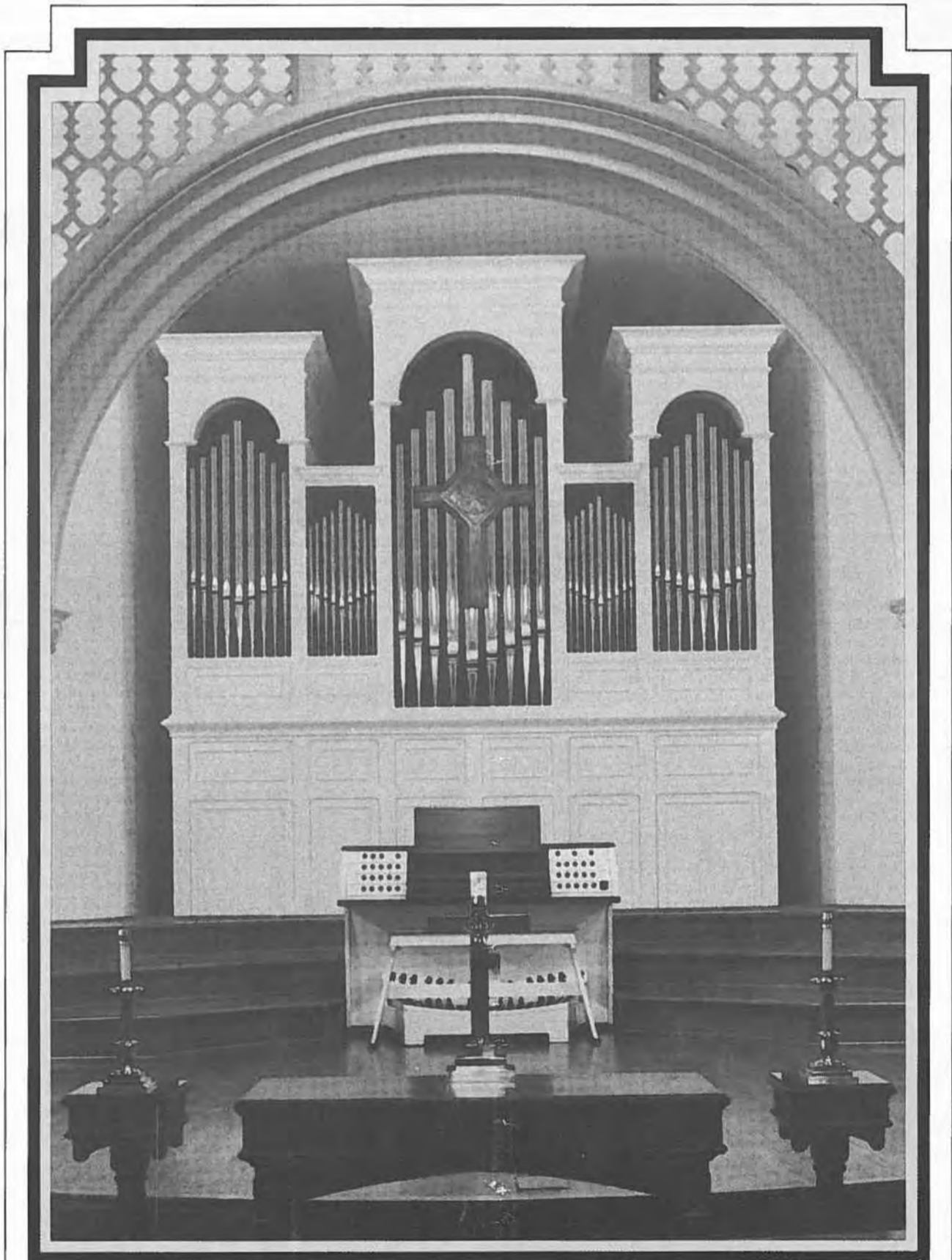


THE DIAPASON

SEPTEMBER, 1992



First United Methodist Church, Tupelo, MS
Specification on page 15

The American Boychoir School will host the fifth national conference on choral training for directors of children's, girls' and boys' choirs, September 25-26. Conductors include James Litton, Blanka Kulinska and Bohumil Kulinsky, with literature appropriate for church, school or community chorus. For information: The American Boychoir School, Lambert Drive, Princeton, NJ 08540; 609/924-5858.

Philip Brunelle has announced the 1992-93 season schedule for the Plymouth Music Series of Minnesota: September 27, Westminster Abbey Choir conducted by Martin Neary, Central Lutheran Church, Minneapolis; October 24, Minnesota premiere of Paul McCartney's *Liverpool Oratorio*, Orchestra Hall, Minneapolis; November 8, tenor Nicolai Gedda with the Orchestra of the Plymouth Music Series, Ordway Theatre, St. Paul; January 31, Witness concert (celebration of Black History month), State Theatre, Minneapolis; February 27 & 28, Rossini's *La Cazza Ladra*, World Theatre, St. Paul; April 30, "Vive La France," St. Paul Cathedral. For information: 612/870-0943.

The University of Nebraska-Lincoln School of Music will sponsor its 16th annual Organ Conference October 15-17. Entitled "The Art of Organ Transcription," the conference will feature Wayne Leupold and Thomas Murray in lecture demonstrations and recital. Leupold will trace the history of organ transcription and offer suggestions on the technique of transcribing. Murray will discuss the idiom of transcription and the place of transcriptions in the wider organ repertoire, and will perform a recital on the 23-rank Aeolian (1917/28) in the Tom Hruza residence in Lincoln.

For information: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The annual meeting of the Georgia Baptist Church Music Conference will take place October 15-17 at the Vineville Baptist Church, Macon, GA. Featured guest will be Dr. W. Lyndel Vaught from First Baptist Church of San Angelo, TX. Senior Adult Choir Ministry will be the focus, along with topics such as "Using Computers in Music Ministry" and music reading sessions. For information: Curtis Murdock, Beech Haven Baptist Church, 2930 W. Broad St., Athens, GA 30606; 404/548-2246.

Cathedral Associates has announced Music at St. Mark's Cathedral, Seattle, WA. 1992-93 programs include October 16, J. Melvin Butler; November 2, Joseph Adam; December 3, 4, 5, Handel's *Messiah*; January 15, David and Marian Craighhead; March 5, James David Christie; and May 7, Wolfgang Rübsam. For information: 206/323-1040.

The first International Rouen Organ Academy takes place October 25-31, with the theme, "The Romantic and Symphonic Organ Tradition 1850-1930." The academy is organized by the Rouen musical society Le Puy Musical, with the encouragement of the Association Aristide Cavaillé-Coll of Paris. Historic organs and their repertoire will be examined, with classes in performance practice, music history, organbuilding, and an introduction to the French harmonium. There will be visits to the organs, classes in interpretation and registration, lectures, and concerts.

Faculty includes Georges Lartigau, Marie-Andrée Morisset-Balier, Louis Thiry, Joris Verdin, and Ton van Eck. Instruments include those at St-Ouen (Cavaillé-Coll 1890 IV/64), St-Nicaise (Rochesson 1940 III/45), St-Sever (Kris-

cher 1900 III/40), St-Godard (Cavaillé-Coll 1884 III/36), St-Vivien (Kirscher 1898 III/31), and other organs by Mutin, Merklin, Convers, etc.

For information: Le Puy Musical, 3, rue du Général Sarraill, F-76000 Rouen.

The joint meeting of the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society will be held in Louisville, KY, April 15-17, 1993. Abstracts of papers and proposals for short recitals are requested. Topics should be relevant to the societies: early keyboard instruments (the tracker organ, harpsichord, fortepiano, clavichord), their repertoire (including modern materials), performance practices, and aspects of construction and maintenance. Proposals are especially solicited for topics related to J. S. Bach and to women in early keyboard music. Presentations should be no longer than 25 minutes, allowing an additional five minutes for questions and comments from the audience. All proposals must include a 200-word biography (not a resume), and a list of audio-visual requirements. Proposals for papers and lecture-recitals should also include a one-page abstract of the material to be presented. Proposals for a recital or lecture-recital must include a recital program and a cassette tape of representative performance.

Send all materials to Dr. Barbara Garvey Jackson, 235 Baxter Lane, Fayetteville, AR 27201, postmarked by November 1, 1992. For further information, call 501/442-7414. Please note that the Societies do not cover participants' expenses related to attending the conclave.

A competition for organ composition is being organized by the International Society of Organbuilders. Any composer, without age or other restrictions, may enter with an unpublished composition of 10 minutes maximum duration. Several prizes of up to \$5000 will be awarded by an international jury and by the audience at the International Congress of Organists in Montreal, Canada, in July, 1993. The winning piece will also be published. Full rules and application forms are available from the Secretary of the I.S.O.: Kurt Lueders, 4, rue Jules Ferry, 92300 Levallois Perret, France.

The American Musical Instrument Society has announced that the third bi-annual Frances Densmore Prize was awarded in 1992 to Cecil Adkins, University of North Texas, for his article, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," *Journal of the American Musical Instrument Society*, Vol. XVI (1990). The prize is awarded for the most significant article-length publication, published in English during the calendar years 1989 or 1990, which best furthers the Society's goal to "promote study of the history, design, and use of musical instruments in all cultures and from all periods." For information: Margaret D. Banks or Andre P. Larson, 605/677-5306.

The Great Organ at Methuen—1991 Season is the newest in a series of limited-edition, live recordings of season highlights from the annual recital series at Methuen Memorial Music Hall, Methuen, MA. Featured organists include Bruce Neswick, Andrew Fletcher, Adrienne M. Pavur, Charles Krigbaum, Frederick Hohman, Leo Abbott, Renea Waligora, and Kenneth Starr, playing works of Bach, Wesley, de Grigny, Widor, Tchaikovsky, Saint-Saëns, and Faxon. The recordings have been digitally mastered and duplicated in real-time on chrome tape using Dolby B. Also available are the highlights cassettes for the 1990, 1989, 1988, 1987 and 1986 seasons; \$12 each (postpaid); the set of all six cassettes

THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

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The Great Organ At Methuen

\$60 (postpaid). Checks should be made payable to Methuen Memorial Music Hall; orders should be sent to: Edward J. Sampson, Jr., President, Methuen Memorial Music Hall, Inc., 38 Chestnut St., North Andover, MA 01845-5320.

The Westfield Center has announced the publication of *The Historical Organ in America: A Documentary of Recent Organs Based on European & American Models*. In the 223-page book, twelve important tracker organs are documented by their builders, with essays,

photographs, measurements and drawings, with detail on everything from pipework and temperaments to the halls and the builders' historical models. Contributors include Gene Bédient, Michael Bigelow, George Bozeman, John Brombaugh, Steven Dieck (C.B. Fisk), Paul Fritts, Greg Harrold, A. David Moore, Fritz Noack, George Taylor, Hellmuth Wolff, and Munetaka Yokota.

For information: The Westfield Center, One Cottage St., Easthampton, MA 01027; tel 413/527-7664; fax 413/527-7689. The book is priced at \$48.00 (\$38.00 for Westfield Center members), plus shipping. Individuals must prepay in U.S. dollars or use Visa or Mastercard.

Southern Illinois University Press has announced the publication of *Recollections of R.J.S. Stevens: An Organist in Georgian London*, by Mark Argent. The book provides the diaries of a late 18th- early 19th-century musician. Stevens was a professional organist, teacher, tenor, and composer of glees. Mark Argent was educated at Robinson College, Cambridge. 314 pages, \$34.95, plus \$2 postage, from Southern Illinois University Press, P.O. Box 3697, Carbondale, IL 62901; 618/453-6633.

Novello has announced the publication of *Herbert Howells' Organ Sonata No. 1*, edited by Graham Matthews and Robin Wells. The sonata was written in 1911, and listed as opus 2, with a duration of 25 minutes. It is available in the U.S. from Theodore Presser Co., Bryn Mawr, PA, for \$14.95.

Appointments



Joseph M. Martin

Joseph M. Martin has been appointed director of church marketing development for Shawnee Press, Inc. He will be responsible for working with churches, music distributors, universities and other institutions to promote Shawnee's church music publications. Martin serves as minister of music at Bee Cave Baptist Church in Austin, TX. He holds a BMus from Furman University and MMus from the University of Texas.

Here & There



Diane Meredith Belcher

Diane Meredith Belcher is featured on a new CD recording, *The Great Skinner Organ at Girard College*, on the Direct-to-Tape label (DTR8403CD). The program includes Widor, *Intermezzo (Symphonie VI)*; Reger, *Invocation (Sonata No. 2 in D Minor, op. 60)*; Rheinberger, *Introduction and Fugue (Sonata No. 8 in E Minor, op. 132)*; and Duruflé, *Suite, op. 5*. Ms. Belcher is the sixth American ever to win a prize at the Grand Prix de Chartres Competition. She also won second prize at the St. Albans International Organ Competition in England. The recording is available on compact disc (\$16.95), cassette (DTR8403C, \$11.00), and DAT (DTR8403DAT, \$25.00). For information: Direct-to-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035; 609/547-6890.

Rick Deasley, organist at Hope Lutheran Church and School, Shawnee, KS, has announced the release of his second volume of organ works, *Intros, Improvs & Interludes Volume II*, published by Lillenas. Like the first volume, this book includes 16 pieces based on familiar hymns.

Mr. Deasley holds a degree in composition from the University of Missouri Conservatory of Music. He studied organ with John Ditto and John Obetz, and composition with Gerald Kemner, and previously studied with Brett Hauser at Point Loma College, San Diego. In 1991 he was one of five finalists in the Yale University Institute of Sacred Music Composition Competition.



Heidi Emmert

Heidi Emmert, winner of the 1990 Grand Prix de Chartres, premiered *Introduction, Aria, Finale*, by German composer Harald Genzmer, on May 1 at the Crystal Cathedral. She also gave the first European performance of the work at the Cathedral of Cologne in July. Ms. Emmert's next U.S. performance will take place October 5 at Bel Air Presbyterian Church, Los Angeles, with works by Bach, Widor, Bannister.



Steve Gentile and Frances Nobert

Steve Gentile and Frances Nobert formed the Haarlem Duo to present a concert February 16 at Whittier College, Whittier, CA. The program included organ solos and duets, works for organ and piano, and a composition for organ and electronic keyboard, by Albrechtsberger, Bach, Demarest, Guilment, McCabe, Reger, Vivaldi, and Wesley. Mr. Gentile teaches piano, harpsichord and music theory at the University of Minnesota. Dr. Nobert is associate professor of music, music department chair, and college organist at Whittier College.

Roger Hannahs has been commissioned to write a *Gregorian Rhapsody* on themes of the Sacred Heart, by Susan Armstrong, who will perform the work at Sacred Heart Church, Waterbury, CT on September 27. The occasion will be the 100th anniversary of the installation of the 1892 Johnson & Son organ.

Under the direction of Edith Ho, director, and Mark Dwyer, assistant, the Choir of the Church of the Advent, Boston, made a concert tour of Venezuela this past spring. The repertoire covered several centuries, with emphasis on Renaissance polyphony. The nine-day tour, under the auspices of Friendship Ambassadors Foundation, featured eight performances in churches, cathedrals, and concert halls, including the Teresa Carreno Cultural Center in Caracas.

Donald Joyce is featured on a new CD recording, *The Organ at La Valenciana*, Guanajuato, Mexico, on the Titanic label (Ti-188). The program includes works by Braga, Santa Maria, Cabezón, De Soto, Bruna, Araujo, Arauxo, Heredia, Conceição, Cabanilles, Aguilera, Soler, and San Lorenzo. For information: Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

Arthur Lawrence will leave his position as Associate Editor of *The American Organist*, in order to spend the 1992-93 academic year in Paris, where he will study and undertake research. He has been granted leaves of absence by the Church of the Good Shepherd, where he is organist-choirmaster, and by the Manhattan School of Music, where he is a member of the organ faculty, and will return to those positions in the fall of 1993. A graduate of Davidson College, Florida State University, Stanford University, and the University of Michigan, Dr. Lawrence taught in Indiana for 12 years at the University of Notre Dame, Indiana University at South Bend, and St. Mary's College. He was editor of *THE DIAPASON* 1976-82, as well as organist of St. Paul's Episcopal Church, La Porte, IN. He has been active in the AGO, serving as treasurer of the San Francisco Chapter, dean of the St. Joseph Valley Chapter, and executive board member of the New York City Chapter, and holds the AAGO and ChM certificates. Lawrence served as editor of the *Journal of the American Musical Instrument Society* for 1990, 1991, and 1992.

Rubrics (A Liturgical Suite for Organ in five movements), by Dan Locklair, has been published in a new engraved edition by E.C. Kerby, Ltd. (Ricordi, distributed by Hal Leonard of Milwaukee, WI). Commissioned in 1988 by the Organ Artists Series of Pittsburgh, PA, *Rubrics* is recorded by Barbara Harbach on the Gasparo label (GSCD-277). Locklair's *Alleluia Dialogues* (a cappella motet for double choir and bells) has been selected by a jury for the International Composer's Competition "Jihlava '92," in Jihlava, Czechoslovakia. *Alleluia Dialogues* was commissioned in 1990 by the Fourth Presbyterian Church of Chicago (Morgan Simmons, organist and choirmaster), and published in 1991 by Hope Publishing Company as part of Hope's "Fourth Presbyterian Church Anthem Series."

