitch oscillators and voice generators, along with 50 discrete amplifier and speaker channels.

Consoles for this specification or similar designs are available with or without Tone Generation Systems for use in pipe installations. For further information: Associated Organ Builders, 2921 S. 104th St., Omaha, NE 68124; 800/767-6996.

Oxford University Press has announced the publication of Elis Pehkonen's *Russian Requiem*. This variant requiem was commissioned by Jeremy Patterson and the Birmingham Festival Choral Society and premiered by them at St. Philip's Cathedral, Birmingham, on November 1, 1986. The work was then taken up by the Three Choirs Festival and given there on August 24, 1989.

The Russian-ness of this work lies in Pehkonen's use of two Russian writers: Lenin in the "Dies Irae" and Pasternak in the "Agnus Dei." Dante and St. John the Divine are also quoted. The 42-minute work is scored for a modest orchestra: oboe, English horn, two trumpets, timpani, and percussion (one player), organ, and strings. Soprano and contralto soloists join the four-part chorus. Technical demands can be met by an adventurous community chorus and orchestra.

Inspection copies of the published full score, vocal score, and tape are available from the Performance Department: 212/679-7300, ext. 7166.

Lillenas Publishing Company announces the release of three new keyboard collections: *My Lord, What a Morning*, hymns and spirituals arranged for piano solo, moderate difficulty; *Eternal Father*, duets for piano and organ; *The Classical Organist*, Vol. 3, 20 classical pieces transcribed for church organists, designed for worship or wedding services.

Concordia Publishing House has released its new "Organ Music Catalog" for 1990-91. The Catalog includes listings for organ music, organ with other instruments, handbell music, piano, harpsichord, textbooks and hymnals. A copy of the Catalog may be requested by calling 1-800/325-3040, or writing to Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118.

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Music for Voices and Organ

by James McCray

Children's choirs

There has been a notable increase in the development of children's choirs over the past 15 years in America. Many new children's choirs have been established and have developed into thriving organizations of remarkable quality. For those of us who work primarily with levels of older singers, this is good news. Without the training of younger singers, all older choirs suffer in shortages and ability.

Even though you may not direct children's ensembles, it is vital that you encourage singing at this early age. If your community has a children's choir, attend those concerts and help promote them to others. Bring in good directors to your church ensembles, and visit elementary schools to show interest in what they are doing. And, for those in music education at the university level, we need to promote children's choirs to our teachers of tomorrow.

As a teacher of Music Composition at our university, I usually have a project on alternate years that requires student composers to write a work for a children's group and to have it performed. Students have written cantatas for children, and those works were then performed by elementary school choirs whose teachers were thrilled to be doing a "premiere." In one case the music was so successful that it will be published later this year. As part of this project, when possible, we invite the children's choirs to the university to appear on a student composer's recital which is a requirement of the composition class. This merger of children and university students certainly benefits everyone.

Even though you may not personally be involved as a children's choir director, there are contributions that you can make to assist them. Give some thought to what your choir would be like if there were no singing in younger choirs. Everyone is urged to examine the local situation to see what can be done to promote children's choirs. Bringing these ensembles to concerts at churches and universities is a step in the right direction. Those directors often feel that adult choir conductors do not appreciate what they do to help prepare children for a lifetime of singing—that is unfortunate for everyone.

Much of the music this month comes from the Choristers Guild whose motto is "nurturing the spiritual growth of children and youth through music." Perhaps we should adopt that thought as part of our basic philosophy as well.

Come let us sing to the Lord, Jody Lindh. Unison with keyboard, Choristers Guild, CGA-478, \$.95 (M-).

This very attractive anthem is based on Psalms 95 and 96, and moves at a fast pace. The accompaniment provides a flowing, rhythmic background for the lyric melody which remains in unison until the ending which has an optional second part. Educational learning ideas are provided on the inside cover; these help children remember the form through visual symbols. The music is lovely and certain to appeal to both children and congregation. Highly recommended.

Sing all creation, Glenn Caluda. Two-part with keyboard, Choristers Guild, CGA-488, \$.95 (E).

Two thematic ideas alternate—eventually the Alleluia idea expands into two parts. Most of the anthem is in unison with repeated material for several verses. The text is particularly useful for Spring programs and concerns new flowers, trees, etc.

You are my child, Hal Hopson. Unison, keyboard, and optional C instrument, Choristers Guild, CGA-40, \$.95 (E).

The accompaniment plays a major role in this anthem. The first part has pulsating, repeated chords with mild dissonances as a background for the vocal line. The optional instrument parts are in brackets and can be played by the keyboard. After the extended modal section, the music rapidly shifts to major for the second section that is repeated. This music is sophisticated without being difficult for the young singer.

Jesus' hands were kind hands, arr. Sue Ellen Page. Unison, flute, and keyboard, Choristers Guild, CGA-485, \$.75 (E).

This setting is useful for very young singers. The memorable melody is quite repetitive and easy to sing. There are two verses, and the flute obbligato plays throughout the introduction, the singing areas, and the closing coda. Its music is also easy with a tessitura that floats above the voices.

A Song of promise, Robert J. Powell. Unison, with flute, keyboard, and optional adult choir, Choristers Guild,

CGA-479, \$.95 (M-).

This anthem is particularly useful for baptisms with words such as brother, sister, or a child's name as optional substitutions in the text to make it more appropriate to the individual situation of performance. The adult choir joins in unison on the refrain areas which appear twice. The flute has a solo interlude, and then plays with the voices for the remaining half of the setting. The music is easy and can be learned quickly—minimal time will be needed to put it together with the adult choir.

Song for beginnings, Kevin Riehle. Two-part with optional congregation or instrument and organ, Choristers Guild, CGA-493, \$.75 (E).

The congregation may sing the melody with the children on the final statement; above that is an optional descant that may be sung by children, a solo adult voice, or played on a C instrument. The organ music contains suggested registrations, but is on two staves. The music is fast and joyful with two sections that are repeated with

different words. Having the congregation join the children's choir is certain to be a delightful experience for everyone. Highly recommended.

For goodness sake, Cynthia Wright. Drama and music with speaking and singing roles for seven soloists and chorus. Choristers Guild, CGCA-475, \$2.95 (M).

The situation presented in this mini-opera of 25 pages is that of a typical family rushing to get to church on Sunday morning. During their car trip to the church, they hear a radio program called The Moses Message. Each Commandment interpretation is sung by the choir and the commentary from the family members provides the framework for the musical selections. There are prop ideas, suggested staging and lighting instructions, and other information in the score. One movement has a violin obbligato, one is a four-part round called "gossip round," and only a few of the 11 brief movements sing in two parts—most are unison. This is a fun work that gives many children opportunities to have involvement. The



Photo Barry Iverson/TIME Magazine

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GRAND ORGUE

- 16 Gemshorn
- 8 Principal
- 8 Montre
- 8 Dulciana
- 8 Dulciana Céleste
- 8 Flûte à Cheminée
- 8 Flûte Douce II
- 4 Octave
- 4 Prestant
- 4 Flûte Conique
- 2 2/3 Quinte
- 2 Super Octave
- 2 Doublette
- 2 Flûte
- IV Fourniture
- III Cymbale
- 16 Bombarde
- 8 Trompette
- 4 Clairon
- Tremblant

R É C I T

- 16 Bourdon
- 16 Violone
- 16 Violone Céleste
- 8 Diapason
- 8 Salicional
- 8 Voix Céleste
- 8 Flûte Harmonique
- 8 Flûte Bouchée
- 4 Principal Conique
- 4 Flûte à Fuseau
- 2 2/3 Nasard
- 2 Octave
- 2 Flûte à Bec
- 1 1/3 Tierce
- 1 Sifflet
- IV Fourniture
- 16 Basson
- 8 Trompette Harmonique
- 8 Trompette
- 8 Hautbois
- 4 Clairon
- Jeu Altérable 1
- Jeu Altérable 2
- Carillon
- Tremblant

POSITIF

- 16 Quintaton
- 8 Principal Conique
- 8 Viole de Gambe
- 8 Viole Céleste
- 8 Bourdon
- 4 Principal
- 4 Flûte Traversière
- 2 2/3 Nasard
- 2 Doublette
- 2 Quarte de Nasard
- 1 1/3 Tierce
- 1 1/3 Larigot
- 1 Flageolet
- IV Mixture
- III Acuta
- 16 Basson
- 8 Trompette des Fêtes
- 8 Petite Trompette
- 8 Cromorne
- 4 Chalumeau
- Tremblant

P É D A L E

- 32 Contre Basse
- 32 Contre Violone
- 32 Contre Soubasse
- 16 Diapason
- 16 Violone
- 16 Soubasse
- 16 Bourdon Doux
- 8 Octave
- 8 Principal Conique
- 8 Bourdon
- 5 1/3 Quinte
- 4 Basse de Choral
- 4 Flûte Ouverte
- 2 Flûte
- IV Fourniture
- III Cymbale
- 32 Contre Bombarde
- 16 Bombarde
- 16 Cromorne
- 8 Trompette
- 8 Basson
- 4 Chalumeau



text is included separately in front of the musical score. Although the music is not difficult, it is interesting and will appeal to all ages. Recommended for those groups wanting something different for their annual "major" performance.

Clap your hands, stamp your feet, Ronald A. Nelson. Unison with keyboard, Augsburg Fortress Publishing House, 11-0649 (M).

This anthem requires an accompanist with solid skills and will be challenging with one brief area calling for possible improvisation based on the notation provided. The choir sings in unison with rhythms for clapping and stomping in appropriately designated places. There are changing meters, dissonant chords, and melodic lines that will take practice for accurate singing. This setting could be useful for youth or adult choirs in addition to upper elementary groups. Interesting music.

Keep in the middle of the road, arr. Curt Hansen. SA and keyboard, Curtis Music Press, C8925, \$.80 (M-).

In this happy spiritual, the accompaniment provides a rhythmic background for the vocal lines which tend to be busy. There are two verses that build to a big, climactic ending. The alto line tends to be low for some younger voices, but this work could be sung by older female choirs too.

The Lord is my strength, Dorothy Christopherson. Unison with 2 flutes, tambourine, and optional choreography, Augsburg Fortress, 11-4680, \$1.15 (M).

