

THE DIAPASON

FEBRUARY, 1987



Shepherd of the Grove Lutheran Church, Maple Grove, MN
Specification on page 10

Editor's Notes

Birthday Anniversaries

We join the larger musical community in extending all good wishes to Jean Langlais on the occasion of his 80th birthday this month. Composer, recitalist, pedagogue, and organist of the Basilica of Sainte-Clotilde, Langlais has enriched the world of music and particularly our field of organ and church music throughout his long and distinguished career. One can only imagine the number of students of the organ who have been introduced to his *Organ Book* or *Suite Médiévale* and have gone on to savor the *Te Deum*, *Incantation pour un Jour Saint*, *Les Rameaux*, or *Hommage à Frescobaldi*, to name but a few of his well-known works. His concert appearances and recordings have long inspired audiences, and his fame as a master of improvisation has been universally celebrated.

It is with a sense of delight, then, that we publish the tribute by Kathleen Thomerson this month. In her article, Ms. Thomerson makes mention of several birthday celebrations this month, and we invite our readers to send us news of their observances of this special birthday.

We note this year the 350th anniversary of the birth of Dietrich Buxtehude. Just as his unique contributions to the organ were long eclipsed by the younger Sebastian Bach, so also will his birthday observances be hard put to surpass the breadth and splendor of those of the latter. The *Here & There* column of this issue and last month listed celebrations by the Old West Organ Society in Boston and by Yale University. We encourage our readers to send news of their Buxtehude fetes. One should note also the "Index to the Organ Works of Dietrich Buxtehude" by William Bates, published in the April, 1986, issue of THE DIAPASON.

In this issue

We conclude the 2-part article on the organ music of Kenneth Leighton by Peter Hardwick. While many of us perform one or several of Leighton's works, Professor Hardwick's analyses and remarks should encourage further exploration.

Michael McNeil presents an examination of the use of the computer for determining historical and modern tunings, complete with the computer program and beat rate charts—information which should prove useful to builder and player alike.

—J. B.

Here & There

Elmhurst College will sponsor the fifth annual Workshop for High School Organists March 14. Topics for the workshop include: 1) adapting piano technique to the organ; 2) career opportunities involving organ—full and part-time—including church music; 3) basics of hymn playing; and 4) an introduction to hymnody.

Registration fee is \$10. For further information contact: High School Organ Workshop, Music Department, 190 Prospect, Elmhurst, IL 60126.

The Atlanta Bach Choir, conducted by Porter Remington, will present its sixth annual BACH AROUND THE CLOCK continuous concert, celebrating Johann Sebastian Bach's 302nd birthday, on Saturday, March 21, from 11 am to 11 pm, at the Druid Hills Presbyterian Church, Atlanta, GA. In addition to performances by the choir and chamber orchestra, there will be organ music, chamber recitals, and solo vocal and instrumental music. German food will be served for a small additional charge, and a special feature of the evening will be a candlelight concert.

For further information, contact: The Atlanta Bach Choir, Box 15543, Atlanta, GA 30333.

The Syracuse AGO has announced the 1987 Arthur Poister Scholarship Competition in Organ Playing. First place award will be an invitation to present a recital for \$1,000 in the autumn of 1987 at Crouse College, Syracuse University. Second prize will be a cash award of \$400.

Residents or residential students of the U.S. or Canada who have not reached their 30th birthday by April 4, 1987, are eligible to compete. Contestants are to submit a reel-to-reel tape recording of their choice of compositions from the required categories, along with the \$25 entry fee. All entries are to be postmarked by February 28. Up to six finalists will be chosen to compete on April 4 at Park Central Presbyterian Church, Syracuse.

For further information, contact: James L. Potts, Church of the Saviour, 437 James Street, Syracuse, NY 13203-2224.

The Choir of Men and Boys of St. Paul's Cathedral, Buffalo, NY, sang its annual Christmas Concert at the Albright-Knox Art Gallery on December 7, and repeated its earlier performance of Handel's *Messiah* at Christ Episcopal Church, Rochester, on December 1. Boys from the Cathedral Choir sang concerts at the Elliot Square Building, December 18, a live broadcast on WECK radio from Thruway Hall, December 20, and a noon-time concert at Goldome Bank, December 24. On December 12, The Cathedral Girls' Choir performed Britten's *A Ceremony of Carols* accompanied by harp. Bruce Neswick is organist-choirmaster at St. Paul's.

The Men and Boys' Choir and Girls' Choir of Christ Church Cathedral, Indianapolis, IN, sang Britten's cantata *St. Nicolas* on December 7, accompanied by members of the Indianapolis Symphony. Last November, the Girls' Choir traveled to Chicago to sing with the Girls' Choir of Christ Church, Lexington, KY, in a program at Holy Name Cathedral. The Choir of Men and Boys sang its annual Christmas Concert in the Clowes Courtyard of the Indianapolis Art Museum on December 21. Frederick Burgomaster is organist-choirmaster of Christ Church Cathedral.

Organ Supply Industries, Inc., of Erie, PA, recently announced the retirement of Fred Gluck as President and General Manager effective December 1, 1986. Mr. Gluck, formerly President of Astatic Corporation of Conneaut, OH, acquired Durst & Co. in 1971 and Organ Supply Corporation in 1972. Under his direction, the two organizations were combined to form Organ Supply Industries.

Dennis Unks, who joined the firm as Assistant to the President in 1972, has been elected President and CEO. Randall Wagner, a member of the management team since 1976, is the new Vice President.

The First International Organ Competition of the City of Münster took place September 11-14, 1986. The two rounds of competition included reper-

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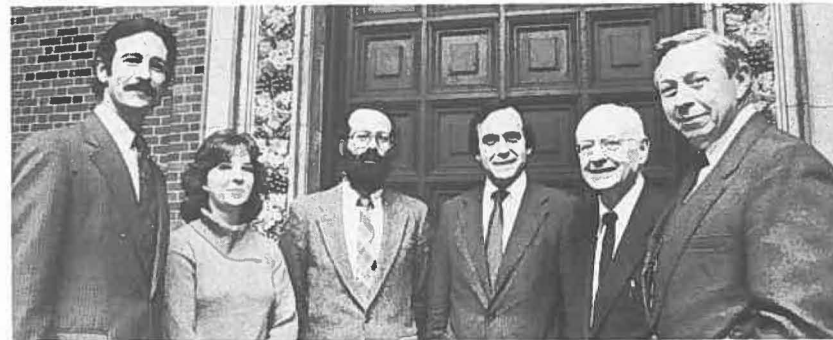
toire by Lübeck, Bach, Mendelssohn, and Zechlin. The jury consisted of Martin Blindow, Gisbert Schneider, Jean-Luc Salique, and Ruth Zechlin. Winner of the 3,000,—DM award was Hilger Kespohl from Bünde, studying church music in Cologne. The 1st promoting prize of 1,500,—DM was won by Andreas Maurer from Mannheim; 2nd promoting prize of 1,000,—DM was won by Klaus-Christian van den Kerckhoff from Münster. The competition is to be held in Münster every three years.

"Voices in the Wind," a documentary on the pipe organ that was telecast on PBS, is now available for rental and sale from Filmmakers Library, a New York-based distribution company. Produced by Canadian Broadcasting Corporation

for television, the video documentary traces the long history of the organ, discusses the physics of organ pipes and demonstrates the potential of the organ as a performer's instrument.

For further information, contact Filmmakers Library, 133 East 58th Street, New York, NY 10022.

Highlands United Church, Edmonton, Alberta, recognized Sharon Beckstead with a gala worship service and reception on the occasion of the 10th anniversary as Music Director on October 16, 1986. The service included the premiere of Gordon Young's *The Sure Foundation*. Letters and other tributes were shared at the reception where the congregation presented Ms. Beckstead with a monetary gift.



The newly-discovered Mendelssohn organ works were given their first modern-day performance in a recital at St. Paul's Chapel, Columbia University, on November 24. Pictured in front of the Chapel on the day of the event are (l. to r.): George Stauffer, Director of Chapel Music and Organist; Claudia Dumschat, Assistant Chapel Organist; Michael Barone of American Public Radio's "Pipedreams" program, who recorded the concert for broadcast this spring; Thomas Murray of Yale University, who premiered the works; George H. Faxon, who assisted Murray on the four-hand pieces; and Wm. A. Little, Professor of German at the University of Virginia, who uncovered the previously unknown works in the Biblioteka Jagiellonska in Cracow last summer.



Lynne Davis

Lynne Davis played the closing recital of the Summer Organ Festival at Chartres Cathedral in September, and later served on the jury for the Grand Prix de Chartres international competition. In November she played recitals at Royal Festival Hall, London, Christ Church Cathedral, Oxford, King's College, Cambridge, and Douai Abbey near Reading.

Ms. Davis has been named an assistant organist to Jean Costa at the Church of St. Vincent in Paris. Her next USA tour is planned for October-November 1987. She is represented in North America by Phillip Truckenbrod Concert Artists.

Bruce Brown, organist and harpsichordist of Sydney, Australia (formerly of San Francisco) recently returned to the United States to perform Handel's *Concerto*, Opus 7, No. 4 with the San Francisco Symphony under conductor Edo de Waart. The three performances utilized the Symphony's 7-stop Noack chamber organ.

Brown, who managed and performed with Philharmonia Baroque Orchestra, San Francisco, teaches and performs in Sydney, where he has been heard in radio broadcasts, has played with the Sydney Symphony and the Australian Chamber Orchestra, and is involved in founding Australia's first resident Baroque orchestra which will debut in April, 1987.

The American Musical Instrument Society has announced the establishment of two prizes, to be conferred in alternating years, to publications that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods": the Frances Densmore Prize for the most significant article-length publication and the Nicolas Bessaraboff Prize for the most distinguished book-length work.

For the Densmore Prize (to be conferred in 1988 and in consecutive even years), the article-length work must have been published in English during calendar years 1985 or 1986. For the Bessaraboff Prize (to be conferred in 1989 and in consecutive odd years), the book-length work must have been pub-

lished in English during calendar years 1986 or 1987.

Each prize shall consist of the sum of \$500 and a certificate. A committee of three will make the selection, which will be based upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

Nominations (including self-nominations and the publications themselves) for the 1988 Densmore Prize for article-length works published during calendar years 1985 or 1986 should be submitted by March 1, 1987 to the committee chair: Professor Howard Mayer Brown, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637. The prize will be announced at the 1988 annual business meeting of the Society and in the Society's *Newsletter*.

The Boston Chapter of the AGO, in conjunction with the congregation of the First Church in Roxbury, The Roxbury Highlands Historical Society, The Benevolent Fraternity of Unitarian Churches, the Organ Historical Society, and the John Eliot Corporation, has announced a \$150,000 fundraising program for the restoration of the Hook and Hastings organ in The First Church of Roxbury. Built in 1883, the three-manual organ of 34 stops is one of the largest 19th-century instruments in the country to survive in a totally unaltered state. Members of the organ project committee include Lois Regestein, Rosalind Mohnsen, Peter Sykes, Barbara Owen, and Susan Armstrong-Ouellette.

For further information, contact: Organ Project, The First Church in Roxbury, P.O. Box 549, Roxbury, MA 02119.

The Old West Organ Society sponsored the "Boston Buxtehude Marathon" on January 10 at Old West Church. The celebration of the 350th birthday of Dietrich Buxtehude featured the composer's works for organ, harpsichord, voice, chorus, and instrumental ensembles. Featured keyboard artists included Yuko Hayashi, William Porter, Mireille Lagace, Christa Rakich, Lynn Edwards, Edward Pepe, Paul Tegels, Tomoko Akatsu Miyamota, and Christoff Wolff.

A new organization designed to bring together churches searching for musical leadership and church musicians seeking new positions started operation January 1. *Church Musicians' National Referral Service*, headquartered in Huntington, WV, has begun gathering information from musicians and churches of all denominations and in all parts of the country. Questionnaires completed by both parties will be compared and, when matches are found, churches and musicians will be notified through weekly mailings. The service was originated by Albert Zabel, a church musician with 25 years of experience. Interested parties may write to Church Musician's National Referral Service, P.O. Box 36, Huntington, WV, 25706-0036, for information.

Appointments

Sir David Lumsden has been elected President of the Royal College of Organists. He was appointed Principal of the Royal Academy of Music in 1982. Prior to that he was Principal of the Royal Scottish Academy of Music and Drama in Glasgow, and before that he was for 17 years Fellow and Organist of New College, Oxford, and University Lecturer in Music. His earlier appointments included Rector Chori at Southwell Minster, Founder-Conductor of Nottingham Bach Society, President of the Incorporated Association of Organists, Director of Music at Keele University, Hon. Editor



Sir David Lumsden

for Church Music Society, and Visiting Professor of Music at Yale University. He is past President of the Incorporated Society of Musicians.

Sir David was elected an Honorary Fellow of the Royal College of Organists in 1975 and a Council member in 1980. He succeeds John Birch as President of the College and Chairman of the 1987 International Congress of Organists' General Committee.

Kirstin Synnestvedt has been appointed organist-choir director at Community Church of Wilmette, IL, where she will direct a choir with a nucleus of paid soloists and play a three-manual Austin organ. Dr. Synnestvedt holds degrees from Juilliard, Syracuse University, and the University of Iowa. She also studied at Tanglewood. She is a member



Kirsten Synnestvedt

of numerous music organizations and is a past president of Chicago Club of Women Organists. Dr. Synnestvedt will continue her concert performances, private teaching in voice and keyboard, and her shows in the Chicago entertainment world.

Kenneth Udy has been appointed organist at Immanuel Lutheran Church, Redondo Beach, CA. Mr. Udy is doing graduate work at the University of Southern California under Cherry Rhodes. He had previously studied with Dr. James Drake at Utah State University. The church houses an organ built by the Schuricht Organ Company of Diamond Bar, CA in 1984. Udy has previously served at churches in Salt Lake City, UT and has concertized in the United States and Europe.

Robert Ulery has been named president and chief executive officer of Rodgers Organ Co., Hillsboro, OR. He comes to Rodgers after 15 years as a sales executive with Hewlett Packard. Mr. Ulery holds degrees in math and marketing from California State Polytechnic College and from the University of Arizona.

Nunc Dimittis

John Herbert Springer, former organist and choirmaster of St. Matthew Lutheran Church, Hanover, PA, died November 15, 1986, at The Brethren Home, New Oxford. He was 90 years old.

Born in Harrisburg, he began piano lessons at age five with Nellie Bennett of the Harrisburg Conservatory of Music, and organ lessons at age 13 with Edwin Decevee, director of the conservatory. He held church positions at Calvary Presbyterian Church and the Fourth

Reformed Church, both of Harrisburg, and served as organist St. Matthew's Lutheran in Hanover for 52 years, until his retirement in 1968.

Springer had studied organ with Constantin von Sternberg, a pupil of Liszt, and piano with Tobias Matthay. For 15 years he was a member of the faculty of the Music Department of Gettysburg College. The organ at St. Matthew's, built by Austin in 1924, has been enlarged several times, and now consists of 231 stops and 14,341 pipes.

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Third Prize - \$250

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Three finalists will be chosen to compete at the festival.

JULY 26 - 31, 1987

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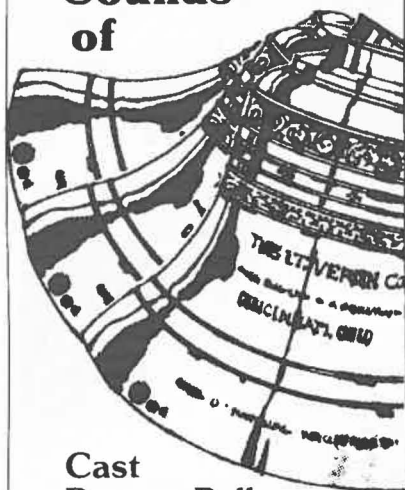
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Music for Voices and Organ

by James McCray

Music for Lent and Holy Week

While Christmas tends to blend more elements and groups of the church together through concerts, festive decorations, bazaars, etc., the season of Lent is more introspective and less community oriented. Yet, Lent is a longer period of time than Advent when so many group activities take place.

Lent originally referred to the lengthening of the days in the spring and was derived from the German word *lenz*, but for most people in the Christian world, it is the period of 40 days from Ash Wednesday to Easter which commemorates Jesus' fasting in the wilderness. Usually it is a time of reflection and penitence, and the service music follows these moods. Understandably, it may not be possible to program seven or eight weeks of music in that character; it certainly should be organized so that at the beginning and ending of Lent there is music in that spirit to remind the congregation of this important part of the church year.

