

THE DIAPASON

JULY, 1987



All Saints Episcopal Church, Portland, OR
Specification on page 14

Justice and music ministry

One cannot but be dismayed, or rather enraged, about the growing number of dismissals and/or forced resignations of organists in the recent past. It seems this growing phenomenon exists on both sides of the Atlantic and even touches people of prominence. From the several situations with which I have been acquainted, it would appear that competence, professionalism, or even the concept of ministry is not at question. Were this so, the issue would cease to be controversial. Rather we are again faced with that problem often mentioned at Guild meetings, namely, organist-clergy relations. One must wonder whether we as a profession have made any real progress in this area over the last 10 or 20 years. Several national organizations have addressed the issue and have effectively raised the consciousness of church musicians to develop a more professional stance and style in dealing with the church. Professional concerns is a topic which requires long-range planning and persistence. The Guild is to be commended for sponsoring events to educate its members in regard to this area. The results should be apparent in better salaries, better contracts, overall improved working conditions. The slowness of such results, however, is demonstrated by the still large number of positions advertised with sadly unrealistic salaries and job descriptions.

However, improving one's self-concept as a professional still cannot hope to overcome the insidious attitude of some clergy toward church musicians. Whether threatened or jealous or whatever, some persons in authority (in certain denominations) still seem to rule with a self-styled divine right of kings. Lame explanations are offered under the guise of liturgical renewal, in truth a gross misunderstanding of such renewal. The liturgical renewal that is achieving new vitality in a great cross section of denominations, does not necessitate reworking the music ministry entirely in a "folksy" direction, appealing to the lowest common denominator. The RCs discovered that approach was a dead-end long ago. One would hope others would learn by their mistakes.

There is a deeper problem here, one that resists easy solution, and that boils down to a proper appreciation for the music ministry and a proper respect for the church musician by the clergy. This sounds like a tired old song, doesn't it? It angers, no, deeply saddens me, to have to sing it. One reads with great interest about the Guild's Task Force on Seminary Relations. Certainly there is a great need for increased communication and education in this area. One sincerely hopes that these efforts will not be met with increased suspicion and/or resentment. And yet, as we all eventually discover, long-held attitudes often resist change.

One would hope that the problems are not as widespread as they seem. And yet it is difficult to gather with one's colleagues and not eventually hear about unhappy if not tragic situations. The recent resignations of several prominent church musicians tend to magnify the problem, and point up just how fragile the career of church musician can be. Several important concepts need continued emphasis, including respect, openness and justice. We offer support and encouragement to the Guild and to the other professional organizations in their much needed efforts.

—Jerome Butera

Here & There

All Saints Episcopal Church, Fort Lauderdale, FL, has announced that Ned Rorem has accepted a commission to compose seven motets for the church year, in commemoration of the 75th anniversary of the parish. The commission was conceived by Christopher Kane, organist-choirmaster of the parish, to whom the pieces are dedicated. The motets, to be published by Boosey and Hawkes, are for the observances of Christmas, Epiphany, Ash Wednesday, Easter, Ascension, Pentecost, and All Saints.

The Haarlem International Organ Festival will now be a biennial event. There will be no festival this year; the next festival will take place July 2-29, 1988. The International Improvisation Contest will be held in St. Bavo Church during the first week of the festival. The International Summer Academy for Organists will take place July 11-29, 1988. The duration of some of the courses, including the Bach interpretation course and the improvisation course, will be extended from 2 to 3 weeks. A number of short courses will also be given.

On May 24, the Cathedral of St. Thomas More, Arlington, VA, presented a concert in memory of Maurice Duruflé. The Cathedral Choir was joined by an orchestra and guest organist William Neil. The program included *Four Motets on Gregorian Themes*, Op. 10; *Suite*, Op. 5; and *Requiem*, Op. 9.

The Historical Keyboard Society of Wisconsin, founded in 1986, launched its first season on March 21 with a recital by Dutch harpsichordist Ton Koop-

man. The program was held at the University of Wisconsin-Milwaukee Fine Arts Recital Hall. The society was founded by Milwaukee-area harpsichordist Joan Parsley to provide members with monthly meetings, masterclasses, guest lecturers, visits with instrument builders and a quarterly newsletter. Additionally, the group will function as a major presenter of early music. For further information, contact: The Historical Keyboard Society of Wisconsin, P.O. Box 1725, Milwaukee, WI 53201-1725; 414/344-3663.

First Church, Springfield, MA, hosted a Joint Choral Festival February 22 in celebration of the 350th anniversary of its founding. The choirs which joined in the concert are from the "Mother" UCC Church established in 1637: First Congregational Church, Westfield, 1679; First Church of Christ, Longmeadow, 1716; Wilbraham United Church, 1741; Agawam Congregational Church, 1819; First Congregational Church, East Longmeadow, 1827; South Congregational Church of Springfield, 1842; Union Church of Ludlow, 1867; Faith United Church, 1894; and Foster Memorial Church, 1946.

Choir directing responsibilities were shared by Warren Amerman of Faith United Church, Dr. Ernest May of South Congregational Church, and Charles Page of the host church. Accompaniments were provided by Allan Taylor, Church of the Good Shepherd, West Springfield.

In celebration of Herman Berlinski's 75th birthday, the Sabin Music Center at the Jewish Theological Seminary of

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America has established a Berlinski Archive. This Archive will contain Berlinski's complete works, writings, recordings and extensive collection of Jewish music. The Sabin Music Center will also publish a complete annotated catalogue of the composer's work. Herman Berlinski received in 1984 the Marjorie Peabody-Waite Award of the American Academy and Institute of Arts and Letters for his contribution to American organ music.

The Archive will open next Fall with a special concert of Berlinski's music to be given at New York's Park Avenue Synagogue on Sunday, November 8, at 3 pm.

The Busch-Reisinger Museum of Harvard University, home of the Flettrop organ commissioned in 1958 by E. Power Biggs, will be closed for two years of renovation beginning this summer. The organ will be protected by a completely sealed enclosure, and its playing action will be restored to new condition towards the end of the renovation period. The regular series of Sunday afternoon concerts at the Museum will resume in the Fall of 1989.

