

THE DIAPASON

NOVEMBER, 1988



First United Methodist Church, South Bend, IN
Specification on page 10

The organ of the Alain family at St-Germain-en-Laye, France

The Jehan Alain Association, with all sister organizations, is working hard to finish the restoration of the Alain Organ for June 1990. Our work, however, is made difficult by some problems for which we have to find an immediate solution in order to continue the work. Since the instrument has been constantly modified by father Albert Alain long after Jehan's death, even family members are unable to answer some questions, for which we ask anyone who might remember to share information:

1. *Gros Nazard*. According to the scope of *Le Jardin Suspendu*, this stop should have started at least on the first A-sharp. The windchests and the existing pipes, however, seem to indicate that it was only a treble stop. Does anyone remember actually playing this stop?

2. *Cor de Nuit* (Récit). On the chest, the holes for the first octave have been closed with bottle corks. Since several pipes have disappeared during the storage of the organ at St-Donat, the number of existing pipes does not provide enough information. According to Alain's compositions, this stop should go all the way to the bottom, although many stops (in the whole organ) start only on the first E or F or tenor c. Any information?

All replies should be sent directly to the Association Jehan Alain, Maison du Prieur, CH-1323, Romainmôtier, Swit-

zerland.

Guy Bovet
Romainmôtier

Claire Coci

Stanton Hyer's enjoyable memoir of Claire Coci (August, 1988; page 2) appears to have overlapped two time frames.

From his description of the building, the Oberlin recital must surely have been in Finney Chapel which *does* have a three-sided balcony of the kind described. While there may have been an earlier building by the same name of which I am not aware, the present Warner Concert Hall was not built until the late 1950s or even the early to mid 1960s, later than Miss Coci's years at Oberlin, and without a balcony.

Finney Chapel was Oberlin's primary concert hall for many student generations. The large Ernest Skinner organ there (later "American classicized" by G. Donald Harrison/Aeolian-Skinner) was selected to illustrate the article on "Organ" in the 1954 edition of *Encyclopaedia Britannica*, volume 16, Figures 1 & 2 of the Plate following page 896. That is probably the instrument Miss Coci played, and it is still in use, so far as I know, though currently less favored than the splendid 1970s Flentrop that replaced an earlier Holtkamp in Warner Hall.

Frank H. Thompson
Claymont, DE

Here & There

Cass City, MI, celebrates the 10th season of the *Village Bach Festival* on November 22, 25-27. Concerts will be held at Cass City's First Presbyterian Church and the First Presbyterian Church of Caro. For information, contact: Village Bach Festival, P.O. Box 27, Cass City, MI 48726; 517/872-3465; 517/872-2131, ext. 269.

The *Third Annual Church Music Festival* has been announced by Ascension Lutheran Church, East Lansing, MI. Prizes will be awarded in a competition for original musical compositions and for organ playing. The juror will be Dr. Jerome Butera of Park Ridge, IL.

Composers are invited to submit compositions before November 30. The music must be suitable for the worship of the church. Scores for the organ, for choirs and soloists, and for other musical instruments may be submitted. Each prize winner must perform or arrange for the performance of the prize winning composition at a regular worship service of the East Lansing Lutheran congregation.

Organists are invited to enter the performance competition which will be held on January 8 using Ascension's 29-rank Zimmer organ designed by Paul Bunjes and installed in 1984. Contestants must perform a prelude or fugue by J. S. Bach, a 20th-century work based on a chorale or a hymn tune, and one stanza of a hymn played manual and pedal with plenum registration.

In both competitions, there is no entry fee and no denominational requirements or restrictions. A minimum of eight entrants is required in each category for the competition to take place. First prize in each category will be \$300, for second, \$200, and for third, \$100.

For further information and a brochure, contact Dr. Roy Schroeder, pastor of Ascension Church (517/337-9703).

After nearly four years of work under the direction of Jack Bethards, president of the San Francisco firm of

Schoenstein and Co., a celebration of the completion of the renovation of the *Mormon Tabernacle Organ* will take place January 19-22, 1989. Billed as "The American Classic Organ Symposium," it will feature lectures and recitals by artists sympathetic to G. Donald Harrison's American Classic style.

Friday afternoon, January 20, Robert Glasgow will address the subject "Recollections of Aeolian-Skinner Organs I've Played." Dr. Glasgow will also perform a recital the following evening. Thomas Murray will perform on the Tabernacle organ Friday evening. His lecture Saturday morning will focus on "The Harrison Ideal."

Saturday afternoon will offer a two-hour Tabernacle Organ Study Session during which Jack Bethards will review the history of the Tabernacle organ since 1947 and will detail and demonstrate the work accomplished during the present renovation. Robert Poll, Tabernacle organ technician, will discuss the organ's history from 1867-1947 and present a video organ crawl. The study session will conclude with a question and answer period.

There will be two opportunities to hear the organ in conjunction with the Tabernacle Choir, an open rehearsal on Thursday evening and the weekly broadcast of "Music and the Spoken Word" on Sunday morning. Also offered will be the Tabernacle organists performing in the daily organ recital series. Several tours of Temple Square will be available, including a visit to the four organs by Sipe, Austin, Casavant and Couler in the Assembly Hall.

All events except for an informal Friday luncheon are being offered free of charge through the cooperation of the Church of Jesus Christ of Latter-day Saints and the American Guild of Organists. For further information, contact: The American Classic Organ Symposium, The Tabernacle, Temple Square, Salt Lake City, UT 84150.

The 66th annual meeting of the *Marietta, Ohio, Bach Society* was held July 30 at Cisler Terrace, the home of the

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late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing "Now Thank We All Our God," accompanied by the brass choir.

From the organ compositions by Bach, the chorale preludes "Kyrie, God, Holy Spirit" and "Our Father Who Art in Heaven," from the *Catechism Chorales*, and the *Fantasia in A Minor* were played by Mrs. Sarah H. Buchert. From Bach's compositions for clavichord, Mrs. Barbara K. Beittel played the Canon in Augmentation and Contrary Motion from *The Art of Fugue*. From the instrumental compositions by Bach, the *Ricercar III* and the *Mirror Canon* for clavichord and flute, from *The Musical Offering*, were played by Mrs. Barbara K. Beittel and Miss Marijean Stockwell. From the motets, cantatas, and oratorios, presentations in the sequence of the Christian Church Year were given by choir with instrumental accompaniment.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo baritone by David Peavy, and the chorale prelude for organ, "Before Thy Throne I Now Appear," played by Miss Lillian E. Cisler.

Those concerned about the closure of St. George's Hall in Liverpool four years ago will be pleased to learn that the famous Victorian landmark was temporarily re-opened from May 28 to September 4. The National Museums

and Galleries on Merseyside entered into an agreement with the Liverpool City Council, owner of the hall, to present a variety of events, including regular programs on the renowned Father Willis organ.

The future of the hall and organ has remained uncertain since the Crown Courts, the principal tenant, moved to new facilities, depriving the city of considerable revenue. Adrian Jarvis coordinated the summer opening, which featured videos and exhibits, tours of the hall and an "interactive technical display" demonstrating the mechanism of the organ. Major recitals were given by Terence Duffy (Liverpool Metropolitan Cathedral), Roger Fisher (Chester Cathedral), Ian Tracey (Anglican Cathedral) and Thomas Murray (Yale University), who played July 14 to an audience which included Iris Lemare, well-known conductor and daughter of the legendary virtuoso, Edwin H. Lemare.

The First United Methodist Church, Ft. Collins, CO, is hosting a music series titled *Music of the Church*. Concerts take place in the church sanctuary and feature the recently installed Marcussen organ. The schedule includes programs by Betsy Smith, Marie-Claire Alain, Robert Munz, and Robert Cavarra, as well as the church's Sanctuary Choir, the Colorado Springs Choir, and the Colorado State University Choirs. For further information, contact: Dr. James McCray, Director of Music, First United Methodist Church, Ft. Collins, CO 80521.

Here & There



James Russell Brown

James Russell Brown played recitals this past season at Stetson University, DeLand, FL; Church of the Ascension, Chicago; Westminster Presbyterian Church, Charlottesville, VA; First Presbyterian Church, New Bern, NC; St. Philip's Church, Charleston, SC (Piccolo Spoleto Festival); St. Luke's Church, Evanston, IL (Bach Week in Evanston); and St. James Cathedral, Chicago. Mr. Brown is organist/choirmaster at St. Giles' Episcopal Church, Northbrook, IL, and teaches at The Music Center of the North Shore, Winnetka.

Rayner Brown received an A.S.C.A.P. award for outstanding contribution to American music for 1987. All music by Rayner Brown is now available from Foothill Music, 1205 South Shamrock Avenue, Monrovia, CA 91016. Brown's opus list includes 16 organ solos, 6 collections, 20 sonatas, five volumes of sonatinas, 13 organ duets, and a host of music for organ with various combinations of instruments. For information, contact the above address or call 818/303-0063.



Mario Duella

Mario Duella completed a recital tour of North and South America in October. He played concerts in New York, Cleveland, Boston, Warren, OH, Providence, RI, Bethlehem, PA, Curitiba and San Paulo, Brazil, and Buenos Aires, Argentina. Duella is organist and choir director at the Parish Church of Portula, Italy. He studied music at the Conservatorio "Giuseppe Verdi" of Milan, where he took diplomas in Choral Music and Conducting, and Organ. He has concertized in Europe and Japan and has released several recordings.

Michael Farris has made a new recording, *French Fireworks - The Symphonic Organ*. Issued on the Delos label (D/CD 3049), the compact disc was recorded on the Casavant organ at the Cathedral of St. Peter in Erie, PA. Repertoire includes Widor, *Allegro (Symphonie VI)*; Franck, *Fantaisie in A Major*; Alain, *Deuxième Fantaisie*; Vierne, *Final (Symphonie VI)*; Duruflé, *Scherzo, Op. 2, Prélude et Fugue sur le nom d'Alain, Op. 7*; and Dupré, *Variations sur un Noël, Op. 20*. Engineer and producer is John Eargle.

French organist/composer Jean Guillou performed the New York premiere of his transcription of Moussorgsky's *Pictures at an Exhibition* on October 19 at Trinity Church, Wall Street.

John Metz, harpsichordist, performed in a series of concerts in New London and Noank, CT for the 1988 Connecticut Early Music Festival. Dr.



John Metz

Metz has been a regular participant in this Festival since its inception in 1983. He was also a faculty member for the Southern Utah Early Music Workshop, part of the Utah Shakespearean Festival held at Southern Utah State College in July. He holds a DMA in harpsichord from The Juilliard School, where he was student of Albert Fuller. Metz is an Associate Professor at Arizona State University, a founding member of the Phoenix Early Music Society, on the Steering Committee of Early Music America, and a member of Musica Dolce, an ensemble in the Phoenix area. He concertizes under Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative.



Roland Münch

Roland Münch is scheduled to play a recital tour in America in the Spring of 1988 (after Easter). He is organist at the Church of Glad Tidings (Kirche zur frohen Botschaft) in East Berlin where the organ for which C. P. E. Bach wrote sonatas now stands. (See THE DIAPASON, July, 1988, p. 9-11.) For further information, contact: Wayne Earnest, 135 St. Davids Church Rd., West Columbia, SC 29169 (803/356-3055) or Herbert Brokering, 11641 Palmer Rd., Minneapolis, MN 55437 (612/888-5281) by January 15, 1989.

Barbara Owen was honored this year by two organizations with which she has long been associated. In May she received the Alumni Merit Award for Scholarship from Westminster Choir College, Princeton, NJ, and in July the Organ Historical Society, of which she is a founding member and past President, presented her with its Distinguished Service Award for 1988.

This year also marks Ms. Owen's 25th year as Director of Church Music at the First Religious Society (Unitarian) of Newburyport, MA. She remains active as an author, lecturer, recitalist and consultant. During the spring she appeared in programs for the Redlands Organ Festival and the Newport, RI Historical Society, and during the summer lectured for the British Institute of Organ Studies at Reading University and the Summer School for Organists at Cleveland Lodge, Dorking.

Frank Speller has made a new compact disc recording featuring the Visser-Rowland organ at the University of Texas at Austin. Repertoire includes: Bach, *Sinfonia from Wir danken dir, Gott, S. 29, Prelude and Fugue in B Minor, S.*

544; Lübeck, *Variations on Nun lasst uns Gott, dem Herren*; Mozart, *Fantasy in F Minor, K. 594*; Speller, *Passacaglia*; Gigout, *Grand-Choeur dialogué*; Duruflé, *Prelude et fugue sur le nom d'Alain*; and Saint-Saëns, *Prelude in E*. The recording is produced and engineered by John Proffitt. *Frank Speller in Recital* can be ordered for \$12 (postpaid) from: Phi Mu Alpha Sinfonia, School of Music, University of Texas at Austin, Austin, TX 78712.

During two surprise celebrations on April 17, 1988, Vernon Wolcott, professor of music at Bowling Green State University and organist at First Presbyterian Church, Bowling Green, OH, was honored by the church congregation on the occasion of his 25th anniversary as church organist. At the morning service special music for organ, organ and brass quintet, and choir was featured. In the evening seven students of Dr. Wolcott's at Bowling Green State University played a recital on the 1985 John G. P. Leek organ at the church. Former students who performed were John Leonhardt Beckman, Lakewood, OH (graduated in 1974), Roberta Mong Lange, Ann Arbor, MI (1985), Terrance Jankowski, Fremont, OH (1984), Robert Toth, Oxford, OH (1976), Jane Van Valkenburg, Tiffin, OH (1982), William Zurkey, Avon Lake, OH (1977) and present student, Jennifer Guba, Sandusky, OH.

Coral Ridge Presbyterian Church, Ft. Lauderdale, FL is offering again this year an extensive concert series with 19 different programs and 31 performances. For further information write the Concert Series Director at 5555 North Federal Highway, Ft. Lauderdale, FL 33308 or call 305/491-1103.

Appointments

Jo Deen Blaine has been appointed choirmaster/organist of Central Presbyterian Church, Houston, TX, where she replaces the late Dr. Charles Benbow. Dr. Blaine received the BMus and MMus degrees in organ performance from the Eastman School of Music, Rochester, NY, as a student of Russell Saunders, and the DMA degree in organ with Dr. James Moeser from the University of Kansas. She is also a full-time instructor at San Jacinto College South, where she teaches organ, piano, and music theory.



Earl Miller

Earl Miller has been named municipal organist for the City of Portland, ME. His duties will include public organ concerts on the city's Austin organ, developing an educational program, giving lecture-demonstrations, and organizing the annual summer concert series. He is also involved with fund raising and community awareness. The instrument, which is under the care of David Wallace, has been undergoing restoration, and is now in the final phases, with the percussion (melodic and rhythmic) in the process of being rebuilt. Miller will also continue as music director of the Parish of Christ Church, Andover, MA, and serving the Merrimack Valley Philharmonic Orchestra. This summer he played 24 concerts in the New England States, and was a recitalist in the International Romantic Organ Music Symposium in Chicago.



Sandra Soderlund

Sandra Soderlund has been appointed Music Director at Lakeside Presbyterian Church, San Francisco, CA. She has been Organist at the church since 1981 and was Interim Director of Music during the 1987-88 academic year following the retirement of James Groves. Dr. Soderlund will direct the Chancel Choir, develop a Youth Choir and direct the Boys and Girls Choir. She will also continue as Organist and will administer the music program assisted by Cynthia Young, Assistant Director for Children, and Warren Dickinson, Assistant Director for Handbells. Dr. Soderlund holds degrees from Bethany College, Lindsborg, KS, the University of Southern California, and Stanford University. She is on the faculty at Dominican College in San Rafael, CA, and is Director of the San Anselmo Organ Festival.



Dale Voelker

Dale Voelker has been appointed Acting Choral Director, George Washington University, Washington, D.C. He will conduct the University Singers (80 voices) and the Madrigal Singers (20 voices) for the 1988-89 academic year, and teach music theory. He comes from Macomb Community College, Mt. Clemens, MI. He was previously Director of Choral Activities at the University of Central Florida and Middle Tennessee State University.

Voelker holds the M.M. and D.M. from Northwestern University, where he was a student of Karel Paukert. He also studied for one year under Wilhelm Ehmann and Frauke Haasemann at the Westfalian Church Music School in Herford, Germany. This past summer he played organ recitals in Europe, playing on the 5-manual Kleuker of the Gedächtnis Church in Speyer, Germany, the Silbermann organ at St. Jean in Riedesheim, France, and the organ of the Petrus Church in Giessen, Germany. Also on the agenda was a visit to Gerhard Hradetzky, organ builder in Oberbergen, Austria, and visits to many Austrian monasteries to research 18th-century choral music—especially works of Michael Haydn and F. X. Brixl.

Dr. Voelker is a recipient of two NEH summer grants, and has edited the music of Michael Praetorius and Johann Schelle for Concordia/St. Louis. He has also published an article on the trombone music of Daniel Speer.



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Here & There



Jon Gillock



Jon Gillock/Kathleen Bride

Philip Truckenbrod Concert Artists has announced representation of organist Jon Gillock as well as the organ/harp duo of Dr. Gillock and harpist Kathleen Bride.

Dr. Gillock is a member of the faculty of The Juilliard School and Music Director of the Church of the Incarnation, both in New York City. He is also a member of the organ faculty at Montclair State College in New Jersey. Jon Gillock has gained renown for his interpretations of the organ works of Olivier Messiaen, and on a number of occasions has given premiere performances of major Messiaen works with the composer in attendance.

For the past ten years he has made joint performance appearances with harpist Kathleen Bride. She is a member of the music faculties at the Manhattan School of Music and New Jersey's William Paterson College, and a director of the American Harp Society. She has recorded on major labels as a member of the Juilliard Ensemble of Contemporary Music and has appeared as an orchestral soloist and recitalist throughout the country.

The Gillock/Bride duo has per-

formed at the International Harp Festival in Holland and for a national convention of the American Harp Society. They will perform for the Region II AGO Convention in New Jersey.



Jennifer S. Paul

Jennifer S. Paul, 1983 winner of the Erwin Bodky International Competition in harpsichord, has recently completed three solo concert tours during the 1987-1988 concert season in Hawaii, the Far East and the Midwest. In addition to solo recitals and masterclasses, she performed several solo harpsichord concertos with orchestra this season including appearances with the Wartburg Community Symphony Orchestra and the Itasca Symphony Orchestra. Ms. Paul continues to teach private harpsichord students in Los Angeles.

The second performance of "Faith Journey," an anthem by Richard Peek, was heard at the communion service of the General Assembly of the Presbyterian Church (U.S.A.) on June 7 in St. Louis, MO. A choir of 300 voices was under the direction of Franklin Perkins. The work was commissioned by the Presbyterian Synod of North Carolina and was premiered in October of 1987 in Greensboro, NC. It is scored for mixed voices, SATB, organ and two trumpets.

Philip Allen Smith played a final program of organ music on August 16, 1988, at First German United Methodist Church, downtown Los Angeles, which is being torn down. The first church that housed the instrument was built in 1879 and moved to its present location in 1910. The original builder is unknown but inscriptions on pipes indicate that pipes still in the present organ were in the original instrument. The Coleman Pipe Organ Company is supervising the removal of the instrument, and the pipework will be stored while the church relocates. Plans are in progress to use some of the pipework in a new instrument. Mr. Smith served as Organist-Director of First German from 1979-86 during which time he inaugurated

the series *Organ Concert at Noon*. The current organist, Paul Woodring, played the final noonday concert on August 3. Philip Allen Smith is on the roster of Artist Recitals, Ruth Plummer, Artists' Representative.

Nunc Dimittis

Herbert J. Austin

Herbert J. Austin died June 28 in Burlington, VT at age 86. A native of Sussex, England, he earned the Associateships at the Royal College of Organists and the Royal College of Music before coming to serve St. Paul's Episcopal Church in New Orleans. From 1928 to 1950 he developed and led an outstanding men and boys choir at St. David's Episcopal Church in Baltimore. Service at Trinity Church, Portsmouth, VA and Church of the Good Shepherd, Jacksonville, FL preceded his call to the Cathedral Church of St. Paul in Burlington, VT in 1959. His twenty years of service as Organist and Choirmaster, and subsequently Organist, included the consecrations of two bishops and of a new Cathedral, following the destruction of the old building by fire. "Bert's" enthusiasm for the 1979 Book of Common Prayer moved him to compose an elegant congregational setting of the Rite II Eucharist, widely used in Vermont. A Service of Thanksgiving was held at the Cathedral on June 30.

