

THE DIAPASON

NOVEMBER, 1993



St. Margaret's Convent, Roxbury, MA
Specification on page 19

Rebuilds

I feel compelled to comment about rebuilds, after reading Mr. Robert Ray Goodwin's letter in the September issue. Mr. Goodwin has indeed "stirred up a hornet's nest"—one from which we can learn a great deal.

I must agree that tracker-action organs are heavily documented in the journals, but I think that has more to do with the general organ-building environment than with the editors' whims. Most churches are opting for mechanical-action, for reasons that are beyond my comprehension. Sadly, many such spaces do not have the proper physical layout for a tracker.

Too many churches (particularly in larger cities) are disposing of fine organs and replacing them with electronics. Many of these are not even fortunate enough to get hold of a good one. They know not where to turn for help. I know of many churches where the authorities were told that "the organ is lost; it's beyond repair; the cost of an overhaul

is prohibitive." The organ becomes like an old car: once it's played 100,000 hymns, it becomes more a liability than an asset.

Yet, as Mr. Goodwin points out, the relatively low cost of a rebuild is nothing compared to the priceless historical treasures that many organs are. Leonard Berghaus wrote an article in *GIA Quarterly* (Summer 1992), in which he proposed how one could rebuild a typical 1920s "fat Romantic tub" (as my teacher terms them) into a modest two-manual instrument, utilizing most of the original pipework, suitable for almost any use, and affordably.

We need to realize that education is the foundation of enlightenment. We need to explore the possibilities of organ-recycling. Let our cry be "Save the Organ!"

George T.M. Hafemann
Director of Music
St. John Neumann Residence
Riverdale, NY

Here & There

The choral and organ works of five San Diego composers will be presented in a *Hymn and Anthem Festival* on November 13 at First United Methodist Church, San Diego, California. The festival is sponsored by the American Guild of Organists and the Choral Conductors Guild. For information: 619/435-8500.

The North Valley AGO Chapter will present Hans Davidsson in a one-day event entitled "North Germany in the 17th Century: Weckmann" on December 18. Davidsson, musicologist and organist from the University of Göteborg, Sweden, will lecture on the music of Weckmann, and will present a masterclass and a concert on the organ by Munetaka Yokota at First Lutheran Church, Yuba City, California. For information: AGO North Valley Chapter, Elizabeth Yokota, Dean, 2121 Howard Dr., Chico, CA 95926; 916/894-8916.

The Diocese of Galveston-Houston will sponsor an Anthem Reading Conference of 155 anthems to complement the three-year lectionary January 10-12 at the Cameron Retreat Center in Houston. The sessions will include music from 44 publishers and 101 composers selected for the liturgical year. For information: Office of Worship, 2403 E. Holcombe Blvd., Houston, TX 77021; 713/741-8760. Registration deadline is December 1.

The 40th annual Haarlem International Competition for Organ Improvisation will take place July 5-9 on the Müller organ at St. Bavo Church, Haarlem, The Netherlands. Two preliminary rounds are held July 5 and 6, the final round on July 7. The winner will receive a prize of 7,500 guilders; each of the other finalists will receive 1,500 guilders plus travel and accommodation expenses. The application should include a cassette recording of two improvisations on given themes. Deadline is December 1. For information: Stichting Internationaal Orgelconcours, Town Hall, Postbus 3333, 2001 DH Haarlem, The Netherlands; tel 023-160574; fax 023-160576.

A portrait of Russell Saunders was dedicated, and the organ studio at Drake University was named in his honor at ceremonies on July 3. A memorial celebration was given in his honor by former Drake students. Russell Saunders taught at Drake from 1949 to 1967 before going to the Eastman School of Music.

The Christ Church Cathedral Choir of Men and Boys, Indianapolis, is featured on a new CD recording, *Howells: Requiem, Fauré: Requiem*, on the Gothic label (G 49062). The choir, under the direction of Frederick Burgomaster, is joined by the Indianapolis Festival Orchestra. For information: Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681.

The Mormon Tabernacle Choir is featured on a new CD recording, *Christmas with the Mormon Tabernacle Choir*, on the LaserLight label (12 198). The choir is joined by brass and percussion in 12 traditional carols, with organists John Longhurst, Clay Christiansen, and Richard Elliott. For information: LaserLight Digital, c/o Delta Music, 310/453-9504.

Paraclete Press has announced the release of three new CD recordings, two of which feature *Gloriae Dei Cantores*. *What Cheer!* (GDCD 012) features 23 carols accompanied by orchestra, handbells, and organ (David Chalmers and James E. Jordan). *Prince of Music—G.P. da Palestrina* (GDCD 013) includes *Missa "Descendit Angelus Domini"* and the *Missa Beatae Mariae Virginis II*. The Monastic Choir of St. Peter's Abbey, Solesmes, France, is featured on *Tenebrae of Good Friday*, directed by Dom Jean Claire (S.834). For information: Paraclete Press, Orleans, MA 02653; 1-800/451-5006.

Westminster/John Knox Press has announced the release of *The Psalter: Psalms and Canticles for Singing*. The collection includes contemporary psalm settings by Isele, Hopson, Weaver, Gelineau, Hughes, Hallock, Proulx, Berthier, White, and Barrett, and offers 200 settings, most of which are responsorial. The settings range from old to contemporary forms, and include plainsong, Anglican chant, and Gelineau psalmody. The music is arranged for cantor or choir and congregation; 432 pp., 7 3/4" x 10 7/8", \$30.00. For information: 502/569-5058.

Princeton University Press has announced the publication of *Dvorák and His World*, edited by Michael Beckerman. The book includes documents on the composer's career and music, and essays by Leon Botstein, David Beveridge, Joseph Horowitz, and Jan Smaczny. 325 pages, 12 halftones, 61 music excerpts, \$55.00 cloth, \$19.95 paper. For information: Princeton University Press, 41 William St., Princeton, NJ 08540; 609/258-5714.

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R. R. Bowker has announced the publication of the 1994 edition of the *Annual Register of Grant Support*. The volume includes more than 3,000 benefactor profiles. Entries are grouped within four specific categories; funding groups range from the humanities to the social sciences and education to international affairs and area studies. 1,200 pages, \$175.00; for information: Customer Service, R.R. Bowker, Reed Reference Publishing, P.O. Box 31, New Providence, NJ 07974; 1-800/521-8110.

Bärenreiter-Verlag, Kassel and J.B. Metzler, Stuttgart (of the Georg von Holtzbrinck publishing group) have established an organization with the purpose of jointly republishing the encyclopedia *Die Musik in Geschichte und Gegenwart*. The first edition of the MGC was issued in a total of 17 volumes between the years 1949 and 1986. The subject part is planned for eight volumes, to be followed by a persons part of 12 volumes, both in alphabetical order. The first volume is due in the autumn of 1994; the 20-volume undertaking is to be completed within a decade. Ludwig Finscher, professor of musicology at Heidelberg University, is editor-in-chief of the MGC's second edition; celebrated consultants and more than 1,200 German and non-German authorities will collaborate in the project.

To order a gift subscription to The Diapason, please use the coupon on page 20.

Appointments



Gerald Bales

Gerald Bales was installed as "composer-in-residence" at Wesley-Knox United Church, London, Ontario on Sunday, September 12. This is believed to be the first appointment of a composer-in-residence in a Canadian church. Organist and choirmaster of the church is Karen-Ann Schuessler.

Steven Dieck has been named President of C. B. Fisk, Inc. He has also been elected to the Fisk Board of Directors. Dieck has been a key figure in the company during the 20 years he spent with C. B. Fisk, serving as Project Manager, as Vice President, and most recently as Executive Vice President. A



Steven Dieck

native of Indianapolis, Indiana, he became interested in organs at an early age. At age 12 he played his first church service and decided early on to become an organ builder, spending school vacations working with a local organ technician. After completing a BMus in organ performance from DePauw University with Arthur Carkeek in 1973, he moved to Gloucester, Massachusetts, to begin an apprenticeship at Fisk. During the ten years he worked directly with Charles Fisk, he played an active role in the design and construction of the instruments. Mr. Dieck has participated in a number of conferences on organbuilding, most recently giving papers on "The Historical Organ in America" in Tempe, Arizona in 1992 and on "Building Organs in a Romantic Style" in Tokyo in 1993. He served on the committee hosting the International Society of Organbuilders' Congress in Boston in 1992 and has served on the Board of Directors of the American Institute of Organbuilders.



David C. Pike

David C. Pike has been named Executive Vice President of C. B. Fisk, Inc. He has also been elected to the Fisk Board of Directors. Pike studied music theory and organ performance at the Eastman School of Music where he earned a BMus with Highest Distinction. Since he came to C. B. Fisk in 1976 he has worked in many areas of organbuilding, with an initial focus on cabinet making. He became an assistant voicer to Charles Fisk and they first worked together on Opus 78, in 1978, at the House of Hope Presbyterian Church in St. Paul, Minnesota. He continued as a member of the voicing team and was recently named Head of the Voicing Department. He has participated in a number of on-site research studies of organs in North Germany and East Germany and of Classical and Romantic organs in France. The information gained from this research has contributed to the tonal design of many recent Fisk instruments. From 1984 until 1991 he was organist and choir director at St. Mary's Episcopal Church, Rockport, Massachusetts.

John A. Romeri has been appointed Coordinator of Music for the Archdiocese of St. Louis. Mr. Romeri was recently named Director of Music at the Cathedral of St. Louis, and served as

Director of Music for the Diocese of Pittsburgh 1986-92, where he also held the position of organist/choirmaster at the Church of the Assumption. As Coordinator of Music he will be responsible for planning music for archdiocesan celebrations, serve as a support and resource for parish musicians, act as a clearinghouse for parishes in search of musicians, and will develop an archdiocesan choir.



Kathleen Scheide

Kathleen Scheide has been appointed Director of Music/Organist at St. John the Evangelist Roman Catholic Church in San Diego, California, where she will direct the adult choir, play for services and supervise the cantor program. Dr. Scheide earned degrees with honors in early music (harpsichord) and organ performance at the New England Conservatory and received her DMA degree from the University of Southern California. As a composer, her compositions frequently employ the organ in unusual combinations with other instruments. She currently is Dean of the San Diego AGO Chapter and concertizes under the management of Artist Recitals Concert Promotional Service.



Robert L. Simpson

Robert L. Simpson, AAGO, ChM, has been appointed Organist-Choirmaster of Christ Church Cathedral, Houston, Texas, succeeding Clyde Holloway. Prior to assuming this post, Mr. Simpson was Organist-Choirmaster at St. Philip's Cathedral, Atlanta. During his 14 years in that position he expanded the music program from three choirs to seven and appeared with the Cathedral Choir on CBS Television and American Public Radio and at national conventions of the AGO, AAM, the Hymn Society, and, most recently, the American Choral Directors Association. He has served as Vice Chair of the Standing Commission on Church Music for the Episcopal Church and on the Editorial Board of *Lift Every Voice and Sing II*. A 1970 honors graduate of Brown University, Mr. Simpson received the SMM degree from Union Theological Seminary; he subsequently studied for two years at the Hochschule für Musik, Cologne, Germany. Mr. Simpson has studied organ with David Lowry, Barclay Wood, Robert Baker and Michael Schneider

and is the 1989 recipient of the S. Lewis Elmer Award from the AGO.

Here & There



Colin Andrews & Janette Fishell

Husband and wife team Colin Andrews and Janette Fishell recently returned from a three month long concert tour in Europe, with recitals in the Ukraine, the Czech Republic, U.K., Sweden, Finland, Poland, Germany and France. The recitalists presented concerts combining solo and duo repertoire at six international festivals including a recital at the Prague Spring Festival. During their 25-engagement tour, Dr. Fishell and Mr. Andrews performed at St. Paul's Cathedral, London, King's College, Cambridge and Birmingham Town Hall, England. In addition, the duo was filmed in concert and interviewed by Ukrainian TV. Future engagements will take place in Japan, Australia, Taiwan, Hong Kong, Korea, U.K., Finland and Switzerland. The Andrews/Fishell duo concertizes in the U.S. under the auspices of Concert Artist Cooperative (707/875-3282).

Delores Bruch, Professor of Organ since 1979 at the University of Iowa in Iowa City, is on leave of absence for the 1993-94 academic year and continues her performing and consulting activities. She was married in November, 1992 to Donald C. Cannon, MD, PhD. Recent organ recitals were in Oregon, Iowa, Wisconsin and Norway. Dr. Bruch is now affiliated with Independent Concert Artists.

Clay Christiansen is featured on a new CD recording, *The Pipe Organ of the Mormon Tabernacle, Salt Lake City*, on the Klavier label (KCD 11044). The program includes works of Vierne, Elmore, Saint-Saëns, Kabalevsky, Mendelssohn, Grieg, Macfarlane, Bach, Hebble, Reubke, and Christiansen. For information: Klavier Records International, Inc., 27134 Paseo Espada, Suite 202, San Juan Capistrano, CA 92675; 714/248-7234.

Catharine Crozier will celebrate her 80th birthday on January 18, 1994 by playing a recital in the Crystal Cathedral in Garden Grove, California. (She previously played there during her 70th and 75th birthday years.) The program will begin at 7:30 pm, and will be followed by a gala reception. It is hoped that former students, friends and admirers from all over the western part of the country will be present. Further information may be obtained from the Music Office of the Cathedral (714/971-4150).

Michael Gailit completed his seventh tour to the American continent in October, performing again both on organ and piano. At Luther College, Decorah, IA, he performed Mozart's *Fantasy for piano in C Minor and Fantasy for organ in F Minor* (KV 608), as well as Julius Reubke's piano sonata and organ sonata "The 94th Psalm." At Luther he also gave master classes for organists and pianists. Other programs were performed at Downtown Presbyterian Church in Rochester, NY; at the National Shrine of Our Lady of Czestochowa, Philadelphia, PA; and at Port Nelson United Church, Burlington, Ontario, Canada (with pieces by Bach, Mozart, Liszt, Franz Schmidt and Richard Wagner). Michael Gailit is represented in the U.S. by Concert Artist Cooperative of Beth Zucchino.



Michael Gailit

John R. Gouwens, organist and carillonneur at Culver Military Academy/Culver Girls Academy in Culver, Indiana, has won the international competition for carillon composition sponsored by the Royal Carillon School of Mechelen, Belgium. Gouwens' winning composition, entitled *Prelude, Adagio, and Fugue*, was selected from among entries submitted by 30 composers worldwide. The composition was played by contestants in Mechelen on September 3, and received its U.S. debut at Gouwens' Culver recital on September 4. His winning composition will be published by the Royal Carillon School. He will also receive a cash prize.

A composition written by Gouwens for choir and piano was selected to commemorate the bicentennial celebration of Fort Wayne, Indiana. Entries in the competition were based on the writings of the Miami Indiana Chief Little Turtle, an important figure in the history of Fort Wayne during the 1700s. Gouwens' winning entry was premiered October 22, during opening festivities of the bicentennial. During the summer, Gouwens conducted his third European concert tour, playing carillon recitals in 14 cities in The Netherlands, Belgium, and Denmark. Gouwens joined Culver Academies' fine arts department in the fall of 1980, and at that time was appointed Academy organist and carillonneur. He studied carillon at Indiana University, the University of Michigan, and the University of Kansas, and holds music degrees from the latter two schools. Gouwens is chairman of the Guild of Carillonneurs in North America's composition committee, which organizes composition competitions and commissions new music. He also continues to be an editor of carillon music being prepared for publication by the GCNA.

Clay Christiansen is featured on a new CD recording, *The Pipe Organ of the Mormon Tabernacle, Salt Lake City*, on the Klavier label (KCD 11044). The program includes works of Vierne, Elmore, Saint-Saëns, Kabalevsky, Mendelssohn, Grieg, Macfarlane, Bach, Hebble, Reubke, and Christiansen. For information: Klavier Records International, Inc., 27134 Paseo Espada, Suite 202, San Juan Capistrano, CA 92675; 714/248-7234.



Martin Haselböck

On Easter Sunday, April 11, 1993, a new church music team was installed at St. Augustine's Church, Vienna. Martin Haselböck, organist at the church since 1976, was asked to take the position of a church music director. The new master of the choristers is Alois Classner, the principal organist is Michael Gailit. St. Augustine's Church has the largest music program in Vienna with a high mass with choir and orchestra on every Sunday, and organ masses, organ meditations and recitals through-

out the year. During this season, many unpublished pieces from the archive at St. Augustine's convent will be performed again after more than 200 years—works which were written for the service at St. Augustine's by Carl Czerny, Michael Haydn and other classical composers during the time of Maria Theresia and her son Joseph II. Martin Haselböck is represented in the U.S. by Karen McFarlane, Michael Gailit by Concert Artist Cooperative of Beth Zucchini.

Calvert Johnson performed seven recitals in four European countries this past summer. The programs included early Spanish, French romantic and modern, Bach and Mendelssohn, and women composers. Instruments included the 1840 Cavallé-Coll at St-Denis Basilica near Paris; an antique Italian organ of one-manual and pedals, a newly built Spanish organ with a divided manual (including short octave bass and subsemitones for D#/E♭ and C#/A♭) and an octave of pedal pull-downs, and a modern Germanic organ, all at St. Laurent's in Lausanne; modern German organs at St. Anna's, Wollhagen (Lotzerich, 1981) and St. Peter's, Geissen (Förster & Nicolaus, 1970); historic German organs at Ilbenstadt Basilika of Sts. Peter and Paul (Onymus, 1735, with two four-octave manuals lacking low C) and at Rodenbach (Syer, 1766, with one manual, undivided); and a large modern French organ by Boisseau at Monaco Cathedral. Following the tour Dr. Johnson presented a paper on Marie Bigot at an international conference on women in music at the University of Alaska, Fairbanks.

Charles Krighbaum is featured on a new CD recording with violinist William Tortolano, *Mystery Sonatas—Violin and Continuo Works of Heinrich Biber* (GIA CD-286). The 2-CD set includes 15 sonatas based on the Mysteries of the Rosary. GIA has also announced the release of the score of the Biber works. The recording was made at St. Mary's Church, Richmond, Indiana, and features a French double harpsichord by William Dowd and a 17-stop Vakler-Holtkamp Sparling organ from 1917. For information: 708/496-3800.



Bruce Neswick

Bruce Neswick is featured on a new

CD recording on the Raven label. He plays the 1991 Richards, Fowkes & Co. organ at St. Barnabas Episcopal Church in Greenwich, Connecticut. Works include an improvised suite in five movements on *Urbs beata Jerusalem* and Neswick's organ duet, *Five Variations on "Langham,"* performed with Brian Carson, along with works of Scheide- mann, Bach, Hancock, and Distler. Neswick, winner of the AGO improvisation competition in 1990 and a player in the opening events of the 1994 AGO Dallas convention, is organist and choir- master of Christ Church Cathedral, Lexington, Kentucky. For information: OHS, Box 26811, Richmond, VA 23261 (\$14.98 plus \$1.85 shipping).

George Ritchie is featured on a new CD recording, *J.S. Bach Organ Works, Vol. 1*, on the Raven label (OAR-250). The program includes *Toccata and Fugue in F Major*, S. 540, *Sei gegrüßet*, S. 768, *Canzona*, S. 588, *Prelude and Fugue in D Major*, S. 532, *Pastorella in F Major*, S. 590, and *Fantasy and Fugue in G Minor*, S. 542, performed on the Fritts-Richards organ, opus 3, at St. Alphonsus Parish Church, Seattle, WA. For information: Raven Recordings, 3217 Brook Rd., Richmond, VA 23227.

Larry Schou, Associate Professor of Music at the University of South Dakota, played several organ recitals in Germany during the month of May. Dr. Schou gave recitals at St. Peter's Church in Ratingen, St. Blasii Church in Nordhausen, and the Dom Chapel in Ettal.



Robert E. Scoggin

Robert E. Scoggin retired from his position as Minister of Music at Christ United Methodist Church, Rochester, Minnesota, this past August. Mr. Scoggin had completed 30 years of ministry, having come to the church in June, 1963. He began organ study at age 12, and became associate organist at St. John's Methodist Church, Lubbock, Texas, at age 13. In 1951 he received the BMus from Midwestern University, Wichita Falls, Texas, and the Master of Theology from Southern Methodist University in 1954. He established the Tuesday Noontime Organ Concert Series at Christ Church in 1964; the summer event continues today. His published compositions include *Hymns*

for *Handbells*, choral anthems, introts in the United Methodist Hymnal, and "Introduction to Hymns for Organs." Mr. Scoggin planned and designed the 5-manual 64-rank Robert Sipe organ in the church's sanctuary; the Aeolian organ in the chapel was refurbished by the Rutz Organ Company in 1986 under his direction. He has held leadership positions in Choristers Guild, the AGO, and the Fellowship of United Methodists in Worship and Other Arts, and has been active as a workshop leader and a recitalist, both as a soloist and with his wife, Patricia, a cellist. Christ Church's music suite was named "The Scoggin Music Suite" in honor of his 25th anniversary at the church. The Scoggins plan to travel and continue concerting.