The First Baptist Church of Detroit, MI, presented the world premiere of two works by Gordon Young, *Trumpet Suite* and *Praise Ye The Lord*, on March 22. The program, which celebrated the rededication of the church's Reuter organ and the dedication of its new Festival Trumpet, featured guest organists Todd Gresick and Joseph Jackson along with the Grosse Pointe Symphony Brass Ensemble and the Choir of First Baptist Church. The concert was

under the direction of John Carter Cole with assistant organist Ronald Vanderwest.

Elmhurst College (Elmhurst, IL) has contracted with John Brombaugh and Associates, Inc. of Eugene, OR, to build a tracker organ for the Meditation Chapel located in Hammerschmidt Chapel on the Elmhurst campus. The six-stop, one-manual and pedal instrument will have a divided keyboard. Completion is projected for late 1987. Plans were developed in consultation with Dr. Paul Westermeyer, Chairman of the Music Department and College Organist, and Dr. Naomi Rowley, Teaching Associate in Organ and Harpsichord.

O Lord, Our Lord, a new anthem by William Mathias, received its first performance on 16 May 1987 at the commencement service of Westminster Choir College in Princeton, NJ. The anthem was commissioned by the Alumnae Association of the College as a special means of marking both the centennial of the birth of the founder, John Finley Williamson, and the closing of 18 years of service to Westminster Choir College by Dr. Ray Robinson as its president. The anthem is dedicated to Dr. Robinson. The Westminster Symphonic Choir, with brass and organ, was conducted by Joseph Flummerfelt, Artistic Director of the College. The texts of the work were chosen by Mathias in consultation with Dr. Robinson, selected from Psalms 8, 9 and 28. At the service Mathias received the honorary Doctor of Music degree and delivered the charge to the senior class.

Here & There

Simon Preston has announced his resignation from the post of Organist and Master of the Choristers of Westminster Abbey, in order to pursue his concert career as organist and conductor as well as his recording career with Deutsche Grammophon.

After serving as Organ Scholar at King's College, Cambridge, he was appointed Sub-Organist of Westminster Abbey. In 1970 he went to Christ Church, Oxford, as Organist and Tutor in Music, where he remained for a decade until he was given the Westminster Abbey appointment. His first recording with the Choir of Westminster Abbey, the Handel *Coronation Anthems*, won a Grand Prix du Disque.

Mr. Preston has regularly toured North America for the past two dozen years. He has greatly increased his conducting activities, and has on various occasions worked as consultant/performer/composer for film soundtracks, the latest being *Amadeus*. The New York City Chapter of the AGO voted Simon Preston "International Performer of the Year" for 1987; on May 19 Mr. Preston played a recital at Alice Tully Hall, and at the reception following Miss Tully presented the award.

Simon Preston's immediate plans include six weeks of concerts in North America during the 1987-88 season in addition to two months of concerts in Australia and the Far East. His tenure at Westminster Abbey does not officially end until mid-October, so he will continue his work at the Abbey, including a recording of Vivaldi's *Dixit Dominus* with Arleen Auger and the Westminster Abbey Choir this summer. Other recordings soon to be released include the Vivaldi-Bach *Organ Concertos* recently recorded in Lubeck, and the Saint-Saëns *Symphony No. 3* with the Berlin Philharmonic, James Levine conducting.

The first tour to the United States of the Westminster Abbey Choir will take place as scheduled September 19-October 12, 1988, with concerts in twelve cities, including Washington, DC, Denver, Minneapolis, San Francisco, Garden Grove, Houston, and New York City. The Very Reverend Michael Mayne, Dean of Westminster Abbey, will travel with the Choir, which will tour under the auspices of Murtagh/McFarlane Artists.



Mary Charlotte Ball

Mary Charlotte Ball was honored by an organ recital on the 25th anniversary of her service as organist at First Baptist Church of Jefferson City, TN. The recital was performed by her former students and by two colleagues.

Mrs. Ball began serving as organist shortly after she arrived in Jefferson City. In addition she is a faculty member at Carson-Newman College, where she serves as advisor for the student chapter of the AGO.

Since 1962, Mary Charlotte Ball has played the service on five different organs, served with four different pastors and three ministers of music. In 1988, First Baptist Church of Jefferson City will enter a new building with a 44-rank Schantz which replaces a sanctuary and similar organ lost by fire in December of 1985.



Philip Moore and William Nichols

Philip Moore, Master of the Music at York Minster, England, was presented with an Admiralty in the legendary Nebraska Navy by William Nichols, Lt. Governor of Nebraska, during the spring 1987 American debut tour by the Choir of York Minster. Members of the choir were made honorary citizens of Nebraska to add to similar honors received during the 15-day tour, which included 14 performances in 10 states and broadcasts on Minnesota and American Public Radio. The tour was organized by Phillip Truckenbrod Concert Artists. The York Minster Choir will return in 1991.



Charles R. Woodward

Charles R. Woodward was honored by the First Presbyterian Church of Wilmington, NC, on March 1, in celebration of his 25 years of service there as organist-choirmaster. A Resolution of Appreciation was presented by the Session of the Church.

At a dinner held earlier in the week, Mr. Woodward heard anecdotes, tributes, and a poem recalling his work with choral and handbell choirs, his organization of musical vesper programs, his organ recitals, and his leadership in the restoration of the Church's 1928 E. M. Skinner organ. An extra month of vacation and a monetary gift were presented to Mr. Woodward by the congregation.

Michael Kleinschmidt, a senior organ student of Haskell Thomson at the Oberlin Conservatory of Music, won first prize in the Cleveland Chapter of the AGO National Young Artist Competition, held at Plymouth Church of Shaker Heights, Cleveland, on March 28. Judges were Dr. Joy Lawrence, Donald Shelhorn and Barbara MacGregor. Kleinschmidt, age 21, performed the Bach Trio Sonata No. 1 in E-flat major, "Andante Sostenuto" from *Symphonie Gothique* by Widor and the Prelude and Fugue on "Alain" by Maurice Duruflé. He received a \$600 award. Second place winner Frank Corbin of Rochester, NY, a student of Russell Saunders, received a \$300 award.