The vocal line is not difficult; how-

ever, the flute, tambourine and organ parts are quite busy and add greatly to the spirit of the setting. The additional instrumental parts are included separately at the back of the score. The music dances in 12/8 and is only 21 measures long. At the end the voices move into parts for the closing measure. This is a delightful setting that can be sung by any type of voices including adults. The instrumental parts will require accomplished performers to be effective.

Once in a dream, Michael Hurd. SA and piano, Novello of Theodore Presser Co., 16 0199, \$1.55 (M+).

Hurd suggests upper voices for performance, and this setting is somewhat more difficult than many of the others described above. It is based on a Christina Rossetti poem. The keyboard is somewhat challenging and at times very soloistic. The vocal lines are mature and not overly difficult, but will require singers with good ears to perform the chromatic passages. This is sensitive music that will require an above average choir for performance.

Of primary importance, Helen Kemp. Choristers Guild, CGBK-50, \$12.95.

In this practical guide for directors of young elementary choristers, one of America's most successful children's choir directors offers valuable information and application of ideas for working with them. Most of the pieces are published separately by Choristers Guild, and each of the works is included in this soft-cover book as well. The piece is described in terms of how to present it to the choir. Also, there are checklists for directors, seasonal con-

cerns, training ideas, and many other types of useful information for directors. Any one who works with children's choirs would find this to be a valuable tool and resource for improving their rehearsal and performance habits. It is highly recommended and well worth the price.

Book Reviews

A Guide to Organ Music, by Viktor Lukas, translated by Anne Wyburd, with Addenda by Lee Garrett. Amadeus Press, 1989. 272 pages. \$22.95 plus \$3.00 shipping, available from the publisher, 9999 S.W. Wilshire, Portland, OR 97225.

In the Preface to the first edition of this book, published in 1963 as *Reclams Orgelmusikführer*, Viktor Lukas lamented the reasons for the background position of the organ in concert life of that time in comparison with other instruments: its primary identification with religious services, an outdated repertory, and its limited accessibility to only a few enthusiasts. However, the extent of the organ revival movement in the intervening years can be gauged by references in the Preface to this fifth edition, published in 1986, to increased recital activity in both churches and concert halls, the numbers of master classes and workshops, an upsurge of organ building, and the emergence of a whole new generation of trained organists. The timely appearance of this translation of a book which has provided readers of German for many years with

a reference guide to the wealth of organ compositions from the 15th century to the present day will interest a wider community of organists, record collectors, writers of program notes, and music lovers generally.

The listings are entirely chronological, beginning with Paul Hofhaimer (1459-1537), and they provide notes of varying length and detail on 252 composers in all. The inclusion of a separate section on organ music in the 20th century is justified on the basis of a shift of emphasis away from Romantic compositional forms to more linear structures. However, this over-generalized criterion serves to displace from this section such figures as Hindemith, Poulenc, Krenek, Beck ("His writing is basically linear."), Peeters, Alain, and a sizeable number of other composers born before or around the turn of the present century, whose major creative activity has occurred within relatively recent times. Nevertheless, it is true to say that a number of the 53 musicians briefly identified in the section on 20th-century composers—particularly those writing since 1960—have discarded predominantly traditional styles of composition altogether in favor of serial techniques, aleatory devices, the incorporation of electronic media, tone clusters, and opportunities for improvisation. A short postscript on organ composition in the Soviet Union naming seven composers closes the section.

The format of the listings of the major composers granted a half page or more of description consists of a brief biography, structural summaries of their major works, along with thematic fragments and performance duration times of selected works, and publishers. Shorter entries, often consisting of only a few descriptive lines, are interpolated at the appropriate chronological points. Bach receives the most extensive treatment, with 30 pages devoted to an amply illustrated survey of his major organ works, followed by Reger with 11 pages of analysis. Handel and the 20th-century German composer Johann Nepomuk David receive about six pages each, while Dupré, Messiaen, and Rheinberger each get four. Buxtehude, Franck, Hindemith, Mozart, and the recent German composer Gunter Raphael are dealt with in about three pages each. There is no apparent meaningful pattern in these and similar statistical page counts, however, for the length of the entries has no discernible relationship to the composers' status in musical history, the frequency of appearance of their works on recital programs, or their popularity with the listening public.

In this edition, the European emphasis is supplemented by an Addenda by the American organist Lee Garrett which focuses on the works of six British composers (Herbert Howells, John Cook—until his move to the United States, Kenneth Leighton, Peter Hurford, William Mathias, Simon Preston) and five Americans (Vincent Persichetti, Daniel Pinkham, Ned Rorem, William Bolcom, William Albright), whose works, ranging from the conservative to the avant-garde and chiefly for concert use, were composed since 1960.

Quibbles about regrettable omissions, unaccountable inclusions, or inequitable treatment may be attributed to the author's predominantly continental perspective, and perhaps to different biases on the part of critical readers, as well. At the same time, the lengthy treatment of several German composers whose works are unfamiliar to non-European audiences, may stimulate interest in these relatively unknown composers and the eventual performance of their works elsewhere.

The book concludes with a short essay on the history and mechanics of the organ, a glossary of terms, a list of publishers, and an alphabetical index of composers from Joseph Ahrens (b.1904) to Friedrich Zipp (b.1914) and their major works. The omission of a desirable chronological cross-index of composers according to country is unfortunate.



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nate; however, industrious readers can construct one of their own without much trouble.

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

New Recordings

Choral Music of Herbert Howells: The Choir of Trinity Church in the City of New York; Larry King, Music Director and Organist; James A. Simms, Associate and Principal Conductor. *Te Deum* and *Benedictus* (Windsor Service); *Come, my soul*; *Coventry Anthem*; *Antiphon* (Let all the world in every corner sing); *Thee will I love*; *Requiem*. LP record, no. SR-316, available from Spectrum, Uni-Pro Recordings, Inc., Harriman, NY 10926.

This recording features choral music of Herbert Howells which is not frequently heard, and yet these selections span a large part of his career with pieces written from 1936 (*Requiem*) to 1978 ("Come, my soul" and "Antiphon"). The Choir of Trinity Church presents all of the works well with a great deal of sensitivity and good taste.

The a cappella, 18 and a half minute *Requiem*, written to commemorate the death of Howells' son, Michael, in 1936, is an effective work requiring a very skilled 8-part choir. The *Requiem* was later expanded and enlarged to become the *Hymnus Paradisi*. "Thee will I love," using the text by Robert S. Bridges, has a wonderfully warm musical setting. The "Coventry Anthem" is haunting and dissonant, while the Windsor "Te Deum" and "Benedictus" have a straightforward setting of those lengthy texts. "Come, my soul" and the antiphon "Let all the world" are unaccompanied and dissonant. David Varum, baritone, has solos in several of these works.

One interesting feature of this album is the way that the listener can hear Howells' style develop. Characteristic figures found in some of his more familiar works are also heard here. These works are unmistakably Howells. They range from rather consonant and straightforward to dissonant and complex, yet contain these characteristic details.

The Trinity Choir of 6 sopranos, 5 altos, 4 tenors, and 5 basses emulates an English-sounding group. It has good diction and blend. Larry King's organ accompaniments are quite sensitive and sound as "English" as is possible on that particular instrument. The organ balances well with the choir. The music might have been enhanced by a room with a little more reverberant acoustics.

The album contains notes by Bruce Neswick on each of the compositions and includes a text insert. All in all, this is a good recording of rather unfamiliar repertoire. This is a must for fans of 20th-century English choral music in

general, and of the choral music of Howells in particular.

—Margaret R. Evans

John Wells, Alkan: Preludes and Prayers for Organ. RCD 1001. Ribbonwood Music and Recordings, Auckland, New Zealand (available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; \$20 plus \$2 postage). Selections from *Onze Grands Préludes*, Op. 66: No. 1 in F Major, No. 9 in D-flat Major, No. 10 in B-flat Minor; from *Trièze Prières*, Op. 64: No. 1 in G Major, No. 2 in A Major, No. 3 in E Minor, No. 4 in B-flat Major, No. 5 in F Major, No. 9 in E Major, No. 10 in B-flat Major, No. 11 in E Major, No. 12 in F Major, No. 13 in G Major.

Important segments of forgotten 19th-century repertoire are continually being rediscovered. The collections of music for pedal piano by Charles-Valentin Alkan (1813-1888) are good examples. If they had been remembered at all, it was as a group of *Préludes* and *Prières* transcribed for organ by César Franck in 1889. In an excellent new recording, organist John Wells has returned to the original versions now being reissued by Billaudot. Grouping together three of Alkan's *Onze Grands Préludes*, Op. 66 (1867), with ten of his *Trièze Prières*, Op. 64 (late 1860s), Wells has produced the first New Zealand compact disc using his own convincing interpretations.

Since Alkan's compositions were intended for the unique sound of pedal piano, a performance on organ has to accommodate unusual technical demands. Some selections work better than others for that reason. Wells has made good choices, and his registrations for them seem well considered. The organ he uses is one of only two examples of a Willis instrument in New Zealand. Although modified somewhat, much of its original tonal character remains, and the sounds work well for the music. The reeds have bite, while the *fonds* sound full yet speak distinctly.

The music reflects Alkan's temperament and his technical command. A contemporary of Liszt and Franck, Alkan did not pursue a concert career after his first successes. Channelling his virtuosity into composition, Alkan produced a distinctive style of music that was an amalgam of the period. Franck was no doubt influenced by Alkan, dedicating his *Grand Pièce Symphonique* to him. Alkan, in return, dedicated the *Trièze Prières* to Franck.

While the pieces Wells has selected sound unique to Alkan's style, they also have similarities to other more familiar organ works from that period. The *Prière in G* (Andantino) that comes first in Alkan's group of thirteen is particularly reminiscent of Franck's own *Prière*. When performed on the organ, Alkan's music must have a sense of line to hold otherwise pianistic sections together. Wells is best in the pieces that require dramatic build up. His performance of

the *Prière in B-flat* (*Assez lentement*) and the *Prière in G* (*Largement et majestueusement*) evokes the operatic grandeur of Meyerbeer.

Other performances are too heavy for the character of the music, Alkan's lightness and humor being weighed down by a sluggish tempo or too vertical a cantabile line. The *Prière in E Minor* (*Poco adagio*) has a good balance in registration, but the pedal melody has no forward movement. The *Prière in F* (*Adagio*) similarly drags; the tendency to bombast at the final cadence could be avoided more with increased dramatic rhetoric.