—Thomas Strickland
Music Director and Precentor
Cathedral Church of St. Paul
Burlington, VT

Christopher Donges, of Ashland, OH, died on June 22 at the age of 54. He had served as organist of Trinity Lutheran Church, Ashland, for six years.

Born in Ashland, Mr. Donges attended Ashland College and was a graduate chef of the Culinary Institute of America. He held bachelor's and master's degrees in music education from Montclair State College. Formerly a partner in Landon Pipe Organs of Temple City, CA, he was also a teacher and vocal director at the Westwood and Bogota public schools in New Jersey for 17 years. He moved back to Ashland in 1982 and was owner of Donges Piano and Organ Services. He was past dean of the Northern Valley New Jersey AGO and past treasurer of the North Central Ohio AGO.

Kenneth Leighton, composer and Reid Professor of Music at Edinburgh University, died on August 24. He was 58 years old.

Best known for a personal style of composition based on the foundations of Hindemith, Vaughan Williams, and Walton, Leighton was also active as a performer at the keyboard, and was serving as Dean of the Faculty of Edinburgh University at the time of his death. A native of Wakefield, England, Leighton was educated at Oxford and as a Mendelssohn Scholar with Petrassi in Rome. He taught at the universities of Leeds, Edinburgh, and Oxford before returning to Edinburgh in 1970. His body of work encompasses three symphonies, ten concertos, and numerous choral, chamber, and keyboard works, many of which were intended for church use. It is perhaps Leighton's church music that is most often heard in the U.S.

Leighton's international honors include the Royal Philharmonic Society prize (twice awarded), the International Busoni Competition first prize, and the prize of the City of Trieste International Competition. The music of Kenneth Leighton is largely published by Novello & Co., and available in the United States and Canada through Theodore Presser Company. Released in the U.S. in September, 1988, was his *The World's Desire*, a BBC-commissioned Epiphany sequence for vocal soloists, mixed chorus, and organ.

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- ☛ French-Canadian Organ Music
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Here & There

Music at St. Paul's has announced its 1988-89 concert season. This year features 20 musical events including a Young Michigan Artist Recital, played by Peter Stoltzfus, a student of Robert Glasgow's at the University of Michigan; the Flint premiere of a work for harp and organ by Widor; the world premiere of three pieces for harp and organ by Robin Dinda, played by Lynne Aspnes, harp, and M. Brampton Smith, organ; the winner of the 1989 Flint International Organ Competition; as well as three evensongs and programs including strings, woodwinds and brass quartet. For further information, contact: St. Paul's Episcopal Church, 711 S. Saginaw St., Flint, MI 48502; 313/234-8637.

The Russian Choral Society (Sea Cliff, NY) announces the "Monuments of Russian Sacred Music," a publication project commemorating the Millennium of Russian Orthodox Christianity. Its goal: to preserve the rich heritage of Russian sacred choral music begun one thousand years ago in Kiev, and to promote its study and performance, through publication of a forty-volume critical performance edition. First in the series is a historical anthology, *One Thousand Years of Russian Church Music: 988-1988*, which will include fruits of the latest American, Canadian, and Soviet research in ancient Slavic chant, and previously unpublished material. Later volumes will feature the complete sacred choral works of the most outstanding composers of the Russian choral "renaissance" of the 19th century—among them such composers as Rachmaninov, Chesnokov, Tchaikovsky, Grechaninov, as well as works from the 20th century emigration.

Over 1,200 compositions have been located and assembled, and the complex process of editing, involving modernizing the musical notation, transliterating and translating the texts, and providing scholarly annotation, has begun. Volume I, the anthology, is completely edited and almost ready for publication. The Choral Society needs to raise at least \$25,000 to bring out just 500 copies of the *Anthology*. Success of the project rests ultimately on the support of concerned individuals and organizations. Descriptive material and subscription information may be obtained by contacting the Editor in Chief, Dr. Vladimir Morosan, at "Monuments of Russian Sacred Music," 3394 Monarch Lane, Annandale, VA 22003.



Associated Organ Builders "Continuo"

Associated Organ Builders, Auburn, WA, has announced the introduction of its new "Continuo." Designed for performance with choral groups and orchestras, the Continuo features a 49-note compass and four ranks: Gedackt, Prinzipal, Quint, and Block Flute. The instrument is comprised of 196 pitch and voice generators and six channels of voice distribution. For further information, contact the firm's marketing office: Associated Organ Builders, 2921 S. 104th St., Omaha, NE 68124; 402/393-4747.

Carl Fischer, Inc., has signed an agreement to represent all of the works of Peter Mennin. Mennin was President

of the Juilliard School from 1963 until his death in 1983. A new brochure listing all of Peter Mennin's published works is in preparation. Inquiries should be addressed to: Arthur Cohn, Director of Serious Music, Carl Fischer, Inc., 62 Cooper Square, New York, NY 10003; 212/777-0900.

Robert Currier, Handbell Editor of Harold Flammer, Inc. (a Division of Fred Waring Enterprises, Inc.), announced that the firm has won first place in the 1988 Paul Revere Awards from the Music Publishers Association of the U.S. Mr. Currier accepted the award for *The Sleigh Ride* by Wolfgang A. Mozart (arranged by Martha Lynn Thompson) in the Collated Music category. In addition to his duties at Harold Flammer, Robert Currier is organist and director of the Walsh Memorial Handbell Choir at the Presbyterian Church of Morris Plains, NJ, and former Minister of Music of the East Stroudsburg Methodist Church.

Graphic Notes, Inc., Santa Cruz, CA, has announced the release of Version 1.1 of their Music Publisher program for Macintosh® computers. This new version allows users to play back their compositions on MIDI devices and accepts input from MIDI keyboards. Also included in this release are upgrades for part extraction and transposition. Graphic Notes released Version 1.0 in April and now offers a free upgrade to the new version for all registered owners. The new system sells for a suggested retail price of \$595. For further information, contact: Terry Wetton, National Sales Director, Graphic Notes, Inc. 408/476-0147.

Rodgers Organ Company has installed a new organ at First Baptist Church, Waco, TX. The organ contains 54 ranks of wind-blown pipes plus the equivalent of 63 ranks of electronic voices, controlled by a 4-manual, 140-stop console. Dr. Joyce Jones, Head of the Music Department at Baylor University, played the dedication recital.

Con Fuoco Records has published three new musical settings of the Holy Eucharist by Eckart Seeber in two formats: a choral edition with keyboard arrangements and performance notes, and a few edition, a melody and text only version. For further information, contact Con Fuoco Productions, 101-2184 Caddboro Bay Rd., Victoria, B.C., V8R 5G7, Canada; 604/598-9128.

Johannes Klais Orgelbau, Bonn, has published a commemorative book about the Cathedral at Altenberg and the four-manual organ installed there in 1980. Lavishly illustrated with photos and diagrams of the Cathedral and the organ, there is also extensive information on pipe scaling, mixture composition, and the architecture of the instrument. For further information: Verlag Heggen & Co., Altstadtstr. 17-19, 5090 Leverkusen 3.

Oxford University Press, Inc., U.S.A., has announced that Dale Warland has agreed to act as Choral Advisor to the Press for the United States. This association will enable Mr. Warland and OUP to work together toward their common goal: to make a wider range of good music available to singers at every level of skill. There will be no compromise of quality or of content. The emphasis in this publication program will be on contemporary American music, and, through the Oxford Music Department in the United Kingdom, to make more American choral music known and performed abroad. In addition to advising and assisting with the ongoing expansion of the Oxford American choral list, Mr. Warland will create and build a Dale Warland Choral Series for the Press.



David Bowman



James David Christie

The Choirs

The Choir of Christ Church, Oxford (1989)
The Choir of New College, Oxford (1990)
The Choir of St. Paul's Cathedral, London (1990/1993)
The Choir of York Minster, England (1991)
The Choir of Wells Cathedral, England (1992)

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James David Christie / Robert Clark
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Richard Heschke / August Humer
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Huw Lewis / David Mulbury
Michael Murray / John Obetz
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John Chappell Stowe / Carole Terry
John Walker / Marianne Webb
Gillian Weir / John Scott Whiteley

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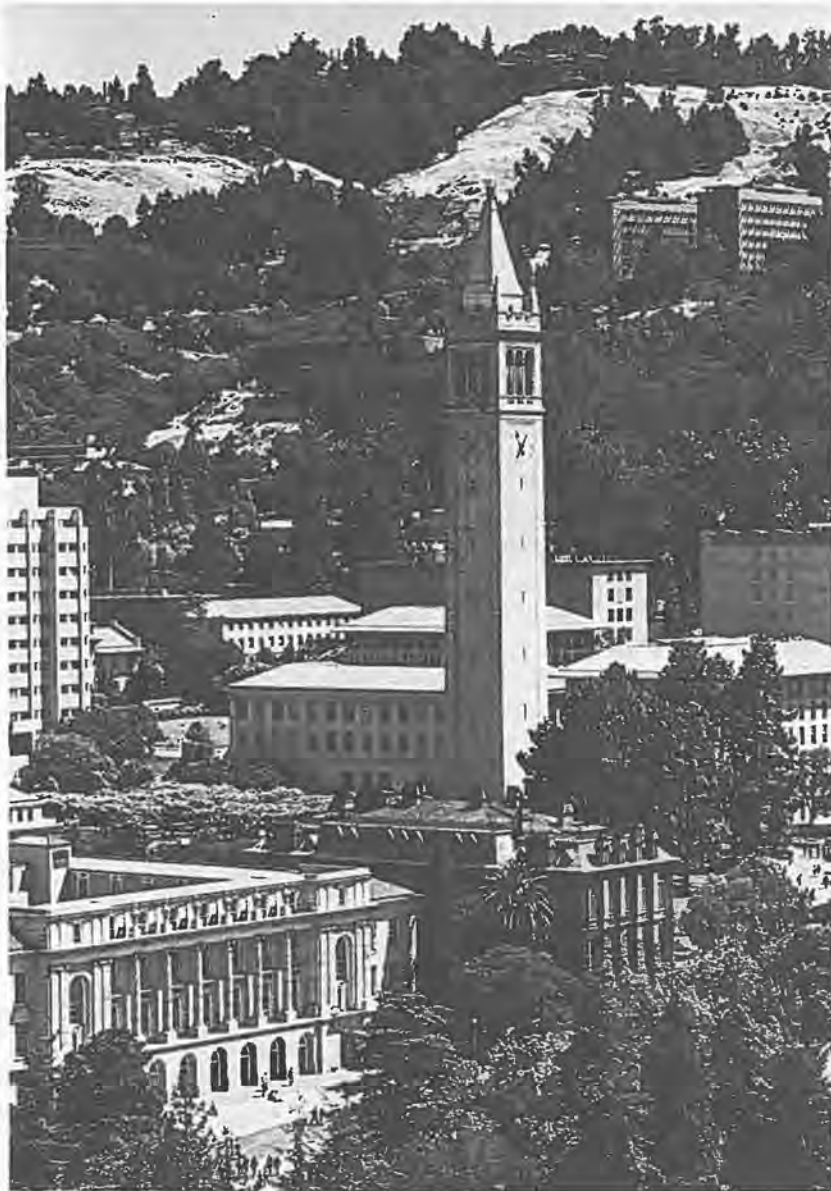


Robert Clark



Michael Corzine

Carillon News
by Margo Halsted



University of California, Berkeley

1988 Congress of the Guild of Carillonneurs in North America

The 1988 Congress of the Guild of Carillonneurs in North America was held June 6-10 at the University of California, Berkeley. The event was held in conjunction with the third Berkeley Carillon Festival. Ronald Barnes, UC, Berkeley's full-time carillonneur, was

the host and 115 persons registered for the meeting. The present Berkeley instrument was dedicated in 1983 and contains 61 bells cast by the Taylor and Paccard foundries. A day of travel by bus on June 8 featured stops to see and hear carillons at Grace Cathedral (Episcopal) in San Francisco, Portola Valley, and Stanford University, where Stan-

ford's carillonneur James B. Angell was the host.

Featured carillon recitalists were Sally Slade Warner, Todd Fair, Margo Halsted, Richard Strauss, Mark Dorr and John Ellis (who premiered the winning composition competition pieces by Charles Hoag and John Courter). The recitalists all played compositions by Johan Franco and Gary C. White, the composers honored this year for their carillon music. Five applicants successfully performed juried recitals to become carillonneur members of the Guild: John Agraz, Christina Anderson, Jeff Davis, Brian Swager and Timothy Zerlang.

Papers were given by Gilbert Huybens of Belgium ("De Sany and the Importance of Carillon Music in the Seventeenth Century") and Richard Strauss ("The Renovation of The Alba-

ny City Hall Carillon"). Recitals and demonstrations on other instruments included David Hunsberger and John Fenstermaker (organ), Timothy Zerlang (fortepiano) and Lawrence Moe (the University's collection of musical instruments). Karel Keldermans, newly elected Guild president, showed a new videotape that is shown to visitors in his Springfield, IL tower.

At the banquet the Berkeley Medal was presented to Johan Franco (posthumously), Gary C. White, Sally Slade Warner, Mark Alan Dorr, Todd Fair, Gilbert Huybens, Beverly Buchanan, Theophil Rusterholz, and James B. Angell. (Another 32 medals have been awarded in other years.) A code of ethics, similar to that of the AGO, was adopted during a business meeting. Next year's congress will be held in Albany, NY, June 24-27.

Music for Voices and Organ
by James McCray

Choral Music with Flute

And the people piped with pipes, and rejoiced with great joy, so that the earth rent with the sound of them.

I Kings

Certainly, the flute is one of man's oldest instruments, and dates from primitive times. Its association with religious ideas is known to have existed thousands of years before Christ, and gained widespread symbolic value representing the breath of life. Early civilizations in Sumeria and Egypt were well-known for their orchestras which included flutes. Carl Schalk, in "Biblical Instruments," points out that an early Hebrew musical instrument, the *ugab*, is mentioned four times in the Bible (Gen. 4:21, Job 21:12, 30:31 and Ps. 150:4), and apparently was a long, wide vertical flute commonly associated with shepherds.

Today, it is highly probable that the instrument most likely played by members of the choir other than keyboard is the flute. It is a popular instrument for beginners since it is small and easy to carry home for practice, and, generally speaking, not as difficult to learn as many other orchestral instruments. Therefore, since there are so many of them around, it seems only natural that composers would use them often, and subsequently that choral directors

would choose music involving them with the choir.

The flute lines can cut through the choral texture without dominating it, and especially, without encouraging the singers to oversing. Sometimes, with brass, the volume increases unintentionally, and everyone is louder than is necessary or desired. Woodwinds, however, blend well with voices and help develop the lyric lines of the music.

There is a current tendency in choral scores to find that the composer/arranger suggests some kind of C instrument rather than asking specifically for a flute; this vagueness has augmented the amount of music for chorus and flute considerably. While the flute functions comfortably as an obbligato instrument, conductors are encouraged to choose music in which the flute plays a role that extends beyond that. The flute has a wide range and many lovely indigenous effects that add color to the music; some of these effects include the trill, the flutter-tongue, and tone-bending. Using music with these sounds will broaden the musical depth of the singers.

The music this month features choral scores with flutes. Some give the flute a large role and others have limited flute involvement. For those directors with flute players in the choir, there is something here for every ability level.

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Sing Holy Songs, David Stocker. SATB, piano and two flutes, Mark Foster Music Co., MF 2005, \$1.10 (M-).

Using an ABA form, this joyful 7/8 setting has a dance-like mood. The two flutes are listed as optional, but add much to the festive character. Their music is busy yet not difficult, and in some places doubles the voices. The B section is slower and in 4/4 with a key change. This anthem is simple and very useful for most types of choirs; the harmonies are traditional yet not over-used. Easy to learn.

Lord of All Hopefulness, Dan Kallman. SAB, flute and organ, Concordia Publishing House, 98-2680, \$.75 (E).

This setting, based on *Slane*, has four verses which are all on the same familiar Irish folk tune, but with changing vocal arrangements such as unison, two parts, SAB, etc. The organ helps create an ethereal quality through sustained chords while the flute has a counter-melody that is similar to an obbligato style. The anthem could be sung by most small choirs—simple, yet attractive.

Sing Joy! Ruth Artman. Unison or two parts, flute, keyboard and optional percussion, Choristers Guild, CGA-429, \$.95 (M-).

In this festive work for children, the chorus has brief rhythmic speaking, hand clapping, and areas of two-part writing. The music is tuneful, syncopated, and memorable which is important for young singers. Percussion instruments needed include tambourine, claves, triangle and chimes. Although not difficult the flute is soloistic while the keyboard is chordal with pulsating rhythmic motives that help drive the vocal lines. A sure winner for children's choirs!

Gloria for Christmastime, Richard Proulx. SB, congregation, optional flute and organ, G.I.A. Publications, C-3085, \$1.00 (M).

Based on the melismatic "Gloria" theme from *Angels we have heard on high*, Proulx has created a simple three-verse strophic setting. The congregation joins in on the familiar Gloria-tune refrain while the choir alone or choir and cantor sing the verses. The flute is heard above the voices throughout both verse and refrain. This is a joyful setting for women/men that will be useful for any size choir.

Something Beyond, Dede Duson. SSA, flute and piano, Roger Dean Publishing Co., HCB-809, \$.75 (M).

The poetry by Gwen Frostic is poignant, and Duson's sensitive setting captures that ethereal, mystical feeling of the words. The text is not liturgical in the standard sense, but does reflect life after death. The keyboard provides a quartal harmony background for the lyric vocal lines. There are brief moments when the choir is in three parts along with some unaccompanied singing, but choral writing is generally easy. The flute's music is more prominent at the beginning and end of the work. This is lovely music with a strong, concerned message—ideal for most high school treble choirs.

Jesus, The Very Thought of Thee, Jeffrey Prater. SATB, organ with optional flute and finger cymbals, Bourne Co., B239244-358, \$1.00 (M).

This is one of those esoteric settings that creates an atmosphere. The organ often plays long, sustained chords which slowly evolve harmonically. There is a soprano solo and much of the singing is in SA/TB with only one moderately long section in four parts, sung unaccompanied. The flute part is notated on the organ score, often a wisp, floating line that helps create the mood. The work builds to a strong, forceful ending. Very interesting writing that is not difficult, but will give a dramatic impression to any service.

What is this Fragrance? arr. Wilhelm Krumnach. SA, piano and flute, Curtis Music Press of Kjos Music Co., C8818,

\$.90 (E).

The piano music usually doubles the voices with homophonic chords. The flute part is melodic and used throughout as a canonic melody or obbligato. The same theme is used for each verse with a modulation for the last section. An easy version of this traditional French Christmas carol text.

Who Shall Abide, Walter Pelz. SAB, flute and guitar, Augsburg Publishing House, 11-0617, \$.90 (M-).

Pelz's setting of Psalm 15:1-2 is very expressive and has a sense of rhythmic freedom through the use of dotted bar lines. The guitar is important and plays strummed chords and melodic lines; it interacts lyrically with both the choir and the flute. Much of the singing is in unison and with limited ranges—useful for almost any size or type of choir. Effective music.

O Lord, Support Us All the Day Long, Allen Pote. SATB, optional flute and keyboard, Sacred Music Press, S-329-3, \$.75 (M-).

The flute is used in the introduction

as the main theme, and then later its music is more incidental. The chorus has three statements of the main idea but only the last verse is in four parts. This is for small church choirs of limited ability and will be an easy general anthem.

Consider it Pure Joy, Bob Burroughs. SATB, flute and keyboard, Neil Kjos Publisher, GC156, \$.90 (E).

Although one short section is unaccompanied, the writing is often block chords above a pulsating, recurring chordal keyboard part. Ranges for all voices are limited, and with the repeated note motives, linear voice-leading, and basic harmonies, this anthem will be easy to learn and sing. The flute has interjected phrases between and among the choral lines. Easy music.

New Recordings

Die grosse Orgel von 1888 in der Stadtkirche Winterthur—Ludger Lohmann plays Reubke, *Sonata über den 94.*

Psalm, Liszt, Fantasie und Fuge über "Ad nos, ad salutarem undam," Präludium und Fuge über BACH, Evocation à la Chapelle Sixtine, Variationen über "Weinen, Klagen, Sorgen, Zagen;" Pape Orgeldokumente 1004, available from Pape Verlag Berlin, Prinz-Handjery-Strasse 26a, 1000 Berlin 37 (no price).