In September, 1987, Michael Kleinschmidt will travel to Vienna, Austria on a Fulbright grant for a year-long study of contemporary organ literature

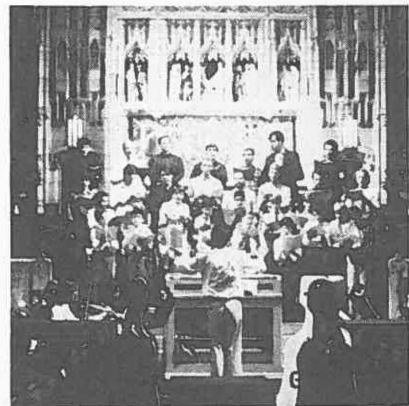
and improvisation with Peter Planyavsky at the Vienna School of Music.



Christ Church, Oxford

The Choir of Christ Church, Oxford, will make a North American tour in April, 1989, under the representation of Phillip Truckenbrod Concert Artists. Unique in being England's only choir serving both a cathedral and a college chapel, Christ Church Choir traces its origins back to 1526 when the first Master of the Choristers was appointed to the college just founded by Cardinal Wolsey. The choir still carries its original distribution of voices—16 boys and 12 men.

Stephen Darlington is currently Organist and Master of the Choristers at Christ Church. During his own student days he served as organ scholar at Christ Church before becoming assistant organist at Canterbury Cathedral. Before coming to Christ Church as Organist, he served as Master of the Music at St. Albans Cathedral. The Christ Church Choir has recorded extensively and the first of a new series of releases on the Nimbus label is scheduled for this summer.



St. Thomas Choir

The St. Thomas Choir will appear at the International Congress of Organists 1987 in Cambridge, England, singing the service of Choral Evensong at St. John's College Chapel on 20 July and giving a concert in King's College Chapel on 23 July. They will also perform at the opening service of the King's Lynn Festival in St. Margaret's Church on 26 July. From Monday, 27 July through Sunday, 2 August, the choir will be in residence at Westminster Abbey, London, singing the daily services. The St. Thomas Choir is under the direction of Dr. Gerre Hancock, Organist and Master of the Choristers and Judith Hancock, Associate Organist.

The Organ Historical Society, Inc., of Richmond, VA, has announced the establishment of a grant program to encourage use of its Archival Collection at Westminster Choir College, Princeton, NJ. The grants, to \$1,000, will be awarded for travel to and from the collection, and for lodging and per diems during the applicants' stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music,

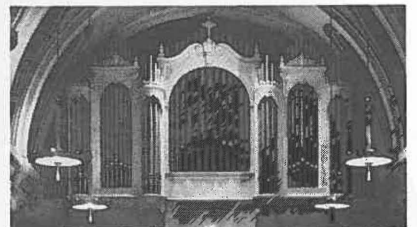


and its players. Some European subjects may be considered if there is an American connection. The OHS is particularly interested in studies on American organbuilders and their instruments, and will give this subject preference.

The Archive Collection of the OHS was founded in 1956 and in 21 years has grown to largest collection of its type in the western hemisphere. It holds material on American organbuilders, American music periodicals, including complete runs of nearly all the major 19th-century American titles, a large collection of organ periodicals from all countries, books, and other published materials on the organ. The collection houses some or all of the business records of a number of American organ makers. They include Hall & Labagh of New York; Henry Pilcher of St. Louis; Reuben Midmer of Brooklyn; Odell of New York; Gottfried of Erie, and Charles Durner of Quakertown, PA.

Applications will be received by the Archivist of the Society until December 1 when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15th, 1988.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College, Princeton; Jonn K. Ogasapian, University of Lowell; and Stephen L. Pinel, Chairperson, and Archivist of the OHS. Applications can be acquired by writing: Stephen L. Pinel, Archivist, Organ Historical Society, Inc., 629 Edison Drive, East Windsor, NJ 08520.



1907 Hutchings-Votey at St. James Cathedral, Seattle, WA

St. James Cathedral (R.C.), Seattle, WA, has announced the formation of the Baillargeon Family-St. James Cathedral Foundation for the benefit of the 1907 Hutchings-Votey gallery organ. Originally presented to the Cathedral by the Baillargeon family, this instrument, the firm's Op. 1623, is the largest extant example of the builder, and the second oldest *in situ* organ in Washington state. It was honored in 1982 with a declaration by the Organ Historical Society as "an instrument of exceptional historic merit worthy of preservation." The substantial endowment provides funds for its continued renovations, preservation, and musical presence in the community.

The Benedictine Abbey Church of St. Andrew, Cleveland, OH, dedicated its new organ February 1. Built by Tim Hemry and Company, the instrument utilizes pipes from the organ at the Church of St. Andrew, the order's first monastic home. Guest recitalist for the occasion was Mark R. Scholtz, organist of the First Baptist Church of Greater Cleveland.



Matthew Boatmon, Stephen C. Williams, Frank Corbin, Stephen Alltop, Becky Bruick, Bruce Neswick (judge), Michael Messina, Donald R.M. Paterson (judge)

Matthew C. Boatmon was named winner of the 1987 Arthur Poister Competition in Organ Playing, sponsored by the Syracuse AGO chapter. Mr. Boatmon holds the bachelor of music degree from the University of Evansville and the master of music from Eastman School of Music. His organ teachers include Mark X. Hatfield, Wilma Jensen, Douglas Reed, and Russell Saunders. He received a \$1,000 prize and will present a recital at Crouse College, Syracuse University, in the fall. Second place went to Frank Corbin, also of Rochester, who is completing a DMA with Russell Saunders at Eastman.

The world premiere of Alfred Fedak's *Mass of the Resurrection* took place at St. Ann's Catholic Church, Raritan, NJ, at the Easter Vigil Mass (April 18, 1987) under the direction of Kenrick S. Mervine, Director of Sacred Music. The work is scored for celebrant, cantor, mixed chorus, organ, brass and percussion. Mr. Mervine also conducted the premiere of Charles Aranowitz's *Pâques*

for organ, brass and percussion at the same liturgy. The premiere of Fedak's *Blessed Mary/Ave Maria* was presented at the annual concert of Marian works at St. Ann's Church this past May. This work, commissioned for the music series, utilizes the familiar Gregorian Chant *Ave Maria* in alternation with an original refrain, scored for cantor, mixed chorus and organ. Barbara F. Mervine conducted the performance.