Michael Proscia has formed a new corporation, Michael Proscia Organ Builder, Inc. The firm will perform annual tuning and maintenance of pipe organs, rebuild existing instruments, and design and build new pipe organs. For information: Michael Proscia Organ Builder, Inc., P.O. Box 547, Bowdon, GA 30108; 706/258-3388.

David Schrader is featured on a new CD recording, *Padre Antonio Soler Harpsichord Sonatas, Volume II*, on the Cedille label (CDR 90000 009). Schrader plays his own double-manual, French-style harpsichord, built by Lawrence G. Eckstein, in sonatas 1, 2, 3, 8, 10, 62, 70, 74 and 81. For information: Cedille Records, 1250 W. Grace St., Suite 3F, Chicago, IL 60613; 312/404-0758.



Bruce Stevens

Bruce Stevens, of Richmond, VA, is featured on a new CD recording, *Organ Sonatas of Josef Rheinberger, Vol. 3*, which includes the late sonatas: Sonata 16 ("Skandinavisch"), Sonata 17 ("Fantasia Sonate") and Rheinbergers last organ piece, Sonata 20 ("Zur Frieden-

feier"). The recording features the 1860 E. & C.G. Hook organ in First Congregational Church, Woburn, MA, the 1889 J.H. & C.S. Odell organ in Corpus Christi R.C. Church in Baltimore, MD, and the 1913 Wirsching organ in Queen of All Saints R.C. Church in Brooklyn, NY.

The earlier volumes in the series contain sonatas 3, 11, and 12 (Vol. 1), recorded on organs by Miller, Johnson, and the Hook organ in St. Mary's R.C. Church in New Haven, CT, and sonatas 2, 6, and 8 (Vol. 2), featuring organs by Barckhoff, Hook & Hastings, and again the St. Mary's Hook.

Recorded on the Raven label, the CDs are distributed by Albany Records, and available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, for \$14.98 per CD plus \$1.85 shipping charge per order.

Peter Sykes is featured on a new CD recording, *From the Heartland*, on the Titanic label (Ti-181). The recording was made on two organs built by J.F. Nordlie Company, Sioux Falls, SD: Brandon Lutheran Church, Brandon, SD (opus 4, II/23); and First United Methodist Church, Sioux Falls, SD (opus 22, III/41). Repertoire includes works of Buxtehude, Bruhns, James Woodman, Brahms, Bach, and Heiller. For information: Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.



Charles Boyd Tompkins

Charles Boyd Tompkins has joined the roster of organists represented by Phyllis Stringham Concert Management. Dr. Tompkins is university organist and assistant professor of music at Furman University and is organist at Westminster Presbyterian Church in Greenville, SC. He is an honors graduate of the Eastman School of Music and the University of Michigan where he studied with Russell Saunders and Robert Glasgow respectively. He was a first-prize winner of the National Organ Playing Competition sponsored by the Boston AGO Chapter, and the National Society of Arts and Letters Competition in Washington, DC. He has played at the Kennedy Center, Harvard University, the University of Notre Dame, Duke University, and the Piccolo Spoleto Festival. He performed the upper midwest premiere of Messiaen's *Meditations on the Mystery of the Holy Trinity* in May, 1986, which was broadcast on *Pipedreams*.



E. Rodney Trueblood

E. Rodney Trueblood was honored on June 14 for his 37 years as organist-choirmaster of First United Methodist

Church, Elizabeth City, NC. For the worship service, Mark Williams, a former organ student of Mr. Trueblood, composed a festival introit, *Enter His Courts with Praise*, and dismissal Amen. Other music included works by R.K. Biggs, Pfautsch, Flemming, Titcomb, and Peeters. A luncheon followed the morning worship. Following lunch, Mike Morgan of Shawboro, NC, also a former organ student, played a brief recital before the 1 p.m. recognition program.

Mr. Trueblood's teachers include Ethel Jones and Emerald Sykes, both of Elizabeth City, and Robert Noehren, while at Davidson College. He played his first church service at age 13, on the new pipe organ at First Christian Church, Elizabeth City. Other church positions include Cann Memorial Presbyterian Church, Elizabeth City, and Davidson United Methodist Church, Davidson, NC. He has been a long-time member of the Tidewater AGO Chapter, and holds membership in OHS, ATOS, and the Fellowship of United Methodists in Music, Worship and Arts. Gordon Young has recently written an anthem, *Sing to the Lord a New Song*, "for Rodney Trueblood and the Choir of First UMC, Elizabeth City."

The Church Music Handbook 1992-1993 has been released by Gemini Press, Inc. (Box 603, Otis, MA 01253) for \$11.95 postpaid. The 11th edition begins with September, 1992 and continues through August, 1993, and includes Revised Common, Episcopal, Lutheran and Roman lectionary citations and fourteen suggested hymns of the day keyed to twelve hymnals.

Handbook to the Baptist Hymnal 1991, published in June by Convention Press, provides a summary of Baptist hymnody; background information on hymns, tunes, authors, composers, and sources; information about the hymnals

stained-glass window art and the designer; a concordance of key words and phrases; and indices for hymns, Scripture readings, authors, composers, sources, tunes, keys, hymn medleys, biblical promises and writers. Writers for the volume include Hugh T. McElrath, Milburn Price, Paul Richardson, Donald Brown, Harry Eskew, Scotty Gray, David Music, William Reynolds, and Paul Hammond. The 640-page volume, complete with color art, is available for \$19.95. For information: 615/251-2303.

Music Educators National Conference has published a new manual, *Sing Choral Music at Sight*, by Tom Anderson. The manual contains exercises for rhythm, reading clefs, major and minor modes, keys and time signatures, and textures and voicings. For information: MENC, 1902 Association Dr., Reston, VA 22091; 703/860-4000.

Music Article Guide has announced its new publication, *MINI-M.A.G.* Each *MINI-M.A.G.* set, issued quarterly (in loose-leaf), is comprised of material extracted from a corresponding issue of *Music Article Guide* and rearranged into four major categories: Music Education, Performance, Choral/Church Music, and Musicology/Theory. The *MINI-M.A.G.s* are available free of charge to those college and university music departments whose libraries are subscribers to *Music Article Guide*. Permission is granted (upon payment of a \$50 permit fee for duplicating copyright material) for the *MINI-M.A.G.s* to be reproduced in unlimited quantities for distribution to students and faculty. Music educators can then develop their own personal file of annotated listings of music articles in the U.S. relating to their special area of interest. For information: M. Henken, Information Services, Inc., P.O. Box 27066, Philadelphia, PA 19118-0066.

Nunc Dimittis



George Faxon

George Faxon died on June 25 at his home in Chestnut Hill (Boston), MA. He was 79.

Born in Portland, OR, Faxon was raised in Conway, NH, and graduated from Bentley College in 1934. He studied organ with Albert W. Snow at the New England Conservatory before moving to Ann Arbor to join the faculty of the University of Michigan as assistant to Palmer Christian. While stationed in England with the Army in World War II, he studied at Cambridge with Harold Darke. After the war, he studied with Carl Dolmetsch at Haslemere in Surrey.

In 1946 Mr. Faxon was appointed organist at the Church of the Advent, Boston, and assistant to E. Power Biggs at the Longy School of Music. He continued to teach at Longy, Julius Chaloff's school, and the New England Conservatory until 1956, when he joined the faculty of Boston University, where he remained until 1978. He also taught at Brown University and Union Theological Seminary, and from 1979-1982 at Boston Conservatory. He served as organist at St. Paul's Cathedral 1949-1954, and then as organist and choirmaster at Trinity Church for 26 years. At Trinity Church, Faxon developed a professional choir of mixed voices for the performance of large-scale oratorios. His wife, the composer Nancy Plummer Faxon, wrote numerous compositions for the choir. After retiring from Trinity Church in 1980, he was appointed Artist-in-Residence at Old South Church.

Mr. Faxon gave numerous recitals throughout the U.S. and Canada. He was a charter member of the music honor society Pi Kappa Lambda; a Fellow of Trinity College, London; a mem-

ber of the AGO, serving as Dean of the Boston Chapter; a trustee of St. Dunstan's College of Sacred Music; a member of the Charles Wesley Society, and other organizations.



Andrew Huntington

Andrew A. Huntington died October 20, 1991, at the age of 46. He was a resident of Cromwell, CT.

Mr. Huntington held the BMus from Crane School of Music in Potsdam, NY, and the MSM from Union Theological Seminary. He was employed by the Austin Organ Company as a voicer and tonal finisher from 1969-1984. Most recently he was self-employed as a voicer and consultant, known for his work in Pennsylvania, New York, Connecticut, and Massachusetts. He was a member of Christ Lutheran Church, Middletown, CT, where he served as organist and choir director since 1984. From 1971-1983 he held a similar post at Asylum Avenue Baptist Church, Hartford, CT. He was an active member of the Hartford AGO Chapter and the OHS.

Noma Jebe died on February 14 in Ann Arbor, MI. Born in 1910 at La Porte City, IA, she graduated in 1933 from Iowa State Teachers College, now the University of Northern Iowa. Her career included positions as elementary teacher, music supervisor, and church organist. She also lectured widely on the organ, acoustics, and architecture. Dean of the Central Iowa AGO Chapter from 1959-1960, she was also a founding charter member of the Ann Arbor AGO Chapter.

Memorial services were held on April 25 in Ann Arbor, and on May 9 in La Porte City. She is survived by her husband, Emil H. Jebe.

Hear organists Catherine Crozier, Montserrat Torrent, Charles Kriegbaum and James Johnson playing organ masterworks spanning 4 centuries including Bach's Art of the Fugue, the 3 Hindemith organ sonatas, and the music of Buxtehude, Sweelinck, Gabrieli and John Knowles Paine.

WGBH Radio Boston presents

The Classical Organ

Noted harpichordist Igor Kipnis hosts this stunning new 13 week series of organ recitals on the world renowned Fentrop organ at Harvard University

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Harpichord News, Views, Reviews

by Larry Palmer

Some Thoughts on the SEHKS Conclave at Agnes Scott College

With the presentation April 2-4 of the 12th annual conclave for the Southeastern Historical Keyboard Society, the group's president, Calvert Johnson, reached the mid-point of his triple-crown program-chairing for keyboard-related events this season (the earlier Spivey International Harpsichord Symposium and the 1992 AGO national convention were the other two prongs of the diadem). The SEHKS event, run on Johnson's home turf, Agnes Scott College in Decatur, GA (a suburb of Atlanta), had two main themes: keyboard music in 18th-century France, and the care and maintaining of historic keyboard instruments.

Perhaps this double-interest program pointed toward the main problem of this particular conference: an overcrowded schedule. With so many events listed, some of us chose not to attempt to "do everything"—the only way, it seemed, to maintain health and sanity.

The most outstanding presentations came from a stellar assemblage of speakers. Richard Rephann made a convincing argument for double-tongued jacks with both quill and leather plectra in the 1770 Pascal Taskin harpsichord from the Yale Collection, of which he is curator. Colin Tilney's lucid discussion of the French unmeasured prelude was illustrated with lovingly-musical and persuasive playing. John Koster's profusely-illustrated talk on foreign influences in French piano-making of the 18th century included pictures of the Bas piano from Marseilles, now in the collection of the institution for which Koster is conservator (The Shrine to Music Museum, Vermillion, SD). Veteran harpsichord-maker William Dowd gave a short talk on the reasons for and working of the knee-levers for changing stops [genouillères] found on many French harpsichords after 1770.

Outstanding playing was heard primarily in the short recitals during the day. Elaine Funaro and Randall Love

gave sophisticated performances of unusual works for harpsichord and fortepiano duet by Guenin, Jacob Kirkman, Rigel, and Tapray. Keith Reas had the unenviable assignment of playing an organ recital at 8:30 a.m., but the combination of well-chosen music and a superb one-manual Brombaugh organ in Thatcher Chapel of the ASC Student Center made this a successful venture (Vivian Montgomery confronted the same early morning hour the following day when she played harpsichord works of two women composers: Elisabeth-Claude Jacquet de la Guerre and Helène de Nervode Montgérout). The best recital of the entire conclave was one tossed off with great elan by Donald Angle, who sat down after spending several hours teaching a "no-fear" harpsichord maintenance workshop, and played, seemingly without effort, a wide-ranging program of his arrangements from the world of popular music. Was it an accident that this most satisfying concert took place in the most sympathetic acoustical space encountered during the conclave (the chapel at Decatur Presbyterian Church)?

Evening concerts, in contrast, suffered from less-welcoming acoustical environments and lackluster playing. A welcome exception was harpsichordist John Gibbons, who brought an electrifying energy to an otherwise routine concert of the Grande Bande as he led them in Bach's *Concerto in A Major*, BWV 1055, to inaugurate ASC's new Thomas and Barbara Wolf German harpsichord on Thursday evening. On the following evening Stephen Lubin's fortepiano recital, for which he, too, used a Wolf instrument, suffered from his overplaying of the sensitive instrument, especially in its resonant treble range. Perhaps it was Lubin's attempt to compete with the noisy trains on the adjacent tracks, an aural competition which frequently produced strange and unintended music. One could have titled parts of the concert "Southern Pacific 1992" (in tribute to Honegger). The ever-musical Colin Tilney had an even-busier train schedule, as well as a less-than-perfectly regulated instrument with which to contend in his program on Saturday evening. This was lamentable, for it marred (and left inaudible at times) some expressive playing, particularly in Duphy's "Les Grâces" and unfamiliar works by J. N. Geoffroy.

Social events, especially the gala final reception at the home of Calvert Johnson, were happy and enjoyable times. The unseasonably cold weather did not inhibit the beauty of blooming trees and azaleas, the splendor of Agnes Scott College's Victorian buildings, or the friendliness of the local presenters. Transportation back and forth from the hotel to two fairly-widely separated venues for the conclave caused logistical complications for out-of-towners without cars, and caused some justifiable complaints from the instrument builders and other exhibitors that few people spent time examining their wares. (The crowded schedule allowed little time for exhibit-browsing, as well.)

Several weeks later I attended the Midwestern Historical Keyboard Society annual meeting in Charleston, IL, and found that, for me, a lower-density schedule with closely-concentrated housing of events and exhibitions provided a more manageable and satisfying meeting. A clever program which utilized many Society members minimized expenses and encouraged a number of registrants, allowing the Midwesterners to turn a profit this year. The MHKS meeting will be reviewed more extensively by Margaret L. Atkinson in a future issue of *THE DIAPASON*.

It will be interesting to see which scheduling philosophy prevails for the joint conclave of the two societies, to be held in Louisville, KY, April 15-17, 1993. In this time of tight budgets, both for the societies and for their members (who watch organizations trim their travel funds each year), shared conferences make increasingly good sense.

Mozart's Keyboards

For years I have thought that harpsichordists have been too willing to give up Mozart's keyboard music to the fortepiano crowd, especially since Salzburg during Mozart's time seems to have been a harbinger of harpsichords. For those who want the historic data about what keyboard was where when Mozart was there, the finest overview I've seen appears in *Early Music* (May, 1992): Richard Maunders's eleven-page summary "Mozart's Keyboard Instruments." *Early Music*, a quarterly journal now under the editorship of Tess Knighton, is published by Oxford University Press (available through Journals Marketing Department, 2001 Evans Road, Cary, NC 27513; telephone 919/677-0977, extension 5163; Fax 919/677-1714).

More on French Harpsichord Music from David Fuller

In volume 8 of the *Early Keyboard Journal* (1990), musicologist David Fuller's article, "Portraits and Characters in Instrumental Music of 17th- and 18th-Century France" (pp. 33-59), is an engaging and typically-well-expressed history of the character piece in French

harpsichord literature. Fuller details the supremacy of François Couperin in this genre and shows how the titled keyboard pieces were related to the popular literary portraits of the earlier French writers.

Zuckermann Found In a Book Store

For those of us who may have wondered where Wolfgang Zuckermann (of harpsichord kit fame) is these days, a chance find in a local bookstore provides some enlightenment: *The Mews of London, a Guide to the Hidden Byways of London's Past*, is a 1982 publication by authors Barbara Rosen and our "Wally" (his dust-jacket biography mentions his harpsichord-past). This exploration of London's legacy of stable blocks (more than 600 of these mews remain) is a fascinating look at behind-the-mansion housing in today's modern city. (Published by Webb & Bower, Exeter, England. ISBN 0 906671 50 7.)

