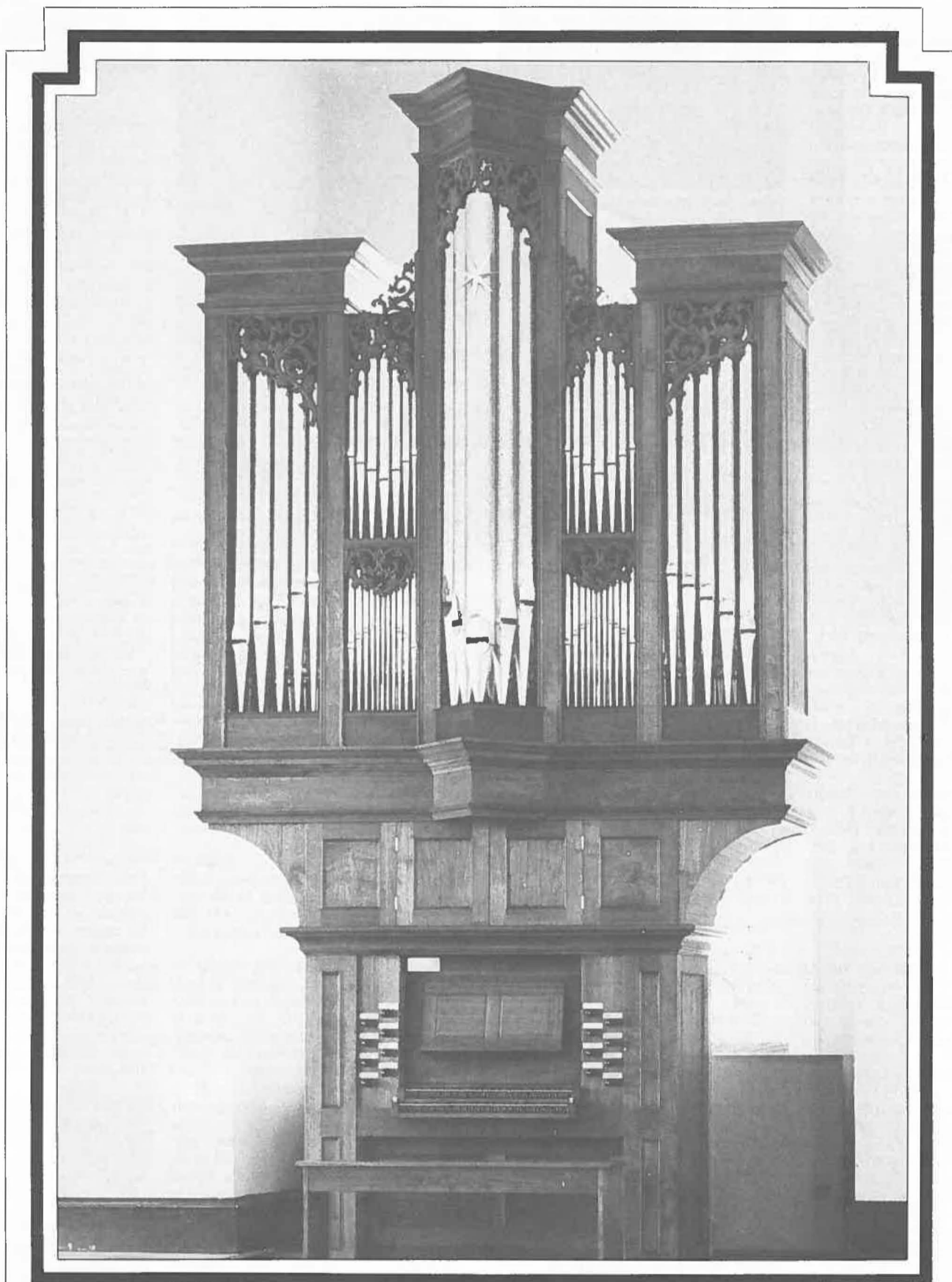


THE DIAPASON

DECEMBER, 1986



Holy Trinity Lutheran Church, York Springs, PA
Specification on page 11

Here & There

E. & G. G. Hook organ in peril

The Church of the Immaculate Conception, Boston, MA, is the subject of a heated battle between the Jesuits of New England who own the building and various preservationist groups. The 125-year-old church had been deconsecrated and the owners had begun its conversion into offices, residences and a smaller chapel for the Jesuits. Not until a building inspector toured the structure in mid-October, however, did the Jesuit order inform the community of their intentions. The Boston Landmarks Commission then voted to accept a petition prohibiting further demolition of the interior of the church while the panel studies its potential as a designated city landmark.

A member of the New England Chapter of the Society of Architectural Historians cited the building as one of the premiere churches designed by 19th-century architect Patrick Keely. Some demolition has already begun, however; a Landmarks Commission member found that paneling had been torn out, chandeliers were smashed, pews were chopped up, statues had been battered or removed, disassembly of the altar had begun, and large "X's" had been spray-painted on a number of surfaces. When this issue was going to press, no one had yet determined if the organ had suffered damage. Originally built by E. & G. G. Hook as Opus 322 in 1863, the instrument was rebuilt in 1902 by Hook & Hastings as Opus 1959. At that time a fourth manual was added, the stoplist was expanded to 75 ranks, and electric action was applied.

The organ is an important landmark, and has been cited by the Organ Historical Society. It has been used for church services, concerts, and recitals continuously since it was built, including programs sponsored by the AGO, the OHS, New England Conservatory, Boston University, and the Dedham Choral Society. In addition it has been commercially recorded more than any other American organ of the period (records by Thomas Murray and Brian Jones), and has been heard nationwide on National Public Radio.

Readers are urged to write letters indicating their concern to: Rev. Robert E. Manning, S.J., Provincial Offices, Society of Jesus, 761 Harrison Ave., Boston, MA 02118, with carbon copies going to His Eminence, Bernard Cardinal Law, Boston Archdiocese, 2101



Immaculate Conception Church before



Immaculate Conception Church after

Commonwealth Ave., Brighton, MA 02135; Mayor Raymond Flynn, Boston City Hall, One City Hall Plaza, Boston, MA 02201; and Most Reverend Pio Laghi, Pronuntio from the Holy See, Vatican Embassy, 3339 Massachusetts Ave., N.W., Washington, DC 20008. Contributions are being sought by the South End Historical Society, Boston Preservation Alliance, ATT: Susan Parke, 45 School Street, Boston, MA 02108.

The University of Redlands School of Music will host "The International Romantic Organ Workshop" January 12-15, 1987, featuring lectures and demonstrations designed for musicians of all levels.

Recitalists and clinicians will include Heinz Lohmann and Hans Uwe Hielscher from Germany; UR Professor of Organ Samuel John Swartz, Robert Glasgow, Orpha Ochse, Thomas Murray, William Bates and Leslie Spelman of the United States. Lectures will be presented on the philosophy and society of the 19th century, comparative editions of various composers, and performance of romantic repertoire. Five recitals are scheduled on the 1927 Casavant organ in UR's Memorial Chapel, and displays by music publishers and organ builders will be offered.

For further information contact: Dr. Samuel John Swartz, Professor of Organ, School of Music, University of Redlands, Redlands, CA 92373-0999.

The American Guild of Organists has announced the winner of the first biennial Möller/AGO Award Competition in Choral Composition, Mr. David Evan Thomas of Billings, MT. His composition, a setting of *Psalm VIII*, was selected as the winner from over 50

entries by a panel of three judges, Samuel Adler, John Fenstermaker and Robert Page.

The award is sponsored jointly by the M. P. Möller Company of Hagerstown, MD, and the AGO. The biennial competition is designed to encourage composition of works for chorus and organ, in which the organ plays a significant role. The award includes a \$2,000 prize and performance of the work at the eight regional conventions of the AGO scheduled for the summer of 1987.

The Festival of Bruges/Belgium has announced the winners in the international harpsichord and fortepiano competitions 86. There were 74 entries and 52 participants in the harpsichord division. Second prize was divided between A. Kuwagata and M. Takahashi (Japan); third prize O. Dantone (Italy); fourth prize Ch. Whiffen (Great Britain); and fifth prize M. Sone (Japan). The fortepiano competition attracted 18 entries and 15 participants; first prize divided between G. Lancaster (Australia) and B. Van Oort (Holland); second prize Y. Kojima (Japan); third prize G. Gambi (Italy).

Judges for the competitions included K. Gilbert, J. Huys, G. Leonhardt, S. Ross, H. Tachezi, and J. Van Immerseel.

THE DIAPASON

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Westminster Choir College in Princeton, NJ is sponsoring four music competitions offering cash prizes and scholarships valued at over \$50,000. The areas of competition are voice, organ, piano and composition.

The piano and organ competitions are open to all high school and college level students and will be held on the Westminster campus February 28, 1987. At the high school level the organ competition is open to students in grades 10-12. At the college level, competitors must have received a bachelor's degree or be currently enrolled in an undergraduate degree program.

First prize in both the high school piano and organ competitions is \$500 cash, a scholarship to attend High School Week on the Westminster campus in the summer of 1987, and a \$2,000 per year scholarship to Westminster Choir College. Second and third prizes are cash and High School Week scholarships. First prize in both divisions of the college competition is \$500 cash and a \$2,000 per year scholarship to Westminster Choir College. Entry deadline is December 15, 1986. Applications for all of the competitions sponsored by Westminster Choir College may be obtained by contacting the Competition Office at Westminster Choir College, Hamilton Avenue & Walnut Lane, Princeton, NJ 08540 (609) 921-7100 ext. 202.

An innovative index to choral music by a Baylor University music librarian has been published by Garland Publishing Inc. "Choral Music Reviews Index,

1983-85" by Dr. Avery T. Sharp, associate professor and music librarian in Moody Memorial Library, is the first index of its kind to provide specific performance information about currently available choral music. The information in the index was gleaned from more than 2,000 music reviews in 16 music journals. It indicates the difficulty of a work's choral parts, a suggested ability/performance level for each number, approximate vocal ranges, the difficulty of the piano or instrumental accompaniment, suggested special uses or purposes for the work and comments or recommendations by the reviewer. Each choral work is coded following complete bibliographic entries. The index is arranged in three sections: brief choral works, extended choral works and collections of choral works. Hymn collections for congregational singing, early music for ensemble performance and contemporary Christian song collections for unison singing are not included.

Washington Cathedral presented a complete performance of Claudio Monteverdi's *Vespra della Beata Vergine* (Vespers of 1610) December 7 sung by the combined choirs of the cathedral Choir of Boys and Men and the Men and Boys Choir of Old St. Paul's Church, Baltimore. Douglas Major, the cathedral's associate organist-choirmaster, conducted the performance. Soloists included Nancy Zylstra, Amanda Bales-trieri, Guy Manning, Gene Tucker, Richard S. Dirksen and Gordon Hawkins.



Martin Jean

Martin Jean was awarded the 1986 Grand Prix de Chartres (Interpretation) at the Chartres Cathedral on September 21. The three rounds of the X^e Concours International de Chartres took place in France September 1-21. Besides a financial award, the winner has the possibility of performing approximately 18 recitals in Europe over the next two years. Mr. Jean is assistant professor of music at Concordia College, Ann Arbor, MI, and is a doctoral candidate at the University of Michigan where he studies with Robert Glasgow.

Earl Miller played the dedication concert of the new William Brys antiphonal organ at the Brooks School, North Andover, MA, on October 19. The school houses the oldest extant American Classic organ designed by G. Donald Harrison and built by the Aeolian-Skinner Organ Company in 1938. Edward W. Flint, then music director of the school, included two preparations (Great Principal 8' and Swell Voix Celeste) which were added by the Andover Organ Company in 1984. Flint's dream of an antiphonal division was completed this year by organbuilder William Brys of Charlestown, NH. Comprised of a Principal rank (8' 4' 2'), a wooden Hohlflote (8' 4'), and a Trumpet 8', the new division is playable from all three manuals and pedal of the Aeolian-Skinner console.

Catherine Burrell completed her first year as Apprentice in Church Music at Trinity Church Wall Street by giving three performances of Ives' *Variations on America*, MacDowell's *A.D. 1620* and Sousa's *Stars and Stripes* for standing room crowds on the 4th of July. The performances were part of a marathon schedule of concerts and services in the church as the nation paid tribute to the nearby Statue of Liberty. Miss Burrell earned her undergraduate degree with Frederick Swann at the Manhattan School of Music, her master's with Thomas Murray at Yale, and is now pursuing a doctorate with John Walker at Manhattan School of Music.



Her Majesty Queen Elizabeth, The Queen Mother, greets choirboys at St. Paul's Cathedral, London, following a recent concert. Queen Elizabeth is Patron of the Friends of St. Paul's Cathedral, while her daughter, H.M. The Queen, is Patron of the St. Paul's Choir School Foundation. The Choir of St. Paul's Cathedral will make its third tour to the United States and Canada in April 1988 under the direction of John Scott. Tour arrangements are being handled by Phillip Truckenbrod Concert Artists, Hartford, CT.

Harriette Slack Richardson was commissioned by Bettina Roulier-Tilley, a noted concert cellist, and the Unitarian Universalist Fellowship of Rutland, VT to write a Fantasy for Cello and Organ. The work was premiered at the re-dedication of the church's Woodbury and Harris organ on October 12th. It was performed again by cellist Bettina Roulier-Tilley and organist Betty Clark at a concert at Trinity Episcopal Church in Rutland on Friday of the same week.



Lloyd Pinkerton

Lloyd Pinkerton, recently-retired Minister of Music at First Presbyterian Church in Fort Wayne, IN, was the guest of honor at a reception September 14, which celebrated his 35 years of service. Burt Davis, representing the congregation, presented a resolution commending Mr. Pinkerton for his services, "... whereas Lloyd Pinkerton has retired, and whereas this congregation has gathered to pay its great respect, now therefore let this man remember that the church he served so well for so long deeply appreciated what he did." A generous check to be used for the purpose of retirement travel was presented on behalf of the congregation.

Cj Sambach was a clinician at the School of Music, Worship, and other Arts sponsored by the United Methodist Fellowship at Lycoming College, Williamsport, PA August 10-15. He taught classes on registration, service music, hymn playing, and accompanying. Monday evening included Sambach's "Organ Presentation," a concert in which large display posters and numerous visual aids are utilized to explain and demonstrate the instrument from a "lay-listener's" view.

Diane Bish, Organist/Host of The Joy of Music International Television Series, spent July/August in Holland and Germany taping television programs for the year '86/'87. Diane Bish, musicians, and crew of 13, taped at the Royal Palace of Het Loo, the first time the Palace Chapel organ has been allowed on television. Other tapings were done on the great organs of Haarlem "St. Bavo," Gouda, Alkmaar, Breda, Delft, Leiden, "Pilgrim Fathers" Church, Frans Hals Museum and the Musical Clock Museum of Utrecht, containing the Haydn Musical clocks to Barrel organs. Famous Dutch and American musicians joined Ms. Bish in these tapings which also feature the culture, history, and lifestyle of the churches and cities. In Germany, Diane Bish and The Joy of Music artists performed a Concert in Bad Tolz.

Appointments

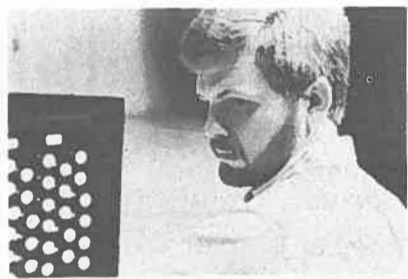
Philip Crozier has been appointed Director of Music at St. James United Church, Montreal, after having served as interim organist since July. The

church's music program features a semi-professional choir and a 4-manual Casavant organ.

Edward K. Erb has been appointed Director of Music for Christ Lutheran Church in Lewisburg, PA. A resident of Williamsport, PA, he will preside over four singing choirs and a handbell ensemble. Mr. Erb leaves Christ Church (Episcopal) in Williamsport, PA, where he served for the past seven years. He holds a B.A. degree from Lycoming College and has done graduate study at Westminster Choir College and Penn State University.

Paul Jackson Hearn has been appointed director of Music Ministries for Christ United Methodist Church, Memphis, TN, where he will develop, coordinate and direct the choral, handbell, and concert program for the 4000-member congregation. He received a BMus, magna cum laude, in church music from Lambuth College in 1980; in 1982 Mr. Hearn completed the MSM program at Southern Methodist University, where he studied organ with Robert Anderson and choral directing with Lloyd Pfautsch. For the past four years he has served as organist-choirmaster at First Presbyterian Church in Jackson, TN. At Christ Church, he will work with organist Emily McAllister in the design of the organ in the new chapel, as well as the total renovation and enlargement of the music facilities.

Ellen Steinmetz has been appointed Assistant Organist and St. Cecilia Choir Director at St. Cross Episcopal Church, Hermosa Beach, CA. She holds a Bachelor of Arts degree in music and German from Duke University magna cum laude, and a Master of Education and Master of Music in organ and voice from Peabody Conservatory of Johns Hopkins University. She will continue as director of the New Sounds civic choral group in Hawthorne, CA. Her previous positions include Associate Organist and Choirmaster of All Saints Parish, Beverly Hills, CA. She has studied organ with Fenner Douglass and Donald Sutherland.