Holy Week is most often marked by some type of pensive concert, usually on Good Friday. Common musical contributions during these days include parts of a Requiem Mass, the Seven Words of Christ on the Cross, and other similar types of settings. It is a good time for church choirs to join together in a community service and/or concert. Because of the immediacy of Easter following Holy Week, choirs often concentrate on the Sunday morning service and, because of a lack of time, neglect the music leading toward those services.

With careful planning, prudent rehearsals and other organizational concerns, it is possible to address most phases of this season. In addition to joint performances of a Requiem or some similar major work, Lent might also be a good time to have church choirs exchange and sing at other community churches. This gives wider focus and opportunity for the groups and also allows for more rehearsal time on the major work because of the repeated anthem on consecutive Sundays. If a joint performance occurs, it might be possible to have each of the participating choirs bring one of their anthems from Lent for use during this concert. Just as at Christmas the various groups in a single church help emphasize the numerous parts of that story, at this time of the year it might be more useful to combine churches to cover it all.

The reviews this month concern the pre-Easter period, and those in next

month's column will concentrate on Easter. There is a wide variety of styles reviewed in each article.

Three Lenten Anthems for Children's Voices, James Melby. Unison and two-part with organ, Concordia Publishing House, 98-2682, \$.90 (E).

The titles are: *On My Heart Imprint Your Image*, *There is a Green Hill Far Away*, and *Hear Us, Holy Jesus*. Finding lenten anthems for young voices is often a problem. These settings are simple—only the second one uses two parts; they would work well for children or even as a solo on the last setting. The lines are diatonic, with short phrases that lie well for the younger voices. The organ is accompanimental, and often doubles the singers. All have brief introductions. The two-part area is easy and treated as a canon. Lovely settings.

Into the Woods the Master Went, Eric Shave. SATB and organ, Novello and Co. (Theodore Presser Co.), \$.95, (M-).

There are two verses that receive similar melodic treatment with a different background. Part of the second verse is unaccompanied. The harmony is modal with few surprises. Diatonic vocal lines have good ranges. There is one brief keyboard solo area that is easy. This is a useful Passiontide anthem that could be sung by any church choir.

Ave Verum, Edward Elgar (1857-1934). SATB, soprano solo and organ, Boosey & Hawkes, Inc., 6332, \$.70 (E).

This brief two-minute motet is an early Elgar work. The harmony is quite simple with only hints at late 19th-century chromaticism. There are registration suggestions for the two-stave organ part. The soprano solo appears twice; with its low register, it could be sung, perhaps even more effectively, by a mezzo. Both Latin and English texts are given for performance. Sensitive writing that is easy for most choirs.

Alas! And Did my Savior Bleed, Kent Newbury. SATB (or unison) and keyboard, New Music Company, NMA 171, \$.75 (E).

Newbury gives this famous Isaac Watts text a new approach with a lilting, folk-like character. The middle section is repeated; this is where the four-part writing occurs, although it is possible to sing only the melody. One section would also be useful as a solo. The keyboard, on two staves, is easy and adds to

the gentle flow. This setting might be of interest to youth choir directors seeking easy music for the season.

He Was Wounded, Craig Courtney. SATB and keyboard, Beckenhorst Press Inc., BP 1272, \$.85 (M).

Using a slow-fast-slow arrangement, this anthem is most useful for Good Friday. The keyboard provides a background for the singing, and is on two staves, as are the choral parts. Most of the choral writing is homophonic. There is a gentle ending that employs a Picardy third, bringing hope to the message. Useful for small church choirs.

Vexilla Regis (The Banners of the King go Forth), Giovanni Pergolesi (1710-1736). SATB unaccompanied, Bourne Co., B239806-358, \$.65 (M-).

This short, homophonic motet has Latin and English texts for performance. Except for an octave leap downward in the alto, the parts lie well for most types of choirs. For the historical period there are some wonderful dissonances that occur as text painting, and the harmony has a few surprises. Interesting and uncharacteristic moments in this Baroque setting.

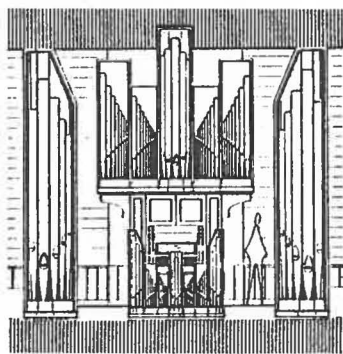
Three Motets, Jackson Hill. SATB unaccompanied, C. F. Peters Corp., #66889, \$2.50 (M+).

The three motet texts are in Latin and English and include: *In monte Oliveti*, *Tristis est anima mea*, and *Ecce vidimus eum*. The style is contrapuntal with a somewhat austere harmonic character and mild dissonances. There are brief solo areas and small sections having tempo changes. The music is sensitive and well crafted. A good choir will be needed; this is recommended especially to college and advanced high school groups as concert works, as well as for church use. The settings could be performed separately.

Go To Dark Gethsemane, Lani Smith. SATB and keyboard, Lorenz Publishing Co., B383, \$.75 (E).

The organ is on two staves and includes some easy solo interludes. The choral writing, also on two staves, is often in unison and two parts. There are wide ranges of dynamics. This is an easy setting and useful for small church choirs.

Were You There? arr. Douglas Wagner. SATB and organ, Sacred Music Press, S-347, \$.75 (M-).



Brombaugh Organ Dedication

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The new Recital Hall organ, designed, built, and installed by John Brombaugh of Eugene, Oregon, has 50 ranks in four divisions.

The festivities include recitals, lectures, panel discussions, and a banquet.

Participants include organists David Boe, David Dahl, Martha Folts, Marilou Kratzenstein, Peter Williams, and Lynn Zeigler-Dickson; and organ builders John Brombaugh and Lynn Dobson.

For more information, call or write the Department of Music, Iowa State University, Ames, Iowa 50011, (515) 294-3831.

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This traditional spiritual receives a warm harmonic coloring for all three verses. The parts are easy in a homophonic arrangement with chordal keyboard background, and one key change. Although not indicated in the title, there is an additional, separate choral response included with the score for use in a service. Sensitive music that will evoke the proper response from the listeners. Both settings are easy enough for any church choir.

O Vos Omnes, Francesco Cortecchia (1504-1571). TTBB unaccompanied, Music 70 Music Publishers, M70-373, \$.70 (M).

This homophonic Renaissance motet has a middle section for solo singers or a smaller chorus. An English version (*All Ye Who Pass This Way*) is included for performance. The ranges lie well so that there are not excessive demands placed on any of the sections. Good music for a men's choir.

Savior, to Your Passion Go, Robert Wetzler. SATB, two part and organ, AMSI, #483, \$.75 (E).

This four-verse anthem is for Palm Sunday and has the designation of two voices without specification of type. The top voice will need the upper range, especially at the end. The organ is on two staves and tuneful, with each verse having a different accompaniment background. Easy enough for young singers.

New Recordings

Bach, J. S.: *Prelude and Fugue in C Minor*, BWV 546; *Prelude and Fugue in C Major*, BWV 541; *Prelude and Fugue in A Minor*, BWV 543; *Toccat, Adagio and Fugue in C Major*, BWV 564; *Liebster Jesu, wir sind hier*, BWV 731; *Herr Christ, der ein'ge Gottes Sohn*, BWV 601; *Christe, du Lamm Gottes*, BWV 619; *Heut' triumphiret Gottes Sohn*, BWV 630; Michael Murray, St. Andreas-Kirche, Hildesheim. Telarc CD-80127.

Bach, J. S.: *Toccat and Fugue in D Minor*, BWV 565; Liszt: *Prelude and Fugue on B-A-C-H*; Franck: *Chorale No. 3*; Wagner-Swartz: *Ride of the Valkuries* (sic); Tournemire: *Improvisation on 'Victimae Paschali'*; Boellmann: 'Toccat' from *Suite Gothique*. Samuel John Swartz, Immanuel Presbyterian Church, Los Angeles. Perpetua CD PR 7001.

Bach, J. S.: *Passacaglia in C Minor*, BWV 582; *Schmücke dich*, BWV 654; *Prelude and Fugue in E Minor*, BWV 548; *Toccat, Adagio and Fugue in C Major*, BWV 564; *Wachet auf*, BWV 645; *Prelude and Fugue in D Major*, BWV 532. Samuel John Swartz, Immanuel Presbyterian Church, Los Angeles. Perpetua CD PR 7002.

All three of the above recordings are digital compact discs, which means no hiss, pop, crackle, etc.—and the chance of substantial damage to one's speakers for the unwary listener who sets too high a volume level before starting the disc (a particular risk in the case of the second recording listed).

Michael Murray's recording of Bach works is in a generously resonant room on a very fine four-manual von Beckerath of 63 stops, mechanical key-action, electric stop-action. The only criticism that might be leveled here is either that the Oberwerk and Brustwerk are truly very distant and quiet-sounding, or that the microphone arrangement might have shown these divisions to better advantage. Otherwise, this is a superb example of contemporary organbuilding and modern recording techniques.

Mr. Murray displays the organ to great advantage, and his playing is consistently clear and precise, as we have come to expect from his other recordings and recitals. The performances are clearly solidly grounded in the Dupré/French school of Bach playing, and are very good—even definitive—examples of that style. However, it is precisely that feature which may make this a less than ideal recording for some listeners: the virtually omnipresent smooth *legato*, the long phrases, the frequent connection of up-beat to downbeat (e.g., in the subject of the C-Major fugue), will raise questions—and even eyebrows—for those who are enamored of other approaches to performance practices in German baroque music.

Of the free works on this disc, the Prelude and Fugue in C Minor is by far the most effective, given this approach to the music. In addition, the chorale preludes "sing" well, with particular clarity given to the *cantus firmus* both by Mr. Murray's playing and by the extraordinary presence of the instrument. In sum, an excellent recording of a wonderful organ with a performance that is a fine example of a currently somewhat less than vogue-ish style.

A greater contrast instrumentally and acoustically to the Hildesheim von Beckerath would be hard to imagine: a large, clear E. M. Skinner (four manuals, 64 stops, 62 ranks) and, in the last three Bach works, a two-manual, 19-rank Hradetzky (1977) in an almost amazingly unresonant setting. However, both Dr. Swartz and the engineers have made the best of a difficult situation, but with some fairly apparent restriction in the sonic/technical area, with the result that at times the organ seems "cramped" and at others (notably when the 32' Resultant and Bombarde are involved) more than somewhat "boomy."

Likewise there is a significant difference in the performers' approaches to their instruments and the music itself. The first of Samuel Swartz's discs bears the disclaimer within the program notes that "(n)o attempt was made to make the . . . Skinner pipe organ sound like Bach's instruments in Germany, or like that of Sainte-Clotilde in Paris." The notes to the second disc warn the reader/listener that "little is known about Bach's performing ideas on tempo, rhythm, embellishments, expressive devices, even pitch. . . Attempts to recreate performances that duplicate those of Bach's lifetime are, therefore, *spurious*." (Reviewer's italics.) One can only hope that the author might hesitate to express such sentiments to Gustav Leonhardt, Nikolaus Harnoncourt, Harald Vogel, Christopher Hogwood, et al.!



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The first disc is obviously a program of organ "lollipops" (pace Sir Thomas) and is, in fact, somewhat too much of that genre. Of the works presented the performances of the last two are by far the most idiomatic and consistent. The inevitable BWV 565 contains some exceptionally distant echo effects in the fugue, as well as some particularly unappealing added trills at the end of the toccata. Liszt's *Prelude and Fugue* is generally effective; more than mildly objectionable, however, is the treatment accorded the Franck *Chorale in A Minor*. Even granting the *caevate* quoted above, the frequent and highly aberrant ignoring of Franck's registration requests (e.g., the alternation of Echo Vox Humana and strings, measures 117 and following, *a tempo*) is difficult to reconcile or understand. The Wagner excerpt simply points out the difficulties inherent in producing a good transcription of a substantial orchestral-vocal score.

The second recording in this set attempts—without signal success—to employ some of the resources of performance-practice studies, e.g., addition of cadenzas, "improvised" ornamentation, addition of "free material," in a recital of familiar Bach works. The first and third section of BWV 564 and the chorale-prelude on *Wachet auf* are given the best renditions here, but the *Adagio* of BWV 564 and the chorale-prelude on *Schmücke dich* barely survive the ornamental encrustations, octave displacements, and artificial cadenzas imposed upon their simple clarity. The Passacaglia is similarly (mal)treated, with excessive agogic accents, added trills (more appropriate to a harpsichord performance), and an amazing scalar interpolation in the triplet variation, measure 138. Interpretations such as these from an obviously skilled, capable, and well-educated performer are inevitably puzzling.

—G. Nicholas Bullat

Book Reviews

Donovan Dawe's *Organists of the City of London 1666–1850* (Padstow, Cornwall, private publication by the author, 1983, £18.) is not an anecdotal collection nor a biographical one in the usual sense, but a scholarly catalogue of the churches within the precincts of the city, the organists elected to each of these posts in the period in question, listings of other candidates (and the numbers of votes by which they failed to obtain the position), salary and contract information where available, notation of the sources of all this information, and a summary of basic knowledge (when available) concerning the builder, date of installation, rebuilding etc., of the organ(s) of each church. This small (178 pp.) volume contains a wealth of material arranged first by individual church, then in a second, alphabetical index by the organists' surnames. The church listings are chronological, brief, and to the point, reflecting the frequent brevity of church records which provided the information. The name index often provides short sketches revealing glimpses of the character (and occasional idiosyncracies) of various of the organists listed. Twenty pages of short essays provide background on salaries (not very high), unusual customs ("annuity organs," provided—and usually played—by a member of the parish at no cost to the church on the provision that the donor's heirs be granted financial support after his death), "rogue organists" whose performance of duties or whose extracurricular activities warranted chastisement or even dismissal, and other topics relating to the London church music scene of the two centuries explored. This manual is unquestionably a valuable reference tool, evidencing significant amounts of work and exploration of old records, and will certainly provide

fertile hunting-ground for dissertation research for some time to come.

A related but more expansive survey is John Norman's *The Organs of Britain* (North Pomfret, VT, David & Charles, 1984, \$37.00). The author, presumably the co-author with Herbert Norman of *The Organ Today* (1966) and himself an organbuilder (with Hill, Norman, and Beard) and consultant of ample background and experience, presents a three-section work: (1) a survey of organ construction and history, with the expected special attention to British builders and instruments; (2) an alphabetical listing of organbuilders whose work is represented in England (including, among others, Marcussen, Metzler, Phelps, and Flentrop) and a glossary of stops and technical organ terms; and (3) an outstanding "gazetteer" of over 290 English (and North-of-Ireland) organs arranged, unfortunately for the non-British reader, by county.

It is this last section which is of great value, particularly in Mr. Norman's deliberate choice of instruments primarily of latter 20th-century origins or containing a substantial amount of pipework from before the late 18th century. A brief discussion of each instrument's origins, alterations, current condition, together with salient items of special interest and an occasional personal comment or evaluation are provided for each entry. About one-third of the listings include specifications, usually omitting couplers, etc.

The first portion of the book is a refreshingly non-chauvinistic overview of the organbuilding world, including good discussions of various stages of the instrument's development, relationships among various continental styles of building and, particularly, the 19th-century "English sound," current trends in organ design and voicing, and other similar topics. A fair sprinkling of interesting and/or amusing anecdotes concerning various organists, builders, instruments, their foibles or eccentricities

provides a bit of leavening humor in an otherwise serious survey.

Only two items pose minimal problems for the casual reader: the use of the old British G-compass in reference to keys and pitches, rather than (to American readers at least) the more familiar breaks at C (GGG...FFF#, GG...FF#, etc., instead of CCC...BBB, etc.), and the lack of explanation of technical drawings for the uninitiated (though they are certainly self-evident to those experienced with organ mechanisms). Altogether, this is a source highly recommended, certainly supplanting a large number of earlier English-oriented works while remaining highly accessible to the general reader and providing substantive information of great interest to the researcher and organ-crawler.

—G. Nicholas Bullat

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Fairest Lord Jesus, arr. Barbara Baltzer Kinyon. Agape No. 1197, \$1.25 (M-), 3 to 5 octaves.

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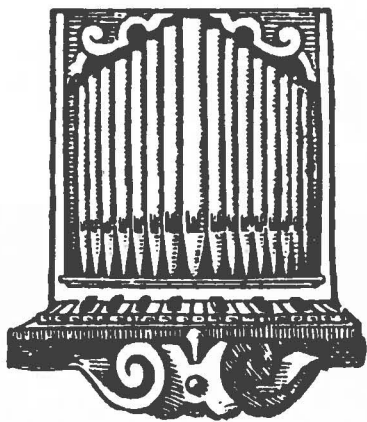
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Ring Praise (Familiar Hymns for Beginning Handbell Choirs), J. Wayne Kerr. Concordia Publishing House #97-5900, \$5.95 (E), 3 to 4 octaves.