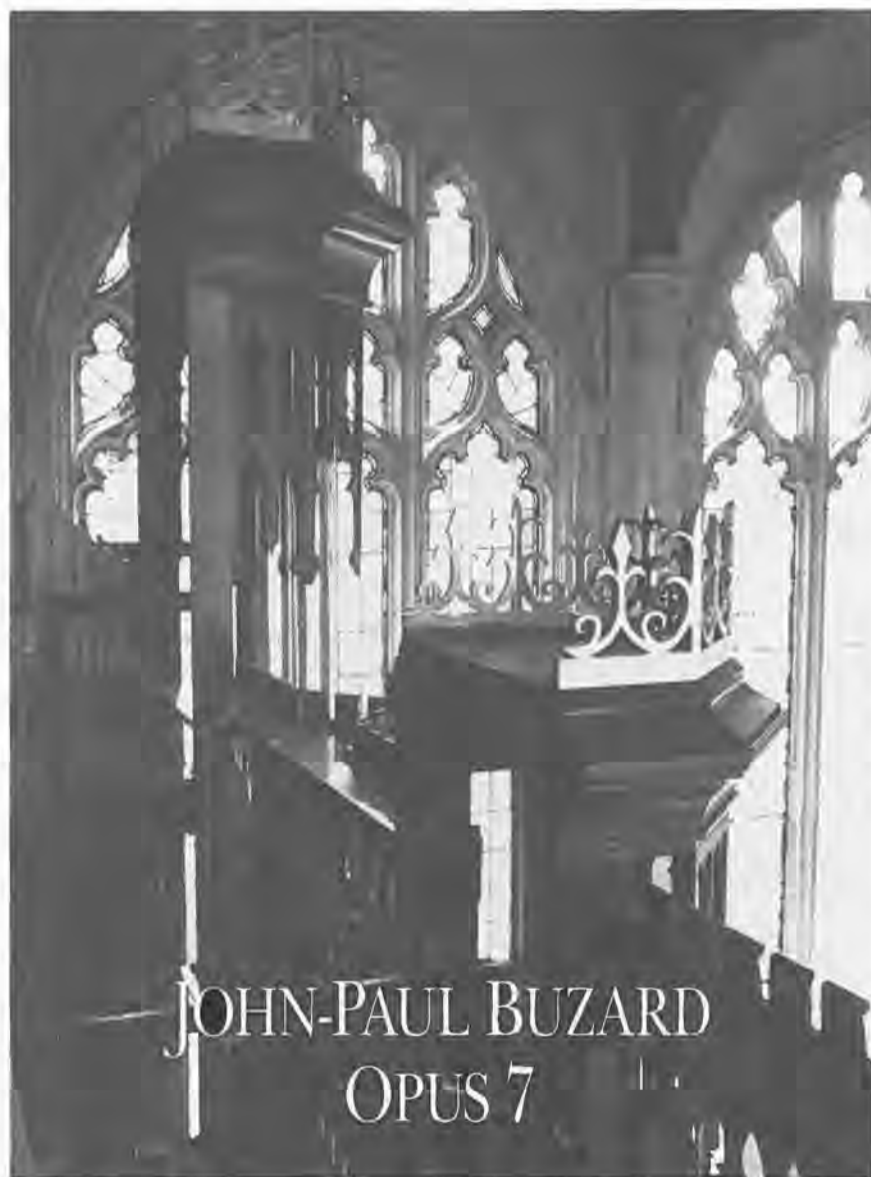
Kenneth Gilbert's New York Debut

As unlikely as it might seem, international harpsichord star Kenneth Gilbert plays harpsichord in New York City for the first time in his career on Octo-

ber 26. His program: d'Anglebert Pieces in D; Bach Partita in D; Rameau Pieces in G; Balbastre Pieces from Rameau's *Pygmalion*. This concert opens an international harpsichord festival at Merkin Concert Hall of Abraham Goodman House. Other events include recitals by Gilbert-students Olivier Baumont and Davitt Moroney, a concert by Andrew Appel and the Four Nations Ensemble, and a multiple-harpsichord concert with these four players to include Bach concerti, a Soler concerto for two keyboards, and works of Couperin and Rameau. Gilbert and Baumont will give a master class on November 1; Appel and Moroney, one on November 2. For information: International Harpsichord Festival, Elaine Kaufman Cultural Center, 129 West 67th Street, New York 10023; telephone 212/362-8060; Fax 212/874-7865.

Harpsichord Music by Dan Locklair

Resident composer and Associate Professor of Music at Wake Forest University in Winston-Salem, NC, Dr. Dan Locklair (born in 1949) has written several major works for harpsichord solo. The most recent to reach publi-



The new Buzard organ in the Episcopal Chapel of St. John the Divine on the Champaign campus of the University of Illinois fulfills a long-time need. Inspired by the English Romantic Style of organbuilding, it provides a solid foundation for the congregation's Anglican choral tradition and hymnody.

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Viola da Gamba	8
Principal	4
Spire Flute	4
Fifteenth	2
Fourniture IV	1 1/2
Major Tuba (horizontal)	8
Major Tuba Solo (C25-C61)	8
Cymbalstern	

SWELL ORGAN A (black engraving)

Salicional	8
Voix Celeste	8
Principal	4
Plein Jeu IV	2
Basson	16
Trompette	8
Oboe	8
Clarion (from 16')	4
Tremulant	
Major Tuba (Great)	8
Major Tuba Solo (C25-C61)	8

SWELL ORGAN B (red engraving)

Stopped Diapason	8
Open Flute Celeste	8
Flute Harmonique	4
Nazard	2 2/3
Block Flute	2
Tierce	1 1/2
Clarinet	8
Tremulant	

PEDAL ORGAN

Subbass (elect)	32
Lieblich Gedeckt (elect)	32
Open Diapason	16
Bourdon	16
Gedeckt (Great)	16
Principal	8
Gedeckt (Great)	8
Choral Bass	4
Mixture III	2
Trombone (Wood)	16
Basson (Swell)	16
Major Tuba (Great)	8

COUPLERS

Great to Great	16, Unison, 4
Swell A & B to Swell	16, Unison, 4
Swell A & B to Great	16, 8, 4
Great to Pedal	8 & 4
Swell A & B to Pedal	8 & 4

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cation, *Fantasy Brings the Day* (1989), is a 13-minute work in four sections. Among idiomatic features of the work are strong rhythms, clean textures, glissandi, and some written-out measures meant to be played in an improvisatory style.

Locklair's earlier composition, *The Breakers Pound* (1984), is also a most attractive composition, with a duration of 15 minutes. This work, inspired by the poem "Freeway" by Stephen Sandy (the title is taken from the poem's final line), has four main sections in the form of a dance suite: Prelude, Waltz and Rag; Pavane and Galliard; Postlude. Jazz elements mingle with such harpsichord idioms as glissandi, crescendoing textures, and specified registrations. Both works are accessible to listeners, fairly difficult for players.

These two pieces are dedicated to harpsichordist Barbara Harbach, who has included them in the repertoire for her *20th-Century Harpsichord Music* CDs on the Gasparo label. They are published by E. C. Kerby Ltd, of Toronto (distributed in the USA by Hal Leonard).

A third harpsichord offering by Dr. Locklair is the three-minute solo work, also from 1989, *Cluster's Last Stand (On the Ground)*, composed for Igor Kipnis, and first played by him for the SEHKS Conclave in Augusta, GA, in 1990.

Life and the Clavichord

In his article about retiring *Tonight* show host Carson ("Good Night, Johnny"), author Calvin Trillin, perhaps confusing our Johnny with celebrity William F. Buckley, wrote "... Johnny, ... far from being the glib entertainer he portrays on the show, ... is a devout Taoist who spends most of his off-camera time playing desperately melancholy fugues on the clavichord and making borscht the old-fashioned way." (*Life* magazine, May, 1992, vol. 15/5, page 40).

Another Update on Murder

Taking my own advice, I read all the way through David Telfair's *Cherton*, the first book mentioned in my article "More Murder and the Harpsichord ..." (*THE DIAPASON*, August, 1992). I found that the citation of a Dolmetsch harpsichord was slightly in error: the instrument described was actually an 18th-century harpsichord by Hermann Tabel (see page 8). It was the repairman, Mr. Bone, who was from the Dolmetsch shop. The book remains a hilarious exercise in Anglophilia.

From the Harpsichord Editor's Mailbox

An anonymous contributor has sent a one-page description of a purported Zuckermann Pleyel kit. I quote:

To complete our line of historical harpsichords, Zuckermann now offers an instrument that faithfully reproduces one of the *soi-disant* glories from the early period of the harpsichord revival ... Pleyel long ago halted production and originals are rare; we offer a careful reproduction of a *grand modèle* made in 1937 ...

Certain compromises were considered, but all were rejected. Just as certain seemingly inconvenient features in the construction of early harpsichords are inescapably part of the instrument, so the manifold complexities of the Pleyel contribute to it as an experience. Thus, we have retained the fine-tuning devices, the overhead dampers, the many adjustment and construction screws, and the negative-action pedals.

For some builders, casting the iron frame may present difficulties. A mold and crucible are provided as part of the kit, together with directions for improvising a modest blast-furnace in the average basement or garage ...

The base kit price is \$14,840, while a completed instrument is priced at \$35,500. A truly unique contribution to authentic performance practice is an announced CD of carefully-edited 78-rpm surface noise to be played while performing on the instrument.

If you have information of interest to harpsichordists, please send it to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

Carillon News by Brian Swager



Karel Keldermans

Springfield Carillon Festival

Washington Park welcomed thousands of visitors to the 31st International Carillon Festival in Springfield, Illinois. Eight carillonneurs from four countries played 17 concerts during the week of May 31-June 6. Additional performances were presented by the Springfield Ballet Company, the Prairie Dance Company and the Springfield Municipal Band.

The recitalists included Albert Gerken, University Carillonneur and Professor of Music Theory and Carillon at the University of Kansas; Peter Langberg, City Carillonneur for Løgumkloster, Denmark, and Director of the Løgumkloster Church Music School; Arla Jo Anderton, carillonneur, choir director and organist from Lubbock, Texas; Claude Aubin, Carillonneur of the Oratoire St. Joseph du Mont-Royal in Montréal, Québec; Brian Swager, Carillonneur of Indiana University; Bernard Winsemius, City Carillonneur of Haarlem, The Netherlands, and Organist of the Nieuwe Kerk in Amsterdam; and Karel Keldermans, festival host and Carillonneur of the Rees Memorial Carillon in Springfield. Also, Keldermans was assisted in two programs of carillon duets by Springfield carillonneur and organist James Rogers. One of the duet programs accompanied a festive fireworks display.

Profile: the Rees Memorial Carillon

Thomas Rees was the publisher of the Illinois State Register from 1881 until his death in 1933. During the period between 1910 and 1920, he and his wife traveled extensively. It was while visiting in the low countries of Belgium and The Netherlands that he developed an intense interest in the carillon as a musical instrument and the art of playing bell music. This interest was revealed in his bequest to the Springfield Park District of a trust fund of \$200,000 for the construction and maintenance of a carillon and tower. The completed instrument was dedicated in June, 1962.

The 123-foot concrete, brick and steel tower stands on the highest point of elevation in Springfield's Washington Park. Within the open tower hang 66 bronze bells, covering a range of 5½ octaves. The keyboard is located in the playing cabin on the level above the large bass bells, below the treble bells. The carillon was cast by the Petit & Fritsen Bellfoundry in Aarle-Rixtel, The Netherlands. The total weight of the bells is 73,953 pounds. The largest (bourdon) bell sounds C² (an eleventh below middle C), weighs 7½ tons, and is keyed to G. Hence the carillon transposes down a half-step. The facilities underwent a major renovation by the Verdin Company of Cincinnati in 1987 which included numerous mechanical

improvements as well as a new keyboard and practice keyboard with the new American standard dimensions.

Each year during the month of June, the Rees carillon provides the setting for the International Carillon Festival, which is presented with the combined efforts of the Springfield Park District and the Rees Carillon Society. The Rees Carillon is owned and operated by the Springfield Park District. The Rees Carillon Society serves as a fundraising and public relations organization. The women who support the activities around the carillon, such as distributing programs, are known as the Carillon Belles.

Regularly scheduled concerts are given each Sunday afternoon throughout the year, with the addition of a Wednesday evening concert during the summer months. Tours of the tower are available on a daily basis (closed every Monday) from Memorial Day to Labor Day and on weekends after September if weather permits. In the Spanish marble-walled Memorial Room on the ground level, visitors may view a film which shows how a carillon is played and how it operates mechanically.

Karel Keldermans has been Park District Carillonneur since 1976. He is a graduate of the Royal Carillon School in Mechelen, Belgium, and holds a master's degree in carillon performance and campanology. Currently, Keldermans serves as President of the Guild of Carillonneurs in North America.

Items for "Carillon News" should be sent to Brian Swager, School of Music, Indiana University, Bloomington, IN 47405.

Music for Voices and Organ

by James McCray

Baroque Cantatas

The cantata, a genre that includes some of the largest and most glorious compositions written for church services, was born a secular form during the 17th century. It was soon adapted for use in the Lutheran Church and became a major form of service music in the later 17th century and the 18th century.

Carlos Messerli
The Music of the Choir

Baroque cantatas offer church choir directors wonderful opportunities for performance. Most last about 15-25 minutes and involve soloists and choir. Often the orchestral accompaniment does not require extensive instrumentation, and most settings work well with organ only. These cantatas were designed for church use, and typically the choirs available on most Sundays were not large.

Generally, cantatas came into existence in the early Baroque; these settings had a single movement with frequent solo areas. Composers such as Tunder and Hammerschmidt helped lead the way toward the mid-Baroque settings of Buxtehude, who then served as a useful model for J.S. Bach and others. Cantatas were primarily a Protestant contribution and were written in the language of the people, so singing them in English today is quite appropriate. It was expected that their messages would be understood by the congregations. When performing a cantata it is highly recommended that the text be printed in the bulletin (program).

These cantatas were composed for a specific church day of the year, and the texts (messages) were carefully structured to help emphasize that day of the liturgical year. Today, not all churches strictly follow the texts for each Sunday. Many choirs simply sing an anthem that serves a general purpose; however many denominations do adhere to the appro-

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ropriate liturgical text for each Sunday of the year.

The wealth of Baroque cantatas is immense. Bach composed over 300 although only about 200 have survived. He represents the culmination of the church cantata, and while composers still write them today, in the century after Bach their frequency greatly diminished. Two other Baroque composers who made significant contributions to this genre were Buxtehude and Telemann. Most of their settings have been published, but not all are available with an English text for performance.

The reviews below offer commentary on some available cantatas. Most of these works may be performed with limited singers and instrumentalists. This coming year choose a Baroque cantata for your church choir. The music will be useful, appropriate, and enjoyable for everyone. If possible bring in the strings and winds needed to give the music as authentic a performance as possible. The choir and congregation is certain to appreciate the effort put forward in performing a Baroque cantata. It is not necessary to choose one that is for Christmas or Easter when the choir is most busy. By selecting one that works at another time of the year, you will offer new challenges for them and it may serve as a motivator in those "less festive seasons." Plan now for the next church year by reviewing, choosing, and learning a new cantata for your choir.

Singet dem Herrn ein neues Lied (Sing to the Lord a New Song), George Philipp Telemann (1681-1767). SATB, SATB soli, 2 violins, viola, and generalbass (organ, cello/string bass), Hanssler-Verlag 39.124/01 full score (choral and instrumental parts available separately), no price given (M+).

This joyful setting of verses 1-9 of Psalm 96 has a duration of 20 minutes. It is a scholarly edition and the areas are marked where it is believed solos were used. There are nine movements with three for choir, five for solos/duets, and the opening one for orchestra alone. Often the vocal lines have extended melismatic passages for both soloists and choir. Some, but not all, vocal lines are doubled by the instruments. The solos will require accomplished performers. Both English and German performing texts are provided.

Schlagt, Kuenstler, die Pauken (Rejoice, Earth and Heaven), Dietrich Buxtehude (1637-1707). SATB, SATB soli, organ or 2 violins, cello/bass/bassoon, 2 trumpets, timpani and thorough-bass, C.F. Peters Corporation, No. 6633, no price given (M).

This 13-minute cantata has 10 brief movements of which four are the same ritornello for orchestra alone. The use of a repeated ritornello after or between vocal movements was typical of Buxtehude's style. This unifying device helped connect the material and gave a comfortable flow to the work; it was an early step in finding ways to make music "longer." The choir sings the opening and closing movements in a primarily homophonic texture, with the last movement in a da capo format. The soprano and tenor solos use the same music; the alto and bass solos, while related, differ. This setting has been edited by Walter Buszin and will be useful to any type of church choir. It is straightforward, not difficult, and festive.

Schlagt Kunstler die Pauken, Dietrich Buxtehude. Verlag Merseburger Berlin, #976, full score, no price given.

This edition of the same cantata above has a full score with a German text only (the Buszin edition above provides English only with instrumental parts indicated on keyboard score). For those directors wanting to conduct from a full score this beautiful edition may be useful. Also in this "original" edition the choral parts are for SSAB whereas in the Buszin version he has edited it for SATB. The American distributor for this German company is C.F. Peters

(same company as English version above).

In Nativitatem Domini Nostri Jesus Christi Canticum (Song of the Birth of Our Lord Jesus Christ), Marc-Antoine Chapentier (1634-1704). SATB, SATB soli, two violins and continuo, Concordia Publishing House, 97-6307, no price given (M).

Technically, this setting is probably classified as an early oratorio, although it has most of the cantata characteristics except it was in Latin, but since this version by H. Wiley Hitchcock provides an English version, and its length is only 20+ minutes, it is included here. There are nine movements with the chorus singing in only two of them. There are three for orchestra, but the editor suggests that "a more effective conclusion may be made by omitting the ritornelle after the verse 3" (the last movement). The solo/duet movements are for different soloists and consist of recitatives and arias. At times the choir sings in SSAATB, but the parts are quite easy. Charming music that will be appropriate for church or school choirs since both Latin and English versions are provided.