Ruth Plummer, Artists' Representative for Los Angeles based Artist Recitals, and Marianne Marshall, Artists' Representative in Long Beach, CA, are joining forces for a Concert Promotional Service. Ms. Marshall has extended concert booking from the U.S. to Western Europe, the Middle and Far East for her artists including pianists, violinists, a cellist, guitarists, conductors and ensembles. Ruth Plummer, with assistant Philip Allen Smith, will continue arrangements for organists, harpsichordists and duo groups. In addition to artist representation, career consultation and public relation services are offered.

The Conference of Roman Catholic Cathedral Musicians met in plenary session at The Cathedral of St. James, Brooklyn, NY, January 5-8. Over 40 cathedral musicians and liturgists representing 35 major cathedrals in the United States discussed a wide range of issues relating to the musical and liturgical practice of the American Cathedral Church. CRCCM will meet in Erie, PA at the Cathedral of St. Peter, January 4-7, 1988. Future meetings include Washington, DC, 1989, and Corpus Christi, TX, 1990. The Steering Committee, Richard Proulx (Chicago), Leo Nestor (Washington), Peter LaManna (Philadelphia), Gerald Muller (Washington), and Franck Brownstead (Los Angeles), will meet in early June with William Herring (Erie) to plan the 1988 meeting.

All musicians of American Roman Catholic Cathedral Churches are invited to membership in the organization. Interested persons should contact Richard Proulx or Leo Nestor.

Known for his synthesis of Yoruba folk music and western art music, Sowande was made a member of the British Empire in 1956 for musical composition. He had lived in the United States for nearly 30 years, and had taught at Howard University (Washington), the University of Pittsburgh, and Kent State University (Ohio).

At the University of Nsukka in Nigeria, the Sowande School of Music was named in his honor. Sowande obtained a bachelor of music degree at the University of London, and was given an honorary doctorate by the University of Ife in Nigeria.

News from London

First on the agenda is a tribute to the late Sir George Thalben-Ball who died on January 8th at the ripe age of 90. His demise was naturally commented on in THE TIMES among other national papers and in the music press. His powers as a composer and improviser were duly mentioned; his years as organist of the Temple Church were appreciated. No one mentioned his durability, though. How many musicians are still playing recitals well into their '80's? One thinks of Rubenstein and Casals—both musicians who played sitting down, I might point out. Is this why violinists retire so early, and singers? At any rate, Sir George's place in the history of English Church music is secure, if only for his association with Ernest Lough, the head treble with the Temple Church choir with whom he made that memorable recording so many years ago.

Olivier Messiaen recently visited London as guest of the Royal Academy of Music during their Messiaen Week and caused a stir in the press worthy of a Paderewski (I wonder if the maitre has political ambitions). Although it was reported he was in poor health and would have to cancel the planned masterclass on his organ works, both he and Mme. Messiaen (Yvonne Loriod) sat through countless hours of students and staff performing chamber and orchestral works, judged a prize, lectured and taught, and posed for photographs. Doubtless when the 80th birthday celebrations get going in 1988 there will be cycles of the works in every festival and the story is that there is to be a complete, staged production of Messiaen's opera "St. François..." despite its formidable length and difficulty in staging.

London's City Churches are a collection of gems surrounding St. Paul's Cathedral and so swamped by Wren's masterpiece that they rarely get a mention. One such jewel is St. Giles Church, Cripplegate, which is in the Barbican. This area was heavily bombed in WWII and the church as it now stands is surrounded by high-rise apartment buildings and sits directly across from London's newest concert hall. The complex also contains the Guildhall School of Music & Drama and the Royal Shakespeare Theatre, so the church couldn't be better located. The music is directed by Anne Marsden-Thomas, whose lively imagination and sunny personality are familiar amongst the church music circles of this urban sprawl. One of her many projects to create interest in the music of her parish was a fifteen-hour solo organ recital. It was ingeniously programmed and divided up so that it never became an exercise in passing the time. The items were all impeccably played, too. Visitors to London would be well advised to drop in on Thursdays at 1:10 or Sundays at 4:00 to catch one or both of their recital series, which consist of chamber music and vocal recitals as well as organ recitals on the fine Mander instrument. Admission is free, and the medieval building itself is worth a look round before the music begins.

—Laurence Jenkins

Appointments

Ronald Arnatt, president of the American Guild of Organists, has been named Head of the Church Music Department at Westminster Choir College in Princeton, NJ. A native of London, England, Dr. Arnatt was educated at Westminster Abbey and King's College, Cambridge choir schools and received his bachelor of music degree in composition from Durham University in England. He is a Fellow of Trinity College, London, a Fellow of the AGO and was awarded an honorary doctorate in music from Westminster Choir College in 1970.

After moving to the United States in 1947, he served several churches in Washington, D.C. as organist and choir director and was on the faculty of American University. From 1954-1980 he was Director of Music at Christ Church Cathedral, St. Louis. During that period, he became professor of music at the University of Missouri, founded and was the music director of the St. Louis Chamber Orchestra and Chorus, and was music director and conductor of the Bach Society of St. Louis. He was appointed director of music and organist of St. John's Church, Beverly Farms, MA, in 1984, president of the AGO in 1986 and conductor and music director of the Newburyport Choral Society in 1986.



James W. Biggers, Jr.

James Wesley Biggers, Jr., has been appointed Director of Music and Organist at St. Michael's Roman Catholic Church, Port Richey, FL. Mr. Biggers was educated at the Cathedral Choir School of St. John the Divine, New York, and at Cranbrook School, Bloomfield Hills, MI. He received bachelor and master of music degrees in organ from Northwestern University. He has directed church music programs in the Chicago and Tampa Bay areas, directed Army chapel choirs in Germany, and has served on several diocesan music commissions. His principal teachers included Norman Coke-Jephcott, Thomas Matthews, and Harold Gleason.

