

THE DIAPASON

OCTOBER, 1989



The University of the South, Sewanee, TN
Specification on page 10

Stille Nacht Archive

Since last January I have been in contact with the "Stille Nacht Archiv" in Hallein, Austria. They have in the several rooms of the Archive a number of personal effects of Franz Xaver Gruber, as well as the original guitar on which "Stille Nacht" was performed, several autograph copies, various 19th-century Austrian versions, etc. They have no way of knowing of any articles, works, programs (such as the outdoor concert by the Rainer Quartet at the Alexander Hamilton Monument in New York City in 1839 which introduced

"Stille Nacht" in America) pertaining to "Stille Nacht" in America. I have forwarded a copy of Samuel Barber's "Silent Night" to them. I am sure that any contributions would be very much appreciated. Material could be either forwarded through myself (John E. Williams, Laurinburg Presbyterian Church, 600 W. Church St., Laurinburg, NC 28352) or sent direct to: Thomas Hochradner, Consultant, Stille Nacht Archiv, Keltenmuseum, Pflegerplatz 3, A-5400 Hallein, Austria.

John E. Williams
Laurinburg, NC

Here & There



Winners and judges in the Gruenstein Memorial Competition: (back row) William Aylesworth, Margaret Kemper, Robert Woodworth; (front row) Kimberly Hess, Robin Hensley, Crystal Davis, Kelly Dobbs

The Gruenstein Memorial Competition finals, sponsored by the Chicago Club of Women Organists, were held May 6 at the Church of the Ascension, Chicago. The four finalists were Crystal Jonkman-Davis, the winner, from Selma, AL; Kelly Dobbs of Brookfield, IL, second place; Robin Hensley of Stone Mountain, GA, third place; and Kimberly Hess of Notre Dame, IN, fourth place.

Crystal Davis is a native of Chicago and holds a Master's degree in church music, organ and choral conducting from Northwestern University. Kelly Dobbs has attended Indiana University and holds the Bachelor of Music degree from DePaul University where she studied with Jerome Butera. Robin Hensley is in the D.M.A. program at the University of Georgia, where she is a student of Egbert Ennulat, and was the winner of the Atlanta AGO 1988-89 Scholarship competition. Kimberly Hess is currently studying organ with Craig Cramer at the University of Notre Dame working towards the Master's in church music.

Judges for the competition were William Aylesworth, Margaret Kemper and Robert Woodworth, all members of the Chicago AGO Chapter.



Winners and judges in the San Anselmo Improvisation Competition (l to r): Jonathan Dimmock, John Vandertuin, Bruce Neswick, Herbert Nanney, Jeffrey Smith, Hans Gebhard

The San Anselmo Organ Festival has announced the winners in its fifth annual Improvisation Competition for young organists. The first prize of \$1000 was won by Bruce Neswick, Organist/

Choirmaster at St. Paul's Cathedral in Buffalo, NY. The second prize of \$500 was awarded to John Vandertuin, Organist/Choirmaster at St. James Anglican Church of Brantford, Ontario. The third prize of \$250 went to Jeffrey Smith, Organist/Choirmaster of Christ Church, Lexington, KY. These three finalists competed before an audience at the San Anselmo Organ Festival. Each performed a single movement written between 1860 and 1900 (in keeping with the theme of the festival—"The Late Romantics"), improvised three variations on the hymn tune *St. Kevin* by Arthur Sullivan, and did a free improvisation on the given theme by César Franck. Judges for the event were Jonathan Dimmock of St. Stephen's Church in Belvedere, CA, Herbert Nanney, Organist Emeritus of Stanford University, and Hans Gebhard of the Musikhochschule in Lübeck.

The three finalists were chosen by tape recorded audition. The judges for the preliminary competition were John Fenstermaker of Grace Cathedral in San Francisco, Layten Heckman of Piedmont Community Church, and Wilbur Russell of San Francisco Theological Seminary. In keeping with its emphasis on improvisation, the festival featured lessons in the subject taught by Hans Gebhard.



(front row) Chip Carter, Jennie Strauss, Shin-Aee Choi; (back row) Wallace Zimmerman, Catherine Casey, Robert Parris

The second annual organ adjudication was sponsored by the Wicks Organ Company of Highland, IL and Pipe Organ Sales and Service, Lithonia, GA. The contest took place on July 29 at the First United Methodist Church of Douglasville, GA. Winners were Chip Carter, a student of Peter Dewitt at Shorter College, Rome, GA; Jennie Strauss, student of Sarah Martin at Georgia State University, Atlanta; and Shin-Aee Choi, student of Timothy Wissler at Mercer University, Atlanta.

Judges included Wallace Zimmerman, organist at The Temple, Atlanta; Catherine Casey, organ professor at Wesleyan College, Macon; and Robert Parris, organ professor at Mercer University, Macon.

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West Side Presbyterian Church, Ridgewood, NJ, has announced its 13th consecutive season of concerts. The Patron Series for 1989-90 will include six concerts: three organ recitals, one choral group, a classical guitarist, and orchestra with piano soloist. The programs began on September 29 with an organ recital by Gunter Kennel from Munich, Germany; November 12, Moravian College Choir; December 28, Alumni Concert; February 4, Anton Del Forno, guitarist; March 11, organist David Craighead; and May 6, the Adelphi Chamber Orchestra. For information: 201/652-1966.

The Concert Series of the First Presbyterian Church of Deerfield, IL is sponsoring its first annual Organ Competition with award money of \$600 first prize, \$350 second prize. Application and tape deadline is March 1, 1990 with the final competition on April 21. A winner's concert will take place on the church's 58-rank Noehren organ on May 6. For information: Lee Nelson, Director of Music, First Presbyterian Church, 824 Waukegan Road, Deerfield, IL 60015; 312/945-0560. Maximum age of applicant is 28.

Leeds Leisure Services has announced the 15th annual season of recitals on the organ at Leeds Town Hall (England) which has recently undergone mechanical refurbishment by J. W. Walker & Sons Ltd. A new solid-state combination action has been installed, many reservoirs have been recovered, and the stop actions of the Great have been renewed.

Featured performers include Simon Lindley, Nigel Allcoat, Stephen Farr, Peter Sweeney, Anne Marsden Thomas, Ian Wells, Arthur Wills, Christophe Mantoux, Jane Parker Smith, Thomas Trotter, and others. For information: (0532) 463507.

The British-American Choral Festival will take place July 5-12, 1990 at Canterbury Cathedral, Canterbury, England. Conductors include David Flood and Sir David Lumsden. Lecturers include Allan Wicks, John Rutter, Peter Giles, and David Searles. The festival will feature daily rehearsal and performance in Canterbury Cathedral; daily attendance at Evensong sung by the Canterbury Cathedral Choir; organ recital by David Flood; workshops; lectures; and individual choir performances.

For information: C-S Travel Service, Inc., 8222 West 95th St., Hickory Hills, IL 60457; 800/732-0209; 312/737-0209 (in Illinois).

The Guild of Carillonneurs in North America has announced a Carillon Composition Competition. First prize \$800; second prize \$400. Compositions must be written for a carillon of up to 47 cast bells, be of four to ten minutes' duration, and must not have yet been performed. Winning compositions will be performed at the annual congress of the GCNA and will be published by the organization. Deadline for entries is January 15, 1990. For information: John Gouwens, CMA Box 133, Culver, IN 46511.

Appointments

David Farmer has been appointed Shop Manager of John-Paul Buzard, Organ Craftsmen, Inc. Mr. Farmer holds a Bachelor's degree in Engineering and has completed several years of graduate study in architecture at the University of Illinois in Urbana/Champaign. He will be responsible for action and case layouts, engineering details and shop operations.



Janette Fishell

Janette Fishell has been appointed Assistant Professor at East Carolina University's School of Music in Greenville, NC where she will oversee undergraduate and graduate students in Organ Performance and Church Music. In addition, Dr. Fishell will develop continuing education programs and oversee concert offerings.

A graduate of Indiana University and Northwestern University, she served on the faculty of Scarritt Graduate School before its closure in 1987 and taught at the University of North Alabama in 1988-89. Recognized as an authority on the music of Petr Eben, Dr. Fishell concertizes in this country under the auspices of Concert Artist Cooperative.

Larry B. Peterson has been appointed Director of Music Ministries at St. Paul Lutheran Church, Davenport, IA. He will play the organ, coordinate the music program, direct the adult and junior high choirs, and plan and administer the Musical Offering Series. Mr. Peterson received a BMus degree from Augustana College, Rock Island, IL and MMus degree in organ from the Eastman School of Music. His organ teachers have included Russell Saunders, H. Joseph Butler, Tom Robin Harris, and Janice Thompson. He has also studied harpsichord with Arthur Haas. Mr. Peterson is currently working on a DMA degree in organ and MM degree in choral conducting at the University of Iowa, Iowa City, IA, studying with Delbert Disselhorst and William Hatcher, respectively. Mr. Peterson is active in many professional organizations including the Association of Lutheran Church Musicians where he served on the founding Board of Directors and most recently, on the publications committee. Mr. Peterson leaves a similar position at First Lutheran, Albert Lea, MN.

Scott Turkington has been appointed Assistant in Liturgical Music at The National Shrine of the Immaculate Conception, Washington, DC, where his duties include organ performance, conducting and administration for the music department. He serves as assistant to Leo Nestor, Director of Music, and Robert Grogan, Organist and Carillonneur. He has studied at the University of Minnesota with Heinrich Fleischer, and at the Boston Conservatory of Music with Phillip Steinhaus and George Faxon.

Turkington will be pursuing study in organ and liturgical music at The Catholic University of America, The Benjamin T. Rome School of Music leading to the doctorate. He has received a full

scholarship from the Dom Andre Mocquereau Foundation in conjunction with CUA. He leaves posts as Director of Music for the Church of the Covenant, and as associate organist to Leo Abbott at The Cathedral of the Holy Cross, Boston, MA.



Ronald Wyatt

Austin Organs, Inc., of Hartford, CT, has announced the appointment of **Ronald Wyatt** as sales representative for the states of Texas and Louisiana. Mr. Wyatt holds degrees from the University of Texas and Trinity University. As a student of Marie-Claire Alain, he spent a year in Europe studying organ literature and performance practices. He was also a student of Marie-Madeleine Duruflé in Paris, and Michael Schneider in Köln. He appeared on the Netherlands Television network with Madame Alain.

Wyatt has played recitals throughout the United States and Europe in addition to holding posts in churches of various denominations. He was founder of the first statewide organ playing competition in Texas at First Presbyterian Church, San Antonio. Wyatt is currently the organist-choirmaster at Trinity Episcopal Church, Galveston, TX.

Here & There



Susan Armstrong

Susan Armstrong gave a double organ concert June 4 on two historic Johnson organs from the Civil War era. The first concert was at 3:00 p.m. at St. Peter's in Hebron, CT on Op. 100 (1860); the second was played on Op. 153 (1863) at the United Methodist Church of Portland, CT at 6:30 p.m.

Canadian composer **Gerald Bales'** newest composition, *Rhapsody for Organ and Small Orchestra*, received its world premiere performance as part of the Guelph Spring Festival, May 28, 1989. The performers were organist Patricia Phillips and the Manitoba Chamber Orchestra, under the direction of Simon Streatfeild. *Rhapsody* is available on rental from Randall M. Egan, Publisher of Music/The Kenwood Press Ltd., 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Dean Billmeyer has been promoted to the rank of Associate Professor and granted indefinite tenure at the School of Music of the University of Minnesota in Minneapolis. Dr. Billmeyer, a graduate of the Eastman School of Music and Southern Methodist University, was appointed to the faculty of the University of Minnesota in 1982 upon



Dean Billmeyer

the retirement of Heinrich Fleischer. He holds Eastman's *Performer's Certificate*, as well as the F.A.C.O. certificate.

At the University, Dr. Billmeyer is advisor for undergraduate and graduate students majoring in organ, and teaches organ, as well as courses in organ literature, improvisation and church music. During his tenure, organ enrollment at the University has increased to fifteen majors, over half of whom are graduate students. In 1985, the School of Music acquired a new facility, Donald Ferguson Hall, including a 11/32 Van Daalen organ, which is located in an organ studio/recital room.

Billmeyer's awards as a performer include Second Prize in the Fifth Dublin International Organ Competition in Ireland in July, 1988. During the past season, in addition to his teaching schedule, he has appeared as a recitalist in Storrs, CT; Kingsport, TN; Boston; Schenectady, NY; Minneapolis, and Dublin. This season he will give performances on the University of Minnesota's 1932 Aeolian-Skinner (IV/108), and has been invited to return to Ireland to perform in music festivals in Kilkenny and Dun Laoghaire in the summer of 1990. Dr. Billmeyer's organ teachers have included David Craighead, Robert Anderson and Michael Radulescu. He serves as organist of St. Philip's Lutheran Church in Fridley, MN.



Douglas Cleveland

Douglas Cleveland was named first-place winner of the Second Annual Interdenominational Organ Scholarship Competition sponsored by Luther Place Memorial Church of Washington, D.C. on June 11. The 21-year-old organist was awarded a \$2,000 prize, and will perform several recitals in Washington, D.C. in 1990. A native of Washington state, Mr. Cleveland began organ and harpsichord study at age 13 with Jane Edge and later studied with Edward Hansen of the University of Puget Sound. Also while in high school, he studied at the Academy for Organists in Haarlem, the Netherlands, as well as performing recitals in Austria and West Germany. Presently he is a junior organ performance major at the Eastman School of Music, studying with Russell Saunders. Mr. Cleveland won first prize in the 1988 Scarritt organ competition and was a finalist in the 1988 AGO

National Young Artists competition in Houston. He currently serves as organist and choirmaster at the Lutheran Church of the Resurrection in Rochester, NY.

The second-place winner was John P. Bodinger, a doctoral student of Russell Saunders at the Eastman School of Music. He serves as a teaching assistant to Prof. Saunders at Eastman. The third-place winner was Michael T. Messina, who is also a doctoral student of Russell Saunders at the Eastman School of Music. He is currently organist and choirmaster at St. Peter's Episcopal Church in Henrietta, NY. The three finalists were chosen from a preliminary taped round. Judges for the final round of the competition were Dale Krider, Henry Lowe, and Marianne Webb.

Frederick Grimes will begin his 20th season as Director of Music and Organist of Holy Trinity Lutheran Church, New York City, and the Manhattan church's 22nd annual series of Bach Vespers, with an all-Bach organ recital on Sunday, October 22. On Sunday, October 29, he will conduct the Holy Trinity Choir and Bach Orchestra in the Bach *Reformation Cantata 80* and the *Orchestral Suite No. III*.

Weekly Vespers at Holy Trinity are scheduled for Sundays at 5:00 p.m. through February 25, and on Palm Sunday and Easter Day, April 8 and 15, 1990. In addition to the traditional sung vespers featuring Bach cantatas for the liturgical day and organ and orchestral works of Bach, the 1989-90 series will include six organ recitals by Mr. Grimes; Assistant Director Nancianne Parrella; Joseph Colaneri, Chorus Master of the New York City Opera; and John Weaver, former Director of Music and Organist of Holy Trinity and the founding director of the Bach Vespers Program.

On December 10, Vespers will feature the original 1723 version of the Bach *Magnificat*, S. 243(a), with Christmas interpolations; and, for the first time in 19 years, *Cantata 4, Christ lag in Todesbanden*, will be sung on Easter Day.

A complete schedule for the 1989-90 season of Bach Vespers is available through the office of Holy Trinity Lutheran Church, 3 West 65th Street, New York, NY 10023; 212/877-6815.



Joyce Jones and Norberto Guinaldo

Oblations of Remembrance, a new composition by Argentine-born **Norberto Guinaldo**, was premiered June 28 in the historic San Carlos Basilica at Carmel Mission during the convention of the Far West Region of the AGO. The work was commissioned by the San Jose Chapter of the AGO especially for the recital by **Joyce Jones**, professor of organ at Baylor University. The composer drew upon themes from the traditional music of California's Miwok Indians and Spanish hymn tunes, meshing them with 12-tone compositional techniques.

David Herman played recitals this past summer in England. A program of works by Mendelssohn, Haydn, Bach, Schumann, Kaderavek, Manz, Held and Saint-Saëns was given at Ely (6/4), Bristol (6/13), Newcastle (6/19), Southwark (6/22) and Canterbury (6/27) cathedrals, and at Westminster Abbey (6/25).