The three *Grands Préludes* that open the recording are more extended and technically demanding, and Wells gives them some of his best playing. The *Grand Prélude in F* (*Allegro*) recalls the opening of Bach's *Toccata in F*, and the Willis reeds have good effects on the pedal solo. The *Prélude in D-flat* (*Langsam*) is completely different, using full 8' sounds with plausible breadth of shaping. The pianistic repeated chords are not muddy. The *Prélude in B-flat Minor* (*Scherzando*) is a hair-raising feat that unfortunately seems to push the speed of the technical demands beyond the basic tempo Wells has chosen.

—Jess Anthony
Little Rock, AR

Joseph Jongen: Symphonie Concertante for Organ and Orchestra, Op. 81, Diane Meredith Belcher, organ; Francis Poulenc: *Concerto in G minor for Organ, Strings, and Timpani*, Bruce Shultz, organ; Philadelphia Youth Orchestra, Joseph Primavera, conductor. Direct-to-Tape Recording, Co., 14 Station Ave., Haddon Heights, NJ 08035. Compact disc #TR8804CD, \$16.98 (plus \$2 postage). Also available on cassette, \$11, and Digital Audio Tape, \$29.95.

So eagerly had I anticipated hearing this disc, that when it came in the mail, I played it immediately to see what rewards it would bring. My anticipation was based on several factors: organists of high reputation, an orchestra of gifted young people, and a highly-respected organ—the large Skinner instrument at

Girard College, the same instrument I had found spellbinding on a previous disc. (See review of Larry Smith playing Vierne, *Symphonie #3*, *THE DIAPASON*, December, 1989, p. 11.) Expectations can cause some curious reactions.

As much as I wanted to be smitten by this recording, alas, I found it—no other word comes to mind—bland. The problem, however, lies not with the performers. Both soloists give competent readings, and the orchestra, despite a few ensemble problems here and there, comprises a finely trained group of young people. Microphone placement seems to be the culprit. Evidently, they were positioned on stage with the orchestra, leaving the organ, which speaks from far away in the ceiling, struggling to be heard. The result: while the orchestra sounds crisp and clear (almost unnaturally so), the organ, muffled and completely dominated, seems to echo from a distant tunnel. A better solution might have been to station the microphones out in the auditorium, so that we might hear in this live performance the same result as did the audience.

Still, considerable excitement abounds on this disc. The Jongen work, the composer's best-known *tour de force*, is a sure-fired dazzler. Written in 1933, it features all the enticing sounds of French post-impressionism: from the muted colors of the Fauré-esque slow movement, to the sizzling fireworks of the Ravelesque final *Toccata*.

It was fun to listen to the Virgil Fox recording of this work, performed twenty, or more, years ago on the Cavallé-Coll organ in the *Palais de Chailot* in Paris. Although some "miking" idiosyncrasies appear here as well (seemingly, multiple microphones were placed at close range to the organ so that every single note in the complicated fast passages is artificially clear—not the most realistic solution, either), this performance is hard to beat for dramatic flare and luminous color.

The Poulenc, of course, has become a staple in the literature for organ and orchestra. Written in 1938 only five years after the Jongen work, it reveals a much more contemporary flavor. All

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of the Poulenc trademarks are there: urbane sophistication, satire, elegance, and occasional references to religious mysticism.

Judging from the extended applause attending both performances, we can gather that the audience thoroughly enjoyed this concert. That, of course, is the goal we all hope to achieve in our performances: to enrich our audiences. This obviously was the case here.

Frank Speller in Recital, Visser-Rowland Tracker Organ. J.S. Bach, arr. Speller: Sinfonia from the Cantata *Wir danken dir, Gott*, S 29; Lübeck: Variations on *Nun lasst uns Gott, dem Herren*; Bach: Prelude and Fugue in d-minor, S 544; Mozart: Fantasy in f-minor, K 594; Frank Speller: Passacaglia; Gigout: Grand-Choeur dialogue; Duruflé: Prélude et fugue sur le nom d'Alain, op. 7; Saint-Saëns: Prelude in E. UT-A1001. Available from Phi Mu Alpha Sinfonia, School of Music, University of Texas at Austin, Austin, TX 78712. \$12 postpaid. Checks payable to Phi Mu Alpha Sinfonia.

Microphone placement seems to be an issue in this recording, also; here, however, at the opposite extreme—too close. This formidable four-manual Visser-Rowland instrument, which has received well-deserved publicity, previously was recorded by Cherry Rhodes (*Everyone Dance*, Pro Organo 7009), and the sound there is exceptional—rich, full, colorful, striking. Here, the organ sounds surprisingly harsh, at times, even oppressive. Surely this fine instrument deserves a more cordial arrangement.

We are treated to a varied program, but one which offers little sense of direction. It is puzzling, for example, why three large-scale works (Speller, Gigout, and Duruflé) are presented in juxtaposed order, leaving the program to trail off with a charming, but inconsequential cameo piece by Saint-Saëns. That aside, however, the opening work snaps us to attention with Dr. Speller's spirited transcription of the Sinfonia from Bach's Cantata #29. The Lübeck Variations and the Bach Prelude and Fugue in b-minor follow in a style that suggests a French approach: repeated notes played at half-value, slow-moving lines played legato, and fast passage-work played détaché. The Bach fugue subject receives a fussy articulation of slurs and detached notes, coupled with an added trill that gives the entire fugue a dance-like quality, rather at odds with the monumental scope of this late work of Bach.

Similarly exaggerated articulation permeates other works as well, and

perhaps this results from close proximity of the microphones. Such articulation gives the music a diminutive, clipped sound and minimizes the qualities of spaciousness and profundity. While the "clipped" approach works well in the Mozart, it diminished the "grandness" in Gigout's *Grand-Choeur dialogue*.

These remarks are not aimed at Dr. Speller's performing abilities. He has at hand a splendid technique evidenced throughout the program. Nowhere is this more evident than in his own Passacaglia. This work is discussed in a fine article by Lynn H. Hubler in *The American Organist*, May, 1988, p. 172. Although patterned after Bach's great Passacaglia, Speller's work is no mere copy. It reveals a commanding craft, molded into a work firmly rooted in the 20th century. Combining French color and German gravity with American "freshness," this work emerges as a most worthy composition of the past decade. For me it is the highlight of the program.

—Robert Triplett
Distinguished Artist in Residence
Cornell College
Mount Vernon, IA

L'arte organistica del 700 veneto. Played by Giancarlo Parodi. Eco 621 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$11.00 plus \$2.00 postage per order.

This is a beautifully-played and well-recorded performance of some charming, largely unfamiliar music written by composers active in Venice or its traditional hinterland in the 18th century. The selections include three sonatas—one of them called simply "Allegro" on the sleeve—by Galuppi; two sonatas and a rondo by Andrea Lucchesi; a sonata and a pastorale by Giovan Battista Cervellini; two sonatas by Giovanni Battista Pescetti; and three sonatas—one called "Fuga" on the sleeve—by Gaetano Valeri. The sonatas are all one-movement works ranging between two and four minutes in length. The oldest composer is Cervellini (1704-1766?), the youngest Valeri (1760-1822), whose sonatas, however, were published in 1785.

Most of the composers, Pescetti being the only exception, are more normally thought of as opera or possibly harpsichord composers. However, all of the works on this record are clearly conceived for the organ, despite obvious reminiscences of harpsichord style. None on the music is profound, but all of it is interesting and in the best sense

"listenable." The sonatas of Lucchesi, the lovely pastorale by Cervellini, and the surprisingly ambitious fugue by Valeri are particularly effective.

The organ used is in the parish church of Denno, near Trent. It was built by Carlo Prati in 1699 and completed by Giuseppe Bonatti [Bonatti] a year later. The last restoration was by Alfredo Piccinelli of Padua in 1976. It contains seven stops in the principal chorus, from 8' to the 29th; a stopped flute 4'; cornetto III; a divided flute 2'; and a divided reed stop, Tromboncini-Oboe soprani/Tromboncini bassi. In addition there are a pedal trombone 8' and "Contrabassi e Ottave al pedale"—both with only a few pipes. The organ has a "Tamburo" operating on four pedal notes and two hitchdown combination pedals. These apparently operate either the diapason-type stops or the reeds. It is not clear exactly how the "Tamburo" works, but it is used most effectively in Lucchesi's sonata in G. Bonatti was something of a disciple of the German builder Casparini, who was active in Trent. This may explain the powerful cornetto and a generally full chorus sound. The organ is clear as a bell and a delight to listen to.

Parodi is active as a teacher and professor of church music in Trent and Milan. His playing is both neat and stylish, and he clearly has an affection for this music.

None of the works on this recording make excessive demands on the performer and most of them are for manuals alone. Certainly none require more than a few stops. A group of two or three of these pieces would make an effective recital item, perhaps in place of something like the C.P.E. Bach sonatas. A highly recommended gem!

W. G. Marigold
Union College
Barbourville, KY

New Organ Music

New Music of Petr Eben

Those who are familiar with *Okna* for trumpet and organ by the talented Czech Petr Eben will be delighted to learn of two outstanding additions to the composer's catalogue of published works for organ and other instruments.

Concerto No. 2 for Organ and Orchestra, available through United Music Publishers Ltd. (U.K.) and Theodore Presser (U.S.A.) Organ Repertoire Series No. 3, was commissioned in 1983 for the opening of the Austrian Radio

Concert Hall in Vienna. It is a work of great power and technical difficulty which exploits both the beautiful and bizarre colors of the orchestra and the organ. One obvious difference between this concerto and Eben's first (of 1953) is the absence of plainchant. One still finds the lyrical, singing lines and gripping, rhythmic gestures which are characteristic of the composer's style.

The structure of the work is well-defined without seeming too sectionalized. A broad introduction leads to an Allegro in which the organ and orchestra seem to live on different planes. At times the two are synchronized but often they have different meters which results in layers of separate activity. A rhapsodic slow movement which recalls slavonic or balkanic folk music leads to a more sprightly scherzo.

The crowning glory of this Concerto is the magnificent Finale which stands as a separate movement. The driving pulse combines with changing and asymmetric meters to produce a movement of almost demonic energy. It is to be hoped that this *tour de force* will be heard in our country in the not-too-distant future.