Samuel John Swartz

Samuel John Swartz made a recital tour in France, Austria, Germany and Northern Ireland during July-August. He played recitals at the Basilica of Notre-Dame in Thierenbach, France; at St. Stephen's Cathedral in Vienna (new 1991 Rieger organ); the Marktkirche, Wiesbaden, in Germany; and ended his tour in Northern Ireland where he played at Ballywillan Presbyterian Church near Portstewart. Dr. Swartz returns to Europe in January 1994, following the Redlands Organ Festival January 17-19; he is scheduled to play the Cavallé-Coll organ in the Maurice Ravel Auditorium in Lyon, France. Since 1986, Dr. Swartz has been Professor of Organ and Harpsichord as well as University Organist at the University of Redlands, California. In June of this year, he was appointed Director of Performance Studies for the University's School of Music. Swartz concertizes under the management of Artist Recitals Concert Promotional Service, Ruth Plummer, Representative.

J. Richard Szeremany has completed his sixteenth volume of hymn improvisations for the Psalter Recording label. Entitled *All Things Bright and Beautiful*, this recording features 21 favorite hymn tunes played on the organ at Longwood Gardens. Dr. Szeremany serves as preaching minister as well as organist-choir director of the Second



J. Richard Szeremany

Presbyterian Church in Newark, New Jersey. The recording is available on compact disc for \$14.98 and chrome cassette for \$9.98 from Psalter Recordings, 23 Carriage Lane, West Milford, NJ 07480. Include \$1.50 per order for shipping.



Joe Utterback

Joe Utterback's organ composition, *Sky Song Fancy*, was commissioned by Dennis Grannan, Organist and Choirmaster of St. Stephen's Church, Port Washington, New York, for recitals during the 1993-1994 season. The work, based on the composer's ballad *Sky Song* from his collection *Night Thoughts*, is a jazz-influenced composition. Utterback recently completed *Fantasy for Piano and Cello* for cellist Jennifer Langham and pianist David Allen Wehr, members of the faculty of Duquesne University in Pittsburgh and The Sartory Trio with CAMI. Director of Music/organist at the United Methodist Church of Rowayton, Connecticut, and a member of the faculty of Sacred Heart University, Utterback has received annual ASCAP awards since 1991. *Sky Song Fancy* has been published by Jazzmuze, Inc. of Little Silver, NJ; 908/747-5227.

Robert P. Wetzler has been granted a composer award, his 27th, by ASCAP. Director of Publications for A.M.S.I. Music Publishers, Wetzler has nearly 300 published compositions to his credit as well as numerous journal articles.

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Harpichord News by Larry Palmer

Update on Murder

A few more good mysteries have been added to my library this year, and of these, a small number include some mention of our favorite musical instrument, the harpsichord (or one of its siblings).

Buried on Sunday (New York, St. Martin's Press, 1986), a novel by Edward Phillips, features middle-aged Geoffrey Chadwick, whose mordant comments on contemporary civilization (and the lack of it) make for a highly entertaining read. Discussing his niece's possibly impending career as a singer, he asks her:

"What does your mother think about your making a career in music? Wouldn't she prefer you to be a nurse or a librarian, something conservative with coffee breaks and a pension plan?"

"I guess so. But Richard's being at Juilliard made things easier for me. I think by this time Mother is resigned."

My nephew, the eldest of Mildred's three children, was a harpsichord major at Juilliard. I wasn't sure about his talent; but I did know he was handsome, homosexual, and humourless. I suspected he would go far. [page 44]

Steven Simmons' *Body Blows* (New York: Pocket Books, 1987) is about Cal Lynch, a 70s Yale graduate now resident in California, where he is trying to stay ahead of a persistent detective on his trail. One source of refuge is the apartment of Lena, an organist who plays Charles Ives (and who has a sympathetic Catholic priest as an employer—obviously a work of fiction!). Also fictitious, I am sure, is the description of this musical happening [page 221]:

"Lena?" The music suddenly stops.
"Lena?" No answer. Cautiously I step into the room, and just then the piano notes ring out again, and I find Alexander, the fat Siamese, walking back and forth across the keyboard of the antique clavichord in the far corner.

Where, even in California, would one find a clavichord loud enough to be heard several rooms away? Obviously electronic, or an imagined form of the instrument!

From Andrea Tkach, St. Louis harpsichord decorator, came word of a harpsichord "sighting" in *Not a Creature Was Stirring* by Jane Haddam (New York: Bantam Books, 1990). The first of a series of "Holiday" mysteries featuring Armenian-American detective Gregor Demarkian, this is a delightfully literate book, and a nail-chewing mystery. The time is Christmas, and the harpsichord makes its first appearance on page 129:

"Silent Night" had become "Noel," played on a harpsichord. The instrument sounded tinny, as if it had been discovered after being long abandoned, and played without being retuned.
Mother used to play the harpsichord.

At page 179 the harpsichord seems to be in better condition (perhaps because it remains unheard):

His glance stopped for a moment on the little collection of family photographs in Tiffany silver frames his mother kept on an occasional table and then passed on. The pictures would only get him started again. He liked looking at the harpsichord better. Someone had uncovered it, dusted it off, and propped back the shield that protected the keyboard. It looked ready to play.

Another reference to "tinny harpsichord music" on page 217 completes the sightings of the "H-word" in this one.

In the next book of the series, *Precious Blood*, Demarkian is called to upper New York State to assist in a church-

related murder problem. No harpsichords in this one, but for those who seek other musical references, there is an accurate putdown of post-Vatican Two Roman music [page 126], a "moaning organ in the loft" [page 125], and a mention of plainchant [page 128].

The distinguished Canadian novelist Robertson Davies often writes of musical themes (notably in his recent novel *The Lyre of Orpheus*). This master storyteller spins a remarkable and moving tale in *Murder & Walking Spirits* (New York: Viking Penguin, 1991). Here the opening sentence is guaranteed to grab the reader's interest: "I was never so amazed in my life as when the Sniffer drew his concealed weapon from its case and struck me to the ground, stone dead."

The murder is accomplished!

In a series of flashbacks occurring at a film festival, the main character's family history is detailed. In the first scenario, an ancestor, a New York soldier loyal to the British during the American Revolutionary War period, attends an officers' entertainment, at which one performance would gladden

a harpsichordist's heart:

Ensign Larkin is present; although his rank is inferior to that of the other guests his voice is indispensable. It is a very high tenor, a male alto, and he is an adept at florid ornamentation. Furthermore, he is a dab at the spinet and a good spinet stands at one end of the room. It is the object of many excellent jokes, for above the keyboard it is inscribed *Harris of Boston*, and it is both paradoxical and very proper that it should supply music for those who will shortly show Boston who is who and what is what. [page 50]

I first discovered the works of Robertson Davies while harpsichord shopping in Montreal. Desiring something typically Canadian, I chose a Davies paperback from a kiosk at the Airport. The author mingles Canadian history with plot lines full of engaging mental games and he relates his tales in some of the most elegant prose written by anyone in this century. Highly recommended.

Please keep sending your discoveries of harpsichords in mysteries. Further updates are planned.

Music for Voices and Organ

by James McCray

Christmas music: part II

Nowel: Owt of your slepe aryse and wake,
For God mankynd nowe hath ytake,
Al of a maide without enymake,
Of all women she bereth the belle.
Nowel, nowel, nowel!

15th century Carol

Last month's Christmas column discussed the power of music. This one focuses on more pragmatic matters, the drama of Christmas. As you plan for your seasonal music and especially Christmas Eve services, it is good to be reminded of how important it is to employ dramatic elements in selecting and organizing your programs. This is not to suggest doing a play, but only that the choir director should find ways to heighten the emotional responses through careful, dramatic planning. For


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example, introits from behind or above the congregation on such texts as "Gloria in excelsis" or "Hodie Christus Natus Est" can immediately set a special mood. Processing with brass and percussion accompaniment, and having the choir not just walk in but rather walk and stop on selected texts, or alternate women and men moving forward, etc., will add to the pageantry of the moment.

Other ideas might include having the choir spread out and stand in the aisles to sing with the congregation on one of the simple familiar carols. Perhaps the congregation could stand and move toward the center of the church forming straight lines across allowing the holding of hands for a carol. There could be one carol that is danced (that was the original function back in medieval times). Try having some new, colorful and unique addition for the choir to wear on their regular robes. Directors can make small yet important changes in the way they present their Christmas music and greatly enhance the emotional impact on the congregation. Also, knowing how tired everyone is by that time, something new and fresh will be useful for the singers as well, and if you can delay telling them about it until the last rehearsal it will make an even stronger impression and increase the dramatic element. Listed below are more Christmas settings which should be of interest to you and your singers. Have a wonderful Advent and Christmastide.

O Magnum Mysterium, William Byrd (1591-1623). SATB unaccompanied, National Music Publishers, NMP-209, no price given (M).

Although this edition lists 1541 as Byrd's birth, it is generally agreed the date is 1543, thus this is the 450th anniversary of his birth; programming a work by this major Renaissance composer seems most appropriate. This motet has both Latin and English texts for performance. Its gentle, minor, contrapuntal spirit has some very low alto notes adding to its darkness; however, the ending is on a major chord. Lovely music.

Regina Coeli, Johann A. Hasse (1699-1783). SATB, alto solo and chamber orchestra of strings and 2 oboes and 2 horns or organ, Carus-Verlag (Mark Foster Music), 40.962/03, no price given (M).

This edition (03) uses organ accompaniment. For those who have never used a Carus edition, they are highly

recommended. In this late Baroque motet, the alto solo has a major role, and the middle section (ABA) is for soloist without the choir, with ornamented coloratura passages. The opening A area is then repeated. There are very brief moments for choir soloists who sing antiphonal alleluias. Only a Latin text is given. Excellent fast-tempered music.

Thus Angels Sung, David W. Music. SATB and keyboard, Augsburg Fortress, 11-10198, \$1.10 (E).

Based on the Fred Pratt Green text, this easy anthem is in a modified strophic form for the five verses. The jaunty 6/8 meter is coupled with light, modal harmonies. There are alternate textual phrases to accommodate gender concerns (unto men/unto all, etc.). Easy enough for most types of church choirs.

Round: Hodie Illuxit Nobis Dies (Redemptionis Novae) (the day of the new redemption has shone on us today), John Anthony Celona. SATB unaccompanied, Jaymar Music (Oxford University Press), 02.290, \$1.00.

As the title implies, this is a round, but not in the traditional sense. It requires some improvisation on the part of the singers, and divides them into 6S, 4A, 4T, 5B; each part has its own fragment which is repeated rather than singing the same material sequentially. This Canadian composer draws on invented chant and canonic micro-polyphony for this interesting setting; its duration can be from 3-6 minutes. Fascinating music and highly recommended.

Deck the Hall, arr. Lee Egbert. SATB unaccompanied, Plymouth Music Co., XM-155 \$1.00 (M).

This traditional Welsh carol moves quickly with contrapuntal lines and carefully articulated lines. Egbert retains the familiar melody, but moves it through some development. This happy setting builds to a big climactic fa-la-la ending. Fun music and especially recommended to high school choirs.

Noel! The Choir of Angels Sing, Robert Wetzler. SATB and organ, AMSI #651, \$1.15 (E).

Most of the music is in unison or two parts with the accompaniment as a harmonic background for the melodies. Using a fast 6/8 meter, the music dances through several verses which use the same melody. Easy enough for most church choirs.

The Shorter New Oxford Book of Carols, Hugh Keyte and Andrew Parrott, editors. Oxford University Press, 0 19 3533243 3, \$16.95.

A magnificent collection of 122 carols, organized into various categories such as English 1400-1700, European 1550-1700, etc. Very scholarly detail with additional verses printed apart from the music. This is a performers edition with a soft cover and it is easy to read. The narrative introduction to this anthology offers excellent background information. This is one of those books that all choirs should own and use—outstanding!!!

Bethlehemu, arr. Wendell Whalum. TTBB and ad lib drums, Lawson-Gould Music Publishers (Alfred Distributors), #52647, \$1.25.

If your choir has not done this work (TTBB or SATB) then they are in for a special treat. It is an African setting that is exciting, is often performed with choral staging, uses only an African text (pronunciation guide given), and draws on some improvisatory elements. This music will be a favorite with the choir and the audience. This will be your hit of the season.

Magnificat, Giacomo Puccini (1712-1781). SATB and keyboard or string orchestra, Hinshaw Music Co., HMB-189 \$6.25 (M).

This is the grandfather of the famous opera composer. The orchestral parts are for sale from Hinshaw. The traditional Latin text is divided into five short movements with one for soprano and bass duet. The music tends to sound a bit like Vivaldi and has his rhythmic energy. Vocal parts are not difficult, and the keyboard part is very busy.

Child of Mary, Gordon Lawson. SATB and organ, Randall Egan Publishers, #EC-307, \$1.25 (M-).

This is from a set of Three Carols. It is a quiet, expressive setting of four verses with each one different (SATB unaccompanied, sopranos with organ, etc.). The third verse features a soprano solo above the women of the choir. This is lovely, gentle music.

Book Reviews

Byrd Studies, ed. Alan Brown and Richard Turbet (Cambridge: Cambridge University Press, 1992).

This series of essays that celebrates the 450th anniversary of the birth of William Byrd (1543-1623), arguably the greatest English composer of his generation. It is common in naming the great masters of the late Renaissance to head the list with the name of Palestrina. Not only is this the result of that remarkable composer's genius, but also because of the idea that Palestrina was the most important composer of his day. Subsequent generations of sacred composers and students of counterpoint have always followed the works of Palestrina as their principal model. Despite Palestrina's obvious accomplishments, it is better to consider the late Renaissance sacred style from the viewpoints of several of its leading figures—Victoria, Byrd, and the Gabriellis coming immediately to mind. In so doing, one has a better perspective of the richness and variety of styles practiced by these masters and a better concept of the intricacy of the era. In particular, the works of William Byrd offer a challenging individuality of rhythm and dissonance, in marked contrast to the procedures associated with the so-called "Palestrina style."

Byrd wrote not only sacred music, both in Latin and English, but also secular songs and ensemble music as well as a considerable quantity of impressive instrumental music for solo keyboard and ensemble. Outside of England, Byrd's music is not frequently performed or well known, even by church musicians and organists.

This series of essays not only offers fresh perspectives and analyses of this stunning composer, but also provides an opportunity to learn more about his music as well as his connections with Thomas Tallis, his teacher, and Thomas Morley, his student. The essays are grouped around the following major topics: sacred music, secular music, works for instrumental ensemble, and works for solo keyboard. The essays are written by major scholars in the field and demonstrate the vigor of English musicology. Further and very helpful features include a discography and an index of Byrd's works cited together with page references to each work. This index allows the reader quickly to find discussions of works of particular interest. The analytical methods and general insights found in this volume furnish an impressive addition to Byrd scholarship. Indeed many readers with their own favorite composers will envy the remarkable interest a volume like this will provoke for its subject. Practical musicians will become acquainted with repertory to perform as well as have a better sense of English 16th-century ornamentation. Bufts of English history of the Elizabethan period will learn more about how Byrd and those who influenced him and those whom he influenced stood in relationship to the court. The text is enhanced by many musical examples, often illustrating the relationships between works of Byrd and his contemporaries. The layout is clear and elegant, as you would expect of such a major publisher.

Any criticisms are few and slight. I have a personal distaste for the English system of rhythmic terminology. References to crotchets and quavers seem to me old-fashioned and confusing, especially since the terminology is not consistent with Renaissance practice. I am sure this comment will have no effect on Cambridge University's house style, but I offer it nonetheless. I would have liked a subject index in addition to the index of names. My interest in Renaissance treatises, for example, would have been helped by such an index, for it would have allowed me to find references without going back to the articles that I remember having made mention of them. There are a couple of essays on the application of computer analyses to specific repertory. This is an important area, to be sure, but these essays seem dry in comparison to the elegant ease of most of the writing.

All in all, this is a fine accomplishment and one that goes far in expanding

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our awareness of this magnificent figure in English musical history.

—Enrique Alberto Arias
Chicago, Illinois

New Recordings

Girard—The Definitive Recording. Harry Wilkinson, organist. The 1933, 102-stop 6587-pipe Ernest M. Skinner Organ of Girard College Chapel, Philadelphia. Compact Disc format. Pro Organo cat. #CD 7044, [DDD], 70:34 total playing time. Contents: *Introduction, Passacaglia and Fugue*, Willan; *Beyond the Aurora*, Banks; *Choral-Improvisation on "In Dulci Jubilo"*, op. 75, #2, Karg-Elert; *Ave Maria (Sequenza)*, op. 106, #2, from *Cathedral Windows*, Karg-Elert; *Fugue, Canzona and Epilogue* for organ, violin and women's chorus, op. 85, #3 from *Three Symphonic Canzonas*, Karg-Elert; *Scherzo* from the *Second Organ Symphony*, op. 20, Vierne; *Prelude and Fugue on B-A-C-H*, Liszt. \$15.00 Post-paid. Available as Compact Disc only from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660-6494. MC/VISA orders: 800/336-2224.

In my CD library one can find every disc issued to date featuring this "king" among American Classic organs. I have a 1960s vintage Virgil Fox twin LP set from *Brides* magazine, recent British releases with Carlo Curley, the several other recent productions featuring organ soloists and recordings of the organ with orchestra. As much as I love these, I would gladly trade them all for this one CD, and I imagine that every seasoned organ fan who hears this newest Girard disc will have a similar "opening of the ears." This CD is a sonic revelation, for in A-B comparisons, it points out how different approaches to recording technique can shape a listener's entire perception of the literature and of the American Classic organ. Having made pilgrimages to Girard for organ events, I have been puzzled as to why the recordings from Girard seemed so deficient. With some recordings, one feels as if positioned under a blanket, and with others, as if one is standing inside the swell box! My skepticism ran high as I glanced upon the somewhat presumptuous title of this latest Girard organ CD. But on first hearing, I knew the producers here clearly know what they have. It is definitive, if not in fact monumental! At last, Pro Organo has succeeded in giving us a CD of the Girard College Skinner which puts us squarely in the best seat in the house.

Sonic purity is only half the story of this disc. The playing by Harry Wilkinson, little known outside the Philadelphia region, is equally definitive. A question then comes to mind reminiscent of "What came first, the chicken or the egg?" Does the recording quality fuel my rapture with the performance, or is it the performance which illuminates the natural sound of the audio? I find it refreshing to discover a relatively isolated organist who shows such an understanding of this style of organ and literature. Dr. Wilkinson is a serious artist who plays with great depth and introspection. The organ tuning on this disc is superb, and Wilkinson's registrations take us subtly and evenly through the range of the organ's dynamics. His program provides no chance to sample the Harp and Celeste (alas!), but it does fit this organ like a hand fits a glove. Compare Karg-Elert as Wilkinson presents it here with recordings of this same literature on European neo-Classical organs, and another revelation occurs. On this American organ, Karg-Elert takes on his true character and dimension. Endings of the quieter pieces, like the Harry Banks "Beyond the Aurora" and the Karg-Elert "Ave Maria" are heavenly as the organ seems to dissolve into thin air! By contrast, in the Liszt and Willan works, Wilkinson serves up plenty of fire and virtuosity. This disc is packaged with wit, with a dear cover

photo of Dr. Wilkinson embracing a golden retriever while seated at the Girard console. I give this one with the dog on the cover five stars!

—Bernard Durman

From the Land of the Long White Cloud: Organ Music from New Zealand. John Wells, organ. Ribbonwood RCD 1005 (Compact disc. DDD. TT=74:50). Available from Ribbonwood Music and Recordings, 20 Alexis Avenue, Auckland 1003, N.Z.

John Wells: *A New Zealand Suite*; Vernon Griffiths: "Maria zu leben" and "Nicaea," hymn settings; Douglas Lilburn: *Prelude and Fugue in G Minor* ("Antipodes"); Douglas Mews: *Gigue de Pan*; T.S. Webster, arr. Wells: *Waikato March*; Louis Vierne: *Naiades*, Op. 55, No. 4; Percy Grainger, arr. Wells: *Blythe Bells*; Alfred Hollins: *Spring Song*; *Grand Choeur in C*.

Only one native-born New Zealand composer of European extraction (and none of indigenous background) is represented on this disc. Is this an accident of programming or representative of the state of organ composition in "the land of the long white cloud"? The liner notes do not address this question. The program is attractive enough, consisting of music from the late 19th century to the present mostly by Englishmen (in-

cluding this recording's performer) whose careers led them to settle in New Zealand or by recitalists passing through on tour. Then there is Vierne . . . well, more on that below.