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Here & There

John-Paul Buzard, Organ Craftsman, Inc. has purchased new shop and office facilities in Champaign, IL. Formerly a hotel building in the downtown area, the 20,000 square foot, turn of the century four-story brick building is being renovated to accommodate offices, a spacious wood shop and erecting room, design and voicing studios, employee day-care facilities, and storage areas. Correspondence may be addressed to the former office at 604 South Cedar Street, Urbana, IL 61801, or the new facility, 112 West Hill Street, Champaign, IL 61820.

Allen Organ Company has released Part II of its teaching video series *A Church Organist's Primer*. The new volume, entitled "Registration," features instructor Sally Cherrington in an introduction to the art of selecting stops, using examples of the types of sound appropriate to a wide variety of organ literature from various historical periods and traditions.

Subjects such as pitch level, grouping of stops into tonal families, and basic uses of each family are discussed, as well as the use of mixtures, reeds, and solo stops. Specific registrations are listed on-screen while musical examples are performed. The video also presents an historical overview of traditions of organ construction.

Part II is designed to be used in conjunction with Part I, "Manual and Pedal Technique," and runs 56 minutes. Both parts are available in VHS HiFi Stereo and Normal Stereo at \$29.95 each. Send orders to Allen Organ Company, 150 Locust Street, Macungie, PA 18062; 215/966-2202. A free list of materials is available upon request.

The first two of a series of papers have been issued by the **Association of Lutheran Church Musicians (ALCM)**, according to Shelley McGehee, chair of the Publications Committee.

"Inclusivity in Worship" by Carolyn Jennings was first presented at the Biennial Conference of ALCM in Seattle, July, 1987. The ten-page paper discusses inclusivity in language and ministry: the complexity of the issues and how it relates to the vocation of church musicians. Jennings is Music Coordinator and Director of the Senior Choir

at St. John's Lutheran Church, Northfield, MN, and Associate Professor of Music at St. Olaf College.

"A Provisional Checklist of Selected Materials for Church Musicians" was compiled by Naomi Rowley. The seven-page paper includes books and pamphlets; films, filmstrips and videos; and sound recordings. Rowley is musician at Christ the Lord Lutheran Church, Elgin, IL, and is college organist and teaching associate at Elmhurst College, Elmhurst, IL.

Papers have been published by Morningstar Music Publishers, St. Louis. Request for copies at a nominal cost may be made to Gerald Iversen, c/o KWIT, P.O. Box 265, Sioux City, IA 51102; 712/274-6251.

The 33rd edition of *The Episcopal Chormaster's Handbook* is now available. The Handbook covers all the Sundays and major holy days from September 3, 1989 through August 26, 1990, along with additional special services. Editor is Joseph A. Kucharski. The Handbook is available for \$11.75 per copy postpaid (\$15 postpaid outside the United States) from: Episcopal Chormaster's Handbook, 816 East Juneau Avenue, Milwaukee, WI 53202.

The **Syracuse AGO Chapter** is hosting a regional convention of the Guild in Syracuse, NY June 23-26, 1991, with the theme "Diversity of Music in the Twentieth Century." The chapter is issuing a call for unpublished compositions by composers living in New England, New York, and New Jersey. The chosen compositions will be performed at the convention with the composers present and will be published in an anthology. Deadline is March 1, 1990. For information: Wayne Leupold, 31 Chenango St., Cazenovia, NY 13035; 315/655-8556.

The **Convention Steering Committee of Music Teachers National Association** invites submission of proposals for papers, panels, performances, lecture-recitals and demonstrations to be presented at the 1991 MTNA national convention, April 6-11 in Miami, FL. The deadline for submission of proposals is December 15, 1989.

The major focus of the convention will be on music as an important ingredient in and reflection of the world cultures that make up our land. The committee also welcomes a broad range

of proposals dealing with performance, research and creativity in several subject areas, including organ and church music. Convention presentations generally are limited to 60 minutes in length, although opportunities exist for presentations of greater length. For information: 1991 Convention Steering Committee, Music Teachers National Association, Suite 1432, 617 Vine St., Cincinnati, OH 45202-2434.

Dr. Martin Luther College, New Ulm, MN, has become the repository of a portion of Heinrich Fleischer's personal music library. Fleischer, Emeritus Professor of Music and University Organist at the University of Minnesota, Minneapolis, divided his music books and scores among three of his former students, two of whom presently teach at Dr. Martin Luther College. As a tribute to Fleischer's influential contributions to American Lutheran church music and the organ profession over the past 40 years, The Heinrich Fleischer Collection has been established in the college library. The collection reflects Fleischer's work as teacher, performer, and music editor. It includes his practical editions, both published and unpublished, of organ music by Praetorius, Scheidt, Handel, Bach and others, as well as *The Parish Organist*. The collection also includes the carefully annotated scores of Bach's complete organ music, an unpublished *Organ Method*, and *Heinrich Fleischer, Representative of the Straube Tradition*, a doctoral dissertation written by Eleanor Schenk.

Nunc Dimittis

David Cogswell, founder of the Berkshire Organ Company, West Springfield, MA, died suddenly on June 7. A memorial service was held June 10 and burial was at the New Center Cemetery in New Salem.

David W. Cogswell was born on February 4, 1930 in Springfield, MA. He attended the University of Vermont and the Massachusetts Institute of Technology, graduating in 1952 with a Bachelor of Science degree in electrical engineering with a minor in metallurgy. He was a member of the American Guild of Organists, the Organ Historical Society, and the Boston Organ Club, and a charter member of the American Institute of Organbuilders, the MIT Astronomical Society and the MIT Society of Automotive Engineers.

Cogswell was involved with many notable engineering projects during his career, several of them completed during his employment from 1954-1967 at Hamilton Standard, a division of United Technologies in Windsor Locks, CT. A project of particular interest was the thermal underwear developed for NASA space suits during the Apollo space mission. Other patented developments of his include a telescope mounting design, a jet engine starter, a rarified-atmosphere carbon dioxide sensor, a decompression device for deep-sea divers, and a fluidic windchest control system for pipe organs.

Cogswell founded the Berkshire Organ Company in 1954, working with Richard W. Toelken, an associate from Hamilton Standard. Berkshire was incorporated in 1962 and located in West Springfield in 1968. The firm has completed more than 150 organs, about half of which were contracts for rebuilding. Twenty years ago, Cogswell committed the firm to exclusive use of slider windchests for their new organs. Some of their recent organs have been large mechanical-action instruments. The Berkshire Organ Company is being liquidated at the direction of David's brother James Cogswell, who is acting as executor of the estate. Memorial contributions may be made to the Shriner's Hospital for Crippled Children, 516 Carew Street, Springfield, MA 01104.

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They laughed at me and doubted me.... until I showed them the secret to Perfect Pitch!

A true story by David L. Burge

We were in ninth grade when I first heard that Linda had "Perfect Pitch."

Supposedly, she could name any pitch by ear! I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or Eb just by hearing it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she really have Perfect Pitch? "Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll never guess F#!)

I barely touched the tone. Instantly she said, "F#!"

I was astonished.

I quickly played another tone. She didn't stop to think. Immediately she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an Eb," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't everyone identify tones by ear?

It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But



nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. And it happened all because I had stopped trying so hard. I had stopped straining my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors—but colors of pitch. They had always been there. But this was the first time I had ever really "let go" enough to hear these pitch colors which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a Bb had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by listening to these pitch colors. It's that simple!

I became convinced that any musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh, I could never have Perfect Pitch," she asserted. "You can develop a good Relative Pitch [the ability to compare one tone with another], but you have to be born with Perfect Pitch."

"That's because you don't understand what Perfect Pitch is," I said. "It's easy!"

I showed her the secret and she heard it immediately. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made everything easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a hearing art.

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James R. Lawson

James R. Lawson, carillonneur of the Riverside Church, New York City for the past thirty years, retired on August 31. Lawson studied with Frederick Marriott at the University of Chicago and he later received a diploma from the Belgian Carillon School. He previously had served as carillonneur of Stanford University and the University of Chicago. Lawson has also retired from his post in the Music Department of Herbert Lehman College, City University of New York, where he had been a librarian and lecturer. At its annual congress in Albany, NY, in June, the Guild of Carillonneurs in North America honored Lawson with a certificate and a standing ovation. Lawson performed for GCNA members participating in a post-congress day in New York City following the annual meeting.

The annual congress of the Guild of Carillonneurs in North America took place in Albany, NY, June 23-27. Richard Strauss, Albany's City Carillonneur, was the host. Recitals were presented

on the Albany City Hall carillon by Gordon Slater, Ronald Barnes, Milford Myhre, and Frank DellaPenna. In addition, Albert Gerken played the premiere of John Pozdro's *Tryptich*, a work commissioned by the GCNA. Seven others played satisfactory juried Advancement Recitals to become Carillonneur Members of the Guild: Dennis Curry (Bloomfield Hills, MI); Marcia de Bary (Sewanee, TN); Paul Emmons (West Chester, PA); Lisa Lonie (Philadelphia, PA); Russel Sorensen (Provo, UT); Beth Tagatz (Marion, IA); and Larry Weinstein (Lexington, KY).

Lectures were given by William De Turk ("William Gorham Rice and the North American Carillon Movement"), James Saenger and Edward Nassor ("the 1990 Congress"), Milford Myhre ("An Ancient Chinese Carillon") and Margo Halsted ("The Carillons of Spain"). A presentation on fund raising techniques was given by Robin Austin, Milford Myhre, Margo Halsted and Sally Warner, moderator. The usual business meetings, banquet, and excursions rounded out the well-planned meeting. There was also a post-congress day in New York City for carillonneurs to see and hear the carillons at St. Martin's and Riverside Churches and the chimes at St. Patrick's Cathedral and St. Thomas Church.

The 28th Annual International Springfield, Illinois, Carillon Festival was held June 9-18 at the Rees Memorial Carillon in Washington Park. Recitalists for the festival were Springfield carillonneur Karel Keldermans, Larry Weinstein, Margo Halsted, Frits Reynaert (The Netherlands), Michel Goddefroy (France), and Peter Langberg (Denmark).



City Hall, Albany, NY

Harpsichord News by Larry Palmer

Gavin Williamson (1897-1989)

Gavin Williamson of Chicago died on 23 April 1889 in his 92nd year. Unfortunately this information may not strike a responsive chord in the memories of many harpsichordists today, but Williamson, with his partner Philip Manuel (who died in 1959), formed America's first duo-harpsichord team. Manuel and Williamson were pictured in *TIME* magazine (30 October 1939). Following an item titled "Toscanini's Finger," two columns headed "Musical Antiques" detailed the doings of the duo, described as a "pair of pale, genteel young men" who prefer 18th-century music because "it makes us feel spiritually spick and span."

Born in Winnipeg, Gavin Williamson grew up in Boston, and received his advanced musical training in Chicago. He began his partnership with Philip Manuel, a tenor, as piano accompanist. Williamson also served as accompanist for Claudia Muzio, Jose Molica, and other leading artists of the Chicago Lyric Opera. Since Philip Manuel was also a pianist, concerts as duo-pianists followed, and tours were arranged under the management of Dena Harschbarger and her Community Concerts Association.

Some lessons with Wanda Landowska in New York and a visit to the Pleyel harpsichord factory in France fostered a growing interest in the revival harpsichord. Ultimately Manuel and Williamson bought four instruments from Pleyel, adding duo-harpsichord repertoire to their duo-piano programs. Touring with these instruments throughout the United States in the late 1920s and the 1930s, Manuel and Williamson brought the multiple harpsichord repertoire to many locales that had never heard the music for even one harpsichord. Four appearances with the Chicago Symphony Orchestra were received with great critical acclaim. Four albums of ensemble music were recorded for Musicraft Records.

As part of the research for my book *Harpsichord in America* (Indiana University Press, 1989), I visited Gavin Williamson in 1979. He welcomed me warmly to his old grey-stone house on Hyde Park Boulevard and shared lively stories of his musical life, as we sat there surrounded by his Steinway pianos, Pleyel harpsichords, and an Arnold Dolmetsch clavichord, built in 1906 while that eminent musician worked for Chickering's in Boston.

As a church musician, piano teacher, accompanist and vocal coach, and Chicago's pioneer of the harpsichord,

Gavin Williamson made important musical contributions to his city. With "Past Masters," a popular radio series broadcast on NBC's blue network, he and his partner brought classical music for harpsichords to an appreciative national audience as well.

Scott Ross (1951-1989)

From my report in *THE DIAPASON* for October 1971:

A First Prize: At 1 o'clock in the morning, a weary, but exhilarated audience applauded an extraordinary winner: Scott Ross, born 20 years ago in Pittsburgh, PA, and now a resident of France, became the first harpsichordist ever to be awarded a first prize in the Bruges International Harpsichord Competition. Ross had been an electrifying personality since the first round when, playing next-to-last on the third afternoon, he gave flawless and illuminating performances of the Bach *Prelude and Fugue in F-Sharp Minor* (WTC II) and of the William Byrd *Fantasy LII*. He received so much applause from a heretofore soporific audience that the secretary of the jury finally had to ring the bell for order.

From the *New York Times* for Thursday, 15 June 1989:

Scott Ross, a harpsichordist who specialized in the music of Rameau, Couperin and Scarlatti, died Tuesday at his home in Assas, France. He was 38 years old. Mr. Ross had been suffering from AIDS, according to his record company, Erato, in Paris.

Heights and depths, the stuff of lives, of artistic personalities. Despite his relatively short life, Scott Ross accomplished a great deal. The stunning success of his first prize in Bruges led to a recording contract: his first disc, works of J. S. Bach, was issued in 1973. This was followed by the complete harpsichord works of Rameau, recorded on an instrument in the Chateau d'Assas. These recordings appeared in 1976 and 1977, receiving the Grand Prix du Disque in both years. The sonatas of Domenico Scarlatti, recorded between 1979 and 1985, were issued recently on 34 compact discs. A recording of J.S. Bach's six *Partitas* has just been released.

A student of Huguette Grémy-Chauliac, Robert Veyron-Lacroix, and Kenneth Gilbert, Scott Ross spent some time working in the harpsichord workshop of the Paris Conservatoire. He also taught at the Laval University in Quebec, and toured extensively as a harpsichord recitalist.

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Music for Voices and Organ

by James McCray

Epiphany Music

Last year, I was greatly surprised when I distributed Epiphany music to my choir and one person asked, "Just what is Epiphany, anyway?" When no one volunteered an answer, I gave a brief explanation, and realized that this is another one of those special times of the church year that has lost its focus with the congregation. For most, when Christmas Day is over, that season comes to a quiet close, and people begin to think ahead toward Lent, Easter, and the other Promises of Spring. Generally, the days that follow Christmas are times of exhaustion, and the continuance of Christmas events is not high on anyone's list.

Epiphany is a celebration held on January 6, commemorating the revealing of Jesus as the Christ, particularly in terms of the Magi at Bethlehem; it is also sometimes referred to as *Twelfth Night*. The Christian year designates Epiphany as the time from January 6 (Day of Epiphany) until Ash Wednesday, which in 1990 extends for eight weeks. This long period gives everyone ample opportunity to highlight the events of this period. On the opposite ends of Epiphany are Sundays for the Baptism of Jesus and Transfiguration. In many churches these two events receive little attention, but for 1990, with the extended Epiphany season, it is suggested that they receive specific musical elaboration.

During the past three months, this column has discussed and reviewed music for Advent, Christmas and Epiphany. As mentioned earlier, they are times of considerable effort and work for church musicians. As we move toward Advent, it is good to remind ourselves that through our planning and application, members of the congregation will come to better understand and celebrate the true impact of those occurrences of long ago. For many, the musical message on Sundays is as important as the homily or sermon. By careful choices, choir directors are able to enhance the ancient stories.

Thank you for your support of these monthly columns. By writing them, I think I am more effective as a church musician, and I hope that the same is true for those who read them. Merry Christmas to each of you.

Epiphany Carol, Austin Lovelace. SATB and keyboard, G.I.A. Publications, G-3176, \$.80 (E).

There are three English verses each with a Latin closing. The music is modal and more chromatic during the Latin areas. Much is in unison and two parts. The text tells of the Magi visit with the music in a marching character. The keyboard, on two staves, is accompanimental and easy. Attractive and functional music for any type of choir.