Du hirte Israel, Hore (Thou Guide of Israel), J.S. Bach (1685-1750). SATB, TB soli, and strings, 2 oboes, 1 English

horn, and continuo, Edwin F. Kalmus, no price given.

This is Bach's cantata 104 which was originally intended for Misericordias Domini Sunday, but will serve well in general situations. There are six movements with the choir singing the opening extended "fantasy," and the closing four-part chorale. The middle movements are recitative and aria for both Tenor and Bass soloists, who will need to be solid singers. The choral writing, while not difficult, does have a blend of contrapuntal and declamatory writing, with some long melismatic phrases. The music has a dark sound to it because of woodwinds used, but does create a calm beauty. This Kalmus edition has an English text only.

Du hirte Israel, Hore, J.S. Bach. Breitkopf & Hartel, No. 4604.

In this urtextausgabe, the full score is printed but only the original German text is provided. The continuo is indicated by a single line with figured bass markings.

Gott hilf mir (Lord Save Me), Dietrich Buxtehude. SSATB, SSATBB soli, five-part strings and basso continuo, Hanssler-Verlag, HE 36.006, \$6.75 full score (M).

This 30-minute cantata has seven movements and the editor, Gunter

Craulich, offers various ways of performing it so that soloists or choir may be used extensively throughout. This excellent edition is available in just a choral score and instrumental parts. Typically, it opens with an instrumental movement (sonata); the choir sings in the third, fifth, and seventh movements with solo voices in the remaining movements. Useful, quality music with both German and English texts for performance.

Book Reviews

Thomas Donahue. *The Modern Classical Organ: A Guide to Its Physical and Musical Structure and Performance Implications.* McFarland. 1991. 176 pp. Illustrations, notes, appendices, bibliography, index. ISBN 0-89950-588-0. \$29.95. McFarland & Co., Inc., Box 611, Jefferson, NC 28640.

Modern organs display a confusing diversity of form and process. Unlike most instrumentalists, organists are required to comprehend a variety of aesthetic and technical traditions each time they approach a new instrument. Out of this stylistic confusion, Thomas Donahue (instrument builder, performer,

Wicks

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and composer) has attempted to define one major organ aesthetic from the last half of the twentieth century, the "modern classical" style. In so doing he has created both a useful technical primer and an engaging artistic manifesto.

Donahue describes the "classical organ" built in Europe between 1500 and 1800 as a technically and artistically mature form which had reached an end point. Mechanical and tonal developments after 1800 were such radical departures from earlier procedures as to practically represent a different form. Builders of modern classical organs recognize the historical priority of instruments built before the nineteenth century, and they incorporate structural (pipes, chests, action) and non-structural (voicing, temperament) classical elements into their own work. The historical primacy of classical models is substantiated by the relationship between structure and function in these instruments; that is, the physical characteristics of classical organs have more significant implications for musical performance than do blander modern organ types.

For all its reliance on its heritage, the modern classical organ is not necessarily a replica of an historical model. For this reason, Donahue categorizes various aspects of organ design to arrive at his definition. Features intrinsic to the identity of a modern classical organ include mechanical key and stop action; note channel windchests; encasement with enclosures for each division and a pipe facade representative of the windchest layout; and a classical tonal scheme. Some elements vary from instrument to instrument: voicing and scaling; wind pressure and flexibility; temperament and pitch; and the individuality of sound that comes from each builder's personal vision. Still other features digress from classical tradition, e.g., modern materials and design, electricity, expression boxes, and combination actions. The addition of digressive features need not dilute an instru-

ment's classical orientation if those additions do not compromise the organist's control over the instrument or provide a tonal scheme inappropriate to a major classical literature.

Donahue groups the elements of the modern classical organ into three functional systems—the tonal system, the wind system, and the control system—and gives one chapter to each for detailed explanation. The chapter on the tonal system begins with a discussion of reverberation in the acoustic environment and its musical implications. All aspects of pipe construction and the effect of variables on pipe speech are summarized. Other aspects of the tonal system include the composition of mixture types; the effect of casework, pipe placement, and note channels on the blending and focusing of sound; and the disposition of stops among the divisions. The difficult issue of temperament receives lengthy attention, and the placement of pure and impure intervals in several important systems such as Pythagorean, 1/4-comma meantone, equal temperament, and Werckmeister III is graphically depicted. The wind system chapter gives basic description of the system components and the effect of wind pressure and flexibility. The control system chapter surveys mechanical key and stop action, detailing the various types and their comparative advantages. Immediacy and intimacy of control are paramount.

The influence of these "classical" elements on sound production and on the organist's relationship to the instrument are the attractions of modern classical organ style over other organ types. Mechanical action gives the organist a sense of immediate control and allows a range of articulation through the manner in which the pallet is opened and closed. Keydesk and pedal design helps to define the limits of technique for any given historical repertoire. Contrasts of pure and impure intervals in meantone or well-tempered tuning systems reveal contrasts of stability and tension in classical organ literature that is lost on instruments with equal temperament.

But what is the role of the modern classical organ in today's musical world? Here is the focus of Donahue's final chapter. The organ is first and foremost a musical instrument, an obvious statement easily lost amidst mechanical complexity. The modern classical organ is a source of information that teaches the organist how a compositional style is related to the type of instrument for which it was written. It is also a link with the past, a means by which we see our connections with what has come before. It is "an instrument of historical orientation but of modern expression, an instrument that represents a past style but which could only have been built in our time." (Donahue, p. 97) Yet our age is a time of eclecticism, of multiple influence rather than monolithic tradition. The need to assimilate many styles presents organists and organ builders with an aesthetic paradox. On the one hand, to build an eclectic instrument that encompasses a variety of styles is to build an organ for our time; on the other, to build such an instrument is to create a mongrel with no real function. The ultimate role of the modern classical organ is to help us solve this dilemma, either by teaching us that a stylistically pure organ is the best medium for all literatures or by leading us through sound musical concepts to an "elegant assimilation." (Donahue, p. 98)

An extraordinary amount of information, presented with clarity and precision, has been compactly packed into this small book. The text is supported

by many charts, illustrations, specifications, and an extensive annotated bibliography. Appendices include suggestions for visiting and examining an organ, methods for beat calculation and setting temperaments, and descriptions of keyboard configurations. Donahue makes good his contention that organ design should be discussed in quantifiable terms without forgetting that organ building is an art as well as a science. Such clarity and comprehensiveness make this an excellent book for church organ committees, for organists wanting to learn more about their instrument, or for any musician interested in how a musical aesthetic can be defined and achieved.

—Randy L. Neighbarger
Chapel Hill, NC

New Recordings

Jaap Kroonenburg bespeelt het Garrels-orgel in de Grote Kerk te Maassluis. Lindenberg LBCD10. Available from Church Music and Records, Box 154, Neerlandia, Alberta, Canada R0G 1R0; 403/674-3949; in the U.S.A., 8085 Kraft Ave., S.E., Caledonia, MI 49316; 616/698-0186.

As the title indicates, this is a program designed to show off the organ built by Rudolf Garrels (1675–1750) in the fishing village of Maassluis, situated between Rotterdam and the Hook of Holland. The program includes *Fuga in G-dur* (BWV 577) by Bach; *Concerto del Sigr. Meck* (LV 134) by J. G. Walther; *Suite for organ* by Frantisek Ignác Antonín Tuma (1704–1774); *Festliche Musik alla Händel*, opus 101, *Lobet den Herrn mit Pauken und Zimbeln schön* by Karg-Elert; *Lamentation* (op. 45, no. 1) by Guillemant; *Toccata Tu es petra* by Mulet; *Variations over "Allein Gott in der Höh sei Ehr"* by Sweelinck; Bach's *Schafe können sicher weiden* and *Choral und zwei Variationen über "Aus der Tiefe rufe ich"* (BWV 745); *Trio "Liebster Jesu, wir sind hier"* by Johann Julius Schneider (1805–1885); and Feike Asma's *Fantasie over de Avondzang "k Wil U o God mijn dank betalen."*

As a program, this is a little strange, and one may be tempted to rearrange the order when listening to the recording. One wonders also why the two arrangements, "Sheep may safely graze" (arr. Taylor/Kroonenburg) and the Tuma "Suite," which started out as a trio sonata for two violins and keyboard, are included. There are no unusual works on the program except for the Tuma suite, the Schneider trio, and (possibly) the Bach chorale BWV 745, which is probably the work of J. S. Bach's son, Johann Christoph. All of the works are worth hearing again. The Karg-Elert piece, from his collection of pastiches, is fun both to play and to listen to, particularly on a full organ as impressive as that heard here. Schneider was a well-known Berlin musician, whose rather conservative trio is marred only by a somewhat dull and inactive pedal part. The Tuma "Suite" (arranged by C. M. Trevor) is pleasant, with a nice Siciliana as its middle movement. It shows off the excellent flute stops of the organ.

Kroonenburg was trained entirely in Holland; his most famous teacher was Feike Asma, and in 1972 he became Asma's assistant at Maassluis. After Asma's death in 1984 he became principal organist. Kroonenburg is an impressive performer and he gives an excellent account of each of the diverse works on this disc. The performance of the fine Asma "Fantasie" is compelling, and the

Mulet warhorse is brilliant, although some may feel that Kroonenburg builds up to full organ a little too soon. The Maassluis organ has excellent pedal reeds, but they may be a little too smooth to achieve maximum effect in this typical French toccata. The Guillemant "Lamentation" offers a very impressive build-up and subsequent diminuendo. Here and elsewhere two able registrants, both named in the notes, obviously do yeoman service. Despite a fine performance, the Guillemant work is the least successful number on the recording; the Dutch organ simply does not have the right kind of sound.

I was less impressed by Kroonenburg's performance of Bach and Walther. The "Jig" fugue was played at a rather conservative speed and lacked the excitement it needs. This Meck concerto is surely not one of the better of the popular Walther series, and Kroonenburg's slightly slow tempi make one aware of its weaknesses. In both the concerto and in the "Jig" fugue, one notices a reverberation problem that is less noticeable elsewhere. Is it possible that the engineers made changes during the recording session?

The German-born Garrels, a pupil of Arp Schnitger, settled in Holland. The Maassluis organ was built in the years 1730–1732. In its present form, the instrument contains 47 stops, plus unison couplers, on three manuals and pedal. The fairly extensive information about the organ's history is tantalizing and annoyingly incomplete. Since 1772 no fewer than nine builders have worked on the organ, but we are left to guess at the changes made. It seems probable that Garrel's original workmanship was not too good, since apparently major work was needed in 1772, 1789–, 1805, and 1840! In 1975, the firm of Pels and Van Leeuwen, with M. A. Vente and Feike Asma as consultants, undertook to restore the organ, using the original specification and the condition of the organ in 1840 as guidelines. Virtually all of the mechanisms and at least some of the pipework is new, although all of the new work is modelled on older or original parts. One wonders, however, if the present instrument really bears much resemblance to the organ completed by Garrels in 1732! The pleno is splendid, the flutes delightful, and the softer reeds—Dulciana and Vox Humana—are extremely effective. The principals seem rather dull until the upperwork is added. Kroonenburg achieves some interesting effects by using the Nasard and the Sesquialtera in solo combinations. Clearly, this organ, regardless of how close to the original sound it may be, is best suited to music written before 1800. While Kroonenburg produces convincing evidence that it can in fact play 19th- and 20th-century music well, I would like to hear a full program of early works played in Maassluis.

The accompanying booklet (21 pages) provides information about the church, the organ, the organist, and the music. In many, but unfortunately not all cases, the notes name the stop(s) used for solo parts. The Dutch notes are accompanied by good translations into English, German, and French. The only substantive error I noted was the translation of "Rugwerk" by "Choir."

This recording can be recommended particularly to non-specialized music lovers interesting in acquiring sound performances of mixed organ repertoire.

—W. G. Marigold
Urbana, IL



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New Organ Music

Jon Spong, *Partita on "He Leadeth Me,"* Randall M. Egan, \$5.00.

This theme and four variations all place William Bradbury's tune in an obvious position, it being least evident in the *Verset*, which transposes the C.F. into its relative minor key. The Trumpet

Tune (Variation 3) might be seen as a parody. All the others provide respectful handling of the beloved tune. Dissonances are mild. The Finale could hardly be more typical of a French 19th-century toccata. Very serviceable music of its kind.

Timothy Flynn, *Seven Preludes on Hymn Tunes*, Augsburg Fortress 11-10111, \$6.50.

The tunes are St. Columba, Wer nur den lieben Gott, Herzlich tut mich verlangen, Schmücke dich, Adoro te devote, Italian Hymn and Hyfrydol. The Director of Music at St. Francis Xavier Church, Wilmette, IL, has produced short pieces that are moderately easy, comfortable on organs of limited resources, never cheap, and moderately imaginative.

Dan Locklair, *Ayre for the Dance*, e. c. kerby, ltd., no price given.

Don't let the formal title fool you! This one is both player- and listener-friendly.

Player-friendly? First, there is no pedal. More accurately, there is optional pedal with only Sw. to Ped. coupler. But anyone with a 56-note trumpet would be "crazy, man" to use the pedal. Second, the left hand plays only one note at a time. Finally, there are no registration changes during the piece.

Structure. Over a 2-measure ostinato occurs a single melodic/harmonic pattern on a Trumpet stop, repeated (or nearly so) with a Principal sound on another manual. Jazz influences include syncopation, weak beat phrase endings with glissandos off the last note, shortening the eight-beat ostinato by 2 or 4 beats, leaving just a germ of the melody. Surely Mr. Locklair intends the dotted eighth-sixteenth patterns to be performed in the jazz triplet style.

Listener-friendly? Yes, that too. Each melodic phrase repeated. No "inner voices" to listen for. Alternating timbres that hold interest. A clean texture. Immediate appeal.

All this does not imply that a casual, sloppy performance is acceptable. Articulation is carefully indicated and is crucial. A steady rhythm is essential. The piece will be most enjoyed by those who do not put on airs (ayres?)!

Leslie Betteridge, *Variations on a Gregorian Theme*, Paraclete Press, \$1.50.

Hardly on the cutting edge harmonically, composer Betteridge takes pretty much what the C.F., a dorian sanctus, gives him. He has compacted an introduction, five distinct sections and a coda into a mere 61 measures. Excepting a transparent trio (section 3) the texture ranges from full to thick. The C.F. occurs in nearly every known contrapuntal fashion.

A major instrument is required. Section I is notated for three manuals, making use of the thumbing-down technique. A solo tuba is called for. The trio begs for independent colors. The massive climax involves considerable tonal resources; the technical demands are quite advanced. All of this produces a very intense experience for both player and listener. The compression of musical ideas, the changes of mood and texture, the kaleidoscope of colors demand the utmost attention and concentration. Only then will this piece be rewarding, possibly as a postlude for a festival service, or as a recital piece.

—Scott Withrow
Central Congregational Church
Providence, RI

Glad Song; O Tannenbaum; The First Noel; We Three Kings; and We Wish You A Merry Christmas.

***Silent Night*, arr. Cynthia Dobrinski. Agape (A division of Hope Publishing Co.), No. 1586, \$2.50, for three to five octaves of bells (M-).**

Of the many arrangements of this seasonal favorite, each brings with it a flavor all its own. This particular setting is rich and flowing with an eighth-note rhythm throughout. There are some nice harmonies and a smooth, effective key change to bring two verses to a quiet ending. An optional flute part is provided.

***What Child Is This*, Vicki Smith. Concordia Publishing House, #97-6153, \$1.75, for three octaves of bells (E+).**

Simple, yet effective arrangement. Two verses use varied treatment, with a repeated, flowing refrain.

***Up On The Housetop*, arr. H. Geraldine Du Mars. Theodore Presser Co., #114-40548, \$2.50, for three to five octaves of bells (M-).**

This piece should prove to be fun for everyone involved. It is written in the key of C major with some nice effects throughout. There is opportunity for using tambourine and drum, which should provide an extra spark. Recommended.

***Three Impressions of the Holy Infant*, arr. Sharon Elliot Cheek. Genevox Music Group, #4184-42 (no price), for three to six octaves of handbells (D).**

This piece is one in a series commissioned for the *Donald E. Allured Handbell Series*. Mr. Allured is one of the veterans in the field of handbells in the United States. This particular work includes two musical settings of *Away in the Manger* as well as *He Is Born* (Infant Holy). It is well written and should prove to be a challenge for any choir.

***Three for Christmas*, arr. Michael Bedford. Choristers Guild (distributed by the Lorenz Corp.), CGB-138, \$2.50, for three octaves of handbells (M).**

The title might suggest one arrangement; however, there are three separate settings under the cover: *God Rest You*

Merry, Gentlemen; Greensleeves; and Carol of the Bells. Although many handbell directors may have arrangements of these particular carols either separately or in a collection, Mr. Bedford has included many melodic, harmonic and technical "extras" which make these stand out from the norm.

***A German Christmas (Fröhliche Weihnachten)*, arr. Margaret R. Tucker. Choristers Guild (distributed by the Lorenz Corp.), CGB-134, \$2.50, for three to five octaves of handbells (D-).**

Here is a medley of five traditional German carols—*Still, Still, Still; Ihr Kinderlein kommet; Zu Bethlehem geboren; Kling, Glöchen; and O du fröhliche*—for bells and voices or instruments. Performance options include handbells and SATB voices, handbells and one or two flutes, handbells and chimes, handbells and string quartet, and handbells and organ. Separate scores are available for each idiom. If you have the resources, this setting could be what you are looking for. Highly recommended.