Dr. Wells, a former organ scholar at King's College and a graduate of Indiana University, is organist at the Basilica of the Sacred Heart, Timaru, N.Z., where the recording was made. His *New Zealand Suite*, one of the two major items in the program, is an appealing, conservative three-movement work. As a performer, Wells is a persuasive advocate for his music. The opening movement, "Intrada," spiced with non-functional dissonances in a decidedly diatonic framework, delights with its neobaroque motor rhythms. The middle movement is an expressive "Siciliano." The concluding variation set on the New Zealand national anthem shows perhaps a bit more craft and a little less art than the previous two movements, but the overall effect is most agreeable.

The second major work is by New Zealand-born and English-trained Douglas Lilburn, a former faculty member at Wellington's Victoria University and director of the school's electronic music facility. The 1945 *Prelude and Fugue* is a somber, expansive, intensely satisfying composition reminiscent of Sibelius in its abstraction and of Vaughan Williams (one of Lilburn's

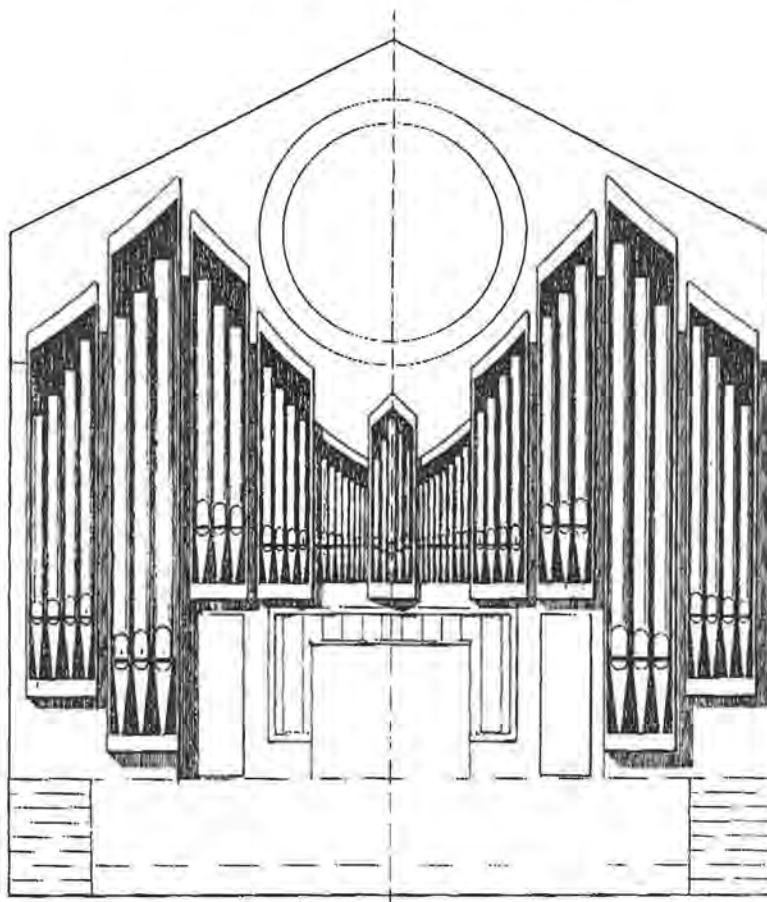
teachers) in its long-lined rhythmic complexity. The Ribbonwood label could do good service by offering up a larger sample of this composer's output.

The rest of the disc is filled primarily with musical trivia, less interesting save for the witty *Gigue de Pan* by the Canadian-born Douglas Mews. Some listeners may find the humor of Grainger's *Blythe Bells*, a "free ramble" on Bach's "Sheep May Safely Graze," more appealing than did this reviewer, but the selections by Hollins make it perfectly clear why he is remembered more as a virtuoso than as a composer. The performance of Vierne's *Naiades*, left over from a previous recording project, has nothing to do with New Zealand, but its grace and atmosphere more than make up for the incongruity.

Listeners intrigued by the program will like this disc. The performances are effective and well-recorded. The 29-rank Sacred Heart organ, built in 1912 by Wellington-based Arthur Hobday, belies its modest size by filling the resonant Basilica with an articulate, robust sound topped off with powerful English reeds. Ribbonwood (incidentally, the source of the first organ CD to come out of New Zealand—an Alkan program by Dr. Wells) does things right and is a label to watch.

By the way, one other question raised and left unanswered by the liner notes:

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Why is New Zealand "the land of the long white cloud"? The name comes from the early Maori legend, perhaps inspired by the frequent mists covering the islands.

César Franck: Organ Works. Piet Kee, organ. Chandos CHAN 8891 (Compact disc. DDD. TT=61:43). Available through Koch International: Musimail 1-800/688-3482.

Trois Chorals; Cantabile; Pièce héroïque; Andantino (arr. Louis Vierne); *Prélude, fugue, et variation*, Op. 18.

This is visionary romantic playing of the highest order. Piet Kee shapes Franck's phrases using daring rhythmic flexibility without breaking the large scale temporal framework. The *Chorals* and *Pièce héroïque* unfold with majestic leisure. The *Cantabile* and the *Andantino* (Vierne's grand organ arrangement of a small harmonium offertorio) are models of calmness. The *Prélude, fugue, et variation* (at 11:25 one of the longer versions on record) is extended nearly to the breaking point, and the resulting sense of anticipation and longing is almost painful.

Mr. Kee plays the largely unchanged 1862 Cavaillé-Coll in the Basilica de Santa Maria del Coro, San Sebastian, Spain, an instrument similar to the one Franck played at Sainte Clotilde. Its silvery, transparent sound is exceptionally beautiful. Even the full ensemble impresses with its color and delicacy. The liner notes translate the Spanish stop names and pitch designations (measured in *palmas*—hand size—rather than feet) into their French equivalents. Complete performance registrations are provided, allowing the listener to study the sounds of individual stops and how the various voices combine one with the other.

This is a perfect meeting of performer, repertoire, instrument, and production. Urgently, urgently, *urgently* recommended.

Camille Saint-Saëns. Music for Organ. Margaret Phillips, organ. York Ambisonic CD 110 (Compact disc. DDD. Stereo-ambisonic UHJ surround-sound, compatible with standard playback equipment. TT=65:52). York Ambisonic, P.O. Box 66, Lancaster, England LA2 6HS

Three Rhapsodies on Breton Themes, Op. 7; *Three Preludes and Fugues*, Op. 109; *Fantasies: D-flat* (Op. 101), C (Op. 157), E-flat.

Saint-Saëns left behind no profound organ masterwork, but he wrote a great deal of very good music for the instrument. Margaret Phillips, Professor of

Organ and Harpsichord at the London College of Music, has put together a program spanning 62 years of the composer's remarkably long career—from 1857 (the E-flat *Fantasia*) to 1919 (Op. 157). She plays the *Preludes and Fugues* with thoughtful restraint. The *Fantasies*, while more free-spirited, never degenerate into headlong rushes. Colorful readings of the *Rhapsodies on Breton Themes* point out the whimsy and rusticity of the folk source material. Record collectors demanding their Saint-Saëns on an appropriately French-sounding instrument must look elsewhere, for from its first utterance the Exeter Cathedral organ used in this recording proves British through and through. But listeners who believe good music well-played can sing out even on an unidiomatic medium can appreciate this disc.

—Randy L. Neighbarger
Durham, NC

Romantic Masterpieces. Susan Armstrong-Ouellette playing the Austin organ at All Saints Cathedral, Albany, NY. AFKA Records, CD #SK-518 (64:05). Available from Richard Ouellette, 21 Mechanic St., W. Newbury, MA 01985.

Despite the title, this recording commences with a short and pleasantly laid-back *Trumpet Tune* by contemporary composer Roger Hannahs, which serves nicely to introduce the listener to the reverberant acoustics of the room. The three major pieces which follow, however, are representative masterworks of the mature Romantic organ idiom. The real excitement starts with the dramatic opening movement (*Fantasia*) of Rheinberger's *Sonata 17*, Op. 181, dying down a bit in the melodic *Intermezzo*, which might perhaps have been enhanced by a bit more rhythmic freedom. The fugal final movement picks up where the first left off, working up to a satisfying climax. For sheer virtuosic fireworks, the Bonnet *Variations de Concert* takes pride of place, and its placement in the middle of the recording makes it a good foil to the larger works. It's a splashy showpiece, and Armstrong-Ouellette makes the most of it. Here one finds some of the most colorful registrations, and the barn-burner final movement with its pedal cadenza is cleanly executed. The final work, about a half-hour in length, is Guilman's monumental *Sonata 8*, Op. 91, his last work in the genre. The *Allegro Risoluto* is just that, coming across with just the right amount of momentum and drive. The *Adagio*, by contrast, is more static, and some-

what hampered by a rather overpowering pedal line, but this is compensated for by the playful dancing quality of the *Scherzo* which follows. A short and somber *Andante* leads into the fugal *Allegro con brio* movement, which builds up convincingly to a solid and fiery conclusion.

The organ, which began life as a 1904 Austin, has been successively rebuilt by both Aeolian-Skinner and Austin, reaching its present form in 1986. Its ample resources, coupled to the reverberant acoustics of All Saints Cathedral, provide both the gravity and color so necessary to this music. The recording captures the spaciousness of it all, and my only minor quibble would be with the occasional imbalance of a heavy pedal in some of the softer movements of the Bonnet and Guilman—but whether this is due to the recording, the registration, or the reviewer's playback equipment is difficult to say. In any event, it detracts little from a secure and enjoyable performance of some mainstream Romantic goodies. The booklet notes provide the stoplist of the organ and useful information about the music, as well as a brief history of the Cathedral and a biography of the performer.

—Barbara Owen
Newburyport, MA

The Canterbury Tradition. The Choir of Canterbury Cathedral; David Flood, Organist and Master of the Choristers; Michael Harris, organist. York Ambisonic CD 116. Available from Brendan Hearne, P.O. Box 66, Lancaster, England LA2 6HS; telephone: (0524) 823020.

Contents: Fauré, *Cantique de Jean Racine*; Davies, *Psalm 121*; Ives, *Te Deum laudamus*; Walton, *Jubilate Deo*; Tippett, *Five Negro Spirituals* from *A Child of Our Time* (Steal Away, Nobody Knows, Go Down Moses, By and By, Deep River); Purcell, *Remember Not, Lord, Our Offences*; Barnby, *Psalm 59*; Turle, *Psalm 60*; Knight, *Psalm 61*; Gibbons, *Magnificat and Nunc Dimittis* from the Second Service; Mendelssohn, *Warum toben die Heiden*.

This CD contains two programs: music for Matins, and music for Evensong. The music for these two services is differentiated further by being drawn from contrasting seasons. The Matins music is more exuberant, while the music for Evensong is more penitential and restrained. The Choir of Canterbury Cathedral is a typical English Cathedral Choir of men and boys. Under the direction of David Flood, they

show themselves to be masters of the Anglican style of choral singing.

This collection contains a mixture of psalms, canticles, and anthems. A requisite of any Anglican choir is the singing of psalms, and one would expect the standard for the singing of Anglican chant to be set by the Canterbury Choir. A variety of moods can be heard in the psalms included in the recording. The choir sings expressively and with remarkable ensemble. The music is well matched to the texts, and the organ accompaniments are supportive without being intrusive. Particularly beautiful is Psalm 61, set to a chant composed by Gerald Knight who was organist at Canterbury Cathedral from 1937-52.

A highlight of this program is the setting of the *Te Deum* by Grayston Ives. This work was commissioned by David Flood for the Enthronement of the Archbishop of Canterbury in 1991. It is a work with immediate appeal, written in an exciting style. Music for Canterbury is chosen "from the widest sources and is sung as often as possible in the original language"—thus the inclusion of the *Cantique de Jean Racine* by Fauré and *Warum toben die Heiden* by Mendelssohn as well as the *Five Negro Spirituals* by Michael Tippett. The Fauré and Mendelssohn works serve this purpose well and the performance of them is reasonably faithful to their original intent and spirit. The same cannot be said of the *Five Negro Spirituals*. Tippett's bleached arrangements of these spirituals are indeed beautiful, but aside from the melodies, there is little that connects them with their Afro-American heritage. With their descants and soaring musical lines, they sound much more like English Cathedral music than spirituals. There is little of the pain and suffering that are usually heard in spirituals.

Two organs are heard on this recording. For the music from Gibbons *Second Service* a small chamber organ built by Peter Collins (1975) is used. For the other accompaniments the main Cathedral organ built by Noel Mander (1979) is used. *The Canterbury Tradition* is an excellent example of Anglican Cathedral music performed at its best. David Flood leads his forces in a highly expressive program of music typical of the Anglican tradition. This recording is highly recommended.

—Jon Holland, DMA
The Dalles, OR


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Duos pour Orgue/Organ Duets: Sylvie Poirier & Philip Crozier (Aurèle Laramée organ, chapel of the Maison Provinciale des Frères Maristes, Iberville, Québec, Canada). Sono-REM S-120822D (available from Sono-REM, C.P. 17, Succ. N.D.G., Montréal, Québec. Tel. 514/485-9699; fax 514/489-3850). CD & cassette.

It would be interesting to take a poll of DIAPASON readers to see how many have engaged in the fascinating yet disturbing activity of playing an organ duet. The fascination lies in the fact that two people occupy the space usually reserved for one, with logical results: four hands wander over the keys rather than two; and the pedalboards—AGO or otherwise—are trod by four feet instead of the accustomed two. It is disturbing in that the presence of another body at the console is, of course, constricting and off-putting. Sitting in a strange and uncomfortable position is only made worse by stop changes, use of expression pedals, page-turning, and so on. Mid-air collisions are legion, and can hurt; chords have a disconcerting habit of becoming broken chords; and the possibility of ever achieving something which vaguely resembles coordination recedes dramatically whenever 50% of the teams gets out by a measure or so. In short, the whole business is fraught with peril: unless the executants have prepared with exacting rigor, the tangled result almost invariably resembles the antics of a pantomime horse on a tight-rope.

Most of us have had a go at playing duets (i.e., have dabbled) at some time or other; once the novelty has worn off, most of us have decided to give it a miss for some of the reasons outlined above. When you consider the relative paucity of duet repertoire (that said, there is more material in existence—much, much more—than most people actually realize), the incentive to progress from casual dalliance to hard graft is, at first glance, not all that compelling. Those who play duets with serious intent must mine—long, deep, and hard—before their efforts are rewarded; on reflection, this is probably for the best. After all, making music is the name of the game, and the novelty of four hands and four feet, amusing a gimmick though it might seem, is precisely that unless underpinned by the desire to make music: a gimmick, a worthless trifle. Moreover, duet players will not thank you for thinking they constitute the musical equivalent of Dr. Johnson's dog cavorting on its hind legs. Their trade is an art—that of making music.

Those who have done the requisite mining, and who have committed themselves to perfecting their art, are few. Nevertheless, they attract the attention which they deserve: think either of the Chenault Duo which has done so much to promulgate duo-playing through their commissioning of new works, or of the McVicker-Barham team which has achieved such spectacular success on the other side of the Atlantic. To these names may be added those of the Montréal-based Poirier-Crozier duo. Like their counterparts in the United States and England, this husband-wife team is living proof that the organ duet, far from being a cheap stunt, is indeed a viable and cogent means of musical communication. And, in company with the Chenault and McVicker-Barham teams, they are committed to enlarging the duet repertoire: the Montréalers have commissioned an aptly-named *Suite Montréalaise* from Francis Jackson, which they premiered at the International Congress of Organists last July.

Three of the repertoire's cornerstones receive performances of commensurate stature on this, the duo's first CD recording: Samuel Wesley's *Duet for Organ*; Merkel's D-minor Sonata; and the late Kenneth Leighton's *Martyrs*. The Wesley is an enthralling piece, with some wonderful moments; and, although the Fugue has always struck me

as a bit long-winded, its strong points far outweigh the weaker ones. The Merkel, its serene second movement an oasis amidst the tumult and angst of the two outer panels of the triptych, is a fine, fine work, albeit a real handful. (Incidentally, if you think that organ duets are child's play, try going a few rounds with the Merkel . . .) Its many challenges are more than met by Poirier and Crozier: their thrilling, *con fuoco* reading of the Fugue, relentless yet articulate, is one of the (many) highlights of the CD. Leighton's superb contribution to the repertoire is justification alone for the existence of the genre. Its merits have long been recognized, as witness the numerous airings it has received since the first performance by Stephen and Nicholas Cleobury at Westminster Abbey in 1976. Poirier and Crozier have the measure of this important work; their commanding performance speaks for itself.

Naturally, some of the lesser pieces pale in comparison with their more substantial companions. Take, for example, Albrechtsberger's B-flat *Prelude and Fugue*, an amiable affair in which the Prelude, a cheerfully ham-fisted shot at *galaterie*, is allied to a pert little fugue. It is an inoffensive piece with a certain allure, but it wears thin very quickly. Schubert's E-minor fugue—to

these ears at least—always outstays its welcome by a long chalk, even at the persuasive hands of musicians such as Poirier and Crozier. Lachner's *Introduction and Fugue*, on the other hand, is a fine piece on which neophyte duettists might cut their teeth. Not only is it thoroughly satisfying to play, but it also poses none of the terrors found in, say, the Wesley or the Merkel. The *Allegro molto* fugue works its way to a spirited peroration, involving a finely-wrought stretto. Perhaps a brisker tempo might have made more of the tension and drama; I found the speed rather on the slow side, although this is a matter of personal taste.

Poirier and Crozier strike solid gold with the Bötling *Toccata Française (sur le nom de "HELMUT")* which ends the CD. It is a brilliant *tour de force*: how many works can you name which quote the theme of Bach's Passacaglia (in altered form), and which make use of the toccata of all toccatas, namely Widor's? This work is a real find; to the best of my knowledge, it receives its first recording on CD here. It is guaranteed to bring the curtains down: audiences will love it.

The magnificent organ in the chapel of the Marist *Maison Provinciale*, built by Aurèle Laramée (a member of the Marist order at Iberville), is another discovery of note. Offering a wide pal-

ette of attractive, musical colors and ensembles, and packing a hefty punch when needed, it is a thoroughly remarkable musical instrument in a sympathetic acoustic. Sono-REM's admirable recording does it great justice. The sleeve notes are from the incomparably distinguished pen of Felix Arahamian, with polished French translations by Jean Trottier. Mme. Poirier is a professional painter, and an example of her work graces the cover of the liner booklet. The overall presentation is first rate, although it would have been helpful to have had indexing of tracks for easier reference somewhere in the booklet. However, this is a very minor quibble with what is otherwise a very professional product.

Poirier and Crozier are to be congratulated on this excellent recording; in an age when making a CD is almost a *sine qua non* for musicians, the Montréalers could not have wished for a more eloquent calling card. In addition to promoting the cause of a misunderstood and oft-maligned genre, it gives us 70 minutes of exceptionally mature, musical playing. It should win many converts, and, without any shadow of a doubt, will place Rolf Bötling's *Toccata Française* firmly on the map. Put it on your Christmas list!

—Mark Buxton
Toronto, Ontario

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House of Hope Organ Institute

The 1993 House of Hope Organ Institute, held June 13-16 at House of Hope Presbyterian Church in St. Paul, Minnesota, consisted of a choral concert, four organ recitals, sixteen and a half hours of master classes, and a number of social events. David Craighead and Delbert Disselhorst were the master teachers and performers.

The first concert featured the *Requiem*, Op. 9 by Maurice Duruflé sung by the House of Hope Motet Choir conducted by Thomas Lancaster, along with soloists Miriam Langsjoen and Benjamin Allen, cellist Helen Shively and organist Nancy Lancaster. The performance was dedicated to the memory of Russell Saunders. Following this concert David Craighead presented a recital on the four-manual 1979 C.B. Fisk organ in the balcony and the 1878 Joseph Merklin organ in the chancel that was originally built for the St. Laurent Church in Aubusson, France. The program consisted of the following works: *Veni Creator*, de Grigny; *Prélude, Adagio, et Choral varié sur le thème du "Veni Creator"*, Duruflé; *Four Noëls*, Op. 60, Guilmant; *Hommage à Igor Stravinski*, Hakim. The highlights of this recital were clearly the works of Duruflé and Hakim. Katherine Urner's quiet and gentle Barcarole was performed as an encore.

The second recital presented Delbert Disselhorst on the Fisk instrument performing the following works: *Toccata in D minor*, BuxWV 155, Buxtehude; *Nun freut euch, lieben Christen g'mein*, Weckman; *Fantasia in E-flat*, Pachelbel; *Toccata VII*, Muffat; *Organbook III*, Rorem; *Prelude and Fugue in E minor*, S. 548, J.S. Bach. As an encore, Mr. Disselhorst performed Bach's *Herr Jesu Christ dich zu uns wend'* (trio).