Nunc Dimittis

Nigerian composer Fela Sowande died on March 13 at the age of 81.

The Organ Historical Society

1987 Convention

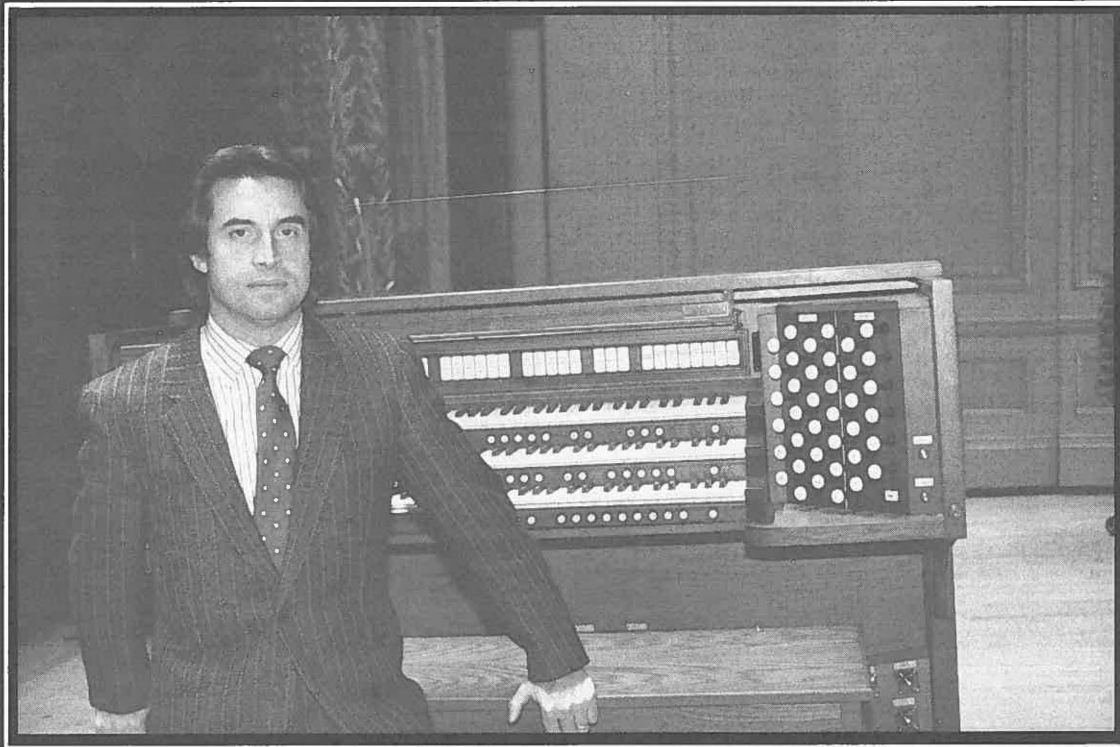
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Music for Voices and Organ

by James McCray

Happy Birthday Buxtehude!

Dietrich Buxtehude (1637-1707) clearly stands as one of the major composers for the church. His influence, especially on J. S. Bach, was significant, and he represents an important figure between Schütz and Bach. Buxtehude's concerted vocal and instrumental writing grows out of the concertatos of Schütz, which are expanded, through Bach, into the complete cantata form of the late Baroque.

His "Abendmusik" (Evening Music) series resulted in many works for the church, as well as in music for weddings. Many works have been lost; however, we still have 112 cantatas, 2 liturgical settings and 8 wedding arias which came from these concerts. As Kerala J. Snyder pointed out in a recent article in *The American Organist* ("Buxtehude's Vocal Music," May, 1987), he "was not the director of the choir from St. Catherine's school—that was the cantor's job—and so he did not normally have a choir to conduct. When he did, as in the Abendmusik concerts, or perhaps a special church service, he was working with a large ensemble of vocal soloists and instrumentalists as well. Had Buxtehude worked as a cantor instead of as an organist, he would undoubtedly have left a very different corpus of vocal music."

His style is dominated by concerto influences. Often phrases are set in a homophonic, syllabic style with instrumental interjections between them. The choir music is usually clean with the more busy lines coming from the instruments. The use of solo voices is an important characteristic. By employing solo voices for much of the music, Buxtehude achieves textural changes without requiring additional instruments. This also reduces rehearsal time for the

choir; the solo areas, however, are more difficult that the tutti sections, thus enlarging the musical possibilities. Often strophic, many of the cantatas use the chorale as a melodic element. The chorale is rarely as dominant as might be found in many of Bach's cantatas, but it is a unifying element in many works.

Buxtehude's music serves church choirs well. His cantatas were usually designed for a limited number of performers and often his writing is for SAB choir. His textual messages are straightforward, and most of his published works have been edited with an English text. For many typical church choirs, Schütz tends to be more esoteric and Bach too difficult; Buxtehude, however, blends the elements of both; his settings are not long and thus fit well into a service. The instrumental forces are limited and their music is generally simple enough for most good players to read at sight.

In this, the 350th anniversary of his birth, it seems only appropriate that church choirs pay tribute to this master. He understood the needs of church choirs and wrote with them in mind; three centuries later, many of these conditions remain, so this music retains its vitality. Directors are urged to learn and use his charming music.

As an organ and choral composer, Buxtehude holds a position of deserved recognition and appreciation. There are, of course, many editions of his music. It is worth noting that Mark Foster Music Company in Champaign, IL, has developed a special catalog for this year, and it is available free on request. Their Hanssler Editions are wonderful: authoritative, with scholarly information, including full score with keyboard realization, choral scores (less expensive)

and instrumental parts. The editors have included both German and English versions for performance, and the quality of the printing format is quite attractive. I highly recommend these editions from Mark Foster to conductors; although they are a bit more expensive than some others, they are well worth it. Readers are urged to write for their free catalog and to use their editions in their celebration of Buxtehude's 350th birthday.

Alles Was Ihr Tut (Whatsoever ye do). SATB, five-part strings and basso continuo including organ. Hanssler of Mark Foster Music, 36.001 (full score), \$4.00 (choral score and instrumental parts available) (M).