Ty Woodward

Ty Woodward has been appointed Choirmaster and Organist of St. Cross Episcopal Church, Hermosa Beach, CA. Mr. Woodward holds a Bachelor of Music degree in organ performance from the University of Southern California. He maintains an active career as a recitalist and recording artist, his most recent album having been recorded on the Aeolian-Skinner organ at the Kennedy Center in Washington, D.C. In addition to his organ and choral duties, he will be responsible for the church's organ concert series now in its 11th season at St. Cross. He succeeds G. Russell Wing, who served St. Cross for 29 years until his retirement in September 1985. Mr. Woodward leaves a position as Director of Music and Organist at St. Augustine's Church, Culver City and has also served as interim organist of Hollywood Presbyterian Church, Hollywood, CA.

Retirement

G. Russell Wing, M.S.M., was honored recently at a service and reception marking his retirement as organist-choirmaster at St. Cross Episcopal

Church, Hermosa Beach, CA, where he has served for the past 29 years. During this period Mr. Wing developed a 5-choir system, composed many original choral works for his choirs, wrote and directed Christmas pageants, presented major choral works with organ and orchestra, and was instrumental in designing an unusual 54-rank Wicks pipe organ for the church.

Mr. Wing received the B.A. at Ohio State University, and the Master of Sacred Music degree from Union Theological Seminary in New York. He has served as organist-choirmaster at James Memorial Chapel, Union Theological Seminary, N.Y.C., at First Congregational Church in Long Beach, CA, and at First Congregational Church, LaGrange, IL. Prior to that he had held posts as organist at Good Shepherd Episcopal, St. John's Episcopal, and St. John's Evangelical and Reformed Church in Columbus.

Nunc Dimittis



Enid Woodward

Enid Woodward died in North Carolina on June 11, 1986 after a short illness. She was 77.

A native of Ohio, she earned degrees at Western College and at the College of Music of Cincinnati. She studied in Paris with Nadia Boulanger and Marcel Dupré, and in this country with Archibald Davison and E. Power Biggs.

As a faculty member of Carleton College, Northfield, MN from 1945-1973, she taught organ and also conducted various choral groups from 1945-1966. She was for many years organist and choir director at the Northfield Congregational-Baptist Church.

Active in the AGO, she served two terms as chair of the Upper Midwest Region. She was the author of an organ method and edited several anthologies, including the four-volume *Library of Organ Music*. In 1973 she received the Minnesota Fine Arts Award. In that same year she retired together with her husband Henry, who was for many years chairman of the Carleton Music Department.

The Carleton faculty paid tribute to Enid Woodward in September by noting that "The quality and fullness of her life, a life of energy, ebullient spirit, enthusiastic music-making and loving service to thousands of choral singers, organists, colleagues and friends far transcends the 77 years of her temporal life. Thousand of choral singers, many now church or college choral conductors or singers had their first illuminating experience with the great masses, cantatas and requiems in the Carleton choir under her impressive and enthusiastic direction. She is being honored every Sunday in churches throughout the country where Carleton alumni continue to 'make a joyful noise unto the Lord,' and pass on her wisdom to a new generation.

She is survived by her husband Henry, a son and daughter, two grandchildren, and a sister.

Book Reviews

Martha Furman Schleifer. *William Wallace Gilchrist (1846-1916): A Moving Force in the Musical Life of Philadelphia*. "Composers of North America" 1. Metuchen, NJ: The Scarecrow Press, Inc., 1985. xi, 209 pp. \$17.50.

During the 19th century, it was not uncommon that the prominent figures in American urban life were church musicians. William Gilchrist played such a role in Philadelphia, where he was the organist of the Church of the New Jerusalem (Swedenborgian), but made his mark as the conductor of Philadelphia choral and orchestral groups, as well as a society of composers. He founded the Mendelssohn Club, a community choral group that continues to the present, as well as the Symphony Society that preceded the Philadelphia Orchestra. Most innovatively, he created the Manuscript Music Society, a composers' group that provided concerts of new music. He was also a composer of at least 493 works, a few of which were published, and most of which survive unperformed in manuscript form.

This study is a thematic catalog of Gilchrist's works, preceded by a biographical essay. (It is actually the author's Bryn Mawr thesis from 1976, although this fact is not admitted here.) It is an inauspicious choice to inaugurate a series of monographs on American composers, as Ms. Schleifer makes few claims for Gilchrist's creative talent, characterizing his melodies (he wrote over 250 songs) as "pleasant," and his larger vocal and instrumental works as having "no real harmonic surprises." His 100 choral works (both sacred and secular) are cited as being his best works, though his only surviving symphony was played a number of times by the Philadelphia Orchestra earlier in this century, being reviewed as "genial"

and suggesting "what the composer might have done had his daily routine of other professional work been less exacting." Gilchrist is known to have written only two organ works, neither of which survives. The author concludes: "Gilchrist must have dreamt of being a great composer, but he did not have the spark of genius to make him the unique and significant composer he wished to be." In fact, he spent the last years of his life in a severe mental depression that caused him to withdraw from musical activity.

This book, then, is not likely to spur much exploration of Gilchrist's music. It does, however, provide a chronicle of the activities of a major force in the musical life of Philadelphia, as well as giving access to a large body of music that may yet be found by Victorian enthusiasts to contain gems not perceived by the present author.

—Bruce Gustafson

Jean Langlais et Marie-Louise Jaquet-Langlais, *Methode d'Orgue*. Editions M. Combre, 1984. (No price given)
J. J. Keeler and E. Donnell Blackham, *Basic Organ Techniques and Repertoire*. Universe Publishers, 1984. \$10.95

Quentin Faulkner, *J. S. Bach's Keyboard Technique: A Historical Introduction*. Concordia Publishing House, 1984. (No price given)

Some organ instruction books disclose methods used by a good teacher. Some provide for the student a program to guide his study. Some are collections of repertoire thoroughly indicating fingerings, pedallings, and touch. Some are resources of information about the instrument's construction, registration, ornamentation, history of styles and play-

ing techniques, and further reading. No one book is exclusively a single type, but rather is a mixture of ingredients according an individual recipe. The books here cited make for an interesting comparison in this regard though they stand, of course, separately, each on its own merits. Organ teachers and students are advised to look beyond the titles, for the titles can raise expectations the tables of contents do not satisfy.

The Langlais book is like this. *Methode d'Orgue* seems to promise a thorough presentation of the training procedures used by this influential teacher. The title suggests that we will be let into the special, if not secret, techniques which are the basis of Langlais' influence. What the fifty pages contain is surprisingly less. The Introduction begins abruptly: "It seems impossible to undertake organ study without possessing sufficient piano technique: This work therefore does not include any chapters of purely manual exercises." Three specifically organ techniques are demonstrated (repetition of notes in the same voice, common notes between voices, and held notes encountered by a moving voice), then Langlais states: "Equipped with these principles, you may now approach the study of pedal technique." A few words of advice about playing on the pedal keyboard are followed at the bottom of the first page by this disclaimer: "In this method, we have voluntarily not approached certain problems about organ technique (phrasing, ornamentation, articulation). All these matters being controversial, we prefer to trust the wisdom and experience of responsible teachers."

Then follow 18 pages of pedal exercises which are notable in that they employ early the free modal chromaticism of Langlais' harmonic language. Thereafter are given pedal scales, arpeggios, double notes, two-voice counterpoint, three and four-voice chords—all for pedal alone. A pedal solo from Langlais' *24 Pieces* ("Point d'Orgue") is excerpted and the mechanics of the pipe organ are briefly dealt with.

The subtitle lists a "Survey of Improvisation." This turns out to be one page of epigrams without any musical notation. How disappointing from a master of improvisation! The reader by this time has recognized that this is no complete method of organ instruction but rather a collection of pedal exercises with appended observations on other matters.

The text is given in French, German, and English. (There are, then, actually only 42 pages of information.) The translation into German has been well made; the English translation is faulty, awkward and filled with misspellings. Was no English-speaking student of Langlais consulted in the preparation of this book? How much of this is Langlais and how much Jaquet-Langlais is not certain and is finally not important. The book's value is in its setting down of opinions and technical ideas that come out of a conservative musical and pedagogical tradition, a tradition that to American organists will seem dated and narrow.

The book by Keeler and Blackham is addressed directly to American organists. The literature in Part Three does not include a single American composer's music but all pieces are from a repertoire used generally in U.S. Protestant worship services. There are in Part One - Basic Exercises, 64 pages of stud-

ies for manuals alone, then pedals alone, and finally manuals and pedals combined. The composer of each study is cited, either one of the two authors or some earlier teacher (Merkel, Schildknecht, Rinck, Lemmens, et al.).

While Parts One and Three will be useful to the student—for they are carefully prepared to guide fingers and feet into consistent habits—Part Two will be most useful to the teacher. In this part the authors seem to be speaking more to their peers than to their students. It is rather like a discussion of pedagogy among experienced players and is less directly instructive to the beginning student. Keeler and Blackham assume that "a beautiful legato should be the desideratum of every fine organist." Will this book, therefore, find use among organists who play instruments which recreate historic mechanics and tone qualities? Will the book be useful for students who are to be trained in the various techniques appropriate to the musical styles of many periods and cultures? Probably not.

Two bibliographies are given (why two?) that are helpful to both teacher and student. The Introduction is arranged in a confusing manner, though; better to include the introductions to Parts One and Three with those parts rather than at the beginning. The paginations of the table of contents and the body of text do not always agree. Nonetheless this book by Keeler and Blackham will prove most useful for its thoroughly annotated anthology of pieces for beginning organists.

Quentin Faulkner's book is, of course, not meant as a method book. I include it here because it too is valuable for providing a repertoire annotated with fingerings and pedallings. The author includes five pieces from *Orgelbüchlein* intended "to serve as practical applications of the ideas set forth in this study." They constitute a suitable introduction to that work for the student. They will lead her, though, into principles of touch and fingering that go counter to those taught in Langlais and Keller/Blackham. However, I believe it is well that a student study one or two of the *Orgelbüchlein* chorales in several manners of application. In this way he will learn much about the interaction of musical expression and technical means.

The annotated pieces appear in Appendix III. Most of the book is a collection of short quotations given first in original German and then in felicitous translation, the words of Bach's sons and pupils. The author is wisely hesitant to use the testimony of those farther removed from the composer's influence, for it is his assumption that in the early 18th century a variety of performance methods existed simultaneously and were identified with differing national traditions and individual personalities. This is a careful work that makes no claims beyond what it does. Here are readily available for teacher and student the evidence upon which a recreation of Bach's playing manner must be based. It is eminently readable; not only the translations but also the author's own words are well-made literature. The teacher may wish to proceed from the evidence of the quotations to the chorales of Appendix III. The student probably will be well-advised to learn two or three of those chorales before reading the body of the text.

—W. F. Eifrig

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New Recordings

The four records presented here, as well as the four which follow from a different series, are of primary interest for the instrumental sound-portraits which they contain rather than for their performances of organ literature *per se*. The first group is, in fact, subtitled "Orgelprofile" and includes (except for the Röttha organ) demonstrations of both individual stops and various combinations for solo, accompaniment, and *plenum* purposes. In that light these are extremely helpful and, at times, very revealing expositions of both the similarities and differences which exist in the German and Swiss organbuilding traditions. The first set is under the direction of Walter Supper, author of one of the better known books on German organbuilding (*Die Orgeldispositionen*) and of numerous articles, and it is he who has provided the spoken (German only) "program-notes" which introduce each organ and stop combination.

"Klinget wohl, ihr Pfeifen all!" (Pelca PSR 40502, Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184, \$10.00); registration examples; J. S. Bach, *Passacaglia und Fuge*, BWV 582; Pachelbel, *Praeludium mit Fuge, d minor*. Herbert Manfred Hoffmann, organ of St. Paulskirche, Fürth, DDR.

Die Orgel in Jahrhunderten und ihre Stilepochen—Der Norddeutsche Barock (Pelca PSR 40520, Organ Literature Foundation, \$10.00); registration examples; Schlick, *Maria zart*; Buxtehude, *Toccata und Fuge in F*; Pachelbel, *Von Himmel hoch* (Trio); J. S. Bach, *Das alte Jahr*, BWV 614; *Praeludium und Fuge in E^b*, BWV 552; *Ich ruf zu dir*, BWV 639. Heinz Wunderlich, organ of St. Jacobi, Hamburg, DDR.

Die Orgel in Jahrhunderten und ihre Stilepochen—Der Süddeutsche Barock (Pelca PSR 40522) Organ Literature Foundation, \$10.00); registration examples; Sicher, *Resonet in laudibus*; J. K. F. Fischer, *3 Ricercari*; Froberger, *Fantasia in a*; Kerll, *Magnificat-vertetten*; Muffat, *Toccata prima*; Kolb, *Praeludium II und III*; J. S. Bach, *Praeludium und Fuge e-moll*, BWV 548. Heinrich Humm, organ of Weingarten Abbey.

Die Silbermann-Orgel (Pelca PSR 40504, Organ Literature Foundation, \$10.00); Walther, *Partita sopra 'Jesu meine Freude'*; Pachelbel, *Aria Sebalina aus dem Hexacordum Apollinis*; Scheidt, *Da Jesus an dem Kreuze stund*; Sweelinck, *Mein junges Leben hat ein End*; Böhm, *Ach, wie flüchtig, ach, wie nichtig*. Hannes Kästner, organ of St. Georgenkirche, Röttha, DDR.

The first disc ("Klinget wohl"), recorded on the Walcker organ of the mid-1960s at St. Paul's Church, Fürth, Bavaria, is a sort of beginner's guide to the organ. Diagrams, text, and fifty-five registration examples explain how the instrument works, some basics concerning its historical development, and fundamental registration principles. These are followed by demonstration performances of the Bach and Pachelbel works. As examples of (generally) effective registrations, these are workable performances, but they lack a good bit in terms of inspiration and a sense of musical structure. The recording also seems rather fuzzy or cloudy, as though the organ were muffled (which it is not) or somehow diffused.

The second recording, on the other hand, is extremely clear and "present," although some surface noise and distortion were present in the review copy. Here the familiar four-manual Schnitger of the Jakobikirche is given a similar exposé, with thirty-six individual and combined registers presented. Of particular interest are the various solo registrations as well as the examples of

Schnitger's reeds—sounds frequently not heard individually on other "recital"-type recordings of this great instrument. Heinz Wunderlich's performances of the mini-program continue the demonstration of registrations and effects, with that artist's typically accurate and generally sensitive playing. Of special note are the incredibly transparent sound and remarkable cohesiveness of the 4' and 2' stops in *Maria zart*, the lightness of the 16' registers in the manual *plenum* (Buxtehude), the delicacy of the Bärpfeife in *Vom Himmel hoch*, and the absolute clarity of voices—hard to believe with fifteen ranks of mixtures—in the *E^b Prelude* of Bach.

A totally different *klangwelt* is presented by the organ of Weingarten Abbey on the third album. Again a very well-known instrument, this large Gabler *opus* frequently sounds rather more muddy or fuzzy on this recording that it does "live." Twenty-six stops or effects are separately demonstrated, including the two sets of bells, the Nightingale, the Cuckoo, and famous "La Force" (49 ranks of C-major chord engaged by the lowest pedal key). Some fascinating information on mixture compositions is included, as well as drawings of some of the more unusual pipework, e.g., the 4' Querflöte, whose pipes are actually carved and turned to resemble small baroque recorders! The literature performed here is well chosen to display many of the characteristics and colors of this monumental rococo instrument, with some effects (generally the individual flutes and some of the coloristic mutations and reeds) truly delightful, and others (notably the *plenum* in the Bach prelude) giving ample demonstration of some reasons that the organ suffered a significant decline among serious musicians for almost a century! This album, too, belongs in the library of students of the organ and its history, for the Weingarten organ is a very significant one in both its mechanical and historical aspects, and is displayed here to generally good effect.

The fourth disc in the present series (there are at least nine available) is, together with that presenting the St. Jacobi Schnitger, one of the real prizes of the set thus far. This organ, a medium-sized example of Gottfried Silbermann's work is in Röttha, a town near Leipzig, and is similar to, though somewhat smaller than, the organ of Dresden's Sophienkirche, with which J. S. Bach was familiar. The recording is well done, with clean surfaces and transparent sound, and makes amply evident many of the distinctions between North German style as exemplified by Schnitger and Central-Southern work as found in Silbermann's building. This organ exhibits a wonderful warmth without losing clarity, and possesses scaling characteristics that enable individual stops to take on apparently different qualities in various registers but without any real loss of continuity of timbre throughout the keyboard compass. There are no individual registration examples on this record, but all registrations of the works performed are given in detail. There are too many individually remarkable sounds to mention here, but those who are unfamiliar with Silbermann's work will find fascinating the gravity and simultaneous transparency of large *plenum* registrations with both manuals coupled, as well as the flexibility obtainable from the three pedal stops (Prinzipal 16', Posaune 16', Trompete 8'). A bonus is the list of registration instructions provided by the builder for his smaller organ at Grosshartmannsdorf.