There were two recitals by the Insti-



Delbert Disselhorst and David Craighead

tute participants. On June 15 the program featured *Toccata II*, Muffat (Karen Larson); *Fantasia in A*, Franck (Heather Wulf); the Intermezzo and Finale from *Symphony III*, Vierne (Linda Morgan Stowe); *Sonata I*, Hindemith (Steve Gentile); *Tanz-Toccata*, Heiller (Dean Billmeyer), all performed on the Fisk; and *Aria: More Pulatino*, Buxtehude (Martha Stiehl) performed on a 1984 harpsichord by William Dowd. On June 16 the program featured the Allegro from *Symphony II*, Vierne (Laura Ellis); *Praeludium in E minor*, Bruhns (Paul Dickinson); three movements from *Veni Creator*, de Grigny (Sarah Hughes); *Auf meinen lieben Gott*, Böhm (Melanie Ninnemann); the Adagio and Final from *Symphony III*, Vierne (Tom Koester) performed on the Fisk organ; and *Prelude and Fugue in G*, Mendelssohn (Gary Wood) performed on the Merklin.

The central feature of this institute consisted of masterclasses presented by Mr. Craighead (DC) and Mr. Disselhorst (DD). There was an opportunity to choose from an extensive list of repertoire. Twenty-one of the fifty-four participants performed twenty-three separate works or movements by Frescobaldi, Buxtehude, Muffat, J.S. Bach, Mendelssohn, Franck, Widor, Vierne, Hindemith, and Persichetti.

The teaching styles of these two master teachers were quite different. Mr. Disselhorst began the study of each new composer with a short but highly informative essay about the composer's style, information about editions, and general views of what the music was all about. After the students had performed the work, he would sit on the bench and guide the student through another performance of the piece in a kind of process of osmosis, shaping the rhythms, phrases and gestures. Mr. Craighead on the other hand was much more active. After consulting his notes



House of Hope Organ Institute participants

about the student's performance he would move about, demonstrate, conduct and provide verbal descriptions about the appropriate style of playing.

Along the way there was much information to absorb. Mr. Craighead frequently focused on the area of touch. In discussing the fifth movement of Vierne's Third Symphony he suggested using a basic legato touch and then "seasoning the taste." He indicated that there are various views about dealing with the slurs: Duruflé does not articulate them, other French organists do. In any case, the long line is what is important. Legato has a range of possibilities. Legato should be played so that the listener hears legato. This depends upon knowledge of the building's acoustics. Mr. Disselhorst suggested thinking in terms of clear diction when performing Mendelssohn's music. He also commented several times about not making large separations between notes in some of the early music that was performed.

(It was interesting to note that some of the younger students received the previous comment whereas some of the older ones had to be told to make larger separations. Also, some performers had more practice time on the instrument than others. The Fisk is particularly sensitive to the timing needed to give the sound some body and the proper amount of articulation.)

Some practical suggestions included practicing passages in different rhythms. Be sure to write fingering in the score, especially if you plan to play the piece again after a number of years (DC). Practice reducing a passage of Muffat's music to its harmonic plan and then improvise. Take a trio sonata and practice with the pedal louder than the hands. Also practice with hands crossed. In order to find the harmonic rhythm, play through a trio sonata as if you were playing continuo. Coherency in the works of Buxtehude depends upon clear tempo relationships between the various sections (DD).

Experiments with registration were kept to a minimum. When a piece was played through, Dean Billmeyer was frequently called upon to register and act as a "Fisk combination action." But several important comments were made about registration practices. Persichetti's *Sonata* was written with a 1921-1923 Austin organ in mind. That instru-

ment was very mild and almost completely enclosed. The registrations in the score are only suggestions. (The metronome markings are a bit on the fast side. Persichetti said that it was important to "make the piece your own.") (DC) Hindemith apparently was baffled by the organ. The recordings of the sonatas he supervised all resulted in very different conceptions. In general, dynamic indications on the page are a guide to registration and manual changes. Work out the changes in a simple way. If you have a large organ, it is possible to be more complicated. Be careful about using mixtures in Hindemith's music so that they do not conflict with the quartal and quintal harmonies. The opportunities are great for a variety of registration changes in Muffat's music because of its sectional structure and its international style. The fugal sections in Buxtehude's works need not always be played on a plenum. Explore other possibilities (DD).

Some miscellaneous advice: Take information from a 100 different sources, but make the piece your own. Sitting at an instrument you have not previously played, examine the key releases to see how they work. Center yourself to the pedal rather than the manuals. Tempo choice depends upon the instrument and the room. One needs to have a basic pulse so that when rubato is used it is possible to determine how elastic it is and how far the stretch is being done (DC). The handwriting in manuscripts can frequently give clues to the musical gestures. In early music repeated notes can be played as if a string player plays them with the bow remaining on the string. Franck may have pedaled much of his music with his left foot while the right foot remained on the swell pedal (DD).

There was time to socialize at dinners each evening, including one at the manse, and at a reception at the James J. Hill house which provided a rare opportunity to try the newly restored 1891 two manual and pedal organ by George Hutchings.

The question was raised "What is the meaning of what is on the page?" Even though the verbalizing and explanations that were presented were extremely valuable and assisted in developing an answer to this question, a more concrete answer came from the music making and the sounds that were heard at this institute. The high level of performances at the recitals and in the classes on extraordinary instruments may be the most lasting impression on the participants.

—James Callahan

James Callahan is organist, composer, pianist, and Professor of Music at the University of St. Thomas, St. Paul, MN.

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15th annual International Organ & Church Music Institute The University of Michigan

The Fifteenth Annual International Organ and Church Music Institute took place at the University of Michigan School of Music July 5-16. The daily seminars of the Organ Week, July 5-9, were devoted to the music, instruments, and influences of J.S. Bach, C.P.E. Bach, composers of the French classical period, Guilmant, Vierne and Franck. The daily seminars included performances and discussions intended to assist organists in expanding their recital and church service repertoire.

The seminars featured performances at three organs. The first, The Marilyn Mason Organ, created by Charles Fisk, is an instrument in the style of Gottfried Silbermann. The second organ, located at Hill Auditorium, began as an instrument created by Ferrand & Votey for the Columbian Exposition of 1893, rebuilt by Hutchings and incorporated in part into the present instrument which was built by E. M. Skinner and rebuilt by Aeolian-Skinner. The third organ featured at the Institute is the three-manual, thirty-six stop Reuter (1964) located in the teaching studio of Marilyn Mason.

Prof. Mason gave a detailed outline of the structure of J.S. Bach's *Clavierübung* III and made performance suggestions based upon Bach's instructions and the performances given during the seminar. Performers were Eun-Young Kim, Brian Milnikel, Tedd Roseberry, Mark Wickens, and Christine Clewell.

Roland Münch, organist of the Kirche zur Frohen Botschaft, Berlin, Germany, gave seminars on J.S. Bach's *Orgelbüchlein* and the organ music of C.P.E. Bach. Performers of selections from the *Orgelbüchlein* were Tedd Roseberry, Gene Robertson, Kay Ray, Eun-Young Kim, Valerie Felder, Gary Horton, Richard Schneider, and Christine Clewell. In addition, Münch offered a sample of an organ concerto by C.P.E. Bach from his recording made at the organ for which the composer wrote his concertos.

Marilou Kratzstein, professor of organ at the University of Northern Iowa, gave a seminar on music of the French Classic school. Topics included the organs of the period, registration, the organ Mass, hymn versets, the organ suite, and Noels. Participants joined voices in alternation with the organ, simulating liturgical performance. Performers for the French Classic seminar were Professor Kratzstein, H. K. Chae, and Melody Meadows.

Agnes Armstrong, Director of Music at St. John's Lutheran Church in Altamont, New York, conducted a seminar on the organ music of Guilmant. Her presentations included slides of Guilmant and his contemporaries, the Paris environs, and the places and organs which made up Guilmant's American tours. Ms. Armstrong played from Guilmant's *Practical Organist* and his *Liturgical Organist*, offering interpretive suggestions and registrations, and gave a performance of Guilmant's second organ sonata.

Robert Glasgow, professor of organ at The University of Michigan, offered a seminar on Vierne's *Twenty-Four Pieces* and on organ pieces by Franck, including historical background about the composers and their musical environments. In the manner of a masterclass, Professor Glasgow gave interpretive suggestions through performances by Michael Budewitz.

Bess Hieronymous, professor of organ at the University of Texas, San Antonio, gave a seminar on the organ works of

Mozart. Drawing on her own research experience with Alfred Einstein, she gave a scholarly but light-hearted introduction to the character of Mozart and his music, and performed Mozart's K. 594, K. 608, and K. 616.

Participants in the Institute had the opportunity to attend three organ recitals. Michele Johns gave a recital of music for organ and handbells at First Congregational Church. The Dutch organist Henk Verhoef performed at Hill Auditorium. Roland Münch performed an all-Bach recital at First Congregational Church.

—Melody Meadows

The Fifteenth International Church Music Institute took place July 12-16

on the campus of the University of Michigan in Ann Arbor.

Dr. James Kibbie, associate professor of organ at Michigan, presented a comprehensive workshop dealing with the *Clavierübung* of J.S. Bach. Dr. Ralph Kneeram from First Methodist Church of Evanston, Illinois, lectured about the music of César Franck and Charles Tournemire. Searle Wright, director of music at First Congregational Church of Binghamton, New York, gave a persuasive introduction to the art of improvisation at the organ. Professor Margo Halsted, University Carillonneur, gave a workshop dealing with techniques of playing the carillon. Doctoral candidate Melody Meadows lectured about basic computer techniques relevant to the needs of the church musician.

Many concerts and recitals were presented during the week. Professor Marilyn Mason, University Organist, presented Music of the Pachelbel Family. She was assisted by the Cantata Singers under the direction of Bradley Bloom. Michele Johns and the Detroit Handbell Ensemble presented an evening of

organ and handbell music. Berlin organist Roland Münch presented an organ recital featuring selections of J.S. Bach. Amsterdam organist Henk Verhoef presented an evening recital of French Romantic organ music. Bess Hieronymous, professor of music at University of Texas, San Antonio, presented a lecture/recital featuring the organ music of Mozart. A house concert, featuring a Létourneau organ, was given at the home of Professor Kibbie.

Many graduation recitals were also presented during the week. DMA candidate Mark Wickens presented a recital. Doctoral students Howard and Marie Mehler presented music for trumpet and organ. Master of Music candidates Valerie Felder, Edward Schramm and James Spirup presented their respective graduation recitals.

Receptions were held in the homes of Dr. James Kibbie and Professor and Mrs. James Wilkes. The week was a most enjoyable experience for all in attendance.

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This third article by James McCray on the choral music of William Mathias concludes the series. Part I was published in September, pp. 14-15, and part II appeared in October, pp. 11-15. See also articles by Jane Andrews on Mathias' vocal works (September, pp. 16-17) and by Brenda Lynne Leach on Mathias' organ works (October, pp. 14-15).

As noted in Part II, the bulk of Mathias' choral music is based on sacred texts. In the previous article (October), works discussed included: 1. Traditional Church Music Texts; 2. Anthems With Brass And Organ; 3. Anthems With Organ. The remaining four categories are discussed below.

4. SATB Sacred Music with Orchestra

Often, in his pragmatic way, Mathias makes his orchestral/choral music available in an organ reduction which offers optional ways of performance. In addition to those works using orchestra described in previous sections of this article (Part I), Mathias wrote five compositions which clearly employ sacred texts. Those other two, *A World's Fire* and *This World's Joy*, were designed as concert pieces without specific sacred music intentions; their classification is intentionally blurred. One other work not discussed below, *Jonah*, is discussed in the Andrews article on his solo music (September).

1969: Psalm 150, Op. 44. SATB and orchestra or organ. Text: Psalm 150 with optional Welsh words (on hire). Oxford University Press, A 271.

The published version employs organ with the orchestral setting on rental basis including the option of renting the setting in Welsh. The eight-minute English setting opens with a festive instrumental fanfare. As is seen often in his music, the harmony creates mild dissonances in spit-fire rhythmic chords. This introduction leads to three short choral sections each starting on the same pitch area but always climaxing on a new chord, a technique common to Mathias' music. (See Example 1.) As the work unfolds, the music becomes more contrapuntal with melismatic phrases, frequently in paired voices. Just before the climactic outbursts on the text "Let everything that hath breath . . ." there is a seven-measure percussive statement that is notated on organ pedal with the indication that it is to be eliminated if only organ is used. Typically, the opening material returns in the same key area as Mathias truncates the thematic ideas into a coda. Here the harmony does not move forward, but remains anchored on G for the ending. The organ music includes registration suggestions which try to capture the spirit of the original orchestral version.

This is an exciting work with divisi choral parts, some unaccompanied singing, and syncopated rhythms that drive the music. The fanfare character is common to many of his works. The motives and harmonic gestures shown in Example 2 are from this setting and his *O Aura Nobilis*. Their similarity is undeniable—these characteristics can be seen throughout much of his music and may be considered a stamp of his style.

1969: Ave Rex, Op. 45. SATB and orchestra or organ. Texts: Anonymous Medieval words. Oxford University Press, # 19 337429 3.

The full score and orchestral parts are rental only. This fourteen-minute Christmas work has four movements, one of which is published separately under Christmas music (*Sir Christmas*). Geraint Lewis says of these four carols, "Opening with a dramatic invocation, *Ave Rex*, which returns at the end of the sequence as an effective frame, the enclosed carols are well contrasted. A spirited *Alleluia* leads to the core of the sequence—an intimate setting of the famous Medieval carol

There Is no Rose, building to a resonant climax, receding then to stillness. *Sir Christmas* has justly become one of the most popular modern Christmas carols, and its bounce and cheer provide a reminder that the carol form has its origin in dance."¹

Ave Rex (movement I) serves as an introit. The treble voices sing in Latin and male in English; each has its own thematic material which eventually combines into an SATB closing statement. The accompaniment has poly-chords and darting, rhythmic, linear outbursts.

Alleluia, A New Work Is Come on Hand (II) also is fast and rhythmic in a modified strophic shape of verses and alleluia responses. The primary motive is boldly stated in unison at the opening, and it becomes the glue for the setting. Much of the choral singing is unaccompanied with the orchestra punctuating the rhythmic flow.

There Is no Rose of Such Virtue alternates the slow English verses with the faster Latin responses. The slow music is free, above sustained instrumental chords. The faster areas are built on the Lydian scale modified with flattened seventh, and each occurrence moves to a new tonal area.

Sir Christmas is a vivacious celebration in 12/8 with a Gershwin syncopation to the text "Nowell." The jubilant Nowells recur throughout with English and French phrases in verses used in alternation. At times the instrumental music doubles the choral lines. At the end, after a shouted, rhythmic Nowell, Mathias has added an instrumental cadenza that leads back to the first movement; this addition is not used in the separate octavo setting.

1981: Te Deum, Op. 85. SATB, soprano, mezzo-soprano, and tenor soli, and orchestra. Text: Traditional Latin canticle. Oxford University Press, # 19 337457 9.

His other *Te Deum* setting described in Part II was clearly designed for use in church settings, and while this one certainly could be used there too, it more appropriately should be considered a major concert work. It requires advanced singers and a large orchestra, and has a duration of fifteen minutes. The choral score contains a piano reduction of the orchestral music. The three soloists are used extensively; often their music contains melismatic flourishes both with text and on a neutral syllable. The chorus is divisi with a mixture of polyphonic and homophonic writing. Although the orchestral music is accompanimental, it is a significant part of the work with interjected outbursts of soloistic, dramatic material. The chorus has lots of divisi, extensive dissonance, and some unaccompanied singing, yet there also are large areas of ST/AB singing. Their music has some linear writing, but more often is treated in block-chord fashion which drives the text forward in strong rhythms. The setting is continuous yet sectional. To avoid the traditional quiet ending on the text "non confunder in aeternum," Mathias returns to the bravura opening for the final section. This is not an exact repeat of the opening, but is a version that develops the opening material and builds to a gigantic ending in the upper

Example 1. Psalm 150, mm. 33-37, 44-45, 53-54.

Example 2. Psalm 150, mm. 3-5; and O Aura, ms. 1-3.

ranges.

Two interesting observations are that at the end of the score Mathias wrote "Laud Deo" and the fact that the Queen and Queen Mother were present for the premiere. The latter is noteworthy since Mathias was invited to be one of the composers for the royal marriage of Charles and Diana that same year. This *Te Deum* was written before that piece described below (Op. 85 vs. Op. 87), but was premiered after the wedding anthem (October vs. July).

1981: Let the People Praise Thee, O God, Op. 87. SATB and orchestra or organ. Text: Psalm 67. Oxford University Press, A 311.

According to his wife, this probably is Mathias' best selling choral work. Composed for the marriage of HRH The Prince of Wales and Lady Diana Spencer on July 29, 1981, it has become one of his most popular works here in America, but usually is performed in the organ version. Since Prince Charles is the Prince of Wales, it is easy to see why Mathias, from Wales, was one of the composers invited to write music for this very special occasion and as Yvonne (wife) said, "He was very proud of this invitation to write music for this royal wedding. Apparently, Prince Charles was very fond of William's music, so the invitation came about after a conversation of Charles with Sir David Willcocks."²

It is brief, only four minutes duration, and draws on joyful, memorable melo-

dies and rhythms which gleefully dance throughout. Using hemiolias in the choral statements and duplets against threes in the contrasting solo soprano section area, Mathias captures the immediate interest of the listener. Surprisingly, there are relatively few chords used; he recycles them in various repeating patterns. There are short instrumental interludes to connect the textual phrases. The basic idea appears three times, each in a slightly different version. At the end Mathias, in the Anglican tradition, has added a Gloria Patri to the Psalm text.

1982: Lux Aeterna, Op. 88. SATB, boys' choir, soprano, mezzo-soprano, and contralto soli, organ, and orchestra. Texts: Latin Missal and from Roy Campbell's English translations of poems by St. John of the Cross. Oxford University Press, # 19 337461 7.

Mathias' daughter, Rhiannon, pointed out that "he was very proud of this work and it remained one of his favorites."³ This fifty-eight minute setting has three large areas. As often occurs in his music, both Latin and English texts are used, with the Latin reserved for the choral singing (SATB or boys' choir); the soloists sing the English poetry, and then later have Latin statements. While the choral score does contain a piano reduction, this work is intended to be performed with full orchestra.

In describing this work, Mathias stated,

In composing a work dedicated to the memory of my mother, I at once decided against setting the normal *Requiem* text. The concept of 'Light' means more to me in this context than that of 'Rest' and *Lux Aeterna* is based on that premise; it can in one sense be viewed overall as reflecting the tensions between the Light of Heaven and Earth's Dark Night of the Soul.

The text brings together words from the Requiem Mass, the Mass in Ordinary, the Mass for a Woman not a Martyr (*Veni, Sponsa Christi*), and the Vespers for Trinity Sunday (*Gloria, Tibi Trinitas*)—sung in the main by the large choir; four of the anthems to the Blessed Virgin (*Salve Regina, Alma Redemptoris Mater, Ave Regina Caelorum, and Ave Maris Stella*)—given to the boys' choir; and on a third level, four of Roy Campbell's English translations of poems by St. John of the Cross—sung by three soloists. The fact that the soloists are all female arises from the nature of the poems; although written by a man they are in mystical terms songs of a bride to the Bridegroom—or in another sense a projection of Jung's concept of the 'anima.'

The music is challenging with busy soloistic instrumental passages. Often the thematic ideas are fragmented, treated in ostinato fashion, or alternated between vocalists and instrumentalists. From the opening mysterious chiming of bells over repeated string passages which create tone clusters through the forceful, dramatic brass fanfares that open the second movement, the orchestra stimulates his textual lines. Mathias draws on color images such as repeated heavenly celeste lines, vibraphone blurs, hammering timpani, etc. The opening of the third movement uses exploding percussion and falling portamento vocal lines for the choir. At times the boys' choir lines and music are reminiscent of that found in Britten's *War Requiem*. The female vocal soloists generally use full, but not excessive, vocal ranges. Their music is designed to fit the total fabric of the music rather than feature them in an ostentatious display of virtuosity.

Clearly, this is one of Mathias' major works. It has the poignancy and power found throughout his choral music. Gareth H. Lewis in *Western Mail* said of it, "a supreme achievement . . . one of the finest British choral works of this century." The intoxicating music is a synthesis of his style, and possibly the best single representation of his choral music. David Wilcocks has recorded it on Chandos records (CHAN 8695) and its impact is stunning.

1984: *Let Us Now Praise Famous Men*, Op. 91, No. 2. SATB and orchestra (or organ). Text: Ecclesiasticus 44. Oxford University Press, A 348.

Although commissioned for the Three Choirs Festival with orchestra, this work functions well in his organ setting. The eight-minute "anthem" opens with a long instrumental introduction that reveals themes which are then explored in the subsequent vocal and instrumental music. Mathias frequently draws on ostinato passages for accompanimental background. There are long unaccompanied choral areas and divisi passages are used throughout; the dominant texture is homophonic in both accompanied and unaccompanied areas. Common to many of his settings is the G major ninth Amen ending. The character of this setting is majestic with a more expressive middle section. The harmonies tend to be similar to those of other works of this period (or vice versa). The orchestral parts are on a rental basis from Oxford.