This was, perhaps, Buxtehude's most popular choral cantata, and was the only one contained in all three of his manuscript collections. Duration is about 13 minutes with the following movements: I Sonata (instrumental); II Concertato; III Sonata; IV Aria (choral); V Arioso (Bass); VI Chorale (Soprano/Choir); VII Sonata; VIII Concertato (repeat of opening). The vocal writing is rhythmically exciting with some "busy" areas, but this setting is well within the difficulty level of most groups. This text is one that seems to be directed toward the citizens of Lübeck who supported the Abendmusik concerts. The cantata is charming and highly recommended to both school and church groups wanting to help celebrate Buxtehude's anniversary.

Furwahr, er trug unsere Krankheit (Behold he carried all our sorrows). SSATB with SSATB soli, five-part strings, and basso continuo including organ. Hanssler of Mark Foster Music Co., 36.004 (for full score) \$5.30 (M+).

In this cantata Buxtehude's use of capella choir shows his concern for the concertato style. These solo voices are used throughout in various combinations offering choral variety; in some

places they sing with the entire choir. Emphasis is on the solo areas with the full choir only used in two of the eight movements. The work takes about 13 minutes and includes: I Sinfonia; II Bass Solo; III Soprano Duo; IV Bass Solo; V Trio for Alto, Tenor and Bass Soli; VI Tutti (chorus and soli); VII Solo choir; VIII Tutti. This setting is especially useful for Passiontide. The solos are extensive and will require good performers.

Dearest Lord Jesus (Liebster Herr Jesu). SSATB and keyboard, Plymouth Music Co., SC-62, \$.50 (M-).

Taken from the cantata "Eins bitte ich vom Herrn," this movement features a melismatic solo for upper voice which represents half of the entire setting. The choral parts are easy and follow a homophonic style with syllabic vocal lines. Both English and German texts are provided. There are separate instrumental closings for each half.

Zion Hears The Watchmen Singing. SA and keyboard, Shawnee Press Inc., E-273, \$.70 (M-).

In this brief four-page movement that has only an English version, the vocal lines move in dancing melismas above a simple, chordal keyboard background. The editor, Rod Walker, has included with this Buxtehude setting a short work by Robert Schumann. Easy music that could be sung by young voices.

Aperite Mihi Portas Justitiae (Open to me gates of justice). Alto, Tenor and Bass soli (or sections), 2 violins and organ, C. F. Peters, No. 6050, \$.60 (M).

The emphasis in this short eight-minute cantata is on the vocal lines. Although originally intended as a trio solo setting, it works just as comfortably with a small choir. There is an opening instrumental Sinfonia, and then later the violins function as obbligato parts above the singing. Their music is incidental, but takes on a more rhythmic character in the fast closing movement. Latin and English versions are provided. Although the basic ATB combination is somewhat unusual, it could be of considerable use to small choirs.

We Calmly Sleep (Befiehl dem Engel). SATB and keyboard, Plymouth Music Company, PCS-97, \$.40 (M-).

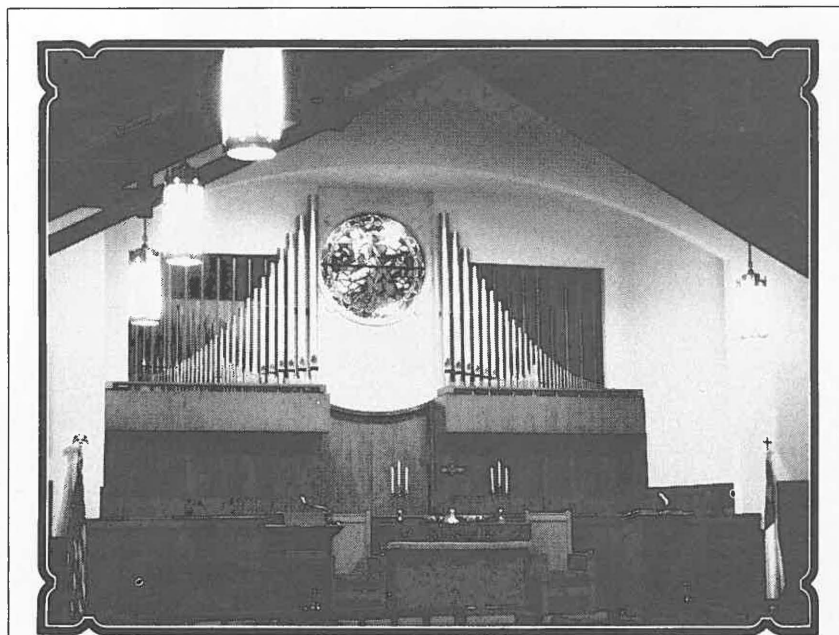
This is taken from a Christmas cantata by the same title, where it is the inner slow movement. Each choral phrase is separated by an instrumental phrase, and in the original, these instrumental phrases alternated between keyboard and strings. The music is gentle with good ranges for all voices. It is easy for most choirs, and could be used at times other than the Christmas season.

Beloved Lord, Hasten The Day (Ei lieber Herr, eil zum Gericht). SSATB and keyboard, Sam Fox Publishing Company, XCM-15, \$.45 (M).

There are two sections. The first is a block-chord statement of the text which moves in simple harmonies and rhythms. The last section is a contrapuntal Amen filled with melismas in all sections. The optional orchestra calls for strings and two oboes; English and German performing texts.

O Lord Most High. SSATB and piano, Music 70 Music Publishers, M70-273, \$.75 (M).

This is similar to the setting above with two sections in a block-chord format and contrapuntal Amen. The keyboard music is more involved than usual, with the piano reduction by Robert Stockton. A high soprano tessitura.



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New Recordings

A new recording of the *Symphonies of Louis Vierne* has been issued by the young (b. 1955) Dutch organist, **Ben van Oosten** (released by Musikproduktion Dabringhaus und Grimm #MD+GM 1211/14). At the outset it must be noted that performer, organs, and music are mutually sympathetic; Mr. van Oosten's comprehension of Vierne's style, compositional technique, and architectural sense is evident in both his performances and the excellent notes which accompany the discs. Additional biographical commentary on Vierne is provided by Scott Cantrell.