A second tetralogy of organ portraits comes from Switzerland, the source of some of the most convincing eclectic organbuilding this reviewer has encountered to date. As a multinational and multicultural crossroads, this country



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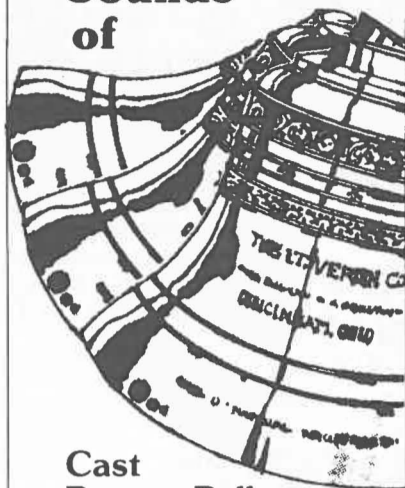


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appears to have developed a unique ability in many areas to blend and choose among a variety of characteristics which these musical creations effectively display.

Orgel-Landschaften der Schweiz, I (Pelca PSR 41010, Organ Literature Foundation, \$11.00): Böhm, *Präludium in g-moll*; Hanff, *Erbarm dich mein* and *Helft mir Gottes Güte preisen*. Siegfried Hildenbrand, organ of the Klosterkirche, Fischingen. J. S. Bach, *Fantasie in c-moll*, BWV 562; Dandrieu, *Magnificat in d-moll*. Hildenbrand, Choir organs of the Dom, St. Gall. Franck, *Choral #3*, Gallery organ of the Dom, St. Gall.

Orgel-Landschaften der Schweiz, II (Pelca PSR 41016, Organ Literature Foundation, \$11.00): Bach, *Concerto in C*, BWV 595; Beethoven, *Adagio in F*; Schubert, *Fugue in e minor*; Brahms, *Herzlich tut mich verlangen* (#10, c.f. Pedal) and *O Welt, ich muss dich lassen* (#3); Bruckner, *Präludium in C*. Hansjürg Leutert, organ of the Evangelische Kirche, Richterswil. Bruhns, *Präludium in e-moll* (the "Great"); Liszt, *Präludium und Fuge über BACH*. Hans Vollenweider, organ of the Grossmünster, Zürich.

Orgel-Landschaften der Schweiz, III (Pelca PSR 41020, Organ Literature Foundation, \$11.00): Studer, *Invocatio, Fuge und Epilog*; Moeschinger, *Fuga mystica*; Honegger, *Choral*. Heinrich Gurtner, organ of the Münster, Bern. Pachelbel, *Choralpartita 'Ach, was soll ich Sünder machen?'*; Stalder, *Sonata quarta*; Homilius, *Wer nur den lieben Gott*; Mendelssohn, *Sonata in D-dur*, op. 65/5. Gurtner, organ of the Evangelische Kirche, Huttwil.

Orgel-Landschaften der Schweiz, IV (Pelca PSR 40631, Organ Literature Foundation, \$11.00): Bach, *Präludium und Fuge D-Dur*, BWV 532, and *Schmucke dich, o liebe Seele* BWV 654; Alain, *Litanies*; Reger, *Benedictus*. Jürg Brunner, organ of St. Laurentz, St. Gall. Muffat, *Toccatto octava*;

Froberger, *Canzona II*; Walther, *Concerto del Signor Tomaso Albinoni*; Pachelbel, *Aria prima aus dem 'Hexachordum Appollinis'*. Brunner, organ of the Klosterkirche, Pfäfers.

The first record of this set juxtaposes one of the most exuberant efflorescences of rococo style (visually outdoing both Weingarten and Ottoeuren!) with two significantly simpler instruments. The organ at Fischingen contains pipework from earlier organs and rebuildings ranging from 1611 to 1764, with some restoration and replacement copies of pipework done most sympathetically by Metzler in 1956/57. This pipework resides in a gold and pastel *faux-marbre* case with wings on each side that almost double the already substantial case-width. This organ is truly a feast for both the eye and the ear! Tonally the organ reflects a primary heritage from South Germany, although French influences are equally notable in the Cornet and reeds.

The Cathedral at St. Gall possesses two (actually, three) organs: a pair of choir organs dating principally from 1766 (by Bossart, but using some older pipework), altered in 1939 (including the addition of pneumatic action and a Trompette by Gonzalez), and carefully restored in 1966/67 by Manfred Mathis; and the gallery organ, a new instrument built by Kuhn in 1968. The choir organ is particularly interesting for there are actually separate "Epistle" and "Gospel" sections, each with its own console, but together almost entirely playable from the "Epistelorgel" console alone—across a tracker run of twenty-five meters! In this recording the instruments are used together most of the time, so that there is the effect of a single larger divided organ; the sound here is slightly muffled, but the spatial differentiation between the two sides is amply apparent. The gallery organ is a large instrument, with an unfortunately out-of-tune trumpet when this recording was made, but otherwise a very effective example of a 20th-century successful blend of German and French tonal elements. It is unfortunate that the performances on this recording are frequently rather stiff and dry with the exception of the Franck, and that there are some surprising registrational aberrations, especially in the last-mentioned work. Nonetheless, as a historical sound-document, in particular for the organ at Fischingen, this is a record worth noting.

The second in this series documents two modern instruments by Kuhn (Richterswil, 1971) and by Metzler (1958-60, Zürich). Both are outstanding examples of modern *Universalorgelaesthetik*, well recorded (though the review copy had a few surface clicks and pops), and, at least in the case of Vollenweider's performance at Zürich, well played. The organ at Richterswil is a substantial three-manual instrument, with a Cavallé-Coll-derived Schwellwerk and a German-oriented Hauptwerk and Positiv. There are many beautiful sounds to be heard from this organ, though occasionally (as in the Schubert) the microphone placement seems to be too close for comfort. Registrations are provided, and some interesting elements appear, including the use of five 8' stops together with four 4' stops in "O Welt" but without the expected ponderous result. It is only in the rather over-*legato* phrasing and somewhat pedantic style that this portion of the recording suffers.

At Zürichmünster, on the other hand, both performance and organ work together extraordinarily well, with the *stylus fantasticus* of the Bruhns work and the romantic excrescences of Liszt both well rendered. While the present organ is a very large one, it is never overwhelming or oppressive. Historically, it is of interest to note that the first church on this site dates from the time of Charlemagne, and the first organ from Reformation times until the mid-19th century, and the present organ contains some elements from 1860 and 1914 in addition to the new pipework.

Two essentially 19th-century organs

are represented on the third record. While the instrument in Bernmünster was reworked as recently as 1963, fifteen stops are derived from an organ built in 1846 (itself probably utilizing some pipework from the earlier 1730 and 1748 Bossart organs), and much of it is from the 1930 rebuilding and enlargement of that organ. Further "organ-reform" alterations were made in 1941 and in 1953. The result is an eclectic and very modern-sounding instrument in an elaborate case that derives from several periods as well, with a sound that is not readily associated with one or another national organ-culture. Of the three works performed here only the Honegger is likely to be at all familiar, and in it are heard a great variety of flute and string colors. The Studer has a quasi-improvisatory feel, and owes much to both French and German color- and effect-building techniques.

The organ at Huttwil is an excellent example of reconstruction: the original was built by H. P. Caesar in 1836/7; in 1915 the bulk of that organ (except for a relatively few, but crucial, case pipes) was replaced by another builder, but the original has been virtually totally restored from existing examples of Caesar's work and from manuscript sources by the Kuhn firm. The result is a truly lovely musical instrument on which the Stalder (a Haydn-esque sonata) and Mendelssohn works are particularly effective. This is one of those organs in which everything fits together well, and which is played with great sympathy and understanding for both the music and the instrument. A highly recommended recording.

The last record presently available in this set first returns us to St. Gall, but to the church of St. Laurentz rather than to the cathedral. Here a totally new organ was installed by Kuhn in 1979, and it is generally well displayed by Herr Brunner. The Bach prelude is played accurately, if a bit slowly in the *alla breve*; the fugue utilizes a surprising number of manual changes, to the point of being distracting rather than helpful in comprehending the work's structure. The Reger is the best work on this side of the disc, with a very effective interplay of colors and dynamics in an altogether excellent performance.

The second side of this record takes the listener back almost three hundred years to the Abbrederis organ at Pfäfers. The instrument has survived with virtually no alteration, and is at times pleasantly primitive and almost "raw"-sounding (an effect aided by the unequal tuning), while at others it is positively sweet and delicate. Also significant is the provision of an extraordinary (eight stops) pedal division in this single-manual organ. Here Herr Brunner displays his abilities to substantially greater effect, with his technique and his knowledge of this wonderful instrument's capabilities ably matched by its antique sonorities. The variety of *plenum* registrations in the Muffat, and the almost unbelievable richness of an 8', 4', 2', 1 1/2' registration in the Walther (one of those undeservedly neglected works) are especially noteworthy colors.

In all, this series on Swiss organs is well worth investigation, particularly for those interested in pursuing American organ design's tendencies toward eclectic building and the manifold possibilities to be found with such color combinations.

—G. Nicholas Bullat



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8' rohr flöte	8' holzgedeckt	8' erzähler celeste	8' gemshorn	16' subbass	8' prinzipal
4' gemshorn	8' salizional	4' koppel flöte	8' gemshorn celeste TC	16' bordun (swell)	8' rohrgedeckt
4' oktav	8' vox celeste	2 2/3' nasal	4' prinzipal	16' gemshorn (great)	4' choral bass
4' nachthorn	4' spitz prinzipal	2' prinzipal	4' copula	8' oktav	2' flöte
2' oktav	4' hohl flöte	1 3/5' terz	2' oktav	8' flauten bass	16' kontra trompete
2' spitz flöte	2 2/3' nasal	1 1/3' sifflöte	2' gemshorn	8' gemshorn (great)	4' klarion
III scharf	2' block flöte	II zimbäl	III mixtur	4' oktav	
IV mixtur	III mixtur	8' klarinet	8' trompete	4' block flöte	
8' schalmel (in choir)	16' kontra fagot	8' fanfare trompete (great)	4' klarion	2 2/3' quint	
16' fanfare trompete TC	8' trompete	chrysolott		2' prinzipal	
8' fanfare trompete	8' fagot	tremulant		III mixtur	
4' fanfare trompete	8' rohr schalmel			32' kontra bombard L/2	
glocken	8' fanfare trompete			16' kontra fagot (swell)	
	zimbälstern			8' bombard	
	tremulant			4' bombard	
				8' fanfare trompete	

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New Organ Music

Peter Maxwell Davies, *Sonata for Organ*. Chester Music (MMB Music, Inc.), \$27.00.

Borrowing material from older music is a technique frequently employed by this composer, who has based the four movements of his sonata on a plainsong fragment from the Lamentations of Jeremiah. The style is avant garde, abstract, cerebral, and pointillistic. Pointil-

lism, designed to destroy melody rather than create it, is used, alas, for all 28 pages, so much so that some of us might feel like screaming, "Stop! Stop! My nerves are all frayed from so much zig-zag octave displacement." Frequently, Davies' sonata unfolds in too low a register for too long, and the unrelenting use of two manuals in all movements does not really lend color or interest to a work of such length. Technically, the sonata is very difficult, with big stretches for the hands (sometimes as much as an eleventh) and double pedal parts for the feet. Admirers of this style of writing will not be disappointed with Mr. Davies' Sonata for Organ.

Organum Fennicum III, edited by Janne Raitio. Fazer Musik, F.M. 06887-4 (MMB Music, Inc.), \$41.25.

Organum Fennicum III is a collection of ten pieces by Finnish composers who were born either in the late 19th or early 20th centuries. It is uneven in quality but interesting because of the musical styles it contains, from pieces influenced by Liszt and Reger, to others more reminiscent of Sibelius and Distler. Although second-rate late Romantic sentimentality and pretentious pomposity occasionally cloud the atmosphere of the volume, several pieces stand out for their 20th-century originality, particularly the "Tocatta and Fugue" by Jarmo Parviainen, and a set of variations on "Nun komm, der Heiden Heiland" by Eero Sipilä.

Thomas Daniel Schlee, Preludes, Op. 6 for Organ, Vol. 1. Universal Organ Edition, No. 17896.

The techniques of the twelve-tone system of composition govern the construction and expression in Schlee's preludes. *Klangfarbenmelodien*, *pointillism*, vertical sonorities of seconds, sevenths and ninths, and complex rhythmic patterns that only a computer would love, await the fearless performer of avant-garde music. These preludes are imaginative, dramatic, and colorful, but as with most music written in this style, the inordinate and seemingly arbitrary technical difficulties will assure for it a future of limited appeal.

Eugene Reuchsel, Huit Images de Provence. Universal Organ Edition, No. 17895.

The preface to Reuchsel's "Eight Images of Provence" states that he was born in Lyon in 1900, and that as a performer and composition student of his father, he "was closely acquainted with Charles-Marie Widor, Louis Vierne and Marcel Dupré, as also with Albert Schweitzer, Gabriel Fauré, Florent Schmitt, Albert Roussel, Maurice Ravel and Charles Koechlin." The collection of eight pieces was composed at the editor's suggestion (Thomas Daniel Schlee) in the summer and autumn of 1984.

One would expect a composer with this rich background to use postromantic and impressionistic techniques, and indeed he does. These "visual impressions in sound" evoke their images in part with chord parallelism (especially of augmented triads, dominants and ninths) and with the use of whole-tone chords and so-called thirteenth effects. Sudden changes of tempo and wide-ranging *crescendi* and *diminuendi* are also part of this evocative style.

The descriptive titles of the eight *Images* are important for understanding the mood and impression of each miniature, but the editor has not supplied English translations. However, with the aid of a good dictionary and the help of two French friends, the following translations were accomplished: 1) The Assault of The Waves on the Rocks of the Isle of Port-Cros, 2) The Rocking of Painted Boats in the Old Port of Saint-Tropez, 3) Dreamy Evocation of the Monks at the Ruins of the Verne Monastery, 4) The Radiant Star of Moustiers Sainte-Marie, 5) The Humble Little Oratory in the Shadow of Centuries - Old Olive Trees, 6) Sunset on the Majestic Towers of the Chateau

de Lourmarin, 7) Sweet Fields of Lavender in Bloom, and 8) A Gust of Wind in the Garrigue of Provence.

This difficult and sometimes too-pianistic music is occasionally sentimental, but always interesting and colorful, and definitely worth one's time.

Eight Georgian Organ Voluntaries, edited by Peter Marr. Novello (Theodore Presser Company), No. 01 0178 08, \$9.75.

The English love of voluntaries in the 18th century is reflected in the great quantity that has survived. Contributions to the genre were submitted by those who could, those who couldn't, and those who shouldn't. So much creativity and recreativity by lesser talents was bound to result in confusion as to who really composed that little ditty with the catchy Handelian flavor. The confusion is evident in Peter Marr's collection of English voluntaries from the mid-18th century. All of the voluntaries are in two movements: four by John Alcock, one by Simon Stublely, and three by John Bennett. The second movement of Stublely's voluntary was apparently

written by Alcock, or so he claims, who probably borrowed it from Stanley, who probably borrowed it from Handel, who borrowed whatever he liked from everyone.

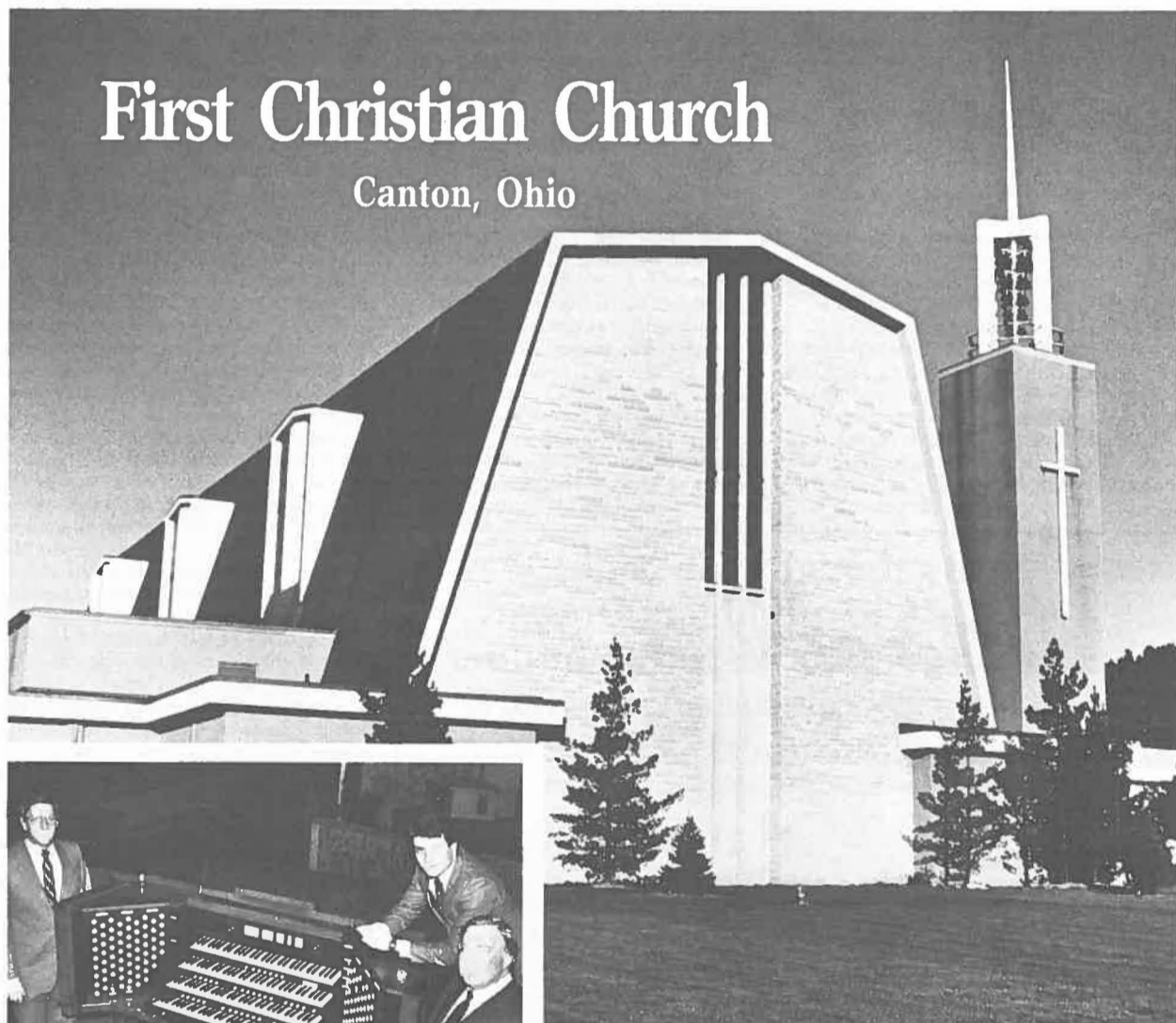
Alcock's voluntaries have some pleasant and lively moments, but they are not very imaginative and certainly never really absorbing of one's interest. Some of the reasons for this are undoubtedly the cadences that too frequently bring the music to a halt, the many sequences that use the same harmonic formula and repeat the pattern too many times (as in the C minor voluntary where a one-measure sequence is stated nine times), the constant repetition of rhythmic and melodic motives, the simple harmonic progressions, and the lack of modulations to keys other than the dominant. This all adds up to music which does not require serious concentration, and would therefore serve admirably as background music, perhaps for high tea on a Sunday afternoon.