This is a handbell method developed by Mr. Kerr with several objectives in mind: to keep the use of "exercises" to a minimum, to use familiar hymns, to use full chords and keep all ringers actively involved, to keep the use of eighth notes to a minimum, to use various ringing techniques, and to make the music progressive in difficulty. The material in the collection begins with a few short warm-ups that can be used to teach how to hold and ring a bell, how to ring with precision, and basic music notation and rhythms. Included are fundamentals of bell ringing that can introduce new ringers to their bells in an effective and positive way. A good investment.

In the Bleak Mid-Winter, Gustav Holst, arr. Donald E. Allured. Main Stream Music (a division of Hope Publishing Co.) No. 1216, \$1.50 (D), 4 to 5 octaves.

From another master in the field of handbell writing and arranging comes this unusually beautiful setting of an appropriate title for the Advent season. The piece starts quite calmly in a simple quarter-note pattern; the following verses take on a triplet and then a sixteenth-note sequence parallel to the melody which, with some skill, is most effective. The mood of the piece is never more than a mezzo-forte, with most of the passages in the softer shades. This is a challenge, but certainly worth the effort for choirs of that capability.

—Leon Nelson

New Organ Music

7 Carols of Christmas; 7 Carols for Flute, Clarinet, Bassoon and Organ, settings by Robert J. Powell. Concordia 97-5921. \$14.50.

These are delightfully-written carols which could make a wonderful addition to the Christmas service. They are uncomplicated for the musicians, and very enjoyable for the listener. Highly recommended.

Heroic Music, Georg Philipp Telemann, edited and arranged by S. Drummond Wolff. Concordia 97-5919. \$5.00.

Processional, George Frideric Handel, edited and arranged by S. Drummond Wolff. Concordia 97-5925. \$5.00.

March, Johann Sebastian Bach, edited and arranged by S. Drummond Wolff. Concordia 97-5926. \$5.00.

These three compositions are part of a series "Ceremonial Music from the German Baroque for Brass Quartet and organ." Concordia has previously released series from the French Baroque, English Baroque, and Italian Baroque. All three pieces are arrangements from larger works. Wolff has arranged them very effectively for brass quartet, timpani and organ. They would make excellent additions to festival services or musical programs.

Reformation Suite; settings for organ and brass quartet by S. Drummond Wolff. Concordia 97-5920. \$5.50.

Three Hymns of Praise for Easter; settings for brass quartet and organ by S. Drummond Wolff. Concordia 97-5897. \$9.00.

These two collections add to Wolff's fine settings of hymns for different times of the church year, all arranged for brass quartet and organ. Reformation hymns include "Ein feste Burg," "Erhalt uns, Herr," and "Es ist das Heil." Easter hymns are "Gelobet sei Gott," "O filii et filiae" and "Victory." Wolff's hymn settings are always very accessible to the musician and to the listener, are solid arrangements of the hymns, and add festivity to the hymns. Highly recommended.

—Dennis Schmidt

Craig A. Penfield, **Messe Gregorienne**. H. W. Gray Publications (Saint Cecilia Series) #GSTC 01030, \$3.50.

This little organ mass has five short and easy movements. Unidentified Gregorian melodies come and go, supported by very traditional but eclectic harmonies that use modal progressions and parallelism to set a musical mood of piety. The *Credo* is reminiscent of Fauré's "In Paradisum," and the *Sanctus* is based on a theme by Merbecke. *Messe Gregorienne* has some pleasant moments and is carefully written, but, too heavily dependent on stale formulas, it seldom leaves the realm of the ordinary.

Seventeenth-century Spanish Organ Music from "Huerto ameno de varias flores de musica." Universal Organ Edition, vol. I, edited by Sally Fortino, No. 17898, \$14.95.

A brief preface in German, English, and French, a "Critical Notes" section, and several pages of facsimiles precede the eleven *tientos* in this volume. The source for the pieces is a manuscript completed in 1709, and the five Spanish

composers represented are Cabanilles, Heredia, Bruna, Bernabe, and Castillo. Two types of *tiento* (Spanish counterpart to the Italian *ricercar*) are represented, the *falsas*, which is generally short, chromatic, and slow moving throughout, and the *lleno*, which is more lively, and often has several sections where the subject appears in contrasting meters or with new countersubjects. All of the *tientos* can be played without pedals, although it is quite possible that their use was optional, a possibility the editor does not mention. This music is easy to moderately difficult, and is highly recommended for church services and recitals, especially the *tiento llenos* by Heredia and Bruna, which are colorful and imaginative examples of the *genre*.

Diderich Buxtehude, **Nine Organ Pieces**, revised by Finn Videro, Engstrom & Sodring (Agent: Peters) \$27.50.

Finn Videro's edition of Buxtehude's organ pieces is a curious one. From its large format, clean appearance and in-

formative English preface, one expects an edition of the type known as "ur-text," in which the text is based on the most reliable sources, with only obvious errors corrected by an editor. This is not the case here. From the commentary one learns that Videro has invented entire measures (in the D minor Passacaglia), omitted others (in the E minor Ciacona), rearranged voices (exchanged tenor and soprano), thickened the texture of certain chords, and added and subtracted accidentals. Videro's justification for this drastic rewriting is the poor quality of the sources, which, he claims, cannot possibly represent Buxtehude's intentions. Even if one accepts this evaluation of the sources, they at least represent an actual 18th-century performance, something that a Baroque organist played not long after Buxtehude's death. Videro's arrangements cannot claim this crucial link with the past, and can only be regarded as interesting, but historically unsupported reconstructions.

—Edmund Shay, DMA
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Jean Langlais—An Eightieth Birthday Tribute

Kathleen Thomerson

On February 15, 1907, Jean Langlais was born in the small Breton village of La Fontenelle. On February 15, 1987, he will hear a recital composed entirely of his own organ works played by Pierre Cogen at the Cathedral of Notre-Dame de Paris. The program will include "Chant de joie," "Rosa mystica" (from *Triptyque Grégorien*), "Triptyque," and "Dans la lumière" (*Offrande à une âme*). Langlais' reflections during that program may well follow the happiness and struggles of his life. The young child whose sight gradually disappeared by age three has become a famous man. The boy who was a summer substitute organist at Notre-Dame de Rennes in 1924, going from there to the harmonium at La Fontenelle, became the organist of the Basilica of Sainte-Clotilde in Paris, a position previously held by César Franck and Charles Tournemire. The man who listens to the world finds that the world also listens to him.

Special concerts honoring Langlais are being held in Europe and America. In Bonn, Germany, there will be a four-day festival, *Bonner Langlais-tage*, organized by Die Gesellschaft der Orgelfreunde (GdO) for February 12-15. Events in Paris will lead off with a concert, *Hommage à Jean Langlais*, on February 1 at 4 p.m. in the Eglise de la Madeleine with the choir *Petits Chanteurs d'Antony*, directed by Péro P. Giraud, a brass ensemble, and three organists: H. F. Houbard, P. Cogen, and G. Bessonnet. The program will be "Tu es Petrus" (choir, brass, 2 organs), "Messe Solennelle" (choir, 2 organs), "Deploration" (choir and organ), "Psaume Solennel no. 3" (choir, brass, organ), and the organ works "Ave Maria, Ave maris stella," "Te Deum," and "Fugue sur O Filii." On February 8 the "Mass in Ancient Style" will be sung during the 11 a.m. service at the American Cathedral in Paris.

In November of 1985 two organ recitals of Langlais' works were given at the Basilica of Sainte-Clotilde in honor of his 40 years there as titular organist. The first program was played on November 13 by his wife, Marie-Louise Jaquet-Langlais, and two of his most brilliant pupils, Marie-Bernadette Dufourcet-Hakim, organist of Notre-Dame des Champs, and her husband, Naji Hakim, organist of the Basilica of Sacre-Coeur. Both old and recent compositions were performed, ranging from the "Te Deum" and "La Nativité" to "Poem of Life" and "Feux d'artifice" (*Rosace*). Pierre Cogen, his co-titulaire at the Basilica, played the second recital on November 18, featuring the difficult "Première Symphonie" as well as the first performance of "Talitha Koum."

Ten years ago THE DIAPASON published an article by Robert Sutherland Lord, "Jean Langlais—On the Occasion of His Seventieth Birthday," (February

Kathleen Thomerson is Organist and Choir Director at University United Methodist Church in St. Louis, and teaches organ at the St. Louis Conservatory and at Southern Illinois University in Edwardsville. She is presently compiling a book, *Jean Langlais A Bio-bibliography*, to be published by Greenwood Press in 1987-88 as a title in the series *Bio-Bibliographies in Music, The Music Reference Collection*.

Table 1
ORGAN WORKS OF JEAN LANGLAIS PUBLISHED 1977-1986

Date of Composition	Title	Publisher	Date
1927	Prélude et fugue	Universal # 17462	1982
1929	Chant des bergers (previously published in 1938 as "Adoration des bergers" by Schola Cantorum) in <i>Das neue Orgelalbum</i>	Universal # 17174	1982
1959/80	Troisième Symphonie	Universal # 17111	1980
1971	Troisième Concerto: Réaction (for Organ, String Orchestra, and Timpani)	Universal # 17164 & 17261	1980
1971	Prière des Mages (deleted section from "Troisième Concerto" when revised for publication) in <i>Das neue Orgelalbum</i>	Universal # 17174	1982
1976	Mosaïque II	Combre	1977
1977	Mosaïque III	Combre	1978
1978	Triptyque Grégorien	Universal # 16968	1979
1978	Progression	Bornemann	1979
1979	Noëls avec variations	Universal # 17178	1981
1979	Offrande à une âme (Offering to a Soul)	Bornemann	1980
1980	Rosace (Rose Window)	Combre	1981
1982	Prélude et Allegro	Universal # 17475	1985
1983	Cinq Soleils	Combre	1983
1983	Sept Etudes de Concert pour pédale	Universal # 17881	1984
1983	Deux Pièces Brèves	Combre	1983
1984	Huit Préludes	Bornemann	1984
1984	Miniature II	Combre	1984
1984	Méthode d'Orgue (with Marie-Louise Jaquet-Langlais)	Combre	1985
1985	Talitha Koum (Résurrection)	Pro Organo	1985
1985	Trois Pièces pour orgue Libre, Recitatif, Allegro	Bornemann	1985
1985	B.A.C.H., Six Pièces pour orgue	Bornemann	1985
1986	American Folk-Hymn Settings for Organ	FitzSimons	1986
1986	In Memoriam	Combre in press-	1987
1986	12 Versets	Bornemann in press-	1987
1986	15 Elevations (scheduled for May, 1987)	FitzSimmons in press-	1987

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1977, pp. 14-15; see correction in March, 1977, p. 2) which profiled the composer as a musician, teacher, concert performer, composer, and a very perceptive person. At the conclusion of his article, Mr. Lord gave a listing of the organ works of Langlais. The table which accompanies these birthday greetings of 1987 is a continuation which brings that list up-to-date.

Langlais' past decade has seen many changes in his life, including the death of his wife Jeannette in June, 1979. The 1980 "Offrande à une âme" was written in her memory. She was a wonderful partner with him, and transcribed his Braille compositions into music scores for many years. His remarriage to former pupil Marie-Louise Jaquet has resulted in another happy marriage and partnership, and in the arrival of his third child, their first, Caroline. It is obvious that Langlais is both inspired and comforted by his young daughter. During the days of rehabilitation following his stroke, Caroline believed, with childish faith, that her father would recover.

On July 1, 1984, Langlais suffered a stroke after playing the *grand-messe* in the Cathedral of Dol-de-Bretagne. The result was damage in the brain's speech

zones of the left hemisphere, leaving him with aphasia and intermingled French and English words. As part of his speech therapy, he no longer speaks English. His recovery, although not complete, is remarkable. For example, he no longer recalls proper names, but he reads music in Braille, and continues to compose. The attached list gives evidence to that! The works written since the summer of 1984 are as full of vigor and ingenuity as before. The main change is that there is some turning away from abstract lines toward his earlier, more melodic, style.

In playing, he has memory slips now in works that he has known perfectly for many years, but he still improvises freely, and has just made a record which includes a twenty-minute improvisation on two *Salve Regina* melodies (Solemn and Simple Tones). Recorded at Sainte-Clotilde on November 11, 1986, this record is being released as part of his eightieth anniversary celebration and is available in France at Medias Music, 11 A, Bd. Jean-Baptiste ASTIER, 13004 MARSEILLE. The second side is also an improvisation on two Gregorian themes, the "Alleluia" de la messe du Très Saint-Sacrement, and the "Confitebor Tibi," Offertoire de la Messe du Saint Nom de

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Jésus. These improvisations are a beautiful homage in color, the sound-colors of Langlais and of the Cavallé-Coll organ.

On March 2, 1986, the writer was in the organ loft of Notre-Dame de Paris for Langlais' recital. His program opened with two works of Charles Tournemire, very powerfully and mystically played, "Eli, Eli, lamma sabacthani" (*Sept Chorals-Poèmes*) and the "Communion" from the Office of the Epiphany (*L'Orgue mystique 7*). Langlais continued with four of his *Neuf Pièces*. Here for the first time some memory lapses occurred, but always well under control, with no effect on the rhythmic pulse of the piece. Indeed, it was rather interesting to hear the spontaneous recreation of a couple of passages. The time when my blood ran cold, however, was during the second half of "Mon âme cherche un fin paisible." Langlais had experienced difficulty remembering this part, but made a successful conclusion. I fully expected him to convert the first ending into the final cadence, thankful that he had arrived safely at the end. But no, he calmly took the repeat and played through the second half again, this time perfectly. What courage! After that, he played a thrilling, heartfelt "Imploration pour la Croissance" (Imploration for Faith), and concluded with an improvisation on *Salve Regina* which showed much creative power and imagination.

Marie-Louise Jaquet-Langlais is presently writing her dissertation for a doctorate in musicology at the Sorbonne, her topic being her husband's life and works. Ann Labounsky is also writing a doctoral dissertation on Langlais at the University of Pittsburgh. Therefore, during Langlais' ninth decade we can expect to see two extensive dissertations completed and published, one in French and one in English. Ann Labounsky is halfway through her project of recording his complete organ works for Musical Heritage Society. Three volumes, nine discs, have been issued, and the fourth volume recorded.

A sampling of Langlais' works recorded since the composer turned seventy are:

Alpha ACA 548. 1985. "Organ Works of Jean Langlais." Marjorie Bruce, organ, Paisley Abbey, Scotland.

Coronata COR 5001. 1983. "Jean

Table 2 UNPUBLISHED WORKS 1977-1986			
Date of Composition	Title		
1979	Prélude grégorien (organ)		
1980	Reminiscences (keyboard, string orchestra, 2 flutes or trumpets, and timpani)		
1981	A la Vierge Marie (one voice and organ or piano)		
1982	Alleluia-Amen (one voice and organ)		
1984	Hymne du soir (chorale harmonization)		

CHORAL AND INSTRUMENTAL WORKS PUBLISHED 1977-1986			
Date of Composition	Title	Publisher	Date
CHORAL			
1977	Psaume 111 "Beatus vir qui timet"	Schola Cantorum	1985
1978	Three Short Anthems	Hinshaw HMC-423	1980
1979	Corpus Christi	UCP Publications	1982
1979	Mass "Grant Us Thy Peace"	Basil Ramsey	1981
1979	Chorale Harmonizations	Breitkopf & Hartel	
1982	Deux Chants Choral	Europart Music	1983
1985/86	Two Hymntunes (Commissioned by the San Francisco Chapter, AGO)		
1986	Ubi Caritas	FitzSimons	1986
INSTRUMENTAL			
1982	Pastorale et Rondo (two trumpets and organ)	Elkan-Vogel	1983
1983	Petite Rhapsodie (flute and piano)	Gérard Billaudot	1984
1986	Neuf Pièces pour trompette et orgue	Combre in press-	1987

Langlais Vokalwerk I." Kammerchor Schmalleberg, Ulrich Schauerte, director, Helga Schauerte, organ, Altenberg, Germany.

Solstice SOL 14. "Jean Langlais à Notre-Dame de Paris."

Concerto No. 2 for organ and string orchestra. Proprius PROP 7784. 1977. Stockholm. Kjell Johnsen, organ, Kjell Ingebretsen, conductor.

Concerto No. 3 for organ, string orchestra and timpani. ABC Records ABCL 8103. 1981. Michael Dudman, organ, Sydney Symphony Orchestra, Sydney Town Hall, Australia.

Hommage à Frescobaldi (five movements). CBS 51236. 1981, Holland. "Albert De Klerk Speelt Vierne-Langlais."

Suite Brève. Priory PR 148. Colin Walsh, organ, Salisbury Cathedral.

Suite Médiévale. Priory PR 173. 1985. Colin Walsh, organ, Salisbury Cathedral.