It is difficult to imagine an organist, organologist, or musicologist who would not welcome this library addition: the most up-to-date technology short of compact discs (direct-metal-mastering by Teldec), an organ of great distinction, a winner of the Grand Prix de Chartres (1982), and all three major Liszt organ works, with the Reubke as a bonus! The recording is sonically pristine, with one of the best surfaces and signal-to-noise ratios to be found.

The Winterthur organ was first reviewed here in 1987, in a recording by Rudolph Meyer, the church's organist, together with a companion disc of the same church's excellent new chor-organ; the present instrument is a 1980-1984 restoration by Theodore Kuhn of Mannedorf. The copious (German only) his-

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torical notes reveal that the first organ was a transplanted C. J. Riepp (the Liebfrauen-Orgel from the Salem Klosterkirche) of 1768, altered first in 1836/1841 by the Mooser family, again in 1841/1843 by Friedrich Haas, and substantively rebuilt by E. F. Walcker in 1887/1888. Relatively minor alterations were executed in 1924 and 1934, including the addition of some reeds by Cavallé-Coll's successor, Mutin. The current restoration aimed (and, apparently, succeeded very well) at returning to the 1888 specification and mechanical systems, retaining and carefully identifying all of the earlier pipework in a revival of the organ's late-nineteenth-century aesthetic.

Liszt's *Evocation* may be the only work presented here that is not highly familiar; the others are the well-known virtuoso pieces of the master pianist, and all are given sympathetic and masterful readings by Herr Lohmann. He allows each work to evolve spatially and sonically in accord with Liszt's 'fantastic' structures, and draws on the ample colors and registrational resources of the Winterthur organ to great effect. Notable among the many beautiful individual voices are the Bourdon and Doppelflöte of the Positiv, the Basson-Hautbois, Viola, and Harmonika of the Schwellwerk, and the ponderously resonant Principalbass 32'. The *plenum* is never overbearing, nor, despite the preponderance of 8' tone (23 of the 44 manual stops!), is it particularly thick-textured in Lohmann's hands, even in the large *tutti* registrations used in these works.

The Reubke is given a reserved performance, with little heard here of the overstatement and dramatic excess to which this piece is often subjected. This is not to say that the performance is unexciting, for it presents the most strikingly vivid playing in the set, displaying Herr Lohmann's technical facility superbly. Again many subtle color combinations reveal the beauties of this instrument, with various string registrations and reed solos being especially notable.

A history of the Walcker firm is provided, along with program notes discussing everything from problems with various editions of the Liszt works to detailed registrations of each piece presented. As part of the ongoing Pape Orgeldokumente series, this set is an excellent example of what such sonic historical records (in both senses) can and should be. Recommended.

The Organ of Évora Cathedral (The Iberian Organ, vol. 2)—Bernard Brauchli plays *Carreira, Avé Maria a Quatro, Quarto Tanto a Quatro em Sol, Coelho, Tanto do 8º tom natural, Anon., Mey Registo de 3º tom, de Araújo, Fantasia de 4º tom, Anon., Batalha Famoza, Fr. J. do Sacramento, Sonata em Ré menor, J. da Madre de Deus, Fuga em Ré menor, Seixas, Sonata 1 em Dó maior, Sonata 8 em Dó maior, Sonata 22 em Lá menor*; compact disc by Titanic Records, #Ti-157. (No price given.)

A significant amount of literature exists concerning the organ of Évora, a virtually unaltered example of mid-16th-century Portuguese organbuilding, lovingly restored in 1968 by Flentrop. (For extensive information on the history of the instrument and the restoration process, see *ISO Information, No. 12, April 1974*, in which Dirk Flentrop provides highly detailed descriptions and discussions of his research and work. Évora was the site of the ISO congress in May of 1974, with this organ as the centerpiece.)

The music presented is a survey of sources from the 16th through early 18th centuries, displaying the twelve registers in their individual and combined splendor. (There is but a single manual, with six pedal pull-downs and three flue half-stops in addition to the divided horizontal reeds from c.1800.) There is a certain roughness to both the voicing and the temperament which never allows the listener to forget the organ's true antiquity, even while rendering very well the much later works

of Seixas *et al.*

Particularly notable are the Coelho and Araújo pieces, along with the *Batalha* and *Meyo Registo* works—the former for their rhythmic and harmonic extravagances, the latter for their presentation of classic Iberian keyboard styles and registrational techniques. (The *corneta* is particularly arresting as the right-hand registration in the divided-keyboard work.) Throughout the program Swiss-born Bernard Brauchli's keyboard technique is sure and facile, if occasionally a trifle staid, demonstrating clearly his affection for and familiarity with this relatively obscure branch of organ culture. More such productions from his library would be welcome additions to the discography.

Ewald Kooiman an berühmten historischen Orgeln—(at the Nieuwe Kerk, Amsterdam) J. S. Bach, *Präludium und Fuge D-dur, BWV 532, Buxtehude, Mit Fried und Freud ich fahr dahin, BuxWV 75*, (at the Martinikerk, Groningen) J. S. Bach, *Eine feste Burg ist unser Gott, BWV 720, Meine Seele erhebet den Herren, BWV 648, Vom Himmel kam der Engel Schar, BWV 607, Toccata F-dur, BWV 540/1*, (at St. Janskathedraal, 's-Hertogenbosch) J. S. Bach, *Concerto C-dur, BWV 595, Herr Jesu Christ, dich zu uns wend, BWV 726, Ich ruf zu dir, Herr Jesu Christ (Yale collection), Wir Christenleut, BWV 1090 (Yale), Herzliebster Jesu, was hast du verbrochen (Yale), Herr Gott, nun schleuss den Himmel auf, BWV 1092 (Yale)*, (the Nieuwe Kerk, Amsterdam) J. S. Bach, *Präludium und Fuge a-moll, BWV 543, Lübeck, Praeambulum c-moll*; compact disc by Coronata, #COR 1207. (No Price Given.)

Virtuose Orgelmusik—Ewald Kooiman plays the organs of St. Jakobi, Lübeck in Reger, *Toccata d-moll, op. 59, Choralvorspiel 'Ach Gott, verlass mich nicht,' op. 79, Widor, Allegro (Symphonie VI), Franck, Pièce Héroïque, Sweelinck, Ballo del Granduca, Bennett, Voluntary F-dur, Buxtehude, Praeludium D-dur, BuxWV 139, J. S. Bach, Jesus meine Zuversicht, BWV 728, Anon., Tant que vivray, Marchand, Grand dialogue, Viola, Sonatina f-moll, Boëly, Toccata h-moll, op. 43, Nr. 13, Langlais, Pasticcio, Hymne d'Actions de grâces 'Te Deum'; * indicates works performed on the Kleine Orgel; compact disc by Coronata, #COR 1206. German News Co., 218 E. 86th St., New York, NY. (No price given.)*

These two compact discs provide surveys of Mr. Kooiman's skills in very different repertory on significant historical instruments. The first, devoted entirely to baroque works played on three justly famous Dutch organs, is a splendid sonic document of these carefully restored musical treasures. The instrument of the Amsterdam Nieuwe Kerk is probably the most fascinating, with extensive doubling of ranks in its principal registers (e.g., the Rugwerk Superoctaaf 2, I-VI) and its highly complex mixture-work (e.g., Scherp I, VIII-XII). Located high in a tall and narrow room, it is a resonant, rich, yet clear organ, with a long and distinguished history. That of the Martinikerk is a 1980-1984 restoration by Ahrend of the F. C. Schnitger of 1728-1730, and is well displayed in the chorale preludes. The 's-Hertogenbosch organ dates from 1784-1787, by Heyneman, and was restored to that specification (following a pneumaticization c.1900) by Flentrop.

The organs on this recording are often much more effective than some of the performances, particularly of the larger, free Bach works, in which a tendency to overly regular, even somewhat

stodgy, playing belies Mr. Kooiman's obviously excellent musicianship. He is at his best in the chorale preludes, displaying a sensitivity of approach, delicacy of phrasing, and care in articulation and registration that are more conspicuous by their absence in the other pieces. The Lübeck *Prelude*, however, is a star among the free works, with a sense almost of abandon in its fantasy style.

The second disc is significantly different, with the artist presenting early, romantic, and contemporary works with real flair and involvement. The Reger, Widor, and Langlais stand out particularly among the works presented on the large organ, and the variety of colors and technical ease with which he plays on the smaller (and historically more interesting) instrument are sheer enjoyment.

The organs of the Jakobi-Kirche (and the church itself) are less well known to American musicians than the famous Buxtehude organs of the Marienkirche, but are no less worthy of our attention. The church itself is a somber room, but the great organ case, clearly Gothic in derivation in its central flats, is a triumph of color. The Hauptwerk existed in 1504 as a Blockwerk, and through successive alterations in 1573, 1673, 1741, and, most recently by Schuke of West Berlin, survives with elements of the other rebuildings in 22 stops of the current four-manual instrument.

The small organ is a historical treasure, originating in the late-fifteenth and early-sixteenth centuries, but substantially the work of Friedrich Stellwagen in 1636/1637. A pedal expansion was undertaken under the direction of Hugo Distler, and a restoration by Hillebrand in 1977/78; it is a delight to hear, especially its antique reed colors in the Sweelinck and Bennett pieces. While both recordings are of importance, this one excels by virtue of the sympathetic performances, while each presents organs of significance.

—G. Nicholas Bullat

New Organ Music

Edward Elgar, *Pomp and Circumstance*, Military March No. 4, arranged by Bryan Hesford. Fentone Music (Agent: Theodore Presser Co.) No. F349, \$5.75.

From 1901 to 1930 Elgar wrote his *opus 39*, a group of five military marches entitled *Pomp and Circumstance* for symphony orchestra. The most famous of these is no. 1, in which the expansive and well-known tune, later set to the words "Land of Hope and Glory," appears as a contrasting theme to the brilliant figuration of the opening material. The form of no. 4 is similar (A-B-A-B'-Coda), and its contrasting melody soars with equal grace and beauty. No preface or introductory material precedes Hesford's very playable arrangement, which is spaciouly printed and includes discreet registration suggestions. This appears to be a fine arrangement and edition, but suspicions of its accuracy are aroused by the misspelling of Hesford's name on page 2: a minor criticism perhaps, but I wonder how quickly it would be dismissed if the proofreader's eyes had actually failed to catch *Romp and Circumstance*.

Charles Camilleri, *Concertino in Three Movements*. Robertson Publications (Agent: Theodore Presser Co.), \$7.00

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interesting ideas are expressed clearly, succinctly, and without unnecessary repetition or any other type of musical inflation. His dissonant, eclectic style includes added-note triadic structures, as well as polytonal and pointillistic effects bound together in an intricate web of complex rhythms and varied textures. *Concertino* is a technically demanding work, but the high quality of its musical content, and sound formal construction will amply reward those who enjoy the challenge and excitement of discovering new music.

Wagner, *Pilgrim's Chorus*, arranged by Bryan Hesford. Fentone Music (Agent: Theodore Preser Co.) No. WA 4100, \$2.00.

Hesford's arrangement of the *Pilgrim's Chorus* from *Tannhäuser* is an abridged and simplified version of a well-known work. The development section with its triplet figures, as seen in the unabridged and more difficult arrangements by Liszt and Lemare, has been omitted, and the theme is simply stated in low and high registers. A more effective stately march can hardly be imagined.

—Edmund Shay, DMA
Columbia College
Columbia, SC

Alexandre Guilmant, 3^e *Sonate pour grand orgue*, Op. 56. \$6.95, Schott ED 1863.

If you didn't purchase the original edition in 1881 you may appreciate this reissue of another early edition of Guilmant's Third Sonata by his English pupil, A. Eaglefield Hull. Short and spare, these three balanced movements start with a *Preludio* in clear sonata form, contrasting a theme with dramatics and coloratura (as in Bach's *g minor Fantasia*) with a quiet lyric theme. The three-page *Adagio molto* for celestes and strings is perfectly suited for church service playing. The notably simple theme of the *Fuga*, an ascending and descending line with one leap of a seventh, runs obediently through its expected paces before the return of the *Preludio* theme brings the sonata full circle.

Alexandre Guilmant, 5^e *Sonate pour grand orgue*, Op. 80. \$13.50, Schott ED 1865.

Although three times as long as Sonata 3, the form of each movement of Sonata 5 has been convincingly expanded and the terminal pomposity that disfigures some of Guilmant's works has not run wild here. A two-fold treatment of the opening theme, first as dramatic block chords, then as a fugato, expands the opening *Allegro appassionato*. In the long *Adagio* two gentle themes for celestes are eventually superimposed. There is a bonus in the *Scherzo*, too; after a vigorous minuet with two contrasting trios, the minuet theme itself receives treatment in an unexpected and unconventional development section of detached notes played on flutes 8' and 2'. The closing *Chorale and Fugue* also combines two different ele-

ments in a driving finale that would have pleased Max Reger. Guilmant inaugurated a Cavallé-Coll organ at the Schola Cantorum with this sonata, which may explain the use of an 8' Tuba and a 32' Contra Bombarde at the climaxes, stops which were unusual in France at the time.

—Gale Kramer
Wayne State University

Book Reviews

Widor: *The Life and Times of Charles-Marie Widor, 1844-1937*, by Andrew Thomson. Oxford University Press, 1987. 116 pages. \$39.00.

The musical career of Charles-Marie Widor was launched in earnest one day in 1858 at the family dinner table when the organ builder Artistide Cavallé-Coll, a visitor at the Widor residence in Lyon, recommended to the youth's parents that the precocious musician—then, at the age of fourteen years, organist of his school chapel for three years and deputy for his organist father—should go to study at Brussels with the great organist Nicolas Lemmens, as the young Alexandre Guilmant had done a short time before. Charles-Marie's rigorous apprenticeship with Lemmens lasted four years, and the rest, as it is often said, is history.

Widor's productive and distinguished musical life included such diverse accomplishments as testing and giving inaugural recitals on new Cavallé-Coll organs in France and abroad, a brief period as assistant to organist Saint-Saëns, Professor of Organ at the Paris Conservatoire, writer on orchestral technique, conductor of his own works and those of his contemporaries, teacher of such notables as Charles Tournemire, Louis Vierne (his favorite pupil), Albert Schweitzer, Darius Milhaud, Arthur Honegger, the revolutionary Edgar Varèse, Nadia Boulanger, and Marcel Dupré, who acted as assistant to Widor at the Saint-Sulpice organ from 1906 until the latter's retirement in 1933. In addition to his ten Symphonies and other pieces for organ solo, Widor also wrote concertos for various instruments, orchestral pieces, songs, and choral compositions, along with music for ballet and other stage productions.

Yet, there was much more. Widor's wide interest in literature, art, and politics, coupled with a flair for conversation and discussion, paved the way for entry into the cultural society of his time. He assiduously attended salons arranged by old aristocratic families and by members of the upper bourgeois alike. Widor's exciting musical and social life was spent in the company of musicians, authors, artists, society ladies, politicians, popes, and kings. His capacity for friendship put him on good terms with Liszt and the major French composers of his day, and his outstanding knowledge of the visual arts earned him the respect of their practitioners. Eventually, he became a member, and later

Permanent Secretary, of the Académie des Beaux-Arts within the Institut de France, the guardian of the highest scientific, intellectual, and artistic traditions of the French nation. He participated in setting up musical societies, including the Franco-American Conservatoire at Fontainebleau after the end of World War I, and worked on cultural projects in Spain and England. This prodigiously cultured individual died at the age of ninety-three, only three years after composing his last organ work, optimistically entitled *Trois nouvelles pièces* (Op. 87).

Alexander Thomson has produced an extensively researched, richly detailed, and elegantly constructed biography of an exceptionally talented individual, interwoven with many engaging anecdotes of the personal and social lives of Widor and many of his contemporaries. The breadth of Widor's achievements is matched by the author's success in painting a coherent and fascinating picture of Widor's contributions as an organist, composer, conductor, teacher, writer, and cultural ambassador. A particularly welcome feature of the book is the inclusion of brief descriptive commentaries on the structural and expressive characteristics of Widor's solo organ Symphonies and other selected works.

Music critics of Widor's time delivered mixed reactions to his works. While one praised his "very great technical skill" in organ playing, another found him "a mediocre, uncertain, timid orchestral conductor." A charming and tuneful ballet score was described by one writer as "a little masterpiece . . . refined and alluring." But George Bernard Shaw delivered this typically sarcastic double-barrelled rebuke to one of Widor's orchestral compositions: "Berlioz himself, in his most uninspired moments, could not have been more elaborately and intelligently dull." The author's overall estimate of the quality of Widor's musical output is generally more appreciative and sympathetic,

however. Although some of the early organ Symphonies, with their languishing salon-type pieces sandwiched between rousing marches and finales, were perhaps deliberate crowd pleasers, yet Widor's scheme of an entire cycle of eight Symphonies based upon a rising scale of tonalities reflected a higher musical vision which paid homage to Bach's *Well-Tempered Clavier*. Once Widor had moved beyond the bewildering eclecticism of the earlier Symphonies, his writing for organ became both more inventive—as in the famous Symphony No. 5, whose final Toccata is known to millions—and more disciplined, particularly in his later use of plainchant as a source of inspiration and as a unifying factor. Widor's refusal or inability to adapt to the rapid pace of musical change was noted by music critics even in his own day, and is reflected in Thomson's assessment of him as "a creative conservative, grafting the most enduring aspects of the new onto the older traditions."

The organ works of Bach remained a staple item of Widor's musical diet and a criterion of musical value throughout his life, from the time of his studies with Lemmens, when he was required to perform a new piece of Bach or some other Classical composer every day, through the period of his professorship at the Conservatoire, where they were integral aspects of his classes in organ instruction. The emphasis he placed on Bach, including his collaboration with Schweitzer in writing introductions to some of Schweitzer's books on Bach and their joint preparation of several *Urtext* volumes of Bach's organ works, undoubtedly helped to integrate the music of Bach into the Catholic liturgy.

This engrossing biography, the first of its kind in any language, should rescue Widor's life and accomplishments from half a century of undeserved obscurity.

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



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| 8' Bourdon | 8' Gemshorn | 16' Principal |
| 8' Gemshorn | 8' Gemshorn | 16' Bordun |
| 8' Flauto Dolce | Celeste TC | 8' Octave |
| 4' Octave | 8' Flauto Dolce | 8' Rohrflöte |
| 2' Blockflöte | 4' Spitzflöte | 4' Choralbass |
| II Sesquialtera TC | 2 2/3' Nasard | 16' Contre |
| III-IV Mixtur | 2' Principal | Trompette |
| 8' Trompette | 8' Trompette | 4' Oboe |
| 8' Trompette en Chamade | 4' Oboe | 8' Trompette en Chamade |
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Cover

Berghaus Organ Company, Inc., Bellwood, IL, has built a new organ for First United Methodist Church, South Bend, IN. In preparation for the installation of this tracker-action organ, the church completed a renovation of the sanctuary, relocating the choir and organ to the rear of the room. The instrument is totally free-standing in front of a balcony. Stops are controlled by electric action with a four-memory, solid-state combination action. The case is of oak with a stained and oiled finish; the console is placed four feet in front of the case. The facade contains the Great 4' Octave in the center section and the Pedal 8' Principal in each outside section, both in polished copper. The two sections on either side of the center include the Great 8' Principal in polished zinc and 75% tin. The organ was dedicated in the morning worship service on March 6, 1988, and Janette Fishell presented a recital that day.