SSA/TTBB Settings

In these categories, Mathias has ten settings (five in each division). Two of those for treble (boys' or women's) voices, *The Echoing Green* (1985) and *Learnsongs* (1989) were previously discussed in Part I of this article devoted to his secular music. Three of the settings are on Christmas themes, but are included here and one, *Salve Regina*, has been published for both male and mixed voices, but is examined here

since the original version was for men's choir.

Treble voices

Even though Great Britain has a long tradition of treble choirs, Mathias did not compose in this genre until 1982. Then in the next seven years he wrote all of his settings for treble voices.

1982: *Salvator Mundi* (A Carol Sequence), Op. 89. SSA and piano duet, percussions and strings (or piano duet only). Texts: 15th, 16th, and 17th poetry. Oxford University Press, # 19 337459 5.

Although this eighteen-minute work could be placed with those for orchestra, it is listed here because it does not use full orchestra, eliminating all winds. There are seven movements; most employ common Christmas texts such as *Make we merry, Lullay*, etc. The choral score features the piano duet orchestration throughout and eliminates the percussion. Naturally, the complete orchestration adds color and is very effective in capturing the mood of the different texts.

Make We Merry opens the set and keeps the voices in unison and two parts as it joyfully celebrates the return of Christmas. The dissonances are kept in the instrumental parts and voice parts are doubled. This invocation ends quietly; there is a single-line piano solo

that unwinds the energy and changes the mood as it directly connects to the second movement, *Mirabile Mysterium*. This slower movement is marked by the pizzicato string bass line which provides the background for the choral motives based on three-note shapes that explore fragments of the Phrygian scales to emphasize the mysteriousness. Although in English, the Latin title recurs in repeated echos as *ritornello* remnants.

The suite follows this same format of a fast rhythmic movement followed (not always connected) by a slower mysterious one. *Be We Merry in this Feast* (III) is a dancing 6/8 setting of the five-verse text with the chorus in three parts. The choral parts are easy and the instrumental music is busy with vigorous ebullience. The contrasting fourth movement, *Lullay*, features a soprano and alto soloist who have recurring statements prior to the verses sung by the two-part chorus. There are five verses in this narrative poem and on the fourth, which describes Easter, Mathias changes to a brighter key and faster tempo; the music somberly returns for the concluding verse.

Susanni (V) is a fast, modified strophic setting of four verses accented by gleeful Alleluias. The sixth movement, *Christe, Redemptor Ominum*, is a calm, chant-like setting of four verses punctuated by tolling bells. The com-

plete work closes with a spirited *Welcome Yule* that is driven by a background of popular dance rhythms in 4/4 (octave-chord, octave-chord patterns). After the four verses there is an increased tempo as the jubilant choir hammers home the title and then bursts into a closing, shouted, unpitched Noel. The character of this suite is similar to his later setting for this type of instrumentation, *O Aura Nobilis*.

1984: *Angelus* (A Song for the Annunciation), Op. 90, No. 5. SSAA and piano. Text: Latin phrases including *Ave Maria*. Oxford University Press, W102.

Although the Oxford catalogue indicates three part (SSA), the majority of this five-minute setting uses four parts. When SSAA singing occurs, it is for close chords on the *Ave Maria* text. These sections appear three times, each on a separate pitch level which is a common technique in his choral music. (See Example 3.) The contrasting areas which precede these statements are chant-like, measureless areas where the voices float above sustained piano chords. Between these three areas, the piano has easy yet soloistic statements on wide-spaced areas of the keyboard. The closing section begins contrapuntally and then moves to a quiet, unaccompanied chordal ending followed by a brief keyboard interlude which con-

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nects to his G major ninth Amen ending. This Latin anthem has a translation provided, but not for performance.

1985: *O Aura Nobilis* (O noble hall), Op. 95, No. 4. SSA, three trumpets, timpani, three percussion and piano duet. Text: Ninth-century Pilgrim poem. Oxford University Press, W106.

This is another work that connects to the royal family in that it was commissioned for a school and both the Prince and Princess of Wales were at the premiere. The choice of text for this occasion was most appropriate as it sings praises to a school adorned with the songs of young girls, and bids them to prosper. Latin only is provided for performance.

There is a march-like character emphasized by the trumpets and percussion, and this mood is firmly established in the extended instrumental introduction which covers one-fourth of the entire work. The choir, which moves freely between two, three, and four parts, continues that character in its rhythmic, syllabic statements. The piano duet is an integral part of the texture as it sustains the rhythmic spirit, adds contrasting flourishes, and sometimes doubles either the voices or the trumpets. Mathias has added an optional three-measure ending in which the choir rhythmically shouts "Vivat!" three times with added percussive accents. Drawing on Mixolydian phrases, the music retains a regal personality. As usual, the return of the various motives is reshaped each time (key, orchestration, etc.) so that the material remains fresh. The music lasts less than four minutes and is designed so that it sounds sophisticated, but is relatively easy for the young performers.

Even though there are an equal number of settings for male voices, unlike the women, they are distributed over a much longer span and date from 1959–1990. His earliest work, *Three Part Songs*, Op. 12, for male voices and piano (1959) was unavailable for review.

1969: *O Salutaris Hostia*, Op. 48. TTBB unaccompanied. Text: Traditional Latin motet. Oxford University Press, M18.

After a slow, expressive opening with the basses singing a pedal tone for the upper three voices, the mood changes to a faster, rhythmic, somewhat dissonant, section. The last half of the motet is composed of repeated sections, each slightly different, on the text "Uno trinoque Domino." At the end the chorus quietly provides a harmonic background for a solo tenor who sings the title and then the choir responds with the opening material. Only a Latin text is used.

1970: *Gloria*, Op. 52. TTBB and organ. Text: Traditional Latin mass movement. Oxford University Press, A 285.

In this exciting Latin mass movement, Mathias draws on three contrasting tempi and treats the text in various sections. The six-minute work opens and closes with bold, open-fifth eruptions of the title in rapid-fire, rhythmic discharges. These areas are contrasted with slower, more porous and lyric settings of other parts of the text, yet the opening organ chord is used in each of the sections as an unifying element. The choral music moves through a va-

riety of textures with some two- and three-part singing and a mixture of unaccompanied and accompanied singing. He uses one of his favorite harmonic devices, chords a major-third apart. The organ writing often is soloistic with staccato fanfare explosions. Full, but not excessive vocal ranges are used. This exciting men's choir setting requires a solid group of singers, and was commissioned by the Welsh Pontarddulais Male Choir in Swansea.

1986: *Salve Regina* (Hail Queen of Heaven), Op. 96, No. 5. TTBB unaccompanied. Text: Eleventh-century Marian Antiphon with translation by John Vorrasi. Oxford University Press, A 356.

As mentioned, this work also appears in an SATB version which starts in C Minor rather than G Minor as in this men's setting. It is slow, expressive, syllabic, and always homophonic; there is an austere mood that permeates the music which is quietly drawn forward toward a D Major conclusion. Both Latin and English texts are provided for performance.

1989: *Yr Arghwydd yw fy Mugail* (The Lord is My Shepherd), no opus number. TTBB and piano. Text: Psalm 23. Oxford University Press, M21.

In this, his last setting for male chorus, he returned to his native language, but also provides an English translation. The piano is an equal partner for the voices, and maintains an independence from them with several solo interludes. Using modality, major chords a third apart, and a block-chord texture, the music gently flows in a tranquil and immediately attractive setting of the text. The opening material is recapped at the end with an additional solo tenor obbligato. It ends with an intimate neutral-syllable tone cluster and bell-like notes in the piano. This is a work that men's choirs will find very useful.

SATB unaccompanied

Mathias has eight unaccompanied choral works. For purposes of this study, most have been placed in other categories and include the following: TTBB: *O Salutaris Hostia* and *Salve Regina*; Secular Music: *A Royal Garland*; Christmas Music: *Hodie, Christus Natus Est* and *In Excelsis Gloria*. One additional work, *Carmen Paschale* for SSATBarB, appeared in a collection of nine settings by contemporary British composers (Oxford 19 343515 9), and was unavailable for review.

1972: *The Law of the Lord Introit*, Op. 61, No. 2. SATB unaccompanied. Oxford University Press, A 301.

This is a very brief and relatively easy setting. It was commissioned by the Llandaff Cathedral Choir. The music is slow and chordal, with no unusual characteristics. The last section has a chant-like soprano line that floats above modal chords in the lower voices.

1981: *Rex Gloriarum*, Op. 83. SATB with some divisi and brief soprano solo unaccompanied. Texts: Latin motets with translations by various sources. Oxford University Press, #19 337449 8.

The four motets are: *Laetentur Coeli* (Be Glad Ye Heavens); *Victimae Paschali* (Unto Christ the victim); *O Nata Lux* (O Light of Light); *O Rex Gloriarum* (O King of Glory). This thirteen-minute collection is for Latin performance only with the translations on the back cover. It is very difficult with divisi parts, dissonances, long melismas, and a solo soprano in one movement.

The first movement is a fast, rhythmic and contrapuntal ABA setting which is then contrasted in the next movement by a quiet, ethereal setting with a soprano soloist singing above sustained, dissonant chords. The third movement, also slow and chimerical, treats the women and men in antiphonal style; it is only two pages long with many repeated chords. The final movement is a contrapuntal, melismatic, ABA setting that is fast and exciting. As in other works, the contrasting B section is no-

Example 3. *Angelus*, mm. 6–10, 37–38, 73–75.

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tated so that it feels slower without a tempo change.

1982: *A Grace*, Op. 89, No. 3. SATB unaccompanied. Text: Latin table grace. Oxford University Press, E 146.

This easy anthem was composed for use at the Institute of Actuaries' President's Dinner. It is very brief, only two pages in length, and is slowly expressive. After a contrapuntal opening, there is a homophonic closing. Only a Latin text is given (with no translation).

Christmas music

In this final category of Mathias' choral music, there are several works which have already been discussed. These include *Angelus*, *Ave Rex*, *Gloria*, *Salvator Mundi*, *Arise Shine*, *Salve Regina*, and both Magnificats. Those seven below are classified by Oxford's catalogue as Carols. One additional carol, *Sir Christemas*, appeared in his Op. 45 set, *Ave Rex*, discussed earlier.

1955: *In Excelsis Gloria*, no opus number. SATB unaccompanied. Text: Anonymous 15th Century. Oxford University Press, X364.

Both Latin and English words appear in this early Mathias carol that has four verses. The verses directly relate to the same theme, but typically, Mathias modifies each for variety so it essentially is a set of variations. The mood for each verse is altered through dynamics and phrasing. It is not difficult and freely adapted in the minor mode.

1967: *Wassail Carol*, Op. 26, No. 1. SATB and organ orchestra. Text: 16th-century anonymous words. Oxford University Press, X 139.

After a sturdy, jocular opening on the hailing call, *Wassail*, the carol moves through five verses organized in variation form. The organ is accompanimental and eventually advances to a busy yet static staccato background for the last verse. There are brief moments of unaccompanied singing. This happy carol is frequently performed.

1971: *A Babe Is Born*, Op. 55. SATB and organ or piano duet. Text: 15th century anonymous words. Oxford University Press, X222.

Based on modal harmonies, parallel fourths, modified strophic verses, and a somewhat soloistic organ part, this carol is longer than his others. Its happy mood and light, fast, dancing tempo have made it a favorite in England and America. The Latin phrases which close each verse are eventually contrapuntally stacked on top of each other as a coda, and they build to a loud, climactic exultation on "Noel!"

1977: *Nativity Carol*, Op. 77, No. 3. SATB and organ, or piano duet, with optional version for 7 brass, 2 percussion, and organ. Text: traditional words adapted by the composer. Oxford University Press, X263.

This carol has a brief Alleluia statement that is to be sung by children or audience, and it occurs after each phrase, usually three times for each of the four verses. Then, later, it is sung in broad augmentation for the ending. The jolly, irrepressible music is in 3/4 but moves in one with frequent hemiolas. The choral parts are basically the same throughout with some unaccompanied singing, some orchestration gradations, and ever-changing accompanimental background. This happy, rhythmic carol has a delightful, galvanizing spirit.

1988: *Sweet Was the Song*, no opus number. SATB, soprano solo and organ (or piano). Text: W. Ballet (17th century). Oxford University Press, X 326.

Unlike the other carols in this category, this one is slow, gentle, and less obvious in verse style. Commissioned by a church in Ohio, this setting has several features such as descending chromatic root-position chords, a Lulla refrain, and a simple soprano solo. The modal harmony moves through mesmerizing changes and creates a haunting, but always reposeful, character.

1989: *Bell Carol*, no opus number. SATB and organ (or piano duet) with optional percussion or with brass choir, two percussionists and organ. Text: William Mathias. Oxford University Press, X 340.

Written to celebrate the 70th birthday of David Willcocks, this carol has several verses (only three are clearly identified numerically). Each verse has its own treatment and there is an introduction containing a long pedal drone which comes back between the verses. When the Kings arrive the setting moves to a new key and then later the harmony returns to the original key. There is a lyric soprano descant which soars above the last verse; this drives into a coda that repeatedly pounds the word "ring" as the music overflows into a jubilant ending. As with most of his carols, this has an immediate charm.

1990: *Hodie, Christus Natus Est*, no opus number. SATB unaccompanied with divisi and alto and baritone soli. Oxford University Press, A 400.

The two solos appear above sustained choir chords. This work, also commissioned by an American choir, has numerous changing meters throughout, which is unusual for Mathias. There are three sections (verses) and each begins with an SSA fanfare on the text *Hodie*. Only a Latin text is used, with a translation at the end. The music is celebrative, not particularly difficult, and builds to a Lydian closing on the text "Gloria in excelsis Deo."

1990: *In the Time Appointed*, no opus number. SATB and organ. Text: selected from a Sarum Antiphon, 1 Corinthians; 1 Romans; 2, Revelations: 4,5,&9. Oxford University Press, A 399.

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This is not truly a Christmas or Advent work, but it is placed here, at the end of the article, because its message seems to equate with Mathias' life, particularly his last six months, as seen in his text, "What God has prepared for those who love him, God has revealed to us through the Spirit."⁶ His wife spoke of how well she thought he had come to accept his illness. She pointed out that he worked diligently until right near the end when he was very sick. In those last months he was busy revising some earlier, unpublished works, and realized that he had made his contribution, and that his place in terms of recognition was going to be based on what he had done up to that point. And as both wife and daughter explained, "He was at peace with that."⁷ Therefore, as an epilogue, this work appears here and properly should be classified under the category of mixed choir and organ.

The setting begins slow and mysterious, but then changes to lively and rhythmic, and this alternation of ideas/tempi is used throughout. There is an Alleluia section based on descending chromatic major chords used antiphonally with the organ. Several brief organ interludes occur which help set the mood for the changed tempi. There are no unaccompanied sections and the organ plays an important role throughout. The chorus has some divisi. This is a captivating anthem, written for a church in Texas, and contains many of his stylistic gestures.

Conclusions

There can be little doubt that choral music was a vital part of Mathias' compositional endeavors. His enthusiasm for this genre can be seen in his more than seventy creations, most of which remain in published circulation, and because of the high regard in which his music is held by conductors, performers, and Oxford University Press, they will remain available long into the future.

In addition to his excellent craft-

manship, it is his style that remains captivating. As Paul Horner points out in *Contemporary Musicians*, "Mathias has not chosen to pursue stylistic fashions in music; techniques like serialism and aleatoricism seem to hold little interest for him. There are a few passages in his works where precise notation is abandoned for a time, but these are purely colouristic; chance elements never obliterate basic harmonic and structural features and the aleatory sections are short-lived."⁸ His roots seem to stem from Vaughan Williams, Bartok, Hindemith, Stravinsky, and the British choral tradition, especially as seen in the Church of England.

Mathias qualifies as one of the best composers Wales has ever produced. His technique, his fluency, his lyric gift, and his sensitivity to pragmatic performance concerns make his music accessible, attractive, and meaningful. He received numerous commissions from Great Britain and American sources, and was at the height of his career when he died at the age of fifty seven. Although many of his "significant" works were in the instrumental area, his choral music continues to attract enthusiastic admirers, and during the next few years when his last works (and possibly some unpublished early settings) become available, his sphere of influence will expand even farther.

Choral style characteristics

1. Preference for organ accompaniment in church music. Several works employ piano duet. Considerable use of brass, percussion, or orchestra.
2. Solos within choral settings limited and only used on special situations. Preference for choral rather than solo textures, and existing solos usually perform with the choir.
3. Extensive use of Medieval and Renaissance texts. Most works are in English, with some also having Latin phrases. A few compositions use only Latin. Several employ his native Welsh and one contains brief French phrases.

4. Difficult choral areas often receive doubling support from the accompaniment.

5. Vocal ranges rarely extend beyond normal, accepted highs and lows for any section.

6. Harmonic language is tonal with consistent use of modal elements. Often key signatures are not given. Frequently he uses bitonal fragments/areas. He is especially fond of using a flatted seventh scale degree.

7. Dissonances complement text and general mood. Often they are achieved by having either stacked thirds (bitonality) or as a contrast in the lower pitch area to a stable, tonal chord above it.

8. Not all works assigned an opus number, especially during the last year of his life.

9. Some works avoid delimitation of sacred or secular. Intentionally, Mathias merges the two into a hybrid classification: predominance of sacred settings either for church or concert use and some mixture of the two (i.e., two Te Deums—one liturgical, the other concert).

10. His strong philosophical and literary background can be seen in his choice and construction of texts. Sometimes he creates his own or adds revision to existing words.

11. Predilection for developing variations within choral works especially when verses are used. The thematic material returns but almost always with some change (orchestration, key, etc.) so that it is recognizable but altered.

12. There is a rhythmic vitality in his music. Syncopation, hemiola, ever-present pulsation, and generally consistent meters mark his rhythmic style. He avoids overly complex rhythmic devices and works within a traditional framework.

13. Keyboard writing always comfortable for hands (he is a pianist) with mixture of soloistic and background emphasis. Keyboard music is effective, challenging but accessible, and often

organ music contains registration suggestions.

14. Frequent return to opening ideas and key for closing section.

15. Musical gestures include:
a. carefully detailed articulations
b. ending on tonic ninth chord
c. preference for tonal/modal area of G

d. organ introductions expose thematic material

e. parallel fourths and fifths abound

f. primarily syllabic textual settings

g. antiphonal elements between chorus and organ and internally between factions of the chorus alone or organ alone

h. frequent use of unison choral singing

i. motives/themes easily memorable

j. parallel major chords move a third away (up or down)

k. some use of direct, parallel chromaticism especially in slower tempos

l. musical ideas are recycled

m. frequent fanfare spirit evoked

n. instrumental color images created to enhance text

16. Original scores remarkably clear and complete, and ready for publication.

17. There is an overall positive attitude that is present in his music. ■

Notes

1. Geraint Lewis, "William Mathias Church and Choral Music," CD Album notes, *William Mathias*, Nimbus Records, NI 5243, 1990, pg. 5.
2. Yvonne Mathias, Personal interview by author in London, January 8, 1993.
3. Rhiannon Mathias, Personal interview by author in London, January 8, 1993.
4. William Mathias, "Lux Aeterna," CD Album Notes, *William Mathias, Lux Aeterna*, Chandos Records Ltd., CHAN 8695, 1989, pp. 2-3.
5. Gareth H. Lewis, *Western Daily Mail*, quoted in *William Mathias Music Catalogue*, Oxford University Press, 1993, p. 16.
6. William Mathias, "In the time appointed," scriptural text used in his anthem, Oxford University Press, 1991, p. 1.
7. Yvonne and Rhiannon Mathias, *ibid*.
8. Paul Horner, "William Mathias" in *Contemporary Composers*, Brian Morton and Pamela Collins, Editors, London: St. James Press, 1991, p. 625.

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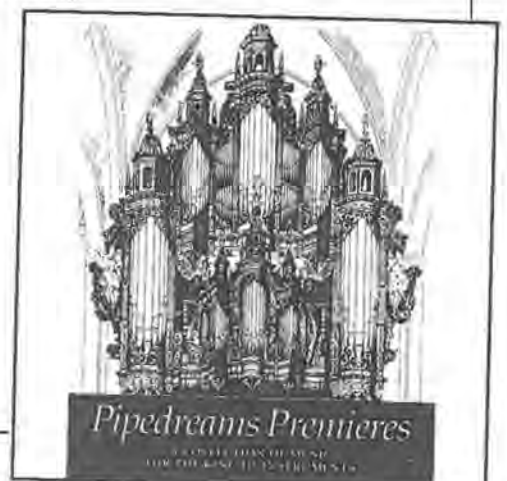
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The important role of motivic symbolism as a decorative device in the vocal music of J.S. Bach, his contemporaries, and predecessors is now almost universally acknowledged.¹ What remains elusive, however, is whether specific motifs might not also possess independent symbolic connotations, even apart from any immediate association with a text. If, indeed, some motivic figures are intrinsically suited to the conveyance of specific expressive "affects," what then is the complex series of associations that might underlie this phenomenon?