Trois Poèmes Evangéliques. Delos DEL 25443. 1978. David Britton, organ.

Troisième Symphonie. Festivo 097. 1984, Holland. Bruno Mathieu, organ, L'Orgue Cavallé-Coll de l'église St. Antoine des Quinze-Vints, Paris.

Mass "Grant Us Thy Peace." Alpha Records ACA 533. 1984. "Music for Worcester Cathedral."

Messe Solennelle. BIS LP-289, CD-289. 1985. Täby Church Choir, Erik Lundkvist, organ, Orpheus Chamber Ensemble.

Missa Salve Regina. Argo 596017.

1981. Richard Hickox Singers.

Sonatine. Erato MCE 71272. 1980. Maurice Andre, trumpet, Andre Luy, organ, Lausanne Cathedral, Switzerland.

Mrs. Langlais is involved in arranging for the reissue of out-of-print works. The "Evocation," "Meditation," and "United Themes," three of the six parts of *Homage to Rameau* (Elkan-Vogel, 1965) will be reprinted by Bornemann in 1987. The *Third Symphony* for organ

(Universal, 1980), contains five movements, with two revised, of the *American Suite* (H. W. Gray, 1961). Another two movements of this suite are included in *Mosaic I* (Combre, 1977). The choral "Mass in Ancient Style" (McLaughlin & Reilly, 1952), is now available as "Messe en style ancien" (Combre, 1985). Mrs. Langlais is to be commended for her efforts in seeing that these scores remain available to musicians. She is also working toward having some previously unpublished works printed, such as his first organ composition, "Prélude et fugue" (Universal, 1982). This is a most beautiful and interesting work, and one suspects that the reason it did not appear sooner might be the technically challenging fugue.

This birthday salute will conclude with the translation of part of a Marseilles newspaper interview which appeared in *Le Provençal* of July 4, 1976. The interviewer was Jean Abel.

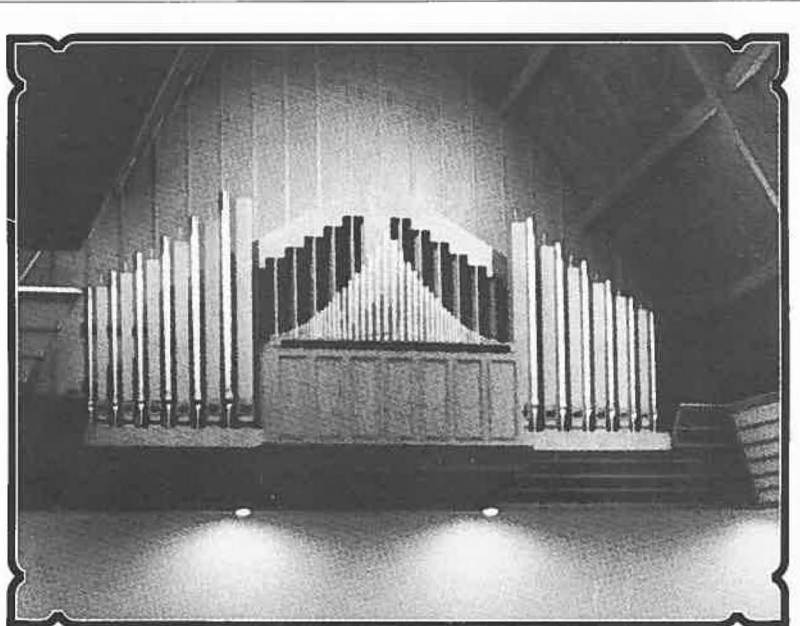
JA: When you consider the whole body of your works, what is your opinion?

JL: There are certainly some pages that I would not write today. Nevertheless, I have always been sincere. I never made any concession, and I never will. All my life I've looked for poetry.

JA: And now, being seventy years old, what do you wish to accomplish next?

JL: I would like to forget everything I know about composition, get back to pure poetry, free of all technique. For, as a composer, your body ages, but your soul rejuvenates. He's the happiest of all men. I thank God for having given me the joy and the sufferings inherent in every composer.

Maître, we join you in your "remercie Dieu" and we congratulate you on your courage, your hard work, and your pursuit of poetry in music. Welcome to your eightieth year!



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8' gemshorn celeste TC	4' flute	8' rohrgedeckt
4' principal	4' gemshorn	4' choralbass
4' copula	2 2/3' quint	2' flute
2' octave	2' blockflöte	16' fagot
2' gemshorn	1 1/3' larigot	8' fagot
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chimes		

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New Organs

Cover

G.W.F. Hunt Organs of Minneapolis, MN, has constructed a nine-stop, single-manual, mechanical-action instrument for Shepherd of the Grove Lutheran Church, Maple Grove, MN. The organ case, pipework and action were constructed in the firm's shop. A divided keyboard is used with draw bars to allow the organist to choose the point of division between tenor G and middle G. The action is a self-leveling suspended action that is not affected by climate. The case is of filled solid red oak and the chests are of maple. The polished facade pipes are of pure aluminum. The rear of the organ also has a complete facade allowing a central position in the room. The consultant was Howard Don Small who gave the first recital in March of '86. A second recital was given by Robert Vickery in April of '86. The organ was constructed by Geoffrey Hunt and Timothy Jon Patterson and was completed in February of 1986.

- MANUAL**
 8' Praestant
 8' Rohr Gedackt
 4' Principal
 4' Flachflöte
 2' Schwegel
 1 1/2' Sifflole
 1' Zimbel
 8' Krumhorn (prepared)
- PEDAL**
 16' Subbass
 16' Fagott

*Each manual stop has independent draws for Bass and Treble

Jaeckel, Incorporated, Duluth, MN, has built a new organ, its opus 8, for St. Barnabas Church, Bronx, NY. The one-manual positif consists of four stops divided between c¹/c^{#1}. The manuals are covered in bone; the case is fumed white oak; compass 54 notes.

- MANUAL**
 8' Rohrflöte
 4' Prinzipal
 2' Oktav
 1 1/2' Quint



William Baker & Company, Hatfield, MA, has restored and installed Hutchings Op. 203 (ca. 1890) in the United Parish, Winchendon, MA, replacing an electronic substitute. The organ was meticulously restored except that the hand-operated feeders were removed and the frame and case were lowered six inches. The parish courageously elected for a central position in the church where the unaltered voicing is heard to good effect. The school desk oak case was refinished by Richard Lesner in stain and hand-rubbed shellac. The display pipes were repainted and stenciled by Edgar A. Boadway. The instrument was presented to the community in a recital by Timothy E. Smith of Keene, NH, on October 12, 1986. Miss Doris Belcher, herself an accomplished organist, is Pastor.

- GREAT**
 8' Open Diapason
 8' Unison Bass
 8' Melodia (TC)
 8' Dolcissimo (TC)
 4' Octave

- SWELL**
 16' Bourdon (TC)
 8' Std Diapason Bass
 8' Std Diapason Treble (TC)
 8' Salicional (TC)
 4' Violina
 4' Harmonic Flute
 8' Oboe (TC)

- PEDAL**
 16' Bourdon

The Ross King Company, Organ Builders, Fort Worth, TX, has built a new organ for Trinity Episcopal Church, Longview, TX. The three-manual instrument consists of 30 voices and 43 ranks. All pipes are placed at the same elevation, above and behind the choir, speaking directly down the length of the nave. The oak drawknob console utilizes a solid-state dual memory combination action. Manual chests feature mechanical action, pedal chest electro-pneumatic. The main bass voices use pipes of very large scale. Mixtures are considerably smaller in scale than the principals. Manual voices and choruses are scaled and voiced in a choral fashion—the middle range is most relaxed with bass and treble increase going away from the middle. The Great Waldflute features an unusual construction, using tapered large-scale metal pipes with double-length harmonic pipes beginning at middle g. The reeds use parallel shallots; the Cromorne is French in style. The Swell Bassoon has full-length resonators with single taper in the bass gradually changing to compound taper in the manner of an Hautbois by 4' C. The Positif Trumpet is placed en chamade. Wind pressures: Great, Swell and Pedal 4" (102mm); Positif flues 3 1/2" (89mm), Positif Trumpet 1-12 4" (102mm), 13-61 7" (178mm).

- GREAT**
 8' Principal
 8' Bourdon
 8' Waldflute
 4' Octave
 4' Nachthorn
 2' Super Octave
 IV Mixture
 IV Scharf
 8' Cromorne
 Zimbelstern
- POSITIF**
 8' Gedeckt
 4' Koppelflute
 2 2/3' Nazard
 2' Principal
 1 1/2' Tierce
 1 1/3' Larigot
 III Terzzimbel
 8' Bombarde
 8' Bassoon (Sw)
 8' Fanfare Trumpet

- SWELL**
 16' Gedeckt (preparation)
 8' Chimneyflute
 8' Viola
 8' Viola Celeste
 4' Principal
 4' Flute (Ext)
 2' Spitzflute
 IV Plein Jeu
 16' Bassoon
 8' Trumpet
 8' Bassoon (Ext)
 4' Clarion

- PEDAL**
 32' Resultant (preparation)
 16' Stopped Principal
 16' Gedeckt (Sw)
 8' Principal
 8' Gedeckt
 4' Octave (Ext)
 4' Flute (Gt)
 III Mixture
 32' Bassoon (Sw)
 16' Bombarde (Pos)
 16' Bassoon (Sw)
 8' Trumpet (Pos)
 4' Cromorne (Gt)



Schudi Organ Company, Garland, TX, has built a new organ for Shuman Chapel of St. Andrew's Episcopal Church, Fort Worth, TX. The organ utilizes suspended mechanical key action and mechanical stop action. The keyboard naturals are plated with boxwood; ebony sharps with bone caps; rosewood stop knobs with hand-engraved ivory inserts. The case is of oak with 80% tin facade pipes. Winding is with single bellows. All stops except the Principal 4' are behind swell shades. Manual/pedal compass: 61/32.

- MANUAL**
 8' Chimney Flute
 4' Principal
 4' Flute
 2' Fifteenth
- PEDAL**
 16' Subbass

Great Mixture IV					
1-18	19-30	31-42	43-54	55-61	
2'	2 2/3'	4'	8'	8'	
1 1/3'	2'	2 2/3'	4'	5 1/3'	
1'	1 1/3'	2'	2 2/3'	4'	
2/3'	1'	1 1/3'	2'	2 2/3'	

Great Scharf IV						
1-12	13-24	25-36	37-44	45-50	51-56	57-61
I'	I 1/3'	2'	2 2/3'	4'	8'	8'
2/3'	1'	1 1/3'	2'	2 2/3'	4'	5 1/3'
1/2'	2/3'	1'	1 1/3'	2'	2 2/3'	4'
1/3'	1/2'	2/3'	1'	1 1/3'	2'	2 2/3'

Swell Plein Jeu IV					
1-20	21-32	33-44	45-49	50-56	57-61
I 1/3'	2'	2 2/3'	4'	8'	8'
1'	1 1/3'	2'	2 2/3'	4'	5 1/3'
2/3'	1'	1 1/3'	2'	2 2/3'	4'
1/2'	2/3'	1'	1 1/3'	2'	2 2/3'

Positif Terzzimbel III						
1-12	13-16	17-24	25-32	33-40	41-49	50-61
repeat	2/3'	4/5'	I'	I 1/3'	I 3/5'	repeat
13-24	1/2'	2/3'	4/5'	1'	1 1/3'	37-49
	2/5'	1/2'	2/3'	4/5'	1'	

N. P. Mander, Ltd., London, England, has built a new organ for Winchester College Chapel. The new instrument was built into the existing W. D. Caroe case, and is based on the finer examples of the last century in England which ensures a style of voicing suited to the accompaniment of choral repertoire and the suprisingly lifeless acoustic of the 14th-century chapel. Key and Pedal actions are mechanical, drawstop actions are electro-pneumatic. Photo by John Brennan of Positif Press, Oxford.

GREAT

- 16' Bourdon (wood)
- 8' Open Diapason
- 8' Stopt Diapason
- 4' Principal
- 4' Chimney Flute
- 2 2/3' Nazard
- 2' Fifteenth
- 2' Recorder
- 1 3/5' Tierce
- 1 1/2' Fourniture IV
- 8' Trumpet
- 4' Clarion

SWELL

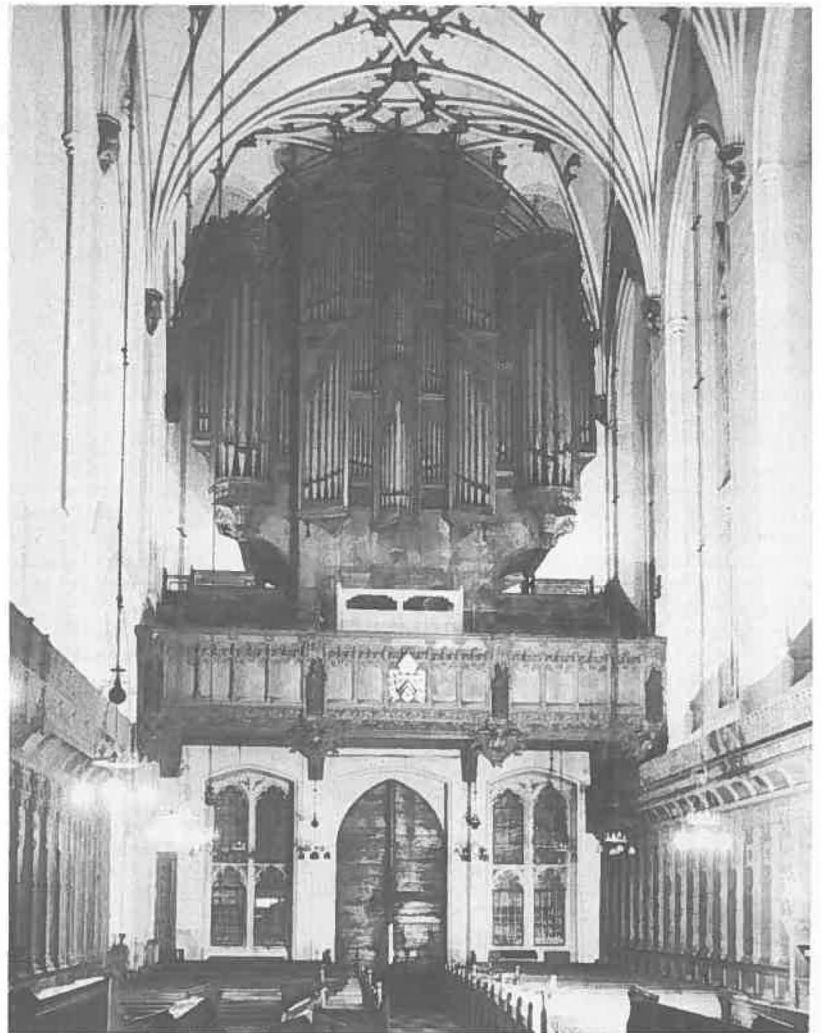
- 8' Open Diapason
- 8' Spitz Flute
- 4' Principal
- 4' Nason Flute
- 2' Fifteenth
- 2 2/3' Sesquialtera II
- 1 1/2' Mixture III-IV
- 16' Fagotto
- 8' Trumpet
- 8' Hautboy

CHOIR

- 8' Stopt Diapason (wood)
- 8' Dulciana
- 8' Vox Angelica (AA)
- 4' Clear Flute
- 2' Flageolet
- 1 1/2' Larigot
- 8' Cremona

PEDAL

- 32' Subbass (Ext)
- 16' Open Diapason
- 16' Bourdon (wood)
- 8' Principal
- 8' Stopt Flute (wood)
- 4' Fifteenth
- 2 2/3' Mixture IV
- 16' Trombone



Classic American Organs, Columbus, OH, has installed an organ for St. Thomas Aquinas Church, East Lansing, MI. The internal structure is based upon Opus #866 (1918) of the Austin Organ Company, removed from the First Congregational Church, Ann Arbor, MI, in June of 1984. Of the 30 original ranks, which included some Hook and Hastings pipework from an earlier instrument, most were retained for rescaling and revoicing in the new instrument. New principal choruses, some new flutes, mutations and reeds were added to form the completed design of 58 ranks. Most of the original Austin action was retained; wind pressure was reduced from 7" to 5". An antiphonal organ was also installed incorporating 9 ranks of pipes from the Austin along with electronic voices. Twin consoles have been provided.