—Leon Nelson

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New Handbell Music

***5 Carols for Bells*, Raymond H. Herbek. Concordia Publishing House, #97-6154, \$3.50, for two octaves of bells (E).**

These carols could be used as a suite—each is two pages in length, not difficult and accessible to any small choir. Titles include *O Hark to the Bells*

The centenary in 1992 of the birth of Herbert Howells is an appropriate time for a survey of his compositions for the organ, and an appraisal of his position as a composer in the development of modern English organ music. If we consider the musical scene in England at the end of the last century, and the years either side of Howells' birth, we find the births of many composers who, nurtured in the choir stalls and organ lofts at the turn of the century, were to make their mark on English church and organ music; names such as Harris, Darke, Ley, Thalben-Ball, Sumsion and Thiman, to mention but a few. Consider too that historically, across Europe, the most significant and individual composers for the organ had always been known as players of repute who also held prestigious organ appointments: Buxtehude, Purcell, Couperin, Bach, Wesley, Franck and Widor. They were all organists who wrote organ music. The interesting fact is that of this distinguished company Howells is unique in that he was the only one who was never known as an organist and who never held an organist's appointment other than a brief spell as Assistant at Salisbury and helping out at St. John's College, Cambridge during the Second World War. Howells was a teacher who had a need to compose. He was a composer who, because of his background and training as an articulated pupil to Brewer at Gloucester, was able to write organ music of such quality and significance that he could be regarded as the Father of modern English organ music.

One reads that the musical renaissance in England at this time was led by Parry, Stanford and Elgar. Parry and Stanford wrote for the organ, but mostly at the end of their lives and perhaps too late to influence the young Howells. Elgar was a composer steeped in the romantic tradition. He was not an organist but did write one work of great importance and significance for the instrument—the magnificent *Sonata in G major*. Indeed some commentators have described this work as the most important English organ work of the last hundred years. The date of its composition in 1895 is important to our study because it is unlikely that Howells would not have known and heard this work when he came to write his own first organ work. This was in 1911 when he wrote his *Sonata in C minor*, Op. 2^o, which he submitted to gain admission to the Royal College of Music (Example 1). Predating as it does the bulk of the output of Stanford and Parry, it is clearly an important work historically.

Whereas the Elgar Sonata is really a symphonic work and conceived in orchestral terms, Howells' Sonata is certainly written for the organ, although the first movement does exploit fully the full range of color available on a large romantic instrument. As if to show the examiners at the RCM that he had a thorough grasp of form, Howells writes a large-scale first movement in fully-fledged sonata form. Here we have strong themes with sharper contrasts than we come to expect in later works; vigorous rhythmic patterns with shifting accents carry the music logically and powerfully forward. There is always a strong tonal base, contrasting with chromaticism and bold modulation, and the writing in general is throughout very confident and assured.

The slow movement foreshadows the composer's more lyrical style and the arch-form which was to dominate the larger part of his later organ works. Youthful exuberance may have persuaded him that he should conclude the Sonata with a fugue, but the brief linking passage was an inspired touch, and shows a glimpse of the expressive chromaticism he was to exploit later (Example 2). The fugue is based on a strong rhythmical subject and the young composer is most assured in his handling and treatment of the material. His contrapuntal technique is fully stretched at the end when he combines the theme from the linking movement with the fugal material in a powerful coda.

To write a full-scale sonata was a brave and ambitious choice for a first organ composition. He successfully binds it all together with a sure overall grasp of traditional form and tonality, and with skillful invention and development of themes. It was clearly an important moment in his life.

His decision to write a sonata leads us to speculate and to ask what were the influences? What organ music did he play and hear at Gloucester? Certainly Elgar's Sonata which was played by Blair at Worcester, other 19th-century English organ music and maybe the *Sonata in C-sharp minor* by Basil Harwood (1886); Bach undoubtedly and presumably other continental influences; the sonatas of Merkel, Rheinberger and Guilmant and the symphonies of Widor; Tournemire's use of plainchant and the chromaticism of Franck and Reger could all have been strong influences; but certainly nothing of Stanford or Parry and much of Howells' own originality. This was an age of fertile development and experiment as well as tradition. Observe that just at this time Elgar's Second Symphony had its first performance; Schoenberg was writing *Pierrot Lunaire*; and *The Rite of Spring* was just around the corner.

The *Sonata in C minor* was followed in 1915–16 by the first set of *Three Psalm Preludes*. These expressive, programmatic pieces breathed new life into English organ music. Howells now studiously avoids tried and tested forms such as Prelude and Fugue or Choral Prelude. With the Psalm Prelude the composer is exploring new ground for which there was no obvious model unless it was Liszt, or Reubke's *Sonata on the 94th Psalm*. Here there is a confident control of counterpoint, of

Example 1



Example 2



Robin Wells studied at the Royal College of Music in London, where the organ became his principal study, and later with Marcel Dupré. His career has been spent teaching at Charterhouse, the school where Ralph Vaughan Williams was educated. In addition he has been involved in a wide range of free-lance activities—conducting, performing, adjudicating, and composing. His compositions, largely choral, have been published by Novello & Co. Ltd., including a substantial contribution to the Novello Book of Carols. After the death of Herbert Howells, he was invited by Novello to examine the miscellaneous organ manuscripts of Howells and, where appropriate, to prepare them for posthumous publication. The result of this work produced *Three Pieces*, *Six Short Pieces*, and *Two Slow Airs*, all published in 1987, and more recently the *Organ Sonata in C Minor*, op. 2, published in 1992.

chromatic lyricism and expressive dissonance which gives the style an individuality not found in any other English organ composer at this time. The technique was developed further in the *Three Rhapsodies* (1918–19) where the sense of structure (usually arch-form) and climax always seem logical and balanced. Here was a new voice—individual, rich in texture and color, seemingly improvisatory but spontaneous and finely polished.

Having made his mark, Howells forged ahead and developed quickly. There were no organ works for fifteen years until the Second Sonata in 1933. This was also written at an important moment in the composer's life, and the youthful adherence to formal ideas is now refined into three movements on a grand scale. The sharp contrasts of 1911 give way to a more subtle thematic metamorphosis while still bearing the unmistakable hallmarks of the composer with its tight rhythmic ideas, pungent harmonies, fanfare figures and free, flowing counterpoint. A sense of key has given way to a much more general use of tonal centers and modal scales. Here is a virtuoso piece of the first order and the opening quickly sets the scene (Example 3).

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Example 3

To George Thalben-Ball

SONATA
I

Herbert Howells

Vivo, energico ed agitato $\text{♩} = 120$

MANUAL: ff ff ff

PEDAL: ff ff

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Example 4

5 Finale and Retrospect

Allegro brioso $\text{♩} = 120$

This was an important period in Howells' life. The death of his son Michael in 1935 was a great personal tragedy, and the composer's response led to the wonderful choral work *Hymnus Paradisi*, completed in 1938. More organ music followed with a second set of Psalm Preludes in 1938-9. On a grander and more expansive scale than the earlier set, these pieces are perhaps unjustly neglected and deserve more frequent airings.

Perhaps they have suffered while more attention is cast upon the *Six Pieces* that followed in 1940. Dedicated to Herbert Sumson, these pieces have been well documented but it is worth noting the backward glances here to Thomas Tallis, to earlier dance forms in the two Sarabands, to the fugue in *Fugue, Chorale and Epilogue*. The fugal style has developed more freely since the rather didactic fugue of the C-minor Sonata. Howells acknowledged that his first hearing of Vaughan Williams' *Fantasia on a Theme of Thomas Tallis* was the most important

turning point in his life, and here in *Master Tallis' Testament* Howells himself acknowledges a great master of cathedral music of the past with a piece in free variation form. Finally this period also saw the composition of the *Intrata No. 2*, written for Walter Alcock's 80th birthday on 29 December 1941.²

With the exception of the charming *Siciliano for a High Ceremony*, written for the wedding of Miss Jane McNeill to the Earl of Dalkeith in 1953, Howells wrote no solo organ music until 1958. This final period begins with a Fourth Rhapsody and the Prelude *De Profundis*. For each of these pieces the composer looks over his shoulder to the second set of Psalm Preludes for verses from the psalms to head each piece; the Rhapsody is headed with the same text from Psalm 33.v.3 as the third Psalm Prelude, "sing skillfully with a loud voice," while the Prelude quotes from the first Psalm Prelude "Out of the deep." Whereas the familiar arch-shapes are still clear in these two pieces, the harmonic style has developed into a more pungent and unpredictable flavor as dissonance and false relation continue to diverge and converge within the contrapuntal texture. Short, self-generating rhythmic and melodic patterns, propelled by sharp anacrusis and syncopation, urge the music forward. Two slight, but distinctive pieces for a one-manual chamber organ appeared in 1959 before a lull in the organ writing.

The energy unleashed in the Fourth Rhapsody is also to be found in the *Flourish for a Bidding* (1969) and the *Epilogue* (1974),³ although this is a re-working of an earlier piece. They are both exciting paeans of joy, which contrast well with the melancholy of some of the composer's more introspective writing.

The final large-scale work was the *Partita* written in 1972. Again the familiar influences; the dance forms, plainchant and modal scales, homage to Vaughan Williams whose centenary it was, are clothed in the composer's now familiar syncopations, pithy melodic and rhythmic motifs, unpredictable harmony and chording brought about by the linear movement, together with a greater clarity of line and texture (Example 4). But the composer's hand is still assured and the fingerprints unmistakable.

In the twilight of his life at the age of 84 Howells wrote one more short piece for the organ. "St. Louis comes to Clifton" was written in January 1977 for Douglas Fox.⁴ This exquisite miniature crystallizes the essence of Howells' style. A theme from an earlier century, of which Howells inexplicably felt a part, is treated with free variation. Howells said to Ravel of this 15th-century theme, "here is your ancestry;" but it may well be where Howells' own ancestry lies.

At the end of his career the voice is still recognizable as that of 1911 and 1915—it has not changed dramatically. Howells always sets out to be himself, writing in a language with which he was familiar and comfortable. Tudor music, plainsong and folksong, the liturgy, large lofty buildings with their particular acoustic all play their part in his music. It is the liturgical and devotional quality of his organ music generally that makes it more at home in church than in the concert hall. A similar parallel could, perhaps, be drawn with Messiaen. Howells did not seek popular appeal or glamour as a composer; he does not pursue the avant-garde. He did not need to. Howells was a teacher who left it for his pupils to explore the wilder pathways and cul-de-sacs. And that is where the more positive influence may be felt.

After Howells died in 1983 many miscellaneous papers and manuscripts were deposited in the library of the Royal College of Music. Among the papers were many ideas and sketches for organ pieces including a concerto. Some were very sketchy, slight, incomplete and difficult to decipher while others were more substantial. It was a fascinating task to draw together these ideas which were edited and published posthumously in 1987 as *Six short Pieces*.⁵ They range in length from 16 to 95 bars, and in difficulty from easy to moderate; they can be played on a modest instrument and could serve as a useful introduction to the composer's more complex works. It was while engaged on this project that a copy of the long-lost *Sonata No. 1 in C Minor* came to light in the hands of Graham Matthews. This was a copy belonging to Tustin Baker, organist of Sheffield Cathedral before Graham Matthews. The work was performed at Sheffield Cathedral by Graham Matthews in June 1988 before he recorded it on the Herald label. The publication⁶ of the Sonata this year, eighty years after its composition, completes the Howells story. Does he merit the title the "Father of modern English organ music?" The evidence should now be complete. ■

Notes

1. Grove V lists the 'lost' *Sonata in C minor* as Op. 1. The Baker copy has Op. 2 blocked in gold lettering on the front cover.
2. Published posthumously in *Three Pieces for Organ*, Novello (1987); *St. Louis comes to Clifton* also published by Weinberger in *A Garland for DCAF*.
3. Included in an album entitled *Hovingham Sketches*, Banks of York.
4. A detailed article on the preparation of these pieces appeared in *The Musical Times* (August 1987).
5. *Sonata in C Minor*, Op. 2. Published by Novello & Co., Ltd., February, 1992.

The Howells organ works are published by Novello and Co. Ltd., with the exception of the *Epilogue* (Banks of York. See Note 3), and the *Three Rhapsodies of 1915-18* which are published by Stainer & Bell.

Discography: The organ music has all been recorded. The posthumously published work on the Herald label, and everything else on the Vista label.

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The Silence of Oblivion

Alexander Karczynski waits for a revival

Piotr Szuminski

Several crates of dust-covered scores, faded manuscripts, sketches, and some personal memorabilia clutter up the attic of an old house in Pelplin. No one has seen them since they were brought to Poland in 1966. When they were part of Alexander Karczynski's collection in his Chicago apartment, only a group of his friends had known of their existence. The last chords of Karczynski's splendid compositions were heard thirty years ago, before the silence of oblivion.

Karczynski has never been widely-known in Poland, although some of his works were probably performed and published in his native country. Today, he and his music are virtually unknown. In February 1985, the last man who had earlier tried to promote Karczynski's music died—his son, Alexander Pawel. Alexander Pawel, who lived in Gdansk, was an amateur musician who occasionally played the organ. He cherished memories relating to his youthful years spent in the United States, and had numerous documents concerning his father. It was his desire to publish at least some of his father's works and to acquaint Polish musical circles with them. He spared no effort in this respect, and he almost succeeded in publishing Karczynski's greatest organ composition, the *Sonata in B-flat minor*, Op. 38. However, all his attempts eventually failed.

Alexander Jan Karczynski was born in 1882 in Pelplin, to the large and impoverished family of a village watchmaker and organist. He is said to have written his first compositions at the age of 11, when he studied in Pelplin Collegium Marianum under the choirmaster and composer Father Bernard Ruchniewicz. At the time, he was considered a child prodigy with a splendid career ahead. However, the next several years brought many unexpected developments which put a question mark over the further career of this talented boy. At 19, Karczynski received a prison sentence for his membership in an illegal self-education organization.

After finishing Pelplin primary school and junior high school in 1897, Karczynski enrolled in a high school in nearby Chelmno. There he joined an illegal association called "Filomaci" ("Philomaths"), whose aim was to study the Polish language, literature and history. In those days this part of Poland was under Prussian rule and it was illegal to study Polish culture. In 1901 the Prussian police discovered the organization. An investigation followed, and Karczynski and others were arrested. Karczynski was tried for the "crime" of belonging to Philomaths and finally sent to prison for a week. Upon returning to Pelplin he was accorded a hero's welcome: a large crowd was waiting for him at the railroad station where a demonstration was staged and patriotic songs were sung. Those honors could not change the fact, however, that his career was virtually ruined. He was denied a graduation diploma and could not continue his education. Soon thereafter, he decided to go to Bavaria in order to avoid being drafted into the Prussian army. The possibility of his being drafted haunted Karczynski for the next several years until he emigrated to the United States.

In the interim, he enrolled in the Royal Academy of Music in Munich where he studied composition and conducting for four years under well known composers and teachers: Max Reger, Ludwig Thuille, and Felix Mottl. Years later, in the United States, this period bore fruit in the form of magnificent and original works. While in Munich, Karczynski also studied philosophy. His thirst for learning, stemming as it did from the Chelmno experience, made him join the official students association "Vistula." During this time, his first compositions were most probably written: *Polonaise*, Op. 2, and *Heroic Overture*, Op. 4, for large symphony orchestra, *Preludes and Fugues*, Op. 5, a cycle of songs for solo voice and piano to the texts of Heine, and choral works.

In 1905 Karczynski graduated with honors, receiving a diploma and 100 marks in gold. He returned home but remained unemployed and lived in constant fear of being drafted. As he recalled many years later, he avoided being drafted by drinking heavily, which temporarily weakened his heart.

In early 1907 Karczynski made up his mind to emigrate. He was 25, had a musical education and much energy, but had no job and his life was made difficult by the administrative restrictions of Prussian authorities. Emigration was the only reasonable solution. He left the country illegally by boarding a ship in Hamburg. He landed in Philadelphia and went from there to Chicago.

Karczynski's talent as a composer and a conductor developed in America, where choral works ranging from simple to sophisticated ones written for large mixed choirs, were in great demand. The same applied to good conductors capable of leading parish choirs. Karczynski knew both professions well, and was also an

First page of the Prelude, Op. 5, No. 1; manuscript, c. 1910



excellent organist. Eventually he was appointed organist at the church of St. Peter and Paul in Chicago and continued at this post until almost his final years. It was clearly his main source of income, but there was also an ideological aspect to it: Karczynski wanted to advance the basic education of the Polish ethnic community. He worked at the Church of St. Peter and Paul for 17 years, then came a five-year period without a steady job, and in 1937 Karczynski was appointed organist at the Church of the Holy Innocents. He composed much in those days. During the first months of his stay in America, Karczynski wrote the motet, *Tu es Petrus*, Op. 13 (1907) for a six-voice choir and orchestra to mark the opening of a new church. Later, he wrote *Vesperae Solemnes*, Op. 10, and *Missa in Honorem Beatae Mariae Virginis, Reginae Coelorum*, Op. 15 for choir and organ, *Requiem*, Op. 15 for mixed choir, *Freedom Cantata*, Op. 19, and *Skarga Cantata*, Op. 26 for choir and orchestra. This last composition was performed by an orchestra and several hundred-strong choir in Chicago in 1910 to mark the 500th anniversary of the Battle of Grunwald. The performance was financed by Ignacy Jan Paderewski.