GREAT
 16' Quintadena
 8' Principal
 8' Bourdon
 4' Octave
 4' Spielfloete
 2 2/3' Nasat
 2' Octave
 1 1/2' Terz
 1 1/4' Septieme
 1 1/2' Mixtur IV
 8' Trompete
 Tremulant
 Zimbelstern

SWELL
 8' Salicional
 8' Celeste
 8' Gedackt
 4' Principal
 4' Rohrflöte
 2' Gemshorn
 1 1/2' Klein Nasat
 2 2/3' Sesquialtera II
 1' Scharf IV
 16' Dulzian
 8' Schalmey
 Tremulant

PEDAL
 16' Subbass
 8' Principal
 8' Gemshorn
 4' Octave
 4' Nachthorn
 2 2/3' Mixtur IV
 16' Posaune
 4' Klarine



Schoenstein & Co., San Francisco, CA, has completed a 2-manual, 29-rank organ for St. Francis de Sales Cathedral, Oakland, CA. The organ is located in a transept which was converted into a music area for the Cathedral's large choir and several instrumental ensembles. In keeping with an earlier remodeling of the church interior, a strictly functional organ case was the preference of the committee and consultants, Father James Aylward, Eileen Coggin, Father Paul Schmidt and Dr. Charles Greenwood. The Great is partially enclosed, and the Festival Trumpet of copper is on high wind pressure with English shallots. Great Principal 8' is spotted to 8' C. The instrument has been featured in recitals by Robert Glasgow, Thomas Murray, Sandra Soderlund and Eileen Coggin. Mario Balestrieri is Cathedral Organist and Music Director.

GREAT (Partially expressive)

8' Principal
 8' Gedeckt
 8' Gemshorn
 8' Céleste
 4' Octave
 4' Koppelflöte
 2' Fifteenth
 1 1/2' Mixture (IV)
 8' Festival Trumpet
 Tremulant (Exp.)

SWELL

8' Viola Pomposa
 8' Viola Céleste
 8' Chimney Flute
 4' Prestant
 4' Pommer
 2 2/3' Nazard
 2' Flageolet
 1' Cymbale (III)
 16' Bassoon
 8' Trumpet
 8' Oboe (12 pipes)
 4' Clarion
 Tremulant

PEDAL

32' Resultant
 16' Diapason
 16' Bourdon
 16' Gemshorn (12 pipes)
 8' Octave (12 pipes)
 8' Flute (12 pipes)
 4' Choralbass
 16' Posaune
 4' Bassoon (Sw)

Brunzema Organs, Inc., Fergus, Ontario, has built a new organ for the W. A. Humphries residence, New York City. This practice organ stands at one end of the living room. The voicing is gentle in accordance with the size of the room, but folding doors may be opened to increase the instrument's size, both tonally and visually. With 8½ stops, the organ is nevertheless compact, containing both blower and reservoir within its case, and standing under 8' tall. Stop knobs are of ebony, keyboards of ebony and rosewood, and case of bleached white oak. The inaugural recital was played by Thomas Brown of Bethlehem, CT. Photo by Michael Belenky © 1988.

- MANUAL I**
 8' Gedackt
 4' Praestant
 2' Floete
 1½' Quinte
- MANUAL II**
 8' Spitzfloete
 4' Rohrfloete
 2½' Quinte (treble)
 2' Oktave
 8' Regal
- PEDAL**
 I/Pedal
 II/Pedal



The 1948 Reuter organ in the First Presbyterian Church, Wichita, KS, has been tonally revised by Donald G. Hoyer of the **Hoyer Organ Company**, Lawrence, KS, in consultation with Dr. Wallace M. Dunn, the organist of the church. The renovation included 24 ranks of new pipes, rescaling and revoicing of many existing ranks, and installation of new electronic relays. Two electronic voices have been installed in the church dome, an 8' Heroic Trumpet and 16' Antiphonal Bourdon. Both stops are a complement to the 54 ranks of the main organ in the front and Antiphonal in the back of the church. Also because of space limitations, a third voice had to be electronic, the 12 lowest notes of the 32' Contra Posaune.

The original 5" wind pressure was retained because of the power level needed to speak through the original 1912 Felgmaker case which the church strongly wanted to retain. A new 3-manual drawknob console was installed for the main organ in 1967. The Antiphonal Organ is controlled from the main console and a 2-manual console in the balcony. None of the display pipes has spoken since they were disconnected in 1948, or possibly earlier. There are future plans to restore to life the 16' pipes in the center of the case as a Contrabass in the Pedal. The organ is scaled and voiced for a full sound without the use of octave couplers.

- GREAT**
 16' Violone
 8' Principal (61 new pipes)
 8' Bourdon (49 new pipes)
 8' Violone
 4' Octave (61 new pipes)
 4' Geigen Octave
 4' Spillfloete (61 new pipes)
 2' Super Octave (61 new pipes)
 II Rausch Quinte (122 new pipes)
 III Cymbal (183 new pipes)
 8' Celestial Trumpet (electronic, speaker in dome)
- SWELL**
 16' Flute Conique
 8' Geigen Principal (revoiced and re-scaled)
 8' Viola de Gambe
 8' Viola Celeste
 8' Chimney Flute (revoiced)
 8' Flauto Dolce (revoiced and re-scaled)
 8' Flute Celeste (revoiced and re-scaled)
 4' Geigen Octave (revoiced and re-scaled)
 4' Flute Harmonic
 4' Flauto Dolce
 2½' Nazard
 2' Flautino
 III Plein Jeu (revoiced pipes from Hoyer collection)
 16' Contra Fagotto (61 new pipes)
 8' Trompette (61 new pipes)
 8' Rohr Schalmey (61 new pipes)
 8' Fagotto
 4' Clarion (61 new pipes)

- CHOIR**
 8' Rohrfloete (from Hoyer collection)
 8' Viola
 8' Viola Celeste
 8' Dulciana
 8' Dulciana Celeste
 4' Prestant (61 new pipes and chest)
 4' Rohr Gedeckt (revoiced)
 2½' 12th (revoiced and rescaled)
 2' 15th (61 new pipes)
 1½' Tierce (revoiced)
 8' Heroic Trumpet (electronic, speaker in dome)
 8' Festival Trumpet (61 new pipes)
 8' Clarinet (future addition)
- PEDAL**
 32' Contra Bourdon (lowest note was originally low G. Compass was extended downward to low D by installing stoppers in former wooden 16' Diapason pipes)
 16' Contrabass (display pipes in case, to be restored)
 16' Bourdon
 16' Violone
 16' Quintaton
 16' Flute Conique
 0½' Quinte
 8' Principal (former Great Diapason revoiced)
- 8' Violone
 8' Flute Conique
 4' Super Octave
 4' Bourdon (new metal pipes, notes #9-32)
 III Mixture (96 new pipes and chest)
 32' Contra Posaune (lowest 12 notes electronic)
 16' Posaune (44 new pipes)
 16' Fagotto
 8' Posaune
 8' Fagotto
 4' Clarion (12 new pipes and chest)
- ANTIPHONAL GREAT (Pipes previously moved to main organ returned to Antiphonal)**
 8' Rohrfloete
 4' Principal
 2½' 12th
 2' 15th
- ANTIPHONAL SWELL**
 8' Gedeckt
 8' Salicional
 8' Celeste
 4' Nachthorn
- ANTIPHONAL PEDAL**
 16' Pedal Bourdon (lowest 24 notes electronic, speaker in dome)

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The 1988 Organ Historical Society Convention in the San Francisco Bay Area

a Report by Timothy J. Tikker assisted by Jack M. Bethards and Timothy E. Smith

I had been looking forward to this convention for some time, as I knew it would be unusual. The fact that it is only the second national convention in OHS history to be held on the West Coast (the other was in Seattle in 1982) would be enough to make it unusual. Also, however, 19th-century tracker organs, the standard fare of such conventions and the Society's original *raison d'être*, would be quite few in number—after all, the infamous 1906 Earthquake and Fire claimed many fine organs in its wake of destruction. As a native San Franciscan, though, I was quite familiar with the city's remaining historical organ gems, and was eager to see them shared with other organ lovers from around the country.

The convention occupied four full days, Monday June 20th through Thursday the 23rd—plus optional tours on Friday and Saturday to quell the appetites of truly insatiable organ buffs! The weather was a representative sampling of the city's ubiquitous fog, alternating with sunny-but-breezy spells, yet a good deal warmer and unbreezy in trips north, south and inland.

Sunday

For those arriving early, Sunday saw two pre-convention events, both featuring recently-refurbished organs. Across the bay at Oakland's First Baptist Church, Charles McManis (now of Walnut Creek, CA) displayed the 1907 Murray M. Harris organ, later altered and most recently reworked by McManis in 1983. The greater portion of the original

organ remains, giving a fair idea of the work of Harris' middle period.

Sunday evening brought a recital at St. Ignatius Church, a magnificent 1914 Italian Renaissance basilican edifice on the campus of the (Jesuit) University of San Francisco, whose Lone Mountain Campus also served as convention headquarters. St. Ignatius organist/music director Matthew Walsh gave an eclectic recital demonstrating the capabilities of the IV/50 organ, a 1912 Kimball rebuilt and enlarged with new Laukhuff flue-pipes and console and Schopp reeds in 1966-68, and now completely revised by Michael McNeil of Lompoc, CA. A featured work was Karg-Elert's *Fugue, Kanzone & Epilog*, op. 85 no. 3, featuring four women from the St. Ignatius choir and violinist Maria Walsh. Besides the addition of new pipes, including hammered-tin Trompettes and a huge-

scaled, tin Harmonic Flute, McNeil's work entailed the complete revoicing and extensive rescaling of the existing pipework, blending formerly disparate styles into one.

Monday

Monday morning's pre-convention recital took place at Civic Auditorium in S.F.'s Civic Center, home of Austin's opus 500. This IV/117 organ was built for the 1915 Panama Pacific International Exposition, where it was played by Saint-Saëns and Edwin Lemare, among others. Upon its subsequent relocation, Lemare became its municipal organist. It is presently being refurbished with funds raised by the Committee to Save San Francisco's Municipal Pipe Organ headed by Charles Swisher, who was present to give the opening remarks. Jack Bethards, president of Schoenstein & Company, gave a report on the restoration in progress. John Balka, organist/director at St. Mary's (RC) Cathedral, warmly welcomed the audience and performed a lively and varied program of appropriate music, including a Christmas medley by Lemare as well as Sowerby's virtuosic *Pageant*. The organ made quite an impression—it has three full-length 32's!—and shows a noticeable improvement in power and clarity thanks to the restoration work. The usual hymn with audience was replaced by a rousing rendition of the official City Song, "San Francisco," led by the cantor of St. Mary's!

The first official convention recital on Monday afternoon featured one of the most unusual organs of this or perhaps any other convention: the 1924 Ernest M. Skinner IV/63 (op. 455) at the California Palace of the Legion of Honor, a museum featuring permanent displays of French art, including Rodin sculptures, and enjoying a spectacular location atop a hill in Lincoln Park, overlooking both S.F. Bay and the Pacific Ocean. Donated by the Spreckels family (also responsible for the 1915 Austin at San Diego's Balboa Park) and designed by Marshall N. Giselman (probably much to Mr. Skinner's consternation!), the main organ is located above the ceiling of the entry hall, speaking into a rotunda through canvas painted to look like stone blocks. The console is located in the adjoining main hall, the far end of which has an Echo division speaking through a similarly-painted half-dome. The main organ was also briefly heard, for the first time in many years, in the museum courtyard, once a large plaster frieze was opened (oddly enough, the sound here is even more muffled than indoors). A triumphal arch at the courtyard's entrance conceals a 30"-wind Clarion and ten huge Deagan Chimes, which Skinner promised would "be heard for several miles over land and sea" (well, not quite... they're certainly no competition for the bay's foghorns). Staff organist John Fenstermaker skillfully and enjoyably demonstrated the organ's orchestral orientation in works of Dudley Buck, Roy Spaulding Stoughton (the 1918 suite *In India*, displaying the variety of percussion stops) and Karg-Elert (the *Improvisation on "Nearer, my God, to Thee"* composed in memory of the sinking of the Titanic, here preceded by Fenstermaker's brief evocation of sounds of the sea). The singing of the American and French national anthems was preceded by the first of several Historic Organs Plaque presentations, here received by organ curator Edward M. Stout III.

Grace Cathedral, atop historic Nob

Hill, hosted the day's remaining events. Randall J. McCarty was joined by a string quartet and flutist from the San Francisco Conservatory of Music. Their program of works by Mozart, Sweelinck, Bach, Beckwith and Handel demonstrated both solo and ensemble capabilities of a I/4 tracker now attributed to Wm. A. Davis of New York (c. 1860), given to the cathedral in 1962 and later restored by Edward Stout. It is always amazing how this little organ sets this huge airspace (the nation's third largest Episcopal church) ringing with tone, with the reverberation time of seven seconds! Yet the program had a chamber-music air despite the surrounding immensity of space, an effective contrast to other convention fare. McCarty's sensitive playing was matched by the fine string ensemble, though some complained of the flute's poor intonation and wide vibrato.

Conventioneers then descended to the crypt for the OHS Annual Meeting, efficiently chaired by President William Aylesworth. Following a dinner catered by Kim's restaurant, the group ascended back to the cathedral's main level to hear organist/choirmaster John Fenstermaker's recital on the Alexander Memorial Organ, Aeolian-Skinner's opus 910 of 1934. Originally a large four-manual design, this organ has at least two historic distinctions: it was the tallest organ ever assembled in the A-S shop (anything larger built thereafter was only completely assembled on site) and, more importantly, it was this organ that marked the final rupture between E.M. Skinner and the A-S firm, since the contract specified that G. Donald Harrison would be tonal designer. Indeed, this is an early example of the "American Classic" style, since slightly altered by Harrison in 1952 and further by a local firm soon thereafter (these latter changes are gradually being undone, however). A new five-manual console installed by Ruffatti in 1968 made possible Casavant's addition of Bombarde and Gallery divisions (in somewhat incongruous modern casework) in 1974, making a total of 123 ranks. Fenstermaker's program aptly demonstrated the organ's eclectic design-concept: Guilain's *Suite du premier ton*, Bach's S. 547, Dupré's *Cortege & Litanie*, Mendelssohn's *Sonata II, Idyll* by Richard Purvis (Fenstermaker's predecessor at Grace), and Franck's *Final* demonstrated the organ's full dynamic and color ranges as well as the characteristic Skinner orchestral sounds. As the organ is placed in large chambers on either side of the chancel, conventioners seated in the choir enjoyed the organ's direct tones in a way not possible in the nave.

Having returned to the USF campus afterwards, many attended a special wine and cheese reception hosted by Michael McNeil at St. Ignatius church, also holding an "open console" session on the refurbished organ. Lois Regestein and Jim Welch played briefly, and I accompanied my wife, Julia Harlow, who made a surprise appearance with the highland bagpipes, quite a stirring sound in that setting! Mr. McNeil happily answered many questions about the nature of his work on this organ.

Tuesday

The city's largest intact 19th-century (tracker) organ was featured Tuesday morning in a recital by Bruce Stevens. Our Lady of Guadalupe (RC) Church, located right by the Broadway tunnel at the edge of Chinatown, was founded as a Spanish parish but is now a largely

Timothy J. Tikker is organist/choir director at Trinity United Methodist Church, Eugene, OR. After performing at the OHS convention this year, he went on to participate as a semi-finalist in the International Organ Improvisation Contest at the Bavokerk in Haarlem, Holland. In August he performed at the annual convention of the Seventh-Day Adventist Church Musicians' Guild hosted by Atlantic Union College in Lancaster, MA, as recitalist and improvisation clinician.



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Pioneer Memorial Chapel, 1st Congregational, Sonoma, Bergstrom



St. Boniface, Austin

Chinese congregation. This modest but elegant 1910 concrete building with barrel-vault ceiling effectively houses a II/29 1888 Hook & Hastings (opus 1380), relocated from First Unitarian Church in 1912. This unaltered, yet neglected organ was made presentable especially for the convention by a crew led by Lawrence Trupiano, generously volunteering many hours of work, cleaning, tuning and making many repairs. With works of Mendelssohn ("Songs Without Words" transcribed by Karg-Elert) and Rheinberger (*Sonata VIII*), Stevens' adroit playing ideally demonstrated the organ's rich, robust tones (the Great has a 16' Open Diapason!) as well as more delicate colors (e.g., Swell 8' Stopped Diapason plus Quintadena). Culver Mowers of the Historic Organs Committee commented on that unmistakably characteristic "Hook" sound—just emerged, literally, from beneath layers of dust—as he presented an Historic Organs Plaque to Guadalupe's pastor, in the hope that such recognition will encourage the parish to bring about this organ's much-needed restoration.

Conventioneers then bused about an hour north to Santa Rosa, stopping at St. Rose's (RC) Church. The 1901 building was curiously doubled in size in 1960 as an extension of similar size to the original church was added at the sanctuary end, placing the sanctuary in the middle of an almost L-shaped structure. The 1909 Whalley organ remains in its original place in the gallery of the old portion of the church. Thomas W. Whalley (1856–1931) was born in San Francisco and built about 25 organs between 1888 and 1906, working in Oakland and Berkeley sometimes in partnership with Genung or Edwin A. Spencer, then later with his son Ralph after 1906. This modest tracker-manual and tubular-pneumatic pedal organ was altered by Raymond Garner & Co. of Crestline, CA in 1977, providing a Great 2' and Swell 2 1/2' and Mixture III (new total: II/15). Beth Zucchini's concert had to be slightly shortened due to scheduling problems (the buses had arrived late and midday mass was about to begin). Unfortunately, her mostly pre-romantic program and non-legato touch did little to show this organ to advantage.

Moving on to Sonoma, we arrived at First Congregational Church, whose original wooden A-frame building now serves as "Pioneer Memorial Chapel" housing their II/8 tracker by John Bergstrom & Sons (opus 66). Bergstrom (1826–1907) was a Swedish immigrant who worked for a Boston builder before coming to San Francisco, where he was established by 1880. He worked in Minneapolis in 1891–93, but returned to S.F. and resumed work there until 1900, when he retired and moved with his sons to Hawaii. This organ, featuring gaudily colored façade pipes, is well-preserved and appreciated by its owners, and was briefly demonstrated by convention co-Chairman James Carmichael, performing a March by Marsh, Bach's famous "Air" transcribed by Le-

mare, and Fletcher's *Fountain Reverie*.

Returning to San Francisco, we heard a recital featuring two organs at St. Boniface (RC) Church. This 1908 "Rhine-land Romanesque" building was recently restored, and its beautiful, elaborate interior and excellent acoustics made this setting most special. The gallery organ is a 1923 III/40 Austin (op. 1112), incorporating 21 ranks from the former organ by Henry Bevington & Sons (London, England, 1876), originally installed in First Presbyterian in Oakland, CA. In his performance, J. Michael Grant demonstrated the pipes of the two different builders to good effect, featuring Bevington stops in a Salomé *Grand-Choeur* and Austin ones in works of Mathias, Thiman, Parry and Bonnet. Timothy Smith played the front organ, a II/11 1939 Aeolian-Skinner (op. 990) relocated from St. Joseph's Hospital Chapel in 1982. It was heard solo in an "Aria con variazione" of Martini and joined the gallery organ for two duo-organ works: Lucchinetti's *Concerto*, and James Biery's *Voluntary for Antiphonal Organs*, a pleasant, conservative modern work composed for and premiered on this occasion. The exemplary playing of both organists was well-received by an enthusiastic audience.

After we were turned loose for dinner, left to explore San Francisco's rich quantity and quality of restaurants on our own, we reconvened for the featured evening recital at Trinity Episcopal Church, an imposing, castle-like stone edifice built in 1892. Thomas Hazleton performed on the IV/55 1924 E. M. Skinner (op. 477), noted for its exceptional state of preservation. It is interesting to note the stolist's two mixtures and Choir Nazard, reflecting Skinner's rediscovery of upperwork in a visit to England and France earlier that year. The organ is now gradually being restored by Edward Stout; in fact, the need to re-leather the Solo division brought about a change in program, where Hazleton improvised a demonstration of the Solo's characteristic registers, carefully avoiding the notes that didn't work! Music by Pachelbel, Bach, Guilmant, Franck and others displayed a rich, sonorous organ, and Hazleton's registrations were highly colorful, perhaps even cinematic (well, Tom is also a theatre organist!). Actually, one might question the overuse of tremolos, which detracted from such pieces as Howells' Psalm (139:11) Prelude, disappointing when the organ sounds are otherwise perfect for this music. An Historic Organs Plaque was presented and received by Trinity's organist, Burton Weaver.