GREAT

- 16' Violone
- 8' Principal
- 8' Rohrflöte
- 4' Octave
- 4' Waldflöte
- 4' Quintade
- 2 2/3' Nasat
- 2' Super Octave
- 2' Open Flute
- 2' Fourniture IV
- 1 3/5' Terz
- 8' Trumpet (Solo)

SWELL

- 16' Soubasse
- 8' Bourdon
- 8' Violoncello
- 8' Voix Angelique
- 8' Voix Seraphique (TC)
- 4' Principal
- 4' Traverse Flute
- 2' Octavin
- 1 1/2' Quinte
- 1 1/2' Plein Jeu IV
- 16' Basson
- 8' Trompette
- 8' Cromorne
- 8' Voix Humaine
- 4' Clarion

CHOIR

- 8' Spitzflöte
- 8' Dolce
- 8' Unda Maris (TC)
- 4' Rohrgedeckt
- 4' Gemshorn
- 2' Principal
- 1' Cymbal III
- 8' Hautbois

SOLO

- 8' Trompette Pontificale
- 8' Cor Anglais (TC)
- 8' Grand Cornet V (mounted)
- 8' Concert Flute

PEDAL

- 32' Untersätz
- 16' Principal
- 16' Contrebass
- 16' Violone
- 16' Soubasse
- 8' Octave
- 8' Violone
- 8' Flute
- 8' Dolce
- 4' Choral Bass
- 4' Hohlplieffe
- 2' Flute
- 2 2/3' Mixture III
- 32' Contra Fagotto
- 16' Bombarde
- 16' Basson
- 8' Bombarde
- 4' Cor Anglais

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The Organ Music of Kenneth Leighton, Part 2

Peter Hardwick

Part 1 of this article appeared on pages 12-15 of the January, 1987, issue of THE DIAPASON.

Festival Fanfare

Composed in 1968 for the West Riding's Cathedral Festival of the same year, and given its first performance at Wakefield Cathedral by the Cathedral organist, P. G. Saunders, *Festival Fanfare* is a much more highly developed piece formally and technically a great deal harder than *Fanfare* of 1966.

The form is ternary. Leighton for the first time omits specification of manuals to be used, a practice that he has tended to favour since then more often than not. This should not, however, present too much of a problem: the piece will suggest numerous colour changes to the performer with insight. Like *Paeon*, the themes are all rhythmic, motivic; and the general impression is one of short, pointed, brassy phrases, a kaleidoscopic blend of concordant triadic harmony and pungent dissonance. There is brilliance, a ceremonial tint that Walton, for example, was adept at creating. *Festival Fanfare* is an extremely effective piece for the organ.

The glittering first *Allegro* section is prefaced by a declamatory flourish constructed around an inverted D pedal point, that establishes one of the two main tones (rather than keys) of the work (the other being A). The principal melodic idea is also introduced there, and consists of alternation and conjunction of a major second, reiterated and expanded. This introduction comes to a close on a held cluster chord.

The ensuing *Tempo giusto* develops the same material, now underpinned with an expanding ostinato motif in the pedals, and comes to a halt on a held cluster chord that combines the D and A triads.

The second major section is martial in tone, the triadic theme and harmony being of the type traditionally used for trumpet fanfares. The music again centers around the work's anchoring tones of D and A, and the section ends on a sustained D major chord.

A third section ensues, initially for manuals alone, with what may appear to be a new melody, but which in fact is a lively derivative of the first section theme. As an obbligato to this scherzoid theme, there is a bitonal mixture of *staccatissimo* parallel root position and first inversion triads sounding first below, then above it. Leighton's fondness for cross relations is well illustrated here. As he begins the long rise to the climax of the work, the *staccatissimo* triadic chords, hinting at the first section's principal motif, oppose and clash with each other in stretto-like imitation over an ostinato pedal counterpoint.

Eventually, a resolution is reached in a harmonically expanded recapitulation of the first two sections, in which the ability to execute the occasional extra-large right-hand stretch is an asset.

In the brief, ecstatic coda, dissonant broken chord figurations flash over a double pedal point of leading tones, G sharp/C sharp, that each move in the final chord to the respective tonic of D (at the bottom of the chord) and A.

Improvisation

Improvisation, subtitled *In Memoriam Maurice de Sausmarez*, was written for the memorial service held on December 15, 1969, at St. Paul's Church, Covent Garden, London, for the artist and teacher, de Sausmarez, who was a "dear friend" of Leighton's.²⁸ Nicholas Cleobury, a pupil of the composer at Worcester College, Oxford, at the time, was the organist. De Sausmarez had died on October 27, and with such a short period for composition, it is not surprising to find that Leighton subconsciously reworked certain musical ideas he had used in recent pieces.²⁹

The piece sounds quite improvisatory, a characteristic that it shares with several other Leighton works, particularly *Elegy*, whose form is similar. What distinguishes *Improvisation* from the composer's other works is the extremely personal extra-musical factor, the composer's "mood of mourning and protest, symbolised in the conflict between lyrical counterpoint and an ostinato."³⁰ The latter consists of a sequence of three four-note chord clusters, most of which contain a tritone, an added second, and a major seventh. This three-chord ostinato appears at different times throughout the piece in ascending and descending formation. The threnodic "lyrical counterpoint" and the dissonant cluster-chord ostinato are heard at various times simultaneously and alone, and constantly undergo transformation. Finally overcome with a paroxysm of grief, short jabbing dissonant chords collapse on a *fortississimo* held chord cluster containing ten different tones of the chromatic scale, the sound resembling the electronic "white noise" effects in another non-electronic memorial composition, Penderecki's *Threnody: To the Victims of Hiroshima* (1960).

In the subdued coda that abruptly follows this harsh Expressionistic moment, a sustained motif derived from the "lyrical counterpoint" element is treated imitatively, giving way shortly to a last statement of the three cluster chord motif, with a heart-rending appoggiatura on the final chord.

Hymn-based works

The backbone of the organ repertoire is made up of works based on liturgical tunes, and it is probably because the composer is not an organist that it was over ten

years after his first work for the instrument before he wrote such a piece. In 1975 and 1976, Leighton completed the first and, to date, his only solo organ pieces based on hymn tunes.

The *Chorale Prelude on "Rockingham,"* the result of an Oxford University Press commission, dates from 1975, and is one of the composer's easiest and slightest creations. The agony of the Passiontide hymn text, "When I survey the wondrous Cross," is captured expressively without being sentimental. It is cast in the manner of a siciliano.

The much more substantial collection of *Six Fantasies on Hymn Tunes*, Op. 72, also date from 1975, and were first performed by Herrick Bunney at St. Giles' Cathedral, Edinburgh, on May 24, 1976. Bunney's performance indicates one use of the *Six Fantasies*: they are arranged so as to be a balanced suite that may be performed at one time at a recital, with brilliant longer opening and closing *Fantasies*, and, except for the expansive No. 5, shorter pieces in between. For many church organists the *Six Fantasies* provide a valuable selection of modern-sounding yet not avant-garde service preludes and postludes. An organ of classical build would seem to be best for their performance since they are quite neo-classical in style.

Fantasy 1, on the 18th-century English melody *Helmsley*, comprises three sections of a markedly improvisatory nature, and captures the bright mood of the Advent hymn text "Lo! He comes with clouds descending." Throughout most of the *Fantasy* there are oblique references to the hymn tune, and the verbatim quotation of the last line of the melody, thundered out on the pedals in long notes below various flashy obbligatos for the manuals, makes a remarkably fine conclusion.

In contrast, *Fantasy 2* is virtually a chorale prelude, with the *Aus der Tiefe* (*Heinlein*) tune being quoted in the pedals almost perfectly. The only deviation is the slight development of the tune in the pedals in its third quarter. The Lenten text, "Forty days and forty nights," is reflected in pervasive simultaneous cross-relations and seconds, and nervous dotted rhythms. Presumably, the reference to Eastertide at the end of the hymn's last verse led Leighton to dissipate much of the dissonant slow measured intensity at the conclusion, for *Fantasy 2* ends with a passage in transparent three-voice texture and a Picardy third chord, instead of the minor mode final chord of the original hymn.

Fantasy 3 is a set of four canonic variations on *Lumetto*. Like Bach's monumental canonic variations on the Christmas song *Vom Himmel hoch, da komm' ich her*, BWV 769, Leighton's setting reflects the tone of the text of the hymn. "Jesus bids us shine," the text of this children's hymn, has led to a delightful, technically easy set of mixed canons, all of which are in C major except for the F major second variation.


Fantasy 6 is a *perpetuum mobile* type toccata on the tune *Hanover*, which is usually associated with the words "O worship the King all glorious above." The apotheosis towards which all leads in this *Fantasy* is a broad enunciation of the whole *Hanover* melody in the left hand on a solo tuba with pedals echoing the phrases imitatively, while the right hand has figurations derived from a germ motif announced in the piece's opening. The composition ends with an emphatic return to the first five notes of the hymn tune, now in highly dissonant block chords.

Martyrs, for four hands at one organ console, is Leighton's contribution to the limited organ duet repertoire.³¹ Subtitled *Dialogues on a Scottish Psalm-tune*,³² the work was commissioned by The Organ Club with the assistance of the Arts Council of Great Britain for its centenary in 1976, and was first performed on July 15 in Westminster Abbey by Nicholas and Stephen Cleobury, to whom the work is dedicated. Leighton had first used the *Martyrs* tune, which he described as "the greatest of the Scottish Psalm-Tunes, purely Dorian and rock-like in quality," in *Laudes Montium*, Op. 71 (1975), a full-scale work composed for the centenary of St. Andrew's University Musical Society, "but he felt that more could be done with it, and [*Martyrs* for organ duet was] the result."³³

Of course, a work calling for two organists playing at one instrument presents the practical problem of how to divide the music. Leighton's solution is to notate one performer's manual entirely on two treble-clef staves (except for two bars), while the other player, who performs the lower part of the manual score is predominantly called upon to play from two bass-clef staves. A four-manual instrument is specified, and the manuals to be used are carefully indicated throughout. Only terraced dynamics are used, so there is no problem of manipulation of swell shutters.

Martyrs consists of two major sections. The first, marked *Adagio sostenuto*, is quite short, and is based on a chromatic and "narrowed" version of the hymn tune. It builds up to an impassioned climax. The second major section occupies over two thirds of the piece and is unified by ever-present references to fragments of the theme, many of which are in the form of cantus-firmus-like long notes against obbligatos in shorter note values. Like the first section, in the second there is a feeling of gradual growth and excitement towards an apotheosis, but there is a notable contrast in the way this is achieved in the second, there being several abrupt changes of speed, texture, and meter.

The full power of the instrument is unleashed in the masterly climactic close of *Martyrs*: a dramatic rhetorical improvisatory passage culminates, after a breath-taking general pause, in a complete, majestic declaration of the original melody, against a chordal counterpoint that features Leightonian mingling of duplets and triplets noted earlier in the *Elegy* discussion.



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Ode

Ode was commissioned in 1977 for inclusion in an Oxford University Press collection of easy preludes and interludes for use in church services. The ingredients are vintage Leighton on a miniature scale: motifs subjected to relentless development, and increasing dynamics and harmonic tension. *Ode* culminates in a spectacular two-part canon of parallel root-position triads, an affect redolent of Vaughan Williams.

Missa de Gloria

Missa de Gloria, with a duration of about thirty-five minutes, is almost twice as long as Leighton's next longest work, *Prelude, Scherzo and Passacaglia*. It was completed in 1980 on a commission by Irish Life Limited for a performance at the Dublin International Organ Festival, and was first played by Gerard Gillen in St. Patrick's Episcopal Cathedral, Dublin, on June 29, 1980. The United Kingdom premiere was given by John Birch at St. Michael's Church, Cornhill, London, on July 20, 1981.

Missa de Gloria does not fit neatly into any generic group, which is not surprising since Leighton himself does not attribute the basic concept for the piece to any pre-existent model. Yet clearly the composition's origins may be traced back partly to the Renaissance-Baroque liturgical organ Mass, which, like Leighton's work, tended to consist of settings of the Ordinary, and often quoted plainchants associated with the Ordinary. *Missa de Gloria* at the same time reflects more recent manifestations of the organ Mass genre, which have tended to rely on paraphrases of the plainsong, notably Vierne's *Messe Basse*, Op. 30 (1915), and Langlais' *Suite Médiévale* (1947). Both these organ works, however, are liturgical music and were conceived with performance at Low mass in mind. Leighton's *Missa de Gloria* is a recital piece.

There are six movements: *Kyrie, Gloria, Credo, Sanctus and Benedictus, Agnus Dei*, and *Ite, Missa Est*. Each is based on plainsong from the Mass on Easter Day according to the custom of Salisbury Cathedral in the 12th century.³⁴ The basic plan of each movement was to write essentially a free composition that reflects the mood or moods of the Mass text, and to insert brief plainsong excerpts into the fabric, exposing them to developmental devices. In the preface to the score, Leighton says that the work should preferably be played as a whole, but single movements or groups of movements may also be performed if so desired.

In this latest organ work, the composer's style has not changed greatly from that of his other recent music. For example, there are the characteristic Leightonian passages of imitative counterpoint, and occasional fugal working of ideas as in the middle of the *Kyrie* and the opening of the *Agnus Dei*. There are typical chains of parallel chords, here used presumably because of their *organum* quality. For instance, the plainsong melody at *miserere nobis* . . . in the *Gloria* movement consists of doleful parallel third inversion diminished seventh chords over pedal points (Example 9). Shortly thereafter, bright-sounding parallel root-position major

Example 9. Gloria (Missa de Gloria), ms. 144-148.

triads duplicate the plainsong melody at *Quoniam tu solus sanctus* . . . The *Deo gratias* plainsong in the *Ite, Missa Est* movement is set in highly dissonant, canon-like imitation between two chains of parallel chords over long-held pedal notes, an effect already used at climaxes in *Martyrs*, *Ode*, and *Fantasy 5* of the *Six Fantasies on Hymn Tunes*.

Leighton's gift for generating a whole section of fascinating music from a germ motif is well illustrated in the introductory 61 bars of the *Gloria* movement, where an initial seven-tone typically narrow compassed eighth-note figure is treated to a myriad of intervallic and rhythmic transformations. At bar 62, the plainsong tune for the words "*Gloria in excelsis deo*" is sonorously enunciated, as if intoned by a medieval priest, punctuated by the seven-tone figure.

Stylistically, *Missa de Gloria* is not, however, entirely similar to the previous works. There is, for example, a tempering of Leighton's usual 20th-century idiom with several medieval-sounding elements. In addition to the archaic *organum* effects that have already been mentioned, one may be struck by the expansion of the composer's previous fondness for syncopation and cross-rhythm to include multimetricality, again, in order to help create the archaic atmosphere, in this case the rhythmic freedom of plainsong. Only the three inner movements contain multimetrical passages, perhaps because the composer wished to establish a sense of rhythmic stability at the outer extremities of the work.

The attempt to achieve an archaic atmosphere no doubt also explains why none of the movements is constructed according to any traditional form, but are all additive. In allowing himself such formal freedom, Leighton has here come closest in his organ works to the 19th-century ideal that in programme music the composer should permit the inspiration he draws from the extra-musical stimulus to shape the structure of the composition. Remembering his upbringing at Wakefield, it could have been anticipated, perhaps, that this quite marked expansion of Leighton's style would have occurred as the result of his response to the Sarum Mass plainsong.³⁵

Presumably under the inspiration of the more cheerful Christian texts in the Mass, Leighton has written several passages in *Missa de Gloria* in a style not associated with his organ music, notably the rapid scalic and broken chord flourishes of as many as three octaves compass at the ends of the *Sanctus* and *Ite, Missa Est*. Until 1980 these kinds of figurations had been reserved for the piano music.

It is tempting to theorize that such flourishes, and the almost exclusive use of terrace dynamics, demonstrate the conversion of the composer to the classical organ, especially since the Reid Music School at the University of Edinburgh (of which he is Head), has a twenty-one stop, suspended key action, totally unenclosed organ built by J. Ahrend in 1978,³⁶ but he denies this.

Kenneth Leighton's organ music now extends over almost a quarter century. The output is varied, idiomatic, and aesthetically significant. Since he has not been exposed to the standard English organ repertoire to the degree of those who have performed it, his music is refreshingly free of traditional influences like Parry, Stanford, Bairstow, Whitlock, and Howells. Leighton's musical language is highly communicative, and, though not fundamentally new, he speaks clearly and unmistakably with his own inimitable voice. It is to be hoped that this distinguished composer will write many more works for the organ. ■

Extract from *Missa de Gloria* reproduced by permission of Novello and Company Limited.

Notes

28. See J. F., C. W., and R. de G., "Obituary: Mr. M. De Sausmarez—Noted Figure in Art Education," *The Times* (October 30, 1969), p. 12. De Sausmarez was only 54 when he died. He had founded the Fine Arts Department at the University of Leeds, and it was while Leighton was Gregory Fellow in Music there, from 1953 to 1956, that the two men became friends.