The Baptism of Christ (Jesus Autem Hodie), Peter Hallock. SATB with alto or baritone solo, G.I.A. Publications, G-2331, \$.50 (E).

This unaccompanied anthem is responsorial between the soloist who always sings in English, and the choir which responds with Latin phrases. The music is chant-like and repetitive for the three verses. It is appealing and useful music that will be easy enough for any choir. Since the soloist sings with no choral background, a clear voice with good pitch will be needed.

Choral Settings for the Hymn of the Day, Volume III, editor, Paul Thomas. SATB with optional accompaniment, Concordia Publishing House, 97-5834, \$3.50 (E).

This collection covers the period from Epiphany 5 through Transfiguration. The Preface contains information about the history of the Hymn of the Day and recommendations for how to use the settings. Each Sunday has two or three compositions appropriate to it with early composers such as Schroter (1532-1601), Vulpius (1570-1615), and Schein (1586-1630) as well as modern composers including Bender, Willan, Micheelsen and others. The music is usually very simple and designed for small church choirs. Some of these settings could be used for introits and responses. This is a functional collection that is of special interest to Lutherans.

Two Anthems: Carol of the Child and God Be In My Head, Christopher Dowie and Martin Dales. SATB and treble solo with keyboard, Boosey & Hawkes, 6079, \$.75 (M).

The Dowie carol is appropriate for Epiphany, Christmas or the Christening of a child. It has three verses and refrains. The verses are in unison with the refrains in mildly dissonant four-part unaccompanied harmony. The soloist is used on the third verse with the choir. Delicate, sensitive music with organ on three staves, but very easy.

A Little Music for Epiphany (Cantata), David Herman. Two part (mixed and/or treble) voices and congregation, with C treble instruments, percussion and optional two octave handbells, Augsburg Publishing House, 11-7223, \$1.00 (E).

Designed for a small church choir, the cantata has a duration of 25 minutes with the assigned readings. A complete score (11-7222) and separate instrumental parts (11-7224) are also available from the publisher. The six choral movements are simple and contain some rhythmic speaking in three parts. Each movement is preceded by a suggested Scripture reading. Often the choir is in unison with some areas for children's voices. All of the instruments are used sparingly and this material is mostly for color. This is a delightful setting that would be of interest to most directors wanting to feature this season without having extra rehearsals and/or a large choir.

With Wond'ring Awe, Allan Mahnke. Unison with keyboard, Choristers Guild, CGA-442, \$.85 (E).

This children's anthem has four verses which do not change for the voices; however, Mahnke makes the accompaniment different each time to give variety to the music. The story tells of the Kings' visit and is an anonymous text. The music is happy with a fast tempo, and has a memorable tune with the range of an octave in mostly stepwise movement.

Go Tell It on the Mountain, arr. Kirby Shaw. SATB and piano with optional instruments, Hal Leonard Publishing Co., 08657645, \$.95 (M+).

Sometimes finding good "Pop" music for this season is difficult. Kirby Shaw has long been a leader in the jazz and show choir area, and his arrangements are solid vehicles with varying levels of difficulty. This setting, also available for SSA, SAB, and two part, includes the optional additional instruments of various "horns," guitar, bass and drums; their parts are on the choral score. The music is upbeat, syncopated and very joyous in spirit. There are several repeated sections, one with additional



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finger snaps. Although designed for a show choir, this arrangement could be useful in this or one of the easier versions, for a youth choir in a church. It is certain to be a hit with the singers and listeners.

Jesu, Bright and Morning Star, Leo Sowerby. SAB and organ, The Salisbury Press, SPC 910, \$.75 (M-).

The organ is an equal partner with the choir, and has the same basic flowing style, at times doubling the voices. It includes brief interludes and registration suggestions. The music and text are quite sensitive, and this is an anthem of quality with a fervent, well-crafted message and style. The music is drawn forward, like a magnet, to a loud, dramatic ending. Highly recommended to choirs seeking good SAB literature.

The Ballad of Befana, Kirke Mechem. SA with S & A soloists, harp, amplified guitar or keyboard, E.C. Schirmer, No. 4301, \$1.40 (M).

This ancient story tells of a lady who is a widow the Kings encounter on their way to the visit of the Christ Child. Her own child has recently died; after the Kings depart she follows in search of them and the Child but never finds them. The music moves in 5/8 with a rhythmic pulse background. The soprano and alto soloists have an important role and sing frequently; the choir, at times, moves into three and four parts. There is some musical repetition as the story unfolds. The instrumental background is not unusually difficult, but is sometimes soloistic and almost always present. This is lovely music that will be a wonderful addition to the repertoire for women's voices. Highly recommended.

Have you ordered your pair of Barockmeister Shoes? See page 21.

New Handbell Music

Music for Christmas

From Heaven Above to Earth I Come, John A. Behnke. Concordia, #97-6014, \$.75 (D), for unison choir or solo, three octaves of bells and organ.

This traditional Lutheran chorale provides a great opportunity for a bell choir to implement other resources and create a piece of considerable substance. There are seven stanzas in all, each with a different format—bells, voices and organ. The arrangements are from simple to difficult with reproducible pages for choir or soloist. If a choir has the time and the forces to put this together, it would be extremely rewarding.

Echo Carol, Raymond H. Herbek. Bourne Co., B241075-401, \$1.00 (E+), 3 octaves.

The arrangement adheres closely to the choral anthem. The three repeats are all slightly different with key changes for each. This piece makes nice Christmas fare—traditional but not used in the handbell genre to my knowledge.

Joy to the World, G.F. Handel, arr. Barbara B. Kinyon. Agape, No. 1393, \$1.50, 2-3 octaves (M).

This flashy arrangement treats two verses of the carol in an exciting rendition alla fanfare. I would have enjoyed more verses in this style, however.

We Three Kings, John R. Hopkins, Jr., arr. Cynthia Dobrinski. Agape, No. 1390, \$1.75, 3-5 octaves (M+).

Ms. Dobrinski brings an old "faithful" to light in a stirring arrangement which seems to include a little oriental color in keeping with the tradition of the carol. She establishes counter material in the accompaniment to support the

melody and works into a grand, but not too complicated, harmonic structure bringing the arrangement back to the opening statement and ending with a pianissimo in a final major chord. Highly effective and recommended.

Rudolph the Red-Nosed Reindeer, Johnny Marks, arr. Douglas E. Wagner. Harold Flammer, Inc. (A division of Fred Waring Enterprises, Inc.), HP-5275, \$1.75, 3-5 octaves.

Using a plucked accompaniment with a melody that is rung makes this piece come alive as the story is told in the music. This piece should be great material for schools and other secular fare.

Celebration on "Oh, Come, All Ye Faithful", Mark E. Bloedow. Concordia Publishing House, 97-6015, \$1.95, 2 octaves (E).

For a small bell choir, this extended arrangement of "Adeste Fideles" provides a very satisfactory setting. The opening introduction is repeated at the close and includes some nice harmonic material with some special effects. An easy-to-read score as well.

Voluntary on "Angels We Have Heard On High", Douglas E. Wagner. Concordia Publishing House, 97-5994, \$1.25, 3-5 octaves (M+).

The title of this arrangement is deceiving as the title piece is heard for the first verse which then moves into "Regent Square" which is followed by "Mendelssohn". Mr. Wagner's knowledge of handbells and idiomatic writing brings these three pieces together with some nice bridge material that makes the transitions very smooth. The same key is maintained throughout which also keeps this arrangement cohesive. A nice piece that provides variety with the three Christmas tunes.

Easy Christmas Concert, arr. Ellen Jane Lorenz. The Lorenz Corporation, HB 174, \$1.75, 2-3 octaves (E+).

Here are one-page settings (some with repeats) of seven holiday favorites. They are effectively arranged, ideal for a small choir to put something together quickly. Titles include "Jingle Bells", "We Wish You A Merry Christmas", "Up On the Housetop", "O Come, Little Children", "In A Manger He Is Sleeping", "Variation on 'Auld Lang Syne'", "Auld Lang Syne". Each piece is related to the piece following it so that they can be played together quite smoothly with little transitions or they can be used alone.

—Leon Nelson

Veneziano: Verso; Renato Grisoni: Conventus pro antiquis organis italicis, Op. 57, Rondellus pro antiquis organis italicis, Op. 56, Metamorphosis pro antiquis organis italicis, Op. 59. Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. \$11 plus \$2 per order for postage.

This record presents two distinct groups of music. Side A contains twelve short works by 16th-, 17th-, and 18th-century composers. Side B consists of three works composed in 1922 by Renato Grisoni *pro antiquis organis italicis*. These works, combined with the excellent talents of organist Livio Vanoni, serve to illustrate well the versatility of the 17th-century Italian organ.

Morcote (a village in Italian Switzerland) is the home of the organ heard in this recording. The organ was built in the early 17th century. Its original builder is unknown, though Giuseppe Reina is known to have worked on the instrument in 1747. The organ is typical of its time and geographic area, containing one manual and a small pedal board (probably coupled to the manual). Several of its 18 registers are divided, thus enabling a solo and accompaniment to be played on the single manual.

The pieces on Side A represent a broad overview of compositional styles found in Italian organ music of a period roughly contemporary with the Morcote organ. They are used well to demonstrate the many possibilities of registration on this organ. The Luzzaschi *Ricercare* uses the *principale 8'* alone to create a dark, vocal sound. The charming Banchieri *Canzone* uses the *flauto in ottava 4*, while the courtly Pesenti *Corrente* makes use of the *cornetta*. The sound of the *voce umana* is heard in the Trabacci work. Particularly exciting is the Pera *Sonata per la tromba* which makes use of both the *Tromba 8* and *cornetta* in its fanfare passages.

The three pieces by Renato Grisoni, found on side B, work very well on this instrument and further show its timeless versatility. The 20th-century harmonies combine with the 17th-century timbres to create a delightful result.

Professor Vanoni has a good sense of the style of these pieces. His playing of them conveys a sense of confidence. His interpretations are fluid, his technique impeccable, his articulation clean and precise.

What little information that is included in the liner notes is provided in both Italian and English. A stop list for the organ is included. Recommended.

—Jon Holland

Joan Lippincott: Music for a Cathedral, Cathedral of St. John the Divine, New York City. Gothic Records, Stereophonic 78624, P.O. Box 1576, Tustin, CA 92681, \$8.98 plus \$1.30 postage.

Side 1: *Grand-Choeur Dialogue*, Gigout; *Festival Fanfare*, Leighton; *Final from Symphonie I*, Vierne. Side 2: *Final*, Franck; *Solemn Melody*, Davies; *Toccata from Symphonie V*, Widor.

Here is a record sure to please organist and non-organist alike. It consists of French and English works, mostly familiar, from the past hundred years or so.

All the larger French works (Gigout, Vierne, Franck, and Widor) are given expansive interpretations, which complement the famous nine-second reverberation in St. John the Divine. Tempos



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Livio Vanoni. *Musica pro antiquis organis italicis*. Antonio Valente: *Versi spirituali* (I, II, IV); Luzzasco Luzzaschi: *Ricercare I tono*; Adriano Banchieri: *Seconda Canzone Italiana da "L'Organo Suonarino"*; Martino Pesenti: *Corrente detta la sfortunata*; Giovanni Maria Trabacci: *Conosnanze stravaganti*; Bernardo Pasquini: *Toccata II tono*; Andrea Cima: *Canzona alla francese "La Novella"*; Domenico Zipoli: *Canzona in re minore*; Girolamo Pera: *Sonata per la tromba*; Anonimo

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are definitely deliberate (even a little under the metronome markings for the Gigout and Vierne), but the result is a performance in the grand style, using the acoustics of the cathedral to best advantage. The Franck, which in less experienced hands can seem long and rambling, is handled with formal clarity, yet pursued with intensity. The Kenneth Leighton number is pleasant music, albeit conservative, which exhibits the English attraction for tertian pyramids and harmonic parallelism, devices favored by Vaughan-Williams and countless others under the spell of Debussy. The Walford Davies work creates a grand "cathedral" sound with its pianissimo beginning, gradual crescendo to full organ, and subsequent decrescendo to end with a whisper. Nobody produces this tonal arch as well as the British.

Incidentally, the Davies work was recorded in the '50s by Roy Perry on the Aeolian-Skinner organ at the First Presbyterian Church in Kilgore, TX (King of Instruments Series by Aeolian-Skinner, Vol. II). This highly orchestral rendition with its use of shimmering strings, vox humana, French horn, and trumpet-en-chamade creates a voluptuous sound hard to beat even by today's recording advances.

Ms. Lippincott has given us a record of many favorite works, all played with conviction. Gothic records has produced a fine sounding disc, without undue surface noise and capturing well the fine resources of this large Aeolian-Skinner in its vast environment. A stop list is included in the jacket notes.

James Welch, organ, *Magnum Opus*, Volume Two. Available from James Welch, Music Department, University of California at Santa Barbara, Santa Barbara, CA 93106.

Side I: C.P.E. Bach, *Fantasie and Fugue in c minor*; J.S. Bach, *Nun freut euch, lieben Christen gmein* (Sic), Fugue in D Major (*Well-Tempered Clavier II*); Albright, *Sweet Sixteenths*; Widor, *Andante cantabile* (*Symphony IV*). Side II: Lübeck, *Prelude and Fugue in E Major*; Horatio Parker, *Allegretto* (*Sonata in E-Flat minor*); J.S. Bach, *Fantasia super Komm heiliger Geist*; Vierne, *Berceuse* (24 pieces).

J. Melvin Butler, organ, *Veni Creator Spiritus*, Organ Music for Pentecost. Spectrum, SR 320 Digital.

Side A: Nicholas de Grigny, *Veni creator spiritus*; J.S. Bach, *Komm, Gott, Schöpfer, heiliger Geist*; Pachelbel, *Komm, Gott, Schöpfer, heiliger Geist*; Scheidt, *Veni creator spiritus*; Walcha, *Komm, Gott, Schöpfer, heiliger Geist*. Side B: Duruflé, *Prelude, Adagio et Choral varie sur le thème du "Veni creator"*; Kropfreiter, *Triplum super Veni creator spiritus*.

Several similarities link these records together. Both performers are American, both play instruments inspired mainly by the German baroque tradition, both play a widely varied program to show the versatility of instrument and artist, and both demonstrate a high level of performance. The main difference lies in the performers' ideas about programming.

Mr. Welch's program resulted from a selection of "favorite tapes" (according to the jacket notes) from an arduous recording session on the Flentrop organ at St. Mark's Cathedral in Seattle. The end product is a program of nine unrelated pieces, averaging about six minutes each, and none of sufficient breadth to convey the idea of a magnum opus. Further, each side ends with a pleasant, though unassuming, "cameo" piece—hardly the closing numbers to suggest the title of the record. Actually, *Magnum Opus* refers to the instrument, since it is one of the largest by Flentrop. Incidentally, one has to search the jacket notes to find out just what instrument is being played.

With that said, however, we should state quickly that all the works are well conceived and performed with stylish éclat. The C.P.E. Bach piece sounds like the work of an 18th-century "l'en-

fant terrible" with its sudden shifts of affect and daring chromatic harmonies. The Prelude and Fugue in D Major from the *Well-Tempered Clavier II* sounds almost Franckian with its long, sinewy lines played on a chorus of 8' and 4' flues. The 30s-type ragtime by William Albright demands a jump-shift in attention, but is thoroughly engaging with its sassy upbeat rhythms. Another delight is the Horatio Parker scherzo movement from the e-flat minor sonata.

Again, versatility is the key word for this program, and both performer and instrument prove to be an outstanding vehicle for this *potpourri* of sounds. The organ and the splendid acoustics of St. Mark's are beautifully reproduced on this disc.

Versatility is also a key word on the record by Melvin Butler, but here the variety is harnessed by a clear sense of purpose. All the works in this program of French and German music are based in one way or another on the Pentecost plain-song, "Veni creator spiritus"; hence, all are perceived as part of a larger whole.

The early works are all given stylistic

performances following the most recent ideas about touch and registration for music of the 17th and 18th centuries. The de Grigny deserves special mention with its subtle *notes inégales*, elegant ornamentation, and sensitive articulation. The organ, a 1983 Fisk organ in Downtown Presbyterian Church in Rochester, New York, where Mr. Butler is Director of Music, is ideal for all the early music, as one might expect from this builder. The big surprise, however, comes with the Duruflé.