Price \$34.50 (organ score)

Landscapes of Patmos for organ and percussion, published by United Music Publishers, Ltd. (U.K.) and Theodore Presser (U.S.A.), Organ Repertoire Series No. 5, calls for two very ambidextrous musicians and an interesting assortment of percussion instruments including gong, tam tam, cow bells and xylophone.

Eben explains in the work's introduction that this combination of instruments suggested festivity and drama at the same time. He turned to the Book of Revelation—that Biblical monument of mystery and symbolism—and named the work for the island on which John wrote his testament.

The overall form of the cycle is an arch which places the most solemn movement, Landscape With Temple, in the center surrounded by two closely-related movements, II Landscape With Elders and IV Landscape With Rainbow. The "Animal" movements, I Landscape With Eagle and the Apocalyptic Landscape With Horses (V), provide the dramatic elements.

Throughout there is interesting timbral and motivic interplay between the instruments. Perhaps the most powerful section of the cycle is the last, Rainbow and Horses, and it is possible that this could be excerpted for recital.

Appropriately, "Rainbow" contains a colorful interchange between organ (with gap registrations 16' and 4', 8' and 1 1/2') and jazzy bongo solos. "Horses" is the only movement based on Gregorian chant. The sequence *Dies irae* is developed in virtuosic displays of manual figuration with cowbell and temple block counterpoint. An exciting crescendo leads to the triumphant statement of the Easter sequence "Victimae paschali." The brilliant coordination between tutti pedal passage work and xylophone is an absolutely stunning effect.

Apart from its obvious value as a recital work, this piece could be very meaningful in the context of a sacred concert especially if augmented by scripture and/or art. Definitely for accomplished musicians.

\$40.00 (organ and percussion scores)
—Janette Fishell, D. Mus.
East Carolina University
Greenville, NC

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Organists, Technicians and Builders: Step into the Future— Let the "trade" winds blow with electronic mail

Herbert L. Huestis

Getting music out of a pipe organ is often a matter of teamwork among the player, the builder who made the instrument and the maintenance technician who cares for it. Yet they often fail to communicate. Each is wrapped up in his own world with less than optimum input from the others.

Organists often receive their entire professional training with little or no idea of how the mechanism of an organ actually works. Organ technicians can be unsung heroes—or villains—in the life of many an organist. Behind the scenes they may be responsible for harmonious accord when the organ speaks. Or they may fail in their duties and bring on the demise of an otherwise noble instrument. Organbuilders sometimes pursue their craft in isolation, with little concern for the player at the "end of the line." This would not be the case if they were in better communication with organists.

Many factors contribute to the pursuit of professional standards in the building, care and playing of any pipe organ. Some are the responsibility of the builder as maker of the instrument. Some are the duties of the organist, as curator. Others are the responsibility of the technician who is charged with maintenance and tuning. All parties should be as well-informed as possible to ensure musical results when the organ is played. This is no small task.

To be well-informed, each person must maintain open access to all kinds of information. How often a technician's inability can be traced to a simple lack of knowledge! On the other hand, a player's insights often inspire genuine improvement in the sound of an organ. If we could only have a "hot line" to the great organ expert in the sky when an "unsolvable" problem is encountered! Well, some of us may not have "direct" connections, but there is a high-tech wonder that can begin to close the "information gap" among players, technicians and builders. It is electronic mail.

"Electronic mail"—I hear you say—"That's for computer hackers!" "What has that got to do with pipe organs?"

Step into the future, not the past. Look around. There are computers everywhere. Fax machines are commonplace. Newsletters are laser-printed and "desktop" published. Let's talk about communication and professional growth in the "information" age. The pipe organ is not "history!" It is the organ of the past, the present and the future.

There are many aspects of organ-building and organ playing that might benefit from modern forms of communication among organists, technicians and organbuilders. Tricks of the trade that are useful for one technician could be passed on to others—and their clients. Organbuilders and technicians need abundant input from players to make better instruments—and to keep them playing as well as possible.

For example: a constant plague for most organists is the care of reed stops. Tips on tuning and renovating reeds would be a lively category. How many technicians are able to properly curve and weight reed tongues for the best

tone? How many organs are made so that the organist can tune the reeds? How many organbuilders make reeds that stay in tune?

Or consider the matter of tuning and temperaments. How often the organist is playing an instrument with no temperament at all! That's worth talking about if it means that you won't have to listen to a jangle anymore.

Through the use of computer networks, a forum for organists, technicians and builders could be of great benefit to all. The concept is borrowed from computer "user-groups." Examples could flow, but the key is the idea of "support" groups, which started out in psychology and counseling, but now are popping up everywhere in the business world. A players and technicians forum could be a support group for those in the field who are genuinely interested in pursuing quality values in their work. How would it operate? It would be an electronic bulletin board ("BBS" in computer parlance) for concerned organists, technicians and builders nationwide.

As we approach the 21st century, communications are changing rapidly. Perhaps the role of professional journals will change also. They could become interactive, sponsor organ forums on various subjects, and disseminate the results. There should be more than Letters to the Editor.

How does Electronic Mail work?

Behind the phosphorescence of a computer screen and the blinking lights of a modem lie the wonders of telecommunications. From your own computer you can send data through the local phone system into a coast-to-coast network which is able to transmit it to your destination. Far more efficient than a phone call or letter, electronic mail can put your words and thoughts into the hands of colleagues almost immediately—in the exact form you choose.

Via electronic mail you may send messages to fax machines, an electronic mail box, or "download" messages from one computer terminal to another. Once you begin to use "E-mail" your ability to communicate quickly and efficiently will be tremendously enhanced. You will be able to share information with other colleagues all over the country. The biggest benefit will be the applications you can make at home with new information you have gained abroad.

Through the system of electronic mail many of the limitations of ordinary telephone inquiries and postal communications are removed. An example for technicians is the ordering of materials, parts and equipment. Half the "turn-around time" is removed, since you can "fax" your orders from your own computer.

The heart of a telecommunications system is a modem. These are devices that convert the digital format of your computer into the analog data that is transmitted along the phone lines. This new technology has already reached your stereo set with compact discs, which are digital.

"Telecommunicating" does not require expensive equipment. In fact, you can even use older computers that have been pushed aside, like "8 bit" machines such as the Commodore-64 or Kaypro CP/M. It takes as little as 64k of memory to get "on-line." Once you have a computer, software and modem in place, all that is needed is some effort to make it work. You are ready to open up new horizons of knowledge and experience.

Getting Started with an Electronic Mailbox

There are reasons that telecommunications remain an under-utilized option in today's high-tech world. It takes time to master new skills and imagination to see the potential of an electronic mailbox. You need not be intimidated by "modem, log-on, baud rate, protocol, buffer, terminal settings, uploading or downloading" and other computer shorthand. After all, organists and organbuilders have plenty of jargon of their own. All you need is a bit of courage and time to master new concepts. The terms soon become second nature. Most of the "commands" are actually carried out through menu systems that are built into each communications program or the computer network itself. It is really much easier than learning how a pipe organ works!

First, you'll have to choose a telecommunications network—a place for your computer to park messages so they can be picked up by another computer or delivered to a fax or telex number. To subscribe to CompuServe for example, you buy a starter kit at your computer store for about \$40.00 and follow the directions. It includes a time credit to help you "tour" the system. Many networks provide free usage in certain areas like:

- system information, such as the command structure and location of access phones
- practice forums
- feedback services, where operators answer your questions and help you with the system.

Select a service that has local telephone access. Don't add long distance to your user's fees unless you absolutely have to. You can review different networks by reading their brochures and looking at what each has to offer—your decision might be made in favor of the system with the greatest number of users (CompuServe), or one that is designed for the type of computer you use (Quantum), or one with access to specific data banks. CompuServe has over 500,000 members. Quantum's Q-Link is aimed at Commodore users and PC-Link and Apple-Link are specifically designed for "PC's" and "Apples." In addition to forums of every description, Delphi, CompuServe and Genie offer conference modes, reference serv-

ices, news clipping and access to business and financial data bases.

Start out with a few friends and colleagues. Where "two or three are gathered together" a pipe organ forum can grow. You can involve people who do not yet subscribe to a network by sending electronic mail to a nearby FAX outlet. The trick is to plant the seeds of curiosity, wisdom and practicality together, tend them with care and nurture the results. A technology is out there and well-proven in the "computer world"—all that is needed is its application in the "organ world."

Just like the pipe organ, telecommunications is a medium that is here to stay. If organists, technicians and organbuilders learn to use electronic mail creatively, they can attain new levels of professional growth. All at the touch of their fingertips. ■

Notes on computer networks

COMPUSERVE: P.O. Box 20212, Columbus, OH, 43220; 1-800-848-8119 or 614-457-0882 in Ohio. Magazine: *Online Today*. Focus: largest number of subscribers, with excellent access to local phones and electronic mail link-ups. Cost: from \$4.50 to \$12.50 per hour.

GENIE: General Electric Information Service, 401 N. Washington St., Rockville, MD 20850. 1-800-638-9636. Magazine: *LiveWire*. Focus: user-friendly. Cost: greatest difference between prime-time and after-hours, where service varies between \$5.00 and \$35.00 per hour.

DELPHI: 3 Blackstone St., Cambridge, MA 02139; 1-800-544-4005 or 617-491-3993 in Mass. Focus: began as first online encyclopedia service. Offers foreign language translation service for electronic mail. Access: local telephones or telecommunications systems like Telenet, Tymnet, or DataPac (Canada). Cost: \$7.20 to \$17.40 per hour for prime time.

Q-LINK, APPLELINK, PC-LINK: Quantum Computer Services, 8619 Westwood Center Dr., Vienna, VA 22180; 1-800-392-8200 or 703-883-0788 in Canada. Magazines: *Q-Link Update*, *AppleLink Update*, and *PC-Link Update*. Focus: good graphics with user-friendly keyboard controls. No ID numbers or passwords! Cost: fixed monthly charge of \$9.95, plus .10 to .25 per minute for prime time and electronic mail services. Access: local.

THE SOURCE: Recently merged with CompuServe, the services of THE SOURCE include business use, financial information, and advanced network capabilities.

Herbert L. Huestis, Ph.D., holds a music degree from the Eastman School of Music, University of Rochester, where he was a student of David Craighead. His graduate study was in psychology and education from the University of Idaho. He is a pipe organ technician in the Pacific Northwest, where he and his wife serve their clients with their airplane, and by courier, FAX, and electronic mail. They specialize in quality organ renovations and restorations.