The three voluntaries by John Bennett are technically more difficult than most, and provide a welcome contrast to

Alcock's stale formulas. Though not completely free of mechanical repetition, they reveal a musical sensitivity, daring, invention, and imagination too infrequently found in this type of music. The slow movements are longer than the usual three or four phrases, and, as in the voluntaries in D major and G major, they unfold in three and four voice counterpoint that weaves in and out of concealed cadences while passing smoothly through several key centers before arriving at an unexpected "Ad Libitum" passage in which rapid cascades of notes lead inevitably to a closing coda. In the slow movement of the C minor voluntary, Bennett uses this rhapsodic writing to separate passages in strict imitation.

The fast movements are also longer than usual, and show expanded ritornello structures that contain many contrasting rhythmic and melodic ideas. Bennett's fine pieces, certainly the gems of the collection, are well worth performing.

Edmund Shay, DMA
Columbia College
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Left to right: David Corts, Senior Minister; Don Brandon, Minister of Music; Allen Organ Representative James L. Caldwell

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University of Nebraska-Lincoln Organ Conference

A study in contrasts

Jon Holland

In his final lecture at the University of Nebraska-Lincoln Organ Conference, Guy Bovet observed that Spain is a land of intense contrasts. The same thing could have been said about Lincoln during the three days of the UN-L Organ Conference in early October. These contrasts ranged from the weather (which most of the time seemed more fitting for a conference on English music), to the organs used during the conference, to the artists themselves.

"Spanish Organs and Organ Music during the Golden Age (1500-1700)" was the subject of this, the tenth annual organ conference sponsored by the University of Nebraska-Lincoln School of Music. The conference brought together two leading authorities on Spanish music, Guy Bovet and José Luis Gonzalez Uriol, for recitals and lectures.

The conference began on Thursday, October 2, with a lecture by Gonzalez Uriol, Professor of Organ and Harpsichord at the State Conservatory of Zaragoza, Spain, and founder of the Early Music Department of the Institute "Fernando el Catolico" and the International Courses in Early Music at Daroca. Professor Gonzalez Uriol's first lecture was titled "Ornamentation, Fingering, Performance, and Registration in Spanish Organ Music." Any one of these topics could have been the sole subject of the two-and-one-half hour session. Fortunately, much of this information was

later made available in the form of a handout prepared from Professor Gonzalez Uriol's notes by Dr. George Ritchie, one of the conference organizers.

Gonzalez Uriol divided the subject of ornamentation into two types: melodic ornamentation, consisting of *glosas*, *quiebros*, and *redobles*; and rhythmic ornamentation (alteration), or the art of "playing in good style." According to Gonzalez Uriol, most of the early Spanish writers warned against the addition of *glosas* to their music, complaining that to do so obscures the composition. However, the fact that these writers all mention this problem suggests that the practice was actually quite common. Professor Gonzalez Uriol demonstrated many of the types of ornaments known as *redoble* and *quiebro*. Among the most interesting ornaments discussed was a *quiebro sencillo* in which the principal note is held while the upper or lower neighbor is struck and quickly released.

Professor Gonzalez Uriol next discussed the many possibilities for fingering found in the writings of early sources. Fingerings in groups of two, three, and four adjacent fingers are common in all sources. Some noteworthy findings include "modern" scale fingerings of 5 4 3 2 1 3 2 1 for both the right and left hands, the frequent use of the thumb, and a tendency to arrive at the end of a scale passage on the second,

third, or fourth finger.

Related to fingering is the subject of hand position at the keyboard. Sancta Maria suggests that the hand should resemble the paw of a cat with the fingers held higher than the hand. The keys should be struck with the tips of the fingers, using equal force on all fingers. To promote clean playing, each note should be released by raising the finger before striking the next note.

Professor Gonzalez Uriol briefly mentioned Sancta Maria's three manners of playing eighth notes with "good style." They include altering groups of two eighth notes in a long-short pattern or a short-long pattern, or altering groups of four eighth notes so that three notes are shortened and one is held longer. (Those who received the handout of musical examples at the conference would be well advised to compare it to a copy of Sancta Maria's original example [which will be reproduced in my article on Correa de Arauxo in a future issue of THE DIAPASON]. They will note that some question could be raised concerning the alignment of the notes in the second of these examples.)

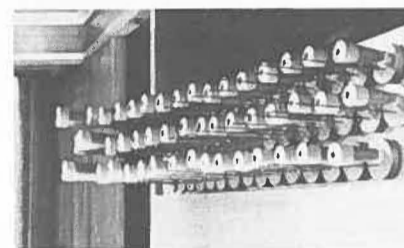
Professor Gonzalez Uriol concluded his lecture with a discussion of Spanish organs and registrations, noting that many Spanish organs are in a state of disrepair, but restoration efforts have been completed or are underway for some of these instruments. In parish churches, organs are usually located in the back of the church, while in cathedrals, organs are usually located in the middle of the church. In this latter case, the organs have two facades, the front one facing the choir area where the liturgical action generally takes place, and the back one facing the nave where the congregation is located. Depending on the size of the organ, pipes of 16', 8', or 4' could constitute the largest pipes of the organ. Actions are short, simple, and easy to play. The lowest octave is normally a short octave through the 17th century. Pedals are found on large organs, though often only eight to ten pull-downs from the manual keys. In some instances there may be independent pedal pipes, usually consisting of one 16' rank and one 8' rank. Professor Gonzalez Uriol also suggested registrations for a number of different types of pieces.

The first evening of the conference featured a recital at St. Mark's-on-the-campus Episcopal Church by Guy Bovet. St. Mark's has a beautiful nave with a 35-foot high ceiling and acoustics that complement a handsome two-manual instrument installed in 1980 by Gene Bedient. It has an Italian-like stop list, though the voicing is somewhat more robust than is typical of Italian organs. Especially for the conference, Bedient had installed an exterior reed stop, a "dulzaina," which was designed after an organ in Trujillo.

Bovet provided his audience with a display of dazzling virtuosity. In the *Diferencias sobre la Gallarda Milanese* by Antonio de Cabezón, he used 4' stops as the basis of his registrations, and included the *rossignol*, imitating similar "toy" stops on Spanish organs. In the "Salve regina" of Sebastian Aguilera de Heredia, the flexible winding of the organ added interest to the sound of the instrument. The dulzaina stop was featured in the *Vajo del 1º tono*, also by

Aguilera. Several voicing inconsistencies were apparent as this stop was being used. Francisco Peraza was represented on the program by his *Medio registro alto de 1º tono*. Peraza (or his brother) is credited by Correa de Arauxo as being the first composer to write pieces using the divided stop feature on Spanish organs.

Four works by Correa de Arauxo were included. The *Tiento y discurso de segundo tono* was described by Bovet as an angry piece, and his playing brought out this characteristic, particularly through the precise execution of the dotted eighth-sixteenth note rhythms. The *Tiento de cuarto tono a modo de canción* must surely be Correa's greatest masterpiece. Bovet effectively used many registration contrasts to emphasize the sectional nature of the work. In several instances there were inconsistencies in the dulzaina probably caused either by the extremely short keys of the temporary keyboard, or voicing problems.



Dulzaina pipes

The audience was invited to participate in the performance of the hymn "Todo el mundo en general," singing the hymn while Bovet played Correa's accompaniment. Correa's variations on the hymn followed. The *Tiento de sexto tono sobre la Batalla de Morales* is the first extant work of its genre. It was brilliantly played, though the availability of a *trompeta real* would have enhanced the effect.

The program ended with the *Sonata No. 66* by Padre Antonio Soler. This totally decadent work, which brought smiles to the faces of all in the audience, is the type of work that Bovet dearly loves to play and is always enjoyed by his audiences. At one point in the first movement, Bovet's use of the tremulant with fast notes resulted in some extremely funny variations in pitch. In the second movement Bovet made good use of many sparkling registrations. The Bedient organ seemed best suited to this last piece, though throughout the whole recital it never lost its "singing" character and was never tiring to hear.

Friday, October 3, began with the first of Bovet's lectures, entitled "Correa de Arauxo and his *Facultad organica*." Taking an iconoclastic approach to Correa, Bovet showed how the composer tried in many contexts to escape the institutions and systems of his day, including everything from the hierarchy of the church, to the limitations of the organs, to various musical conventions and practices. The discussion of Correa's origins was most interesting. There has been much speculation about whether Correa was Spanish or Portuguese. Bovet proposed a new, though yet undocumented theory in his lecture, that Correa's family and background was Jewish. Bovet cited testimony which, at the time it was given, was

Jon Holland is organist/choir director at Grace Lutheran Church in Corvallis, Oregon. He recently completed the D.M.A. degree at the University of Oregon where he studied organ with John Hamilton and Guy Bovet. His dissertation included a translation and commentary on Correa's *Facultad organica*.

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used to prove just the opposite, that Correa was not a Jew.

Bovet presented an overview of the materials found in the *Facultad orgánica*. These include sections on the Spanish tablature used by Correa called *cifra*; the *punto intenso contra remisso*, a particular dissonance created by playing a natural note together with a chromatic alteration of the same note as a result of good voice leading; the *generos* and modes; proportions and tempo relationships; the *ayrezillo*, an articulation mannerism; the interval of the fourth; fingerings; and ornaments. In regard to resolving questions of un-notated accidentals, Bovet believes that in Correa's music one should favor a modal treatment over a tonal one. Bovet also believes that *glosas*, or free ornamentation, should not be added to Correa's music, as Correa has already supplied the necessary ornamentation within the music.

Following the morning lecture, many participants went to the Bedient organ shop where Gene Bedient conducted a guided tour. The conference then reconvened for a panel discussion between the two featured artists, responding to questions from the audience. One particularly important question dealt with the best approach for a teacher to take in introducing students to Spanish organ music. Both felt that the best introduction to this music could be had through the study of paintings from Spain. Through art, one can gain many insights into the Spanish culture without having to deal with language barriers. Bovet also spent some time describing his research activities in Mexico and South America, searching for organs and tracing the development of organ music in this part of the world. This research should be considered as a possible subject of some future UN-L Organ Conference.

Bovet's afternoon lecture was given in the nave of First-Plymouth Congregational Church, a massive Byzantine-Romanesque building with fine acoustics. It houses a three-manual electric action Schlicker organ.

Bovet's subject for the afternoon was "The Evolution of the Batallia through the Ages." He identified two types of batallia. The first is found in Spain and follows the model by Clement Janequin, *La guerre*, 1528. These works are usually in the fifth mode (essentially F major). The second type is found in Portugal. These works begin with repeated chords and are usually in C major. Passages for divided stops in the Spanish type pieces make use of the middle c'/c-sharp' division, while in the Portuguese pieces, the division comes a half step lower.

Bovet next discussed the reed stops found on Spanish organs, particularly the exterior reeds. Horizontal trumpet stops first appeared on Spanish organs around 1670. Exterior dulzainas appeared sometime earlier. Bovet pointed out that, unlike many modern trumpet *en chamade* stops, an exterior trumpet running the entire compass of the keyboard was indeed a rarity. More common in Spain is to find an interior trumpet 8' running through the entire compass, voiced to blend well with other stops. In addition to this, on larger organs one would be likely to find a clarin 8' (exterior trumpet) for the right hand and a clarin 4' for the left. If more reeds were present, they would probably be a trumpeta magna 16' for the right hand, and a bajoncillo 4' and/or violetta 2' for the left hand. On a still larger organ one might find in addition

a trompeta batallia 8' running through the entire compass of the manual, but this stop usually only appears when other stops such as those mentioned above are also present.

Bovet also provided some practical suggestions for playing batallas. Since the pieces have as a basic element the telling of a story about a battle, Bovet

lacked the brashness, urgency, bravura, and celebration that are often associated with a batallia, though the addition of the rossignol stop during the final passage provided a welcome exception to this observation. The playing seemed much too nice for this type of work.

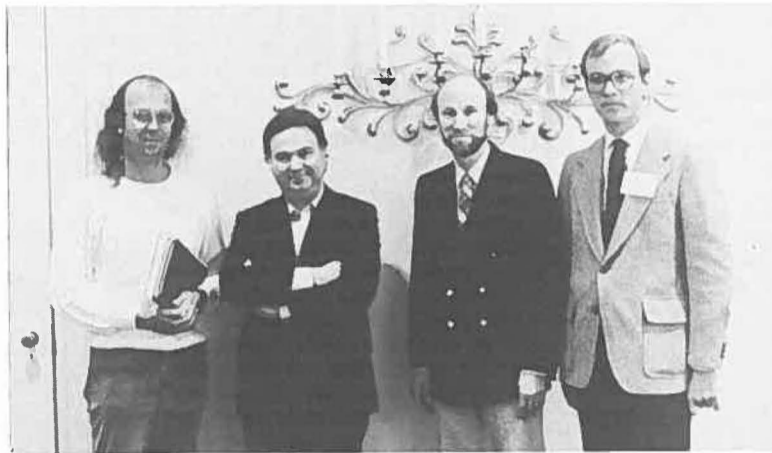
It has been observed that much Spanish organ music was written and per-

first was entitled "The Tiento and other Forms in Aguilera de Heredia, Pablo Bruns, and Andres de Sola." Gonzalez Uriol defines the term "tiento" as being a kind of music rather than a musical form, and observed that each tiento is its own world and must be approached with that in mind.

The second of Gonzalez Uriol's papers was on "The Evolution of Aragonese Organ Construction." Aragon is one of the richest regions of the world in terms of historic organs. Many slides were used to illustrate the paper, including organs in Spanish iconography and photographs of historical instruments. Of particular interest was a series of slides showing the restoration of the famous *organo de Salinas*. Gene Bedient shared his expertise in explaining some of the technical details seen in the slides.

Three intense days of information, music, and contrast were provided by this conference. Two artists, both top level musicians and excellent scholars, gave participants contrasting but complementary approaches to this very interesting area of music through both their lectures and performances. Even the weather provided a contrast with the intense rains of a dying hurricane giving way on the last day to glorious sunshine.

The University of Nebraska-Lincoln School of Music, and particularly Dr. George Ritchie, Dr. Quentin Faulkner (who was in Germany on a sabbatical leave), and Visiting Professor Dr. Ted Gibboney, are to be congratulated for mounting such a fine conference. Next year's conference will observe the 350th anniversary of the birth of Dietrich Buxtehude. Scheduled artists are Carole Snyder of the Hartt College School of Music, and Larry Archbold of Carleton College, both of whom have recently published books on the master from Luebeck. If this year's conference is any indication of what is to come, Lincoln, Nebraska will be the place to be next September 24-26. ■



Guy Bovet, José Luis Gonzalez Uriol, George Ritchie, Ted Gibboney

thinks that it is essential for each performer to invent a story to go along with each batallia. He also recommends changing registrations to reflect different parts of the batallia and explained how the many registrational devices found on Spanish organs lend themselves to such a performance. Such devices could open and close "swell" boxes, shift the wind from one chest to another, or quickly change stops. Bovet also discussed various suggestions for registrations found in the *Libros blancos*, or "owner's manuals" issued by organ builders to church organists to explain how the organ stops might be used. Numerous special effects and toy stops were found in Spain. Bovet cited one organ which had stops imitating drums, numerous birds, and no fewer than fourteen tremulants.