Those who know the Fisk organ at House of Hope Church in St. Paul marvel at its ability to play French symphonic literature, but this is a large instrument. The Fisk at Downtown Church is only 39 stops; yet the tone is rich, the principals are warm, the flutes are round, and the celeste purrs—just the right mix for the Duruflé. The sound is astonishingly effective and the playing unfolds effortlessly like a rose coming into bloom. An added bonus—the Mens Chorus from Downtown Church interpolates the keynote plain chant between the Chorale Variations, thus strengthening the idea of unity and making a

strong case for future performers to consider performing this work in the *alternatim* manner.

The Kropfreiter work, though not a personal favorite, seems the appropriate work to end this program. Kropfreiter, an Austrian highly influenced by German contrapuntal styles, also exhibits strong French influence. Consequently, this piece allows the performer to explore the fiery, though supple sounds of the French symphonic style, with the more nasal, often blatant colors of the contemporary German contrapuntal style. It makes for a good summation of all that has gone before.

Although Downtown Church cannot quite match the acoustics of St. Mark's, this is an exciting instrument and, except for a little surface noise in the quiet sections, the sound is truly amazing for this size of instrument.

Both Mr. Welch and Mr. Butler are fine players. With them the reputation of American performers is in good hands.

—Robert Triplett
Distinguished Artist in Residence
Cornell College



Wharton Center for Performing Arts — Michigan State University

GREAT				SOLO			
Gemshorn	16'	Super Octave	2'	Contre Gambe	16'	Super Octave	2'
Prinzipal	8'	Doublette	2'	Contre Gambe Celeste	16'	Mixtur VII	
Montre	8'	Waldflöte	2'	Diapason	8'	Bombarde	16'
Rohrflöte	8'	Sesquialtera II		Voce Umana	8'	Spanish Trumpet	8'
Gambe	8'	Mixtur IV		Flauto Mirabilis	8'	Trumpet	8'
Flute Dolce Celeste II	8'	Scharf III		Viola da Gamba	8'	English Horn	8'
Octave	4'	Posaune	16'	Viola da Gamba Celeste	8'	French Horn	8'
Prestant	4'	Trompette	8'	Octave	4'	Corno di Bassetto	8'
Spitzflöte	4'	Klarine	4'	Flauto Traverso	4'	Clairon	4'
Quinte	2-2/3'	Tremulant		Violetta	4'	Tremulant	
				Violetta Celeste	4'		
SWELL				PEDAL			
Bourdon	16'	Tierce	1-3/5'	Contre Basse	32'	Choralbass	4'
Violine	16'	Sifflet	1'	Untersatz	32'	Flöte Ouverte	4'
Violine Celeste	16'	Fourniture IV		Viola Basse	32'	Hohlpfeife	2'
Diapason	8'	Cornet V		Diapason	16'	Mixtur IV	
Flüte Harmonique	8'	Bombarde	16'	Bourdon	16'	Scharf III	
Flüte Bouchée	8'	Basson	16'	Violine	16'	Contre Bombarde	32'
Salicional	8'	Trompette Harmonique	8'	Liebligh Gedackt	16'	Dulcian	32'
Voix Celeste	8'	Trompette	8'	Quintaton	16'	Bombarde	16'
Principal Conique	4'	Hautbois	8'	Grosse Quinte	10-2/3'	Rohrkrummhorn	16'
Flüte à Fuseau	4'	Clairon	4'	Octave	8'	Trompette	8'
Nasard	2-2/3'	Chimes		Spitzgeigen	8'	Fagott	8'
Flüte à Bec	2'	Tremulant		Gedacktfloie	8'	Schalmei	4'
				Gambe	8'	Zink	2'
				Quint	5-1/3'		
CHOIR							
Quintaten	16'	Terz	1-3/5'				
Spitzgeigen	8'	Quintflöte	1-1/3'				
Nachthorn	8'	Flageolet	1'				
Holzgedackt	8'	Mixtur IV					
Viole	8'	Zimbel III					
Viole Celeste	8'	Fagott	16'				
Principal	4'	State Trumpet	8'				
Traversflöte	4'	Kleine Trompette	8'				
Gedacktfloie	4'	Krummhorn	8'				
Nasat	2-2/3'	Schalmei	4'				
Oktaf	2'	Tremulant					
Blockflöte	2'						

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Weston E. Harriss, Manhattan Beach, CA, has installed a Holzinger organ in the residence of Paul J. Sifler, Hollywood, CA. Holzinger, of Los Angeles, built the organ in 1959 for the Mormon Church in Downey, CA. It was removed in 1987, and installed in the Sifler home in 1988, refitted, rescaled and voiced. Six ranks, 25 stops, 4-inch wind pressure, enclosed mahogany case. Compass 61/32.

MANUAL I

8' Open Diapason
8' Flute
8' Gemshorn
4' Octave
4' Gemshorn
2 3/4' Twelfth
2' Fifteenth
Mixture III

MANUAL II

8' Stopped Flute
8' Salicional
8' Voix Celeste
8' Gemshorn
4' Flute
2 3/4' Nazard
2' Piccolo
1 1/4' Larigot
1' Prestant
8' Oboe
Tremolo

PEDAL

16' Bourdon
16' Gedackt
8' Flute
8' Viol
4' Octave
4' Gemshorn
2' Fifteenth

Cover

M. W. Lively & Company, Cincinnati, OH, has built a new organ for The University of the South, Sewanee, TN. This five-stop instrument has mechanical key and stop action. It is housed in an oak case and has key coverings of rosewood and maple. The carvings are basswood and the Gedackt is made of oak. Key compass is 61/32. The bottom octave of the Spitz Principal stands behind the case. This instrument is part of the Gretchen Van Ness Keyboard Collection which includes a French double harpsichord, a fortepiano, and several Steinway grands. Dr. Robert Delcamp is head of the Organ Department.

MANUAL I

8' Gedackt
4' Spillfloete

MANUAL II

8' Gedackt (transmission)
2' Octave

PEDAL

8' Spitz Principal

COUPLERS

II - I
II - PED
I - PED



Charles M. Ruggles, Olmsted Falls, OH, has built a new organ for the Cleveland Institute of Music, Cleveland, OH. The organ employs mechanical key and stop action. The casework is of oiled ash. Manual naturals are of cherry, sharps of grenadil. Compass 56/30. The consultant was Karel Paukert.

MANUAL I

8' Rohrflöte (oak)

MANUAL II

8' Vox Humana
4' Blockflöte (oak and walnut)

PEDAL

8' Gedackt (oak)

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OCTOBER #8940 Going on Record — a quarterly survey of recent album releases with commentary from program host Michael Barone.

#8941 An American Classic — celebration of the 40th anniversary and recent renovation of the famous Aeolian-Skinner organ at the Mormon Tabernacle, with performances by Thomas Murray, Robert Glasgow, and Robert Cundick.

#8942 Sonata Possibilities — compositions by Guilman, Heiler, and Mendelssohn in sonata-form, yielding dramatically different results.

#8943 Out in the Hall — we visit concert spaces in Boston and East Lansing to hear the sounds of instruments with and without pipes. Ben Zankochian is featured artist.



PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call 612-290-1466.

C. B. Fisk, Gloucester, MA, has completed its Opus 89 for The First Presbyterian Church, New Bern, NC. The case is constructed of poplar painted white and trimmed with Honduras mahogany. Natural keys are covered with grenadilla wood, sharps are of rosewood capped with cow bone. Pedals are of oak with maple tops. Stop knobs are of rosewood with hand-engraved ivory labels. Wind pressure is 3 inches (75 mm). Tuning is Fisk 1, a slightly unequal temperament developed by Charles Fisk for the organ at House of Hope Presbyterian Church in St. Paul, MN. Compass 56/30. 1,012 pipes.

GREAT
8' Open Diapason
8' Stopt Diapason
4' Principal
4' Flute
2' Fifteenth
IV Mixture
8' Cremona

SWELL
8' Spire Flute
4' Chimney Flute
2 3/4' Nazard
II Sesquialtera
2' Doublet
III Sharp
8' Hautboy

PEDAL
16' Bourdon
16' Posaune



Martin Ott Organ Company, St. Louis, MO, has installed a 2-manual tracker organ in Peace Lutheran Church, New Berlin, WI. The organ was moved from its previous home in the St. Louis area, since that congregation had ordered a much larger organ from the Ott Company. The instrument, built by Ott in 1980, is completely free standing near the rear wall of the church building which seats 450. The facade

incorporates pipes of the Great 4' Principal and the 8' Trompette. The parish also purchased a Zimbelstern from Gary Foxe of the Milwaukee area. The organ was dedicated on December 18, 1988, and dedication recitals have been played by Scott Riedel, Milwaukee, WI; John Behnke, of Concordia College, Mequon, WI; and Paul Manz, Chicago, IL.

HAUPTWERK
8' Prinzipal (prep.)
8' Hohlflöte
4' Octave
2' Gemshorn
Mixture III-IV
8' Horizontale Trompette

BRUSTWERK
8' Eichengedackt
4' Blockflöte
2' Prinzipal
1 3/4' Terz TC
1 1/2' Quinte
Tremulant

PEDAL
16' Subbass
4' Choralbass
16' Fagott (prep.)

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OHS 1989 Convention New Orleans, LA

Elizabeth Stodola

The 1989 Organ Historical Society Convention was truly a memorable one, historicity notwithstanding. Indeed, the gods of fortune shone down on the convention and its organizers by allowing relatively cool weather (well supported by ample air conditioning) and escape from the deluge and flooding which were to occur during the following weeks.

Monday

This conventioneer arrived in time for the annual meeting on Monday 19 June and on to the first concert by Thomas Mitts. Now in Norfolk, VA, Mitts is a former New Orleans chapter member. Holy Trinity RC Church, constructed as a German national church with Austrian style brown and gold wood altars, Munich glass and large decorative marble, was the site of the program. Mitts did an excellent job showing off the fine reeds and large-scaled diapasons. Much credit must be given to those who worked on the organ which was made playable by chapter members (one of several at this convention) and which they literally dug out of the dirt.

We travelled next to the landmark St. Louis Cathedral to listen to a wonderful evening of music performed by the Texas Baroque Ensemble of which Susan Ferré is a member. The group uses the old A-415 pitch and performs on Baroque instruments, both modern and restored originals. Ms. Ferré used the organ, harpsichord and regal, and the three other players demonstrated recorders, transverse flute and the various strings. Ms. Patti Spain is a marvelous soprano who sang beautifully with the ensemble, not only early French music but a set of "Original Scots Songs" of 18th-century London as well. The final hymn was played on the Otto Hoffman "Bach Organ". The acoustics were wonderful; so far, no carpeting!

Tuesday

The first stop on Tuesday morning was at Trinity United Methodist Church. The building is new, the result of two merging churches, one of which brought along its old Hinners. It was dismantled and underwent a major renovation at the shop of Roy Redman in Fort Worth, TX. It now possesses a hearty aggressive sound despite its location in a fairly dry room. Carol Teti in her usual able manner showed what the organ could do especially with the effective use of the 4' flute in "From Heaven Above" and with the use of the trumpet in the Franck *Prelude, Fugue and Variation*. Following this program, we boarded the buses for the Felicity United Methodist Church. In this very simple church, Donald Messer demonstrated the Hook and Hastings organ which had suffered through innumerable catastrophes. Its geneology is very spotty, but it now stands as yet another monument to the creativeness of this remarkable New Orleans chapter. Interesting in the course of the program was the historical breadth of the "Three Pastorals", the first being a Frescobaldi, next a 19th-century Lefebure-Wély and finally a 20th-century pastorate by Bryan Kelly.

Our next stop was at Temple Sinai in New Orleans where Lorenz Maycher showed us the fine Skinner at its best (though new by OHS standards—1926). Maycher used this occasion to demonstrate the lush strings in the Sowerby *Arioso* and the wandering chromatics of the Karg-Elert *Hymn to the Stars*. The temple, built in the grand style, is gorgeous and is very important to the community.

The temple was also the scene of our first taste of official New Orleans OHS

food. What a feast! To top off this epicurean feast, at each of our places was the official Junior League Jambalaya Cookbook. Just one more marvel created by Rachelen Lien and her crew. Following the meal, Stephen Pinel presented a delightful slide lecture on Henry Erben. As usual he offered a wealth of information on one of our most famous organ builders.

Three-fifteen PM saw us OHSers at the Parker United Methodist Church for a program that was "just right" for the occasion. From the big sound of the *Grand Chorus in E-flat* of Hosmer to the wild and funny tremulous Gottschalk *Caprice* and ending with the Parker *Marcia Religiosa*, Rosalind Mohnsen was in complete control of the situation and chose music well suited for this organ.

After another sumptuous meal, we arrived at St. Matthew's United Church of Christ for an evening recital by Robert Anderson. The organ is a 1905 Hook and Hastings obtained through the Organ Clearing House, rebuilt and enlarged by Roy Redman and finally relocated in 1981. Hard surfaces abound in the church and the organ has great presence in the room. I thought there was, however, somewhat a lack of ambience. Dr. Anderson presented the program with charm and pizzazz. Though *Four Feet On the Organ* (Alkan) was clever and cute, other sections of the program, notably the Karg-Elert *Portraits*, seemed under-practiced. Rachelen Lien, the "titular organist" at St. Matthew's, is again to be congratulated for the saving of this fine organ.

Our buses then took us to the striking St. Stephen's RC Church which possesses a Pilcher case housing a Wicks 1939. The dimensions of the church are gargantuan: 216 feet long by 100 feet wide with a 200 foot steeple. Other interesting features are a six-sided tower and a four-gabled roof. It is staffed by the Vincentian order.

Onward we travelled to visit the Lafayette Cemetery #1. New Orleans is the only city in the U.S. where a visit to a cemetery is a "must" stop. This particular cemetery was laid out in 1833 and is one block square. Because of the high water table, all graves are above ground.

Wednesday

A word about the hotel. The Monteleone, the headquarters hotel, is located in the Vieux Carre or French Quarter with all of its color and night-long activities. Wednesday morning a few of us walked through the area and breakfasted at the famous LeMonde. Of course we feasted on beignets (square sugared doughnuts) and cafe au lait.

We then returned to the hotel to board the buses for the longest ride of the regular convention. Our destination—Natchez, MS. It was well worth the trip. By the way, our buses were first-rate, clean, well air-conditioned with well-mannered drivers. Natchez, the oldest town on the Mississippi River, was truly beautiful, filled with genteel ante bellum mansions and located on bluffs 200 feet above the river. Our stop in Natchez was at Temple B'nai Israel. Having heard Gerald Frank in a stunning recital during the Region VII AGO



Holy Trinity Roman Catholic Church, New Orleans (Tellers-Sommerhof)



St. Louis Cathedral (Roman Catholic) (Otto Hoffman)

Convention the previous week, I was looking forward to another treat. Somebody should have proofread the program which was all wrong in this Jewish setting. The concluding hymn, "Alleluia Sing to Jesus," was just too much!

Back in 1985, when I first met Rachelen Lien and her dedicated friend from Arkansas, Fern Traugott, at the Charleston convention, they were already planning the delicious meals for the 1989 convention. Another of their epicurean delights was served at Stanton Hall, a stately Natchez home. And after lunch, stuffed as we were, we rolled south to the picturesque town of Woodville. While there, we also visited Rosemont, the boyhood home of Jefferson Davis. Though he was buried elsewhere, many members of his family are buried in a quaint little cemetery nearby.

For this reviewer, the program by James Darling in St. Paul Episcopal Church, Woodville was exceptional. As was the case with many of the instruments we heard, this organ, a Henry Erben 1837, was enlarged by Henry Pilcher in 1885 and now has been again rebuilt by Roy Redman, 1981. Details of these changes need not be reprinted. They, as for all the organs heard, are well documented in the convention handbook. This program was perfectly suited to the organ and Dr. Darlings playing was delicate and beautiful. Also interesting was a set of *Three Dances of Louisiana and Mississippi* from General Robertson's Music Book, the last of which was entitled "Woodville Creation."