He may be contacted via CompuServe (70771,1047) or by mail at 3285 East 19th Ave., Vancouver, BC, Canada. He has two phone lines into his home. A modem shares one of them with his teen-age daughter.



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The Great Organ in Bakersfield

Robert Turner

Orpha Ochse

"The Great Organ" is the official title of the new organ in Celebration Hall, the worship center of the First Baptist Church, Bakersfield, CA. With the 1932 Aeolian-Skinner organ originally in Memorial Church, Harvard University, as a nucleus, this 133-rank organ has interesting links with American organ history. At least as important, though, are its present location and the new musical possibilities it offers in that location.

Bakersfield is a fast-growing community of about 185,000, located 100 miles north of Los Angeles. It is an area dominated by agriculture (especially cotton) and oil. While the community has long supported a fine community symphony orchestra, theater groups, and other cultural organizations, its popular claim to fame is as the "Country Music Capital of the West."

Organ recitals have not previously played a very large role in the Bakersfield calendar. Generally, the 32-member Kern County AGO Chapter has sponsored one guest artist recital a year; other monthly meetings are usually devoted to the more immediate concerns of the church musician, and programs by members of the chapter. The completion of the Baptist Church organ and the establishment of an endowed organ concert series, bringing an international roster of artists to perform in Bakersfield, has entirely changed the relationship of the organ to musical opportunities in Bakersfield. An organ of over 100 ranks attracts attention even in the largest cities; in a relatively small community, its impact is vastly escalated. Suddenly the Bakersfield organ season quadrupled in size.

Dr. Phillip Dodson, Minister of Music at the First Baptist Church for the past 27 years, can be credited with having had the vision, perseverance, and enthusiasm to see the organ project through from its inception to its successful completion. The music program he directs includes an 85-voice adult choir, a concert choir of similar size, a special 93-voice choir for the Christmas season, various children's choirs, a brass choir, and a handbell choir. The church building seats 1200, and more than 900 regularly attend the two Sunday morning services.

From the beginning, Dr. Dodson's

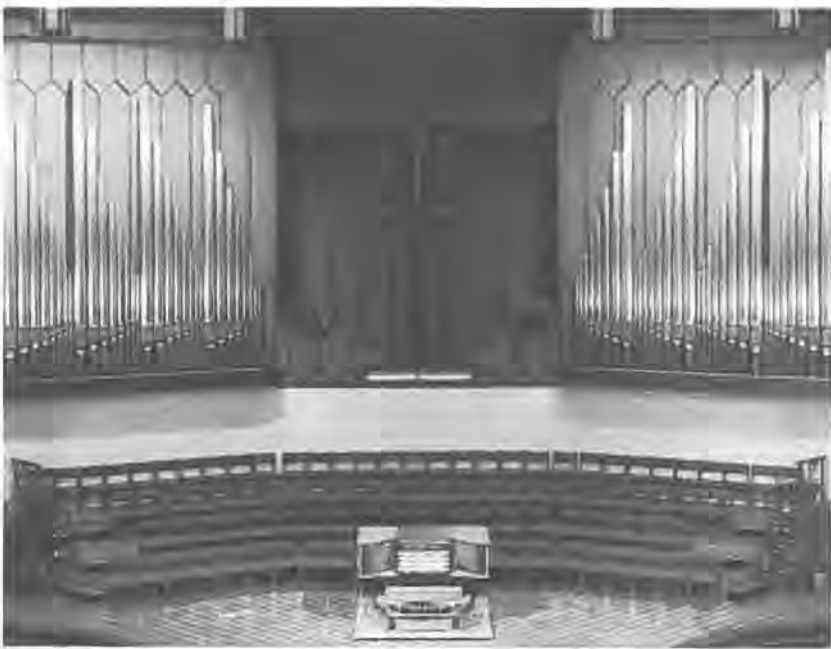
concern was that the proposed new church building might be furnished with an organ appropriate in size, style, and quality for the needs of the congregation. Not the least of the considerations was the broad spectrum of musical styles represented in the services of the First Baptist Church, and a strong emphasis on congregational singing. It was also important to have an organ capable of playing a major role in the ambitious series of concerts and programs sponsored by the church. An organ of generous proportions designed along eclectic lines seemed most suitable for the music program of this church. The new organ was dedicated in February, 1988.

In addition to concerts and services, this organ has also been used for educational purposes. During the inaugural year some 500 school children were given demonstrations and tours of the organ. An even larger number will see and hear it this year. It is Dr. Dodson's hope that these introductions to the organ will serve to stimulate a greater interest in the instrument among young people.

The floor plan of the church is basically a circle divided into sixteen wedge-shaped portions. There is a balcony following around the circumference of eleven of the wedges. The organ chambers are located along the remaining five: almost a third of the circle. For the listener seated in a central location the organ has a distinct wrap-around stereo effect, and the location of each division is easily distinguished.

One can regret the minimal reverberation in the room, but the effect is somewhat mitigated by a high ceiling and excellent placement. The organ chambers are entirely within the main walls of the room, and are luxuriant in their spaciousness. The sound has relatively unimpeded egress, and the unforced presence the sound has in the room is a notable feature of this organ. Another is its remarkably effective swell enclosures. Although the organ is distributed over a wide space, tuning problems are minimized by the fact that manual stops are almost all on the same horizontal level, and the entire organ has its own heating and cooling system.

Tonally, the organ is essentially a new instrument by Robert Turner. Asked to comment on its style, Turner replied



that his design was based generally on the French 19th-century symphonic organ tradition, modified by his own tonal concepts. Within that framework, much of the Harvard Memorial Church organ was useful. However, retaining or restoring the original character of the old organ was not an objective.

One may question whether or not a true historical restoration would have been possible. Surely, from the standpoint of the listener, the effect of the Harvard organ as it was originally situated would have been quite different from the same organ in the Bakersfield church. The Skinner sound is most pronounced in the Solo division, almost entirely from the Harvard organ.

The organ has a broad, rich flue foundation that remains clear even when chords are played in the lower octaves with a combination of 16' and 8' stops. Chorus mixtures as caps to the principal choruses are very successful in the Great division. In the Swell, the Furniture seems to this reviewer to be somewhat too aggressive for the underlying chorus. The Solo Grand Furniture is the only mixture retained from the Harvard organ in its original form.

There are many interesting flute voices and combinations; too many to describe in detail. Among the new stops the *Flûte Harmonique* on the Great is particularly successful.

In keeping with the organ's French orientation, bright chorus reeds are prominent in full ensembles. In addition, the 24 ranks of reeds offer a wonderfully varied palette of solo colors, from the nostalgic Skinner French horn in the Solo to the pungent new Chamades cantilevered from the side walls.

The console (built by Turner), Swell fronts, and blowers are all new. There are three new chests, but the rest are from the Harvard organ. In addition to stops from the Harvard organ, some stops are entirely new, a few are from the former First Baptist Church organ (a rebuilt Möller), and a few are from other sources. The source of each stop is indicated in the following annotated stop list. A brochure describing the organ is available from the Ministry of Music, First Baptist Church, 5500 Olive Drive, Bakersfield, CA 93308 (\$3 donation requested).

The Great Organ
First Baptist Church
Bakersfield, CA
Builder: Robert M. Turner
Dedicated February, 1988

- Sources of pipes (key to numbers included in stop list):
1. New pipes.
 2. From Memorial Church Organ, Harvard University. Installed in original division at original pitch.
 3. Skinner pipes from other sources.
 4. From Harvard organ, but moved to a different division and/or rescaled or otherwise revised.
 5. From former organ in First Baptist Church, Bakersfield.
 6. From other sources.

GREAT ORGAN (Unenclosed)

Stop	Pipes	Source
1. 16' Montre	61	1
2. 16' Bourdon	61	2
3. 8' Montre	61	1
4. 8' Diapason	61	2
5. 8' Principal	61	5
6. 8' Gambe	61	1
7. 8' Bourdon	61	2
8. 8' Flute harmonique	61	1
9. 5 1/2' Grosse Nazard	61	2
10. 4' Octave	61	2
11. 4' Prestant	61	1
12. 4' Flute couverte	61	2
13. 3 1/2' Grosse Tierce	61	2
14. 2 3/4' Nazard	61	6
15. 2' Doublette	61	1
16. 1 3/4' Tierce	61	6

17. V Cornet (MC)	185	1
18. V Fourniture	305	1
19. IV Cymbale	244	1
20. 16' Bombarde	61	1
21. 8' Trompette	61	1
22. 8' Trompette	61	1
23. 4' Clairon	61	1
24. Zimbelstern (6 bells)	—	1
25. Tremulant	—	—
26. Harp	(Choir)	—
27. Celesta	(Choir)	—
28. 16' Chamade	(En Chamade)	—
29. 8' Chamade	(En Chamade)	—
30. 4' Chamade	(En Chamade)	—
Wind pressure—Flues: 95 mm; Reeds: 90 mm		

SWELL ORGAN (Enclosed)

1. 16' Violon-basse	73	5
2. 16' Bourdon	73	5 & 2
3. 8' Diapason	73	2
4. 8' Bourdon	73	2 & 6
5. 8' Flute creuse	73	2
6. 8' Viole de gamba	73	6
7. 8' Voix celeste	73	6
8. 8' Flauto dolce	73	3
9. 8' Flute celeste (TC)	61	3
10. 8' Flute-en-bois	73	2
11. 8' Bois celeste (TC)	61	2
12. 4' Prestant	73	2
13. 4' Flute octaviante	73	6
14. 4' Fugara	73	2
15. 2 3/4' Nazard	61	1
16. 2' Octavin	61	6
17. 1 3/4' Tierce	61	1
18. III Cornet (TC)	147	1
19. IV Fourniture	244	1
20. IV Cymbale	244	1
21. 16' Bombarde	73	1 & 2

22. 16' Basson (preparation)	(73)	—
23. 8' Trompette	73	1
24. 8' Trumpet	73	2
25. 8' Basson-hautbois	73	1
26. 8' Voix humaine	61	1
27. 4' Clairon	73	1
28. Tremulant	—	—
29. 16' Chamade	(En Chamade)	—
30. 8' Chamade	(En Chamade)	—
31. 4' Chamade	(En Chamade)	—
32. 16' Swell to swell	—	—
33. Swell unison off	—	—
34. 4' Swell to swell	—	—
Wind pressure: 110 mm		