In Bach's *Partita 1*, there are several passages of a pronounced "affective" character of the kind which, in another capacity, might almost have served to illustrate a text. These include the unusually homophonic opening in the Allemande, the "horn-call" (mm. 12ff. and 27ff.) in the same movement, the sudden emergence of two-part texture at the end of the Sarabande (mm. 21ff.), the melodic inconclusiveness in the Gigue (ending on a flatted third, at mm. 15 and 47), and above all, the recurrent use of parallel minor (Prelude m. 20; Allemande, mm. 15, 18, 37; Courante, mm. 16, 53, 55; Sarabande, m. 26; Gigue, mm. 3, 9ff., 41ff.). We shall focus first upon this recurrence of parallel minor, and in particular, its culmination in the final Gigue.

In *Partita 1*, Bach employs parallel minor with a consistency not found in his other multi-movement works. It appears in all the movements save for one—the Minuet. In movements 1–4, it has a relatively limited function, providing harmonic variety, color and emphasis at cadential and other points. But in the Gigue, it actually emerges as a full-fledged melodic and structural entity—melodically, in the shape of a four-note "sigh-like" motif, which is reiterated many times, and structurally, in a distinct "second-theme," which is developed and recapitulated. (See Example 1.)

Properly defined, the "sigh-like" motif consists of rising seconds, in minor mode, alternating with a fixed bVI/V figure, in syncopated rhythm. It occurs conspicuously in yet another Bach theme, in which the intended expressive connotation is utterly unequivocal: the *Kyrie eleison*, BWV 232/1, fugue subject. On first impression, a comparison between two movements so unlike in technique, style and genre may seem far-fetched, but aside from some obvious transpositions, the motivic identity is undeniable. (See Example 2.) It is true, that in the *Kyrie*, the fugue subject actually comprises a succession of several different motifs, of which the "sigh-like" motif, though stated twice, forms only a portion. But the *Kyrie* also includes two episodes which are clearly derived from the motif—the first, at mm. 15–18 (reiterated at mm. 58–61, 93–96 [incl. bass], 100–101, 112–115), the second, at 19–21 (reiterated at 62–64, 75–76, 79–80, 116–118). (See Examples 3 and 4.) Given the derivation of these episodes, in addition to the numerous reiterations within each entrance of the subject proper, the "sigh-like" motif occurs (or is suggested) in 74 out of a total 126 measures, i.e., throughout most of the *Kyrie*.²

Are there other examples of the same motif in Bach's other works which might support or contradict the implication of a common constructive principle? For our

Example 1. Partita 1, Gigue.
"Second theme," mm. 9–14.



Development, mm. 21–24.



Recapitulation, mm. 41–46.



Example 2. Kyrie, BWV 232/1, Subject-answer, mm. 5–9.



purposes, one cannot answer this question with reference to Bach's "first themes" alone, for the very issue here deals, after all, with a "second theme" which need not appear in the thematic catalogues. Suffice it to say, that this writer, to the extent of his acquaintance with Bach's works—and with due recourse to the major catalogues—has been unable to discover another instance of Bach's use of the motif.

The argument for a common constructive principle at work between the *Kyrie* and the Gigue is not necessarily dispelled by the later date in Bach's dedication copy of the *Missa*. For, as Joshua Rifkin and John Butt have shown, an earlier version of the *Kyrie*, in C minor, must once have existed.³ Moreover, Bach's *Missa* is known to have been "inspired" in many respects by a model—the *Missa*, in G minor, by Johann Hugo von Wilderer.⁴ Wilderer's *Missa* is preserved in an apograph, *Mus. ms. 23116/10* (Staatsbibliothek zu Berlin), that is partly in Bach's own hand, and partly in that of his student, Christian Gottlob Meissner.⁵ *Mus. ms. 23116/10* was formerly thought to have dated from 1730–33.⁶ This dating was subsequently revised, to "not after 1729–31."⁷ More recent research, however, has established an even earlier dating, to 1725–29.⁸ If, as Christoph Wolff suggests, Bach's *Kyrie* subject is founded upon Wilderer's,⁹ then the chronological relation between the *Kyrie* subject and *Partita 1* may be more nearly contemporaneous than has hitherto been recognized.

The argument for a common constructive principle is further supported by an apparent thematic relationship between "adjoining" movements to the Gigue and the *Kyrie*—that is, between Minuet 2 and the *Christe*. Both of these themes begin with a descending fourth rising to a flatted seventh, followed by an upward leap and seven-note descent. (See Examples 5 and 6.) In the *Christe*, the opening motif has been construed as a veritable "emblem of Christ," which, when taken with its initial bass-note, signifies a five-note "sign of the Cross."¹⁰ If Bach meant to symbolize the Christ through this motif, then it is all the more interesting that he avoids the use of parallel minor for the entire movement in which it appears in the *Partita*.

What, then, could Bach possibly have had in mind as for a common constructive principle in two works so outwardly unlike as *Partita 1* and the *Missa*? A look at the circumstances surrounding the composition and dedication of the *Partita* suggest an answer.

Frank Morana is a New York-based concert pianist and musicologist who specializes in the works of J.S. Bach. His article, "The Lost Dedication Copy of Partita 1: Bach as Poet?" recently appeared in the *BACH Journal of the Riemenschneider Bach Institute*, and his study, "The 'Dobenecker' Toccata, BWV-Anh. 85: An Early Bach Work?" was published in the May 1991 issue of *THE DIAPASON*.

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Example 3. Kyrie, BWV 232/1, Episode I, mm. 15–18
(reiterated at mm. 58–61, 93–96, 100–101, 112–115).



Example 4. Kyrie, BWV 232/1, Episode II, mm. 19–21
(reiterated at mm. 62–64, 75–76, 79–80, 116–118).



Example 5. Partita 1, 2nd Minuet, incipit.



Example 6. Christe, BWV 232/2, incipit.



Bach's long line of keyboard works published under the collective title *Clavier Übung*, or "keyboard practise," properly begins with the Six Partitas, issued in 1731 as the composers Opus 1. But the individual Partitas were first released singly, beginning in 1726. Of the original 1726 Edition of *Partita 1*, only four copies survive to this day. Yet another copy, of paramount importance, remained in private possession through the nineteenth century and was never made accessible to the musical world-at-large.¹¹ This copy bore a handwritten dedication, "To the Most Serene Prince and Lord / the Lord Emanuel Ludwig / Crown Prince of Anhalt, Duke of Saxony . . . &c., &c., / these small musical first fruits are dedicated with the humblest devotion / by Johann Sebastian Bach."¹² The dedicatee was the newborn son (b. 12 September 1726) of Bach's patron, friend, and erstwhile employer, Prince Leopold of Anhalt-Cöthen. The existence of this source was first documented in a notice which appeared in two German newspapers in 1879.¹³ The notice consisted essentially of a communique in which the owner, whose name was withheld, described a nine-page "manuscript," with a title-page worded almost identically to that of the 1726 Edition. It went on to provide a diplomatic rendering of the complete inscription, which included not only the salutation quoted (in part) above, but also a 26-line poem (twenty verses long), addressed to the infant prince, beginning as follows:

- [1] Serene / and Infant Prince, / whom swaddling bands encumber
Although thy princely glance argues maturer age,
[3] Forgive me if I dare to wake thee from thy slumber,
And humbly crave thy grace for this my playful page.¹²

Unfortunately, nothing was revealed as to the provenance and manner of acquisition of this material, which would have considerably substantiated its authenticity. The notice drew the attention of at least two early Bach scholars, Philipp Spitta and Charles Sanford Terry, who, despite the failure of their attempts to gain any follow-up information, nevertheless felt assured of the internal consistency, and hence, credibility, of the communique.¹⁴ The genuineness of the lost source has, moreover, been a matter of consensus among subsequent Bach scholars as well.¹⁵

As a composition that is, at once, purely instrumental, and yet not "without text," *Partita 1* occupies a special place among Bach's works. It holds out the possibility of a connection between music and text in a way that is normally observable only in vocal genres. Among the various inscriptions and dedications that appear beside such works as, for example, the "Brandenburg" Concertos, Musical Offering, Inventions and Sinfonien, and the *Missa* itself, there is nothing quite so artfully conceived as this dedication poem. Even if Bach were not the actual author of the poem, the fact that he chose to include it at all is significant. Since the opening salutation to Emanuel Ludwig would otherwise have stood as a perfectly functional dedication formula in its own right, Bach must have intended for the poem to stand as a meaningful adjunct to the music in some way. On the very face of it, his inclusion of the poem should serve to invite a comparison between musical and poetic "affect."

This, essentially, is the approach that has recently been put forward by Paul Badura-Skoda.¹⁶ Although he does not deal with motivic symbolism as such, Badura-Skoda presents the entire text of the dedication poem with the advice that performers would do well to "play the entire Partita in the spirit of this cheerful dedication poem, as sweetly as if for the delectation of a small child."¹⁷ He emphasizes the humorous aspects of Bach's wordplay, at vv. 5–8 and elsewhere:

- [5] It is the first fruit of my strings in music sounding;
Thou the first son round whom thy Princess' arms have curled.
[7] It shall for thee and for thy honor be resounding,
Since thou art, like this page, a firstling in this world.¹⁶

What Badura-Skoda does not take into account, however, is the sudden affective shift at vv. 9–12:

- [9] The wise men of our time affright us oft by saying
We come into this world with cries and wails of woe,
[11] As if so soon we knew the bitterness of staying
E'en this short time in weary travail here below.¹⁶

If these lines seem to resonate with a heightened sense of the fragility of life, this surely must reflect Bach's own experience in the face of sudden family loss, for in the weeks prior to the princely birth, he and his wife had just experienced the death of their own first born child, Christiana Sophia Henrietta (b. Spring 1723, d. 29 June 1726¹⁸). In this context, vv. 9–12 may be seen as a poetic counterpart to the parallel minor that appears so conspicuously throughout the Partita; and the parallel minor may, in turn, be seen as a musical counterpart to the "affright, bitterness, and woe" that attend vv. 9–12. While Bach's "playful page" meets the eye in the form of a merely dance-like, virtuosic *Giga*, its essential undercurrent—the motivic symbolism of the "sigh-like" motif as a prayer for mercy—stands as testimony both to the depth of his religious conviction, as well as to the realities of infant mortality at the time.²⁰

An interesting sequel, only one generation removed from that of J.S. Bach, will serve to cast a final historical gloss upon the subject. It seems that Christoph Willibald Gluck adapted Bach's *Giga* as a dramatic aria, for use in no fewer than three of his operas.²¹ In the first of these, the text reads ". . . O God, rise up / until you offer me aid / by taking away from life / the excess of grief;" in the second, ". . . Cease, O gods, cease / to torment my heart / or act so that it suffices at least / to kill my grief;" and in the last, "I implore thee and I tremble, / O implacable goddess! / . . . Stifle from (my) humanity / the woeful and pitiable voice! / . . . my heart is a prey to remorse." It is uncanny that each of these secular texts deals, in its expressive connotation, with a pleas for divine mercy, which, for musical purposes, is precisely the essential "affect" of the sacred *Kyrie* text. Whether or not Gluck had any familiarity with Bach's *Kyrie* at all, let alone with its motivic symbolism, his parodies actually reveal a greater sensitivity to the true "affect" of the *Giga* than that of many a modern-day interpretation. For it is only when the core of a great work is discoverable in its details (and vice versa), that one observes a genuine freedom amidst the elements of technique, style and genre. ■

Notes

1. For a bibliography, see George J. Buelow, "Musical Rhetoric and the Concept of the Affections, A Selective Bibliography," *Notes* XXX/2 (December, 1973), pp. 250ff., especially the citations to Kretschmar and Schering.
2. This includes 18 measures within Episode I, 13 measures within Episode II, and 43 measures within 21 complete entrances (and one incomplete entrance) of the Subject. The total number of measures may be counted as 126 or 122, depending upon whether the four introductory measures are included. (We do include them in the mm. numbers for Ex. 2–4 above.)
3. Joshua Rifkin, *Notes to Recording of the Mass in B minor*, Nonesuch 79036 (New York, 1982), unpag. [I. Missa]; John Butt, "Bach's Mass in B minor: Considerations of its Early Performance and Use," *The Journal of Musicology* IX/1 (Winter 1991), pp. 111–12.
4. Christoph Wolff, "Origins of the Kyrie and the B Minor Mass," *Bach: Essays on his Life and Music* (Cambridge: Harvard University Press, 1991), pp. 141–51 (trans. Alfred Mann). This essay first appeared in 1967.
5. Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig: Peters, 1984), pp. 101–108.
6. Wolff, *Essays*, p. 142.
7. Schulze, *Bach-Überlieferung*, p. 107–8.
8. This earlier dating is based, in part, upon graphological evidence. Meissner's peculiar clef-notation in the Wilderer *Missa* coincides with that of the cantata *Mit Fried' und Freud' ich fahr' dahin*, BWV 125, which dates from New Year, 1725. See Kirsten Beisswenger, *Johann Sebastian Bachs Notenbibliothek* [Ph.D. diss., Univ. of Göttingen], *Catalogus Musicus XIII* (Kassel, Bärenreiter, 1990), pp. 68n., 207n.
9. Wolff, *Essays*, p. 147–8.
10. George J. Buelow, "Symbol and Structure in the 'Kyrie' of Bach's B minor Mass," *Essays on the Music of J.S. Bach and Other Divers Subjects: A Tribute to Gerhard Herz* (Louisville: University of Louisville, 1981), pp. 27–28.
11. See Richard Douglas Jones, ed., *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke, Serie V, Band 1, Erster Teil der Klavierübung, Kritische Berichte* (Kassel and Leipzig: Bärenreiter, 1978), p. 10.
12. Full text in Philipp Spitta, *Johann Sebastian Bach*, Vol. 2 (Leipzig, 1880), pp. 703–4; English trans., Clara Bell and J.A. Fuller-Maitland (London, 1889, r. New York: Dover, 1952) 3:224–5.
13. A specimen of the original notice, from the *Magdeburgische Zeitung*, February 19, 1879, is in the possession of the Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach (Bach-Archiv), Leipzig.
14. Spitta, *loc. cit.*; C.S. Terry, *Johann Sebastian Bach: a Biography* (London, 1928), p. 189n.
15. See Georg Kinsky, *Die Originalausgaben der Werke Johann Sebastian Bachs* (Vienna, 1937), p. 20; Hermann Keller, *Die Klavierwerke Bachs* (Leipzig: Peters 1950), p. 194; Hans T. David and Arthur Mendel, eds., *The Bach Reader* (New York, Norton, 1945, rev. 1966), p. 97n.; William H. Scheide, "Johann Sebastian Bachs Sammlung seines Veters Johann Ludwig Bach" (Part 2), *Bach-Jahrbuch* 48 (1961), pp. 21–24; Werner Neumann and H.-J. Schulze, eds., *Bach-Dokumente*, Vol. 1, *Schriftstücke von der Hand Johann Sebastian Bachs* (Kassel and Leipzig: Bärenreiter, 1963), pp. 223–4.
16. Paul Badura-Skoda, *Bach Interpretation: Die Klavierwerke Johann Sebastian Bachs* (Laaber: Laaber Verlag, 1990), App. 4.
17. ". . . die ganze Partita im Geiste dieses heiteren Widmungsgedichts spielen; so zart, wie man eben für ein Kleinkind spielt, um es zu erfreuen."
18. English trans., Arthur Mendel, *op. cit.*, pp. 108–9.
19. A list of the children of Bach's second marriage is given in Wolff [et al], *The New Grove Bach Family* (New York: Norton, 1983), p. 98.
20. The dedicatee Emanuel Ludwig died 17 August 1728, at the age of two years and eleven months.
21. *Antigono* (1756), *Telemaco* (1765), and *Iphigenie* (1779). See George J. Buelow, "A Bach Borrowing by Gluck: Another Frontier," *Bach: Journal of the Riemenschneider Bach Institute* XXI/1 (Spring/Summer 1991), pp. 43–61. The quotations that follow are Prof. Buelow's own translations from the original Italian and French texts.

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The Organ: 1605-1911

The history of the King's organ dates from 1605-6, with the construction of an instrument by Thomas Dallam¹. Successive rebuildings were executed by:

- Lancelot Pease (1661)
- Thomas Thamar (1673-7)
- Renatus Harris (1686-8)
- John Avery (1803-5)
- William Hill (1834, 1859, 1888-9, 1911).

In 1859, the console was relocated to its present position north of the main case. The action was converted from mechanical to tubular pneumatic in 1888-9.

The Organ in its present form: 1934-

The Durham firm of Harrison & Harrison rebuilt the organ in 1934, retaining and revoicing some of the Hill pipework. The specification, drawn up in consultation with Boris Ord, included a family of four Solo strings (16' 8' 4' violes, plus Cornet III); the enclosure of the Great reeds inside the Solo box (a most useful feature); and separate mutation work on the Choir division—quite rare currency in English organ-building of the period.

The instrument underwent some minor changes in 1950, with the addition of the Pedal Fifteenth and Mixture. Harrisons cleaned and overhauled the organ in 1968, at which time the following stops were added:²

Pedal—Rohr Flute 4', Open Flute 2' and Schalmey 4'; Choir—Dulzian 8'; Great—Open Flute 2' and Sesquialtera III.

The most recent work was carried out in 1992. Mark Venning, Director of Harrisons, explains:

In addition to the "housekeeping" work, Peter Hopps, our head voicer, and I spent a considerable time reviewing the speech and balance of the pipework; we were keen to consolidate the style of 1934, particularly with regard to the later additions.³

The tonal changes may be summarized thus:

Pedal: Schalmey 4' renewed; addition of Octave Tromba 4' (from Great Contra Tromba); Double Trumpet 16' (from Swell), removed in 1968, made available on the Pedal.

Great: Principal chorus revoiced and rebalanced, particularly the Mixture IV and flutes 4' and 2'. Twelve new pipes for Double Open Diapason 16' (from low F# up).

Swell: Mixture V rebalanced.

Choir: Dulzian 8' revoiced, together with some flues.

Visiting recitalists, together with the King's organists, now have the benefit of playing a renovated console which incorporates solid-state piston action. Indeed, it is extremely comfortable to handle: an object lesson to the many builders of today who seem incapable of constructing a console which, in current argot, might be termed 'user-friendly'.

The organ cases at King's are of great interest. The main case is one of the oldest in England; while its history cannot be chronicled with certitude, it seems likely that it is from Dallam's organ of 1605-6. It was doubled in depth in 1859 so as to accommodate the pipework of newly enlarged instrument. The Choir case is said to date from 1661. Originally, the front pipes were colored and patterned; the plain gilding one sees today dates from the eighteenth century.

The disposition of the pipework is as follows: the Great flue work, the Swell and the Solo Tuba are in the main case,

facing east; the Choir sits at the lower level behind the Choir case; and the Solo—together with most of the Pedal—is situated in the screen on the south side.

Arthur Harrison's masterly hand is evident in much of the exquisite voicing throughout this noble instrument. The family of Solo strings are supreme examples of the voicer's art, as too are the Pedal reeds. The mighty Great Trombas, enclosed within the Solo, are formidable specimens indeed, on 18" wind pressure; they speak with tremendous presence when the box is fully open. The quiet orchestral 'color' stops are worthy of special mention, as are the gentle Swell and Choir flutes; the commanding Tuba, which soars above the extraordinary tutti of Great, Swell and Pedal; the rich, warm foundations; the mixtures, flooding the ensemble with light; the perky Choir mutations, full of character; the swell reeds, refined yet laced with fire; the beautiful Solo flutes; the opulent French Horn...

An atmosphere of heavy luxuriance indeed! Surrounded by the splendors of the fan-vaulting, the sumptuous oak carvings and the glorious stained glass, it is difficult to imagine a more perfect setting in which to make music. Mere words cannot convey such beauty: it beggars all description.

During a recent visit to King's, I had the pleasure both of playing the organ and of hearing it put through its paces by Stephen Cleobury and his gifted organ scholar, David Goode. The latter's uncommonly fine psalm accompaniments at Evensong were models of their kind, while the former's compelling reading of Bach's *Komm, Heiliger Geist* (BWV 651) demonstrated the organ's versatility in the hands of a thoughtful, sensitive musician. The choir, as ever, was outstanding. The work of Stephen Cleobury and his charges shines as a beacon to all who occupy their business in the waters (great or otherwise) of church music.

Those who have ears to hear will agree that Mark Venning and his team deserve the highest praise for their meticulous labor, carried out in recognition of (and in deference to) Arthur Harrison's *chef d'oeuvre*: the result, quite literally, speaks for itself.