29. For example, the *Improvisation* three-chord-cluster ostinato, under sinuous, mainly conjunct-motion counterpoint, is anticipated in bars 357-400 of *Conflicts: Fantasy on Two Themes*, Op. 51 (written 1967), and also in bars 96-102 of No. 5, *Sortie, of An Easter Alleluia*, Op. 55 (written 1968). Similarly, passages in *Conflicts* and *Six Studies*, Op. 56 (1969) anticipate the ferocious sixteenth-note chords of bar 45 of *Improvisation*.

30. "Composer's Note," *Improvisation* score.

31. See Jan Overduin, "Organ Duets," *The*

American Organist, Vol. 14, No. 8 (August, 1980), p. 35, and John Morris Burkett, *Music For Two or More Players at One or More Organs* (Ann Arbor, Michigan: University Microfilms, 1973).

32. The tune *Martyrs* first appeared in the *Scottish Psalter* of 1615.

33. Kenneth Leighton, "Programme Note," first performance, July 15, 1976.

34. The Sarum plainsongs used by Leighton may be seen in *The Oxford Anthology of Music: Medieval Music*, edited by W. Thomas Marocco and Nicholas Sandon (London: Oxford University Press, 1977), pp. 28-45.

35. Fulton, *op. cit.*, p. 26.

36. For the specifications and a photograph of this German organ, see John P. Rowntree and John F. Brennan, *The Classical Organ in Britain Volume 2 1975-1978* (Oxford: Positif Press, 1979), p. 75 and p. 146 respectively.

Complete list of Leighton Organ Works in order of publication

- Prelude, Scherzo and Passacaglia*, Op. 41 (1964; Novello)
Et Resurrexit: Theme, Fantasy and Fugue, Op. 49 (1967; Novello)
Fanfare (No. 2, *Easy Modern Organ Music*, Book 1: *Six Pieces by British Composers*; 1967; Oxford University Press)
Paeon (No. 1, *Modern Organ Music*, Book 2: *Five Pieces by Contemporary Composers*; 1967; Oxford University Press)
Elegy (No. 3, *Music Before Service: Five Modern Pieces*; 1969; Novello)
Festival Fanfare (1970; Carl Fischer)
Improvisation: In Memoriam Maurice de Sausmarez (1972; Novello)
Chorale Prelude on "Rockingham" (No. 3, *Chorale Preludes on English Tunes: Seven Pieces by Contemporary British Composers*; 1979; Oxford University Press)
Ode (No. 6, *A Second Album of Preludes and Interludes: Six Pieces by Contemporary British Composers*; 1979; Oxford University Press)
Six Fantasies on Hymn Tunes, Op. 72 (1980; Basil Ramsey)
Martyrs: Dialogues on a Scottish Psalm-Tune, Op. 73 (1982; Novello)
Missa de Gloria, Op. 82 (1984; Novello)
Veni Redemptor: A Celebration, Op. 93, was given its first performance by John Scott at St. Asaph's Cathedral, Clwyd, on September 26, 1985, as part of the North Wales Festival. It is being prepared for publication by Novello.

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An analysis tool for Contemporary and Historical Tunings

Michael McNeil

The advent of the Personal Computer has made it possible for the non-specialist to experiment with programming previously available only to the professional on expensive equipment. A new program devised for the PC will facilitate the analysis of historical tunings and the creation of new tunings to meet contemporary needs.

The mathematical analysis of a tuning is not particularly complex, but it is extremely tedious. Furthermore, most theoreticians analyze tunings by using the concept of "cent" deviations from the reference point of equally-tempered (and equally out-of-tune) intervals¹. This technique is a mathematical tool and has no relationship to the consonance or dissonance of an interval. *It is the degree or lack of beats (or "heterodyning" to an electrical engineer) which creates dissonance or consonance to the ear, the beats which are created when an interval is not tuned to its pure, or "just," state.* The musicality and psychoacoustics of a tuning are really related to the beat rates of its intervals, not its deviations in cents.

The psychoacoustics of the beat rate are, however, somewhat subjective. In the context of musical performance where the ear does not often have sufficient time to count the beat rate, it appears that there are approximately four degrees of beat rates and corresponding degrees of musical color:

1) 0 to 2 beats per second are perceived as purity, rest, consonance, and gravity. Within this range, the pipe organ with a key-channel windchest, shallow casework, and full-wind voicing will draw any degree of impurity into zero beats. With pure intervals the ear hears the combination tones, or "resultants," which are the source of the gravity in just intonation. Pure fifths create a tone one octave lower, pure thirds two octaves lower. The reason for this lies within the relationships of the natural harmonic series, which are simply that the harmonic overtones of any frequency are the exact integer multiples of that frequency, e.g., 1 times the frequency = the first harmonic, 2 times the frequency = the second harmonic, 3 times = the third harmonic, and so forth.

Where the frequencies of these notes are exact integer multiples:

C	c	g	c'	e'
65.6 Hz	131.2	198.6	262.4	328.0
1X	2X	3X	4X	5X

we see that the first five harmonics of the natural harmonic series describe the major triad and much of Western tonality. The natural harmonic series is a universal phenomenon and not an artifact of Western scales; the importance of this as a psychoacoustic phenomenon cannot be overemphasized.

In Equal Temperament only the octaves lie within this natural purity, and the fifths (with their fourth inversions) are nearly pure. No other intervals in Equal Temperament even approach purity. This may have much to do with the fact that 20th-century composition tends to rely on the open fifth for consonance, much as early Baroque music relied on open thirds for consonance (as a result of the pure thirds in Meantone tuning).³

2) 2 to 4 beats per second. Combination tones are lost. The key-channel windchest will pull the major third into purity in this range, especially if the note order on the chest favors this interval. Random variations in this range are the essence of what the ear interprets as "chorus." The aspect of chorus which is pleasing to the ear is the result of a multitude of constantly changing tuning and phase relationships among many slightly out-of-tune pipes.

3) 4 to 10 beats per second. Intervals are noticeably thinner, brighter, and more dissonant. Tolerance is largely a matter of conditioning. We currently object to fifths with more than two beats per second, but placidly accept thirds which howl in excess of ten beats per second. The opposite situation occurs with Meantone where the listener must accept a fifth which beats twice as fast as an Equal Temperament fifth, but demands absolute purity in the thirds. There are limitless possibilities, but there is no "free lunch" with our 12-tone system. Tunings must be made to serve specific musical effects, and there is no tuning which will do service to the entire range of musical expression.

4) More than 10 beats per second. Beats are no longer sensed, but the texture is yet thinner and the ear begins to sense the oddity of the interval in relation to its width when a scale is played. This group ranges in intensity from the modern Equal Temperament third to the howling Meantone Wolf on G sharp-E flat.

When studying beat rates it is of crucial importance to remember that the beat rate will change if the absolute pitch is raised or lowered. The beat rate doubles for each ascending octave and halves for each descending octave.

The tuner listens for the beat rate when "laying the bearings" of a tuning. The instructions for tunings will often include the minimum of only twelve beat rates to set the twelve notes of the scale. The musical definition of a tuning should probably include the beat rates of the minor third, major third, fourth, fifth, sixth, and major seventh for each note of the scale; this would encompass 72 of the 144 possible intervals. A comparison of these intervals for all of the keys would provide useful insights into consonances, dissonances, key modulation problems, and the quality of leading tones.

Such a chart of beat rates can be calculated. The frequencies of the pure (just) intervals are:

IIImin	6/5 times the tonic frequency
IIImaj	5/4 times the tonic frequency
IV	4/3 times the tonic frequency
V	3/2 times the tonic frequency
VI	5/3 times the tonic frequency
VII maj	15/8 times the tonic frequency ²

If the frequencies of all twelve notes of a tuning are known, then the beat rates may be calculated:

beats	= 6x(tonic freq.) minus 5x(IIImin. freq.)
	= 5x(tonic freq.) minus 4x(III maj. freq.)
	= 4x(tonic freq.) minus 3x(IV freq.)
	= 3x(tonic freq.) minus 2x(V freq.)
	= 5x(tonic freq.) minus 3x(VI freq.)
	= 15x(tonic freq.) minus 8x(VII maj. freq.)

The tempered interval may lie higher or lower than the just interval; e.g., tempered major thirds are usually higher than the just frequency, and fifths are usually lower (with the tonic in root position). The beat rate is given a directional sign: a wide tempered interval with the tonic in root position is noted "+," and a narrower interval is noted "-."

We may now calculate the beat rates of the important intervals for any historical tuning, or, conversely, we may construct our own tuning. We enter a known starting frequency and enough beat rates to define the twelve notes of the scale; the beat rates may be taken from any set of tuning instructions or devised according to our needs. We then calculate the frequencies of all twelve notes of the scale and the beat rates of all 72 intervals. We may adjust the beat rate of any interval(s) and recalculate the whole set.

But the obvious problem is that we would quickly tire of these tedious calculations. Few of us would spend the hundreds of hours to evaluate just a fraction of the historical tunings, much less any modifications of them.

We now find an application for one of the many appropriate uses of electronics in organbuilding—the computer. The following program, devised by Mr. William A. Pollock, will run on any modern PC with Basic software. This program will perform these calculations in a minuscule fraction of the time needed to perform them manually. Furthermore, the program allows the operator to change an entered value and quickly observe the effect on the whole set of calculations. This flexible aspect of the program will prove of immense value when experimenting with variations on existing tunings.

The printout of this program contains several column headings. The first column contains the sequence of the inputs. If an input is "undone," the sequence will also revert back unless the frequency of a previously calculated note is also changed. The program will ask whether you want to do this, and if you elect to change the frequency, the sequence will continue upwards. Most tunings will be accomplished in the minimum of twelve interval inputs, but on some occasions it will be necessary to do some "pushing and shoving;" the author's attempt to achieve the Kellner Temperament demonstrates both this upward sequencing and the author's inelegant method! The second column contains the note of scale. The third column contains the frequencies of each note in Hz. The remaining columns contain the beat rates for the minor third, major third, fourth, fifth, major sixth, and major seventh.

While most of this is obvious to the theoreticians working in this field, it now becomes more available to the non-specialist in this matrix form. The tradeoff of pure fifths for very impure thirds in the Pythagorean tuning as contrasted to the opposite in Meantone is now easily seen in the beat rate charts. An added benefit of the chart is the value of the leading tone in the last column, where a sharper interval with a higher positive beat rate is desirable.

These beat rate charts may also be used by the organist to help determine whether a composition is appropriate to the sonority of a specific tuning. In many cases we will find that a single composer such as Bach was exposed to a variety of tunings. There is ample evidence to suggest that different compositions of Bach were intentionally written to take advantage of different tunings. This tuning program will help in the analysis of which tuning would yield the best sonority (or dissonance, if that was the intended effect!).

The listing of this program is provided in the appendix to this paper. It is our intention to place this knowledge in the public domain free of charge in the interests of furthering an appreciation of the function and limitations of tunings, equal and unequal, no warranties expressed or implied! Also included in the appendix are samples of the results of this program on equal temperament and other systems of tuning. ■

NOTES

1. The concept of "cents" is well described by Jorgensen.

2. This is one of several possible just intervals in the region of the major seventh. For a good leading tone the goal is not purity but rather the relative degree of sharpness to this interval.

3. A corollary is that the use of third-sounding registers is musically limited to solo lines in Equal Temperament (or at the most, an open fifth); Meantone, however, with its eight pure thirds and reasonable fifths allows the use of the tierce in the context of complex chords. It is no accident that the liberal use of tierces in the French Classical organ was always combined with some form of Meantone tuning. When tuned in Equal Temperament or one of its well-tempered relations, these organs lost their color and depth. It is also no accident that the equally-tempered French Romantic organ lost all of its tierces except the solo Cornets. The combination tones of the pure third produced a gravity which compensated for the lack of 16' pedal registers in the French Classical organ. The pedal 16' Bombarde proliferated during the transition from Meantone to Equal Temperament. By the time of Cavallé-Coll, Meantone had disappeared and gravity was

achieved with 32' registers, wide foundation scales, and higher windpressures. The implicit concept is that the tuning style of an organ largely dictates its stoplist and voicing style, and vice versa.

The influence of tuning on voicing styles is not commonly understood. The trend in the Renaissance was to voice in the "vocale" style (high cutups, wide flues, flexible wind, high lead content) with Meantone tuning; the trend in the Late Baroque was to voice in the "instrumental" style (low cutups, narrower flues, stable wind, high tin content) with Equal Temperament. The vocale voicing style minimized harmonic development with a resulting loss of pitch clarity on a single note, but achieved good clarity polyphonically with the purely-tuned intervals and unstable wind. The benefit of this voicing was the reduction of the psychoacoustic sense of beating in the poorer intervals; the wolves became a thinner color rather than a howling beat (listen to the smooth voicing of the Renaissance organ at Oosthuizen).

The advent of Equal Temperament eliminated the wolves, but clarity was lost with the thinner color of the equally-tempered third. The solution was to employ an instrumental voicing style with much lower cutups and

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more stable wind. The French Romantic organ combined the inherent lack of clarity of the equally-tempered third with the higher cutups of vocale voicing; the result was a total lack of polyphonic clarity. Conversely, one of the many errors of the first Praetorius organ copies was the fusion of Meantone tuning with harmonically-rich, instrumental "neo-Baroque" voicing.

References:

1. Bormann, Karl, *Die Gotische Orgel von Halberstadt*, Merseburger, Berlin, 1966, pp. 173-176.
2. Jorgensen, Owen, *Tuning the Historical Temperaments by Ear*, Northern Michigan University Press, Marquette, 1977.
3. Carr, Dale C., "A Practical Introduction to Unequal Temperament," *THE DIAPASON*, February, 1974.
4. Rensch, Richard, "The Kirnberger Temperament and its effects on Organ Sound," *ISO Information*, Nr. 12, April, 1974.
5. Perhaps the best statement on the limitations of equal temperament occurs in a quotation from Hindemith in an article by Robert Noehren, "Another Look at Playing Bach," *The American Organist*, July, 1984. Hindemith writes,

The advantages of equal temperament are evi-

dent. It permits an all-round use of the tonal range without commatic adjustments, thus widening the tonal horizon more than any other system could ever do. On the other hand, it suffers incurably from its basic and omnipresent impurity... Although we cannot think of a world without the advantages of equal temperament, we know that the benefits we enjoy in using it are as artificial as those provided by a monetary system; you can buy everything with money, but money does not satisfy your hunger. Equal temperament opens the entire tonal range and permits interchangeability of tones, but it cannot satisfy your innate desire for harmonic purity.

Note: It is possible to have harmonic purity without sacrifice, but not on keyboard instruments; professional string quartets often achieve this effect.

6. An interesting discussion of some historical musical applications of equal temperament is to be found in the article by Rudolf Rasch, "Does 'Well-Tempered' Mean 'Equal-Tempered'?" *Bach, Handel, Scarlatti; Tercentenary Essays*, ed. Peter Williams, Cambridge University Press, 1985.