CHOIR ORGAN (Enclosed)

1. 16' Dulciana	73	2
2. 16' Bourdon	73	2
3. 8' Principal	73	2 & 5
4. 8' Bourdon	73	1 & 2
5. 8' Flute traversiere	73	1 & 2
6. 8' Viole de gamba	73	2
7. 8' Voix celeste	73	4
8. 8' Erzähler	73	2
9. 8' Erzähler celeste (TC)	61	2
10. 4' Prestant	73	5
11. 4' Flute a fuseau	73	5
12. 2 3/4' Nazard	61	1
13. 2' Doublette	61	1
14. 2' Quarte de nazard	61	1
15. 1 3/4' Tierce	61	1
16. 1 1/4' Larigot	61	1
17. 1' Piccolo	61	1
18. V Fourniture	305	1
19. III Cymbale (preparation)	(183)	—
20. 16' Basson	73	2 & 5
21. 8' Trompette	73	4
22. 8' Cromorne	73	1

23.	8' Corno d'amore (Cor d'Lavender)	73	2
24.	4' Clairon	73	4
25.	Tremulant	—	—
26.	Harp	—	—
27.	Celesta (61 bars)	—	6
28.	16' Chamade	(En Chamade)	
29.	8' Chamade	(En Chamade)	
30.	4' Chamade	(En Chamade)	
31.	16' Choir to choir		
32.	Choir unison off		
33.	4' Choir to choir		
Wind pressure: 103 mm			

SOLO ORGAN (Enclosed)			
1.	8' Diapason	73	2
2.	8' Flauto mirabilis	73	2
3.	8' Gamba	73	3
4.	8' Gamba celeste	73	3
5.	4' Octave	73	2
6.	4' Orchestral flute	73	4
7.	VII Grand furniture	427	2
8.	16' Posaune	73	2
9.	8' Tuba major	73	2
10.	8' Trumpet	73	4
11.	8' French horn	73	2
12.	8' English horn (preparation)	(73)	—
13.	8' Corno d'bassetto	73	4
14.	4' Tuba clarion	73	2
15.	Tremulant	—	—
16.	Chimes (25 tubes)	—	5
17.	16' Chamade	(En Chamade)	
18.	8' Chamade	(En Chamade)	
19.	4' Chamade	(En Chamade)	
20.	16' Solo to solo		
21.	Solo unison off		
22.	4' Solo to solo		
Wind pressure: 190 mm; Tubas, French Horn, Trumpet: 304 mm			

EN CHAMADE ORGAN (Unenclosed)			
1.	16' Chamade (balcony left side)	61	1
2.	8' Chamade (balcony right side)	61	1
3.	4' Chamade (balcony left side)	24	1
Wind pressure: 125 mm			

PEDAL ORGAN (Unenclosed)			
1.	32' Contre-basse	32	2
2.	32' Soubasse	32	2
3.	16' Flute ouverte	32	2
4.	16' Bourdon (from #2)	12	2
5.	16' Contre-basse (from #1)	12	2
6.	16' Montre	32	1
7.	16' Montre	(Great)	
8.	16' Violon-basse	(Swell)	
9.	16' Dulciane	(Choir)	



10.	16' Bourdon	(Choir)	
11.	8' Octave (from #1)	12	2
12.	8' Montre	32	2
13.	8' Flute ouverte (from #3)	12	1
14.	8' Bourdon (from #2)	12	1
15.	8' Flute doux	32	2
16.	4' Principal (from #12)	12	1
17.	4' Flute (from #15)	12	1
18.	V Furniture	160	4
19.	32' Contre-bombarde	32	1 & 2
20.	32' Contre-basson (Swell, preparation)	(12)	—
21.	16' Bombarde (from #19)	12	1 & 2
22.	16' Posaune	(Solo)	
23.	16' Bombarde	(Swell)	
24.	16' Basson (preparation)	(Swell)	
25.	8' Trompette	32	1
26.	8' Basson	(Swell)	
27.	4' Clairon (from #25)	12	1
28.	4' Basson (preparation)	(Swell)	
29.	8' Chamade	(En Chamade)	
30.	Chimes	(Solo)	
Wind pressures: 90 mm-155 mm			

Mixture Compositions						
Great V Furniture:						
1	13	25	37	49	55	
2'	2 3/4'	4'	8'	16'	16'	
1 1/2'	2'	2 3/4'	4'	8'	10 3/4'	
1'	1 1/2'	2'	2 3/4'	5 1/2'	8'	
3/4'	1'	1 1/2'	2'	4'	5 1/2'	
1/2'	3/4'	1'	1 1/2'	2 1/2'	4'	
Great IV Cymbale:						
1	13	18	30	42	54	
3/4'	1'	1 1/2'	2'	2 3/4'	4'	
1/2'	3/4'	1'	1 1/2'	2'	2 3/4'	
1/4'	1/2'	3/4'	1'	1 1/2'	2'	
1/4'	1/2'	3/4'	1'	1 1/2'	2'	
Swell IV Furniture:						
1	13	25	37	49	55	
2'	2 3/4'	4'	4'	5 1/2'	8'	
1 1/2'	2'	2 3/4'	2 3/4'	4'	5 1/2'	
1'	1 1/2'	2'	2'	2 3/4'	4'	
3/4'	1'	1 1/2'	1 1/2'	2'	2 3/4'	
Swell IV Cymbale:						
1	13	25	37	49	54	
1'	1 1/2'	2'	2 3/4'	4'	8'	
3/4'	1'	1 1/2'	2'	2 3/4'	4'	
1/2'	3/4'	1'	1 1/2'	2'	2 3/4'	
1/4'	1/2'	3/4'	1'	1 1/2'	2'	
Choir V Furniture						
1	13	25	37	49		
1 1/2'	2'	2 3/4'	4'	8'		
1'	1 1/2'	2'	2 3/4'	4'		
3/4'	1'	1 1/2'	2'	2 3/4'		
1/2'	3/4'	1'	1 1/2'	2'		
1/4'	1/2'	3/4'	1'	1 1/2'		
Solo VII Grand Furniture:						
1	16	28	40	52		
2 3/4'	4'	5 1/2'	8'	8'		
2'	2 3/4'	4'	5 1/2'	8'		
1 3/4'	2'	2 3/4'	4'	5 1/2'		
1 1/2'	1 3/4'	2'	2 3/4'	4'		
1'	1 1/2'	1 3/4'	2'	3 1/2'		
3/4'	1'	1 1/2'	1 3/4'	2 3/4'		
1/2'	3/4'	1'	1 1/2'	2'		
Pedal V Furniture:						
2 3/4'-2'-1 1/2'-1'-3/4'						

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New Organs



Cover

M. L. Bigelow & Company, Inc., Organ Builders of American Fork, UT, has installed a new 2-manual 25-stop/38-rank organ at Victory Lutheran Church, Mesa, AZ. Despite a large sanctuary which seats over 700, the church provides four Sunday worship services to standing-room-only congregations. The ambitious edifice with its angular, contemporary architecture was built in 1978.

A pipe organ was the dream of the building committee and many members. A noted acoustician reviewed the plans and made key recommendations culminating in an acoustically support-

tive room. Heating and air conditioning systems were built to function without audible noise. A vault was prepared under the organ/choir platform for the blower and bellows.

In December of 1985, after three years of fund raising, a contract was negotiated. With Dr. Robert Clark, head of organ studies at Arizona State University, as consultant, it was determined that the new instrument would have three divisions, including a good sized Swell located above the Great. As the project developed, it became clear that a fourth division, located under the Great, in closer proximity to the choir would be desirable. While satisfying the church's liturgical requirements, this would also complete the instrument's tonal design. Space is provided above the three-manual keydesk for the future Choir division with the expectation that the congregation will eventually fund it. Meanwhile, the top manual is inactive. Four additional stops are prepared in the Swell and Great divisions.

At 26 feet high, the free standing case is made of hand-planed Virginia white oak, with burnished tin pipes. Located in the rear, the choir loft and organ are balanced both architecturally and liturgically at the front of the church by the altar and its equally tall mosaic depicting Christ "Victorious." The front of the case angles forward, thus blending it to the room architecture. This has the added benefits of directing sound to the congregation seated on either side, and of providing a pleasing view when the organ is seen from the side.

Wind is provided by a 1 H.P. "Ventus" blower which feeds two 4' x 7' single-fold, wedge-shaped reservoirs. Wind pressures are 95mm for the Great, and 105mm for the Swell and large Pedal ranks. Floating plate stabilizers located as extensions to the manual pallet boxes can be deactivated at the keydesk to impart a flexible quality to the wind. The mechanical key action is suspended. Natural keys are plated with pegged bone. Sharps are ebony. The keydesk is trimmed in rosewood. Carpathian elm burl and rosewood marquetry decorate the music rack. The pedalboard is flat. David Chamberlin, tonal director and reed voicer for the firm, supervised the final voicing. Temperament is moderately unequal. Compass: 58/30.

On 24 January 1988, formal dedicatory services were played by Joan Wieland, organist for the church. These were followed by the afternoon dedicatory recital which was repeated later that evening to accommodate a combined audience of over twelve hundred. Dr. Clark performed both concerts. Subsequent inaugural recitals were played by Dr. David Boe and Dr. David Dahl.

GREAT

- 16' Praestant
- 8' Octave II
- 8' Barpipp
- 8' Holpipp
- 4' Octave
- 4' Conical Flute

- 2' Octave
- Mixture VI
- Grand Mixture VII
- 3' Quinte
- Sesquialtera II
- 8' Trumpet
- 8' Vox Humana

CHOIR

- 8' Gedackt
- 8' Dulciana
- 4' Fugara
- 4' Chimney Flute
- 2' Principal
- 1 1/2' Quinte
- Cymbal III
- 8' Krummhorn

SWELL

- 8' Wood Principal
- 8' Gamba
- 8' Celeste
- 4' Principal
- 4' Harmonic Flute
- 2' Blockflöte
- 2 3/4' Nazard
- Cornet II
- Scharf IV
- 16' Dulcian
- 8' Oboe
- 8' Trompette

PEDAL

- 16' Praestant (Gt)
- 16' Subbass
- 8' Octave
- 8' Bourdon
- 4' Octave
- Mixture IV
- 16' Posaune
- 8' Trumpet (Gt)

[Italic designates preparations]



Visser-Rowland Associates, Inc., Houston, TX, has completed an organ for Eastminster Presbyterian Church in Wichita, KS. The fully encased organ, at first planned as a mechanical action instrument, was built with electric slider windchests because of architectural consideration. The church building was designed by Schaefer, Johnson, Cox, Frey & Associates PA of Wichita, Robert Schaefer being the principal architect, and is acoustically favorable to speech and congregational singing. The acoustics were designed by Pieter Visser who also developed the stop list and conceptual and mechanical design of the organ. Thomas Turner supervised the scaling, voicing and tonal finishing. Patrick Quigley and Charles Eames supervised the construction and installation.