Years marked by success and hard work followed. In addition to his work as a conductor, a composer and an organist, Karczynski also became a co-founder and secretary, in 1911, of the first Polish scientific society in America, named after St. Jadwiga. He also was an editor of the scholarly periodical of the Society, *Polish-American Review*. This same year, Karczynski became a member of the executive board of the Society of Polish Writers and Journalists in America. From 1913, he edited and financed the Chicago-based monthly *Lutnia*, devoted to church and national music, was a member of the editorial staff of the official bulletin of the Polish Singers Alliance entitled *Przegląd Spiewaczy* ("Singers Review"), and wrote articles for various Polish papers, to mention but one *Dziennik Chicagoski*.

Karczynski was a prolific writer. Thanks to his versatility and fine style, he was equally at ease with problems relating to musical aesthetics, philosophy, Polish history, or literary criticism. In 1911 the *Polish-American Review* published his lengthy review of Robert Nisbet Baine's book *The Last King of Poland and His Contemporaries* and a dissertation entitled "The Tenth Anniversary of the Torun Trial." The following years saw the publication of his historical articles "Pan-Slavists and Pan-Slavism" and "Prehistoric Slavs." In 1913 Karczynski published an essay on musical aesthetics entitled "Emotions and Sounds." In 1926 *Dziennik Chicagoski* brought out his thesis "Music as an Educational Factor," while four years later *Przegląd Spiewaczy* carried his programmatic article "Ad Astra" written on behalf of the Polish Singers Alliance. A manuscript of Karczynski's one-act play—without the title page—has also been preserved to this day.

Alexander Karczynski was a teacher as well. In 1911, he lectured on singing at Sacred Heart College and St. Ignatius College. At the latter he also lectured on the Polish language and literature in opposition to prevailing trends towards Americanization of Polish priests.

Composing, organ playing and conducting were the most important musical areas for Karczynski and also fixed his position in the Polish community in America. He devoted most of his time to composing. Five years after his arrival in the United States, Karczynski finished his masterpiece, the beautiful *Stabat Mater*, Op. 20 for grand symphony orchestra, soloists, and choir. Having seen the score, I. J. Paderewski described it as a masterpiece. Today one can safely say that the composition is a match for works by the most prominent Polish composers of the day: Karol Szymanowski's *Stabat Mater* and works by Mieczyslaw Karłowicz. But to this very day, the sounds contained between the hard covers of the score have remained silent, having produced emotions in nobody except their author.

In 1922, Karczynski wrote another liturgical composition, *Missa Veni Salus Gentium*, which is now lost. Four years later one of his most original works was written, the symphonic poem *The Ode to the Youth*. No other Polish composer had ever tried to write music to this youthful poem of Adam Mickiewicz. Ironically Karczynski's unique composition, so Polish in its character, has never been performed in Poland or abroad.

In 1964, thanks to the financial assistance of Jan Swierczynski and the collaboration of Dr. Edward C. Rozanski and Romuald Bilek, M.A., a bibliophile

Piotr Szuminski was born in 1962 in Warsaw, Poland. He holds a Diploma in Piano Performance from Henryk Wieniawski, First Level State School of Music in Warsaw, and in Organ Performance from Jozef Elsner, Second Level State School of Music.

In 1986 he received the M.A. in musicology from the Academy of Catholic Theology at Warsaw. He has also studied in the Ph.D. program in musicology at Lublin Catholic University in Lublin, Poland. In 1988, a Teaching Unit Award from The American University in Washington, DC, allowed Szuminski to begin studies there. In 1989 he received the Kosciuszko Foundation Scholarship for Polish-American research, and is presently working on the M.A. in musicology.

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edition of Karczynski's two major works, *The Ode to the Youth* and *Stabat Mater*, appeared. Altogether, ten scores were published—quite a success considering that only a few persons were involved in the effort, but not enough to recognize adequately Karczynski's excellent music.

Karczynski wrote numerous liturgical works meant for parish choirs and professional groups, from simple church hymns and Masses with organ, up to the magnificent *Missa Solemnis*, Op. 42 for choir, organ, and symphony orchestra.

The dramatic *Funeral of Insurgents*, the poetic *Evening Canon*, the melancholic *Moonlight Night* and the merry *Variations on the Folk Song "Kolo Mego Ogrodeczka"* are just a few of Karczynski's secular choral works. They all display his mastery of choral technique, rendering various moods and combinations of different voices.

Karczynski also wrote for the organ—the instrument he knew best and appreciated most. The *Preludes and Fugues*, *24 Trios for the Organ in All Keys*, and the major *Organ Sonata in B-flat minor* are all works of the highest artistic caliber, which may serve as landmarks of contemporary Polish organ music.

Alexander Karczynski was also a noted conductor. In 1927 he was appointed General Conductor of the Polish Singers Alliance. Consequently, he conducted at numerous concerts and tried to use this opportunity to promote his own music. The concert programs from the years 1920–1940 have been preserved. They indicate that Karczynski led various Alliance choirs and conducted works by Polish and foreign composers—from the Renaissance to modern times. He also gave concerts of organ music, playing works of Bach, Mendelssohn and his own compositions. Karczynski's pieces were played on numerous occasions, including the World Exposition of 1934 in Chicago when his polonaise *Piesni, Piesniarzom Czesc!*, written especially for the occasion, was performed. His works were also submitted to many competitions in the United States and Poland. In 1931 his *Missa Solemnis* won such a competition organized to mark the consecration of the cathedral in Lodz, Poland. Karczynski also participated in the organization of similar contests and sat on their juries.

Karczynski's attainments in music were honored by different organizations and the Polish government; his social and cultural activity was also rewarded on several occasions. In 1925 the Prime Minister of the Polish government decorated the composer with the Silver Cross of Merit, while the Alliance of Poles Abroad honored him with a diploma. The same organization granted him its musical prize in 1933. In 1937 Karczynski received the Cross of Merit for his contribution to the activity of the Polish National Alliance. In 1959 the Polish Singers Alliance granted him honorary membership along with a diploma and Honorary Badge.

Karczynski's personal life was rather unhappy. Two years after settling in Chicago, he married, and two years later a son, Alexander Pawel, was born. However, his wife became mentally ill several years after and spent the rest of her life in an institution. After his son graduated from St. Peter and Paul School, Karczynski took him to Poland so he could study there. The composer returned to the United States alone.

In 1915, Alexander Karczynski became a United States citizen, but he never renounced his contacts with the Old Country. He corresponded with numerous Polish musicians and composers, including the Surzynski brothers—Mieczyslaw and Jozef, and Bronislaw Rutkowski. He also had a friendly relationship with

Feliks Nowowiejski, who often asked Karczynski to promote or publish his own works in the United States, or to arrange a concert tour for him. During one of his organ recitals for the Polish Radio in 1934, Nowowiejski played the Adagio from Karczynski's B-flat minor Organ Sonata. The composer visited Poland in 1924, 1929, and 1937. He used these occasions to call on his friends, promote his own music and to participate in the juries of various musical competitions.

As he grew older, Karczynski's musical and public activity, as well as his concerts, became less frequent. His youthful successes were over and his increasing age made conducting or organ playing ever more difficult for him. In 1966, Karczynski retired at the age of 84. He was very lonesome, because his entire family was in Poland, and there was hardly anyone in the United States to look after him. In September of the same year, his son brought him to Poland, where the artist spent the last days of his long and fruitful life. He died on December 3, 1973, at the age of 92, and was buried in the Pelplin cemetery next to his three brothers: Cyryl, Marian, and Alojzy.

Piled up in the attic of an old house close to Pelplin Cathedral are crates with compositions of Professor Karczynski. Their only guardian today is Karczynski's sister Maria, who is now 89. The silence of oblivion continues. ■

Selected works of Alexander Karczynski

(The works bearing no date of publication are manuscripts.)

Vocal-Instrumental

For choir and symphony orchestra:

Tu es Petrus, Op. 13 No. 1 (publ. 1917 as a piano transcription); *Freedom Cantata*, Op. 19 (publ. 1937 as a piano transcription); *Stabat Mater*, Op. 20 (1912, publ. 1964); *The Ode To The Youth*, Op. 24 (1926, publ. 1964); *Skarga Cantata*, Op. 26 (1910, publ. 1912 as a piano transcription); *Missa Solemnis*, Op. 42; *Missa Jubilate Deo*, (publ. 1949 as a piano transcription);

For choir and organ:

Vesperae Solemnis, Op. 10 (publ. 1916); *Missa In Honorem B.M.V. Reginae Coelorum*, Op. 15 (publ. 1912); *Requiem*, Op. 15; *Missa In Honorem Principum Apostolorum S.S. Petri et Pauli*, Op. 27 (publ. 1918);

For solo voice and symphony orchestra:

In te Speravi Domine, Op. 39, No. 1 (publ. 1926 as a piano transcription);

For solo voice and piano:

Six Songs to the Text of H. Heine, Op. 6 (lost); *Sleep*, Op. 37, No. 2; *Two Songs to the Text of M. Konopnicka*, Op. 43; *Polish Songs* (lost).

Vocal

For mixed choir:

Missa Pro Defunctis, Op. 6a; *Four Choral Songs*, Op. 14; *Funeral of Insurgents*, Op. 23 (publ. 1915); *Six Polish Songs* (print); *Six Carols For The Midnight Mass* (print);

For female choir:

Ave Maria, Op. 16, No. 3;

For male choir:

Asperges Me, Op. 3a, No. 3; *Missa Pro Defunctis*, Op. 28 (publ. 1925); *Two Songs to the Text by W. Noskowski*, Op. 44.

Instrumental

Symphonic:

Polonaise, Op. 2; *Heroic Overture*, Op. 4;

Organ works:

Three Preludes and Fugues, Op. 5; *Five Fugues*, Op. 35; *Sonata in B-flat minor*, Op. 38; *24 Organ Trios in All Keys*, Op. 41.

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New Approaches to Keeping Pipe Organs in Tune

Donald C. Lokerson

Background

The Church of the Epiphany, an Episcopal Church in Washington, D.C., has one of the last Aeolian-Skinner organs, designed by Phillip Steinhaus and installed in 1968. The 52-rank organ was supplemented by an additional 14 ranks in 1978 and 1982. Keeping pipe organs in tune through the seasons is a universal and sometimes expensive problem. This organ has been no exception; experimentation over the past year has resulted in some cost-effective solutions which have helped stabilize tuning.

Operation of the organ

A centrifugal blower raises air to the equivalent of about ten inches of water pressure. This pressurized air is conducted into reservoirs throughout the organ. The process of pressurizing air generates heat at the wind source. Because the air needs to be filtered and the noise of the blower needs to be muffled, the blower is housed in an airtight wooden box with acoustical tile inside; see Figure 1. This trapped heat from the motor often raises the air temperature to more than 100 degrees F after a few hours of use. The primary air reservoirs are in an underground concrete room lined with acoustic tile, which compounds thermal problems. Typical organ operation begins with the blower room temperatures in the low 60s F in the winter and mid-70s F in summer. The temperature at the blower rapidly rises about 20 degrees F during the first hour of use.

Stabilizing organ tuning

A *Diapason* article¹, "How to Tune the Organ with a Thermometer," discusses various courses of action to compensate for temperature variation. In practice, heat absorbed from the blower is lost along the path from the blower room to the bellows and pipes. Actual pitch changes in the pipes depend on many complex factors.

Our experimentation and analysis

Measurements of our organ blower's 3-phase electric motor current shows that about 2 kilowatts of power is dissipated as long as the organ is "ON", whether or not it is being played. About half that power is used to pressurize the incoming air while the organ is actually being played. The motor and fan inefficiencies are converted to heat inside the wooden enclosure. Two recording

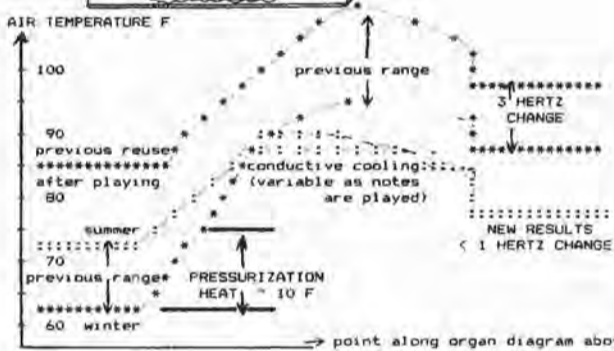
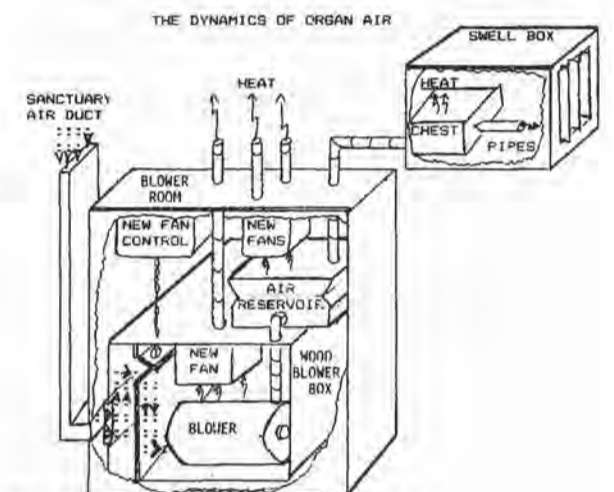
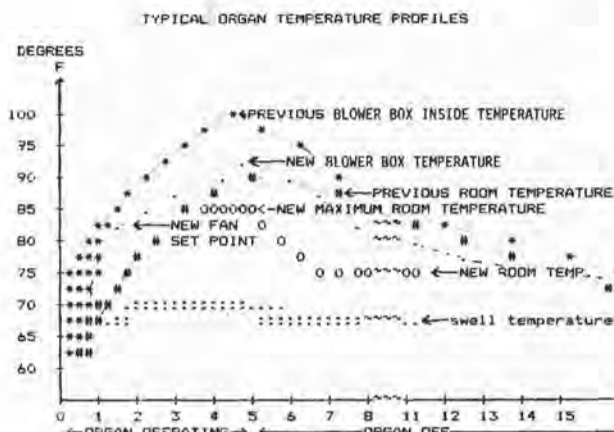
thermometers penned weekly readings and two thermometers monitored the temperatures at four locations within the organ and blower room to quantify temperature variations. A small fan rated at 100 cubic-feet-per-minute was installed in the blower box to remove waste heat. Additional fans rated at 200 cubic-feet-per-minute were installed to expel heat from the room where the primary reservoirs were located. A remote sensing thermostat control for these fans reliably returns the blower room to a consistent temperature year round. This remote thermostat cost less than \$40 and was designed to control 115-volt air conditioners.

This operation has helped to stabilize the organ tuning year around. A few minutes after the organ is turned on, the ventilation fans are energized when the air in the blower box exceeds the thermostat set point of 82 degrees F. At this time, the temperature at the primary reservoirs is a constant 74 degree F, while the temperature of the expelled air from the fans reaches a maximum of about 85 degrees F. The temperature of the air that is pulled into the blower remains about 74 degrees F. A digital thermometer placed on the top of an 8-inch wind conductor to one of the expressive divisions measures variations from 83 to 88 degrees F, in cadence with the music being played. The less the keys are played, the less air flows, allowing the static air in the primary reservoirs to be cooled by the new fans. The air that is conducted to the bellows of each division is kept at a nearly constant temperature over a wide range of playing and idle conditions.

After the organ is turned off, the thermostatically-controlled fans continue to cool the blower room, until the air in the blower box drops below 82 degrees F. At the same time, the blower room consistently cools down to 74 degrees F. Whether the organ is turned on again within a few minutes, hours or days later, nearly consistent air temperature is provided to the pipes.

Challenges & suggestions for different installations

Other installations in which blowers and reservoirs are in an uncontrolled environment suffer the opposite temperature problems during the course of a year. For these installations, a blower room may need a thermostatically con-



Key:
 * Blower box temperature before fans were installed
 - Blower box temperature after new thermostatically controlled fans operational
 0 Blower room air temperature after new thermostatically controlled fans operational
 # Blower room air temperature after new thermostatically controlled fans operate when organ played
 .. Range of swell temperature with temperature controlled sanctuary, varies about one degree in tempo with music and louvers

Donald C. Lokerson earned a Master of Science in Engineering (MSE) from the George Washington University. For 29 years he has worked at NASA, Goddard Space Flight Center and presently is a spacecraft system engineer. In recent years he has volunteered as Building and Grounds Chairman at the Church of the Epiphany, Washington, D.C.

trolled heater. Our antiphonal organ is a candidate for this experiment.

Sanctuary heat and air conditioning

Churches are heated and cooled in a variety of ways. Steam and hot water heat should not be radiating near the organ. Typically, as in our church, the heating system includes a night setback thermostat to conserve fuel. In the spring and fall, the heat comes on once each morning for a duration proportional to the coolness the previous night. In winter, the heat cycles and temperature recordings match the thermostat hysteresis even though the organ pipes are fifty feet from the nearest radiator. At night the church cools off at a consistent 1/3 degree per hour, but heats up at a faster rate, taking 4 hours to stabilize on cold mornings. In the summer, the air conditioning is operated by time clocks to conserve electricity. An air handler near the organ controls the cooling of the organ. After the air conditioner is turned off, the church warms up at a constant 1/3 degree per hour.