7. A discussion of applications of unequal tunings, which more nearly reflect the opinions of the author of this paper, is to be found in an article by Mark Lindley, "J. S. Bach's Tunings," *The Musical Times*, pp. 721-726, December, 1985.

```

2000 '##### GET NEW INTERVAL INFO #####
2010 ' Entry: no params. Exit: KEY1, KEY2 (ref and new notes),
2011 ' IUD (direction from base to new note), BEATRT (beat rate).
2012 '
2100 PRINT: PRINT " Interval to tune? Format: A# +/- D# [+/-beats] "
2110 INPUT; " > ", Z$: 'spaces optional; + up, - down; beats optional
2200 '### input string parser ###
2220 IEND=0:KEY1=0:KEY2=0:BEATRT=0: IF Z$="" THEN 2800 ELSE I=1: ZL=LEN(Z$)
2230 COSUB 1900: IF IEND=1 THEN 2900: 'illegal string
2270 IF Z1$<"A" OR Z1$>"G" THEN 2900
2290 J=1: WHILE Z1$+" "<>KEYTBL$(J): 'find start note number
2300 J=J+1: WEND
2310 KEY1=J+1-(KBOT MOD 12): 'renumber note per starting point of table
2320 I=I+1: GOSUB 1900: IF IEND=1 THEN 2900
2340 IF Z1$="# " THEN KEY1=KEY1+1: I=I+1: GOSUB 1900: 'correct for sharp
2360 KEY1=KEY1 MOD 12: IF KEY1<1 THEN KEY1=KEY1+12: 'force lower octave
2400 IF IEND=1 THEN 2900: 'now look for + or -
2420 IF Z1$="+" THEN IUD=1 ELSE IF Z1$="-" THEN IUD=-1 ELSE 2900
2500 I=I+1: GOSUB 1900: IF IEND=1 THEN 2900: 'now new note number
2510 IF Z1$<"A" OR Z1$>"G" THEN 2900
2520 J=1: WHILE Z1$+" "<>KEYTBL$(J)
2530 J=J+1: WEND
2540 KEY2=J+1-(KBOT MOD 12): IF KEY2<1 THEN KEY2=KEY2+12
2550 I=I+1: GOSUB 1900: IF IEND=1 THEN 2800: 'first legal end
2600 IF Z1$="# " THEN KEY2=KEY2+1: I=I+1: GOSUB 1900
2610 IF IEND=1 THEN 2800: 'legal end. Any extra chars are bestrate.
2700 BEATRT=VAL(RIGHT$(Z$,ZL-I+1)): 'note no test for garbage here
2710 '
2800 RETURN
2900 PRINT: PRINT "Can't understand that. Try again."
2910 GOTO 2100
2920 '
2930 '
4999 '
5000 '##### INITIALIZE ARRAYS #####
5010 FOR I=1 TO 20
5020 KSEQ(I)=0: KEYNR(I)=0: FREQ(I)=0: FREQ(I+12)=0: NEXT I
5030 FOR I=1 TO 12: READ KEYTBL$(I): NEXT I
5031 'table to go frm keynames to numbers (fill KEYTBL$)
5051 DATA "C ","C#","D ","D#","E ","F ","F#","G ","G#"
5052 DATA "A ","A#","B " : 'make sure you included the spaces!
5100 FOR I=1 TO 7: FOR J=1 TO 3: READ INTBL(I,J):NEXT J:NEXT I
5110 'table of freq ratios of pure intervals. (Semitones/num/denom)
5111 DATA 3,6,5: ' minor 3rd
5112 DATA 4,5,4: ' major 3rd, etc.
5113 DATA 5,4,3, 7,3,2, 8,8,5, 9,5,3, 11,15,8
5150 KP=0: 'printer-on flag
5200 '
5201 '##### GET TUNING RANGE AND STARTING NOTE #####
5220 PRINT: PRINT
5221 PRINT " You are allowed a 20-semitone range (an octave + a fifth)"
5222 PRINT "for laying bearings. Put cursor at lowest note of desired"
5223 PRINT "range, using space bar; type X there. Type more spaces, then"
5224 PRINT "another X at your reference (tuning-fork) note. Then <return>"
5225 PRINT "NOTE: Backspaces confuse the program. If you go too far, exit"
5226 PRINT "the program with ctrl-C and start again."
5229 PRINT
5230 PRINT " # # # # # # # # # # # # # # # # "
5231 PRINT " C D E F G A B C D E F G A B C D E F "
5240 PRINT " ;: Z$=""
5241 Y$=INKEY$: IF Y$="" THEN 5241: 'collect the x's
5242 IF ASC(Y$)=13 THEN 5250 ELSE Z$=Z$+Y$: PRINT Y$;: GOTO 5241
5243 '
5250 PRINT: J=0: I=1: 'find out where x's are
5260 WHILE I<=LEN(Z$) AND J<2
5270 Y$=MID$(Z$,I,1): IF Y$=" " THEN 5290
5275 IF J=0 THEN KBOT=I ELSE IF J=1 THEN KSTART=I
5280 J=J+1: 'incr pointer when I is stored
5290 I=I+1: WEND
5295 KREF=KSTART-KBOT+1: IF KBOT>12 THEN KBOT=KBOT-12
5300 IF KREF>20 THEN PRINT " Ref note out of range": GOTO 5221
5310 PRINT SPACE$(KBOT+7)+"!"+SPACE$(KREF-2)+"~"+SPACE$(19-KREF)+"!"
5350 PRINT: INPUT; "Frequency of reference note (Hz)? ", FREQ(KREF)
5360 KSEQ(KREF)=1: KSEQX=1: 'this is first note in tuning seq
5370 KEY2=KREF: GOSUB 1100: GOTO 8000: 'fill octaves, enter main loop
5380 '
5390 '
7000 '### ROUTINE TO ADD NEW NOTE TO TABLE ###
7100 GOSUB 2000: 'get input string and parse it
7120 IF KEY2=KEY1 THEN PRINT: PRINT "Nothing to tune.": GOTO 8000
7130 IF IUD=1 AND KEY2<KEY1 THEN KEY2=KEY2+12: 'force + interval to go up
7140 IF KEY2>20 THEN PRINT: PRINT "Top note out of range.":GOTO 7100
7150 IF IUD=1 OR KEY2<KEY1 THEN 7250 ELSE KEY1=KEY1+12: 'force - intvl down
7200 IF KEY1>20 THEN PRINT: PRINT "Bottom note out of range.":GOTO 7100
7250 IF FREQ(KEY1)=0 THEN PRINT: PRINT "Undefined reference note.":GOTO 7100
7270 I=0: ' see if legit tuning interval
7280 FOR J=1 TO 6: IF ABS(KEY1-KEY2)=INTBL(J,1) THEN I=J
7285 NEXT J
7290 IF I=0 THEN PRINT: PRINT "We don't tune on weird intervals.":GOTO 7100
7299 'Get freq ratio for interval
7300 N=INTBL(I,2): D=INTBL(I,3): IF IUD=-1 THEN SWAP N,D

```

```

1 '=====
2 '=== TUNUP(.asc) W A POLLOCK 12/31/85 ===
3 '=====
4 ' rev 2/9/86
5 ' TUNUP quickly reveals the pure intervals, beat rates,
6 ' and wolves of a tuning system or temperament. The user
7 ' supplies a base frequency, then specifies intervals and
8 ' beat rates for laying the bearings. As each note is
9 ' added, the program displays the frequencies of all
10 ' notes and the beats of all intervals defined thus far.
11 ' User can define new intervals, backtrack or
12 ' change inputs via menu.
13 '
20 'You instruct program with input like this: A + C# -12.5
21 'Meaning: use A as reference, tune the C# above A, 12.5 beats per
22 'sec flat. Another: C - F +1 Meaning: use C as ref, tune
23 'F below it, 1 beat sharp. Note that the first +/- shows where the
24 'note you're tuning is found relative to its reference note, and the
25 'second +/- tells whether to tune sharp or flat. Program ignores
26 'spaces, and if you don't include a beat rate it will tune pure.
27 'Always refer to black keys as sharps; program can't handle flats.
28 '
30 'If you input an interval that occurs twice within the tuning range,
31 'program selects the lower occurrence. Remember this when figuring
32 'what beat rate to enter.
33 '
34 'If you tune a note that has already been tuned, program asks if
35 'you want to use the new frequency or keep the old one. If you use
36 'the new frequency, remember that intervals based on that note will
37 'be thrown out of tune (just as if you retuned one pipe).
40 '
50 '
100 'Begin Program
101 OPTION BASE 1
110 DEFINT I,J,K : ' integer variables help speed
120 DIM KSEQ(20),KEYNR(20),FREQ(32)
122 DIM KEYTBL$(12), INTBL(8,3)
999 GOTO 5000
1000 '
1001 '##### SUBROUTINES #####
1002 '
1100 '### FILL IN FREQS OF OCTAVES ###
1101 ' Entry: KEY2 is note #; FREQ(KEY2) is defined
1110 IF KEY2 > 12 THEN FREQ(KEY2-12)=FREQ(KEY2)/2
1120 FREQ(KEY2+12)=2*FREQ(KEY2): '1 oct up always within array
1130 IF KEY2<=8 THEN FREQ(KEY2+24)=4*FREQ(KEY2)
1140 RETURN
1150 '
1900 '### Get next char, ignore blanks (called by parser) ###
1901 IF I>ZL THEN 1930 ELSE Z1$=MID$(Z$,I,1)
1910 IF Z1$=" " THEN I=I+1:GOTO 1901
1920 RETURN
1930 IEND=1: RETURN
1940 '

```

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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.

David Schuler; St. Bartholomew's, New York, NY 3 pm

Richard Heschke; St. Thomas Church, New York, NY 5:15 pm

Douglas Keilitz, with flute; Trinity Cathedral, Trenton, NJ 3:30 pm

Leonard Raver, with English Horn; Un. Methodist, Red Bank, NJ 4 pm

John Walker; First Un. Church of Christ, Reading, PA 3 pm

Christina Garcia Banegas; Art Museum, Cleveland, OH 2 pm

John Stowe; Carroll College, Waukesha, WI 3 pm

Frederick Swann; Our Lady of Sorrows Basilica, Chicago, IL

Susan Carol Woodson; Concordia College, River Forest, IL 8 pm

Michael Farris; Emmanuel Episcopal, LaGrange, IL

23 FEBRUARY

Peter Planavsky; Oberlin College, Oberlin, OH 8 pm

24 FEBRUARY

Charles Griffin; First Baptist, Philadelphia, PA 12:05 pm

Nancy Joyce Cooper; Salisbury State College, Salisbury, MD 8 pm

Peter Planavsky, masterclass; Oberlin College, Oberlin, OH

25 FEBRUARY

Valentin Radu; St. John's Church, Washington, DC 12:10 pm

26 FEBRUARY

Cynthia Powell; St. Paul's Chapel, Columbia Univ, New York, NY 12 noon

27 FEBRUARY

Cj Sambach; Trinity United Methodist, Ridgway, PA 11 am

Anita Werling; First Baptist, Macomb, IL 8 pm

28 FEBRUARY

Guy Bovet, lecture-demonstration; Christ Church, Oyster Bay, NY 11 am

Orff, *Carmina Burana*; Carnegie Hall, New York, NY

1 MARCH

August Humer; Old West Church, Boston, MA 3 pm

Peter Hurford; Harvard University, Cambridge, MA 5 pm

John Rose, with orchestra; Trinity College, Hartford, CT 3 pm

Mark Laubach; U.S. Military Academy, West Point, NY 3:30 pm

Hymn Festival; St. Bartholomew's, New York, NY 4 pm

Judith and Gerre Hancock; St. Thomas Church, New York, NY 5:15 pm

Cj Sambach; Trinity United Methodist, Ridgway, PA 4 pm

Mark Brombaugh; First Presbyterian, Landsdowne, PA 4 pm

Bach, *Magnificat*; All SS Church, Atlanta, GA 2 pm

Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

Concerto Concert, with orchestra; Seventh-Day Adventist, Kettering, OH 4 pm

Michael Murray; St. Joseph Cathedral, Columbus, OH 7 pm

George Markey; First Presbyterian, Flint, MI 3:30 pm

Honegger, *King David*; St. James Cathedral, Chicago, IL 4 pm

2 MARCH

Todd Wilson; Seventh-Day Adventist, Kettering, OH 7:30 pm

3 MARCH

Marilyn Keiser; Orchestra Hall, Chicago, IL

5 MARCH

John Hirten; St. Paul's Chapel, Columbia Univ, New York, NY 12 noon

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UNITED STATES East of the Mississippi

15 FEBRUARY

Bernhard Gfrerer; Harvard University, Cambridge, MA 5 pm

Donald Fellows; St. Paul's Cathedral, Buffalo, NY 4:30 pm

John Rose, with orchestra; St. James Lutheran, St. James, NY 3 pm

Kathleen Upton; St. Thomas Church, New York, NY 5:15 pm

Monica Russman; Duke University, Durham, NC 5 pm

Locklair, *Creation Canticles* (premiere); Wake Forest University, Winston-Salem, NC

Charles Tompkins; Furman University, Greenville, SC 8:15 pm

August Humer; Congregational Church, Coral Gables, FL 4 pm

Harold Stover; Royal Poinciana Chapel, Palm Beach, FL 4 pm

American Boychoir; Church of Bethesda-by-the-Sea, Palm Beach, FL

Karel Paukert; Art Museum, Cleveland, OH 2 pm

Michael Farris; First Congregational, Columbus, OH 8 pm

Carl Angelo; Second Presbyterian, Indianapolis, IN 8 pm

Becky Bruck; St. Paul's Episcopal, Flint, MI 4 pm

Marilyn Mason; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm

Boyd Jones; Louisville Presbyterian Theological Seminary, Louisville, KY

Gregorian Chant Workshop & Concert; St. Catherine's, Milwaukee, WI 3 pm

Lawrence Archbold; House of Hope Presbyterian, St. Paul, MN 4 pm

16 FEBRUARY

Choral Concert; Christ Church Cathedral, Indianapolis, IN 7:30 pm

17 FEBRUARY

Mark Mummert; First Baptist, Philadelphia, PA 12:05 pm

Peter Planavsky; Southern College, Colledge, TN

18 FEBRUARY

Kevin Clarke; St. John's Church, Washington, DC 12:10 pm

Peter Planavsky, workshop; Southern College, Collegedale, TN

19 FEBRUARY

Neal Campbell; St. Paul's Chapel, Columbia Univ, New York, NY 12 noon

Waverly Consort; Alice Tully Hall, New York, NY 8 pm (also 21 February)

20 FEBRUARY

Peter Planavsky; Scarritt College, Nashville, TN 8 pm

John Eggert; Jehovah Lutheran, St. Paul, MN 8 pm

22 FEBRUARY

James Johnson, with strings; Harvard University, Cambridge, MA 5 pm

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James Hammann; St Paul's Episcopal, Flint, MI 12:05 pm**Peter Hurford**; Our Lady of Sorrows, Birmingham, AL 7:30 pm**6 MARCH****Frederick Swann**; Providence Baptist, Charlotte, NC 8 pm

Patriotic Concert, with orchestra; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm (also 7 March)

Ladd Thomas; Stetson University, DeLand, FL
New Swingle Singers; Lindenwood Christian, Memphis, TN 7:30 pm**8 MARCH****Eileen Hunt**; Harvard University, Cambridge, MA 5 pm**Hedley Yost**; St Paul's Cathedral, Syracuse, NY 5 pm

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

Chamber Orchestra; St Bartholomew's, New York, NY 3 pm

Gregory Gyllsdorff; St Thomas Church, New York, NY 5:15 pm**Michael Murray**; All Souls Unitarian, Washington, DC 4 pm**Nancy Joyce Cooper**; Longwood Gardens, Kennett Square, PA 2:30 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm**James Metzler**; Trinity Episcopal, Toledo, OH 4 pm**James Kibbie**; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm**Nancy Klein, Ruth Sutton**; Zion Lutheran, Ann Arbor, MI 4 pm**Byron Blackmore**; Viterbo College, La Crosse, WI 3 pm**Edward Tarr, Irmtraud Krueger**, trumpet & organ; House of Hope Presbyterian, St Paul, MN 4 pm**Peter Hurford**; Christ Church Cathedral, New Orleans, LA 4 pm**10 MARCH****Robert Smith**, harpischord, with soprano; Trinity College, Hartford, CT 8:15 pm**Michael Farris**; Second Presbyterian, Indianapolis, IN 8 pm**11 MARCH****Terry Charles**; Kirk of Dunedin, Dunedin, FL 8:15 pm (also 12, 13, 14 March)**12 MARCH**

American Boychoir; Glassboro State College, Glassboro, NJ

Ann Owen; St Paul's Episcopal, Flint, MI 12:05 pmBach, *St John Passion*; House of Hope Presbyterian, St Paul, MN 7:30 pm**13 MARCH****Michael Murray**; St Anthony Church, Milwaukee, WI 8 pm**14 MARCH****Joan Lippincott**, lecture; St George Un. Methodist, Philadelphia, PA 2 pm

28th National Organ Playing Competition; First Presbyterian, Ft Wayne, IN 1 pm

Michael Murray, masterclass; St Anthony Church, Milwaukee, WI 10 am

High School Organists Workshop; Elmhurst College, Elmhurst, IL

15 MARCH

University Choir; Harvard University, Cambridge, MA 5 pm

Choral Concert; St Paul's Cathedral, Buffalo, NY 5 pm

Choral Concert; Cathedral of the Incarnation, Garden City, NY 2:30 pm

Alison E. Risely; St Thomas Church, New York, NY 5:15 pm**Michael Farris**; Park Avenue Christian, New York, NY

American Boychoir; Princeton Theological Seminary, Princeton, NJ

Neal Campbell; Trinity Cathedral, Trenton, NJ 3:30 pm**Cj Sambach**; First Presbyterian, Manasquan, NJ 4 pm**Thomas R. Thomas**; Royal Poinciana Chapel, Palm Beach, FL 4 pm

Choral Concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Karl E. Moyer; Lutheran Church of the Good Shepherd, Lancaster, PA 8 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pmVaughan Williams, *Dona nobis pacem*; First Presbyterian, Nashville, TN**Michele Johns**; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pmDurufle, *Requiem*; Christ Church Cathedral, Indianapolis, IN 4 pm**Peter Hurford**; Chicago Theological Seminary, Chicago, IL 4 pm