Southward we journeyed again, this time to St. Francisville. Before the concert, we broke up into four groups and walked a short way to our respective restaurants since none could accommodate our whole constituency. The evening recital featured the magnificent two-manual 18-stop H. and W. Pilcher, St. Louis at Grace Episcopal Church. It was rebuilt in 1886 because of damage during the war, the work being done by Pilcher Brothers of New Orleans. In 1981, the organ was restored from an unplayable state by Roy Redman thus saving another unique instrument from oblivion. It was a glorious evening with several Pilcher descendants present. George Bozeman, Jr. was the organist. The Boyce *Voluntary* was an excellent choice for an opening number showing off the many colors of the organ. Capabilities of the organ were again demonstrated in the Krebs *Toccata and Fugue*; the Pepping "Concerto"; a cute little Dixieland piece; and the "Last Hope" by Gottschalk. The program concluded appropriately with a "Sortie" by Lefebure-Wély much in the same manner of a town band complete with oom-pahs. All were grateful for the copious program notes furnished by Mr. Bozeman.



Trinity United Methodist Church (Hinners)



Parker United Methodist Church (Geo. Kilgen & Son)



St. Matthew's United Church of Christ (Hook-Hastings/Redman)



St. Stephen's Roman Catholic Church (Wicks in Pilcher case)



St. Paul's Episcopal Church, Woodville, MS (Erben/Henry Pilcher's Sons/Redman)



St. Patrick's Roman Catholic Church (Moller in Erben case)



St. Joseph Roman Catholic Church (Jardine & Son)



St. Alphonsus Roman Catholic Church (Schuelke)



Geo. Jardine & Son, Napoleonville

Thursday

Thursday saw us on the road bright and early for a stop at St. Patrick's Church, said to be the oldest edifice of its kind. Harpsichordist Larry Palmer and flautist Dean Miller opened the program with the E-flat major Sonata of Bach. Canadian composer Murray Schaefer's *Sonatina*, 1958 followed, meticulously played. Tim Smith played the 1962 Moller which was installed in the 1843 Erben case. The fact that any organ would sound good in this room did not diminish the fact that he did a fine job. The church is gorgeous though in the process of restoration. Anticipated costs are in the millions with \$800 thousand for just the scaffolding. This enormous church with a balcony all around houses a gold altar and an unusual "shell" pulpit. It goes without saying that with no carpeting the acoustics are outstanding. St. Theresa of Avila was our next stop where Bruce Stevens played a nice program on a quaint little Jardine. This organ was resituated by volunteers from the N'Yawlins chapter. Val Courville and Russell Deroche

themselves hauled the reservoir to Fort Worth and back.

Christ Church Cathedral was our 11:15 stop where we listened to a program of the music of New Orleans composers. Thais St. Julien, soprano and Peter Collins, pianist treated us to a program of lighthearted music beginning with the familiar Gottschalk *Bambouli*. Perfect for a pre-lunch program. Following the program, we again gorged ourselves with heavenly delicacies, this time amid a threat of rain. But it managed to hold off and we again walked back to Christ Church, the oldest non-Roman church in New Orleans. Frederick Hohman presented a program of Edwin Lemare's music using the catchy title "The Lemare Affair". The organ has undergone multiple rebuilds, the most recent in 1986 by Goulding and Wood. The able Hohman has recorded this program on a CD (see handbook) and this program was televised by a local TV station.

The organ, Jardine and Sons, that Will Headlee played at the next program looked like a postage stamp in the rear gallery of the immense St. Joseph Church. It, in fact, rested alongside the rose window. The exterior of the church was not at all attractive and was in a very run down neighborhood. The inside was another story—even the chandeliers were gorgeous! The diminutive organ, obviously intended to be temporary when installed, sounds very beautiful and is voiced very evenly. Wonderful acoustics again! Dr. Headlee did a fine job though I didn't care for the Gil Martin piece. The *War March of the Priests* was fun though and required the assistance of two extra people to bring it off. Good playing!

After an almost aborted tour of St. Alphonsus Church during which one could imagine the glories of what had been, we bused to the river and had a glorious time on the riverboat "Natchez". I do believe that we had the whole boat to ourselves, evidenced by tumultuous blasts of the horn and the captain himself playing the calliope. Some were even brave enough to dance to a live Dixieland band while others continued eating and walking the deck.

The final concert of the regular convention began at 8:30 PM at St. Mary's Assumption Church. James Hammann was at the organ and also directed members of the New Orleans Symphony. This German church, directly across the street from St. Alphonsus, was equally gorgeous with very baroque furnishings and a 12-foot aisle. The organ, rebuilt by Schuelke in 1900, and the orchestra were positioned in the second balcony. Some problems of major proportions developed. We learned later that the tuning was about 1/4 tone (55 cents) above A-440 and the strings claimed they could not adjust their pitch to that deviation. Severe pitch problems were in evidence especially in the Dinda *Concerto* which was commis-

sioned by and dedicated to Hammann. For the Rheinberger *Concerto*, the overall result was better though the strings were still out of tune and anemic. The full orchestra, dominated by the brass, made the adaptation and saved the piece.

Friday

Some 150 enthusiastic souls continued on for the optional tour. On Friday we stopped first at John Calvin Presbyterian Church in Metairie, LA where we heard a small new Visser-Rowland played by Marcus St. Julien (sister of Thais of the Christ Church concert). The organ, rather thinly scaled, and installed only three weeks previously, was ably played and appropriately programmed.

St. Michael's Church in Convent, LA hosted us for a demonstration of its Henry Erben, 1857 which had been virtually unplayable until the blower was found just the week before. Another feast fantastique awaited us at Nottaway, the largest plantation home in the South. The delicious meal was followed by a tour of the 64-room Greek and Italianate-style castle. It is now owned by Paul Ramsay, an Australian.

Napoleonville. There we heard John Gearhart on an 1870 Jardine. The organ was small and noisy and the program very good. Especially commendable was the opener, E. Power Biggs' arrangement of the Handel *Fireworks Music*, and the Parry "Jesus, Lover of My Soul". Even the *Enigma Variations* was done successfully on the small instrument and it was good to hear Stephen Kemp's *Variations on Christ ist erstanden*.

Well, the buses got lost on our way to Edgard and we were an hour late—nobody cared! At St. John the Baptist, the parishioners awaited us in all our finery, presented Rachelen with a fine corsage, and Lenora McCroskey played a charming concert on all eight stops of the 1921 Hinners. For me it was one of the highlights of the week. The program was very well chosen for this organ featuring works of Eddy and Mrs. H.H.A. Beach as well as a couple of Seth Bingham pieces. What meant the most to me and the parishioners was doing the Lambilotte *Panis Angelicus*. It left us all in tears.

After the ride back to New Orleans, we had the evening free—first time and we took advantage of it to sample the delights of the French Quarter night life.

Saturday

On the last day, we left early as our destination was Lafayette. Once arrived, we went to the Cathedral of St. John the Evangelist. This cathedral houses a large Casavant (1985) in the rear gallery, perhaps the loudest organ I have ever heard. However, the church,

built in 1925 in Dutch Gothic style, and the organ are the pride of the parish. Garry Savoie, the cathedral organist, presented a program of French music with the exception of the opening McCabe *Funfare*, very fitting in this French speaking Arcadia. In the churchyard rises the Cathedral Oak, a mammoth tree said to be one of the largest live oaks in America. It is estimated to be over 400 years old and stands approximately 125 feet high.

Roy Redman's 1975 installation at the First Presbyterian Church in Lafayette was heard next in a program presented by Carolyn Gibson. In a handsome case with pipe shades designed by Sharon Redman, the organ showed a big aggressive sound. It seemed that the conventioners had some trouble singing with the very fast hymn playing not helped by poor acoustics in the room. Sue Steck-Turner assisted with percussion instruments.

At the residence of James Hernandez, we heard and saw an organ by Otto Hoffman (1974) played by Dexter Thibodeaux. This was a very nice instrument built to accommodate early literature of the Italian, German, French and Spanish schools. Next we travelled to Our Redeemer Lutheran Church, Lafayette, to hear an 1890 Pilcher tonally altered by Rubin Frels in 1978. The organ had a nice sound but some unevenness in the winding. The program was a good one, played very musically by Mary Gifford Matthys.

Our next experience was most unusual. It was a stop at a Carmelite Convent. Since the nuns are members of a cloistered order, they were not allowed to see us or us them. They have a one-manual 1960 Otto Hoffman which is housed in the nun's chapel. A short program was excellently played by Cheryl Hamilton. At the conclusion, we all adjourned to the main chapel and the nuns, still unseen, sang three Latin SSA motets which they had prepared for us.

Our last stop of the day and of the whole convention was at St. Martin de Tours in St. Martinsville. Garry Savoie again played having been organist titulaire there from 1972-1980. Again everything was French here; at one point in the program we had to wait for the ringing of the Angelus. The program concluded with a *Toccata* by Harry Rowe Shelley. It was a trip into another world.

In circumstance after circumstance and organ after organ, there are instruments which have been saved from destruction; this done by seemingly tireless and valiant members of the New Orleans OHS. They are all to be congratulated for a fabulous job well done and for a successful and creative convention.

Elizabeth Stodola is Associate Organist/Choirmaster of Trinity Episcopal Cathedral, Little Rock, AR. She served as Chairman of the Eastern Iowa OHS Convention in 1986.

Buxtehude in Rochester

On October 16-18, 1988, musicians and scholars from several states, many of whom alumni of the Eastman School of Music, gathered in Rochester, New York for the conference, *Buxtehude in Rochester*. It was sponsored by the Eastman School of Music of the University of Rochester, the Rochester AGO Chapter, the Lutheran Church of the Incarnate Word, and Downtown United Presbyterian Church.

Primary organizers for *Buxtehude in Rochester* were Russell Saunders, Professor of Organ at the Eastman School, and Richard Erickson, Director of Music at the Lutheran Church of the Incarnate Word. Featured scholars and performers included Harald Vogel, North German Organ Academy; Kerala Snyder, Professor of Musicology at Eastman and author of *Dieterich Buxtehude: Organist in Luebeck* (Schirmer Books, 1967); David Craighead, Professor of Organ at Eastman, and Richard Erickson, conductor.

After welcoming remarks by Russell Saunders, the conference began with a lecture/slide presentation by Kerala Snyder: "Concerts for the Community: Buxtehude's Abendmusiken." She reviewed the history of the Abendmusiken, the late afternoon musical presentations which Buxtehude organized at the famous Marienkirche with the financial backing of the Luebeck business community. What emerged was a story of Buxtehude as the "universal musician" and entrepreneur, a musician who inherited and refined a tradition not unlike some concert series in our own time which are business sponsored and presented free of charge to the community.

"Concerts for the Community" served also as an introduction to the following "Abendmusik." The program

was an attempt to construct a program of "what might have been done" for the second Sunday of Advent, 1700. Richard Erickson conducted the Incarnate Word Cantata Choir, a vocal ensemble and an instrumental ensemble in performances of Buxtehude's *Nun danket alle Gott* (BuxWV 79), *Schwinget euch himmelan* (BuxWV 96), and *Herzlich lieb hab ich dich, O Herr* (BuxWV 41). Particularly memorable was the rhythmic energy and clarity of Paul O'dette's theorbo continuo playing. David Craighead framed the program with organ prelude and postlude on the mid-60s Holtkamp organ: *Nun freut euch, lieben Christen g'mein* (BuxWV 210) and *Praeludium in C* (BuxWV 137).

Monday's events took place at the Downtown United Presbyterian Church, home of a 3-manual, 39-stop C.B. Fisk organ (1983). Harald Vogel was the principal speaker and performer for the day. He began with a detailed demonstration of the Fisk organ, an instrument which he described as "wonderful for playing Buxtehude." He discussed nearly each stop in the organ particularly as it relates to the performance of the North German repertoire.

Vogel also explained how 20th-century historic eclecticism in organ building has changed from the inclusion of a few mixtures or a "Baroque" division on a large organ in the 1930s, to several current styles of building which seem to have grown out of several organ building styles of the 17th, 18th, and 19th centuries.

In his presentation on "Chorale-based Organ Works," Vogel discussed numerous details of compositional style, rhythm, articulation, registration, manual changes, coordination or non-coordination of releases, the "decrecendo" effect of slow releases, various speeds of releases (expressive techniques possible on fine mechanical actions), and relationships between text and music. Works discussed included: *Nun Lob mein seel den Herren* (BuxWV 212), *Toccata in F* (BuxWV 157), *Ich dank dir, lieber Herre* (BuxWV 194), *Magnificat primi toni* (BuxWV 203), and *Vater Unser* (BuxWV 206).

In the afternoon, Harald Vogel began with a discussion of the relationship between the chorale-based works and certain free works. He showed how some passages could be "soloed out" like a chorale melody in the following works: *Praeludia* or *Toccatas* in C Minor (BuxWV 148), C Major (BuxWV 137), C Major (BuxWV 136), G Major (BuxWV 147), F Major (BuxWV 156), D Minor (BuxWV 155), F Major (BuxWV 157), D Minor (BuxWV 140), D Major (BuxWV 139), F-sharp minor (BuxWV 146), A minor (BuxWV 153), *Ciaccona* in E Minor, and *Passacaglia* in D Minor.

Other topics included the importance of working with early music editions which are faithful to the original, organ technique (including the proper use of arm weight as a controlling factor in varying the speed of releases), the importance of manual changes ("Do much more manual changes than you are used to"), the dangers of "over-articulation" (especially in a fugue subject), the importance of feeling the "right" pulse (whether half note or quarter note), and the important differences between the Buxtehude compositional style ("eclectic") and the Bach style (more homogeneous).

In her presentation, "Singers by the Organ: Buxtehude's Vocal Music," Kerala Snyder discussed various ways of categorizing the more than 120 vocal works (there are more vocal works than organ works!). These included: genre (concerto, aria, chorale setting), scoring (2, 3, 4 voices, etc.), or style (extreme poles being music for the ordinary citizen and for the connoisseur). She discussed stylistic aspects and suggested that the cantata, *Schwinget euch*, per-



Workshop leaders/performers on stage at Kilbourn Hall: (standing l to r) Martha McGaughey, Ben Hudson, David Craighead, Arthur Haas, Anthony Martin, Mel Butler, Harald Vogel, Richard Erickson; (seated l to r) Julianne Baird, Russell Saunders, and Kerala Snyder

formed the previous day, was the epitome of the simple, direct style intended for the ordinary citizen and composed for the Abendmusiken. On the other extreme are the much more sophisticated and expressive compositions with Latin text intended for connoisseurs.

Snyder played several recorded musical examples including a ravishingly beautiful performance of "Ad Cor" ("The Heart") from Buxtehude's cantata, *Membra Jesu Nostri* (BuxWV 75). She stressed the importance of using the theorbo as a continuo instrument in this music (the theorbo would have been much more portable than a positiv or harpsichord for the balcony performances in the Marienkirche) and the importance of developing good concertist singing (one voice on a part) for this music.

Harald Vogel's evening concert at Downtown United Presbyterian Church, entitled "Die Entwicklung des Orgelstils von D. Buxtehude" ("An Overview of Buxtehude's Stylistic Development"), consisted of these works: *Praeludium in G* (BuxWV 147); *Ach Gott und Herr* (BuxWV 177); *Praeambulum in A Minor* (BuxWV 158); *Nun lob, mein Seel, den Herren* (BuxWV 212); *Toccata in D Minor* (BuxWV 155); *Herr Jesu Christ, ich weiss gar wohl* (BuxWV 193); *Praeludium in A Minor* (BuxWV 153); *Ich dank dir, lieber Herre* (BuxWV 194); *Toccata in F* (BuxWV 156); *Gelobet seist du, Jesu Christ* (BuxWV 188); *Canzonetta in E Minor* (BuxWV 169); and *Praeludium in G Minor* (BuxWV 149). Vogel also played an encore, *Von Gott will ich nicht lassen* (BuxWV 221). His performance was an excellent demonstration of many of the musical concepts which he had discussed earlier in the day.

On Tuesday morning, Harald Vogel discussed "Performance Practice" at the Eastman School. Using two harpsichords, one tuned in a meantone and the other in a well-tempered system, Vogel zeroed in on tuning and temperament, in his words, "perhaps the most complex area of performance practice." After a thorough discussion of various tuning systems, especially as they evolved in Germany during Buxtehude's lifetime, Vogel pointed out that in terms of performance practice, style and technique are not the main problems now; tuning and temperament yet need to be on solid ground.

A lively question and answer session followed in which both Harald Vogel and Kerala Snyder shared their views on a wide range of topics including registration practice on modern organs (whether or not the use of assistants is appropriate or desirable), how to select a temperament for a large new organ, and which instrument, harpsichord or organ, is appropriate for Buxtehude's manual pieces.