Bovet ended his lecture with a few personal observations about Spain and Spanish people. He sees Spain as a country of intense contrasts. The country is bathed in bright sunshine, but houses are always dark and closed. The people can exhibit extreme tenderness and extreme ferocity. There is no moderation.

Friday evening found participants back at St. Marks-on-the-campus to hear a recital by Professor Gonzalez Uriol. The program began with the *Pavana con su glosa* by Antonio de Cabezón played on an 8' flute throughout. The playing was very elegant, musical, and precise. The "Pange Lingua" by Aguilera de Heredia was played on the principal 8'. The *Ensalada* by Heredia is a brilliant piece with many contrasting ideas which present the opportunity for some of the intense contrasts Guy Bovet had talked about earlier in the day. However, the restrained registrations continued in the *Ensalada*, and by the time the piece had ended this reviewer was wishing for a little more boldness in both registrations and tempos.

In the *Tiento de falsas por Gesolreut* by Pablo Bruna, Gonzalez Uriol exhibited expert handling of the organs' flexible winding, releasing high notes slightly before low notes and thereby avoiding the wobbling tone sometimes heard when all the notes are released at the same time. The last work on the program was a *Batallia* by Juseppe Jimenez. Here it might be expected that Gonzalez Uriol would open up and let all inhibitions go. The playing, however,

formed, not so much for the common worshipper, but rather for an elite audience consisting mainly of clergy. Gonzalez Uriol's playing seems directed more toward this traditional elite audience, relying less on fantastic effects with their more immediate appeal, and more on pure musicality to make a statement. The audience was appreciative of the fine concert and recalled Gonzalez Uriol for an encore which, surprisingly, displayed a complete turn about for the performer. Gonzalez Uriol provided some of the fantastic registrations that had been missed earlier in the program. The work was very colorfully played, yet still maintained the same high level of musicality found in the rest of the program.

The last session was held on Saturday morning. José Luis Gonzalez Uriol read two short papers during this session. The

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The essence of the American Institute of Organbuilders is reflected in its emphasis on continuing professional education, relating science, music, art and integrity to the craft of organbuilding. The annual convention affords an opportunity for American organbuilders to participate in a series of intensive educational experiences, ranging from concerts, seminars and lectures to professional qualifying examinations. The recent A.I.O. convention in Chicago, held at the Marriott-Downtown Hotel, October 1-4, was perhaps one of the most educationally stimulating gatherings in the Institute's 13-year history. This was an occasion where 200 organbuilders and technicians—normally "fierce" competitors—could meet, develop friendships, learn from each other's experiences and, for some, give renewed importance to the Art in their lives as organbuilders. The Convention Committee members, headed by James Gruber and Leonard Berghaus, are to be commended for their superior job of attending to the hundreds of details surrounding the successful organization and execution of such a gathering. The officers of the AIO are: president, Robert Wuesthoff; vice-president, Thomas Turner; secretary, Richard Parsons; treasurer, Lynn Dobson; board members, Lyle Blackinton, Walter Holtkamp, James Gruber, David Junchen, and Michael Quimby.

The Education Committee organized the lecture series so that each seminar addressed one of the major steps in a hypothetical organ's construction. Additional classes on wood technology, development of the family business and the "new romanticism" in contemporary organbuilding were given by guest speakers.

Jack Sievert, of the Schantz Organ Company, opened the series with a talk about organ sales. He did not discuss specific sales techniques, but did give many helpful examples of good business practice. Sievert also reviewed and recommended many brands of measuring devices and photographic equipment which he has found helpful in making prospective sales calls more efficient.

Developing a tonal scheme was the next step in building our hypothetical organ. Thomas Turner, of Visser-Rowland and Associates, spoke not only of creating the stoplist but of particular scalings, mouth-widths, cut-ups and metal content of the pipework. Since this organ was purely an exercise, his tonal design was predicated upon several assumptions. The church was named "St. Whoozit's, Main Street, USA" and, based upon the premise that every system in the organ (action, case, winding, etc.) has a direct bearing upon the tonal results, Turner selected mechanical action and a free-standing case for this 22-stop example. His approach to scaling is to begin in the center of the keyboard's compass and work the scales outward, rather than start on low C and work up. Several scaling and voicing hints were given, particularly how to scale stops in small organs which must compromise to fill several needs.

The seminars next focused upon case design. Lynn Dobson, of Lake City, Iowa, spoke eloquently about the necessary relationships between organ case and church architecture—organbuilder and church. He presented a brief outline of the damage done to craftsmanship and art by the Modernist School of architecture and its elitist attitude. As can be related to organbuilding, the period fostered a "lack of concern for the people paying the bill, who have to live with the project for a long time."

Part of bringing art back into organbuilding is to follow a discipline. Dobson paraphrased the writings of Frank Lloyd Wright who said that we should study the past and then create our own style. As part of relating the organ case to the church in which it is placed, he outlined five points which can comprise our artistic discipline: 1) relate the organ to the denomination/theology, 2) relate the organ to the musical requirements of the church, 3) relate the organ to the church's architecture, 4) relate the organ's structure to the tonal design, 5) relate any artistic decoration of the case to the internal structure. Dobson then showed several slides of successful organ cases by different builders and discussed how they all related to their locations. He concluded, "The artful design of our organs must capture the imagination of our clients and send their spirits soaring."

Engineering of the organ was tackled by Pieter Visser, of Visser-Rowland and Associates, who spent two class sessions designing our hypothetical organ's mechanical systems. He presented what he calls a "thinker" drawing which showed every part of the organ simultaneously

in section, plan and elevation. A series of transparencies of the individual systems were extracted from the "thinker" to show constructional details. Computation of stresses and weights of facades, towers and en chamade reeds was covered in detail; windchest layout and support, actions, winding systems and swell-shade designs were also discussed at length.

Visser, who often speaks strongly against builders of what he calls "short-sighted designs," stressed that organs should be engineered from the inside-out. "The brain is the most important tool we have, not our hands. We can teach our hands, and maybe then the organs won't fall apart. Too often we put quality on gilded pipe-shades or solid rosewood parts. Exotic materials in non-exotic applications means the builder may have something to hide."

Getting the organ in and out of the shop on time and at budget was addressed by Victor Schantz, of the Schantz Organ Company, who entitled his talk: "Modern Organ Warfare: Doing Battle with Tools and Time." Schantz shared several of his firm's systems for keeping construction time on track and stressed the importance of having an accurate and detailed method of recording work in progress. He noted that once a good system is in place it frees shop and management time from crisis management back to efficient organbuilding. Schantz emphasized a key factor is to motivate employees to maintain accurate records, not only to keep current projects on time, but to allow for more accurate time-budgeting in future work.

Assuming our hypothetical organ is installed at "St. Whoozit's Church," the builder faces a certain number of warranty service-calls as the organ "settles-in." But where does the warranty end and normal maintenance begin? Morris Spearman, of W. Zimmer and Sons, addressed this subject in a candid lecture which evolved into a question and answer session.

Spearman approached the subject from the perspective of a large firm which, in handling a greater volume of warranty-work, necessitates the most efficient, inexpensive execution possible. He outlined cases in which the church might be partially responsible for repairs during the warranty's term and those in which the builder bears sole responsibility. He suggested that wherever possible the builder hire a qualified local technician to perform warranty work.

Spearman emphasized that the proper attitude for builder and technician to take is one of servants; they should serve the client to make its experience with the new organ as pleasant as possible, but also serve each other to make the ongoing maintenance reflect the same level of quality taken in the organ's construction.

Three guest speakers lectured on other related subjects during this conven-

tion. The talk entitled "Understanding Wood, II," by Dr. R. Bruce Hoadley, was supposed to have been a continuation of one he gave at last year's convention. Unfortunately the time spent in reviewing the previous year's lecture left no time for the sequel.

Frank M. Butrick, a professional writer, businessman and entrepreneur addressed the membership at both the last class session and as keynote speaker at Saturday night's banquet with talks entitled respectively: "Managing a Smaller Business Successfully" and "Cultivating an Heir in the Family Business."

Butrick's lecture on the smaller business captivated many of those present by addressing some difficult questions: "What does success mean?" "Where does our dream fail?" "How does our idea of success change as we grow older?" He stressed the need for us to keep our identities as human beings first and good business owners second.

However, his speech following the banquet was not as successful. Speaking for a much longer time than appropriate on developing a son or daughter as heir to the family enterprise, it became apparent that he was neither familiar with the organ business or his audience; nor did he give the impression that he was sensitive to a child's right to choose his or her own career without jeopardizing the love and respect of his parents.

By far the most enlightening guest speaker was William T. Van Pelt, Executive Director of the Organ Historical Society. He discussed a "new romanticism" in organbuilding and the relationship of the past to today's work. He decried our seeming continual rejection of the recent past and warned that if our attitude does not soften, our successors will reject our work just as quickly as we have rejected that which came before us. Van Pelt outlined the work of several 19th-century organbuilders and concluded, much to this reviewer's encouragement, that we are beginning to find a synthesis of older styles in contemporary work, especially in the output of Midwest American builders.

Throughout the convention it became increasingly clear that this is an exciting time for American organbuilding. As Van Pelt indicated, a synthesis of styles is occurring; as Lynn Dobson emphasized, we should study the past and create our own styles.

The A.I.O., as a meaningful educational body, finds itself on the cutting edge of the craft. In increasing numbers A.I.O. members are bringing the Art back into organbuilding. One of the greatest satisfactions we builders feel is the increase in quality of a church's worship experience when a new organ is installed. To quote Thomas Turner, "We organbuilders are rich people . . . rich beyond anything money can measure. We are called to this Art and rejoice when our clients share in the inspiration which our instruments can give to generations." ■

John-Paul Buzard is Curator of Organs and Harpsichords for the University of Illinois at Urbana-Champaign and President of John-Paul Buzard, Organ Craftsmen, Inc., builders of mechanical and electric-action organs. He holds the certificate of Master Organbuilder from the A.I.O. and is currently building his Opus 5 organ of 67 ranks and four manuals. Buzard's Master's project, a 12-stop mechanical-action organ, is located in Smith Memorial Hall at the University of Illinois and is his Opus 3.

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New Organs

Cover

Taylor & Boody, Organbuilders, Staunton, VA, has installed a 2-manual, 12-stop organ at Holy Trinity Lutheran Church, York Springs, PA. The organ is centered on an elevated platform at the rear of the church. Both key and stop action are mechanical. The case and pipe shades are made of solid black walnut. The hammered and planed lead facade pipes have gold leaf highlights on the mouths. Temperament is Kirnberger III. James S. Darling played the inaugural recital April 20, 1986.

- GREAT (I)**
 8' Principal
 8' Quintadena
 4' Octave
 2' Octave
 II Sesquialtera
 III-IV Mixture
- POSITIVE (II)**
 8' Gedackt (oak)
 4' Blockflöte (oak)
 2' Octave (common w/ Great)
 1 1/2' Quinte
- PEDAL**
 16' Subbass
 8' Trompet



The Martin Ott Pipe Organ Company, St. Louis, MO, has built a new mechanical-action practice organ for Southern Illinois University, Carbondale. The free-standing two-manual instrument is made of oak. Manual/pedal compass: 58/30.

- MANUAL I**
 8' Rohrflöte (TC 40% tin)
 4' Spitzprinzipal (70% tin)
- MANUAL II**
 8' Holzgedackt (oak)
- PEDAL**
 16' Pommer (prepared)
 8' Pommer (oak)



Hendrickson Organ Co., Inc., St. Peter, MN, has built a 9-rank electric-action pipe organ for Mt. Olive Lutheran Church, Rochester, MN. The instrument is installed at the rear-center of the church, with the choir seated between the organ pipes and the movable console. Mr. Jeffrey Daehn, organist of Zumbro Lutheran Church of Rochester, MN, assisted in the design of the organ and played the dedicatory recital. Mrs. Jan Schwartz, organist of Mt. Olive also participated in the dedicatory services along with the choir and soloists. The visible pipes are those of the Great and Pedal divisions, a Swell enclosure is installed directly behind. The 2-manual console has electric drawknob action with a setter board combination action installed in the stop jambs. Compass is 56/32. The church has good acoustics, and an ideal arrangement of the choir and organ. The rear walls of the organ area are brick. The exposed pedal Subbass pipes are built of oak and stained to match the pews and console.

ANALYSIS

- 16' Gedackt/Rohrflöte 24 wood pipes, 68 metal pipes, enclosed
 8' Spitzprinzipal 92 metal pipes
 8' Gemshorn 61 metal pipes, enclosed
 8' Celeste/Tierce 72 metal pipes, enclosed
 4' Octave 68 metal pipes
 1 1/2' Quint 56 metal pipes, enclosed
 1 1/2' Mixture III 168 metal pipes
 16' Fagott/Schalmey (68 metal pipes prepared for)

- GREAT**
 8' Principal
 8' Gedackt
 8' Gemshorn
 8' Celeste TC
 4' Octave
 4' Rohrflöte
 2' Octave
 2 1/2' Sesquialtera
 1 1/2' Mixture
 16' Fagott (prepared)
 8' Schalmey (prepared)

- SWELL**
 8' Gedackt
 8' Gemshorn
 8' Celeste TC
 4' Principal
 4' Rohrflöte
 4' Gemshorn
 2 1/2' Nazard
 2' Octave
 2' Flute
 1 1/2' Tierce
 1 1/2' Quint
 1' Octave
 8' Schalmey (prepared)

- PEDAL**
 16' Subbass
 8' Principal
 8' Gedackt
 5 1/2' Quintbass
 4' Octave
 4' Rohrflöte
 2' Mixture III
 16' Fagott (prepared)
 8' Schalmey (prepared)



The Holtkamp Organ Company, Cleveland, OH, has installed a new organ in Christ the King Lutheran Church, New Brighton, MN. With 29 stops, 40 ranks, and 2,115 pipes, the organ incorporates electro-pneumatic key and stop action and a solid-state capture system. Natural keys are of plumwood; accidentals are palisander from Africa; stop tabs are cherry; the console is of walnut and oak.

- GREAT**
 16' Pommer
 8' Principal
 8' Rohrgedackt
 4' Octave
 4' Spitzflöte
 2' Superoctave
 1 1/2' Mixture IV
 8' Trumpet

- SWELL**
 8' Gamba
 8' Voix Celeste
 8' Bourdon
 4' Principal
 4' Koppelflöte
 2' Gemshorn
 1 1/2' Larigot
 1' Fourniture III
 16' Cromorne
 8' Schalmey

- POSITIV**
 8' Copula
 4' Rohrflöte
 2' Doublette
 Cornet II (TC)
 1/2' Scharf III



- PEDAL**
 16' Subbass
 16' Pommer (Gt)
 8' Octave
 8' Octave Subbass (ext)
 4' Superoctave (ext)
 4' Pommer (Gt)
 2' Rauschwerk III
 16' Fagott
 8' Trompet



Jaekel, Incorporated, Duluth, MN, has installed its Opus 5 in St. Paul's Ev. Lutheran Church, Fort Atkinson, WI. The 21-stop organ utilizes mechanical action and features a horizontal trumpet on the Great. Electric stop action permits 14 combination pistons.

GREAT
 16' Pommer
 8' Prinzipal
 8' Holzgedackt
 4' Oktav
 2' Waldfloete
 IV Mixtur
 8' Trompete (horizontal)

SWELL
 8' Rohrgedackt
 8' Viola
 4' Gemshorn
 2' Klein Prinzipal
 II Sesquialtera
 III Scharf
 8' Regal

PEDAL
 16' Prinzipal
 16' Gedacktbass
 8' Oktav
 8' Metallgedackt
 4' Choralbass
 III Mixtur
 16' Fagott

The **Andover Organ Company**, Methuen, MA, has installed in a new home the 1859 Hook organ from All Saints Lutheran Church of West Newton St., Boston. Now in Holy Trinity Lutheran Church of North Easton, MA, opus 254 of E. & G.G. Hook has been carefully restored both tonally and mechanically. It was built for the Church of the Unity. In 1898, it was moved by Hutchings to the new building nearby of Zion Evangelical Lutheran Church, a German congregation, which came to be known as the First Lutheran Church of Boston. In the early 1950s, this congregation built a new church and the old building became the home of All Saints Lutheran Church. The organ remained there until April, 1979, when it was removed and stored for its owner, the Lutheran Church in America, the national denominational organization, which then sought a suitable church of that denomination where the organ could be reinstalled.

Hook built 34 three-manual organs before the Civil War. This is one of seven that survive in close to original form, five in Massachusetts, and two in Maine. Unlike most organs of its period, it was installed behind a wooden grill and had no casework or front pipes. In 1898, it was provided with a facade of decorated pipes, 14 speaking and 17 dummy. Perhaps at the same time the horizontal swell pedal were changed to vertical with a balanced swell pedal and a mechanical combination action provided. In the present installation, the front pipes have been somewhat changed in length in accordance with the shape of the room.

In 1870, while still in its first location, the organ was enlarged by E. & G.G. Hook and Hastings. The original Swell

chest began at tenor C with one or more basses on another chest not inside the Swell box. Six notes were added at each end of the main chest, each stop, except the Oboe, was provided with its own bass, and the Swell box was enlarged accordingly although retaining the original shades. Also added was the Vox Humana.