Notes

1. I am most grateful to Mark Venning (Director) and his wife, Mrs. Katherine Venning (Administrator) of the Harrison firm for their kindness in supplying me with information concerning the history of the organ at King's. See also Stephen Cleobury, "The Organ in King's College Chapel," *Organists' Review*, May 1993.

2. The 1968 rebuild saw the displacement of four old ranks.

3. Letter to the writer, June 17, 1993.

Pedal Organ

1. Double Open Wood (from 2)	32
2. Open Wood	16
3. Open Diapason (from 39)	16
4. Geigen	16
5. Bourdon	16
6. Salicional	16
7. Echo Violone (from 69)	16
8. Violoncello (from 4)	8
9. Flute (from 5)	8
10. Fifteenth (from 13)	4
11. Rohr Flute	4
12. Open Flute	2
13. Mixture (12.15.17.19.22)	V
14. Double Ophicleide (from 15)	32
15. Ophicleide	16
16. Trombone (from 51)	16
17. Double Trumpet (from 66)	16
18. Cor Anglais (from 75)	16
19. Posaune (from 15)	8
20. Tromba (from 51)	8
21. Octave Tromba (from 51)	4
22. Schalmey	4

- I Choir to Pedal
- II Great to Pedal
- III Swell to Pedal
- IV Solo to Pedal

Choir Organ (enclosed)

23. Double Salicional (12 from 6)	16
24. Open Diapason	8
25. Claribel Flute	8
26. Salicional	8
27. Dulciana	8
28. Gemshorn	4
29. Suabe Flute	4
30. Nazard	2½
31. Dulcet	2
32. Tierce	1½
33. Larigot	1½
34. Twenty-second	1
35. Dulzian	8

- V Swell to Choir
- VI Solo to Choir

36. Contra Tromba (from 51)	16
37. Tromba (from 52)	8
38. Octave Tromba (from 53)	4

Great Organ

39. Double Open Diapason	16
40. Open Diapason I	8
41. Open Diapason II	8
42. Stopped Diapason	8
43. Octave	4
44. Principal	4
45. Wald Flute	4
46. Octave Quint	2½
47. Super Octave	2
48. Open Flute	2
49. Mixture (19.22.26.29)	IV
50. Sesquialtera (17.19.22)	III
51. Contra Tromba*	16
52. Tromba*	8
53. Octave Tromba*	4

- VII Choir to Great
- VIII Swell to Great
- IX Solo to Great

*51-53 are enclosed in Solo box

Swell Organ (enclosed)

54. Quintaton	16
55. Open Diapason	8
56. Violin Diapason	8
57. Voix Céleste	8
58. Lieblich Gedackt	8
59. Echo Salicional	8
60. Vox Angelica (T.C.)	8
61. Principal	4
62. Lieblich Flute	4
63. Fifteenth	2

64. Mixture (12.17.19.22)	IV
65. Oboe	8
X Tremulant	
66. Double Trumpet	16
67. Trumpet	8
68. Clarion	4
XI Octave	
XII Sub Octave	
XIII Solo to Swell	

Solo Organ (69-78 enclosed)

69. Contra Viola	16
70. Viole d'Orchestre	8
71. Viole Octaviane	4
72. Cornet de Violes (10.12.15)	III
73. Harmonic Flute	8
74. Concert Flute	4
75. Cor Anglais†	16
76. Clarinet	8
77. Orchestral Hautboy	8

- XIV Tremulant

78. French Horn	8
79. Tuba (unenclosed)	8

- XV Octave
- XVI Sub Octave
- XVII Unison Off
- XVIII Great to Solo

†No. 75 has additional octave of pipes at top for use with nos. XV & XVII

Combination Couplers

- XIX Great to Pedal foot pistons
- XX Pedal to Great pistons
- XXI Pedal to Swell pistons
- XXII Generals on Swell foot pistons

Accessories

- Eight general pistons & general cancel
- Two general coupler pistons
- Eight foot pistons to Pedal
- Eight pistons to Choir
- Eight pistons to Great
- Eight pistons to Swell (duplexed on foot pistons)
- Six pistons to Solo
- Reversible pistons: I-IX, XIII, 14
- Reversible foot pistons: II (twice), IV, VIII
- Foot piston for Doubles Off
- Balanced expression pedals to Choir, Swell, Solo
- Compass: 61/32
- Electro-pneumatic actions
- Adjustable pistons, 8× divisional & 32× general



Looking west, main & choir cases of organ clearly visible. Stephen Cleobury, Director of Music, at center of the chorists.

New Organs



Redman Organ Company of Fort Worth recently completed the restoration of a c. 1870 Richard Brown pipe organ for the Church of the Holy Communion of Frankford, Episcopal, Dallas, TX. The church and nearby cemetery bear State of Texas Historical Landmark designations. The organ was originally installed at Stonehouse Methodist Church, Gloucestershire, England, and was brought to this country by an American minister who was in England during a sabbatical. The organ was considerably damaged in shipping, but restoration was still possible. Originally built for a small church, it is extremely compact, being only 4' x 7' and 12' tall. After stripping several layers of paint, it was discovered that the original paint was an ivory white with dark red pin-striping and delicate stencil designs in the corners of each panel. The original paint scheme was duplicated by Sharon Redman.

All original pipework was retained along with original voicing. The 2' Fifteenth and 4' Gemshorn were additions obviously made many years ago. The Swell originally did not have bass pipes and shared the Great bottom octave. Twelve new stopped bass pipes were provided by Redman for the Swell, as well as 12 new bass pipes for the 4' Wald Flute on the Great. A new blower and box were installed and a new bench provided. The organ sits at the rear center of the building and provides contrast to the dark beaded paneling.

GREAT

8' Open Diapason
8' St. Diap. Bass
8' Clarabella
4' Principal
4' Wald Flute
2' Fifteenth

SWELL

8' Gedackt Bass (added by Redman)
8' Lieblich Gedackt
8' Keraulophon
4' Gemshorn

PEDAL

16' Bourdon



Cover

A. David Moore Inc., North Pomfret, VT, has completed a new organ for St. Margaret's Convent, Roxbury, MA. The design for the organ case was done by Ed Workmon. The cherry wood for the case was antiqued and finished by Marylou Davis, who was also responsible for the painted lapis lazuli treatments on the impost and tower tops. Basswood linenfold style carvings adorn the tops of the casework. The Great windchest is in the top of the casework, the Positive located at impost level. Both are connected mechanically down the front of the case in pure suspended action form. A large double-fold bellows supplies wind at two and eleven-sixteenth inches w.p. Applewood stop knobs, bone covered keys, and hand-engraved bone labels complete the console. Sr. Michael Anne, S.S.M., played the dedicatory service. Compass 56/30.



GREAT

Prestant
Stopped Diapason
Octave
Fifteenth
Nineteenth
Sesquialtera Treble

CHOIR

Bourdon
Spire Flute
Fifteenth
Hautboy

PEDAL

Subbass
Octave Bass

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NOVEMBER #9344 **Winners, Winners, Winners!**... from the J.S. Bach International Competition in Washington, DC, the Naples (Florida) International Festival, and the Flint (Michigan) International Competition, victorious performances by Wesley Beal, Kathy J. Handford, Joel R. Hastings, Margaret Martin Kvamme, and Hyeon Jeong.

#9345 **Going On Record**... an autumn survey of recent recordings, with emphasis on the unusual and the unusually attractive.

#9346 **New Music from Minnesota**... a sampler of some energetic, engaging, and accessible recent compositions, recorded in *Pipedreams'* home territory, including works by James Callahan, Leonard Danek, Elizabeth Larsen, Peter Skaalen and Lynn Kitzrow.

#9347 **Austin Cities Unlimited**... a one-hundredth birthday tribute to the oldest continuously functional organ-building firm in the United States, Austin Organs, Inc., of Hartford, CT, with performances by John Rose, Clarence Watters, James Drake, Thomas Murray, William Evans, Frederick Hohman and Naji Hakim.

#9348 **The Organ in Advent**... music of expectation, contemplation, reverence and celebration, in anticipation of the Nativity, with contributions from Paul Manz, David Chervin, Martin Haselböck, Herman van Vliet, and the choirs of St. John's College, Cambridge, and St. John's Cathedral, Denver.

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Orgues Létourneau Ltée., Saint-Hyacinthe, Québec, has built a new organ, Opus 31, for St. Paul's Collegiate School, Hamilton, New Zealand. The instrument has 15 stops and 18 ranks, with mechanical key and stop actions. The solid oak casework houses 75% polished tin façade pipes of the Open Diapason 8' and Principal 4'. Stop names, on each side of the keyboards (58 notes), are inscribed in English and in Braille for blind organists. Denis Campbell made the drawings, Jean-François Mailhot did the voicing, and all the staff worked under the general supervision of Fernand Létourneau, organbuilder, who made the installation on the premises, with technicians Sylvain Létourneau and Bruce Thompson. Mr. Létourneau also directed the final voicing and tuning. Bruce Thompson, as a Létourneau representative in New Zealand, worked for the project in co-operation with Max Clough, secretary and bursar. The consultant was recitalist John Wells. Nigel Williams is Music Director at the College.

- GREAT**
 8' Open Diapason
 8' Chimney Flute
 4' Principal
 2 3/4' Sesquialtera II
 2' Fifteenth
 2' Mixture IV
 8' Trumpet
- SWELL**
 8' Stopped Diapason
 4' Spindle Flute
 2' Fifteenth
 8' Oboe
 Tremulant
- PEDAL**
 16' Bourdon
 8' Principal
 4' Choral-Bass
 16' Bassoon



Robert L. Sipe, Inc. of Dallas, TX, has recently completed a new 2-manual, 20-stop instrument for St. James Lutheran Church (ELCA) of Lake Forest, IL. The console is detached and has mechanical action with electric stop action and solid state combination ac-

tion. The organ was dedicated in service and recital on Sunday, October 26, 1992, with William Kuhlman of Luther College as guest recitalist and the Rev. Anton Danielson, Pastor, officiating. Warren Beck is organist of the church.

- GREAT**
 16' Gedecktpommer
 8' Principal
 8' Spitzflöte
 4' Octave
 4' Spillflöte
 2' Blockflöte
 II Sesquialtera
 III-IV Mixture
 8' Trompete
 Tremulant
- SWELL**
 8' Gemshorn
 8' Rohrflöte
 4' Hohlflöte
 2' Principal
 1 1/2' Quinte
 II Cymbel
 8' Hautbois
 Tremulant
- PEDAL**
 16' Subbass
 8' Principal
 4' Choralbass
 16' Posaune

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Calendar

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

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

UNITED STATES East of the Mississippi

16 NOVEMBER

Jesse Eschbach; City Hall, Portland, ME 7:30 pm

Peter Planyavsky; Emory Univ, Atlanta, GA 8:15 pm

17 NOVEMBER

David Liddle; Princeton Univ Chapel, Princeton, NJ 12:30 pm
Vocal Ensemble; St John's Church, Washington, DC 12:10 pm

18 NOVEMBER

Guy Dobson; St Paul's Chapel, Columbia Univ, New York, NY noon

Marie-Madeleine Duruflé; Church of the Redeemer, Sarasota, FL

Jaroslav Tuma, clavichord; Cleveland Museum, Cleveland, OH 3:30 pm

19 NOVEMBER

Michael Kleinschmidt; Trinity Church, Boston, MA 12:15 pm

David Liddle; Trinity Episcopal, Stamford, CT 8 pm

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

Todd & Anne Wilson; Holy Trinity Ev Lutheran, Akron, OH 8 pm

Elizabeth Smith; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Ty Woodward; North Iowa Area Community College, Mason City, IA 8 pm

20 NOVEMBER

Patrick Allen; St Paul's Episcopal, Chestnut Hill, Philadelphia, PA 8 pm

21 NOVEMBER

Guilmant Symposium; Yale Univ, New Haven, CT (through November 23)

Choral Concert; South Church, New Britain, CT 4 pm

Marie-Madeleine Duruflé; Church of the Ascension, New York, NY 3 pm

Bach, *Cantata 140*; Holy Trinity Lutheran, New York, NY 5 pm

David Messineo; St Thomas Church, New York, NY 5:15 pm

David Liddle; St John's Church, Huntingdon, Baltimore, MD 4:45 pm

Richard Apperson; First United Methodist, Newport News, VA 4 pm

Robert Parkins; Duke Univ, Durham, NC 5 pm

John Rose; First Scots Presbyterian, Charleston, SC 3 pm

Martin Jean; Calvary Episcopal, Pittsburgh, PA 7:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Choral Concert; First Congregational, Columbus, OH 4 pm

Todd Wilson; East Shore United Methodist, Euclid, OH 7 pm

Schola Cantorum of St Peter's; St Mark's Episcopal, Milwaukee, WI 4 pm

Howells, *Mass in the Dorian Mode*; St John Cantius, Chicago, IL 11 am

Rudolf Zuiderveld; Ebenezer Christian Reformed, Berwyn, IL 7:45 pm

John Weaver; Independent Presbyterian, Birmingham, AL 4 pm

Big Band Jazz Sound; Christ Church Cathedral, New Orleans, LA 4 pm

22 NOVEMBER

Martin Jean, masterclass; Trinity Cathedral, Pittsburgh, PA 8 pm

24 NOVEMBER

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

26 NOVEMBER

Massimo Nosetti; Trinity Church, Boston, MA 12:15 pm

28 NOVEMBER

Choral Concert; King's Chapel, Boston, MA 5 pm

James Dawson; Church of the Advent, Boston, MA 5:30 pm

Advent Lessons & Carols; Church of the Advent, Boston, MA 6 pm

Massimo Nosetti; First Congregational, Old Greenwich, CT 4 pm

Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm

Ezequiel Menendez; St Thomas Church, New York, NY 5:15 pm

Cj Sambach; St Mark's Episcopal, Penn Yan, NY 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Joan Lippincott; Fourth Presbyterian, Chicago, IL 6:30 pm

Martin Jean; Independent Presbyterian, Birmingham, AL 4 pm

1 DECEMBER

Choral Concert with orchestra; St Ignatius Loyola, New York, NY 8 pm

Massimo Nosetti; Grace Church, White Plains, NY noon

Justin Hartz; Longwood Gardens, Kennett Square, PA 7 pm

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

2 DECEMBER

American Boychoir; Mechanics Hall, Worcester, MA 7:30 pm

Justin Hartz; Longwood Gardens, Kennett Square, PA 7 pm

3 DECEMBER

Carolyn Skelton; Trinity Church, Boston, MA 12:15 pm

American Boychoir; St Bartholomew's, New York, NY

Choral Concert; Longwood Gardens, Kennett Square, PA 6:30 pm

William Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

4 DECEMBER

Christmas Concert; Mem Music Hall, Methuen, MA 7 pm (also December 5, 3 pm)

American Boychoir; Delaware Academy Central School, Delhi, NY

Choral Concert; Longwood Gardens, Kennett Square, PA 6:30 pm

St Peter's Schola Cantorum; St John Cantius, Chicago, IL 8 pm

5 DECEMBER

Magnificat Concert; Madison Ave Presbyterian, New York, NY 3 pm

Mollie Nichols; Holy Trinity Lutheran, New York, NY 5 pm

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

American Boychoir; Green Mem Methodist, Roanoke, VA 4 pm

Handel, *Messiah*, with orchestra; Wayne Presbyterian, Wayne, PA 7:30 pm

Massimo Nosetti; Cleveland Museum, Cleveland, OH 2 pm

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

Marianne Webb; Our Savior Lutheran, Carbondale, IL 7:30 pm

6 DECEMBER

Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm

7 DECEMBER

American Boychoir; Waterloo Village, Stanhope, NJ 11 am

Robert Sutherland Lord; Univ of Pittsburgh, Pittsburgh, PA noon

Huw Lewis; Grosse Pointe Mem Church, Grosse Pointe, MI 11 am

8 DECEMBER

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

Hassler, *Missä / Super Dixit Maria*; St John Cantius, Chicago, IL 7:30 pm

Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 11:50 am (also December 15)

9 DECEMBER

American Boychoir; Cultural Center, Thomasville, GA 8 pm

10 DECEMBER

Mark Scholtz; Trinity Church, Boston, MA 12:15 pm

American Boychoir; First Presbyterian, Greenwich, CT 7:30 pm

11 DECEMBER

Vivaldi, *Gloria*; United Church on the Green, New Haven, CT 6 pm

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American Boychoir; First Presbyterian, Matawan, NJ 7:30 pm
His Majesty's Clerkes; St Luke's Church, Evanston, IL 8 pm

12 DECEMBER

Christmas Concert; First Church of Christ, Wethersfield, CT 7 pm
Britten, *Ceremony of Carols*; St Thomas Church, New York, NY 4 pm
Rutter, *Magnificat*; First United Methodist, Newport News, VA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Christmas Concert; Zion Lutheran, Ann Arbor, MI 3 pm
Douglas Reed; First Presbyterian, Evansville, IN 4 pm
Fauré, *Messe Basse*, with orchestra; St John Cantius, Chicago, IL 11 am, 12:30 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm

14 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas Church, New York, NY 7:30 pm (also December 16)

15 DECEMBER

American Boychoir; Strand Capitol Theater, York, PA 8 pm
Samuel Carabetta; St John's Church, Washington, DC 12:10 pm
Chris Endsley; Morrison United Methodist, Leesburg, FL noon
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 11:50 am

17 DECEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

18 DECEMBER

Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

19 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
Carol Service; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
Alan Davis; St Ignatius Loyola, New York, NY 4 pm
American Boychoir; Princeton Univ, Princeton, NJ 3:30 pm
Choral Concert, with orchestra; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm
Christmas Concert; Cleveland Museum, Cleveland, OH 2 pm
His Majesty's Clerkes; St Paul & the Redeemer, Chicago, IL 2:30 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

21 DECEMBER

Ray Cornils, with brass; City Hall, Portland, ME
American Boychoir; Kennedy Center, Washington, DC (also December 22)

22 DECEMBER

Carol Concert; St Thomas Church, New York, NY 12:10 pm

24 DECEMBER

Evening Organ Concerts; Longwood Gardens, Kennett Square, PA (also Dec 25-31)

26 DECEMBER

Buxtehude, *Das neugeborne Kindelein*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

UNITED STATES West of the Mississippi

15 NOVEMBER

Guy Bovet, masterclass; St Paul's Lutheran, El Paso, TX

16 NOVEMBER

Phillip Crozier & Sylvie Poirier; St Luke's United Methodist, Oklahoma City, OK 8 pm
Guy Bovet; St Paul's Lutheran, El Paso, TX

18 NOVEMBER

Carlene Nelhor; Mid-America Nazarene College, Olathe, KS 7:30 pm

19 NOVEMBER

Guy Bovet; Southern Methodist Univ, Dallas, TX 8:15 pm

21 NOVEMBER

Dvorak Concert; First Presbyterian, Cedar Falls, IA 3 pm
Richard L. Elliott; First United Methodist, Shreveport, LA 5 pm
Texas Christian Univ Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Guy Bovet; Central Lutheran, Eugene, OR
Peter Planavsky; Christ Church United Methodist, Tucson, AZ 3 pm
Matthew Dirst, harpsichord; First Lutheran, Palo Alto, CA 7 pm
Ty Woodward; Lutheran Church of the Master, Los Angeles, CA 5 pm

28 NOVEMBER

Advent Carols; All SS Episcopal, Beverly Hills, CA 5 pm
Charles McDermott, with ensemble; Trinity Church, Santa Barbara, CA 3:30 pm

1 DECEMBER

James Welch, with soprano; Santa Clara Univ, Santa Clara, CA 7:30 pm

3 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 7:30 pm (also December 5, 5 pm)

5 DECEMBER

Christmas Concert; Plymouth Congregational, Minneapolis, MN 2, 7 pm
Handel, *Messiah*; Mid-America Nazarene College, Olathe, KS 6 pm
Chanticleer; Palmer Mem Episcopal, Houston, TX 4, 8 pm
Kevin Rose; Trinity Church, Santa Barbara, CA 3:30 pm

6 DECEMBER

Schola Cantorum of Texas; St Stephen Presbyterian, Ft Worth, TX 8 pm
Ty Woodward; Lutheran Church of the Master, Los Angeles, CA 8 pm

7 DECEMBER

Massimo Nosetti; Cathedral of St Mark, Minneapolis, MN 8 pm

9 DECEMBER

Handel, *Messiah*, with orchestra; St Mark's Cathedral, Seattle, WA 8 pm (also December 10, 11)

11 DECEMBER

Choral Concert; Grace Cathedral, San Francisco, CA 4 pm (also December 12, 18, 19, 22)

12 DECEMBER

Massimo Nosetti; First Congregational, Waterloo, IA 3 pm
Bach, *Cantata 142*; Central Presbyterian, Kansas City, MO 2 pm
Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm
David Gell; Trinity Church, Santa Barbara, CA 3:30 pm
James Welch; First United Methodist, Campbell, CA 7:30 pm
Handel, *Messiah Part I*; All SS Episcopal, Beverly Hills, CA 5 pm
Handel, *Messiah*; St Cross Episcopal; Hermosa Beach, CA 4:30 pm

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14 DECEMBER
Massimo Nosetti; Sacred Heart Cathedral,
Davenport, IA 7 pm

18 DECEMBER
Phoenix Bach Choir; Camelback Bible Church,
Phoenix, AZ 8 pm (also December 19, All SS
Episcopal, Phoenix)
Hans Davidsson, Weckmann lecture & mas-
terclass; First Lutheran, Yuba City, CA 9 am-6 pm

19 DECEMBER
Metropolitan Chorale; First United Methodist,
Cedar Falls, IA 2 pm
Mahlon Balderston; Trinity Church, Santa Bar-
bara, CA 3:30 pm

20 DECEMBER
David Higgs; Davies Hall, San Francisco, CA
8 pm (also December 23)

23 DECEMBER
Handel, *Messiah*, with orchestra; Meyerson
Center, Dallas, TX 8 pm

INTERNATIONAL

21 NOVEMBER
Cambridge Kiwanis Boys Choir; Grace Angli-
can, Brantford, Ontario, Canada 3 pm

27 NOVEMBER
Philip Crozier & Sylvie Poirier; Église St
Martyrs Canadiens, Québec, Québec, Canada
1 pm

13 DECEMBER
Gillian Weir; Conservatorio di Musica, Padua,
Italy 9 pm

14 DECEMBER
Gillian Weir; Chiesa della Scala, Verona, Italy
9 pm

Organ Recitals

DAN ALWIN, Christ United Methodist
Church, Rochester, MN, August 10: *Choral
Toccata on Come Holy Ghost*, Bach; *Offer-
tory on Avon*, Bartow; *Prelude and Fugue in
E-flat*, Bach.