Choral Concert; Trinity Lutheran, Sauk Rapids, MN

17 MARCH**Anne & Todd Wilson**; Cathedral of the Incarnation, Garden City, NY 8 pm**Boyd Jones**; Southern Baptist Theological Seminary, Louisville, KY**18 MARCH**Haydn, *The Seasons*; Avery Fisher Hall, New York, NY 7:30 pm**19 MARCH****Mollie Nichols Shuler**; St Paul's Chapel, Columbia Univ, New York, NY 12 noon**Robin Dinda**; St Paul's Episcopal, Flint, MI 12:05 pm**20 MARCH**

Choral Concert; Coral Ridge Presbyterian, Ft Lauderdale, FL 8 pm

Peter Hurford; Ev. Lutheran Church of the Holy Trinity, Akron, OH 8 pm**21 MARCH**

Bach Birthday Concert; St James Lutheran, St James, NY

Tallis, *Lamentations*; St Peter's, Paoli, PA (also 22 March)

Bach Around the Clock; Druid Hills Presbyterian Church, Atlanta, GA 11 am—11 pm

22 MARCH

Hymn Festival; Old South Church, Boston, MA 4 pm

James Johnson; Harvard University, Cambridge, MA 5 pm**Thomas Barr & Charles Miller**; St Thomas Church, New York, NY 5:15 pm**Bonnie Derby**; St Paul's Cathedral, Syracuse, NY 5 pm

Choir of York Minster; Christ Church, Oyster Bay, NY 4 pm

Joan Lippincott; St Bartholomew's, New York, NY 3 pm**Nigel Allcoat**; Un. Methodist, Red Bank, NJ 4 pm**David Britton**; Bradley Hills Presbyterian, Bethesda, MD 4 pm**Sandra Soderlund**; Duke University, Durham, NC 5 pm**Martin Souter**; All SS Church, Atlanta, GA 3 pm**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pmBach, *St Matthew Passion*; Seventh-Day Adventist, Kettering, OH 4 pm**Marilyn Mason**; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm**Becky Bruick**; Roberts Park Un. Methodist, Indianapolis, IN 4 pm**Anne & Todd Wilson**; St Paul's Episcopal, Flint, MI 4 pm**Rudolph Zuiderveld**; Illinois College, Jacksonville, IL 8 pm

Buxtehude Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

23 MARCH

Choir of York Minster; St Mark's Episcopal, New Canaan, CT 8 pm

24 MARCH

Choir of York Minster; All SS Church, Worcester, MA 8 pm

Neal Campbell; All SS Church, Atlanta, GA 8:15 pm**25 MARCH****David Britton**; Assumption College, Worcester, MA 8 pm

Choir of York Minster; First Presbyterian, Bethlehem, PA 8 pm

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26 MARCH
Mary Monroe; St Paul's Chapel, Columbia Univ, New York, NY 12 noon
 Choir of York Minster; Lutheran Church of the Redeemer, Trenton, NJ noon
 Choir of York Minster; Trinity Episcopal, Swarthmore, PA 8 pm
Guy Bovet; Southern College, Collegedale, TN
Patty Pratt; St Paul's Episcopal, Flint, MI 12:05 pm

27 MARCH
Guy Bovet, workshop; Southern College, Collegedale, TN

28 MARCH
 Choir of York Minster; St John Episcopal, York, PA 8 pm

29 MARCH
Stephen Cleobury; Busch-Reisinger Museum, Cambridge, MA 4 pm
Richard Coffey; South Congregational-First Baptist, New Britain, CT 4 pm
John Monkman; St Paul's Cathedral, Syracuse, NY 5 pm
 Beethoven, *Mass in C*; Madison Ave. Presbyterian, New York, NY 4 pm
Louise Basbas; St Thomas Church, New York, NY 5:15 pm

Choral concert; Valley Forge Presbyterian, King of Prussia, PA 4 pm
 Hymn Festival; Washington Mem. Chapel, Valley Forge, PA
 Choir of York Minster; St Peter's Cathedral, Erie, PA 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
 Mozart, *Requiem*; Zion Lutheran, Ann Arbor, MI 4 pm
James Kibble; Moore Hall, Univ of Michigan, Ann Arbor, MI 4 pm

30 MARCH
Susan Hegberg; St Joseph RC, Lancaster, PA 8 pm
 Choir of York Minster; St John's Episcopal, Lancaster, OH 8 pm

31 MARCH
Robert Delcamp; Presbyterian College, Clinton, SC 8:15 pm
Thomas Richner; Sacred Heart Church, Bluefield, WV 8 pm
 Choir of York Minster; St Paul's Cathedral, Peoria, IL 8 pm

UNITED STATES
West of the Mississippi

15 FEBRUARY
 + **John Walker**; The Associated Church, Owatonna, MN 4:30 pm
Anita Wering; Wesley Un. Methodist, Muscatine, IA 4 pm
Pierre Grandmaison; Highland Park Presbyterian, Dallas, TX 7 pm
Robert Anderson; SMU, Dallas, TX 8:15 pm
 Texas Bach Choir; Carver Community Center, San Antonio, TX 4 pm
 Choral Concert; La Jolla Presbyterian, La Jolla, CA 7 pm

20 FEBRUARY
Marilyn Keiser; Southern Oregon State College, Ashland, OR
Todd Wilson; Lewis & Clark College, Portland, OR 8 pm
John Pagett; Oxnard Presbyterian, Oxnard, CA 8 pm

22 FEBRUARY
 Bach Society; Cathedral of St Mark, Minneapolis, MN 3 pm
 Choral Concert; Concordia College, Moorhead, MN 5:30 pm
 Hymn Festival; Calder Baptist, Beaumont, TX
Catharine Crozier; Pacific Union College, Angwin, CA 8 pm

23 FEBRUARY
David Britton; First Methodist, Corpus Christi, TX 8 pm

27 FEBRUARY
David Rothe; St John's RC, Chico, CA

28 FEBRUARY
James Moeser, workshop; First Presbyterian, Lubbock, TX

1 MARCH
 Vienna Choir Boys; Highland Park Presbyterian, Dallas, TX 7 pm
James Moeser; First Presbyterian, Lubbock, TX

2 MARCH
John Pagett; St Paul's Ev. Lutheran, Brenham, TX 8 pm

3 MARCH
John Pagett; First Presbyterian, Bryan, TX 8 pm

6 MARCH
David Hurd; First Congregational, Los Angeles, CA 8 pm

8 MARCH
Michael Farris; Westminster Presbyterian, Des Moines, IA 3 pm
Peter Picerno; First Baptist, Kansas City, MO 4 pm
Todd Wilson; University of Texas, San Antonio, TX

9 MARCH
John & Marianne Weaver; organ & flute; Whittier College, Whittier, CA 8:15 pm

13 MARCH
Judith Hancock; Augustana Lutheran, Denver, CO
Carole Terry, masterclass; Valley Presbyterian, Phoenix, AZ 9 am (8 pm recital)

14 MARCH
 Hymn Workshop & Festival; First Presbyterian, Ottumwa, IA (through 15 March)

15 MARCH
David Higgs; Plymouth Congregational, Minneapolis, MN 4 pm
John Weaver; The United Churches, Olympia, WA

20 MARCH
Donald Pearson; St John's Cathedral, Denver, CO 8 pm

22 MARCH
Michael Murray; Washington University, St Louis, MO
Guy Bovet; All SS Episcopal, San Diego, CA 4 pm

24 MARCH
Catharine Crozier; Wichita State University, Wichita, KS 8 pm

27 MARCH
Peter Hurford; Walnut Hills Un. Methodist, Dallas, TX 8:15 pm
 Choral Concert; St Mark's Cathedral, Seattle, WA

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Organ Recitals

DENNIS BERGEN, The Auditorium, Independence, MO, November 1: Sinfonia to Cantata 29 *Wir danken dir, Gott*, Bach, arr. Dupré; *Chaconne in F Minor*, Pachelbel; *Scherzo*, Op. 2, Durullé; *Allegro vivace (Symphonie V)*, Widor; *Preludio (Deuxieme Symphonie)*, Op. 28, Triptyque, Op. 51, *Prelude and Fugue in F Minor*, Op. 7, No. 2, Dupré; *Fantasia on the chorale Ein feste Burg ist unser Gott*, Op. 27, Reger.

DAVID CRAIGHEAD, Independent Presbyterian Church, Birmingham, AL, November 23: *Byzantine Sketches*, Mulet; *Variants for Organ*, Cooper; *Sei gegrüßet, Jesu gütig*, S. 768, Bach; *The Last Rose of Summer*, Buck; *Final (Sixth Symphony)*, Op. 59, Vierne.

CARLA EDWARDS, Second Presbyterian Church, Indianapolis, IN, November 16:

Calendar

Richard Unfried; Biola University, La Mirada, CA 8 pm
John Rose; St Leander, San Leandro, CA 7:30 pm

28 MARCH
 Dallas AGO National Young Artists Competition; University Park Un. Methodist, Dallas, TX
Joan Lippincott; workshop; Mills College, Oakland, CA

29 MARCH
 Choral Concert; Highland Park Presbyterian, Dallas, TX 7 pm
 Texas Bach Choir; St Luke's Episcopal, San Antonio, TX 4 pm
Joan Lippincott; Mills College, Oakland, CA

INTERNATIONAL

15 MARCH
Craig Cramer; All SS Anglican, Windsor, Ontario 8 PM

Concerto in A Minor (after Vivaldi), S. 593, Bach; *Sonata in D Major*, Op. 65, No. 5, Mendelssohn; *Prelude et Fugue sur le nom d'Alain*, Op. 7, Durullé; *Fantasia in F Major*, K. 594, Mozart; *Scherzo (Symphony 2)*, *Finale (Symphony 5)*, Vierne.

JAMES WEST GOOD, Manassas Baptist Church, Manassas, VA, October 26: *Final (Symphonie VI)*, Widor; Partita on 'St. Anne', Manz; *Schmücke dich, o liebe Seele*, Homilius; *Prelude and Fugue in C Major*, S. 547, Bach; *Cortège et Litanie*, Op. 19, Dupré; *Softly and tenderly; We're marching to Zion*, Held; *Carillon de Westminster*, Vierne.

SUSAN HEGBERG, The Lutheran Church of the Good Shepherd, Lancaster, PA, November 9: *Prelude and Fugue in D Major*, Buxtehude; Variations on 'Christe, qui lux es et dies', Scheidt; *Sonata in E Minor*, S. 528, *Toccata in F Major*, S. 540, Bach; *Incantation pour un jour Saint*, Langlais; Partita on 'Simple Gifts', Goemanne; *Andante*, K. 616, Mozart; *Fantasia on the chorale Ein feste Burg*, Op. 27, Reger.

DAVID LIDDLE, Bethel United Methodist Church, Spartanburg, SC, October 30: *Prelude and Fugue in F Minor*, S. 534, Bach; *Sonata No. 1 in C# Minor*, Op. 5, Harwood; *Ballade*, Liddle; *Prelude and Fugue on the name of Alain*, Op. 7, Durullé; *Suite Gothique*, Boëllmann; *Le Coucou*, d'Aquin; *A Song of Sunshine*, Hollins.

LARRY LONG, St. Luke's Lutheran Church, Chicago, IL, October 17: *Komm, heiliger Geist, Herre Gott*, S. 668; *Herzliebster Jesu, was hast du verbrochen*, S. 1093, Bach; *Nun bitten wir den heiligen Geist*, Walther; *Nun komm, der Heiden Heiland*, Buxtehude; *Offertoire pour le jour de Pâques O filii et filiae*, Dandrieu; *Es ist das Heil*, Reger; *Mon âme cherche une fin paisible*, Langlais; *What a friend we have in Jesus (Three Gospel Preludes)*, Bolcom; *Drop, drop slow tears*, Persichetti; *Post Benedictionem (In Festo Corporis Christi)*, Heiller.

JAMES MOESER, The Worthington United Methodist Church, Columbus, OH, October 12: *Praeludium in C Major*, Böhm; *Nun komm, der Heiden Heiland*, S. 659, Bach; *Offertoire sur les Grands jeux (Messe pour les Pariosses)*, Couperin; *Variations sur un theme de Clement Jannequin, Lamento, Litanies*, Alain; *Sonata I in F Minor*, Op. 65, Mendelssohn; *Melodia*, Op. 59, Reger; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Improvisation on submitted themes*.

D. DeWITT WASSON, St. James Episcopal Church, Oneonta, NY, October 24: *Variations on 'America'*, Ives; *Iam sol recedit igneus*, Simonds; *Choral improvisation on 'Beatitudo'*, Verrees; *Resurrection*, King; *Bring a torch, Jeanette, Isabella*, Chapman; *Toccata on the 'Old Hundredth'*, Norris; *Chorale prelude on 'Heinlein'*, Stech; *Fanfares to the Tongues of Fire*, King; Partita: *Wer nur lieben Gott*, McAfee; *Toccata in G*, Weaver.

ANITA EGGERT WERLING, Park Ridge Community Church, Park Ridge, IL, October 26: *Prelude and Fugue in G Minor*, BuxW 149, Buxtehude; *Allein Gott in der Höh sei Ehr*, S. 662, 676, Bach; *Adagio (Sonata No. 5 in C Minor)*, Guilman; *Final in B-flat*, Franck; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Verset pour le fête de la Dédicace*, Messiaen; *Prelude and Fugue in G Minor*, Op. 7, No. 3, Dupré.

GORDON and GRADY WILSON, Crystal Cathedral, Garden Grove, CA, June 10: *Maestoso in C-sharp Minor*, Op. 16, No. 1, Vierne; *Concerto a Due Organi*, Lucchinette; *Concierto a dos Organos*, Blanco; *Contrapunctus 18*, No. 1 and 2 (*Art of Fugue*), Bach; *Sonata in A Major*, J. C. Bach; *Scherzo, Finale (Duos)*, Op. 8, Saint-Saëns; *Prelude, Fugue and Variation*, Franck; *Coronation Scene (Boris Godunov)*, Moussorgsky; *Dialogue Monastique*, Purvis; *Acclamations*, Hebble.

TODD WILSON, All Souls Episcopal Church, Oklahoma City, OK, September 23: *Pageant*, Sowerby; *Concerto in D Minor*, S. 596, Vivaldi/Bach; *Prelude, Adagio et Choral varie sur le theme du 'Veni Creator'*, Durullé; *Prelude and Fugue in F Minor*, Op. 7, No. 2, *Deux Esquisses*, Op. 41, *Variations sur un Noël*, Op. 20, Dupré.

RUDOLF ZUIDERVELD, with David Hickman, trumpeter, Concordia Seminary, St. Louis, MO, October 3: *Sonata in C Major*, Albinoni; *The Hollow Men*, Persichetti; *Prelude and Fugue in A Minor*, S. 543, Bach; *Toccata, Martini; Cantabile in B Major*, Franck; *Suite in D Major*, Handel.

GARY ZWICKY, Eastern Illinois University, Charleston, IL, October 23: *Prelude and Fugue in A Minor*, S. 543, Bach; *Prelude and Fugue on the chorale 'Ad nos, ad salutarem undam'*, Liszt; *Faust for Organ*, Eben.

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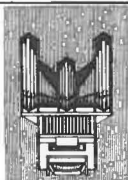
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Mason & Risch "Vocalian" reed organ, c. 1898. Two manual and pedal, 11 stops. Large oak facade with polychromed display pipes. Not playable at present. Available after Easter. Contact: Christ Episcopal Church, 14 Monument Street, Deposit, NY 13754.

PHOENIX Reed Organ Resurrection offers replacement reeds, 1-man. and 2 mp reed organs, complete restorations and meticulous tunings. Box 3, Jamaica, VT 05343. 802/874-4173.

Reed organs repaired. Reeds retongued. John J. White, 2416D Irving Ave. S., Minneapolis, MN 55405.

ELECTRONIC ORGANS FOR SALE

Rodgers Cabinet Organ, model 205, 2-manual drawknob, 2 ranks of pipes, 4' principal, 4' gedackt (metal), 49 notes each rank, oak/walnut console, all pipes, electronics, speakers and blower are contained in the console, contact Jerry W. Akers at 303/667-7787.

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Rodgers Trio/321-A. Three-manual theatre organ. Two M-202 Rodgers/Leslie speakers, 200 watts each. Excellent condition. \$6,000. Contact John Nianouris, 150-23rd Avenue North, St. Petersburg, FL 33704. 813/823-5817.

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Korg AT-12 autochromatic tuner, play instru- ment; tuner shows note, octave, cents sharp or flat for seven octaves: C 1 to B 7. Plays four octaves: C 2 to B 5. Calibrate A=430-450 Hz. Batteries, AC adaptor, earphone, case, year warranty, 1 lb. Introductory offer: \$135 postpaid (\$190 list). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653.

Used pipes and organ equipment, Lee Or- gans, Box 2061, Knoxville, TN 37901.

Pipe organ parts for sale. Send for list. John Lyon, 40141 West Eight Mile Road, Northville, MI 48167.

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