Wednesday

Wednesday's schedule began with a concert at First Church of Christ, Scientist, a 1913 yellow-brick Romanesque-Byzantine building. The IV/27 1924 W. W. Kimball organ (op. 6742) is a rare extant example of their "orchestral" design. The four manuals are largely inde-

pendent from each other but extensively unified within themselves, and there are no completely independent Pedal registers. The entire organ, on 7 1/2" to 15" wind, is under expression. Of 27 ranks, nine extend to 16' pitch (seven of them are full length), and nine ranks represent string tone. The "horseshoe" console reminds one of a theatre organ, yet the sounds are a good deal more refined than the console shape might lead one to believe. First Church's organist Kenneth Matthews presented a very well-played recital, completely in sympathy with the instrument and a model of appropriate programming. He began with a "Bourrée" of Wallace Sabin, former organist at this church and the designer of this organ, and later continued with a Canzona on "Liebster Jesu, wir sind hier" by Sabin's star pupil Richard Purvis, who had his lessons on this organ. Purvis' piece was preceded by Bach's setting of the same chorale, an

effective contrast. Matthews concluded with Sowerby's "Passacaglia" (from the *Symphony in G*), demonstrating the organ's full range of color and power in appropriate style. This organ, its restoration by Edward Stout nearing completion, was to receive an Historic Organs Plaque; however, most of the plaques to be presented at this convention were still in transit via UPS—so this was the first of several presentations of "conceptual" plaques!

We then moved west along California street to Central Seventh-Day Adventist Church, built as Methodist-Episcopal in 1892. The Adventists bought the building in 1927, but not its 1900 M.M. Harris organ, so in 1930 bought a used Robert Morton theatre organ. This was my home church, and I had helped to begin the project that eventually led to the Morton's removal and an Organ Clearing House installation by Rubin Frels of Victoria, TX. This II/28 tracker uses

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| Gemshorn | 2' |
| Quinte | 1-1/3' |
| | |
| MANUAL II | |
| Gedackt | 8' |
| Gemshorn | 4' |
| Principal | 2' |
| Klein Octave | 1' |
| | |
| PEDAL | |
| Gedacktbass | 16' |
| Gedackt | 8' |
| Gemshorn | 4' |
| Principal | 2' |

Wind Pressure 50mm

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mechanism and some pipes from a 1903 Pilcher, more pipes from a 1906 Felgmaker and other old organs, some new pipes and a new case by Frels that cleverly complements the church's architecture. Its appearance is striking, with façade pipes painted and stenciled in gold, brown and silver, and featuring a fanned display of vertical Trumpets. Jane Edge played a program of light romantic works (Kern, Lefebure-Wély, Dubois . . .), unfortunately demonstrating little variety in registration (e.g., three or four Oboe solos). Still, the organ made a favorable impression, and the audience chortled heartily over the final selection, a naively jaunty "Processional March" by Henry Parker.

The rest of the day was spent south of the city on the peninsula. Stanford University's Memorial Chapel gallery contains two large, contrasting organs: first, at the sides of the gallery behind an imposing 16' tin facade, an electro-pneumatic III/62 1901 M. M. Harris, incorporating a transept Echo division by Johnston (1915) plus some Skinner ranks (1933), and now partially restored, with a new console by Manuel Rosales; and second, at the gallery's center, the IV/72 1984 C. B. Fisk tracker, famous for its dual-temperament system (17 tones per octave allow a choice between modified meantone and a well-temperament, each having its own separate set of pipes for the accidentals, selectable by a lever). Associate University Organist Robert Bates demonstrated the Fisk superbly with clear, vivid, precise yet expressive playing and always ideal registrations. Buxtehude's *Praeludium in d* and Scheidt's "Christe, qui lux es et dies" variations, heard in meantone, juxtaposed with works of Lebègue and Guilain, contrasted the organ's excellent and authentic German and French voices, especially the reeds. Bach's "Ein feste Burg" prelude introduced our singing of that hymn, stirring led by Bates. With the Harris organ we sang "Down Ampney," then heard a Larghetto by J. K. Paine,

Widor's famous *Andante Sostenuto*, and Demessieux's virtuosic *Etude* in octaves. While the Widor suffered from a rather sentimental approach in both rubato and registration, the Demessieux was admirably done, and overall this concert was a real highlight of the convention. The Harris organ certainly sounds better now that the three-inch layer of hair-felt added to the redwood-panel ceiling in 1910 has been removed, and we anticipate further improvement once this organ's restoration is completed.

The convention's oldest American organ was heard at San Agustin Church (RC) at Scotts Valley, an 1844 George Stevens with old English-type GG-compass manuals and a newer (1964) Pedal division (present total: II/23). Lois Regestein's program was perfectly suited to an organ of this type, featuring works of Ch. Wesley, Banchieri, Handel, Mendelssohn and Thayer, plus Barber's "Wondrous Love" variations for contrast. The organ was originally installed in Massachusetts and came to Scotts Valley via the Organ Clearing House in 1987. Restored by Visscher and Associates of Soquel, CA, the organ retains its original voicing, gentle almost to the point of sounding choked; however, the organ is only temporarily situated in the present building (with hideous acoustics!), awaiting construction of its permanent church home, so final results are yet to be determined. Otherwise the restoration evidences fine workmanship, and discrete additions (basses for the Great Trumpet, Swell Cornet and Oboe) enhance the organ's flexibility.

Wednesday's final stop was Holy Cross Church (RC) in Santa Cruz, the parish at the site of the historic Spanish mission. Gathered in the parish hall, we first enjoyed a slide presentation by Edward Stout, a San Francisco organ technician whose work has already been mentioned several times in this report. Entitled "The Wild, Wild West", Stout's program documented examples of inept organ rebuilding and "mainte-

nance" by various local incompetents. He betrayed his non-West Coast origins by jokingly describing the "inventive, resourceful, pioneering spirit of the West, something completely unknown on the East Coast" . . . resourceful, as in wind ducting made from joined coffee cans, ciphers stopped with styrofoam cups, exotic mitres that must be seen to be believed, or Flexhaust hose attached with bathroom caulking ("Flange-From-A-Tube")! Stout's wry, witty commentary was hilarious, though many were reduced to helpless mirth by the photos themselves before any comments had been made. This was followed by a delicious fish dinner served by members of the church.

The evening's concert featured George Bozeman playing a II/23 Organ Clearing House tracker originally an 1889 A.B. Felgmaker (Op. 508) rebuilt in 1988 by Stuart Goodwin of San Bernardino (Op. 10). A new solid cherry case and tonal reworkings make this an essentially new organ, and a very effective, musical one at that. Even in only 18 registers, there was such variety and interest in the tones that one never tired of hearing it, even in a lengthy concert. It also demonstrated surprising power, thanks in part to rear gallery placement in a good acoustic. Bozeman performed works of Bach, Bridge, Bingham (2 preludes on Lowell Mason hymns, which hymns we also sang—with a powerful sound that quite bewildered parishioners who attended the concert) and Vierne, entertaining us with his lively, good humored, even eccentric playing. He then brought the audience to its feet with his own footwork in the concluding virtuosic *Fantasia and Fugue in d* by Henry Morton Dunham.

Thursday

Thursday morning's concert showed us another fine Organ Clearing House project, also surprisingly musical, colorful and powerful for its size. The II/24 tracker at the Church of St. John the Evangelist (Episcopal) in San Francisco was a 1902 Moller (Op. 388) from Davenport, IA, rebuilt by parishioner and organ technician John DeCamp and Manuel Rosales' shop. Enlarged from the original 13 ranks and completely reworked tonally, it is now one of the city's finest trackers. David Higgs' superb recital was certainly a rousing way to start the day and a hard act to follow for the remaining players in the convention. His performances of Mendelssohn's *Sonata I* and Dupré's *Noel Variations* are likely the finest I have ever heard, played flawlessly by memory and demonstrating sound technique and musicianship. Between those two works were Mozart's *Andante K. 616* (played with more rubato than would have been possible on the original barrel organ mechanism) and Schumann's *Canon in b*. As the Dupré preceded our singing of "Noël Nouvelet", Higgs first led us through a brief vocal warmup since it was so early in the morning!

The rest of Thursday morning was spent at the organ building factory of Schoenstein and Co. Felix F. Schoenstein (1849-1936) came to this country in the mid-19th century to install two Orchestrons for his family's company in Villingen, Baden, Germany. He established his own company in San Francisco in 1877 and three succeeding generations of Schoensteins have continued Felix' work. The present three-story factory was built in 1928 and is now on the National Register of Historic Places. Jack M. Bethards purchased the firm in 1977, which is now primarily occupied with the manufacture of quality electric-pneumatic organs. Conventioneers were given free rein to roam freely on this self-guided tour, aided by the gracious and cordial shop personnel at their various stations, always ready with helpful explanations. Of particular historic interest were framed photos on the walls, including various Schoensteins and one of Lemare playing the Austin Op. 500 in its original installation, as well as artifacts from Felix Schoenstein, including tools, pipes and a pinned bar-

rel from an Orchestron.

Thursday afternoon and evening concentrated on the work of California organ builder Murray M. Harris. Harris (1866-1920) trained with Hutchings in Boston and established himself in Los Angeles in 1894. The firm changed its name to the Los Angeles Art Organ Company when financial difficulties forced Harris to leave as they were building the world's largest organ, for the Louisiana Purchase Exposition (which later became the nucleus of the Philadelphia Wanamaker organ) in 1904. The firm relocated to Hoboken, NJ under the name Electrolian, but that venture failed after a year and Mr. Harris reestablished his old shop in Los Angeles in 1906.

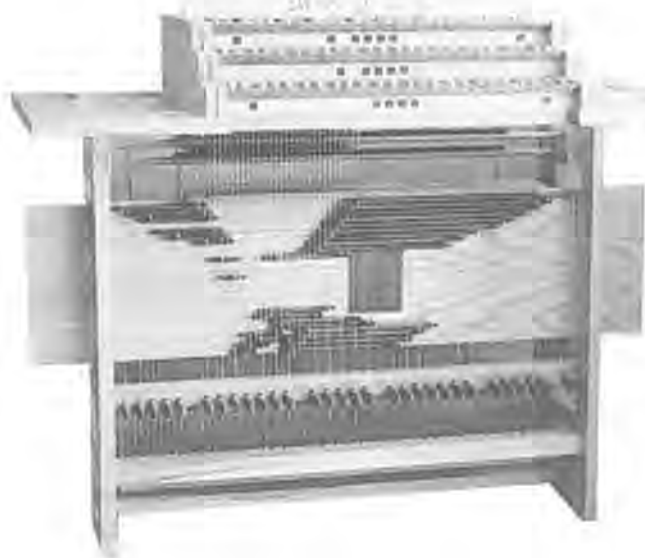
Three of the organs visited here were built in 1904 under name of Los Angeles Art. The first of these was at Holy Cross Church (RC) which became a Korean congregation in 1980. Unfortunately, the Koreans have added some carpet to the aisles, but the acoustics are still satisfactory and this L.A. Art Organ (III/32, Op. 42) enjoys the best placement of the three, free standing in a rear gallery. Timothy Tikker played a recital of works of Franck (*Fantaisie in C*), Tournemire (*L'Orgue Mystique* excerpts and a *Sortie*, Op. 3) and Vierne (*Scherzetto* and *Pastorale* from Op. 31). I will decline comment on my own playing but will gladly describe the organ, an old friend which has helped me to "discover" such music as I played in this recital. The organ is original except for repairs by the Harris firm necessitated by 1906 Earthquake damage and a re-leathering of the coupling system by Schoenstein in 1980. Apart from subsequent minor repairs, the organ is in need of a thorough cleaning and restoration. The electro-pneumatic action is original, as are the mechanical combination action and sensitive swell mechanisms. The voicing is refined and colorful with rich, liquid flutes, unusual and almost reedy strings, and some of the finest color reeds that I have ever heard (Oboe, Clarinet and Vox Humana, the latter perfect for Franck). Two Great 8' Diapasons of equal strength but different timbre enhance an exceptionally rich foundation ensemble. Jack Bethards preceded this and the other concerts with a brief talk about the organ and its builders and Culver Mowers followed it with an Historic Organs Plaque presentation.

We then traveled just a few blocks to the Philadelphian Seventh-Day Adventist Church for our second L.A. Art Organ (Op. 44) a II/11 tubular-pneumatic intact and still functioning well. Unfortunately, the church is thoroughly carpeted (thanks especially, according to a plaque hanging by the choir loft, to the efforts of the choir members!) so the organ's tones are not heard to fullest advantage. Marilyn Stulken gave a recital of many shorter works, primarily pre-Romantic (Murschhauser, Zipoli, Raison . . .), while later works (Smart, Salomé, Peeters) sounded more at home on this instrument.

In 1913 Harris sold his company to E. S. Johnston and the next organ we heard was built under this name in 1915 (Op. 148). L'Église Notre-Dame des Victoires, the city's national French parish, was founded in 1856; the present building was built 1907-15, a small, barrel-vaulted church with superb acoustics. Built as a III/28 with main organ in the rear gallery and Echo division in the chancel (the latter including a 16' Quintaton and a "Vox Mystica"), the organ received a new Möller console in 1969 with a fourth manual for the Echo. Some subsequent misguided tonal changes were undone in 1974 in a restoration by Jack Bethards, and the organ sounds surprisingly well with its original disposition, even with no stops above 4' pitch. Recitalist James Welch shared his enjoyment of this organ, playing music of Balbastre ("Marseillaise" variations), Purvis ("Chartres" variations), Bach ("Badinerie"), Newton Pashley ("Melodie", by this former organist at Oakland's First Presbyterian Church) and Mendelssohn (*Prelude in d*). The hymn

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Central 7th-Day Adventist, Frels



St. John the Evangelist, Möller



Holy Cross, Los Angeles Art Organ Co.



St. Francis of Assisi, Concord, Rosales

"Bountiful" was also given in a special setting to the memory of Alexander Schreiner.

The main part of the convention concluded with three events at Temple Sherith Israel. First we heard the five-stop one-manual tracker with pull-down pedal in Rabbi Morris Goldstein Chapel, a lovely chamber organ by Gregory Harrold of Los Angeles (Op. 8, 1983). The chapel is small, so the program was given twice, thus allowing all conventioners to hear it in one of two shifts. Unfortunately, the chapel's new, lowered, acoustic tile ceiling does little to enhance the sound. Far worse than the acoustics was Joseph Fitzer's unfortunate recital in which he demonstrated a minimum of understanding of this organ. For instance, one registration was 4' Prestant alone with case doors closed; Fitzer seemed oblivious to the fact that the doors prevented some of these façade pipes from speaking at all! While Frescobaldi's "Balletto" variations were suited to the instrument, the clumsy playing was not; nor was a suite from *The Complete Melodeon Instructor* by John Zundel (composer of the hymn tune "Beecher," which we sang thereafter). Harmonium music sounded ludicrous on this organ, and the ludicrousness was brought to its peak by three members joining in on the last number, a "Nursery Galop," providing a childish rhythm section (rattle, toy tambourine, rubber duck . . .). While I understand a desire for a moment of levity, I wish that such events could be limited to secular buildings—I question the appropriateness of such silliness while we are guests in another's place of worship. I was especially bothered though, that this program virtually seemed a deliberate attempt to make this organ sound bad.

Subsequent events were much happier, though. We enjoyed a magnificent buffet banquet, followed by the usual remarks and acknowledgements that need to be made near the close of a convention, including recognition of this year's four E. Power Biggs fellows (Eileen Bockheim, Diane E. Green, Michael F. Jack and Wanda Underhill) and a plug for next year's convention in New Orleans. Finally, Richard Purvis, already mentioned in this report as a composer, student of Wallace Sabin and former organist at Grace Cathedral, delighted us with his reminiscences of the area's organ and music scene in years past, including tantalizing descriptions of instruments no longer extant and of amazing concerts by Lemare, Dupré, and others. I had heard a similar talk by Purvis at the 1986 San Anselmo Festival and was pleased to note that Purvis virtually never repeated himself. What a wealth of experience and memories he must have!

Finally, we went up to the main temple for the closing concert, played by temple organist Rodney Gehrke and assisted by Sherith Israel's cantor and choir, a professional quartet. This spacious, domed building is wildly decorated with intricate red, blue and gold

patterns on walls and ceiling and brightly lit with hundreds of incandescent bulbs that line the room's many arches. The temple dates from 1904, having survived the 1906 Earthquake and serving temporarily as a Hall of Justice thereafter, the site of famous graft trials. The magnificent III/57 electro-pneumatic L.A. Art Organ (Op. 45) survives in excellent original condition, playing perfectly with virtually all of its original leather! The voicing is by noted Englishman John W. Whitely (mentioned in G.A. Audsley's writings), who joined this firm upon Harris' departure. The Choir and most of the Great share a large swell box, the Swell occupies a second, and a three-stop Echo is located in a third box in the highly resonant dome, playing from the Choir; all swell mechanisms are mechanical, including the Echo's! While the main organ's chamber placement inhibits the sound's presence, the overall effect is quite grand and robust and many individual colors were striking. The rich, dark and abundant reeds were heard to advantage in several Jewish service pieces, representative of various points in the liturgical year, appropriately and dramatically demonstrating this organ's effectiveness in choral accompaniment. One work that was especially impressive found the choir singing from the reverberant dome (unfortunately, carpeting and seat cushions elsewhere make this the *only* acoustically live portion of the room). Solo organ works included Mendelssohn's *Sonata III*, three Brahms chorales, Alain's *Petite Pièce* and *Ballade en Mode Phrygien*, and four organ psalms by Heinz Werner Zimmerman. A surprise was Messiaen's *Subtilité des Corps Glorieux*, used to demonstrate the gentle tierce-mixtures in cornet combinations. Gehrke's solid playing served music and organ well, combining with the fine singing for a memorable close to the convention. George Bozeman presented the Historic Organs Plaque, taking time to express his fondness for Harris' organs. He also announced that he had just appointed himself head of a new "Historic Organists Committee" who would give their first award to Richard Purvis, "once he is of sufficient age to receive such an award graciously!"

Following this final concert, there was an extra, optional event, a performance by Tom Hazleton at the Castro Theatre, with its IV/26 Wurlitzer. The organ is owned by William and Richard Taylor, and was installed at the Castro starting in 1979 under the supervision of Edward Stout. While it is a composite assembled from many sources, its components are virtually all Wurlitzer (including all pipes except the Post Horn), installed here with meticulous care, making this a surprisingly authentic instrument. While I didn't attend the concert, I was able to audition it by tape, and was pleased by the authentic, well-balanced sounds, all superbly displayed by Hazleton, a consummate performer in this style. He plays with verve and humor, and uses the organ to great

advantage with well-chosen colors (one favorite was Clarinet plus 16's in Pedal, under the manual Concert Flue Celeste—very mysterious and imaginative!). Highlights of the program included a medley from *South Pacific*, and a fantasy on "Amazing Grace" that consisted of a string of clever parodies of Richard Purvis' compositions ("Green-sleeves," "The Cuckoo," "Supplication," "Fanfare" . . .). The "congregational hymn" was Irving Berlin's "God Bless America."

Optional Post-Convention Tours

The first of these began Friday morning in Berkeley in the Chapel of the Cross at Pacific Lutheran Theological Seminary. Conventioners saw a tracker organ of Spanish design now being built by Greg Harrold. The disposition has complete 8' principal and flute choruses plus interior and horizontal reeds on one manual with short octave in the bass. All registers are split into bass and treble halves at c¹ and c^{#1}. Some obligatory toy stops (pajaros, tambor . . .) round out the disposition providing all the basics

for performing the Iberian literature. Harrold discussed the characteristics of the style and Dr. Lawrence Moe, Professor Emeritus of U.C. Berkeley, described the role to be fulfilled by this organ in the University's teaching program (the organ is actually the property of U.C. Berkeley rather than P.L.T.S.). While the organ is not yet finished, one stop, the 4' Octava was heard and the impressive, elaborate case and beautiful workmanship gave an idea of what the finished product would be like. Conventioners also noted a III/28 1912 electro-pneumatic Steere (subcontracted by Skinner and so bearing the latter's nameplate), originally from Berkeley's First Baptist Church, installed here by a Seminary student in 1978. Some weeks after the convention it was purchased and removed by Gordon Schultz of Roseville, MN.