POSITIV

- 8' Gedeckt
- 4' Prinzipal
- 4' Flöte
- 2' Prinzipal
- 1 1/2' Larigot
- 2 3/4' Sesquialtera II
- 1' Kleinmixture III
- 8' Krummhorn
- 8' Trompette (HW)
- Tremulant

HAUPTWERK

- 16' Quintaton
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav

- 4' Nachthorn
- 2' Waldflöte
- 1 1/2' Mixture IV
- 8' Trompette
- Chimes

SCHWELLWERK (Expressive)

- 8' Gedeckt
- 8' Salizional
- 8' Celeste
- 4' Prinzipal
- 4' Blockflöte
- 2 3/4' Nasat
- 2' Oktav
- 1 3/4' Terz
- 1' Scharff IV
- 16' Fagott
- 8' Trompette
- 4' Klarion
- 8' Trompette (HW)
- Tremulant

PEDAL

- 16' Prinzipal
- 16' Subbass
- 16' Quintaton (HW)
- 8' Prinzipal (Ext)
- 8' Gedeckt (Ext)
- 4' Choralbass
- 2 3/4' Mixture IV
- 32' Contrafagott (Ext)
- 16' Fagott
- 16' Posaune (Ext)
- 8' Trompette
- 4' Rohrschalmey

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. * = AGO chapter event, ** = RCCO centre event, + = new organ dedication, ++ = OHS event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

- 16 MAY
Brenda Leach; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 17 MAY
William Wells; Trinity Church, New York, NY 12:10 pm
- 18 MAY
Frederick MacArthur; Methuen Mem Music Hall, Methuen, MA 8 pm
American Boychoir; St Matthews Lutheran, Hanover, PA 7:30 pm
Thomas Trotter; St Paul's Lutheran, Washington, DC
John Walker; Riverside Park UMC, Jacksonville, FL 8 pm
- 19 MAY
Susan Armstrong; Elm St Congregational, Southbridge, MA 7:30 pm
Mozart, *Requiem*; Trinity Cathedral, Trenton, NJ 8 pm
Marilyn Kelsner; Albright College, Reading, PA
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Bernstein, *Chichester Psalms*; College of DuPage, Glen Ellyn, IL 8 pm
James Russell Brown; North Shore Congregation Israel, Glencoe, IL 8 pm
Joan Lippincott; Trinity Episcopal, New Orleans, LA
- 20 MAY
William Whitehead; First Church of Christ, Wethersfield, CT 7:30 pm
Salleri, *Missa stylo a capella*; Christ Church, Oyster Bay, NY 10 am
Palestrina, *Pope Marcellus Mass*; Madison Ave Presbyterian, New York, NY 4 pm
David Herman; St Thomas, New York, NY 5:15 pm
CJ Sambach; St Mary's, Rahway, NJ 7 pm
Singing Boys of Pennsylvania; St Marks' UCC, Easton, PA
Rutter, *Gloria*; Holy Trinity Lutheran, Lancaster, PA 4 pm
Choral Concert; First Presbyterian, Wilmington, NC 5 pm
Michael Farris; Trinity Lutheran, Greenville, SC 3:15 pm
Robert Shepter; Second Presbyterian, Indianapolis, IN 8 pm
William Wells; First Christian, Nicholasville, KY 6 pm
Mary Preston; St Alphonsus, Chicago, IL 4 pm
Memphis Concert Chorale; St Mary's Episcopal Cathedral, Memphis, TN 7 pm
Mozart, *Coronation Mass*; House of Hope, St Paul, MN 9:15, 11 am
Warren Hutton; First Presbyterian, Bessemer, AL 3 pm
Thompson, *The Peaceable Kingdom*; Independent Presbyterian, Birmingham, AL 4 pm
- 23 MAY
William Traffs; St John's Church, Washington, DC 12:10 pm

- Karel Paukert**; Cleveland Museum, Cleveland, OH noon
- 27 MAY
Robert King; St Thomas, New York, NY 5:15 pm
William Wells; First Baptist, Oak Park, IL
- 30 MAY
Samual Carabetta; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 1 JUNE
Ronald Cross, harpsichord; Old John Street Methodist, New York, NY 12:30 pm
American Boychoir, with brass; Princeton Univ, Princeton, NJ 8 pm
- 2 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 7:30 pm
Michael Simonini; St Thomas College, St Paul, MN 8 pm
- 3 JUNE
Ronald Cross, harpsichord; Snug Harbor Cultural Center, Staten Island, NY 7 pm
- 6 JUNE
Jeannine Cansler, with trumpet; St John's Church, Washington, DC 12:10 pm
- 10 JUNE
Kim Heindel; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm
Marie-Madeleine Duruflé; National City Christian, Washington, DC 4 pm
Carol Choate; National Shrine, Washington, DC 6 pm
Glenn Day; First Presbyterian, Bessemer, AL 3 pm
- 13 JUNE
Dennis Schmidt; Methuen Mem Music Hall, Methuen, MA 8 pm
Mary Preston; Park Ave Christian, New York, NY 8 pm
Paul Skevington; St John's Church, Washington, DC 12:10 pm
- 15 JUNE
David Schrader; Christ Church Cathedral, Indianapolis, IN 7:30 pm
- 17 JUNE
Choral Concert, with orchestra; St Thomas More Cathedral, Arlington, VA 7:30 pm
Marsha Long; National Shrine, Washington, DC 6 pm
Marie-Madeleine Duruflé; First Presbyterian, Burlington, NC 5 pm
Montreat Conference; Montreat, NC (through June 29)
Nancy Lancaster; House of Hope, St Paul, MN 4 pm
- 19 JUNE
Lee Dettra; Grace Episcopal, Scottsville, NY 7:30 pm
Todd Wilson; First Baptist, Asheville, NC 8 pm
- 20 JUNE
Celia Amstutz; St John's Church, Washington, DC 12:10 pm
Zygmunt Strzep; Cleveland Museum, Cleveland, OH 8 pm
- 21 JUNE
Kim Heindel, organ & harpsichord; St Joseph's RC, Jim Thorpe, PA 7:30 pm
- 23 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 24 JUNE
Kim Heindel, harpsichord; Lacawac Sanctuary, Lake Ariel, PA 3 pm
Ty Woodward; National Shrine, Washington, DC 6 pm
Sr Mary Jane Wagner; St John Cathedral, Milwaukee, WI 3 pm

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26 JUNE
Diane Meredith Belcher; Boston Univ, Boston, MA 10:30 am (also 28, 29 June)
Todd Wilson; First Baptist, Asheville, NC 8 pm

30 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

UNITED STATES
West of the Mississippi

15 MAY
Marek Kudlicki; Old St Mary's, San Francisco, CA noon

16 MAY
John Rose; St Michael's, Dallas, TX noon

20 MAY
Choral Concert; Grace Cathedral, San Francisco, CA 5 pm
Guilmant, *Organ Symphony 1*, with orchestra; La Jolla Presbyterian, La Jolla, CA 7:30 pm

21 MAY
John Rose; Country Club Christian, Kansas City, MO 8 pm

26 MAY
Lyn Larsen; Paramount Theatre, Oakland, CA

5 JUNE
Philip Manwell, Beth Zucchini; Old St Mary's, San Francisco, CA 12:30 pm

10 JUNE
+ **Carlene Nelhart**; Countryside Christian, Mission, KS 4 pm
Berkeley Festival; Univ of California, Berkeley, CA (through June 17)

21 JUNE
Jon Gillock, with harp; Trinity Univ, San Antonio, TX 7:30 pm

INTERNATIONAL

20 MAY
Sylvie Poirier & Philip Crozier, organ duo; Maison Provinciale Des Frères Maristes, Iberville, Quebec 8 pm

22 MAY
Simon Lindley, with baritone; Town Hall, Leeds, England, 1:05 pm

25 MAY
****Robert Glasgow**; Dominion-Chalmers United Church, Ottawa, Ontario 8 pm

27 MAY
David Brown; Auferstehungs Kirche, Hamburg, Germany 8 pm

4 JUNE
David Brown; Coventry Cathedral, Coventry, England noon

5 JUNE
Sylvie Poirier; St James United, Montreal 12:30 pm

10 JUNE
Gillian Weir; Symphony Hall, Norrköping, Sweden 8 pm

12 JUNE
Sylvie Poirier & Philip Crozier, organ duo; St James United, Montreal 12:30 pm
Christophe Mantoux; Town Hall, Leeds, England 1:05 pm

17 JUNE
Gillian Weir; St Michael's, Dun Laoghaire, Dublin, Ireland 7:30 pm
David Brown; St Petrus, Hamburg, Germany 8 pm

19 JUNE
Andrew Couse; St James United, Montreal 12:30 pm
Simon Lindley; Town Hall, Leeds, England 1:05 pm

Gillian Weir, with Ulster Orchestra; Ulster Hall, Belfast, Northern Ireland 1 pm

23 JUNE
Gillian Weir; Westminster Abbey, London, England 7 pm

26 JUNE
Tom Woolard-Harris; St James United, Montreal 12:30 pm

27 JUNE
Robert King; Kreuzkirche, Bonn, Germany

29 JUNE
Gillian Weir; Dunblane Cathedral, Scotland 7:30 pm

Organ Recitals

TIMOTHY J. BELK, Second Presbyterian Church, Baltimore, MD, November 17: Con moto: maestoso (Sonata III in A), Mendelssohn; Ciacona in E, BuxWV 160, Buxtehude; Wake, awake, for night is flying, S. 645, Savior of the nations, come, S. 659, *Pièce d'Orgue*, S. 572, Bach; *Nun danket*, Karg-Elert; My heart abounds with pleasure, Deck thyself my soul with gladness, My heart is ever yearning, Op. 122, Brahms; Prelude on "Wondrous love", Wood; Choral III in a, Franck.