The original voicing remains unchanged on most pipes but the Great Chorus at some time was revoiced with higher cutups. In the present work, this change was reversed and the organ stands tonally and mechanically as it was left by E. & G.G. Hook and Hastings in 1870.

The organ was restored by the Andover Organ Company, under the direction of Robert C. Newton, Director for Old Organs.



GREAT
 8' Open Diapason
 8' Stopped Diapason Bass
 8' Melodia (Tenor C)
 8' Dulciana (Tenor C)
 4' Principal
 2 2/3 Twelfth
 2' Fifteenth
 II Sesquialtera
 II Mixture
 8' Trumpet

CHOIR
 8' Open Diapason (Tenor C)
 8' Stopped Diapason Bass (12 Notes)
 8' Stopped Diapason Treble (Tenor C)
 8' Clarabella (Tenor C)
 8' Viol d'Amour
 8' Dulciana (Tenor C)
 4' Celestina
 4' Flute a'chimnee
 8' Clarinet (Tenor C)

SWELL
 16' Bourdon
 8' Open Diapason
 8' Keraulophon
 8' Stopped Diapason
 4' Violin
 4' Principal
 2' Fifteenth
 II Dulciana Cornet
 8' Trumpet
 8' Hautboy (Tenor C)
 8' Vox Humana
 Tremulant

PEDAL
 16' Double Open Diapason
 16' Double Stopped Diapason
 8' Violincello

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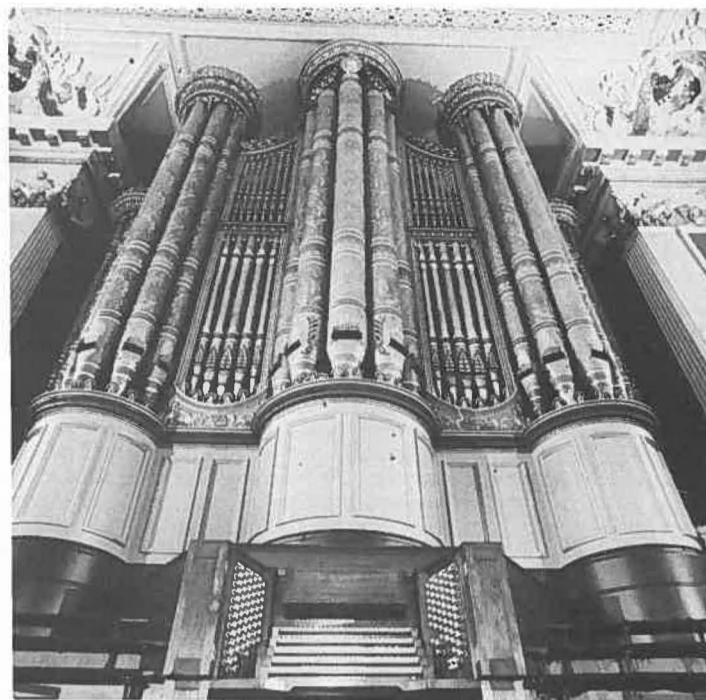
Greenwood Organ Company, Charlotte, NC, has built a new organ for Rose Hill United Methodist Church, Columbus, GA. The organ is divided on each side of the choir loft with tone openings into the choir. Electro-pneumatic action. Thomas D. Orr is organist of the church.

GREAT
 8' Open Diapason
 8' Melodia
 8' Dulciana
 4' Prestant
 4' Bourdon
 2' Doublette
 III Mixture
 Cathedral Chimes

SWELL
 8' Gedeckt
 8' Viola di Gamba
 8' Voix Celeste (TC)
 4' Principal
 4' Gedeckt (ext)
 2 2/3 Nasard (ext)
 2' Flageolet (ext)
 1 1/2 Larigot (ext)
 8' Oboe (Reedless)
 8' Trompette

PEDAL
 32' Resultant
 16' Bourdon
 16' Lieblich Gedeckt (Sw)
 8' Octave
 8' Bourdon (ext)
 4' Choralbass (ext)
 2' Octavin (ext)

N. P. Mander, Ltd., London, England, has rebuilt the organ at Birmingham Town Hall, originally built in 1833 by William Hill. Thomas Hill (William's son) undertook a conservative rebuild in 1889-90 replacing the unwieldy tracker action with a tubular pneumatic action. Although he did not make radical alterations to the tonal scheme, he did add a largely new Solo Organ. Henry Willis III's work of 1932-33 was rather less conservative than his predecessors' both tonally, where pressures were increased and significant alterations were made to the voicing, and in the action which was electrified. Mander's rebuild has taken the 1890 rebuild as a starting point as the previous work had suffered too much alteration to form a useful basis for a historic restoration; in addition, the 1890 work was actually a development of the original plan. A Bombarde division was added to satisfy the demands of the Birmingham Symphony Orchestra for a louder organ, thus relieving the pressure on the older work to match volumes for which it was not designed. A new console was provided, the whole of the interior reorganized, and a new electric pneumatic action was applied.



GREAT	SWELL (enclosed)	CHOIR (unenclosed)	SOLO (enclosed)	BOMBARDE	PEDAL
16' Double Open Diapason	16' Contra Gamba	8' Open Diapason	8' Viola da Gamba	8' Bourdon*	32' Double Open Diapason
16' Bourdon	8' Open Diapason	8' Stopped Diapason	8' Viola Celeste	4' Flute*	16' Open Diapason Wood
8' Open Diapason I	8' Keraulophon	8' Cone Gamba*	8' Rohr Flute	2 1/2' Nazard*	16' Open Diapason Metal
8' Open Diapason II	8' Salicional	8' Dulciana	8' Unda Maris*	2' Quarte*	16' Violone
8' Open Diapason III*	8' Vox Angelica	4' Principal*	8' Flauto Traverso*	1 1/2' Tierce*	16' Bourdon
8' Stopped Diapason*	8' Claribel Flute	4' Wald Flute	4' Harmonic Flute	1 1/2' Larigot*	8' Principal
5 1/2' Quint	4' Principal	2' Fifteenth*	2' Piccolo	V-VI Plein Jeu*	8' Violoncello*
4' Octave*	4' Suabe Flute	2' Flautina	1' Flageolet*	Tremulant	8' Bass Flute
4' Principal	2' Fifteenth	II Mixture*	16' Cor Anglais	16' Bombarde	5 1/2' Twelfth
4' Harmonic Flute	II Cornet*	16' Contra Fagotto	8' Clarinet	8' Trumpet	4' Fifteenth
2 1/2' Twelfth	IV Full Mixture	8' Cornopean	8' Vox Humana	4' Clarion	III Sesquialtera
2' Fifteenth*	IV Sharp Mixture*	8' Krumhorn	Tremulant	8' Tuba Mirabilis (Solo)	III Mixture*
IV Full Mixture*	16' Double Trumpet	Tremulant	8' Tuba Mirabilis (unenc.)		32' Bombardon (Ext. Oph.)*
III Sesquialtera	8' Cornopean				32' Contra Trombone
III Sharp Mixture*	8' Horn				16' Ophicleide*
16' Double Trumpet	8' Oboe				16' Trombone
8' Posaune	4' Clarion				16' Bassoon*
4' Clarion	Tremulant				8' Trumpet
					4' Clarion*

*New Stops



The Reuter Organ Company, Lawrence, KS, has built a new organ for St. Francis Borgia Roman Catholic Church, Cedarburg, WI. The two-manual unit organ of ten ranks replaces the church's Wangerin organ of six ranks. The entire organ is installed in a single chamber, with the 8' Principal mounted in the facade. The 8' Oboe, 16' Bourdon bass, and 8' Celeste were reused from the Wangerin organ, after extensive rebuilding and revoicing. Scott R. Riedel served as consultant to the church. Tonal finishing was done by Max Mayse and Franklin Mitchell of the Reuter Company. The dedication concert and service were played by John Paradowski on February 16, 1986.

TONAL SUMMARY:

Principal
Viola
Viola Celeste
Spitzprincipal
Rohrflöte
Mixture III
Bourdon
Oboe

MANUAL I

8' Principal
8' Bourdon
8' Viola
4' Principal
4' Rohrflöte
2' Spitz Octave
Mixture III
8' Oboe

MANUAL II

8' Rohrflöte
8' Viola
8' Celeste
4' Spitzprincipal
4' Bourdon
2 1/2' Nazard (Bourdon)
2' Blockflöte (Rohrflöte)
1 1/2' Spitz Octave (Spitzprincipal)
8' Oboe
4' Oboe
Tremolo

PEDAL

32' Resultant (Bourdon)
16' Bourdon
8' Principal
8' Bourdon
4' Spitzprincipal
4' Rohrflöte
Mixture III
16' Oboe
8' Oboe
4' Oboe

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Registration in the 18th-century British Organ Voluntary, Part Two

William D. Gudger

Part One of this article appeared on pages 14-17 of the November, 1986, issue of THE DIAPASON.

One additional aspect of contemporary practice is found in the manuscript sources which survive for the period:²⁰ that an introductory movement may serve before any movement in the correct key. Often the manuscript sources combine movements by various composers, a Diapasons movement of Stanley, followed by a Trumpet movement of another composer, for example. This suggests to the modern performer a certain amount of freedom in the use of introductory movements: as short organ preludes to choral pieces, as service interludes, or as the "missing" slow movement in a Handel concerto where the composer merely says "adagio ad libitum." Likewise it would be possible in a liturgical setting to construct a longer or shorter voluntary out of different composers' movements, as long as the key sequence was correct. In terms of Stanley's music, however, this destroys the subtle thematic relationships which often exist between introductory movement and that which follows, some of which are shown in Example 5. Modern sensibilities would

are necessary in solo stop voluntaries since the hands have different tone-colors. In both Diapasons and Full organ pieces the two hands are on the same manual—the Great—and contemporary evidence shows that some unwritten pitches were added according to the taste of the performer, depending on such specific conditions as the span of his hands and the extent of the low compass of a particular organ.

The slow-moving introductory movements give some latitude for filling in. Example 6 shows how Samuel Wesley copied Stanley's 7/1/i with fuller textures,²¹

Ex. 5 Thematic relationships in Stanley's Voluntaries

Ex. 6 Samuel Wesley's copy of Stanley, 7/1/i

which might provide suggestions as to how modern performers might treat similar movements. It is possible that the doubling of the bass line in octaves was assisted by the pull-down pedals which many organs had, usually permanently attached to the lowest octave or octave-and-a-half of the Great. This would have aided in the legato execution of the bass.

Doubling of the bass in octaves for a fuller effect (which of course strengthened the bass line as the 16' pedal does in German Baroque music) was quite common in both Diapasons movements and Full organ pieces, as Blewitt witnesses (p. 7): "Music written or adapted for the Great Organ, should be constituted for as many parts as can be conveniently managed by the hands; and, when single notes are only marked in the Bass, the Octaves should be used as much as possible." He adds that the bass may be played an octave lower if the ensemble is strengthened by the Clarion. Of course by his time more chordal Classic-style pieces had become common for Full organ, so a great deal of bass doubling in Stanley's Full organ fugues may be out of place. But it is clear that the ends of fugues sometimes are notated in a sketchy way. Manuscript copies of Full organ pieces often end with just bass and treble notated, occasionally with figuring, to show that the extent of filling in is left up to the performer. Thus as in Example 7 it would be a mistake to play the end of

not want to disturb these relationships, a mark of Stanley's care in composing not found in many of the other voluntary composers.

A final note about the only introductory movement by Stanley which is not either for Full organ or Diapasons: 6/1/i is the only opening movement in the Siciliana style, marked to be played on the Swell. To most players late in the century, this would have meant the two diapasons plus the popular Hautboy (left hand on the Choir). Since the second movement uses a reed solo on the Choir this might suggest that Stanley had a reed in mind for the first movement. At the large organ at the Temple Church this would have been a Trumpet, not oboe, less suited for a Siciliana movement. Movements featuring the Swell became more popular as the century wore on, and Blewitt and Marsh spend a great deal of time discussing these movements. At present this is the only evidence available for what Stanley's markings of Swell mean.

Filling in the Texture: Bass Doublings and Fuller Chords

Both of the registrations just described—Diapasons and Full organ—are what might be termed ensemble or chordal textures. As we will see below, few doublings

Ex. 7 Stanley, 7/9/i, mm. 66-69

Stanley's fugue in 7/9 literally, ending on a bare octave G—a possible editorial realization is shown.

Obviously the performer then as now had a certain amount of freedom. Though most organs had a low range, Stanley does not write for it much, whereas he often uses up to the top note (d''') as does Handel. It was mostly up to the performer to use the lower reaches as he wanted. This depended on the organ design (especially the wind supply) and the acoustic. Modern performers especially in dry buildings and on organs with thin open diapasons will be advised to make use of the pedal with 16'. Unless you happen to have an organ with the lower range, this will get a sound

more like the effect Stanley wanted. It is too bad that few organs with a true English range are available—the low G or A added to the final chord of either a Diapasons or Full organ piece does make a great deal of difference, as I can personally report from extensive playing on two historic instruments in Charleston, South Carolina: a one-manual Thomas Appleton (1839) and a two-manual Henry Erben (1845),²² both of which retain their original “English” compass, GG, AA, BB-flat, BB, C, etc. Judicious use of the pedal 16’ on modern compass instruments can give something of the same effect. In the two instances where Stanley requires a low B (5/10/ii, m. 102, and 6/2/ii, m. 34), it would be possible to take these notes on the pedal (using some combination with 16’ which matches the manuals) rather than trying to rewrite the passages, which is particularly unsuccessful in the fugue in 5/10 if an entire entrance of the subject must be put up an octave.

A good discussion of the use of the pedal in music from the period around 1800 is found in the preface to Robin Langley’s edition²³ of voluntaries by William Russell (1777–1813), including a detailed discussion of how to adapt GG-compass music to a C-compass organ.

Solo Stop Voluntaries

Stanley’s Cornet and Trumpet voluntaries are certainly the most familiar to the modern performer, and their consistent high quality compared to the works of other composers assures us that this assessment is correct. But did Stanley in fact invent the solo-stop voluntary? The chronology of his works is obscure, but it seems that the voluntaries of Opus 5 were written shortly before publication in 1748, while the demand for more music meant that Opus 6 was to a certain extent compiled out of earlier works, and Opus 7 is a mixture of both kinds. Some of the Full organ voluntaries turn out to be transcriptions of orchestral overtures, and certain other correspondences may still be unnoticed. Writing in 1788, under the partial anonymity of his initials, Sir John Hawkins gives one of the few accounts of the origin of the solo stop voluntary. In his “Memoirs of Dr. Boyce,”²⁴ he mentions the organist Joseph Kelway (c1702–1782), who “drew . . . greater numbers [to hear the organ played] than came to hear the preacher.” This refers to Kelway’s long tenure (from 1736) at the fashionable church of St. Martin’s-in-the-Fields. A long footnote is of great interest:

Of this last class of organists [like Kelway], Mr. [John] Robinson [c1682–1762], of [the London parish church of] St. Lawrence Jewry, was the first. In parish Churches the voluntary between the psalms and the first lesson was anciently a slow solemn movement, tending like the Sanctus in the choral service, to compose the minds of the hearers, and to excite sentiments of piety and devotion. Mr. Robinson introduced a different practice, calculated to display the agility of his fingers in Allegro movements on the Cornet, Trumpet, Sesquialtera, and other noisy stops, degrading the instrument, and instead of the full and noble harmony with which it was designed to gratify the ear, tickling it with mere airs in two parts, in fact solos for a flute and a bass. Boyce, who well understood the nature and genius of the organ, on the contrary seldom played on any other stop than the stopped Diapason, and on that in three and four parts, in a style suited to both the place, and the occasion.

In fact, Boyce’s published voluntaries show that he did compose for the solo stops; as usual Hawkins’ opinion was conservative, though of course there was a great deal of abuse with overly lively music during the course of the relatively somber Matins characteristic of the 18th century. The vestry of St. John’s Hackney, London, threatened to dismiss John Reading in 1719 “particularly for playing the Voluntary too long, and using persistently too light, Airy & Jyggy Tunes, in no ways proper to raise the Devotion Suitable for a Religious Assembly.”²⁵ In 1803 John Simpson wrote the following in his collection of voluntaries:²⁶ “The original intention of VOLUNTARIES in our parish Churches being to give the Clergyman an opportunity of finding the lessons, they ought never to exceed the time necessary for that purpose which seldom exceeds five minutes.”

There exists the misconception that Stanley’s voluntaries can be played, or even were intended for, a single manual organ with divided stops. Nothing could be further from the truth. Before mentioning the various sorts of solo stops which Stanley called for, we should consider the question of how the bass was played. Often no indication of the bass is given, as for instance in V/2/ii, where the music begins with the indication “Cornet All^o [i.e., Allegro]” and no further instructions are given. But the treatises of Marsh, Blewitt, and Linley, and the way in which many voluntaries were printed later in the century make clear what the performer was to do. It was generally the Choir manual on which the bass was played, unless the solo stop called for (such as the Cremona, Vox humana, or Bassoon) was in the Choir division.