RUTH BENNING, Christ United Meth-
odist Church, Rochester, MN, July 27: *Toc-
cata and Fugue in D Minor*, Bach; *Prelude
on Rosedale*, Arnatt; *Prelude and Fugue in D
Major*, Buxtehude; *Trio*, Hurford; *Toccata*,
Lemmens.

DARLINE BILL, First United Methodist
Church, Sioux Falls, SD, July 7: *Première
Fantaisie*, Alain; *Rosace*, Chant Funèbre,
Mulet; *Berceuse*, Vierne; *I am black but
comely*, Final, Dupré.

H. JOSEPH BUTLER, Methuen Memo-
rial Hall, Methuen, MA, August 18: *Pièce
Héroïque*, Franck; *Adagio for Strings*, Bar-
ber; *Toccata, Adagio and Fugue in C Major*,
S. 564, Bach; *King George's March*, *Thro
the Wood Laddie*, Minuet, *Overture*, Ms. of
Peter Pelham; *Petite rapsodie improvisée*,
Tournemire; *Fantasy on the Choral Wacht
auf*, Reger.

JAMES CALLAHAN, University of St.
Thomas, St. Paul, MN, March 15: *Prelude
and Fugue in C Minor*, S. 546, Bach; *Nun
komm' der Heiden Heiland*, Heiller; *Sonata
in A Minor*, op. 2, Thuille; *Pièces d'orgue*,
Book II, Marchand; *The combat between life
and death (Les Corps Glorieux)*, Messiaen;
Fugue, op. 12, Duruflé.

DOUGLAS CHAPMAN, First United
Methodist Church, Sioux Falls, SD, June 23:
Sei gegrüßet, Jesu gütig, Bach; *Toccata on
How brightly shines the morning star*, Koet-
sier; *Toccata*, Dubois.

RICHARD F. COLLMAN, First United
Methodist Church, Sioux Falls, SD, June 16:

*Variations on an American Hymn Tune (Nett-
leton)*, Young; *How great Thou art, I need
Thee every hour*, Diemer; *Rise, shine, you
people*, Ferguson; *Great Scott Rag*, Scott;
The teddy bear's picnic, Kennedy-Bratton;
When you and I were young Maggie, *When
Johnny comes marching home*, Lemare.

PHILIP T.D. COOPER, Historical Soci-
ety of York County, June 27: *Concerto in F
Major*, Walther; *Canzona in D Minor*, Kerll;
Partite diverse sopra l'aria detta la Todeskca,
Speth; *Fantasia, Was Got tut, Praeludium*,
Krebs; *Ach Herr mich armen Sünder, Ricerar
in C Major*, Fugue in A Minor, *Ciacona in D
Major*, Pachelbel; *Praeludium quintum*,
Kolb; *Captain Sergeant's Quick March*, *The
London March*, *The Unknown*, *Soldiers Joy*,
General Washington's March, Anon. late 18th
C; *Sonata I in C Major*, Moller; *Thomas
Jefferson's March*, *New Jersey*, *Presto Vivace*,
Cotillion, *La Chasse*, *Buonaparte's March*
(Caspar Schaffner Book); *Governor Gibb's
March and Quickstep*, Shaw; *The 4th of July:
a Grand Military Sonata*, Hewitt.

ROBERT DELCAMP, Basilica of the Na-
tional Shrine of the Immaculate Conception,
Washington, DC, June 6: *Allegro (Sympho-
nie VI)*, Widor; *Grand pièce symphonique*,
Franck; *Carillon, Ave maris stella*, *Triptyque*,
Dupré.

HANS FAGIUS, University of St. Thomas,
St. Paul, MN, June 11: *Veni creator, de
Grigny*; *Toccata prima*, *Aria detto Baletto*,
Frescobaldi; *Magnificat II. Ton*, Weckmann;
Herr Jesu Christ, dich zu uns wend, S. 709,
Allein Gott, S. 664, *Pièce d'orgue*, S. 572,
Bach; *Six Fugues on Bach*, op. 60, nos. 2, 3,
5, Schumann; *Fantasy on the chorale Straf
nicht in deinem Zorn*, Reger; *Scherzo*, Du-
ruflé; *Choral improvisation on Victimae Pus-
chali*, Tournemire.

JANEL GORTMAKER, First United
Methodist Church, Sioux Falls, SD, June 9:
Sonata No. 6 in G Major, S. 530, *Prelude
and Fugue in B Minor*, S. 544, Bach.

JOHN HAMMERSMA, Calvin College,
Grand Rapids, MI, July 23: *Scherzo*, *Toccata
(Psalm 150)*, Hammersma; *Prelude in G Ma-
jor*, Mendelssohn; *If you but trust in God to
guide you*, Bach; *Litanies*, Alain.

DAVID HIGGS, House of Hope Presby-
terian Church, St. Paul, MN, April 28:
Praeludium in G Minor, BuxWV 149, Bux-
tehude; *Sonata V in C*, S. 529, Bach; *Sonata
I in F Minor*, Mendelssohn; *Pastorale and
Toccata*, Conte; *Lied*, *Scherzetto*, *Berceuse*,
Vierne; *Pièce Héroïque*, Franck.

DAVID HUNSBERGER, Christ United
Methodist Church, Rochester, MN, June 22:
Come, Holy Ghost, Our Lord and God, S.
651, *All glory be to God on high*, S. 663,
*Jesus Christ, Dear Lord and Redeemer, o'er
death is now victor*, S. 666, Bach; *Prelude
and Fugue in G*, Mendelssohn; *Fantasy in
A*, Franck.

FRANCIS JACKSON, St. James United
Church, Montréal, Québec, July 6: *Prelude
and Fugue in G*, S. 541, Bach; *Andante in
F*, Smart; *Suite Modale*, op. 43, Peeters;
Legend, *Scherzo Amabile*, Jackson; *Prelude*,
op. 31, no. 5, *Toccata*, op. 53, no. 6, Vierne.

JAMES JOHNSON, First United Meth-
odist Church, Wenatchee, WA, May 22:
Prelude and Fugue in C Minor, Mendels-
sohn; *Tiento on the Sixth Tone*, Cabanilles;
Sketch No. 1 in C Minor, op. 58, Schumann;
Sonata III, Hindemith; *Sketch No. 2 in C
Major*, Schumann; *Concerto in D Minor*,
Bach; *Sketch No. 3 in F Minor*, Schumann;
Prelude, Fugue and Variation, Franck; *Sketch
No. 4 in D-flat*, Schumann; *Fantasia and
Fugue in G Minor*, S. 542, Bach.

ANN LABOUNSKY, Calvin College,
Grand Rapids, MI, July 21: *Carillon de
Westminster*, Vierne; *Scherzo*, Duruflé; *Tri-
ptyque*, Trio, Langlais; *Prelude and Fugue in
D Major*, S. 532, Bach; *Fête*, Langlais; *Prayer
for Peace*, Siffer; *Pastorale and Aviary*, Rob-

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erts; Final, Franck; Improvisation on a submitted theme.

ROBERT SUTHERLAND LORD, Methuen Memorial Hall, Methuen, MA, August 11: *Tuba Tune*, Cocker; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Prayer of St. Francis of Assisi*, St. Francis of Assisi *heals the blind man*, Tournemire; *Sequence for the Feast of the Dedication and Salve Regina*, Langlais; *Toccata on Vom Himmel hoch*, Edmundson; *Fantasia and Fugue in G Major*, Parry; *Suite Médiévale*, Langlais; *Fantasy-Improvisation on the Hymn Tune Lancashire*, Lord.

JOHN MITCHENER, First Presbyterian Church, Wilmington, NC, June 13: *Prelude and Fugue in D Major*, S. 532, *Liebster Jesu, wir sind hier*, S. 730, 731, Bach; *The Carman's Whistle*, Byrd; *Fantasia in F Minor*, KV 594, Mozart; *Air, Gavotte*, Wesley; *My shepherd will supply my need*, *Wondrous love*, White; *Canonic study no. 3*, op. 56, Schumann; *Sonata in F Minor*, Mendelssohn.

ROLAND MUNCH, Methuen Memorial Hall, Methuen, MA, July 28: *Toccata and Fugue in F Major*, S. 540, *Trio Sonata No. 5 in C Major*, S. 529, Bach; *Prelude and Fugue in F Minor*, Krebs; *Sonata in F Major*, Wq. 70/3, CPE Bach; *Adagio in b minor*, K. 540, Mozart; *Sonata No. 1 in D Minor*, Guilman.

MASSIMO NOSETTI, Methuen Memorial Hall, Methuen, MA, August 4: *Sonata No. 3 in A Minor*, op. 23, Ritter; *Giga, Legende*, Bossi; *Marche Héroïque*, Brewer; *Choral and Variations on Christ is arisen*, Ciavina; *Suite*, Durufle.

SUZANNE OZORAK, St. James United Church, Montréal, Québec, June 22: *Toccata, Andante Cantabile (Fourth Symphony)*, Widor; *Herzlich tut mich erfreuen, Herzlich tut mich verlangen, Valet will ich dir geben*, Daveluy; *Ave Maria, Evocation*, Liszt; *VIIIème dimanche après la Pentecôte*, Tournemire.

RICHARD M. PEEK, Piccolo Spoleto, Charleston, SC, June 2: *Trumpet Tune in C Major*, Purcell; *Nun freut euch, Prelude and Fugue in C Major*, S. 547, Bach; *Flute Solo*, Arne; *Prelude, Fugue and Variation*, Franck; *Gigue, Prelude on Charlestown*, Peek; *Toccata on Vom Himmel hoch*, Edmundson.

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PETR PLANY, Methuen Memorial Hall, Methuen, MA, July 14: *Salve regina*, Obrecht; *Canzone*, Guami; *Prelude and Fugue in E Minor*, S. 548, Bach; *Fugue in D Minor*, Anon. 18th C Czech; *Fugue in F Major*, Seger; *Andante sostenuto (Gothic Symphony)*, Widor; *Choral No. 3 in A Minor*, Franck; *Toccata and Fugue in F Minor*, Notturno, *Choral prelude*, Wiedermann; *Sunday Music*, Eben.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, July 12: *Mosaïque*, Langlais; *Martyrs*, Leighton; *Suite Montréalaise*, op. 93 (World premiere), Jackson; *Sonata in D Minor*, op. 30, Merkel; *Toccata Française sur le nom de H.E.L.M.U.T.*, Bölling.

LINTON POWELL, Methuen Memorial Hall, Methuen, MA, August 25: *Tiento de tonadas*, Jerónimo; *Offertoire pour le jour de paques*, Boëly; *Fantasia and Fugue in C Minor*, S. 537, Bach; *Pastorale, Dulce lignum, Exultemus et laetemur in Domino*, Donostia; *Período orgánico sobre el himno de la virgen*, López; *Choral ornado en dialogue*, Muset; *Toccata, Andante cantabile, Finale (Symphony in F Minor)*, Op. 23, no. 4), Widor.

ROBERT REUTER, First United Methodist Church, Chicago, IL, April 20: *Little Prelude and Fugue No. 5*, Jirak; *Prelude on a theme in Gregorian style*, DeLamarter; *Jesu joy of man's desiring, Fugue in E-flat, Our Father who art in heaven, Now rejoice all ye Christians*, Bach; *Choral and Fugue*, Dupré; *Passacaglia (Symphony in G)*, Sowerby.

ROBERT E. SCOGGIN, with Patricia Scoggin, cellist, Christ United Methodist Church, Rochester, MN, July 20: *Flourish and Chorale*, McCabe; *Be thou but near, Prelude and Fugue in C Minor*, Bach; *Prelude, Fugue and Variation*, Franck; *Roulade*, Bingham; *Sarabande*, Murrill; *Toccata on O Sons and Daughters let us sing*, Farnam.

SAMUEL JOHN SWARTZ, with David McVey, organ, and Jerry D. Luedders, saxophone and clarinet, California State University, Northridge, CA, May 10: *Annum per annum*, Pärt; *Variations sur un thème de Clément Jannequin*, Alain; *Sonata for Organ Duet, Soprano & Alto Saxophone, and Clarinet*, Brown; *Triptongue I*, Károlyi; *Variations on Amazing Grace*, Hampton; *Toccata*, Viitala.

SUE FORTNEY WALBY, with instruments and choir, Christ United Methodist Church, Rochester, MN, July 6: *Morceau de Concours*, Fauré; *Sonata #1*, Hindemith; *Intermezzo for Flute and Oboe*, Delius; *Let all the people praise Thee*, Bonde.

JAMES WELCH, Christ Church Cathedral, Montréal, Québec, July 12: *Scherzo emfa menor*, Camín; *Sonata*, Oswald; *Estudo do pedal*, da Silva; *Introdução e Fuga*, Franceschini; *Variaciones para órgano*, Dimas; *Procesión y Saeta*, Noel en estilo francés del siglo, Chacona para Organo, Estrada; *Toccata*, A. de Elias; *Preliudio Elegiaco*, M. de Elias; *Divertimento en tema antiguo*, La Bamba, *El Flautista Alegre*, *Toccata*, Noble.

MICHAEL WESTWOOD, St. James United Church, Montréal, Québec, June 15: *Voluntary in D Minor*, Stanley; *Prelude and Fugue in A Minor*, BuxWV 153, Buxtehude; *Nun komm der Heiden Heiland*, S. 659, *Prelude and Fugue in G Major*, S. 541, Bach; *Sonata No. 2 in C Minor*, Mendelssohn; *Pièce Héroïque*, Franck.

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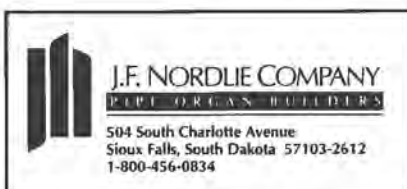
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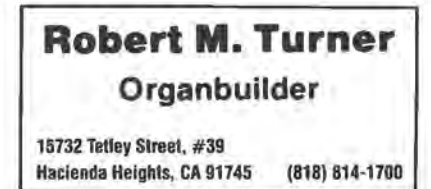
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Several larger reed organs for sale. Chapel & two-manual/pedal organs. M & H Liszt two-manual/pedal. Some are just the actions. Blowers, case, other parts. Two electronic manuals never used. Thos. Schaeffle, 1504 S. 4th St., Springfield, IL 62703. 217/525-0706.

Mason & Risch vocalion; 18 ranks, 16 stops, 2 manual and pedal; 2 combinations, pedal and reverse. \$6,000. 717/392-3161.

ELECTRONIC ORGANS FOR SALE

Electronic organ: Howard Classical Series by Baldwin. Model D-901. Original cost \$6,500. Used for only one year. Will sell for \$3,500. Edith Watson, 5 Wentworth Dr., Berkeley Heights, NJ 07922. 908/464-3339.

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Allen 4000 digital computer organ including 4 walnut speakers, new digital reverb & additional alterable voices. Excellent condition; for small-medium church. \$6,500/B.O. Darrell Peckham, 11680 Baker Rd., Weedsport, NY 13166.

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MISCELLANEOUS FOR SALE

Austin organ, 1928, opus 1752; windchests, action, regulators, blower, console for sale (no pipes). Currently in 2 chambers. Console is Moller, 3-manual drawknob, electro-pneumatic combo action 1970s. Make offer, all or portions. First Presbyterian Church, 406 Grant St., Wausau, WI 54401. 715/842-2116.

MISCELLANEOUS FOR SALE

Moller 3-rank Artiste, no console, professionally stored, superb condition, \$1,500. Christie, P.O. Box 165, Clawson, MI 48017. 313/362-2706 voice/fax.

3-manual Tellers console, built 1972. Solid-state combination action, electro-mechanical couplers, drawknob stops, rocking-tablet couplers, AGO standard. Available Autumn, 1993. Make offer. Trinity Lutheran Church, 824 Wisconsin Ave., Sheboygan, WI 53081. 414/458-8246.

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One set Maas chimes (21 notes) for sale. 313/545-6066.

Laukhuff 2M/Ped 56/32 coupler assembly w/pedal, bench, crated, in Illinois. Klann 2M console, pedal, bench, \$750. 16' Lie.Ged., Laukhuff 380 blower, other pipes, EM valves, etc. 602/872-8855.

Miscellaneous chests (offsets and mixtures), Spencer blower 5 HP, 3 phase; Klann remote key relay; Austin static reservoir; 12-note, 16' Lieblich Gedeckt; 2-manual (c.1958) light oak, Moller console 5/15/54; 8' Diapason, 12-note, sc 43; 4 nice facades. No reasonable offers refused. Mike Foley, 203/646-4666.



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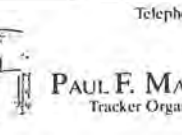
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Moller Op. 8396; 4-rank unit designed for chamber installation. Detached two-manual walnut console. \$15,000; 49-note Deagan Vibraharp A-440 with pneumatic action \$2,000. F.O.B. Cedar, PA. 215/584-4035.

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Organ Supply swell motor; Peterson expression shoe, crescendo shoe bar-graph/stop driver board; 12 8" Haskell flute pipes; Reiser 601 magnets. 904/254-0921.

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4-manual Moller console; Ivory keyboards in excellent condition, recently rebuilt for temporary use on large organ. 152 new Harris drawknob motors, includes new set of blank stop jacks for up to 240 knobs; 26 tilting tablets. \$25,000; internal coupler and combination can be supplied at additional cost. The Bishop Organ Company, 88 Foundry Street, Wakefield, MA 01880-3204. 617/245-3228.

Used pipes and organ equipment, SASE, Lee Organs, Box 2061, Knoxville, TN 37901.

MISCELLANEOUS FOR SALE

Pipes for sale. Ranks from N. Doerr organ voiced on approximately 3 1/2" wind pressure; 16' wood Lieblich Gedeck \$275; 16' wood Bourdon \$250; 8' Vox Humana TC and 8' Oboe, make an offer; 8' Melodia \$125; 8' Stopped Diapason \$125. More ranks available. List available upon request. Please call 708/253-7260.

4-man. 61-note electric keyboard, ivory; good condition; 32-note pedalboard, good condition. Mel Page 609/698-6452.

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Violone 16', 1-12; Haskell Aeoline and Dulciana 8', 1-12. Best offer. Buyer to remove. 413/739-8819.

Selection of used pipes, chests for sale. SASE. A & J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550. 914/561-1480.

Mechanical combination action; Organ Supply, 15 yrs. old, excellent condition, 4 divisions: Sw 9, Pos 11, Pd 14, Gt 13. Berghaus Organ Co., Inc., 537 South 25th Ave., Bellwood, IL 60104. 708/544-4052, FAX 708/544-4058.

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

4-manual Aeolian-Skinner console. White painted case, walnut jacks and trim; 7 divisions, 67 knobs, 28 coupler tablets; 50 pistons plus large complement of reversibles. Original remote machines and console pneumatics need re-leathering, can provide new solid state combination action for additional \$. Currently playable, to be removed during summer of 93. \$25,000, complete rebuilding services available. Contact The Bishop Organ Co. 617/245-3228.

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