JEROME BUTERA, with Karen Nelson, violin, Park Ridge Community Church, Park Ridge, IL, November 19: Theme with Variations, Cigue (Suite, Op. 150), Rheinberger; Symphonie III, Vierne; Pastorale, Overture (Suite, Op. 150), Rheinberger.

ROBERT DELCAMP, with Susan Rupert, soprano, Cathedral of St. Philip, Atlanta, GA, November 26: *Cortège et Litanie*, Op. 19, Dupré/Farnam; *Les Angelus*, Op. 57, Vierne; Suite, Op. 5, Duruflé.

DAVID EICHER, home of Bert Klysz, South Bend, IN, November 17: A Trumpet Minuet, Hollins; Pieces for an Organ Clock, C.P.E. Bach; Prelude and Fugue in E-flat, S. 552, Bach; O sacred head, The church's

one foundation, Jesus life of our life, van Twillert; *Romsdalsfjord Variations*, Drischner; Scherzo in G Minor, Bossi.

FREDERICK HOHMAN, First Baptist Church, Henderson, NC, November 19: Concert Piece in the form of a Polonaise, Op. 80, The Bell Scherzo, Op. 89, Andantino in D-flat, Lemare; Concerto II in A Minor, S. 593, Bach; Selections from *The Nutcracker Suite*, Tchaikovsky; "March of the Toys" (*Babes in Toyland*), Herbert; Comic Variations on *Good King Wenceslaus*, Theme: *A Medieval Mishap*, Hohman; Fantasy-Overture to *Romeo and Juliet*, Tchaikovsky/Lemare.

ANDREW HUNTINGTON, Christ Lutheran Church, Middletown, CT, October 15: Tuba Tune in D, Lang; *Pange Lingua*, de Grigny; Voluntary No. 4, Wesley; Partita on "Whatever God ordains is right", Pachelbel; Prelude and Fugue in C, Bach; *Master Tallis Testament*, Howells; Pavane, Op. 50, Fauré/Bird; Chorale in A Minor, Franck.

JARED JACOBSEN, St. Peter Cathedral, Erie, PA, November 5: Choral-improvisation on *Victimae Paschali*, Tournemire/Duruflé; *The Embrace of Fire*, Hakim; Choral in A Minor, Franck; Symphony V, Widor.

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VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, November 11: Andantino in D-flat, Lemare; *The King of Instruments*, Albright; Meditation on a Traditional Hymn Tune, Thiman; Chorale Prelude on *Ein feste Burg*, Marburg; Prelude on *Swing low, sweet chariot*, Lemare; Conclusion, Fetsis; Toccata and Fugue in D Minor, S. 565, Bach.

MYRON LEET, with Mark Ignatovich, organ, and strings and flute, First Presbyterian Church, Wilkes-Barre, PA, November 6: Concerto No. 6 in B-flat, Handel; Trio Sonata No. 5 in D, Arne; Ballade for viola and organ, Sowerby; Meditation, Rowley; Sonata in D Minor, Op. 30, Merkel; Allegro giocoso (Suite Modale), Bloch; *Syrinx*, Debussy; Rhapsody for flute and organ, J. Weaver; *The Squirrel*, P. Weaver; *Fountain Reveries*, Fletcher; Overture to *William Tell*, Rossini/Buck.

KENRICK S. MERVINE, with Susan Hermance Fedak, mezzo-soprano, Seton Hall University, November 12: *Immaculee conception*, Nibelle; Blessed Mary/Ave Maria, arr. A. Fedak; Bring a torch, Jeanette Isabella, Chapman; Improvisation on "Salve regina", At the cross her station keeping, Hebble; Meditation, Murgatroyd; *Litany of Loreto*, Hughes; Ave Maria: A Symphonic Suite, Hegarty; Ave verum, Vienne.

DAVID MULBURY, University of Louisville, November 19: Sonata No. 7 in F Minor, Op. 127, Rheinberger; *Jesus Christus unser Heiland, Kommst du nun Jesu vom Himmel herunter, In dich hab ich gehoffet Herr*, Toccata, Adagio and Fugue in C, Bach; *Lobe den Herren, Vom Himmel hoch, Wie schön leuchtet, Jesu deine Passion*, Walcha; Sonata No. 20 in F, Op. 196, Rheinberger.

CARLENE NEIHART, First United Presbyterian Church, Auburn, NE, November 2: Trumpet Voluntary, Purcell; Toccata in E Major, Krebs; *Jesu, joy of man's desiring*, Bach; Prelude in E-flat Minor, D'Indy; Fantasy and Fugue in G Minor, Bach; Sonata I, Mendelssohn; Variations on a Theme by Paganini for pedals only, Thalben-Ball; Impromptu, Vienne; *Jesus, lover of my soul*, Matthews; *When I survey the wondrous cross*, Bish; *Thou art the rock*, Mulet.

FRANCES NORBERT, Whittier College, November 19: Prelude in G Major, S. 541, Bach; Prelude, Fugue and Variation, Franck; Fantasy and Fugue in B-flat, Op. 18, No. 6, Boëly; Chorale with variations (Sonata No. 6), Mendelssohn; Duo, Elevation for Flutes, Lasceux; *Cortège, Divertissement*, Vienne; Andante con moto in E-flat, Op. 18, No. 1, Boëly; Toccata in F Major, S. 540, Bach.

JOHN OBETZ, Christ Episcopal Church, Warren, OH, October 22: Introduction and Passacaglia, Reger; *Komm, heiliger Geist*, Reger, Bach; Passacaglia and Fugue in C Minor, S. 582, Bach; *L'Ange a la Trompette*, Charpentier; *Prière*, Op. 37, No. 3, Jongen; *Apparition de l'Eglise Eternelle*, Messiaen; Prelude and Fugue on BACH, Liszt.

WILLIAM OSBORNE, The College of Wooster, October 6: Overture to *William Tell*, Buck; An Organ Prelude (*Adeste Fideles*), Ives; Canzonetta, Op. 71/4, Foote; Canzonetta, Ives; Fugue in C Minor, Op. 36/3, Parker; Fugue in C Minor, Ives; Grand Fantasia in E Minor (The Storm), Lemmens; *Bethany*, Mason, sung by the audience with an Interlude by Ives; Variations on *God save the Queen*, Rinck; Variations on *America*, Ives.

KAREL PAUKERT, Museum of Art, Cleveland, OH, November 12: *Decadenza I*, Morthenson; *Drottningholmssmusiken*, Roman/Janacek; Toccata-Aria pastorale-Ciaccona, Rosenberg; Sonata in G Minor, Lindberg.

JOHN DAVID PETERSON, Whitehaven United Methodist Church, November 12: Fantasy on *A mighty fortress*, Reger; Chorale preludes, S. 645, 608, 742, 628, 667, Bach; Allegro, Chorale, and Fugue, Mendelssohn; Short Preludes on American Hymn Tunes: *Holy Manna*, *Amazing Grace*, *Lenox*, *Nettleton*, *Foundation*, Peterson; Cathedrals, Will-o-the-wisps, The Bells of Hinckley, Vienne.

MARY PRESTON, Nebraska Wesleyan University, Lincoln, NE, November 5: Concerto in A Minor, S. 593, *Allein Gott*, S. 662, *Komm, heiliger Geist*, S. 651, Bach; Fantasy in F Minor, K. 608, Mozart; *The Despair and Agony of Dachau*, Sifler; *Jauchz, Erd und Himmel*, Op. 67, No. 15, Reger;

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THEODORE W. RIPPER, St. Andrew's Episcopal Church, Roswell, NM, November 19: Concerto del Sigr. Meck, Variations on *Jesu, meine Freude*, Walther; Concerto V in F, Handel/Walsh; Variations on *Nun lasst uns Gott dem Herren*, Prelude and Fugue in F, Lübeck; *Vater unser im Himmelreich*, Prelude and Fugue in G Minor, Buxtehude.

WILBUR SCHNITKER, Muskingum College, New Concord, OH, October 22: *Orgelbüchlein*, Bach.

LADD THOMAS, Punahou School, Honolulu, HI, November 12: Toccata and Fugue in D Minor, S. 565, Bach; How brightly shines the morning star, Pachelbel, Manz, Drischner; *Variations sur en Noël*, Dupré; Concerto del Sigr. Meck, Walther; Roulade, Bingham; Autumnal, James; Symphony VI, Widor.

GILLIAN WEIR, Basilica of the Assumption of the Blessed Virgin Mary, Baltimore, MD, October 29: *Lo Ballo dell'Intorcio*, Valente; Pastorale, Pasquini; Offertorio in C, Zipoli; *Sonata Eroica*, Jongen; *Apparition de l'eglise, Dieu parmi nous*, Messiaen; Choral III in A Minor, Franck; "The Mirrored Moon" (*Seven Pastels from the Lake of Constance*), Karg-Elert; Scherzo, Bossi; Fantasia in E-flat, Saint-Saëns; Final (Symphony I), Vierne.

CHARLES WOODWARD, with UNC-W Brass Ensemble, First Presbyterian Church, Wilmington, NC, November 19: Sonata in D, Franceschini; *Prayer of Saint Gregory*, Hovhanness; *Canzon Gallicum*, Scheidt; Madrigal, Guenther; Intrada, Sarabande, Bal, Pezel; Sonata from *Die Bankelsangerlieder*, anon.; *Solemn Entry*, Strauss; Variations on *Les beaux mots*, Peterson; Four short pieces, Bartok; *Australian up-country song*, Grainger; American Quintet No. 1, Estrada; *Ellen Bayne*, arr. Friederich.

JOHN WILLIAM VANDERTUIN, Redeemer College, Ancaster, Ontario, October 14: *Mein junges Leben hat ein End*, Sweelinck; Prelude and Fugue in D Major, Buxtehude; Trio Sonata in C Minor, S. 526, Prelude and Fugue in E Minor, S. 548, Bach; Aria con Variazione, Handel; Overture, Russian Dance, Dance of the Reed Pipes, Waltz of the Flowers (*Nutcracker Suite*), Tchaikovsky/Vandertuin; Scherzo (Symphony II), Vierne; Toccata in B minor, Gigout; Variations on *St. Christopher*, Vandertuin.

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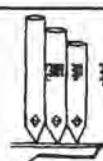
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