The typical registration for the Choir to play the bass of a solo stop voluntary was “soft,” often when explained more fully, just the Stopt diapason, or perhaps the Stopt diapason plus either the Flute or Principal. Blewitt says that “when the Trumpet in the Swell is used as an Echo to that in the Great Organ . . . let the Bass in the Choir Organ be the Stop[t] Diapason and the Flute” (p. 4). In the sixth of his *Ten Voluntaries*, Opus 2 (c1757),²⁷ George Berg specifies the “[Stopt] Diapason & Principal Choir Organ” for a Cornet movement where the right hand occasionally joins the left on the Choir, making this a useful modern registration for Echo cornet voluntaries where no third manual is available. Around 1769 John Travers’ *Twelve Voluntaries*²⁸ calls for “Flute [and] Diapason in the Choir organ” in a Trumpet voluntary (No. 5). But these indications are the exception, in cases where the right

hand leaves the Great to join the left on the Choir; nonetheless they are a useful confirmation of what stops would have been drawn for the left hand on the Choir in any case.

When the Great organ served as bass, just the Stopt diapason or perhaps both Open and Stopt diapasons were used. (The combination of the two diapasons might have also been available by “communication” on some Choir divisions.) The left hand usually remained on the Choir, while the solo sound was played by the right hand on the Great Trumpet or Cornet, with excursions to the Echo if it was an echo voluntary. Players on smaller instruments which lacked a Choir probably had to play the left hand in the bass register of the Great; since both Diapasons were drawn with either the Trumpet or Cornet (see below), this gave a “soft” bass. But Stanley makes no concession for performance on a single manual, as his left hand regularly moves above the Middle C (or C-sharp) where the half-compass Trumpet or Cornet began. Example 8 shows some cases where taking the bass an octave lower will

Ex. 8 Stanley, left-hand passages not easily adjusted to a divided-compass Great

prove a feeble solution, since it would destroy the coherence of the line and put the treble and the bass parts too far apart. Some adjustment of the left-hand part would have been made easier by the availability of the low compass down to G, but in general it is a bad solution for Stanley. In Example 9 will be seen a passage from a

Ex. 9 Walond, Voluntary II, Movement ii, mm. 22-23

Cornet voluntary of William Walond,²⁹ which does allow for performance on a single manual by taking the lower notes so that the left hand does not suddenly sound pipes drawn on by the Cornet. But the number of published voluntaries which take this into account are few, and even Walond’s other voluntaries require a separate manual for the left hand.

Hawkins’ remark that these voluntaries were in two parts like solos for a flute with bass clarified that no filling in is needed. The right hand can’t do it, since it destroys the melodic character of the solo stop. But even though the treatises caution against ever playing two notes on the Cornet, it was occasionally done. Stanley writes briefly in two parts for the Cornet at the end of 5/2/ii and 6/3/ii, in both cases ending on a unison tonic. In 5/3/ii two interior cadences as well as the final one are similarly strengthened. On the other hand, the Trumpet voluntaries regularly use two voices in the right hand, in imitation of orchestral trumpet scoring. Any filling in attempted by the left hand in solo-stop voluntaries would sound muddy as it would place the additional voices just above the bass. It is likely that figures would have been employed if filling in had been desired. The figures which appear in the Vaughan facsimile edition of Stanley’s 5/3/ii in measure 5 are manuscript additions to the British Library copy from which the facsimile was photographed. Such figures either represent the harmony implied by the passage or were added by a performer who was executing the piece on the harpsichord where additional texture would not be out of place.

Cornet voluntaries are lively in character, marked “allegro” by Stanley in most cases, often with a redundant use of *alla breve* as the time signature when the main rhythmic motion is already notated in 16th notes. The left hand remains throughout on the Choir with the Stopt diapason, possibly strengthened by either the Flute 4’ or Principal 4’, so the bass line is considerably softer than the melody. The right hand plays mainly on the Great, with the Cornet pulled in addition to the two diapasons which were already drawn for the introductory movement. A typical five-rank Cornet creates a total sound of 8’, 8’, 8’, 4’, 2½’, 2’, 1½’; a four-rank Cornet would eliminate the extra 8’; with a three-rank Cornet the Principal 4’ would have to be

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drawn. In four movements Stanley directs that the right hand remain on the Great throughout: 5/2/ii, 5/3/ii, 5/6/ii, and 7/7/ii.

The popular echo effect is found in seven Cornet movements: 5/4/ii, 5/7/ii, 6/2/ii, 6/3/ii, 7/1/ii, and 7/3/ii. In these the right hand moves from the Great to the Echo division on which is drawn Open diapason 8', Stopt diapason 8', (Principal 4' where available?), and the Cornet III (2²/₃', 2', 1³/₆'). Presumably on Swell divisions the shades are left closed. In other words, the echo of a Cornet is another, more distant-sounding Cornet; a similar statement will be made below for echo effects in Trumpet voluntaries. Failing any possible way of duplicating this sound on a modern organ, the player will have to take recourse as did the 18th-century performer in playing the echo passages on the accompanimental manual, which is in fact softer than the Cornet.

The form of the echo Cornet movements is that of ritornello (Cornet) with episodes (Echo), probably directly in imitation of Handel's organ concerto movements played as keyboard solos,³⁰ at the very least showing Italianate ritornello design as an influence in Stanley's music. Extensive ornamentation of the right hand is suggested by such sources as Samuel Wesley's copy of Stanley's 7/1,³¹ in which many appoggiaturas, turns, and mordents are added, plus a trill on the second note of almost every group of three sixteenths which follow a sixteenth rest. Towards the end of the period under discussion the Cornet voluntary fell out of favor. In 1911 Charles Pearce quotes a Walond Cornet movement as a curiosity, and notes that in 1802 the organist Charles Knyvett had the Swell Cornet on the organ at St. George's, Hanover Square, reduced to a Principal 4' by removing the upper three ranks.³²

Only slightly less popular than Cornet voluntaries (if we judge from Stanley's contributions) are the voluntary movements with the Trumpet stop as solo. The general motion is considerably slower than Cornet voluntaries due to the slower speech of the reed stops. Often "andante" is marked, and "trumpet minuets" in 3/4 time (obviously at a moderate pace) are found. The process of registration is like that of the Cornet voluntaries: the Trumpet stop is added to the diapasons on the Great and Echo which were drawn for the introductory movement. Just as in French registration the reed stop is strengthened by flues. In four movements published by Stanley the Trumpet effect on the Great alternates with its echo—the Trumpet stop of the Echo or Swell division similarly strengthened by the diapasons of that division: 5/1/ii, 6/5/ii, 6/6/ii, and 7/5/ii. There is much literal repetition, with short phrases of a few bars length immediately repeated on the Echo. Many simple Trumpet voluntaries of the period were made into echo pieces merely by such repetition.

Since the speed of the Trumpet voluntaries is moderate, one possible solution for performance on modern two-manual organs presents itself, if there is both an enclosed and unenclosed reed. The right hand can alternate between the Great (Trumpet strengthened by flues) and the Swell (closed, with a reed and at least a flute drawn to sound as close as possible to an echo of the Great), while the feet play the left-hand part on flute 8' (plus flute 4' if needed) on the pedals. Of course on an organ with only one Trumpet stop the echo effects can be taken on the second manual which will have flute 8' plus 4' (in this case a Principal 4' is advisable for the quasi-echo).

In 1772 an anonymous writer noted that "there are many instances in [Stanley's] voluntaries, where the good taste of the player must supply the want of more particular directions for the management of stops."³³ A particular passage which he cited is measures 39ff of 6/5/ii, where the left hand should move to the Trumpet bass (Great), rather than remain on the Choir Stopt diapason, in order to create a fuller effect at the end of the movement. This is an amplification of Stanley's directions which uses a registration not available to him (the bass of the Trumpet stop); modern performers should use this as a guide to make logical, yet tasteful changes in the historically correct registrations when their instrument allows it.

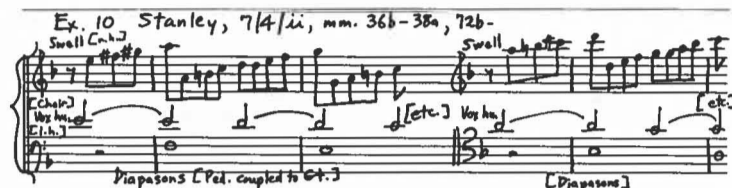
Two other movements by Stanley use the Trumpet on the Great. In 5/5/ii it alternates with "Stopt Diapason," obviously on the Choir division, where the left hand remains throughout. In 7/2/ii it appears that Stanley meant for the left hand to play in the bass register of the Great (the Trumpet stop he was writing for must not have extended below D above middle C), while the right alternates between the Great treble (Trumpet with Diapasons) and the Choir Vox humana (with which would be drawn the Stopt diapason). Since the reed of the Choir division was not standardized, the registrations often calling for "Vox humana or Bassoon," modern players can use any reed which would seem to give the effect of the Vox humana, Bassoon, or Cremona (the British version of the Krummhorn).

Another favorite effect which imitates orchestral sounds are the movements for "Corno." In 1741 the new Byfield Swell on the Temple Church organ where Stanley played included this French horn-like stop.³⁴ In 6/4/ii the registration marks seem to apply to an organ where there is no Corno stop and the Great Diapasons get much the same effect (as they will on modern organs). The Stopt Diapason which is called for is on the Choir, with its accompaniment on the "Eccho's," on which would be drawn the Stopt diapason or both Diapasons if soft enough. This left-hand part lies high enough to be played on the Echo and overlaps the Choir melody a bit. In 7/6/ii the Corno effect alternates with "Swell or Stop Diapason," meaning either both hands on the Choir or else the left on the Choir and right on the Swell (one or both 8-foot flues). Again the indications are for an organ where the Corno is not in the Swell division as it was on Stanley's organ.

In two movements (5/1/iv and 6/6/iv) Stanley uses the Flute (4') on the Great as

a solo stop, rare instances in which the notation does not give the sounding pitch. These are both lively allegro movements as befits the character of this stop, usually a nason flute. The left hand would play throughout on the Choir Stopt diapason. The right hand plays on the Great when Flute is marked and otherwise on the Echo or Swell (both names mixed in a single voluntary), with both Diapasons drawn. (This presumes that the Echo Stopt diapason alone would be too weak to balance the bass played on the Choir.) Again the movements are in ritornello form, with the "tutti" themes on the Echo and "solo" on the Great Flute.

In three movements of the Thirty Voluntaries the Vox humana of the Choir division is featured, usually with the Bassoon as a possible substitute. Writing for both of these stops features the rich tenor range and as noted above the Stopt diapason was always drawn with the reed. In 6/1/ii, following the introductory Siciliana on the Swell which might have called for the Hautboy stop, the right hand alternates Echo (probably Hautboy with at least the Stopt diapason, if not also the Open diapason) and Choir (Vox humana and Stopt diapason), leaving the unmarked left hand to be played on the Great (Stopt diapason alone, with the Open diapason if not too loud). This movement is marked "andante," and a similar registration occurs in 6/5/iii, a "moderato" movement. (The third manual is here called Swell rather than Echo.)



In 7/4/ii the same stops are drawn on three manuals: Swell (probably Hautboy), Choir (Vox humana or Bassoon), and Great (here "Diapasons" is specified). But an unusual feature of this movement is when Stanley writes for all three manuals simultaneously in measures 37-42 (Example 10) and a similar passage in measures 73-78. (The marking "Diapasons" is missing in the second passage but understood; the Harrison edition in the late 18th century supplied it.) Barring use of an assistant player or the left hand stretching over two manuals, these measures likely constitute the first printed notation for use of pedals (pull-downs coupled to the Great Diapasons) and first trio passages in British organ literature. On organs with only an octave and a half of pull-downs the pedal passage probably was played an octave lower. On modern organs of three manuals this passage will create no difficulties at all, merely coupling the Great to the Pedal. This is another movement in which the entire left hand might be played on the pedal flues on a two-manual organ if there are contrasting reed stops on both manuals.

Not only the Cornet voluntaries but all solo-stop voluntaries had fallen out of favor by 1815 when William Crotch wrote that "English voluntaries for the . . . solo stop are too often vulgar, trifling and ridiculous, being equally devoid of science, taste, and that decorous gravity of style which should ever characterize church music."³⁵ Modern opinion certainly disagrees with Crotch. The preceding discussion of registration in Stanley's music, which can easily be applied to other composers and later developments in the 18th century, should aid in the performance of much of this delightful organ music which charms the 20th-century ear as much as it did in the 18th century.

Notes

20. For the description of a typical manuscript source from the period, see H. Diack Johnstone, "An Unknown Book of Organ Voluntaries," *The Musical Times*, cviii (Nov., 1967), 1003-1007, and his edition drawn from this source, *An RCO Miscellany* (Eastwood: Basil Ramsey, 1980).
21. In British Library, Department of Manuscripts, Add. Ms. 35,039, f. 76-77b.
22. See Alan M. Laufman, ed., *Organ Handbook 1985* [Program of the Organ Historical Society National Convention, Charleston, South Carolina, 24-27 June 1985] (Richmond: The Organ Historical Society, Inc., 1985), pp. 66-67, 94-95.
23. William Russell, *Six Voluntaries for Organ*, 2 vols., ed., Robin Langley (London: OUP, 1980). See also the article by Cecil Hill, "Master Wilson's Copy of William Russell's Voluntaries," *THE DIAPASON*, LXXVII/5 (May, 1986), pp. 14-16.
24. On page iii of the preface to William Boyce, *Cathedral Music*, 2nd edition (London: for John Ashley, 1788).
25. Quoted by Susi Jeans in *The New Grove*, xv, 633.
26. *Twelve Voluntaries, Seven of Them Composed, the Others Selected and Adapted for the Organ or Piano Forte* (London: Goulding, Phipps & D'Almaine, 1803).
27. (London: Printed for J. Johnson)

28. (London: Printed for C. & S. Thompson)
29. Six voluntaries by Walond will be found in vols. 20 and 32 of TTW (1961-62), ed. Gordon Phillips; another edition of Voluntaries 2, 5, and 6 will be found in Gwilym Beechey, ed., *Ten Eighteenth-century Voluntaries*, Recent Researches in the Music of the Baroque Era, Vol. VI (Madison, Wisconsin: A-R Editions, 1969).
30. See William D. Gudger, "Performing the Handel Organ Concertos as Keyboard Solos: A New Edition of Walsh's Transcriptions (1738)," *The Diapason*, LXXIII/1 (December, 1981), pp. 6-10, and "Registration in the Handel Organ Concertos," *The American Organist*, XIX/2 (February, 1985), pp. 71-73.
31. See note 21 above.
32. Pearce, *Notes on English Organs*, pp. 27-30.
33. "W. L." of Leicester, "A Short Account of the Several Sorts of Organs Used for Church Service," *The Gentlemen's Magazine*, xlii (Dec., 1772), 562.
34. Pearce, *Notes on Old London City Churches*, p. 2. The Echo organ had already been made over into a Swell by Christopher Schreider in 1729-30.
35. In the preface to his *Elements of Musical Composition* (London, 1815); quoted by Peter Williams, "Händel und die englische Orgelmusik," p. 62.