In the afternoon, the group met again at the Fisk organ in Downtown United

Presbyterian Church for Harald Vogel's presentation on "Basic Improvisation." Vogel employed several student participants in a group lesson. The group quickly moved through a step-by-step process (basic scale patterns, broken chords, chord progressions, etc.) to the improvisation of a "free" piece which sounded a little like early Pachelbel. The next portion of the session was devoted to chorale-based improvisation. Vogel stressed the importance of consistent fingering, the study of models, voice-leading, and "knowing what you're doing."

The final evening of the conference consisted of a lecture by Kerala Snyder and a concert by the Eastman Baroque Trio in the beautifully-restored Kilbourn Hall. Snyder's talk, "In the Living Room of Luebeck: Buxtehude's Sonatas," set the stage for the concert which followed. She pointed out that unlike the chamber music of Corelli, Buxtehude's sonatas are very unpredictable in form and texture. Rather than having independent movements, the sonatas often have dependent sections like the organ preludia. She suggested that there are lots of clues for the performance of the organ music from the articulation marks in the published scores of the chamber music (most of the music is published in the *Denkmaeler Deutscher Tonkunst*).

The Eastman Baroque Trio, consisting of Julianne Baird, soprano; Martha McGaughey, viola da gamba; Arthur Haas, harpsichord and organ, with Benjamin Hudson and Anthony Martin, Baroque violins, performed the following works in a program entitled "Vocal and Instrumental Chamber Music of Dietrich Buxtehude": Cantata: *Herr wenn ich nur Dich habe* (BuxWV 38); *Sonata in A major* for Violin, Viola da Gamba and Continuo (BuxWV 263); *Aria* with variations: *La Capricciosa* (BuxWV 250); *Sonata in G Minor* for Violin, Viola da Gamba and Continuo (BuxWV 261); Cantata *Sicut Moses* (BuxWV 97); and *Sonata in C Major* for 2 Violins, Viola da Gamba, and Continuo (BuxWV 266).

Russell Saunders and all of the many others who had a part to play in this excellent conference are to be congratulated for their efforts in planning and carrying it out. Excellent scholarship and inspiring performances, a beautifully restored Eastman School, a tour of the splendid new Sibley Music Library, marvelous musical instruments and facilities, and ample opportunity to socialize with friends all combined to make for a most enjoyable and worthwhile experience.

—Douglas Reed

Douglas Reed is Professor of Music and University Organist at the University of Evansville.

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Charles Tournemire in Saint Paul

The organ music of Charles Tournemire was the focus of a two-day symposium in St. Paul, MN, July 15-16. In memory of the 50th anniversary of the composer's death, "Charles Tournemire in St. Paul" brought together perhaps the largest group of scholars and performers ever assembled for an examination of this largely unexplored aspect of modern organ repertoire. The inaugural event for the Institute for Critical Studies of Organ Music (ICSOM), the symposium sought to begin a new approach to Romantic and Post-Romantic organ music by concentrating first on Tournemire's last decade.

Realizing that the most fruitful investigations of such music can take place only where it is both studied and performed, the Institute's co-founders and administrators Lawrence Archbold (Carleton College) and William Peterson (Pomona College) invited nine scholar-organists and two pianists from around the country to participate in the sessions. Opening on Saturday at the Unity Church-Unitarian, the symposium presented leading Tournemire scholars in a series of five papers that provided background for more fully understanding the music. These were followed the next evening with an organ concert at the Cathedral of St. Paul that highlighted Tournemire's compositions from the 1930s.

The keynote address by Archbold assessed the history of Tournemire's reputation in the 50 years since his death in 1939. Pointing out that Tournemire's position is undisputed in the history of French organ music, Archbold went on to say that the striking stylistic evolution of Tournemire's work remains incompletely charted. Much of his organ music has been neglected, hampered by the very qualities of paraliturgical mysticism and technical complexity that might well form the basis of its proper appreciation. As a surprising postscript, Robert Sutherland Lord read a short letter of greetings from Mme Tournemire expressing to the symposium participants her great pleasure and satisfaction.

For the first of the morning's presentations, Edward Zimmerman (James Madison University) spoke on the common musical and historical intent of Tournemire's monumental *L'Orgue Mystique* and Félix-Alexandre Guilmant's *L'Organiste Liturgiste*. Both works, he emphasized, attempted to provide practical service music for Catholic organists based on Gregorian chant. In each case, the composer organized a series of liturgical settings for use in the Roman rites: Guilmant in music largely intended for the Offices and Tournemire in music specifically written for High Mass responses. Despite obvious differences in musical

language, both composers used similar types of text-painting, distinctive tone colors, contrapuntal texture, and large-scale formal structures based on chant.

Expanding on Tournemire's liturgical orientation, Robert Sutherland Lord (University of Pittsburgh) considered the composer's use of the Easter antiphon *Ego dormivi* as a musical paraphrase in eleven other extra-liturgical settings within the *L'Orgue Mystique* cycle. Although taken from the third antiphon of the Easter nocturn, the phrase has textual relevance to each of the other liturgical contexts. Since the paraphrases appeared within those offices most directly related to the life of Jesus, Lord argues that Tournemire's choice was more symbolic than mere musical unification.

Continuing in the afternoon, William Peterson dealt with Tournemire and the Parisian organ world of the 1930s. Acknowledging the composer's distinctive use of plainchant, Peterson stressed instead his importance in bringing past musical idioms back into current use as a means to provide a more elevated style of art. Peterson then summarized Tournemire's contributions in five main categories: (1) compositions depending on a religious "program" or argument (the *Trois Poèmes* or the *Symphonie-Choral*); (2) free symphonic works (*Fantasia symphonique*); (3) his Neo-Classical work (*Suite évocatrice*); (4) service music (*Petites fleurs*); and (5) pedagogical works (*Précis d'exécution*).

Providing another more specific examination of Tournemire's style, Ruth Sisson (Valdosta State College) demonstrated how his use of thematic processes produced structural cohesion. Referring to this approach as Tournemire's "science of deductions," Sisson explained how motives extracted from one particular theme would acquire new surface details while maintaining the original figure at a more structural level. Extending this concept further, Tournemire was then able to develop either one extended theme from a single motive, or an entirely new theme as a deduction from the basic contour and motivic shape of the original. This latter process would in turn be used to connect the whole symphonic structure through a series of related themes.

The fifth and last presentation on Saturday turned once again to the issue of Tournemire's importance in the organ world today. With specific emphasis on what contribution his recording of Franck's A-minor *Chorale* has in the tradition of Franck performance, Lawrence Archbold raised questions about its reliability. Discussing the various Franck "traditions" as they have developed today, Archbold insisted that Tournemire was not detached from his own feelings of interpretation while playing

Franck. While the recording may be regarded as a more reliable "conduit" for the "Franck style" than some others, it cannot be considered a definitive statement. The most valid historical assessment today would conclude that the performance was a sensitive example of one of several performance styles from the 1930s. Its importance comes instead from Tournemire's demonstration of large-scale musical shaping and informed sensitivity to phrasing.

After introducing Tournemire as a performer, the symposium then concluded with a recital featuring examples of his piano compositions. To show his obvious antecedents in Franck, William Nelson (Carleton College) performed Franck's *Prélude, Choral et Fugue*. Although a rather intimate interpretation, Nelson's Franck performance underscored Tournemire's connection to his teacher's organic style. Christopher Brunelle then played the last four of Tournemire's *Douze Préludes-Poèmes*, a masterful work dealing with the ages of man and his relationship with God. Brunelle's sensitive performance revealed Tournemire's understanding of new pianistic approaches more commonly associated with Debussy and Messiaen.

To cap off the day of scholarly papers on Saturday, a group of organists the following Sunday evening participated in what was clearly the most significant performance of Tournemire's organ music since his death 50 years ago. Drawing from the compositions of his last decade, the performers relied on the majestic acoustics of the Cathedral of St. Paul to convey a sense of the liturgical mystery inherent in Tournemire's music. While not as clear and as commanding as the Cavallé-Coll instruments Tournemire knew, the Cathedral's Aeolian-Skinner gallery organ (1963) and E. M. Skinner sanctuary organ (1927) gave serviceable recreation of the sounds required.

The program opened with the third of the *Trois Poèmes*, op. 59, played by Jesse Eschbasch (University of North Texas). Tournemire himself had played the work as part of the rededication of the rebuilt organ at Ste-Clothilde in 1933. Next was the first and sixth of the *Sei Fioretti*, op. 60, played by Robert Sutherland Lord and James Frazier (from the Archdiocese of St. Paul and Minneapolis). The first portion ended with *Sept Chorals-Poèmes*, op. 67, no. 4, performed by Michael Wolinski.

After a short pause, Lawrence Archbold played Tournemire's *Symphonie-Choral d'Orgue*, op. 69, one of two large-scale symphonic works for organ written in that last period. A single-movement composition in six parts, the *Symphonie-Choral* has affinity to the "chorale" style conceived by Franck in his *Trois Chorales*, but on a much more grandiose and virtuosic scale. The second of the two symphonic works followed, with William Peterson performing Tournemire's *Symphonie sacrée*, op. 71. A more evocative work inspired by

the Cathedral of Amiens, the four-part single movement symphony is built upon one sinuous thematic line.

The final portion of the concert began with Robert Sutherland Lord playing the *Suite évocatrice*, op. 74, Tournemire's only Neo-Classical work. Dedicated to the organist at the church of St-Gervais in Paris, the suite evokes the earlier style of French organ music. The concluding works followed, with Ruth Sisson and Kathy Handford each performing one of the *Deux Fresques Symphoniques Sacrées*, op. 75 and 76. Tournemire's last organ works, the two were planned as part of a group of four honoring the major feast days of the liturgical year. The first fresco offers commentary on the Nativity, simply but with free-flowing melismatic lines and tonal ambiguity. The second of the two frescos is inspired by Pentecost and uses a recurrent carillon figuration to frame a compelling statement of the *Veni Creator* chant theme.

It seems pointless to criticize specifics of what was an historic event. The performances were all good and obviously committed to the music. It seems better to make general comments on what any performance of Tournemire's music demands, if it is to be interpreted in a way that is true to his intent. The sound of the organ and the resonant acoustics of his beloved cathedrals are implicit in all of Tournemire's compositions. They have to be realized as best they can. His registrations are particularly innovative and call for specific tone colors. Similarly, Tournemire's inspired use of free chant-rhythm must be accommodated and made clear in performance. Resonant acoustics demand that the performer let the music "breathe"—phrases must be allowed to be heard, particularly if the texture is complicated.

Most important, however, is the need for an underlying pulse to give the melismatic rhythm a sense of shape. Rhythm is wonderfully flexible, but it should be controlled for a specific purpose. Tournemire's organ music is perhaps the prime example of the need for a sense of dramatic scope and rhythmic perspective.

The Institute for the Critical Studies of Organ Music is to be congratulated for an outstanding symposium on the organ music of Tournemire. The participants were all well chosen and convincing. One only hopes that the next venture will be in the near future.

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Historic Organ Tour of Italy and Yugoslavia May 17-June 1

Marilyn Mason's University of Michigan Historic Tour XVIII was full of wonders: exceptionally beautiful organs, amazing acoustics, bells and drums, and the excitement of playing two-organ music. In all, the group played and heard 34 organs, and saw 8 more.

The organists presented public concerts of 16th to 18th century Italian music in Pistoia, at S. Maria delle Grazie and S. Filippo, and in the nearby village of Casalguidi, at S. Pietro, and private concerts in Bologna at S. Petronio and in Venice at the Conservatory.

In Rome we visited several beautiful churches with exquisite historic organ cases, but the organs had fallen into disuse or had been radically changed. At St. Peter's in the Vatican, tour members played the 19th-century four-manual Tamburini for 45 minutes following the afternoon mass. Many listeners gathered to enjoy the music and the ambience.

A typical 15th-18th century Italian organ has one manual, divided stops, often a short octave in the bass (the F# and G# keys play D and E; the C key is next to the F key), 8-20 pull-down pedals (pedals are connected to keys by ribbons), and an ornately carved and/or painted case. The organs often come in pairs, facing each other across the choir, and were traditionally played antiphonally.

In Siena we played two extremely beautiful typical Italian organs, restored to original condition. One of the oldest organs in Europe (1517-19) is in the chapel of the hospital of S. Maria della Scala across from the Cathedral. High on the wall in a tiny balcony, it has a gold and blue renaissance case, 6 stops (principale, octavo, 15+19, 22, 19+26, musetto), 47 keys (F to f''', missing F# and G#), and 15 pull-downs. Here we were introduced to the rather common phenomenon of the twelve-foot organ

(longest pipe is F, not C) in a common aberration—the tuning is three semitones higher than today's. This organ has a lovely bell-like sound, as does the four-foot organ in the Museum of the City of Siena.

Pistoia and its province are a mine of single (and some double) organs; we heard and played no fewer than 11. We were wonderfully instructed and entertained by Professor Umberto Pineschi, director of the Academy and prime mover behind the restoration of dozens of organs in the province. He demonstrated the double stops, usignoli (nightingales), and timpano (2 to 5 closely spaced bass pipes played together by a pedal to simulate a bass drum) on a 22-stop 1825 Agati organ. He showed us that Offertorios should be played very loudly with drum, and he played charming music by Giuseppe Gherardeschi (1759-1815) and others of that period.

A wonderful tiny 6-stop Centili organ was said to teach students perfect touch because of the intimate connection between key and pipe; Pineschi showed us that one could make it pronounce words. In our concerts in Pistoia we used timpani made of bass pipes, but on the newly restored organ in Casalguidi, there was a real drum: inside the case was an enormous bass drum with its drumstick operated by a pedal. There was also a campanelli stop: a series of bells which looked like bicycle bells, one per key in the treble, very nicely tuned. In our Casalguidi concert, the bells and drum built up great excitement in the Offertorio, pastorales, and dances.

On Pentecost Sunday, we attended Mass in the Duomo in Florence. Later we played the 1558 Zefferini organ in the Badia Fiorentina, a former monastery. This 6-stop instrument is beautiful in appearance and in tone.

Pistoia could only be followed by S. Petronio of Bologna, which has the most

famous double organs of Italy. Built by Lorenzo da Prato in 1474 and by Baldassarre Malamini in 1596, they were restored by Tamburini, advised by Oscar Mischiati and Luigi Ferdinando Tagliavini, in 1974-82.

The 1474 organ before restoration was described by Peter Williams in 1966 in *The European Organ*. The restoration was based on documents in the church archives and on a close examination of what was left of the historic organ. It was found that extensive modifications made in 1531 by G. B. Facchetti had so improved the organ that it made most sense to recreate the organ as it was then. This is a 24-foot organ with 54 keys: FF to a''', missing FF# and GG#, but including three split keys G#A# (added in 1531, removed in 1675), needed because of the mean-tone tuning. (In mean-tuning, the frequency of D is the geometric mean of the frequencies of C and E, which make a perfect major third, and the frequency of G is the geometric mean of the frequencies of C and d. This system, with its beautiful perfect major thirds, gives rise to several "wolves," e.g., G-C and E-A#.) The keyboard was shortened by six notes in the 1982 restoration because bb''', b''', and c''' pipes had been inserted in 1675 in place of the extra pipes that had been required by the split keys and because at some point CC, DD, and EE keys had been added (Williams says these played pipes tuned to C, D, and E). There are 20 pull-down pedals, a spring-chest (1531), a tiratutti (a lever that moves all the ripieno or chorus stop levers at once), and eleven stops, not divided. The tone is unique, exceedingly clear, and the reverberation time in the building is 6 or 7 seconds.

The 1596 organ is also lovely; it was restored to its 1812 state. It has split keys at G#A# and at C#D#, 60 keys from CC (short octave), 11 stops with doubled principals. We played both organs for hours and were lucky to be able to ask questions of Professor Liuwe Tamminga of the Conservatory in Bologna. He joined us in playing a Gabrieli piece in our concert there that evening, in which we also included music for two organs, by Gabrieli and Piazza.

In Venice the 18th-century Callido organs were particularly beautiful (S. Francesco della Vigna, the Frari Basilica). We played at SS. Giovanni e Paolo, and at the Conservatory on new Zanin mechanical action double organs, 3-manual and 1-manual. Very clear articulation was possible on these instruments.