The next demonstration was held in Alfred Hertz Memorial Hall of Music at UCB, where Dr. Moe introduced the University's organ collection, built-up over a number of years and funded through a bequest from Edmond O'Neill. Moe demonstrated three histor-



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1st Presbyterian, Marysville, Rosales

ic organs (anon. 1/4 German, c. 1750; Iben 1/7, 1783; anon. Italian 1/7, c. 1750) as well as modern ones in historic style (regal, lap portative and two continuo-positives by Jurgen Ahrend, and a II/26 Greg Harrold tracker in the rear balcony, 1982-83). Clearly, this unique collection is one of the nation's musical treasures, and an excellent resource for organ and musicology students. Once Moe had demonstrated all the organs, OHSers tried them out . . . all at once! The resulting Ivesian cacophony was briefly interrupted as someone started up the hall's largest organ, a III/63 electro-pneumatic 1958 Holtkamp.

Busing north to Concord, the next recital featured an excellent new tracker organ in an acoustically and architecturally striking new church, St. Francis of Assisi (RC). The II/26 Rosales (op. 13, 1987) incorporates keyboards, a windchest and some pipes from a c. 1854 Wm. B. D. Simmons organ, made available through the Organ Clearing House. The result, however, is a thoroughly coherent contemporary organ, warm and suave yet clear and strong, both in its ensembles and individual registers. Ronald McKean's ably-played recital really put the organ through its paces, especially in an extensive set of improvised variations on "Ave Maris Stella," as well as in works by east-bay composers Newton Pashley and Kenneth Mansfield. McKean received a round of applause when he announced that his own church, Oakland's First Presbyterian, had just signed a contract with Rosales for a new three-manual tracker; coincidentally, that contract had been signed just two nights before, probably just as Ed Stout's slide show in Santa Cruz was showing conventioners the present state of First Presbyterian's much-abused old Kimball.

Returning to San Francisco, the next stop was St. Dominic's (RC) Church, a wonderful 1929 neo-Gothic edifice which many consider to be the loveliest church on the west coast. Unfortunately, the uncannily dry acoustics are a far cry from the church's visual splendor. The 1909 III/65 electro-pneumatic Jesse Woodbury & Co. (of Boston) organ was originally built for a temporary church building, eventually receiving less than ideal placement in the present church, buried in a deep side chamber in the chancel. The organ was equipped with a new Möller console in 1955, and seems to be tonally unaltered. Edward Murray showed the organ's capabilities in a variety of music, featuring the "Final" from Vierne's *Symphony VI*.

The next program was at Sts. Peter & Paul (RC) Church, located in the heart of the Telegraph Hill/North Beach district. Another spacious yet acoustically unhelpful church, this proved a special challenge to Schoenstein & Co. when they installed their new II/30 electric-pneumatic opus 104 in 1986, retaining the casework of their former opus 7. This organ is among Schoenstein's first to incorporate findings from a recent study tour of romantic organs in France. Several stops, especially reeds, strings and harmonic flutes, are directly based on Cavaillé-Coll models, with quite positive results. Susan Summerfield wisely chose a program featuring French music (Widor, Messiaen, DuMage, Tour-

nemire) for this organ.

Friday closed with an evening recital at Sacred Heart (RC) Church, an impressive yellow-brick building from 1909. It has an excellent acoustic with nearly four seconds of clear, ringing reverberation, even with this large audience (of perhaps 400) in attendance. The organ is a III/26 electro-pneumatic Hook & Hastings from 1933 (op. 2601), quite late considering that the firm folded in 1936. Thanks especially to extensive, ongoing repairs by Kevin McGowan, incorporating re-leathering and some discrete tonal enhancement under the direction of John DeCamp, the organ sounds surprisingly well (frankly, I hardly recognized it!), enjoying its effective rear-gallery placement. One especially noted rich foundation and fine reeds, a singing, colorful Clarinet being my particular favorite. Rosalind Mohnsen performed an outstanding recital, with marvelously fluent playing and repertoire and registrations perfectly chosen to show the organ to best advantage. Her program presented composers from four countries, the opening French set closing with Langlais' impressive "Pedal Epilogue" (*Hommage à Frescobaldi*), superbly played. She continued with American works more-or-less contemporary with this organ (McKinley, Elmore, Schreiner, R. K. Biggs), then English works (Bridge "Adagio," Wm. Faulkes "Carillon"), concluding with two Belgian works (Peeters' "Largo," Jongen's "Toccata"). OHSers were joined by many parishioners and other music lovers to make a large, enthusiastic crowd, all expressing their appreciation for McGowan's efforts to restore this organ to playing condition.

Saturday's tour was the longest traveled, going far into California's north central valley. After two hours on the buses we arrived in Sacramento, at St. Paul's Episcopal Church. A striking memorial window seemed to indicate that this was the home parish of the Stanfords, founders of the university visited on Wednesday. This 1901 building houses an 1877 Johnson and Son (op. 503) organ, originally from Carlisle, PA, installed here in 1915 after their previous organ was destroyed by fire. After changes then and in 1963 (present total: II/19), the organ has most of its original pipework and tonal qualities, except that several ranks have been transposed to other pitches. Certainly this organ is a worthy candidate for proper restoration, with promising prospects. Susan Armstrong performed appropriate period works (Thayer, Parker, Buck, Guilman, Vierne) and closed with the premiere of a commissioned *Passacaglia* by Roger Hannahs, a gently modern piece akin to recent "minimalist" music.

Two more hours of travel brought us to Chico, where we first visited St. John the Baptist (RC) Church. The organ is Michael Bigelow's opus 1, originally intended to be David Rothe's house organ, but eventually installed here. The organ's style and size were inspired by the famous early 16th-century organ at Oosthuizen, though Bigelow's organ is larger, essentially a complete one-manual design in which several stops are available as either/or borrows to a second manual; the pedal has two ranks,

Subbass and Fagott, each mechanically unified to 16' and 8'. Leslie Wright performed works of Buxtehude and Bach, especially chorale preludes, and concluded with two settings of "Erhalt uns, Herr" by Jan Bender, to complement our singing of that hymn. Her playing was stylistically well-informed and musical and her well-chosen registrations served the organ and compositions very well. It was, however, a little curious to hear such Lutheran sounds in a Catholic church!

Next we heard an Organ Clearing House installation at St. John the Evangelist (Episcopal) Church, a handsome, contemporary building completed in 1984. Richard Bond of Portland, OR installed this 1894 Kilgen here in 1985, enlarging the two-manual stoplist to 17 ranks. Rather than revoicing most of the old pipework, the original voicing was more or less retained and newer pipework adapted to fit with it (a contrast to such work as Goodwin's or DeCamp's heard earlier this week). Christopher Nelson performed a selection of hymn settings, mostly by contemporary American composers—appropriate in that this is likely the sort of music that is played on such organs in churches today. However, somewhat idiosyncratic and repetitious registrations, coupled with the performer's not knowing that pulling the Great 2' Fifteenth knob further would add two Mixture ranks (!) showed the organ to less advantage.

We then visited the organbuilding shop of Munetaka Yokota, located on the farm of Chico State University. Yokota is presently building his opus one, an ambitious II/56 tracker inspired by the 1750 Silbermann/Hildebrandt organ of the Dresden Katholische Hofkirche (this adaptation includes Swellshades for the Oberwerk). Originally destined for Larson Auditorium at CSU, the discovery of asbestos in the walls of that hall has prevented the necessary remodeling for the organ's installation there, so plans are now to construct a new, acoustically satisfactory hall especially for this organ. Yokota explained his concept of indigenous organbuilding, based on the example of pre-industrial-age builders who used local materials to build an organ on site, assisted by local labor as needed. Here, local firms have donated lumber, the university farm the cowbone for keys, and work-study students and volunteers help to build, making this a real community project. Several stops were heard in a "pre-voiced" state, and since some of these (especially a fine mounted cornet) were already sounding better than some builders' fully-voiced stops, we expect this to be quite a noteworthy organ when completed.

Heading south via Oroville, we stopped at First Congregational Church to hear Bigelow's 1986 op. 12. This II/26 contemporary, eclectic tracker stands in contrast to Bigelow's more historically-oriented opus one heard earlier, and yet shows a certain debt to that style in its pleasant, singing sound and essentially classical design concept. Dr. George Becker demonstrated the organ's surprising effectiveness in a variety of styles, with music of Bach, Zipoli, Franck and some early American works. Dr. Becker wisely made use of both sta-

ble and unstable winds for different repertory, though the difference heard was rather subtle.

Our last stop was farther south in Marysville, at First Presbyterian Church. Here we first enjoyed a potluckish dinner served by the church (the pastor was announced as one of the main cooks!), and then went to hear Dr. David Rothe of the Chico State University faculty perform his recital. This church's *original* organ started as E. & G. G. Hook's op. 491, built for this congregation in 1869. The organ was electrified in the 1940s and relocated in the present church built in 1949. After many alterations, including the loss of the original casework and various pipes, it was decided to have the Rosales Organ Company build an essentially new tracker organ, incorporating the original Hook chests and remaining pipes. Steuart Goodwin and William Visscher re-created a period-style case, reinstating the old, façade pipes of the Great 8' Diapason, beautifully repainted in cream, beige and gold. This II/23 op. 7 was finished in 1981, and has an unusual but effective composite style, with Hook sounds (notably the immense Great Diapason, which dominates the ensemble) happily joining more modern/classical ones for a surprisingly versatile organ. Rothe took advantage of this versatility in programming works of Bach, Buxtehude, Schmid, Balbastre (the "Romance" from Dom Bédos' book), Mendelssohn (Prelude and Fugue in G), Brahms and Langlais (settings of the Passion Chorale) and Vierne ("Carillon de Westminster"). We then bused back to San Francisco, arriving at half-past midnight and meeting some especially biting-cold winds as we clambered up the stairs at Lone Mountain campus.

A few closing comments: I was rather disappointed at how few recitalists provided a list of registrations used in their concerts—among the exceptions were Fitzer, Gehrke, Summerfield, Wright, Nelson, Rothe, and myself. Of course, in many cases this was understandable, especially with large and/or complex electro-pneumatic organs where frequent changes would become too voluminous to notate practically. However, I should like to express my hearty approval of the tradition of singing a hymn with each organ we visit. As the group gets larger (260 registrants this year) the singing becomes all the more wonderful—which leads to the question: when will the OHS produce a recording devoted to convention hymn-sing highlights? . . . ! Otherwise, I'll just say how surprised I was at how much I enjoyed this convention, even though I already knew most of the organs! This says something to me about how special these conventions are. The group is small enough to be sociable, and includes enough of a cross-section of organ-types (players, builders, just-plain-nuts . . .) that one can still learn a lot even while in familiar territory. Congratulations and many thanks to convention co-chairmen James Carmichael and Warren Winkelstein, and to all the other committee members who helped to make this possible!

So . . . see you in New Orleans? ■

Guilmant in the 1980s: A Review of the Third International Romantic Organ Music Symposium

Lawrence Archbold

The Third International Romantic Organ Music Symposium, held at Chicago during the week of July 31 to August 5, 1988, brought together an impressive array of scholars and players to focus attention on the French organist Alexandre Guilmant (1837-1911), a great figure in the 19th-century organ world, whose influence—in varying degrees—as a performer, teacher, editor, and composer is still felt today. Joined by an audience whose registration numbered nearly 100, and graced by the presence of two members of the Guilmant family (who came to America especially for this event), the symposium featured papers relating to Guilmant's life, work, and students, as well as topics from the 19th-century French organ world. Numerous concerts were devoted to Guilmant's music. A generous selection of music by his students was also heard. A special feature was the rare opportunity to hear in concert all eight of Guilmant's organ sonatas, works once far more popular than they are today. The sonatas clearly constitute the most imposing facet of his contribution to the organ repertory.

Lectures were presented by Agnes Armstrong, Wayne Leupold, Kurt Lueders, Orpha Ochse, William Peterson, Stephen Pinel, and Edward Zimmerman. Concerts were given by William Aylesworth, Jesse Eschbach, Robert Glasgow (who also conducted a master class), Will Headlee, Brian Jones, Earl Miller, Thomas Murray, and Mark Toews. By looking beyond the world of the American Musicological Society (where such a strong emphasis on performed music would not be welcome) as well as the world of the American Guild of Organists (where such a strong emphasis on scholarship would be seen as too stuffy) this symposium, and events like it, are establishing a new arena for organ studies in America.

That this symposium occupied a middle ground between two established professional societies goes a long way towards explaining its content: to say that the papers covered a wide spectrum of scholarship, with a surprising variety of approaches and standards, only begins to capture the situation. On one end of the spectrum were papers, such as those by Agnes Armstrong, which resembled the entertainment-oriented presentations typical of AGO meetings. The material itself was largely unevaluated. On the other end of the spectrum was a paper such as that delivered by William Peterson on Lemmens, reflecting the kind of professional musicology typical of AMS meetings. Somewhere in the middle were presentations, likewise professional, rich, and elegant, such as those by Kurt Lueders and Stephen Pinel, relying on lavish amounts of both audio and visual examples.

Lectures

Orpha Ochse (recently retired from Whittier College) opened the festivities with a wide-ranging lecture covering 19th-century French organ music. Especially strong regarding the little understood early years of the century, she provided capsule biographical summaries of leading figures and pointed to specific works which typify their accomplishments. Frances Nobert provided a wealth of taped musical examples to illustrate this repertory; her playing, strong and convincing, helped argue for the merits of these works. Particularly striking were a Kyrie fugue by Nicolas Séjan, the rather well-known *Fantaisie et Fugue* of Boëly, and a surprisingly strong offertory (*Douze Pièces Nouvelles*, no. 10) by Dubois. Welcome also were recorded examples from the *Préludes et Prières* of Alkan as transcribed for organ by Franck, performed by Michele McCartney.

William Peterson (Pomona College) presented a comprehensive survey of the life of Jacques Lemmens, the Belgian organist and composer of organ music with whom Guilmant studied as a young man and who had such a strong influence in the Parisian organ world, both through his occasional performances there and through his pupils Loret, Guilmant, and Widor. Peterson, who recently spent a year as a Fulbright scholar in Belgium researching Lemmens' life and works, provided the most detailed look yet at Lemmens' life and career. His controversial connection with Hesse, the subject of some debate in recent years, was also reviewed and the claims of the various documents in question were weighed. Lemmens' or-



Alexandre Guilmant

gan method, in its various versions, was carefully contrasted with those of Fétis, Hesse, and others, to understand better its commanding place in the history of 19th-century organ pedagogy. Finally, Lemmens' influence in both Belgium (where Maily, his most distinguished pupil, seems to have distanced himself from Lemmens) and France (where he was held in high regard by Loret, Guilmant, and Widor) was clarified and evaluated. Special mention was made of Guilmant's teaching methods, which include many references to Lemmens.

Stephen Pinel's topic, music for organ and orchestra from late 19th-century France, proved to be a rich one. From the very attractive *Méditation* of Charles Lefebvre to several works by Guilmant and the *Sinfonia Sacra* of Widor, these works were illuminated not only by historical perspectives (the history of the organ concerto and reasons for its neglect in 19th-century France) but sociological ones as well (the Trocadéro concert series, where Guilmant performed many of these works, and its audience). Even such rarities as Fétis' *Fantaisie Symphonique*, never actually performed in Paris but probably heard by Guilmant in Brussels, found a place. Pinel's lucid discussion of the problems of temperament, and its

meaning for organ and orchestral music, brought clarity to a difficult topic. Many of the examples, convincingly performed by Pinel himself, argued strongly for a reconsideration of this repertory. Even when the pieces seemed insubstantial, they offered valuable insights into how musical ideas originally conceived for strings—and as such bear the burden of expressivity in these works—do or do not transfer well to the organ.

Wayne Leupold's lecture on French Romantic organ performance practices focused attention on two areas: touch and rubato. A wealth of treatises from the time was drawn upon to provide evidence for the existence of four basic touches (ordinary, staccato, legato, and *legatissimo*) and their relative rise or fall over the course of the 19th century. Even such documents as Lefebvre-Wély's *Méthode pour le Poikilorgue* (1839) were brought into play. Distinguishing between various types of rubato aided discussion of several recorded examples of the playing of Saint-Saëns (on piano rolls) and Gigout (on organ rolls).

Agnes Armstrong's lecture on Guilmant in America began with a welcome if leisurely presentation of Guilmant's biography and related topics. Though

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wholly celebratory in nature, it did fill a gap otherwise left vacant at the symposium. Turning to her main topic, she revealed a vast amount of information regarding Guilman's three concert tours of America. These tours, clearly epochal events in the history of organ playing in America—Guilman was, after all, the first European organist to tour America—culminated in his forty or so concerts at the St. Louis World's Fair in 1904¹. Armstrong pointed to several important consequences of Guilman's visits to America, visits she likened to a "revival": the general upgrading of organ repertory, a new interest in improvisation (prominently featured in Guilman's concerts), a strengthened commitment to playing organ music as opposed to transcriptions, and providing an impetus for literally hundreds of American organists to study organ in France.

Her second lecture, which concerned Guilman's organ students in America, provided short summaries of the careers (when known) of the more than 100 known American students of Guilman. Most notable, it seems, was William Carl, a leading concert organist in the early years of the 20th century, who arranged Guilman's concerts in America and founded the Guilman Organ School in New York City.

Kurt Lueders devoted several hours to a series of important topics concerning Guilman, including two of what are probably the most uncompromised, significant aspects of his career: his role in the resurrection of old music and his links to Cavallé-Coll and the organs of his time. Lueders linked the values of the industrial age to the monumentality of Cavallé-Coll's organs, which is relatively easy to do, and gingerly linked those values to Guilman's music as well, which is much harder to do, but in the end is more illuminating. Regarding Guilman's role as an editor of early music, Lueders laid to rest the notion that Pirro, rather than Guilman, was the driving force behind the *Archives des Maîtres de l'Orgue* series. In a telling comparison between the editions of Guilman and Karl Straube, Lueders pointed out not only Guilman's aversion to Straube's editions of old music, but Guilman's altogether more careful editorial style. Lueders' command of the history of the organ in 19th-century France was obvious in a survey of that topic, which included some very beautiful recorded examples of those instruments from Lueders' recent *L'Orgue Cavallé-Coll* recordings². Sadly, these tapes only revealed how bad were the American organs that we had been hearing all week, and raised the question whether it would have been better simply to have listened to recordings such as these instead.

Lecture demonstrations

Two presentations balanced in more or less equal fashion spoken comments and live performances. Wayne Leupold

presented a survey of Guilman's organ music whose focus was the easier, more approachable pieces of various genres. Some of these little pieces are among Guilman's most attractive. While music by a variety of composers was heard, of special interest was the modest improvisation by Guilman, recorded in New York in 1898, and recently recovered, in various forms, by Leupold and Armstrong³. Later in the week, Edward Zimmerman presented a lively talk concerning the liturgical organ music of Guilman. Zimmerman drew our attention, for example, to text painting in Guilman's versets for the Stabat Mater (from *The Liturgical Organist*) and suggested, quite convincingly, that Guilman probably knew about such text-music relationships in Bach's choral preludes years before Widor did. These versets, which reflect an older conception of how Gregorian chant should sound in performance, were effectively contrasted with Guilman's St. Cecilia vespers (also from *The Liturgical Organist*) in which the new, Solesmes style of performing chant is clearly reflected. With the assistance of a chant choir, both these verset sets, in addition to several other works from *The Liturgical Organist* (including the notable *Offertoire-Fantaisie* for Pentecost), were performed by Zimmerman on a sympathetic Johnson organ (Lincoln Park Presbyterian Church, Chicago). Indeed, this organ was the only one heard all week that in any way could be compared to a Cavallé-Coll.

Concerts

The opening concert of the symposium was offered by William Aylesworth on the 26-rank Roosevelt organ of St. James Roman Catholic Church, Chicago. St. James, a church of great distinction at the end of the 19th century, counts among its past organists both Frederic Archer and Wilhelm Middelschulte. The organ, equally distinguished, enjoys a very generous acoustic; indeed, it was overwhelming in the loudest passages. Aylesworth performed with control, conviction, and grace, carrying on the banner of St. James' former glory. Sonatas two and six were featured, as well as an interesting juxtaposition of Guilman's *Marche sur un thème de Handel* and *Paraphrase sur un Choeur de Judas Macchabée de Handel*, worthy neoclassic foils to the more Romantic sonatas.