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Calendar

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

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

UNITED STATES East of the Mississippi

15 DECEMBER

Handel, *Messiah*, with orchestra; Avery Fisher Hall, New York, NY 7:30 pm (also 19 December)

Harold Stover; Second Presbyterian, New York, NY 8 pm
Christmas Concert; First Presbyterian, Nashville, TN

18 DECEMBER

George Drumwright; National City Christian, Washington, DC 12:15 pm

Christmas Concert; Coral Ridge Presbyterian, Ft. Lauderdale, FL 8 pm (also 19, 20 December)

Ray McLellan; St Paul's Episcopal, Flint, MI 12:05 pm
Bach Society Chorus; Landmark Center, St Paul, MN 8 pm (also 19, 20 December)

19 DECEMBER

New York Choral Society; Carnegie Hall, New York, NY 8 pm (also 20 December, 2:30 pm)

American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

20 DECEMBER

Douglas Rafter; Hammond Castle Museum, Gloucester, MA 8 pm

American Boychoir; Princeton University, Princeton, NJ 8 pm (also 21 December, 3 pm)

Greater Trenton Choral Society; Trinity Cathedral, Trenton, NJ 8 pm

21 DECEMBER

Douglas Rafter; Hammond Castle Museum, Gloucester, MA 5:30 pm

Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm

John Rose; St Bridget, Cheshire, CT 4 pm

Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Christmas Concert; Notre Dame Church, New York, NY 2:30 pm

McK. Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 3 pm

Christmas Concert; Holy Trinity Lutheran, New York, NY 5, 7:30 pm

Brink Bush; Cathedral of St John the Divine, New York, NY 7 pm

Lessons & Carols; St Thomas, New York, NY 4 pm

Glenn Kime; St Paul's Cathedral, Buffalo, NY 5 pm

Lessons & Carols; St Paul's Cathedral, Buffalo, NY 5 pm

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

Vivaldi Concert; First Presbyterian, Lynchburg, VA

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

Pinkham, *Christmas Cantata*; Highland Presbyterian, Fayetteville, NC 8:45 & 11 am

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Musica Antigua; Trinity Episcopal, Toledo, OH 3:30 pm

Lessons & Carols; St Paul's Episcopal, Flint, MI 4 pm

23 DECEMBER

Lessons & Carols; St Thomas, New York, NY 5:30 pm

Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm

24 DECEMBER

Britten, *Ceremony of Carols*; Highland Presbyterian, Fayetteville, NC 10:30 pm

28 DECEMBER

Lessons & Carols; St James the Less, Scarsdale, NY 10 am

Lessons & Carols; St Bartholomew's, New York, NY 3 pm

Bach Concert; Holy Trinity Lutheran, New York, NY 5 pm

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

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

4 JANUARY

Menotti, *Amahl*; South Congregational-First Baptist, New Britain, CT 4 pm

Bach, *Cantata 171*; Holy Trinity Lutheran, New York, NY 5 pm

Mary Fenwick; Trinity Cathedral, Trenton, NJ 3:30 pm

Jack Davis; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

7 JANUARY

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

8 JANUARY

The Waverly Consort; Alice Tully Hall, New York, NY (also 10 January)

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8:15 pm (also 9, 10 January)

9 JANUARY

James Parsons; Emory Univ, Atlanta, GA 8:15 pm

Simon Preston; Orchestra Hall, Chicago, IL 7 pm

10 JANUARY

Buxtehude Marathon; Old West Church, Boston, MA

11 JANUARY

Anne & Todd Wilson, Durullé memorial; Cathedral of the Incarnation, Garden City, NY 4 pm

Bach, *Cantata 124*; Holy Trinity Lutheran, New York, NY 5 pm

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13 JANUARY

David Higgs; St Paul's Episcopal, Indianapolis, IN 8 pm

14 JANUARY

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

16 JANUARY

John Rose; Cathedral of St Joseph, Hartford, CT 3:30 pm

Marilyn Kelsner; St John's Cathedral, Jacksonville, FL

Gerre Hancock; Florida State University, Tallahassee, FL

Simon Preston; Christ Church, Grosse Pointe Farms, MI

17 JANUARY

Gerre Hancock, workshop; Florida State University, Tallahassee, FL

18 JANUARY

Bach, Cantata 3; Holy Trinity Lutheran, New York, NY 5 pm

Herbert Burtis; St Thomas, New York, NY 5:15 pm

Simon Preston; Christ Church, Oyster Bay, NY 4 pm

Choral Concert; Washington Memorial Chapel, Valley Forge, PA 2:30 pm

Nancy Cooper; First Presbyterian, New Bern, MD 4 pm

Anne & Todd Wilson; First Presbyterian, Naples, FL 4 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Edward Parmentier, harpsichord; Cleveland Museum, Cleveland, OH 4 pm

Raymond & Elizabeth Chenault; Christ Church Cathedral, New Orleans, LA 4 pm

19 JANUARY

David Craighead, masterclass; Meredith College, Raleigh, NC

20 JANUARY

Frederick Grimes & Nancianne Parrella; Holy Trinity Lutheran, New York, NY 8 pm

David Craighead; Meredith College, Raleigh, NC

21 JANUARY

Robert Shone, with cello; St John's Church, Washington, DC 12:10 pm

23 JANUARY

Vienna Choir Boys; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 24 January)

24 JANUARY

Gerre Hancock, improvisation workshop; Westminster Choir College, Princeton, NJ 9:30 am

25 JANUARY

Thomas Murray; Old South Church, Boston, MA 4 pm

Mark Englehardt; St James Lutheran, St James, NY 4 pm

Bach, Cantata 72; Holy Trinity Lutheran, New York, NY 5 pm

Howard Small; St Thomas, New York, NY 5:15 pm

Ian Sadler; St Paul's Cathedral, Buffalo, NY 4:30 pm

Yuko Hayashi; Duke University, Durham, NC 5 pm

Porter Remington; Cathedral of St Philip, Atlanta, GA 5 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Hymn Festival; Second Presbyterian, Indianapolis, IN 9:30, 11:00 am

26 JANUARY

Gerre Hancock, workshops; Northside Drive Baptist, Atlanta, GA (through 28 January)

27 JANUARY

Elmer Isler Singers; First Presbyterian, Ft Wayne, IN 8 pm

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28 JANUARY

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

31 JANUARY

His Majesty's Clerkes; Unitarian Church, Evanston, IL 8 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Britten, St Nicholas; First-Plymouth Congregational, Lincoln, NE 8 pm

21 DECEMBER

Bach Orchestra & Choir; Majestic Theater, Dallas, TX

28 DECEMBER

Carol Concert; Conception Abbey, Conception, MO 3:30 pm

Handel, Messiah, with orchestra; Crystal Cathedral, Garden Grove, CA 6 pm

31 DECEMBER

Paul Riedo, with orchestra; St Thomas Aquinas, Dallas, TX

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

9 JANUARY

Craig Cramer; St Olaf College, Northfield, MN 8:15 pm

David Craighead; St Mark's Cathedral, Seattle, WA

12 JANUARY

St John's University Chamber Choir; Conception Abbey, Conception, MO 8 pm

13 JANUARY

Thomas Murray, masterclass; University of Redlands, Redlands, CA 2:30 pm

William Bates; University of Redlands, Redlands, CA 8 pm

14 JANUARY

Robert Glasgow, lecture; University of Redlands, Redlands, CA 1 pm

Thomas Murray; University of Redlands, Redlands, CA 8 pm

15 JANUARY

Robert Glasgow; University of Redlands, Redlands, CA 8 pm

16 JANUARY

Michael Farris; Crystal Cathedral, Garden Grove, CA 8 pm

David Hurd; Arizona State Univ, Tempe, AZ 8 pm

17 JANUARY

David Hurd, masterclass; Arizona State Univ, Tempe, AZ 1 pm

18 JANUARY

David Higgs; Christ Church Methodist, Tucson, AZ

19 JANUARY

William Bates; First Baptist, Amarillo, TX 7:30 pm

25 JANUARY

Robert Clark; Cornerstone Church, Lincoln, NE 8 pm

Rodney Giles; First Baptist, Kansas City, MO 4 pm

INTERNATIONAL

24 JANUARY

Robert P. Jones; Central United Church, Sault Ste. Marie, Ontario, Canada 8 pm

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Organ Recitals

ROBERT ANDERSON, St. Petri-Kirche, Bad Pyrmont, Oesdorf, August 16: *Praeludium g-moll*, BuxWV 149, Buxtehude; *Nun freut euch, lieben Christen g'mein*, Weckmann; *Grave per Organo (f-moll)*, *Sonata al 'Post Communito' sui Flauti*, *Toccata per il 'Deo Gratias'*, Martini; *Fantasia f-moll*, K. 608, Mozart; *Herzlich tut mich erfreuen*, Brahms; *Postlude pour l'Office de Complies, Litanies*, Alain; *Passacaglia c-moll*, S. 582, Bach.

BYRON L. BLACKMORE, Our Saviour's Lutheran Church, La Crosse, WI, September 21: *Lauda Sion, Lamento (Suite Latine)*, Op. 86, Widor; *Andantino, Minuet (Concerto No. 3 in G Major)*, Soler; *Prelude and Fugue in E Minor*, S. 548, Bach; *Sonatine for Organ*, Bales; *Cantabile in B Major*, Franck; *Fantasia Trionfale*, Nystedt.

DAVID BURTON BROWN, First Presbyterian Church of Wyoming, Cincinnati, OH, November 9: *Prelude and Fugue in F# Minor*, BuxWV 146, Buxtehude; *Andante sostenuto (Symphonie Gothique)*, Widor; *Passacaglia (Symphony in G Major)*, Sowerby; *Veni Creator, en taille a 5*, de Grigny; *Just as I am (Three Gospel Preludes)*, Bolcom; *Choral in E Major*, Franck.

JULIA CALLAWAY, Vine Street Christian Church, Nashville, TN, October 5: *Rondeau (Sinfonies de Fanfares)*, Mouret; *Fugue in G Minor*, S. 578, *Kommst du nun, Jesu, vom Himmel herunter*, S. 595, Bach; *Chorale Partita on Lobe den Herren*, Ahrens; *Prelude and Fugue on BACH*, Liszt; *Magnificat I* (Op. 18, No. 10), Dupré; *Three Hymn Improvisations: Amazing Grace, China, Marion*, Travis; *Variations on a Sunday School Tune: Shall we gather at the river*, Thomson; *Toccata (Symphonie V)*, Widor.

NANCY JOYCE COOPER, Westminster Presbyterian Church, Charlottesville, VA, September 12: *Prelude, Fugue and Chaconne in C Major*, Buxtehude; *Herr Gott, nun schleuss den Himmel auf*, S. 1092, *Herzliebster Jesu*, S. 1093, *Gott ist mein Heil, mein Hilf und Trost*, S. 1106, *Jesu meine Freude*, S. 1105 (Neumeister Collection), Bach; *Allegro (Concerto in F, No. 13)*, Handel; *Tiento de falsas (mode 4)*, *Tiento ple sin passo (mode 6)*, Cabanilles; *Partita on 'Jesus Christus, unser Heiland'*, Distler; *Three Folk Tune Sketches: Wondrous Love, Saints Delight, Land of Rest*, Wood; *Prelude and Fugue in G Major*, S. 541, Bach.

CLYDE HOLLOWAY, Grace Presbyterian Church, Calgary, Alberta, September 26: *Praeludium in E Minor*, Bruhns; *An Wasserflüssen Babylon*, S. 653, *Nun freut euch, lieben Christen g'mein*, S. 734, *Passacaglia in C Minor*, S. 582, Bach; *Festive Fantasy based on 'Pange Lingua'*, Archer; *Sonata on Psalm Ninety Four*, Reubke.

JARED JACOBSEN, The Cathedral of St. Mary of the Assumption, San Francisco, CA, September 7: *Variations de Concert*, Bonnet; *Fantaisie pour Orgue*, Saint-Saëns; *Musette (Pièces pour Orgue)*, Ibert; *Allegro vivace (Symphonie VI)*, Widor; *Postlude pour l'Office de Complies*, Alain; *Prélude et Danse Fuguée*, Litaize; *Fileuse (Suite Bretonne)*, *Prélude et Fugue en B*, Dupré.

LADY SUSI JEANS, St. Martin-within-Ludgate, London, England, October 15 (In memory of Gordon Jeffery of London, Ontario)

tario): *Praeludium et Fuga*, Albrechtsberger; *The Microcosm*, James; *A Double Voluntary*, Gibbs; *Two chorale preludes on Herr Jesu Christ, dich zu uns wend*, Pachelbel; *Four pieces from Homage to Samuel Wesley* (with poems by Walter de la Mare), Op. 148: *Some One, Me, Sallie's Musical Box, The Ride-By Nights*, Cabena; *Fuga*, Krieger.

CALVERT JOHNSON, Agnes Scott College, Decatur, GA, September 23: *Obra de 8º tono alto: Ensalada*, Heredia; *Conditor Alme*, Baptista; *Diferencias sobre el 'Canto del Cavallero'*, Cabezon; *Pascalles de 1º tono*, Cabanilles; *Prelude and Fugue in B Minor*, S. 544, Bach; *Sonata 5*, Op. 111, Rheinberger; *Views from the Oldest House: Sunrise on Sunset Hill, The Nest in Old North Church, Sptres, Sunday Night*, Rorem.

BOYD M. JONES, II, St. Francis of Assisi Church, Louisville, KY, September 7: *Ciacona in e*, BuxWV 160, Buxtehude; *Sonata VI in G Major*, S. 530, *Allein Gott in der Höh set Ehr'*, S. 662, *Prelude and Fugue in A Minor*, S. 543, Bach; *Fugue grave pour l'Orgue, 3º Fugue sur le meme sujet, 5º Fugue sur le meme sujet*, D'Anglebert; *Elevation, Offertoire sur les Grands Jeux (Messe pour les Couvents)*, Couperin; *O Welt, ich muss dich lassen*, Op. 122, Nos. 3, 11, Brahms; *Introduction and Passacaglia in D Minor*, Reger.

FRANCIS JOHN KOSOWICZ, organ and piano, Carnegie Hall, Lewisburg, WV, October 5: *La Générosité (Heroick Music)*, Telemann; *Canon in D*, Pachelbel; *Fugue in G Minor*, S. 578, Bach; *Gymnopédie No. 1*, Satie; *Toccata and Fugue in D Minor*, S. 565, *Invention*, S. 784, Bach; *Rondo alla Turca (Sonata in A, K. 331)*, Mozart; *Fantaisie-Impromptu*, Op. 66, *Prelude*, Op. 28, No. 20, *Polonaise*, Op. 53, Chopin; *Adagio Cantabile (Sonata Op. 57, No. 23)*, Beethoven; *Toccata, E-flat Minor*, Khachatourian.

FREDERICK MacARTHUR, St. Mary's Episcopal Church, Kinston, NC, September 23: *Concert Overture in C*, Hollins; *A Fancy Sketch*, Frost; *Londonderry Air*, Traditional arr. Leo Abbott; *A Summer Fantasia*, Stebbins; *Imperial March*, Op. 32, Elgar/Martin; *Largo (Sonata I, Op. 95)*, *Humoresque*, Lemare; *Introduction, Trio & Chorale on 'Alles was du bist'*, Nalle; *Toccata and Fugue in D Minor*, Bach.

MARILYN MASON, Our Lady of Mount Carmel Church, Chicago, IL, September 19: *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Magnificat*, Dandrieu; *Troisième Choral en A mineur*, Franck; *Evocation a la Chapelle Sixtine*, Liszt; *Variations on 'Breslau'*, Willcocks; *Pageant*, Sowerby.

JOANN McKAY, Wesley United Methodist Church, Champaign, IL, September 28: *Toccata in B Minor*, Gigout; *In Paradisum*, Dubois; *Choral in A Minor*, Franck; *Cantilène*, Pierné; *March in D*, Guilmant; *Prelude and Fugue in G Minor*, *Antiphon III*, Dupré; *Toccata (Symphonie V)*, Widor.

JAMES MOESER, Virginia Intermont College, Bristol, VA, October 9: *Praeludium in C Major*, *Vater unser in Himmelreich*, Böhm; *Variations on 'Est-ce Mars'*, Sweelinck; *Nun komm, der Heiden Heiland*, S. 659, 660, 661, Bach; *Variations sur un thème de Clément Jannequin*; *Lamento*; *Litanies*, Alain; *Sonata I in F Minor*, Op. 65, Mendelssohn.

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RICHARD PARRIGAN, San Antonio College, September 25 and 26: *Chaconne in G Minor*, Couperin; *Wo soll ich fliehen hin*, S. 646, *Wer nur den lieben Gott lässt walten*, S. 647, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Toccata in C Major*, S. 564, Bach; *Sonata No. 6 in D Minor*, Op. 65, No. 6, Mendelssohn; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré; *Le Jardin suspendu*, Alain; *Carillon de Westminster*, Vierne.

CHRISTA RAKICH, Storrs Congregational Church, Storrs, CT, September 14: *Concerto in A Minor after Vivaldi*, S. 593, *Six Schübler Chorales*, S. 645-650, Bach; *Andante in F Major*, KV 616, Mozart; *Overture to William Tell*, Rossini/Koch.

DENNIS SCHMIDT, Luther Memorial Lutheran Church, Omaha, NE, June 1: *Suite de Deuxième Ton*, Clerambault; *Voluntary I in D Major*, Boyce; *Chorale Partita on Nun lasst uns Gott dem Herren*, Lübeck; *Prelude and Fugue in E Minor*, S. 548, Bach; *Fantaisie in A*, Franck; *Psalms-Prelude*, Set I, No. 3, Howells; *Three Prayers for Peace*, Mauldin; *Paraphrase on 'Te Deum'*, Dupré.

KENNETH WALKER, First Baptist Church, Kansas City, MO, September 28: *Trumpet Minuet*, Hollins; *Concerto in D Minor*, S. 596, Vivaldi/Bach; *Fantasy in F Minor*, K. 594, Mozart; *Toccata in F Major*, S. 540, Bach; *Versets on the Hymn 'Veni Creator'*, de Grigny; *Prelude, Adagio and Chorale Variations on the Hymn 'Veni Creator'*, Duruffé.

MARIANNE WEBB, First Congregational Church, Los Angeles, CA, May 16: *Paeon*, Leighton; *Dies sind die heil'gen zehn Gebot*, S. 678, *Sei gegrüßet, Jesu gütig*, S. 768, Bach; *Sonata III in A Major*, Op. 65, Mendelssohn; *Toccata (Symphonie V)*, Op. 42), Widor; *Choral*, Honegger; *Prélude et fugue sur le nom d'Alain*, Duruffé.

GILLIAN WEIR, Stanford Memorial Church, Stanford, CA, April 27: *Toccata septima*, Rossi; *Aria detto balletto*, Frescobaldi; *Passamezzo*, Scheidt; *Prelude and Fugue in C Major*, S. 547, Bach; *Offertoire*, *Fugue (Pièces de La mineur)*, Magnificat, Dandrieu; *Récit de tierce en taille*, *Basse de cromorne*, *Duo*, *Récit de Nazard (Livre d'Orgue IV)*, *Hambresus*; *Praeludium*, Op. 80, Reger; *Tanz-toccata*, Heiller; *Dialogue sur les mixtures (Suite Brève)*, Langlais.

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