Trieste has two basilicas with wonderful acoustics and large 19th-century organs: S. Maria Maggiore and the Cathedral, a fascinating building

formed by joining together two side-by-side older basilicas. But we were thrilled by two smaller typical Italian organs we played in Trieste. The first, which had been moved from a monastery to the small Parrocchia Beata Vergine del Rosario, had a case seemingly made of scrap lumber. The other was a 23-stop 1862 organ with a beautiful gray case trimmed in gold, in the church of SS. Ermacore e Fortunato. There the organist played operatic 19th-century music for us by Davide da Bergamo, music that had been written for this type of organ. Both of these little organs had marvelous tone.

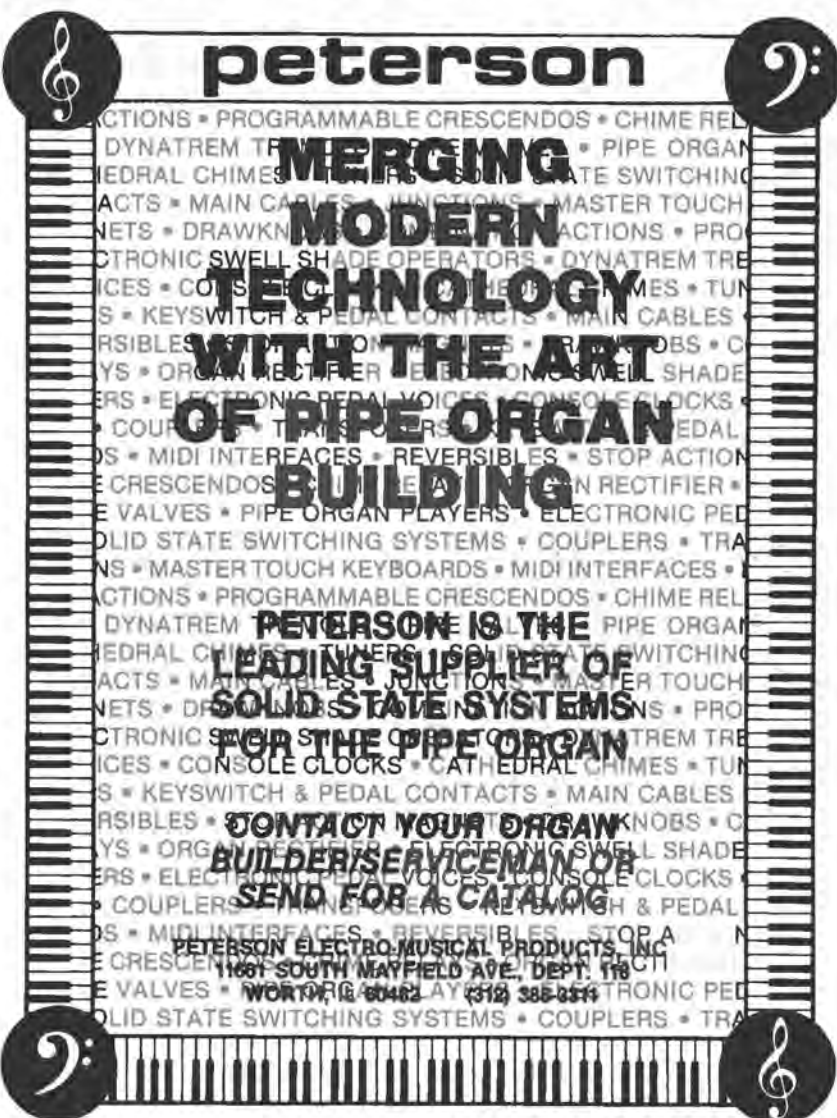
In Yugoslavia we visited the cities of Ljubljana and Dubrovnik. Ljubljana and its state, Slovenia, have many old organs; because of limited time we played just two, in the Cathedral and in the Ursuline Convent, both with excellent acoustics. The 19th-century 3-manual 64-stop Cathedral organ has a fantastic baroque case and a Cavallé-Coll type console. The convent organ is an 1891 3-manual tracker which has not been changed. It has a Rollschweller but no expression pedal; its only manual reed is an oboe (posaune on pedal); and it has a voix celeste on the Great.

We found 5 interesting organs in the old walled city of Dubrovnik: in 3 monasteries, the Cathedral, and the church of the city's patron saint, Vlaho. Their history has been greatly influenced by the earthquakes of 1667 and 1979. In the Franciscan Monastery is a 3-manual 55-stop organ (rebuilt many times) in an elaborate case. The newly refurbished Cathedral has a 1987 Zanin electropneumatic organ with two consoles, on the floor and on the balcony under the original case. The St. Vlaho organ, with 2-manual console (by Gebrüder Rieger, 1906) on the floor, has a much older 4' case high on the wall—these pipes are played by the lower manual; the other pipework is hidden behind the console. The Dominican Monastery has a 1981 Schuke 2-manual tracker with modern case. We could not play it because of restorations in the sanctuary. The last organ we played, in the Jesuit Monastery, was a typical small 1-manual 22-stop Italian organ of the sort we had grown to love in Pistoia, with campanelli. Unfortunately it had been severely damaged (some pipes were bent and lying down), apparently in the 1979 earthquake—we were told that boom-boom had made tutti-frutti of the organ.

We thank our energetic and enthusiastic guide, Dr. Mason, for a very educational and rewarding trip.

—Mary Craig Gibbard

Mary Craig Gibbard holds a Ph.D. in chemistry from Yale University, and is now a student of Marilyn Mason.



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Calendar

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

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

UNITED STATES East of the Mississippi

15 OCTOBER
Ty Woodward; Robertson Center, Binghamton, NY 2pm
Herndon Spillman; Busch-Reisinger Museum, Cambridge, MA 5:30 pm
Choral Concert: St Bartholomew's, New York, NY 3 pm

John Weaver; Union Presbyterian, Schenectady, NY 3:30 pm

Joyce Jones; Cadet Chapel, West Point, NY 3:30 pm

Jan Overduin; St Thomas, New York, NY 5:15pm

Michael Kaminsky; St James Episcopal, New York, NY 7:30 pm

Church Music Symposium; Westminster College, Princeton, NJ (through 17 October)

Marek Kudlicki; Immanuel Lutheran, Souder-ton, PA 3 pm

Harry Huff, with saxophone; National Christian, Washington, DC 4 pm

Charles Tompkins; First UMC, Brevard, NC 3 pm

David Craighead; Advent Episcopal, Spartan-burg, SC 4 pm

Johannes Geffert; Cleveland Museum, Cleve-land, OH 2 pm

Joseph Butler; First Congregational, Colum-bus, OH 8 pm

James Hammann; First Unitarian, Detroit, MI 2 pm

16 OCTOBER
Choral & Organ Masterclasses; St Philip Lu-theran, Chicago, IL 7:30 pm

17 OCTOBER
Matteus Choir; St Bartholomew's, New York, 6 pm

Donald Raphael; Irvine Auditorium, Philadel-phia, PA noon

Johannes Geffert; First Presbyterian, Burling-ton, NC 8 pm

Capella Cracoviensis, with orchestra; St Philip, Atlanta, GA 8 pm

Naji Hakim; Southern College, Collegedale, TN 8 pm

Brampton Smith & John McGovern; First Unitarian, Detroit, MI 2 pm

John Tuttle; Uhlein Hall, Milwaukee, WI 8 pm

18 OCTOBER
Zeeland Boys Choir; St Bartholomew's, New York, NY 12:10 pm

20 OCTOBER
Philadelphia Singers; Holy Trinity, Philadelphia, PA

Marek Kudlicki; Covenant Presbyterian, Char-lotte, NC 8 pm

Anita Werling; First Baptist, Macomb, IL 8 pm

David Higgs; Univ of Alabama, Tuscaloosa, AL

21 OCTOBER
Mary Fenwick; Church Farm School, Glen Loch, PA 7:30 pm

David Bowman, workshop; First Christian, Chattanooga, TN 1 pm

David Higgs, masterclass; Univ of Alabama, Tuscaloosa, AL 9:30 am

22 OCTOBER
Stephen Rapp; Christ's Church, Rye, NY 5 pm

James Johnson; Busch-Reisinger Museum, Cambridge, MA 5:30 pm

Naji Hakim; Mission Church, Roxbury, MA 3 pm

Alan Morrison; Madison Ave Presbyterian, New York, NY 4 pm

James Parson; St Thomas, New York, NY 5:15 pm

Johannes Geffert; UMC, Red Bank, NJ 4 pm

Mary Milligan; First Presbyterian, Allentown, PA 7:30 pm

Beth Melcher; First UCC, Reading, PA 3 pm

Jeffrey Brillhart; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Choral Concert; St Thomas More Cathedral, Arlington, VA 7:30 pm

John Walker; Fox Chapel Presbyterian, Pitts-burgh, PA 7:30 pm

Chamber Singers; Cathedral of St Philip, At-lanta, GA 3:30 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

John Obetz; Christ Episcopal, Warren, OH 4 pm

Janette Fishell, with trumpet; St George's Episcopal, Nashville, TN 3 pm

David Bowman; First Christian, Chattanooga, TN 4 pm

John Bryant; Techny Chapel, Northbrook, IL 4 pm

Nancy Lancaster; Pilgrim Congregational, Du-luth, MN 4 pm

24 OCTOBER
John Bertolette; Irvine Auditorium, Philadel-phia, PA noon

Marek Kudlicki; Abingdon Episcopal, White Marsh, VA 7:30 pm

27 OCTOBER
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also 28 October)

Olivier Latry; First Presbyterian, Glens Falls, NY 8 pm

The American Boychoir; Count Basie Theatre, Red Bank, NJ 8:30 pm

Donald Sutherland, **Phyllis Bryn-Julson**, or-gan & voice; St Luke Lutheran, Silver Spring, MD

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28 OCTOBER
The American Boychoir; War Mem Building,
Trenton, NJ 8 pm

29 OCTOBER
Susan Armstrong; Greeneville Congrega-
tional, Norwich, CT 2 pm
Quink; South Congregational-First Baptist, New
Britain, CT 4 pm
Hayko Siemens; Busch-Reisinger Museum,
Cambridge, MA 5:30 pm
Manhattan Chamber Orch; St Bartholomew's,
New York, NY 3 pm
Paul Fleckenstein; St Thomas, New York, NY
5:15 pm
Olivier Latry; All Souls Unitarian, New York,
NY 8 pm
John Weaver; Prospect Presbyterian, Maple-
wood, NJ
The American Boychoir; Symphony Hall, New-
ark, NJ 8 pm
Ty Woodward; War Mem Auditorium, Trenton,
NJ 3 pm
Frederick Swann; Christ Church, Bethel Park,
PA 4 pm
Gillian Weir; Assumption Basilica, Baltimore,
MD 2:30 pm
Martin Haselböck; Cleveland Museum, Cleve-
land, OH 2 pm
Ruth Sisson; Cathedral of St Philip, Atlanta,
GA 3:30 pm
Gary Beard, Chris Nemec; Lindenwood
Christian, Memphis, TN 5 pm
James Hammann; First Unitarian, Detroit, MI
2 pm
Bernard Bartelink; Holy Name Cathedral,
Chicago, IL 7:30 pm

31 OCTOBER
Phantom of the Opera; Irvine Auditorium, Phil-
adelphia, PA 8, 11 pm

3 NOVEMBER
The American Boychoir; Center for the Arts,
Louisville, KY
Olivier Latry; Metropolitan UMC, Detroit, MI 8
pm

4 NOVEMBER
Anita Werling, workshop; Asbury Methodist,
Kankakee, IL 1 pm

5 NOVEMBER
Durward Entekin; Cadet Chapel, West Point,
New York, NY 3:30 pm
John Walker; St Mark's, Mt. Kisco, NY 4 pm
David Ogletree; Madison Ave Presbyterian,
New York, NY 4 pm
Donald George; St Thomas, New York, NY
5:15 pm
George Markey; St Stephen's, Millburn, NJ 4
pm
Gerre Hancock; St Bernard's Episcopal, Ber-
nardsville, NJ 8 pm
Thomas Murray; St Mary's, Massillon, OH 8
pm
Rudolf Zuiderveld; Illinois College, Jackson-
ville, IL 8 pm
John Weaver; First Presbyterian, Paducah, KY
3 pm
Olivier Latry; Independent Presbyterian, Bir-
mingham, AL 4 pm
Skip Sempé, harpsichord, with ensemble;
Christ Church Cathedral, New Orleans, LA 4 pm

6 NOVEMBER
John Rose; Cedar Springs Presbyterian, Knox-
ville, TN 7:30 pm

7 NOVEMBER
Alan Morrison; Irvine Auditorium, Philadel-
phia, PA 12:05 pm
Olivier Latry; McAlister Auditorium, Furman
Univ, Greenville, SC 8:15 pm
Barry Rose, workshop; Concordia College,
River Forest, IL 10 am, 2 pm

8 NOVEMBER
The American Boychoir; First Presbyterian,
Niles, MI

10 NOVEMBER
Christopher Young; Fairlawn UCC, Akron,
OH 7:30 pm

11 NOVEMBER
Jerald Hamilton, workshop; UMC, Whitefish
Bay, WI 1-3 pm
Duo Brauchli-Elizondo, organ & harpsichord;
Nashotah House, Nashotah, WI 8 pm

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12 NOVEMBER
Dorothy de Rooij; Harvard University, Cam-
bridge, MA
Bernstein, *Missa Brevis*; South Congregational-
First Baptist, New Britain, CT 4 pm
John Winter; St Thomas, New York, NY 5:15
pm
Moravian College Choir; West Side Presbyte-
rian, Ridgewood, NJ 4 pm
David Mulbury; Monumental UMC, Ports-
mouth, VA 4 pm
Guy Bovet; Georgetown Univ, Washington DC
3 pm
David Higgs; First Baptist, Charlotte, NC 7 pm
Hymn Festival; First Baptist, Kinston, NC 7 pm
David Arcus; Duke University, Durham, NC 5
pm

Charles Tompkins; St Paul's-by-the-Sea Epis-
copal, Jacksonville, FL 3 pm
Karel Paukert; Cleveland Museum, Cleveland,
OH 2 pm
Brampton Smith, with harp; First Unitarian,
Detroit, MI 2 pm
Jerald Hamilton; Carroll College, Waukesha,
WI
Jerome Butera; Park Ridge Community
Church, Park Ridge, IL 3:30 pm
Choral Concert; Christ Church Cathedral, New
Orleans, LA 4 pm

14 NOVEMBER
Marvin Mills; Irvine Auditorium, Philadelphia,
PA 12:05 pm
Lynne Davis; Emory University, Atlanta, GA
8:15 pm

15 NOVEMBER
Ty Woodward; Riviera Theatre, North Tono-
wanda, NY 8 pm

17 NOVEMBER
Jeff McLelland; St Peter's RC, Jackson, MS
7:30 pm

18 NOVEMBER
Ty Woodward; Empire State Theatre, Syra-
cuse, NY 8 pm
David Mulbury, masterclass; Univ of Louisville,
Louisville, KY 12:30 pm

19 NOVEMBER
Andre Isoir; Harvard University, Cambridge,
MA
Honegger, *King David*; St James-the-Less,
Scarsdale, NY 4 pm
Bach, *B Minor Mass*, with orchestra; Madison
Ave Presbyterian, New York, NY 4 pm
Roger Seyer; St Thomas, New York, NY 5:15
pm

Gunnar Idenstam; UMC, Red Bank, NJ 4 pm
David Craighead; First & Central Presbyterian,
Wilmington, DE 7 pm
Robert King; First Presbyterian, Burlington, NC
5 pm

Christopher Young; Calvary Episcopal, Pitts-
burgh, PA 8 pm
Dorothy de Rooij; Cleveland Museum, Cleve-
land, OH 2 pm

Catherine Rodland; First Congregational, Co-
lumbus, OH 8 pm
Mozart, *Coronation Mass*, with orchestra; St
Philip, Atlanta, GA 7 pm
Charles Tompkins; All SS Episcopal, Atlanta,
GA 4 pm

Guy Bovet; St Luke Episcopal, Evanston, IL 4
pm
McNeil Robinson; St Paul's UCC, Chicago, IL
4 pm

David Mulbury; Univ of Louisville, Louisville,
KY 4 pm
Colin Andrews, Janette Fishell; First Pres-
byterian, Florence, AL