Brian Jones' concert later that evening on the E. & G. G. Hook & Hastings organ at the Scottish Rite Cathedral, Chicago, was less successful. Hampered by an over-carpeted and over-curtained room and an organ which was not mechanically reliable, Jones had difficulty bringing much life to either of the two Guilman sonatas on the program (the first and the third). His playing was over-articulated for such a dry room, but no one would suggest that Guilman's organ music belongs in such a dry room in the first place. Inclusion of

three selections from *Les Heures Bourguignonnes* by Georges Jacob (a student of Guilman) made Guilman seem like a substantial composer by comparison: these pieces recalled, more than anything else, silent movie music.

Will Headlee (Syracuse University) presented a program at First United Methodist Church, Oak Park (E. M. Skinner organ) characterized by a cautious approach: while nothing went horribly wrong, nothing caught fire either. His Guilman sonata (the eighth) is arguably one of the weaker of the set; a selection of Guilman's shorter pieces fared better, especially the lovely *Élévation ou Communion, dans le style de J. S. Bach* (which Zimmerman had discussed in his lecture earlier in the week), while the *Allegro in F-Sharp Minor* revealed some of the rugged strength of Boëly. Music by two of Guilman's students complemented the program: Ermenonville's *La Vallée du Béhoreléguy, au matin* (familiar, if at all, most likely due to Marchal's 1960 recording of it at Syracuse University) was a welcome addition, but the *Noël Parisien* of Charles Quef—of far less musical interest—was a bafflement. Quef, who succeeded Guilman after he resigned (in protest) at La Trinité, was as a result (at least according to French sources) ostracized in the Parisian organ community. That a work by him can find its way so effortlessly onto a program at a Guilman conference could only be taken as a testament to our distance from *l'affaire Trinité* and our historical perspective. Perhaps time really does heal all wounds.

Earl Miller, like Brian Jones on a previous recital, faced the problem of an instrument in no condition to be heard in concert. The huge W. W. Kimball organ at First Baptist Congregational Church, Chicago, may well be the right kind of instrument for the repertory in question—music by American students of Guilman—but it was hard to judge in this instance. The program, a long one covering works by Loud, Gaul, Rogers, Reynolds, Dickinson, Stebbens, Morse, and Maxson, caused one to wonder about the Guilman legacy in America: did Guilman's reforming seed fall on barren earth here after all? This repertory, which seems to lack even the simple bourgeois values espoused by Guilman, cannot be said to speak well for either Guilman or for American music in the early decades of our century. While this music is unquestionably interesting from an historical point of view, it is so literally devoid of musical interest as to give the "historical organ recital"—something, need we be reminded, that Guilman fought for—a bad name.

Thankfully, the next concert brought a more rewarding experience when Jesse Eschbach (North Texas State University) was heard on the E. M. Skinner organ at Our Lady of Mount Carmel Roman Catholic Church, Chicago. Despite the rumor—given credence by the sound of the instrument—that the organ

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was no longer quite what it had been in previous years, this concert was a success, due both to strong playing and strong repertory. Eschbach revealed Guilman's Seventh Sonata to be an estimable work, from the *éclat* of its opening through its Debussyan *Rêve* to the predictable bombast of its close. More surprising still, however, was the Prelude and Fugue in C Minor by another of Guilman's students, Achille Philip. This commanding neoclassic work, more than vaguely reminiscent of Bach's Fantasia and Fugue in C Minor, BWV 537, made powerful listening. Here, finally, was a work that seemed of far more than historical interest.

Mark Toews, on the noteworthy E. M. Skinner organ at St. Luke's Episcopal Church, Evanston, gave a rare look at the organ music of Joseph Bonnet, perhaps Guilman's most distinguished French protégé. His opening half-hour lecture, informative to be sure but entirely celebratory in tone, set the stage for a broad selection of Bonnet's organ music. Despite Toew's masterful renditions, one can only conclude that Bonnet's appeal as a concert organist must have been based on his playing great repertory pieces and not on his own music: these are the kinds of pieces, for the most part, that have given the French organ school a bad name among nearly everyone except organists, and for good reason. What are we to do with a piece like *In memoriam (Titanic)* which isn't even a good shipwreck piece? The more serious pieces fall flat, and the cute ones are nothing more than cute. Surprisingly, what is perhaps Bonnet's best organ piece—the *Légende Symphonique*, the one in which Bonnet most clearly seems to be reaching towards the more noble realms, realms defined by works such as, say, the Franck Chorales—did not appear on the program. Paradoxically, Bonnet would have been better served by a concert of music drawn from his editions, featuring some of the great works he helped to popularize, such as Liszt's *Ad nos*.

Later that same day, Thomas Murray (Yale University) gave a fine performance, again at St. Luke's. Murray made about as good a case as one could expect for his sonata (Guilman's fourth), though, once again, the sonatas were not able to overshadow in interest the smaller works, this time drawn from *L'Organiste Pratique* (including *Scherzo Symphonique*) and the *Pièces d'Orgue dans Different Styles*, each convincingly played. A curious *Toccata (Hommage à Widor)* by Fernand de la Tombelle provided the expected nod to the works of one of Guilman's students.

The concert by Robert Glasgow (University of Michigan) was without question the highlight of the week's activities. In a program on a Reuter organ at Moody Memorial Church, Chicago, which began with Guilman's *Marche Funèbre et Chant Séraphique*, featured Guilman's Fifth Sonata (generally regarded to be his finest), and contrasted it with Vierne's Fifth Symphony, Glasgow made every gesture vivid and every note compelling. Glasgow came across as a living example of that elusive *volonté* ("will") which Lemmens was said to have exemplified and Widor praised. Heard against the norms of the week, the impact of his concert must have been something like the impact Lemmens made in his legendary Paris concerts in the mid-19th century. Even the contrast of Guilman and Vierne seemed somehow meaningful: Guilman's Fifth and Vierne's Fifth were, in a broad sense, mutually illuminating performed back to back. Comparison seemed encouraged, and not always to Guilman's detriment. Glasgow's great performance did not reveal Guilman to be a great composer, but did show him to be far more than merely tacky; a comment made later in the week by Lueders—that the skillful inflection of this music is an art we have pretty much lost, but which was nonetheless reflected in Glasgow's performance—seemed, in retrospect, on the mark. On the other hand, however, much this same sort of thing could be said about,



say, an exemplary performance of a sonata by Merkel, an observation which is not without interest. Yet all this could probably not be said about an exemplary performance of a Lefébure-Wély offertory. Just what Glasgow's performance did reveal about Guilman, ideally, could have served as a springboard to a deeper critical awareness of Guilman's accomplishments, but regrettably, there seemed to be no structure within the overall plan of the conference which allowed that to happen.

Panel discussion

The final panel session, bringing together all of the scholars and players of the week, promised much but delivered little. Too much time was taken up by mere whining of the sort that can be summed up as follows: "We have long heard the complaint that the organ recital seems to be a failure. It is admittedly hard to interest the public in organ music. The reason for this state of affairs, as well as the remedy, lies almost entirely within ourselves." That this quote was not heard at the panel, but comes rather from *The American Organist* of 1919⁴, suggests not only the depth of the problem but how seductive such easy formulations always are. The panel, as well as the audience, evaded at virtually every turn any attempt at insightful critique, preferring to wallow in self-proclaimed misery. This was another indication that easy answers are preferred to hard ones and unexamined enthusiasm to mature reflection.

The importance of Guilman's music is problematic, and this is where the celebratory approach embraced by the conference was least convincing. There can be no question that while Guilman's music can be loved in the late 20th century, it cannot be loved in the same way, with the same conviction, that it was loved in its own day.

Who needs Guilman? The question of an audience for Guilman's music was raised by Earl Miller at the final round table of the participants, and his advocacy of a place—a big place—for Guilman in our concert programs provoked some of the most thoughtful comments to emerge from that panel. By programming a comprehensive survey

of the music itself. This critical assessment is complicated by the fact that much of Guilman's music falls into that category which might be called trivial music, music whose importance is sociological, that is to say, functional, rather than aesthetic.

Most conferences ultimately, and of necessity, embody compromises, and few conferences, if any, consistently embody the very highest standards. There was, to be sure, much to value at this Guilman conference, and many to congratulate for making it possible. Much praise is due to Wayne Leupold, founder and program chairman of these symposia, and to Leon Nelson and Robert Woodworth, co-general chairmen, for organizing and administering this worthy undertaking. The Chicago and North Shore Chapters of the AGO, which sponsored this event, also deserve our thanks. Moreover, Leupold's ongoing project of editing Guilman's vast output of organ music was not only in large part a precondition of this conference, but in many ways made it possible, and for that, too, we offer thanks, and await the appearance soon of his volume of the sonatas. ■

NOTES

1. Alexandre Guilman's Organ Recitals (Richmond, Virginia: The Organ Historical Society, 1985). [Errata list compiled by Agnes Armstrong, *The Tracker*, XXX (1986, no. 3), p. 7.]
2. Motette M 10760.
3. Agnes Armstrong and Wayne Leupold, "The Discovery and Documentation of the Earliest Known 'Recording' of an Organ Improvisation," *The American Organist*, XXII (June, 1988), pp. 66-67.
4. Rowland W. Dunham, "The Failure of the Organ Recital," *The American Organist*, II (November, 1919), p. 446.

of Guilman's music, the conference opened the door, indeed issued an invitation, to the assessment and evaluation of that music. However, it was an invitation that the conference did not acknowledge.

In short, the problem of this conference was a lack of critical evaluation of

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Souvigny



The Curé, Peter Picerno, Janette Fishell, Lisa Lewis, Peter Marshall, Gwyn Bacon, Jesse Eschbach, Mayor Fleury, Gene Bedient, Henri DeLorme



Peter Marshall (seated), Henri DeLorme, Jesse Eschbach

For the third consecutive year, five American organists convened in central and southwestern France for the Summer Institute for French Organ Studies (SIFOS), a two-week academy led by Jesse Eschbach, University of North Texas, and Gene Bedient, organ builder from Lincoln, NE. The participants represented a variety of geographic and educational backgrounds but were nonetheless united by a common interest in organs of 18th and 19th century France. These persons included Gwyn Bacon, 2nd-year student at the University of North Texas; Janette Fishell, Assistant Professor at the University of North Alabama; Lisa Lewis, graduate of University of Louisville; Peter Marshall, faculty member at Catholic University; Peter Picerno, Director of Music at Idelwild Presbyterian Church, Memphis,

TN. Souvigny, a delightful village only a few kilometers from Moulins, was the first destination for the Institute. Here, a 1782 organ by François-Henri Clicquot remains relatively untouched in the Église de St. Pierre et St. Paul. The presence of such a fine instrument in the rural countryside is explained by the royal lineage associated with Souvigny—it being the ancestral home of the Bourbon dynasty.

After Dr. Eschbach's introductory lecture on the ethos of French society and artistic culture at the time of Clicquot, participants began immediately to acclimate themselves to the sound, touch and language of this wonderful instrument. This rare opportunity to play and listen to a Clicquot on a daily basis brought performance practice out

of the theoretical realm and firmly into the real world.

Although playing historic instruments is a rare opportunity for most of us, being allowed to walk through the cases and examine centuries-old pipework is one of the unique aspects of SIFOS. Daily, Gene Bedient addressed various aspects of French Classical building including lectures on winding, voicing and temperament. For all participants, and especially those whose experience with historic building had theretofore consisted of books, pictures and recordings, this was an invaluable opportunity to gain firsthand exposure to historic French organ building.

Other morning sessions focused upon literature and performance practice in the form of student lecture/demonstrations of music to be performed on Friday's concert. In these "round table" discussions, led by Dr. Eschbach, organists candidly discussed various considerations affecting tempo, articulation, registration and overall interpretation. Highlights from this week in Souvigny included a class on Marchand's music by M. Henri DeLorme, the church's organist and our host. His command of the instrument gave the group great insight into the intricacies of registration.

One of the educational bonuses of SIFOS is the opportunity to improve one's command of the French language and knowledge of French culture. This is especially true during the week at Souvigny when we stayed in private homes. Our gracious hosts, some with children who were eager to practice their English, attended a Friday evening reception hosted by mayor Georges Fleury. During the mayor's speech he awarded the medal of Souvigny to Jesse Eschbach and Gene Bedient in great appreciation for the interest SIFOS has shown in the town's musical treasure. The evening's festivities were brought to a joyful conclusion with the participants' recital featuring music by Clerambault, Guilain, Couperin, Marchand and deGrigny.

After a Saturday train trip through the sunflower country of southern France and an interesting excursion to medieval Carcassonne, SIFOS began its second week on the 1862 Cavallé-Coll at Collegiale Saint-Michel in Castelnaudary. This organ, which stems from Aristide's "middle" period, was actually

a re-build of his grandfather Jean Pierre Cavallé's classical instrument. Despite Formantelli's restoration in the 1970s during which some of the original voicing was greatly altered, this instrument remains a fine example of 19th-century building.

Participants learned once again, as they had on the Clicquot, that playing historic instruments presents as many exceptions to rules as there are rules. In Souvigny, "textbook" registrations often had to be altered, and a short pedal compass called for creative "re-writes." This was also the case in Castelnaudary where the short manual compass demanded interpretive creativity as well as talented registrants!

The opportunity to "feel" the touch of Barker levers (present here on the Grand orgue), to master the various *Jeux de Combinaison* and to become acquainted with the delicate intricacies of the "notched" *Récit* expression was a week-long process which taught everyone more than a semester of "Organ Design." As before, Gene Bedient's knowledgeable explication on 19th-century voicing, winding, and action was augmented by fascinating walks through the chambers where all observed the Barker machines in action and compared Aristide's pipework with that of his grandfather.

The city's "Les amis de l'orgue" warmly welcomed SIFOS at an official reception followed by a festive dinner hosted by St. Michel's organist, M. Rene Brassens and his wife. Regional wines and Castelnaudary's gastronomic specialty, cassoulet, rounded out our cultural education.

Two evening trips to Cavallé-Coll's masterpiece at the Basilique St-Sernin in Toulouse were, perhaps, the highlight of the Institute. To play this magnificent instrument was an honor and privilege that will long live in the memories of SIFOS organists. The *Récit Hautbois* alone is worth the trip to France.

Friday's recital featuring works by Widor, Vierne and Lefebvre-Wély marked the conclusion of SIFOS. Our two weeks of intensive music making, investigation and cultural exchange had ended, yet each felt a renewed sense of purpose and intellectual curiosity. ■

—Janette Fishell, D. Mus
 University of North Alabama
 Florence

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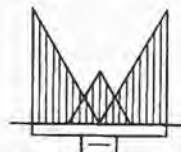
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Calendar

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

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

UNITED STATES East of the Mississippi

15 NOVEMBER

Bach, *Cantata 17*; Christ & St Stephen's, New York, NY 8 pm

Kim Heindel; Union Lutheran, York, PA 7:30 pm

Thomas Jones; Randolph-Macon Woman's College, Lynchburg, VA 12:10 pm

Marie-Claire Alain; Christ Church, Pensacola, FL 8 pm

Martha Folts; Trinity Cathedral, Cleveland, OH 8 pm

Judy Glass; Emory Univ, Atlanta, GA 8:15 pm

16 NOVEMBER

Mickey Terry; St John's Church, Washington, DC 12:10 pm

Martha Folts; Trinity Cathedral, Cleveland, OH 12:10 pm

18 NOVEMBER

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

Earl Miller; St James Episcopal, St James, NY 8:15 pm

19 NOVEMBER

Anne & Todd Wilson, duo organ, St Mark's Lutheran, Hagerstown, MD

Wilma Jensen, masterclass; Heritage UMC, Lynchburg, VA 9 am

John Stowe, masterclass; Grace Lutheran, Eau Claire, WI 9 am

20 NOVEMBER

Rosalind Mohnsen, with trumpet; Immaculate Conception Church, Malden, MA 7:30 pm

Collegium Iosquinum; Harvard Univ, Cambridge, MA 5:30 pm

Lee Detra, with band; Cadet Chapel, West Point, NY, 3:30 pm

David Hurd; St Mary the Virgin, New York, NY 3 pm

Karel Paukert; UMC, Red Bank, NJ 4 pm

Choral Concert; Trinity Cathedral, Trenton, NJ 4:30 pm

Thomas Murray; St Mark's UCC, Lebanon, PA 3 pm

Stephen Knight; Washington Cathedral, Washington, DC 5 pm

Thomas Jones; First Presbyterian, Lynchburg, VA 12:15 pm

Wilma Jensen; Heritage UMC, Lynchburg, VA 7:30 pm

John Rose; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Charles Tompkins; Calvary Episcopal, Pittsburgh, PA 8 pm

John Walker; Belmont UMC, Nashville, TN 7:30 pm

Allan Slovenkay; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; Zion Lutheran, Ann Arbor, MI 7:30 pm

Lynn Brant & Pat Gibbons, piano duo; Park Ridge Community Church, Park Ridge, IL 3:30 pm

Delbert Dieselhorst; Independent Presbyterian, Birmingham, AL 4 pm

Herndon Spillman; St Rose of Lima, New Orleans, LA 4 pm

22 NOVEMBER

Todd Wilson; Cathedral of the Incarnation, Garden City, NY 8 pm

Village Bach Festival; First Presbyterian, Caro, MI

23 NOVEMBER

Elizabeth de Ayala; St John's Church, Washington, DC 12:10 pm

27 NOVEMBER

Ronald Cross, harpsichord; Veteran's Mem. Hall, Staten Island, NY 7 pm

Lessons & Carols; St Matthias, Ridgewood, NY 6:30 pm

Lessons & Carols; Christ & St Stephen's, New York, NY 11 am

James Welch; Washington Cathedral, Washington, DC 5 pm

John Obetz; Mem. Presbyterian, St Augustine, FL 4 pm

Cj Sambach; Grove Presbyterian, Danville, PA 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Kenneth Hamrick; St Paul's Episcopal, Flint, MI 4:30 pm

William Teague; Independent Presbyterian, Birmingham, AL 4 pm

John Gerhart; Christ Church Cathedral, New Orleans, LA 4 pm

29 NOVEMBER

Todd Wilson; First Baptist, Philadelphia, PA 12:05 pm

30 NOVEMBER

John Hurd; St John's Church, Washington, DC 12:10 pm

Dreisbach Baroque Ensemble; Trinity Cathedral, Cleveland, OH 12:10 pm

Kenneth Hamrick; St Paul's Episcopal, Flint, MI 7 pm

2 DECEMBER

Britten, *Ceremony of Carols*; Fine Arts Center, Lynchburg, VA 8 pm (also 3 December)

Handel, *Messiah*, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 3 December)

3 DECEMBER

Choral Concert; St John's Episcopal, Stamford, CT 8:30 pm (also 4 December, 4 pm)

Handel, *Messiah*, with orchestra; Rockefeller Chapel, Chicago, IL 8 pm (also 4 December, 4 pm)

4 DECEMBER

Guy Bovet; Harvard University, Cambridge, MA 5:30 pm

Honegger, *Christmas Cantata*; First Church of Christ, Wethersfield, CT 7 pm

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Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm

Bach Concert; St Matthias, Ridgewood, NY 3 pm
Lessons & Carols; Church of the Good Shepherd; New York, NY 11 am

Carol Sing; First Presbyterian, Lynchburg, VA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Saint-Saens, *Christmas Oratorio*; Community Church, Park Ridge, IL 10:30 am

Christmas Concert; Lindenwood Christian, Memphis, TN 7:30 pm

6 DECEMBER

Mary Fenwick; Drexel Univ, Philadelphia, PA 12:15 pm

7 DECEMBER

Barry Turley; St John's Church, Washington, DC 12:10 pm

10 DECEMBER

Boar's Head Festival; Concordia College, Ann Arbor, MI 4 pm (also 11 December, 7:30 pm)

His Majesty's Clerkes; St Luke's, Evanston, IL 8 pm

Handel, *Messiah*, with orchestra; St Thomas Church, Crystal Lake, IL 7:30 pm

11 DECEMBER

Christmas Concert; First Church, Springfield, MA 4 pm

Choral Concert; St Matthias, Ridgewood, NY 6:30 pm

Thomas Jones; First Presbyterian, Lynchburg, VA 12:15 pm

Lynn Ziegler-Dickson; Duke University, Durham, NC 5 pm

Todd Wilson; Central UMC, Florence, SC 4, 8, pm

Allanta Bach Choir; Druid Hills Presbyterian, Atlanta, GA 4 pm

David Titterington; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; First Congregational, Columbus, OH 5 pm