The organs featured are three significant Cavaillé-Coll instruments: St. Francois-de-Sales, Lyon (3, 45), inaugurated by Widor in 1880 and located in the choir (Symphonies 1, 4); Saint-Ouen de Rouen (4, 64), 1888/90, also inaugurated by Widor, who named it "un orgue à Michel-Ange" (Symphonies 2, 6); and the 1889 organ of Saint-Sernin, Toulouse (3, 57), opened by Guilmant (Symphonies 3, 5). The acoustical settings of these organs are, of course, generously resonant, even too much so at times, with the result that the clarity of some voices and linear activity (particularly at Lyons) is obscured by the build-up of reverberation. Still, better a bit of excess for this music rather than too little!

The *First Symphony* begins with a suitably ominous-sounding registration and an unusually smooth gradation from one manual to another. (The 32' Basse acoustique, however, presents a jarring and noticeably heavy thickening whenever the pedal line passes into its resultant range, an effect which may cause problems with some sound systems and is, in any case, aurally unpleasant.) The performer's rendition of the *Fugue* is a reminder of how good a contrapuntist Vierne was, and of how rarely we hear these techniques clearly brought out in performances of these movements. The *Scherzo* (as is true of all the movements in this style throughout this set) exhibits superb technical control, rhythmic accuracy, and clarity of attacks and releases—even in the acoustical environments mentioned above. The *Andante* (again heard with lamentable infrequency) is given an unusually caring performance, with attention to niceties of tempo alteration and expressivity.

The opening two movements of the *Second Symphony* are indicative of van Oosten's comprehension of formal considerations in the clarity he brings to the relationships between these frequently disjointed works. His *tempi* are not always precisely on Vierne's suggested mark, sometimes slower, sometimes (as in the *Choral*) definitely faster, making the *agitato* truly so. The organ here is especially notable in the great beauty of its 8' foundations and the antique character of the clarinette used in the fourth movement. The *Final* is particularly worthy of attention in the fluid connections made between its various sections and in again making evident the connections between this and the preceding four movements.

The *Third Symphony* presents both some of the most exciting, and alternatively, some of the most unabsorbed, un-'vital' playing in the set. The first movement is a significant example of the latter, in which all the notes and technique are present (with some questionable phrasings in the main theme), but with a prevailing sense of disinterest. By the fifth movement, however, there is abundant excitement and interest, with one of the most brilliant executions in the series. The internal movements are noteworthy for their display of the uniquely French foundation colors, harmonic flutes, etc., and, in the fourth movement, for a highly sympathetic, almost moody presentation.

The intense chromaticism of *Sym-*

phony 4 (reflecting Vierne's emotionally depressed state) yields one of the least satisfactory of these large-scaled works, but van Oosten fulfills its demands well. The first and final movements are particularly well-planned, again demonstrating his understanding, control, and—in the case of the *Final*—true bravura technique. The fourth movement bears a familial resemblance to the slow movement of Widor's *Symphonie Gothique* and to Vierne's own *Clair de Lune (Pièces de Fantaisie)*, displaying the strings, célestes, and solo flutes to great advantage. (The pedal is a bit obtrusive here, and there is considerable action noise, perhaps adding to the sense of "authenticity.") The symphony, more than the other five, is well-known for the extraordinary number of notational or printing errors, with continuing questions concerning accidentals, and even about the precise pitches intended. Here, as in the other symphonies, the performer generally makes well thought-out choices and corrections, most of them based upon or related to information passed on from Vierne's students or those who knew him well. The *Final* of the present symphony is probably the most difficult to resolve in this regard, and not every listener will agree with the choices made.

Symphony 5 is a fascinating work which certainly deserves more attention than it currently receives; this performance particularly displays the compositional craft and effectiveness of Vierne's music, with a rich, darkly evocative first movement, and a forceful, impulsive *Allegro*. The *Scherzo/danse macabre*, with its bizarre coloristic effects and *moto perpetuo* treatments of material, is brilliantly rendered. The *Final*, though difficult, is played in an amazingly effortless fashion, with a real sense of enjoyment by the performer. The organ of Saint-Sernin makes this entire work almost transparent in clarity.

The last of Vierne's symphonies is in a significantly brighter mood, and is the most thoroughly cyclical of the six, utilizing transformations of two themes throughout. The organ here (Saint-Ouen) is sometimes a bit muffled or distant, occasionally (most notably in the first and third movements) yielding muddy or rhythmically unclear effects. The initial movement has more sectionalization in this performance than seems wise, given the scale of the piece and the concomitant problems in cohesion. The two slow movements occasionally suffer from instability of tempo and not quite so careful a sense of structural balance as is heard elsewhere. The *Scherzo* is played virtuosically, but the pedal frequently sounds late, thereby displacing a significant number of important accents within the trio sections. The *Final*, on the other hand, is simply outstanding, a bravura summary of the preceding movements and a brilliant *tour de force* which climaxes the set superbly.

Mr. van Oosten clearly understands Vierne and the French romantic organ and style. The single technically disturbing note in this set is a tendency frequently to elide phrases, connecting the final note of one to the beginning of another when a minuscule breath would elucidate the structure or melodic relationship better. This is particularly noticeable in slower movements, and is the only significant flaw in what is an otherwise technically and musically superb traversal of this literature. A final note on the discs themselves: although proclaimed to be "digital" recordings, these discs contain an unusual amount of tape hiss which frequently mars the musical content. Perhaps we are becoming too accustomed to the "purity" of compact disc technology, but it seems unfortunate that such otherwise excellent musical documents must be marred by needless noise.

—G. Nicholas Bullat



Michael Corzine



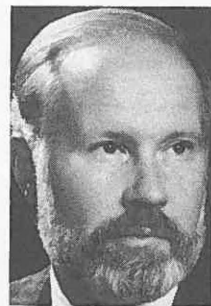
Lynne Davis

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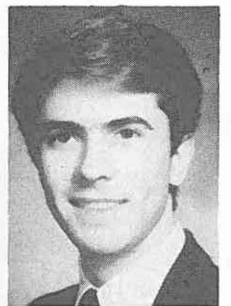
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New Organ Music

Historia Organoediae, edited by Margittay Sándor. Editio Musica Budapest (Agent: Theodore Presser Co.), No. 12568, \$11.50.