Our church has thick masonry walls, and protected stained-glass windows, so other installation constructions may respond differently to heating and cooling. These observations may help organists and building managers to cooperate in presetting the proper room temperature conditions at the pipe organ year around to provide stable air temperature when the organ is being played. ■

Note
 1. "Shedding Light on Heat: How to tune the organ with a thermometer" by Herbert L. Huestis, *THE DIAPASON*, pp. 12-13, June 1990.



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New Organs



Cover

A thirty-one stop organ has been built by **Gabriel Kney & Co. Ltd.**, London, Ontario, for the First United Methodist Church in Tupelo, MS. The tonal specification arose out of a discussion between the organ consultant for the church—Warren Hutton, organist—Beverly Clement, and Gabriel Kney. Mechanical key action, electric stop action. The console is detached by about eight feet. The manual divisions are placed side-by-side for tuning stability. Wind is supplied by individual bellows and the following wind pressures: Great 55 mm, Swell 66 mm, Pedal 70 mm. Voicing by open toe.

GREAT
 16' Gedeckt
 8' Praestant
 8' Rohrflöte
 4' Octave
 4' Spitzflöte
 2 3/4' Quint
 2' Principal
 1 3/4' Terz
 2' Mixture IV
 3/4' Zimbel II
 8' Trompete
 Tremulant

SWELL
 8' Gedeckflöte
 8' Salicional
 8' Celeste T.C.
 4' Principal
 4' Rohrflöte
 2 3/4' Nasat
 2' Octave
 2' Blockflöte
 1 3/4' Terzflöte
 1 1/4' Larigot
 1' Scharff III
 16' Dulcian
 8' Oboe Schalmey
 Tremulant

PEDAL
 16' Subbass
 8' Principal
 8' Bassflöte
 4' Choralbass
 2 3/4' Mixture IV
 16' Posaune
 8' Trompete
 4' Zink



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MANUAL (enclosed)

8' Open Diapason
 8' Dulciana
 8' Melodia
 4' Principal
 4' Rohrflöte (TC)
 2' Super Octave

PEDAL

16' Bourdon
 Pedal Coupler

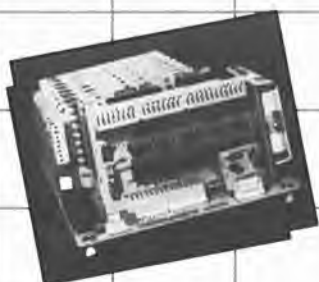


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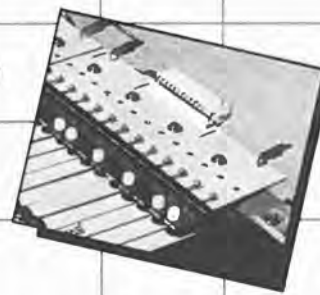


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Bond Pipe Organs, Inc., of Portland, OR, has built a new organ for Peninsula Church Center, Seaview, WA. The church is located on the Longbeach Peninsula in extreme southwest Washington, and is owned by two congregations, Ocean Beach Presbyterian Church and St. Peter's Episcopal Church, which jointly purchased the new organ. The organ is the first tracker in the county, and replaced a failing electronic substitute. The key action is suspended, and the stop action is mechanical. The facade pipes are of 70% tin from the 8' Principal and white oak from the 16' Sub Bass. The Mixture and Sesquialtera are on double draw stop knobs.

The church has hosted several organ recitals and musical events using the new organ, including two choir festivals. The church now has more requests for concerts than it can handle and has become a force in the cultural life of the peninsula. The Rev. Dean Mead is

pastor of the Presbyterians and Fr. John Mann served as rector of the Episcopalians when the organ was purchased and installed. David Dahl served as consultant on the project and played the dedication recital.

GREAT

- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 2' Superoctave (from Mixture)
- Mixture III
- 8' Trumpet

SWELL

- 8' Gedackt
- 8' Salicional
- 4' Rohrflöte
- 2' Gemshorn
- 2 3/4' Quinte (from Sesquialtera)
- Sesquialtera II
- Tremolo

PEDAL

- 16' Sub Bass
- 8' Gedackt Bass (ext)

Levsen Organ Company, Buffalo, IA, has built a new organ for Trinity Lutheran Church, New Hampton, IA. The 15-rank organ replaced a 50-year-old Kilgen petite ensemble for the 1,250-member church. Special problems of space and placement were solved when a loft was built in the choir gallery to accommodate the much larger instrument. Pipes were designed to embrace a rose window. Custom crafted panels for the case and dark oak stained wood fit into the old Gothic building with plaster walls and minimal carpeting.

The organ was voiced with a classic tone design, and planned to allow for expansion. Chimes were just recently added to the organ. An all-electric action was used for maximum longevity and minimum maintenance. The dedication was played by Harry Christiansen, Organist Emeritus, of Cedar Rapids, IA. The afternoon recital included pieces to demonstrate the versatility of the instrument.



Petty-Madden Organbuilders, Hopewell, NJ, has built a new organ, opus 32, for First Presbyterian Church, Pine Bluff, AR. The organ is located in the high organ gallery situated above the choir gallery in the rear of the nave. The church's small Aeolian-Skinner organ [op. 1164 (1948)] was moved in 1972 into the present sanctuary and there was rebuilt and enlarged by the M. P. Möller Company. From these two previous instruments, Petty-Madden has retained, rescaled, and revoiced 17 ranks of pipes. Even though French tonal concepts (namely the harmonic flutes and reeds), French nomenclature, and French keyboard disposition prevail, the instrument is decidedly eclectic owing its genesis to the *American Classic* school of organ design begun by G. Donald Harrison at Aeolian-Skinner in the 1930s. The 1948 Aeolian-Skinner console was retained, its electropneumatic coupling and combination action being replaced with solid-state components manufactured by Solid State Logic Ltd. Christopher Titko is organist-choirmaster of the church.

GREAT

- 8' Principal
- 8' Holzgedeckt
- 8' Erzähler (Sw)
- 8' Erzähler Celeste (Sw)
- 4' Octave
- 4' Gedackt (12 pipes)
- 2' Fifteenth
- Mixture III
- 8' Trompette (Sw)

SWELL

- 8' Rohrflöte (12 pipes)
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Rohrflöte
- 4' Erzähler (12 pipes)
- 2 3/4' Nazard
- 2' Flackflöte
- 8' Trompette
- Tremulant

PEDAL

- 16' Subbass
- 16' Lieblich Gedackt (Softwind)
- 10 3/4' Quint Bass (32 notes)
- 8' Principal
- 8' Pommer (12 pipes)
- 4' Choralbass (12 pipes)
- 2' Blockflöte
- 16' Posaune (12 pipes)
- 8' Trompette (Sw)

GRAND-ORGUE (Manual I)

- 16' Violonbasse
- 8' Montre
- 8' Violon (ext)
- 8' Flûte harmonique
- 8' Flûte à cheminée
- 4' Octave
- 4' Flûte octaviante
- 2' Doublette
- Fourniture IV
- 8' Trompette
- 8' Trompette-en-chamade (Positif)
- Tremblant
- Compagnie (25 bells)

POSITIF EXPRESSIF (Manual II)

- 8' Bourdon
- 8' Dessus de flûte
- 8' Unda maris (t.c.)
- 4' Principal
- 4' Flûte conique
- 2' Doublette
- Cymbale IV
- Sesquialtera II
- 8' Trompette-en-chamade
- 8' Cromorne
- Tremblant

RÉCIT EXPRESSIF (Manual III)

- 8' Salicional
- 8' Voix céleste
- 8' Cor de nuit
- 4' Principal
- 4' Flûte à fuseau
- 2 3/4' Nazard
- 2' Quarte de nazard
- 1 3/4' Tierce
- 1 1/4' Larigot
- Plein jeu V
- 16' Basson
- 8' Trompette
- 8' Trompette-en-chamade (Positif)
- 8' Basson-Hautbois
- 4' Clairon
- Tremblant

PÉDALE

- 32' Bourdon (ext)
- 16' Contrebasse
- 16' Violonbasse (Grand-Orgue)
- 16' Soubasse
- 8' Basse
- 8' Violon (Grand-Orgue)
- 8' Bourdon
- 4' Octave
- 4' Bourdon (ext)
- 32' Contre-Bombarde (ext)
- 16' Bombarde
- 16' Basson (Récit)
- 8' Trompette
- 4' Clairon
- 4' Chalumeau

Journal of American Organbuilding

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Calendar

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

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

UNITED STATES East of the Mississippi

- 16 SEPTEMBER**
Wilma Jensen; Methuen Mem Music Hall, Methuen, MA 8 pm
- 17 SEPTEMBER**
Peter Hurford, masterclass; University of Evansville, Evansville, IN
James Welch; Central Christian, Havana, IL
- 18 SEPTEMBER**
Peter Hurford; University of Evansville, Evansville, IN 7:30 pm
Gordon Turk, workshop; Wauwatosa Ave. United Methodist, Wauwatosa, WI 5 pm
John Weaver; First United, Oak Park, IL 7:30 pm
James Welch; St Peter's, Quincy, IL
- 19 SEPTEMBER**
Susan Armstrong, lecture & recital; Congregational Church, Housatonic, MA 5:00, 7:30 pm
Huw Lewis, masterclass; Valparaiso University, Valparaiso, IN 10 am
Gordon Turk; St Anthony's (9th & Mitchell), Milwaukee, WI 7:30 pm
James Welch; Macomb LDS Ward, Macomb, IL
- 20 SEPTEMBER**
Lee Dettra; Cadet Chapel, West Point, NY 3:30 pm
+ **William Porter**; Queens College, Flushing, NY
Richard Elliott; Overbrook Presbyterian, Philadelphia, PA 4 pm
+ **Todd Wilson**; Pilgrim Church, Cleveland, OH 2 pm
Todd Wilson; Baldwin-Wallace College, Berea, OH 7:30 pm
Huw Lewis; Valparaiso University, Valparaiso, IN 8 pm
Music for High Holy Days; National Cathedral, Washington, DC 7:30 pm
Peter Hurford; Christ Church Cathedral, Indianapolis, IN 4, 7:30 pm
Hymn & Improvisation Festival, with choir; St Anthony's (9th & Mitchell), Milwaukee, WI 7:30 pm
James Welch; St Mary's Priory, Nauvoo, IL
- 21 SEPTEMBER**
Richard Elliott; St Lawrence RC, Alexandria, VA 7:30 pm
- 22 SEPTEMBER**
Peter Hurford; Church of Christ Congregational, Newington, CT 8 pm
Frederick Swann; Hatcher Mem Baptist, Richmond, VA 7 pm
- 23 SEPTEMBER**
Frederick Swann; First Baptist, Lexington, MA 7:30 pm
Mark Husey; Old St Paul's, Baltimore, MD 12:20 pm
- 24 SEPTEMBER**
Westminster Abbey Choir, First Baptist, Huntsville, AL

- 25 SEPTEMBER**
Choral Training Conference; American Boy-choir School, Princeton, NJ (through September 26)
Westminster Abbey Choir; Cathedral of St Philip, Atlanta, GA
Anne & Todd Wilson; Westwood Presbyterian, Cincinnati, OH 7:30 pm
John Scott; Cathedral Church of St Paul, Detroit, MI 7:30 pm
- 26 SEPTEMBER**
Susan Armstrong, lecture; Mattatuck Museum, Waterbury, CT 7:30 pm
- 27 SEPTEMBER**
Susan Armstrong; Sacred Heart Church, Waterbury, CT 4 pm
David Drury; Church of the Good Shepherd, York, SC 4 pm
Peter Conte, with brass; Longwood Gardens, Kennett Square, PA 2:30 pm
David Rider; Narberth UMC, Narberth, PA 5 pm
Keith Bond; National Cathedral, Washington, DC 5:15 pm
Todd Wilson; Church of the Redeemer UCC, Westlake, OH 7 pm
Joan Lippincott; First Congregational, Columbus, OH 8 pm
Richard Heschke; St Mark's Lutheran, Wausau, WI 3 pm
- 29 SEPTEMBER**
Clyde Holloway; St Paul's Episcopal, Chattanooga, TN
- 30 SEPTEMBER**
Dennis Stewart; Old St Paul's, Baltimore, MD 12:20 pm
- 2 OCTOBER**
Gerre Hancock; Southern Illinois University, Carbondale, IL 8 pm
- 3 OCTOBER**
John Weaver, workshop; Westminster Choir College, Princeton, NJ 9:30 am
Michael Murray, masterclass; Zion UCC, Indianapolis, IN 9 am
- 4 OCTOBER**
Pro Arto Singers; First Presbyterian, Stamford, CT 5 pm
Victor Fields; Longwood Gardens, Kennett Square, PA 2:30 pm
Carol Teti; Mosham Lutheran, Johnstown, PA 4 pm
David Drury; Old St Paul's, Baltimore, MD 4:45 pm
Michael Murray; Zion UCC, Indianapolis, IN 3 pm
Marilyn Keiser; Northminster Presbyterian, Indianapolis, IN 7:30 pm
- 5 OCTOBER**
Todd Wilson; Church of the Covenant, Cleveland, OH 8 pm
- 6 OCTOBER**
Frederick Swann; Wilson College, Chambersburg, PA 7:30 pm
- 7 OCTOBER**
Samuel Carabetta, with soprano; St John's Church, Washington, DC 12:10 pm
Keith Bond; Old St Paul's, Baltimore, MD 12:20 pm
- 8 OCTOBER**
Anita Wering, with choir; First Presbyterian, Macomb, IL 8 pm
- 9 OCTOBER**
Hayko Siemens; St Peter's Episcopal, Bay Shore, NY 8 pm
- 10 OCTOBER**
Westminster Abbey Choir; Covenant Presbyterian, Charlotte, NC 8 pm
Todd Wilson, with orchestra; Philharmonic Center, Naples, FL 8 pm

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Joyce Jones; Clayton State College, Morrow, GA 8:15 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

11 OCTOBER
Westminster Abbey Choir; Alice Tully Hall, New York, NY 4 pm
John Weaver; St Matthew's Lutheran, Hanover, PA
Leon Nelson; Calvary Church, Charlotte, NC 7:45 pm
Colin Andrews & Janette Fishell; Duke University, Durham, NC 5 pm
Frederick Swann; Westminster Presbyterian, Dayton, OH 4 pm
Byron Blackmore; Our Savior's Lutheran, La Crosse, WI 4 pm

12 OCTOBER
Frederick Swann, workshops; Westminster Presbyterian, Dayton, OH 9 am, 1:15 pm

13 OCTOBER
Mary Preston; All SS Episcopal, Atlanta, GA 8 pm

14 OCTOBER
Scott Turkington; St John's Church, Washington, DC 12:10 pm

16 OCTOBER
Gerre Hancock; St Paul's-Chestnut Hill, Philadelphia, PA 8 pm
Schubert Choral Concert; Clayton State College, Morrow, GA 8:15 pm (also October 17)
*Philip Brunelle; Northfield Community Church, Northfield, IL

17 OCTOBER
*Philip Brunelle, workshop; Northfield Community Church, Northfield, IL 9 am

18 OCTOBER
David & Marion Craighead; First Presbyterian, Lockport, NY 7 pm
Richard Heschke; United Methodist Church, Red Bank, NJ 4 pm
Richard Fritsch; Longwood Gardens, Kennett Square, PA 2:30 pm
John Walker; First Presbyterian, Atlanta, GA 3 pm

Marilyn Kelsner; Calvary Episcopal, Pittsburgh, PA
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Elizabeth & Raymond Chenault; Christ Episcopal Church, Warren, OH 4 pm
David Higgs; First English Lutheran, Appleton, WI 3 pm
Schubert, *Mass in G*; Christ Church Cathedral, New Orleans, LA 4 pm

20 OCTOBER
Thomas Murray; Holy Trinity Lutheran, Buffalo, NY 8 pm
Robert Luther; Methodist Temple, Evansville, IN 4 pm

21 OCTOBER
Thomas Trotter; All SS Church, Worcester, MA 8 pm
David Bleshop; St John's Church, Washington, DC 12:10 pm
Donald King; Old St Paul's, Baltimore, MD 12:20 pm
Frederick Swann; St James UMC, Danville, IL 8 pm

22 OCTOBER
Frederick Swann, workshop; First Lutheran, Fargo, ND 7 pm

23 OCTOBER
Thomas Trotter; First Presbyterian, Stamford, CT 8 pm
John Gillock, with harp; St Luke's Lutheran, Silver Spring, MD 7:30 pm
Elizabeth & Raymond Chenault; St Paul's Church, Belleville, IL 7:30 pm