Britten, *St Nicolas*; First Presbyterian, Nashville, TN 7 pm

His Majesty's Clerkes; Quigley Chapel, Chicago, IL 3 pm

Handel, *Messiah*, with orchestra; First Presbyterian, Deerfield, IL 3:30 pm

12 DECEMBER

Handel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 8 pm

13 DECEMBER

Thomas Jones; Randolph-Macon Woman's College, Lynchburg, VA 12:10 pm

14 DECEMBER

Robert Grogan; St John's Church, Washington, DC 12:10 pm

Choral Concert; Lindenwood Christian, Memphis, TN 7 pm

15 DECEMBER

Choral Concert, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL (also 16, 17 December)

16 DECEMBER

Handel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 8 pm

17 DECEMBER

Huw Lewis, with orchestra; Interlochen Academy, Interlochen, MI 8 pm

Lessons & Carols; South Church, New Britain, CT 4 pm

Christmas Concert; Trinity Church, Newport, RI 7:30 pm

Carol Service; UMC, Red Bank, NJ 4:30, 7 pm

Lessons & Carols; St John's Church, Washington, DC 11 am

Choral Concert; First Presbyterian, Lynchburg, VA 7:30 pm

Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm

Choral Concert; Independent Presbyterian, Birmingham, AL 5 pm

Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

18 DECEMBER

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Lessons & Carols; Grace Lutheran, Woodstock, IL 4 pm

29 DECEMBER

Carolyn Haury; West Side Presbyterian, Ridgewood, NJ 8 pm

UNITED STATES**West of the Mississippi**

18 NOVEMBER

Roberta Gary; Augsburg College, Minneapolis, MN

Gala Vivaldi Concert; St John's Cathedral, Denver, CO 8 pm

Frederick Swann; Augustana Lutheran, Denver, CO

Larry Smith; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

Elizabeth & Raymond Chenault, organ duet; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm

Marjlim Thoene; First Presbyterian, Bakersfield, CA 7:30 pm

20 NOVEMBER

Carlene Neihart; Harrisonville Methodist, Harrisonville, MO 3:30 pm

Choral Concert; First UMC, Ft Collins, CO 4 pm

27 NOVEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 7:30 pm

2 DECEMBER

Philip Maxwell; Presbyterian Community Church, Pleasanton, CA 8 pm (also 3 December, 8 pm)

4 DECEMBER

Christmas Concert, with orchestra; Plymouth Congregational, Minneapolis, MN 2, 7 pm

Handel, *Messiah*, with orchestra; St John's Cathedral, Denver, CO 7:30 pm

Lloyd Holzgraf; First Congregational, Los Angeles, CA 8 pm

5 DECEMBER

Schola Cantorum; St Stephen Presbyterian, Ft Worth, TX 8 pm

8 DECEMBER

Handel, *Messiah*, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm (also 9, 10 December)

9 DECEMBER

Choral Concert; Presbyterian Community Church, Pleasanton, CA 8 pm (also 10 December, 8 pm)

John Hooker; St John's Cathedral, Denver, CO 8 pm

10 DECEMBER

John Obetz, with orchestra; Morningside College, Sioux City, IA 8 pm

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also 11, 17, 18 December)

David Higgs, with San Francisco Symphony Chorus; Davies Symphony Hall, San Francisco, CA 8:30 pm (also 20 December)

11 DECEMBER

Norma Stevlingson, with orchestra; Pilgrim Congregational, Duluth, MN 7:30 pm

Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm

Choral Concert; Highland Park Presbyterian, Dallas, TX 7 pm

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Choral Concert, with orchestra; La Jolla Presbyterian, La Jolla, CA 6, 8, pm

14 DECEMBER

Carlene Nelhart; Knox Village Pavilion, Lee's Summit, MO 3 pm

18 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm

Lessons & Carols; St Mark's Episcopal, Berkeley, CA 7:30 pm

31 DECEMBER

John Renke; Grace Cathedral, San Francisco, CA 10 pm

INTERNATIONAL

15 NOVEMBER

Gillian Weir; lectures; Oslo Academy, Oslo, Norway 8 pm

20 NOVEMBER

Gillian Weir; Concert Hus, Oslo, Norway 8 pm

22 NOVEMBER

S Cecilia Program; Leeds Town Hall, Leeds, England 1:05 pm

26 NOVEMBER

Robert Jones; Central United, Sault Ste Marie, Ontario 8 pm

27 NOVEMBER

Gillian Weir; with orchestra; Walsall Town Hall, England 8 pm

30 NOVEMBER

Gillian Weir; Royal Festival Hall, London, England 5:55 pm

6 DECEMBER

Francis Murton; Leeds Town Hall, Leeds, England 1:05 pm

13 DECEMBER

Christmas Concert; Leeds Town Hall, Leeds, England 1:05 pm

18 DECEMBER

Gillian Weir; Royal Festival Hall, London, England 5:55 pm

Organ Recitals

MICHAEL BARONE, Christ United Methodist Church, Rochester, MN, June 7: *Praeludium in C*, Böhm; *Partita on Christ Ist erstanden*, Purvis; *O Come, o come, Emmanuel*, Danek; *Dreams*, McAmis; *Exultate* (Op. 3, No. 3), Gawthrop.

SYLVAIN BARRETTE, Old West Church, Boston, MA, June 28: *Magnificat in D*, Anonymous (Livre d'orgue de Montréal); *Three Etudes for Organ*, Mather; *Sonata in C Major*, S. 529, Bach; *Toccata in D Minor*, Buxtehude; Four settings of *Christ, unser Herr, zum Jordan kam*, Buxtehude, Pachelbel, Bach; *Passacaglia in C Minor*, S. 582, Bach.

KYLER BROWN, Old West Church, Boston, MA, July 5: *Chant héroïque*, Langlais; *Fifers*, Dandrieu; *Choral varié sur le thème du 'Veni Creator'*, Op. 4, Durullé; *Prelude and Trumpetings*, Roberts; *Jerusalem, my happy home, I love Thee, my Lord*, Shearing; *Carillon de Westminster*, Vierne.

SAMUEL CARABETTA, National Shrine of the Immaculate Conception, Washington, DC, July 10: *Prelude, Fugue and Chaconne in C Major*, BuxWV 137, Buxtehude; *Capriccio fatto sopra il Cucchu in sesta parte*, Frescobaldi; *Allein Gott in der Höh sei Ehr*, S. 662, *Toccata in F Major*, S. 540, Bach; *Jubilate*, Op. 67, No. 2, Mathias; *Revelations of Saint John the Divine*, for Organ and

Tape, King; *Agnus Dei*, Martin; *Litanies*, Alain.

ELIZABETH and RAYMOND CHEN-AULT, The Crystal Cathedral, Garden Grove, CA, July 8: *Variations on an Easter Theme*, Rutter; *Advent Dances*, Major; *Toccata for Two*, Willis; *Carillon de Westminster*, Vierne; *Allegro deciso (Evocation Poème Symphonique)*, Dupré; *A Fancy for Two to Play*, Hancock; *Canticle*, Susa; *Ragtime*, Callahan; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

PHILIP CROZIER, Centenary-Queen Square United Church, St. John, New Brunswick, June 28: *Voluntary in D*, Boyce; *Fantasia in F*, K. 594, Mozart; *Wie schön leuchtet der Morgenstern*, BuxWV 223, *Ach Gott und Herr*, BuxWV 177, *Toccata in D Minor*, BuxWV 155, Buxtehude; *Paeon*, Leighton; *Dialogue sur la Trompette et le Chromorne*, Tierce en Taille, *Dialogue sur les Grands Jeux (Messe pour les Paroisses)*, Couperin; *Trio on Herr Jesu Christ, dich zu uns wend*, S. 655, *Gottes Sohn ist kommen*, S. 600, Bach; *Dr. Bull's My Selfe*, Bull; *Worster Braules*, Tomkins; *Partita on De Lofzang van Maria*, Post.

DELBERT DISSELHORST, St. Luke's Episcopal Church, Kearney, NE, June 19: *Praeludium in E Minor*, BuxWV 142, Buxtehude; *Sonata V in C Major*, S. 529, Bach; *Six Variations on a Huguenot Psalm*, Op. 1, Isoir; *Sonata III in A Major*, Op. 65, Mendelssohn; *Three Sketches for Pedalpiano*, F Minor, D^b Major, C Minor, Op. 58, Schumann; *Introduction and Passacaglia in F Minor*, Op. 63, Reger.

JAMES DRAKE, St. Joseph, Bonn-Beuel, West Germany, July 3: *Toccata in e-moll*, Callaerts; *Praeludium und Fuge in e-moll*, Mendelssohn/Best; *Allegro (Symphonie I)*, Maquaire; *St. Francis Walking on the Water*, Liszt/Reger; *The Bells of Anne Beaupré*, Russell; *Passacaglia*, Weitz; *Sonata Eroica*, Op. 94, Jongen.

EVA GRÄBNER-WESER, Museum of Art, Cleveland, OH, June 29: *Prelude and Fugue on B.A.C.H.*, Liszt; *Toccata and Fugue in D Minor*, S. 565, Bach; *Ricerar No. 1*, Baur; *Vigilia*, Martinu; *Concerto in F Major*, Rinek; *Valse mignonne*, Op. 142, No. 2, Karg-Elert; *Offertoire*, Lefebure-Wély.

YUKO HAYASHI, Old West Church, Boston, MA, July 12: *Toccata II*, Mayone; *Capriccio I*, Frescobaldi; *Toccata Settima*, Rossi; *Toccata prima*, *Canzone francese*, Salvatore; *Passacaglia*, *Ballo della Battaglia*, Storace.

KIM HEINDEL, St. Paul's Chapel (Trinity Parish), New York City, July 25: *Toccata, Adagio and Fugue in C Major*, S. 564; *An Wasserflüssen Babylon*, S. 653, *Herr Jesu Christ, dich zu uns wend*, S. 655; *Nun danket alle Gott*, S. 657; *Prelude and Fugue in C Major*, S. 547, Bach.

DEVON HOLLINGSWORTH, Trinity Evangelical Divinity School, Deerfield, IL, May 15: *Sonata No. 1*, Mendelssohn; *Paso en Do Major*, Casanovas; *Toccata in G Minor*, Buxtehude; *Marche Religieuse*, Guilmant; *Prelude and Fugue in D Major*, Bach; *Variations on America*, Ives; *Tu es petra*, Mulet.

JARED JACOBSEN, Grace Cathedral, San Francisco, CA, July 3: *Variations on America*, Ives; *Fantasia*, Weaver; *Reflections on Southern Hymn Tunes*, White; *Passacaglia (Symphony in G)*, Sowerby; *Variations on an American Air*, Flagler; *Nova*, Roberts; *Even Song*, La Montaine; *The Star-Spangled Banner Concert Variations*, Buck.

CALVERT JOHNSON, San Petronio, Bologna, Italy, June 21: *Recercada Seconda*, *Madame vous avez mon cuer*, M. A. Cavazzoni; *Kyrie versets*, G. Cavazzoni; *Ricerare Quinto Tono*, A. Gabrieli; *Canzona 'La Spiritala'*, G. Gabrieli; *Intonazione del Secondo Tuono*, A. Gabrieli; *Toccata del XI e XII Tuono*, Diruta; *Toccata prima del Quinto Tono*, Merulo; *Tiento III del 1° Tono*, Dis-

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cante sobre la pavana Italiana, Cabezon; *Wo Gott der Herr nicht bey uns helt*, Ammerbach.

ANN LABOUNSKY, with Robert Croan, tenor, National Shrine of the Immaculate Conception, Washington, DC, July 3: *Rosa mystica; Ave Maria, Ave Maris Stella; A la Vierge Marie; Ave Maris Stella; Gloire à toi, Marie; Talitha Koum* (Resurrection); *Disons le Chapelet; Regina Angelorum; Trois Antienne à la Sainte Vierge; Salve Regina*, Langlais.

THERÈSE LAFLAMME, St. James United Church, Montreal, June 28: *Chromatic Fantasia*, Sweelinck; *Vater unser im Himmelreich*, Böhm; *Concerto in A Minor*, Bach; *Five Versets pour le dimanche de Pâques*, Tournemire; *Choral No. 3 in A Minor*, Franck.

ROBERT SUTHERLAND LORD, Lancaster Priory Church, England, May 16: *Concerto No. 5 in F Major*, Handel; *Zion hears the watchmen singing, Prelude and Fugue in G Major*, Bach; *Prelude, Fugue and Variation*, Franck; *Hommage à Rameau, Allegretto*, Langlais; *Prayer of St. Francis (Sei Fioretti)*, Tournemire; *Toccata (Symphony 5)*, Widor; Improvisation on the hymn tune *Lancashire*.

LEON NELSON, First Presbyterian Church, Deerfield, IL, June 5: *The Emperor's Fanfare*, Soler; *Solemn Melody*, Davies; *Fugue in E-flat, S. 552, O Mensch bewein dein Sünde gross*, S. 622, Bach; *Prière à Notre-Dame, Toccata (Suite Gothique)*, Böellmann; *Now thank we all our God*, Bach; *Canon in D, Pachelbel/Wolff; Berceuse, Carillon de Westminster*, Vierendeel.

OLLE NILSSON, Christ United Methodist Church, Rochester, MN, June 14: *Plein jeu, Trio, Récit de Cromorne, Dialogue (Magnificat in A Minor)*, Dandrieu; *Prelude and Fugue in G Major*, Walther; *Two Legends* (Op. 46): *Lento con spiritu, Andante pastorale*, Sjögren; *Melody from Järna in Dalecarlia*, Egebjerg; *Toccata, Pastorale, Fugue (Suite No. 3, Op. 24)*, Sörenson.

KAREL PAUKERT, Museum of Art, Cleveland, OH, April 24: *Sonata No. III in C Minor*, Guilman; *Two Sonatas*, Valeri; *Concerto del Sigr. Gentili*, Walther; *Fantasy and Fugue in G Minor*, Bach; *Now thank we all our God*, Bach/Fox.

SIMON PRESTON, Trinity Church, New York City, May 17: *Pièce Héroïque*, Franck; *Sonata #1 in D Minor*, Guilman; *Etude Symphonique*, Bossi; *Concert Variations on The Last Rose of Summer*, Buck; *Variations on America*, Ives; *Stars and Stripes*, Sousa.

CHRISTA RAKICH, Westminster Presbyterian Church, Buffalo, NY, April 22: *Praeludium in F*, Fanny Mendelssohn; *Five Short Choral Preludes*, Smyth; *Sonata IV in Bb*, Mendelssohn; *Six Folk Hymn Sketches*, Diemer; *Passacaglia in C# Minor, Honors for his Name*, Borroff.

NORMAN SUTPHIN, Westminster United Methodist Church, Houston, TX, May 22: *Prelude and Fugue in E Minor*, Bruhns; *Noël, Grand Jeu et Duo*, Daquin; *By the waters of Babylon*, S. 653, Lord Jesus Christ, *be present now*, S. 655, *Toccata, Adagio, and Fugue in C Major*, S. 564, Bach; *Sonata I in F Minor*, Op. 65, No. 1, Mendelssohn; *Fantasy-Improvisation on 'Ave Maris Stella'*, Tournemire; *Allegro vivace, Final (First Symphony)*, Vierendeel.

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PIPE ORGANS FOR SALE

Hook-Hastings 2/7 tracker. \$38,000 restored and installed (transportation, etc. extra). Schoenstein & Co., 3101 20th St., San Francisco, CA 94110. 415/647-5132.

1915 Estey, 8 ranks, 8 stops, 2M and 30-note pedal. For sale as a whole or in parts. Currently in regular use. Buyer to remove. \$7,000 or best offer. Contact Bruce Reuter, 1035 Gladish Lane, Glenview, IL 60025. 312/729-1364.

6R pipe organ, 2M; direct action. \$2,000. Buyer to remove. LA area. 213/391-3939.

Hall pipe organ; 2M, 14R with chimes. Cur-rently in use. Asking \$7,500. Buyer to remove. For more information contact Boulevard Un. Methodist Church, 804/358-8993, 321 N. Boulevard, Richmond, VA 23221.

2M, 5R electro-pneumatic unit organ. John West, 265 Cleaveland Rd., Pleasant Hill, CA 94523. 415/937-2914.

Austin organ 1926; 25 of 30 ranks. For addi-tional information write or telephone First Baptist Church of Mobile, 806 Government St., Mobile, AL 36602. Mr. C. Clinton Doolittle, organist. 205/432-6513.

1949 Moeller, 23R, 3M. Write for stoplist to: Cleburne First Seventh-Day Adventist Church, 111 Meadow View Dr., Cleburne, TX 76031. 817/645-2520.

1956 Schantz organ. Three manuals, 41 ranks, EP. Buyer must remove. Price and availability are negotiable. Contact: Dave Koshinski, St. Paul's Lutheran Church, 352 W. Wood, Decatur, IL 62522.

1808 Dieffenbach tracker, 9 stops, 1-m & pedal. Stored, now temporarily set up. Most historic. Dieffenbach, 5806 Norton Rd., Alexandria, VA 22303.

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1907 Hutchings-Votey electro-pneumatic; 20 stops, 22 ranks, 2 manual Law's "Austin-Style" AGO console. Contact: Congregational Church of Laconia, 18 Veterans Sq., Laconia, NH 03246.

1938 Wicks, 2M, 9+R, including two reeds and chimes. Played every week, good condition. Buyer to remove. Southwest New York State. Accepting bids. Call Ray at 716/372-4601 or 373-0099 for information.

Two-manual Wicks, 6R. rebuilt 1981, self-contained, 2 ranks exposed, \$25,000. Diana Lee Lucker, 11322 Mt. Curve Rd., Eden Prairie, MN 55347. 612/944-5788.

6-stop Flentrop cabinet organ kit, 2M and pull-down pedal, 90% complete. Ideal for continuo or early music. Singlefold wedge-shaped bellows. 215/822-8365.

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Continuo organs by Gerrit Klop, Netherlands in "Organo di Legno" tradition (Compenius) with all pipes in wood; 8' 4" 2' 1 1/2". Write or phone: HCH, 9 Chestnut St., Rehoboth, MA 02769. 617/252-4304.

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Rodgers, model 22-D, walnut, matching bench. Sale to settle estate. Call 419/281-1774 evenings, or write Mrs. C. C. Donges, 950 Moss Hill Dr., Ashland, OH 44805 for particulars.

Rodgers 705, 2 manuals AGO, eight couplers, harp and carillon, \$7,500. 216/544-5239.

Kimball Granada 2 manual theater console. 25 pedals, walnut, \$1,500. 312/824-0551. Des Plaines, IL.

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Large chimes, 21 note set \$500, like new Moller rebuilt chime action \$200 or best offer. 919/299-9871, 3210 Groometown Road, Greensboro, NC 27407.

8' Melodia, 61 pipes, wood pipes painted ground color, 1-13 stopped, 14-59 open wood, 60 + 61 metal, \$150; 4' Hohlflote, 49 pipes, Stinkens open spotted metal, \$175; 8' Dulciana, 61 pipes, 1-12 Haskell, Moller 1929, \$200; 8' Stopped Diapason, 57 pipes, 1-24 stopped wood, 25-57 metalrohrflote, Roosevelt 1882, pipes 43 + 47 missing, substitutes furnished, \$200. Desire pick up only. Donald D. Curry, 4 Roma Court, Lincroft, NJ 07738, answering machine 201/842-0837.

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16' Southern Pine Open, 32 pipes; 2 ranks 16' Bourdon, 12 pipes; 2M console, unified w/32 pedal, 32 tabs, comb. action, rollopp. Some misc. Near Syracuse, NY. 315/682-2140 after 3:00 pm.

Back issues for sale: The American Organist assorted issues 1951, 1952, 1956-57, 1959, 1961-62, 1966-68, 1970. REPLY BOX NV-882, THE DIAPASON.

One Spencer Orgoblow 2 HP, 5" WP; very good condition, \$1,800. Buyer to remove, or arrangements for removal can be made. First Reformed Church, 70 Scofield St., Walden, NY 12586. 914/778-5405.

Pipes (many new) & other parts. Immediate shipment. Write for list. Schoenstein & Co., 3101 20th St., San Francisco, CA 94110.

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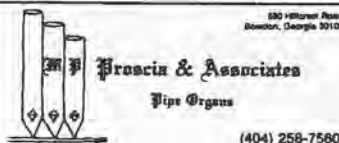
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