Michael Corzine; First Baptist, Dothan, AL 3
pm
Robert Glasgow; Pilgrim Congregational, Du-
luth, MN 4 pm

Mary Preston; House of Hope, St Paul, MN 4
pm

21 NOVEMBER
Rosalind Mohnsen; St James' Episcopal,
Richmond, VA 8 pm

24 NOVEMBER
Stephen Rapp; Trinity Church, Boston, MA
12:15 pm

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26 NOVEMBER
Handel, *Messiah*; St James-the-Less, Scarsdale, NY 3:30 pm
Leander Claflin; St Thomas, New York, NY 5:15 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Frederick Swann; Christ Episcopal, Warren, OH 4 pm
Christopher Young; Independent Presbyterian, Birmingham, AL 4 pm

28 NOVEMBER
Robert Glasgow; Wesleyan College, Macon, GA 7:30 pm
Janette Fishell, with trumpet; High Street UMC, Muncie, IN 7:30 pm

29 NOVEMBER
Robert Glasgow, masterclass; Wesleyan College, Macon, GA 1:30 pm

UNITED STATES West of the Mississippi

15 OCTOBER
Gillian Weir; Augustana Lutheran, Denver, CO 8 pm
Gordon Betenbaugh, with brass & percussion; St Andrew's Presbyterian, Beaumont, TX 4 pm
Kim Armbruster; Augustana Lutheran, Portland, OR 4 pm
Cherry Rhodes; Grace Cathedral, San Francisco, CA 5 pm

16 OCTOBER
***David Higgs**; First Presbyterian, Dallas, TX 8:15 pm

22 OCTOBER
Carlene Nelhart; First UMC, Warrensburg, MO 4 pm
John Weaver; Second Presbyterian, Little Rock, AR 3 pm
Kim Armbruster; First UMC, La Mesa, CA 4 pm

23 OCTOBER
***Olivier Latry**; St Stephen, Ft. Worth, TX 8 pm

24 OCTOBER
Anne & Todd Wilson; Wesley UMC, Muscatine, IA 7:30 pm
David Craighead; Brigham Young Univ, Provo, UT 7:30 pm

25 OCTOBER
Olivier Latry; Trinity Episcopal, Galveston, TX

27 OCTOBER
+John Walker; Ascension Lutheran, Thousand Oaks, CA 8 pm
Philip T. D. Cooper; St John the Baptist, Chico, CA 7:30 pm

29 OCTOBER
Louis Patterson; Westminster Presbyterian, Lincoln, NE 4 pm
David Craighead; Trinity Episcopal, Portland, OR 5 pm
Philip Manwell, with clarinet; First Presbyterian, Livermore, CA 7:30 pm

31 OCTOBER
Gaylord Carter; St Cross Episcopal, Hermosa Beach, CA 7:30 pm

3 NOVEMBER
Frederick Swann; St John's Cathedral, Denver, CO 8 pm

5 NOVEMBER
Mary Preston; Nebraska-Wesleyan Univ, Lincoln, NE 4 pm
Carlene Nelhart; First UMC, Salina, KS
Barbara Betenbaugh, Annette Smith, harp-sichord, with orchestra; Art Museum, Beaumont, TX 2:30 pm

6 NOVEMBER
Samuel Swartz; St Francis Church, Palm Desert, CA 8 pm

9 NOVEMBER
Olivier Latry; First Presbyterian, San Antonio, TX 7:30 pm

10 NOVEMBER
Michael Murray; St Mark's, Seattle, WA 8 pm

14 NOVEMBER
Carlene Nelhart; Manchester UMC, St Louis, MO 7:30 pm
Gunnar Idenstam; Wichita State Univ, Wichita, KS 7:30 pm

17 NOVEMBER
John Pagett; First Congregational, Berkeley, CA 8 pm

19 NOVEMBER
Silver Jubilee Concert; Grace Cathedral, San Francisco, CA 5 pm

20 NOVEMBER
Carole Terry; Grace & Trinity Cathedral, Kansas City, MO 8 pm

26 NOVEMBER
John Walker; Prinsburg Christian Reformed, Prinsburg, MN 4 pm

INTERNATIONAL

15 OCTOBER
Thomas Trotter; Suntory Hall, Tokyo, Japan

17 OCTOBER
Ty Woodward; St James Cathedral, Toronto, Ontario 1 pm
Irmtraud Kruger, Edward Tarr, organ & trumpet; Town Hall, Leeds, England 1:05 pm

18 OCTOBER
Ty Woodward; Church of the Redeemer, Kingston, Ontario 8 pm

24 OCTOBER
Francis Jackson, with choir; Town Hall, Leeds, England 1:05 pm

31 OCTOBER
Andrew Lumsden; Town Hall, Leeds, England 1:05 pm
Olivier Latry; Basilica Notre Dame, Quebec City, Quebec 8 pm

14 NOVEMBER
Simon Lindley, with strings; Town Hall, Leeds, England 1:05 pm

21 NOVEMBER
Anne Thomas; Town Hall, Leeds, England 1:05 pm

28 NOVEMBER
Joseph Cullen; Town Hall, Leeds, England 1:05 pm

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Organ Recitals

E. BYRON ANDERSON, Christ United Methodist Church, Rochester, MN June 27: *Duo sur la Trompette*, Dandrieu; *Prelude and Fugue in B Minor*, Bach; *Four Short Pieces*, Pinkham; *Sonata No. 4 in A Minor*, Op. 98, Rheinberger.

SUSAN ARMSTRONG, Sacred Heart Church, Waterbury, CT, June 18: *Toccata Salve Regina*, Titcomb; *Trip to Pawtucket*, Shaw; *Voluntary on Crimond*, Titcomb; *Allegretto*, Op. 1, Vienne; *Aus tiefer Not* Sonata No. 6, Merkel; *Te Deum*, Pasticcio, Langlais; *Prelude and Fugue in a*, Merkel; *Five Reflections on Plainsong*, Hannahs; *Postlude* (Pedal Study), Southard; *Meditation*, *Toccata*, Foote; *Scherzo*, Widor.

DAVID CHRISTIANSEN, Concordia College, River Forest, IL, July 6: *Toccata*, Fuge, Op. 59, Reger; *Récit de tierce en taille*, de Grigny; *Prelude and Fugue in A Major*, S. 536, Bach; *Variations on America*, Ives; *Litanies*, Alain; *Cantilène* (Symphonie Romane, Op. 73), Widor; *Zehn Choralimprovisationen*: Nos. 1-6, Gárdonyi; *Sonata No. 1*, Op. 65, Mendelssohn.

DAVID CRAIGHEAD, Worthington United Methodist Church, Worthington, OH, May 21: *Sonata No. 1 in F Minor*, Op. 65, Mendelssohn; *Nun komm' der Heiden Heiland*, S. 599, Bach; *O Heiland, reiss die Himmel auf*, Walcha; *In dulci jubilo*, S. 608, Bach; *Vom Himmel hoch*, Walcha; *Noël Bourguignon*, Balbastre; *Herzlich tut mich verlangen*, Brahms; *Offertoire pour le Jour de Pâques*, 'O Fili et Filiae', Dandrieu; *Prelude and Fugue in A Minor*, S. 543, Bach; *Fantaisie in C Major*, Op. 16, Franck; *Organbook III*, Vol. II, Albright; *Prelude and Fugue in G Minor*, Op. 7, Dupré.

LYNNE DAVIS, Central United Methodist Church, Lansing, MI, May 16: *Nef, Rosace, Tu es petra* (Esquisses Byzantines), Mulet; *Feux Follets*, *Toccata*, Vienne; *Scherzo*, Op. 2, Durufle; *Pastorale*, Roger-Ducasse; *Variations sur un Noël Angevin*, Litaize.

ROBERT DELCAMP, National Shrine of the Immaculate Conception, Washington, DC, June 4: *Te Deum*, Demessieux; *Andante sostenuto* (Symphonie Gothique, Op. 70), Widor; *18 Variations*, Guillon; *Carillon*, Souvenir, Canon, Final (Sept Pièces, Op. 27), Dupré.

KELLY DOBBS, First United Church, Oak Park, IL May 26: *Suite du Deuxième Ton*, Clérambault; *Trio Sonata III in D Minor*, S. 527, *Prelude and Fugue in E Minor*, S. 548, Bach; *Choral No. 2 in B Minor*, Franck; *Wondrous Love*, *Variations on a Shape-Note Hymn*, Barber; *Rhosymedre*, V. Williams; *Dieu parmi nous* (La Nativité), Messiaen.

SHARONROSE DRYER, The American Church, Paris, France, May 14: *Kyrie*, *Gott Vater*, *Christe*, *aller Welt Trost*, *Kyrie*, *Gott*

Heiliger Geist, Fuga, Bach; *Cantabile*, *Pièce Héroïque*, Franck; *"Communion"* (Messe de la Pentecôte), Messiaen; *Sonata 94th Psalm*, Reubke.

ROBERTA GARY, JOAN LIPPINCOTT, and EDMUND SHAY, Columbia College, Columbia, SC, June 6: *The Schübler Chorales*, *Fantasia and Fugue in C Minor*, S. 537, *Allein Gott*, S. 662, *Fantasia and Fugue in G Minor*, S. 542, *Prelude in E-flat Major*, S. 552/1, *Allein Gott*, S. 675, 676, *Fugue in E-flat Major*, S. 552/2, Bach.

DAVID HERMAN, Canterbury Cathedral, England, June 27: *Sonata in A Major*, Op. 65, No. 3, Mendelssohn; *Pieces for Musical Clock*, Haydn; *Prelude and Fugue in C Major*, S. 547, Bach; *Sketch No. 4 in D-flat Major*, No. 3 in F Minor, Op. 58, Schumann; *Fantasy for Organ*, Kaderavek; *Cum Rhonda*, Slane, Manz; *Veni creator spiritus*, Held; *Fantasia in E-flat*, Saint-Saëns.

ROBERT BURNS KING, Morrison United Methodist Church, Leesburg, FL, March 15: *A Trumpet Minuet*, Hollins; *Jesu, joy of man's desiring*, Bach; *Concerto V in F Major*, Handel; *"Sicilienne" (Suite)*, Durufle; *Carillon de Westminster*, Vienne.

JO-ANNE LARSON, Christ United Methodist Church, Rochester, MN, July 18: *Fantasia and Fugue in C Minor*, Bach; *A Triptych of Fugues II*, Near; *Chorale Prelude on a Melody by Vulpus*, Willan; *Blessed Jesus, at Thy word*, Manz; *When the roll is called up yonder*, Jones; *Humoresque "L'organo primitivo"*, Yon; *Andante cantabile*, Finale (Symphony No. 4), Widor.

ARTHUR LAWRENCE, St. Paul's Episcopal Church, La Porte, IN, April 2: *Introduction and Passacaglia in D Minor*, Reger; *Valet will ich dir geben*, S. 735, *Schmücke dich*, S. 654, *Fantasia in G Major*, S. 572, Bach; *Obra de Octavo Tono Alto* (Ensalada), Heredia; *Toccata in F Major*, BuxWV 156, Buxtehude; *Fugue in A-flat Minor*, Brahms; *Fugato and Presto* (Variations on a Noël), Dupré.

PAUL LEE, St. Paul's Lutheran Church, Santa Monica, CA, June 11: *Kyrie*, *Gott heiliger Geist* (Clavierübung), *Schmücke dich* (Leipzig), *Herr Jesu Christ* (Leipzig), *Komm, heiliger Geist* (Leipzig), Bach; *Sketches for Pedal-Flugel*, Op. 58, Nos. 1, 2, 3, 4, Schumann; *Two Preludes*, Respighi; *"Theme and Variations"* (Hommage à Frescobaldi), Langlais; *Perpetuum Mobile*, Planavsky; *Impromptu*, Op. 54, No. 2, *Toccata*, Op. 53, No. 6, Vienne.

JOHN McINTOSH, Christ United Methodist Church, Rochester, MN, July 11: *Dialogue in C*, Marchand; *Prière*, Morel; *The Modal Trumpet*, Karam; *Trio in F Major*, Allegro, Choral and Fugue (Berlin/Krakow Ms), Mendelssohn.

JAMES MOESER, Trinity United Church of Christ, Canton, OH, May 22: *Toccata in C Major*, S. 564, Bach; *Concerto No. 2 in B-flat Major*, Op. 4, Handel; *Wir glauben all' an einen Gott*, S. 740, 680, Bach; *Trois Pièces*, Franck; *Improvisation on a submitted theme*.

K. JOYCE MYNSTER, St. John Lutheran Church, Council Bluffs, IA, May 21: *Toccata in Seven*, Rutter; *Echo Fantasia*, Sweelinck; *Pavane*, Elmore; *Magnificat on the First Tone*, Lebègue; *Pastorale and Aviary*, Roberts; *Batalla*, Cabanilles; *Il était, il est et il vient* (Cinq Méditations sur l'Apocalypse), Langlais; *Symphonie II*, Op. 13, Widor.

DAVID PALMER, All Saints' Church, Windsor, Ontario, May 28: *Sonata in g*, Wg 70, 6, C.P.E. Bach; *Prelude in E-flat*, S. 552/1, Bach; *Toccata*, Decker; *Herzlich tut mich verlangen*, O Welt, ich muss dich lassen, Brahms; *Litanies*, Alain; *Sicilienne* (Suite, Op. 5), Durufle; *Alléluia serein d'une âme qui désire le ciel*, *Transports de joie* (L'Ascension), Messiaen.

KAREL PAUKERT, Museum of Art, Cleveland, OH, April 23: *Madame vous avez mon cœur*, Cavazzoni; *Ritrite sopra la Aria della Folia da Spagna*, Pasquini; *Prelude and Fugue in D Major*, Bach; *Prelude, Fugue et Variation*, Franck; *Jésus accepte la souffrance*, *Les Anges* (La Nativité), Messiaen; *Postludium* (Glagolitic Mass), Janáček.

PETER V. PICERNO, Idlewild Presbyterian Church, May 23: *Fantasia*, K. 608, Mozart; selections from *Messe des Psaumes*, Couperin; *Schmücke dich, o liebe Seele*, S. 654, *Passacaglia*, S. 582, Bach; *Resurrection*, King; *Choral in B Minor*, Franck; *Adagio* (Symphonie III), Final (Symphonie I), Vienne.

PHILIP ALLEN SMITH, with Chris Price, trumpet, Alhambra Seventh-Day Adventist Church, Alhambra, CA, June 10: *Toccata Giocoso*, Op. 36, No. 2, Mathias; *Concerto en Re majeur*, Tartini; *Fantasia und Fuge in G moll*, S. 542, Bach; *Alleluys*, Preston; *Sept Chorals*: II, V, VII, Langlais; *Cantabile*, Final (Symphonie VI), Widor.

FREDERICK SWANN, United Methodist Church, Haddonfield, NJ, May 19: *Trumpet Tune*, Lewis; *Soft stillness and the night*, Hebble; *Prelude and Fugue in G Major*, S. 541, Bach; *Choral in E Major*, Franck; *Sonata in F Minor*, Op. 65, No. 1, Mendelssohn; *Two pieces in free style*, Vienne; *Toccata* (Byzantine Sketches), Mulet.

JOHN VANDERTUIN, organ and piano, St. Pius X Catholic Church, Brantford, Ontario, June 14: *Prelude and Fugue in C*, Böhm; *Herr Jesu Christ*, Bach; *Variations on "St. Christopher"*, Vandertuin; *Intermezzo* (Symphony No. 6), Widor; *Prière et Berceuse*, Guilmant; *Toccata in G*, Dubois; *Prelude in C-sharp Minor*, Rachmaninoff; *Sonatina on "Duke Street"*, *Impromptu on "Maryton"*, Vandertuin; *Polonaise in A-flat*, Chopin; *Jesu, meine Freude*, *Introduction*, *Fugue and Chorale* "Holy, Holy, Holy, Lord God, Almighty", Vandertuin.

SUE WALBY, Christ United Methodist Church, Rochester, MN, July 25: *Festive Prelude*, Berlinski; *Two Preludes*, Bloch; *Choral Variation on To Thee we give ourselves today*, Kohs; *Meditation*, Adler; *The Burning Bush*, Berlinski.

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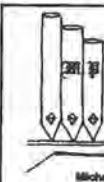
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