24 OCTOBER
Edith Picht-Axenfeld, masterclass; Cleveland Museum, Cleveland, OH 9 am

25 OCTOBER
Thomas Murray; Cathedral of the Holy Cross, Boston, MA 2 pm

Lois Regestein; Immaculate Conception RC, Boston, MA 3 pm
Howells, *Requiem*; South Church, New Britain, CT 4 pm
David Spicer, with brass; First Church of Christ, Wethersfield, CT 7 pm
Peter DuBois; Third Presbyterian, Rochester, NY 4 pm
William Gatens; Longwood Gardens, Kennett Square, PA 2:30 pm
Sarah Martin; Emory University, Atlanta, GA 3:4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Edith Picht-Axenfeld, harpsichord; Cleveland Museum, Cleveland, OH 3:30 pm
David Lomson, workshop; First Congregational, Evanston, IL 4 pm

26 OCTOBER
Thomas Trotter, lecture; City Hall Auditorium, Portland, ME
International Society of Organbuilders Congress; Boston, MA (through October 30)

27 OCTOBER
Thomas Trotter; City Hall Auditorium, Portland, ME 8 pm
Thomas Murray; Mechanics Hall, Worcester, MA 7 pm
Anne & Todd Wilson; Beckley Presbyterian, Beckley, WV 7:30 pm
Jerome Butera; Chicago Temple First United Methodist, Chicago, IL 12:10 pm
+ Anita Werling; First Presbyterian, Macomb, IL 3 pm

28 OCTOBER
William Porter; Old West Church Boston, MA 8 pm
Forest School Choir; St John's Church, Washington, DC 12:10 pm
Monte Maxwell; Old St Paul's, Baltimore, MD 12:20 pm

29 OCTOBER
James Christie, with orchestra; Symphony Hall, Boston, MA 8 pm

30 OCTOBER
David Boe; Wellesley College, Wellesley, MA 8 pm
Linton Powell; Duke University, Durham, NC 8 pm

UNITED STATES West of the Mississippi

15 SEPTEMBER
Peter Hurford; First Presbyterian, Odessa, TX 7:30 pm

19 SEPTEMBER
John Walker, masterclass; First United Methodist, Shreveport, LA 10 am
Rev. Robln Leaver, lecture (Mealy Memorial Workshop); St Mark's Episcopal, Berkeley, CA

20 SEPTEMBER
John Walker; First United Methodist, Shreveport, LA 5 pm
Texas Baroque Ensemble; Museum of Fine Arts, San Angelo, TX 7:30 pm
Gerre Hancock; Trinity Episcopal, Longview, TX 5 pm

21 SEPTEMBER
Gerre Hancock; Brigham Young University, Provo, UT

22 SEPTEMBER
Gerre Hancock, masterclass; Brigham Young University, Provo, UT

24 SEPTEMBER
Gerre Hancock; Bethany College, Lindsborg, KS

26 SEPTEMBER
Gerre Hancock; Our Savior Lutheran, Sioux Falls, SD 7:30 pm

27 SEPTEMBER
Westminster Abbey Choir; Central Lutheran, Minneapolis, MN 3 pm

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28 SEPTEMBER

Westminster Abbey Choir; First United Methodist, Omaha, NE
David Higgs; Meyerson Symphony Center, Dallas, TX 8:15 pm

29 SEPTEMBER

Westminster Abbey Choir; First Plymouth Congregational, Lincoln, NE

1 OCTOBER

William Albright; University of Iowa, Iowa City, IA 10 am, 2 pm
 Westminster Abbey Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

2 OCTOBER

William Albright, seminars; University of Iowa, Iowa City, IA 10:30 am, 3:30 pm
 Westminster Abbey Choir; St John's Cathedral, Denver, CO 8 pm
David Higgs; Plymouth Congregational, Seattle, WA 8 pm
Todd Wilson; Crystal Cathedral, Garden Grove, CA 8:15 pm

3 OCTOBER

William Albright, workshop & recital; University of Iowa, Iowa City, IA 9:30 am, 8 pm

4 OCTOBER

William Albright, lecture; University of Iowa Museum of Art, Iowa City, IA 2 pm
 Westminster Abbey Choir; Grace Cathedral, San Francisco, CA 5 pm

5 OCTOBER

David Higgs; Trinity Episcopal, Portland, OR 8 pm
Heidi Emmert; Bel Air Presbyterian Church, Los Angeles, CA

6 OCTOBER

Westminster Abbey Choir; First Presbyterian, Houston, TX (also October 7)

8 OCTOBER

Westminster Abbey Choir; Plymouth Park UMC, Dallas, TX 8 pm

9 OCTOBER

John Walker; University of the Ozarks, Clarksville, AR 7:30 pm

10 OCTOBER

John Walker, masterclass; University of the Ozarks, Clarksville, AR 9 am

11 OCTOBER

Charles Sundquist; Pilgrim Congregational, Duluth, MN 4 pm
 St Louis Chamber Chorus; St Peter's Episcopal, Ladue, MO 3 pm
 Columbus Day Celebration; Christ Church Episcopal, Tyler, TX 7:30 pm

12 OCTOBER

Columbus Day Celebration; St John RC, Ennis, TX 7:30 pm

15 OCTOBER

Thomas Murray; University of Nebraska, Lincoln, NE

16 OCTOBER

Richard Elliott; Civic Auditorium, Idaho Falls, ID 7:30 pm
Melvin Butler; St Mark's Cathedral, Seattle, WA 8 pm
James Welch; Hertz Hall, UC Berkeley, Berkeley, CA 5 pm

18 OCTOBER

Frederick Swann; Upland Brethren in Christ, Upland, CA 6 pm
Carol and Thomas Foster; All SS Episcopal, Beverly Hills, CA 5 pm

23 OCTOBER

Frederick Swann; First Lutheran, Fargo, ND 8 pm

24 OCTOBER

McCartney, *Liverpool Oratorio*; Orchestra Hall, Minneapolis, MN 8 pm
Matthew Halonen & David Hatt, duo-piano; Cultural Center, Palo Alto, CA 8 pm

25 OCTOBER

Thomas Trotter; Second Presbyterian, Little Rock, AR 3 pm
 + **Susan Ferre**; Bethany Lutheran, Fredericksburg, TX 3 pm

INTERNATIONAL**16 SEPTEMBER**

John Scott; St Giles Cathedral, Edinburgh, Scotland 8 pm
Paul Morgan; Sherborne Abbey, Dorset, England 7:30 pm

17 SEPTEMBER

Gillian Weir; Concert Hall, Mito, Japan 6:30 pm

3 OCTOBER

Thomas Trotter; Grosvenor Chapel, London, England 7:30 pm

5 OCTOBER

Gillian Weir; Ribe Cathedral, Denmark 8 pm

6 OCTOBER

David Drury; Centenary-Queen Square United Church, St John, New Brunswick, Canada 8 pm
 Organs of Paris Exhibition; Mairie of the 6th Arrondissement, Paris, France (through November 15)
Daniel Roth; St Sulpice, Paris, France

11 OCTOBER

David Drury; L'Église Sainte-Catherine de Sienna, Trois-Rivieres Ouest, Quebec, Canada

13 OCTOBER

Jean Guillou; St Eustache, Paris, France
Gillian Weir; Parish Church, Bolton, England 12:30 pm

14 OCTOBER

Anne Thomas; St Giles' Cathedral, Edinburgh, Scotland 8 pm

17 OCTOBER

Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Gillian Weir; Parish Church, Bolsover, England 7:30 pm

20 OCTOBER

Yves Castagnet; Notre-Dame du Travail, Paris, France

21 OCTOBER

Gillian Weir; Sherborne Abbey, Dorset, England 7:30 pm

25 OCTOBER

First International Rouen Organ Academy; Rouen, France (through October 31)

27 OCTOBER

Lynne Davis; St Germain-des-Prés, Paris, France

Organ Recitals

JOHN EGGERT, Concordia College, St. Paul, MN, March 22: *Praeludium in F-sharp Minor*, *Fantasia on "Wie schön leuchtet der Morgenstern"*, Buxtehude; *Chaconne, Partita on "Wachet auf"*, Distler; *Concerto in G Minor*, Handel; Hymn "O God, O Lord of heaven and earth," Weber; *Prelude and Fugue in G Major*, Bach.

STEVE GENTILE, St. Augustin Church, Paris, France, March 16: *Sonata No. 3* (1st movement), Mendelssohn; *Adagio*, Bridge; *Prelude and Fugue in A Minor*, Bach; *Rondo-Scherzo*, Noyce; *Toccata and Fugue*, op. 59, nos. 5 & 6, Reger; *Communion*, *Marche religieuse*, Gigout; *Symphonie*, op. 5, Baré.

LAETA GUERRA, Plymouth Congregational Church, Seattle, WA, March 25: *Prel-*

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ude and Fugue in C Major, S. 547, Bach; Andante, K. 616, Mozart; Partita on a Lydian Theme, Ashdown; Five Meditations on "Wondrous Love," Perera.

STEPHEN HAMILTON, Church of the Holy Trinity, New York, NY, February 2: *Prelude and Fugue in C Minor, S. 546, Concerto in A Minor, S. 593, Bach; Vater unser in Himmelreich, Böhm; Fantasy for Organ, Coe; Grande Pièce Symphonique, Franck.*

CHRISTOPHER HERRICK, St. John's Episcopal Church, Waterbury, CT, March 6: *Concert Study, Bonnet; See the conqu'ring hero comes, Guilman; Prelude and Fugue in C Minor, S. 546, Bach; Concerto Fantasia: Hanover, op. 4, Lemare; Divertissement, Vierne; Grand Offertoire in D Major, Bataste; Trumpet Tune in A Major, Johnson; Toccata di Concerto, Lemare; Concert Variations: The Star-Spangled Banner, op. 23, Buck; Sortie in E-flat, Lefebure-Wely.*

RICHARD HESCHKE, Christ Church, Pensacola, FL, January 21: *Praeludium, BuxWV 146, Buxtehude; Variationen: Mein junges Leben hat ein End, Sweelinck; Brande charanje, Almande Brun Smeedelyn, Brabanschen roden dans ofte Brand, Susanne van Soldt Ms.; Prelude and Fugue in D Major, S. 532, Concerto in A Minor, Bach; Pastorale, Franck; Intermezzo (Symphonie I), Vierne; Toccata in G Major, Dubois.*

CRYSTAL JONKMAN, Fourth Presbyterian Church, Chicago, IL, April 26: *Grand Choeur Dialogue, Gigout; Christ lag in Todesbanden, Christ ist erstanden, Erscheinen ist der herrliche Tag, Bach; October Interlude, Mader; Flourescence, Patterson; Symphonie II, Widor.*

ANDREW LUMSDEN, Trinity College, Hartford, CT, February 23: *Variations de Concert, Bonnet; Cantabile, Franck; Noël X in G, Daquin; Nun komm, der Heiden Heiland, S. 659, Toccata and Fugue in F, S. 540, Bach; Scherzo, Bossi; "Les Bergers" (La Nativité), Messiaen; Le Jardin suspendu, Alain; Deux Esquisses, Dupré; March: Crown Imperial, Walton.*

DONALD MENZIES, with Jenny Reger, piano, Westminster United Church, Winnipeg, Manitoba, March 29: *Tuba Tune, Cocker; Fugue on the Name BACH, Schumann; Toccata for Flutes, Yon; Prelude, Fugue and Variation, Franck; Fantasy in F Minor, Op. 49, Chopin; Toccata, Adagio and Fugue in C, Bach/Busoni; "Carol" (Four Extemporizations), Whitlock; "Introduction and Passacaglia" (Sonata 8), Rheinberger; Variations on Two Themes, Dupré.*

KATHRYN ULVILDEN MOEN, California Lutheran University, Thousand Oaks, CA, March 29: *Toccata in C Major, Cabanilles; Prelude and Fugue in C Minor, S. 546, Bach; Passacaglia na Tema B.A.C.H., Sokola; Vivace (Suite lirica, op. 39), Hanus; Fantasia in D Minor, Kabelac; Fantasia on "Freu dich sehr," Krebs; Jésus accepte la souffrance, Messiaen; Mon âme cherche une fin plaisible, Langlais; O Lamm Gottes, S. 656, Bach; Hvor salig det skal blive, Sløgedal; "At Compline" (Book of Hours), Pinkham; The duteous day (Innsbruck), Isaac/Bach; Toccata: Nu la oss takke Gud, Hovland.*

SAM BATT OWENS, Douglass Boulevard Christian Church, Louisville, KY, March 26: *Chaconne in G Minor, Couperin; Sonata d'Intavolatura, Zipoli; Ah, Holy Jesus, how have you offended, Walcha; "Lenox," "New Britain" (Prelude-Fantasy), "Wondrous Love" (Five More Little Romantic Preludes), Owens; "Prelude," "Improvisation," "Acclamations" (Suite Medievale), Langlais.*

LARRY PALMER, with Michael Ishizawa, baroque violin, Bethlehem Lutheran Church, Round Top, TX, February 16: *Voluntary in C Major, Handel; Fugue III on BACH, Schumann; Leipzig Gigue (on BACH), Mozart; Sonata Quinta, Fontana; Biblical Sonata: Hezekiah's Illness, Kuhnau; Partita on "O blest the house," Distler; Menuet in G, Be thou with me, March in D, Bach.*

KAREL PAUKERT, Museum of Art, Cleveland, OH, February 23: *Toccata nona del 4 tono, Merulo; Canzona seconda, G. Gabrieli; Toccata per l'Elevazione, Frescobaldi; Sonata in G Major, Bellini; Sonata per l'Offertorio, Petrali; Concerto in A Minor, Vivaldi/Bach.*

MARY PRESTON, First Presbyterian Church, Paducah, KY, February 23: *Prelude and Fugue in C Major, Böhm; Allein Gott in der Höh sei Ehr, S. 662, 664, Bach; The Agony and Despair of Dachau, Sifler; Jauchz, Erd, und Himmel, Juble, op. 67, no. 15, Reger; Scherzo, op. 2, Durulfé; The Ninety-Fourth Psalm, Reubke.*

JOHN ROSE, First United Methodist Church, South Bend, IN, March 13: *Cortège et Litanie, Dupré; Wächet auf, S. 645, O Mensch bewein, S. 622, Bach; Prelude and Fugue in C Minor, Mendelssohn; Grand Dialogue, Marchand; Prelude, Fugue and Variation, op. 18, Franck; Reflections on Three Southern Hymn Tunes: Resignation, Wondrous Love, Pisgah, White; Clair de Lune, Final (Symphonie I), Vierne.*

ROBERT SEAMON, St. John's Cathedral, Albuquerque, NM, March 10: *Prelude in E-*

flat, S. 552i, Bach; Aus tiefer Not schrei ich zu dir, Scheidt, Zachau, Reger, Dupré; Fugue in E-flat, S. 552ii, Bach.

ROBERT SHEPPER, with Martin Ellis, organist, and members of the Indianapolis Symphony Orchestra and the Indianapolis Chamber Orchestra, Ted Gibboney, conductor, Second Presbyterian Church, Indianapolis, IN, May 17: *Concerto in C Major, Haydn; Concerto in F Major, Handel; Concerto for Organ, Harp and Strings, Hanson.*

DENNIS SCHMIDT, St. Luke's Episcopal Church, East Greenwich, RI, April 5: *Offertoire sur les Grands jeux, Couperin; Concerto, op. 7, no. 4, Felton; Psalm Prelude (Psalm 139:11), Howells; Prelude and Fugue in E Minor, Bach; Pièce Héroïque, Franck; Adagio and Rondo, K. 617, Mozart; Andante Sostenuto (Symphonie Gothique), Widor; Toccata, Mushel.*

LARRY SMITH, St. Thomas University, St. Paul, MN, March 9: *Toccata for Organ, Decker; Dialogue sur les grands jeux (6th Kyrie), Duo (Glorificamus te), Récit de tierce en taille (Domine Deus, rex coelestis), de Grigny; Fantasy for Organ, Barblan; Symphonie No. 5, Widor.*

HENRY SYBRANDY, First Presbyterian Church, Springfield, IL, April 15: *Prelude and Fugue in C Minor, Bruckner; Adagio for Strings, Barber; Cortège et Litanie, Dupré; O sacred head, Hesse; Toccata, Gigout.*

STEPHEN THARP, First Presbyterian Church, Springfield, IL, March 4: *The 94th Psalm, Sonata in C Minor, Reubke.*

F. ANTHONY THURMAN, Calvary Episcopal Church, Louisville, KY, April 8: *Toccata and Fugue in D Minor, S. 538, Bach; Palm Sunday, Wyton; Processional, Mathias.*

JOHN WILLIAM VANDERTUIN, with Brantford Symphony Orchestra, Brantford, Ontario, March 1: *Vocalise, op. 34, no. 14, Rachmaninoff; Improvisation; Concerto No. 1 in F Major, op. 137, Rheinberger.*

RENEA WALIGORA & ROBIN DINDA, All Saints Episcopal Church, Worcester, MA, March 1: *Fantasia in D Minor, Hesse; Battala Imperial, Cabanilles; Sonata in D Minor, Merkel; Danse Macabre, Saint-Saëns/Dickinson & Lockwood; Sol invictus, Dinda; The Ride of the Valkyries, Wagner/Dickinson & Lockwood; Max Cat Rag, Dinda.*

JOHN SCOTT WHITELEY, Cedar Lane Unitarian Church, Bethesda, MD, March 27: *Concert Study No. 1, Yon; Prelude and Fugue in B Minor, S. 544, Bach; Etude in E Major, op. 56, Schumann; Pupillons Noirs,*

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