Except for Brahms' *Prelude and Fugue in g*, Schumann's *Studie in C*, Liszt's *Evocation à la Chapelle Sixtine*, and Mendelssohn's variations on *Wie gross ist des Allmächt'gen Güte*, this is a collection of 19th-century music written by mostly minor composers. Names such as Kuchar, Freyer, Moniusko, Merkel, Attwood, Rinck, and Rychling have been forgotten, and perhaps deservedly if their abilities are judged by the examples that appear in this volume; examples which are often naive, repetitious, sometimes pretentious, but also occasionally not lacking in charming moments.

The collection is highly edited, cluttered with long and short legato slurs that inhibit any experimentation with articulation, and with registration suggestions that are often stylistically im-

probable. Someone teaching a course in organ literature might find this volume useful, otherwise I can think of no other reason to buy it.

John Philip Sousa, *Sousa For Organ/Six Great Marches*, transcribed by Joseph M. Linger. Belwin Mills, No. DM 00255, \$4.95.

Ever wondered what you would perform if invited to play a mighty theater organ in an old movie palace or modern pizza parlor in California? Ever had a secret desire to play some arrangements of light-hearted Americana? If you answered "yes" to either question, then Joseph Linger's transcriptions of *El Capitan*, *The Liberty Bell*, *Nobles of the Mystic Shrine*, *The Revival March*, *Semper Fidelis*, and *The Washington Post* will provide the material you need. Most people will find these marches familiar, easy to play, and effectively transcribed. The only accessories not included are lyrics and a bouncing ball.

Johann Sebastian Bach, *Complete Concerti for Solo Keyboard and Orchestra in full score*. Dover Publica-

tions, \$8.95.

These seven concerti for harpsichord and orchestra have been reprinted from the old Bach Gesellschaft edition. Since the editors of the BG based their text on the nearly complete Bach autographs of the concerti, their edition still provides a reliable reading, even in the shadow of the NBA. As with other Dover publications, the price is very reasonable, and the binding is designed to last.

Ronald Caltabiano, *Prelude and Fugue*. Merion Music, Inc. (Theodore Presser Co., Sole Representative), No. 443-41002, \$5.00.

Caltabiano's musical style is indebted to twelve-tone and serial techniques. The texture of the prelude is dominated by sparse three-part writing permeated with pointillism's jagged jabs, complex rhythmic patterns that commence on weak fractions of beats, and short streams of note successions (not melodies in the traditional sense) separated by lengthy silences that seem to be almost as important as the notes they link. A fuller texture and more sustained style of writing govern the fugue, and one can even find an occasional tertian

and quartal sonority amongst an aural thicket of ninths and seconds.

This well-composed and technically difficult music should not be overlooked by organists with a taste for the *avant garde*.

Jan Pieterszoon Sweelinck, *Works for Organ and Keyboard*. Dover Publications, \$10.95.

Dover's edition of Sweelinck's organ and keyboard works is basically a reprint of Max Seiffert's monumental and excellent volume that was published in 1943. A number of important new sources discovered since its publication created the need for the new complete works edition that appeared in 1968, edited by Leonhardt, Annegarn, and Noske. It is a handsome edition, but also a very expensive one, and it is not easily obtained. The clean and clear appearance of Dover's reprint, the reliability of its unedited text that includes measure numbers, its sturdy sewn binding, and its low price make it hard to resist. Students and others who cannot afford the much more expensive edition of 1968 would be wise to buy the Dover reprint and examine the variant readings of the 1968 edition in a good library.

—Edmund Shay, DMA
Columbia College
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Londonderry Air, Old Irish Air, arr. Bob Burroughs. Bourne Co., B240077-401, 85¢, 3 octaves (E).

Here is a lovely setting of the popular old Irish tune. It contains some colorful harmonies that help to make it distinctive in bell repertoire. It is also a bargain!

Prelude in Fifths, Bob Burroughs. Bourne Co., B240085-401, Bourne Co., 85¢, 3 octaves (M-).

Here is a short, fairly, manageable work, more of a "novelty" that is built on superimposed fifths, etc., throughout. Interesting and different.

Chorale, Peter Ilyitch Tchaikovsky (Op. 39, No. 1), arr. Wallace Hornbrook. Coronet Press (Theodore Presser, sole selling agent), #494-42064, \$1.50, 3-4 octaves (M).

This chorale theme appears uninteresting and redundant throughout the brief two pages. The minor mode does not help either. There is so much fine material from this great composer that I think would make for better music for bells.

Bourrée, from English Suite No. 2, J. S. Bach, arr. Dick Averre. Coronet Press (Theodore Presser, sole selling agent), #494-42065, \$1.50, 3 octaves (M).

Here is a little gem by Bach that should make a great impression with any choir and any congregation. It is also a perfect piece to turn youngsters into Bach lovers. It is simply but effectively written.

The Church Triumphant, Donald E. Allured. Agape, Code No. 1153. (organ score, Code No. 1154), \$1.50, 4-5 octaves (M+).

It is always refreshing to come across a good piece of bell music that is written in conjunction with the organ. This is such a piece based on the resurrection theme. It is not beyond the reach of most choirs in difficulty, yet it has some original material combined with good, solid hymn tunes that make this arrangement exceptional. Mr. Allured has developed a "triumphant" opening

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statement that recurs throughout the piece. He makes use of three Easter hymns, "O Filii et Filiae," "The Day of Resurrection," and "Alleluia! The Strife is O'er." Highly recommended.

Exaltations, Albert Zabel. Full score, organ and bells (HP-5204), brass parts (LB-5129), Harold Flammer, Inc. (Shawnee Press, Inc., sole selling agent), \$1.75, 3-5 octaves (D).

This is a "major work" for bells that can be glorious when all of the suggested options are implemented. It is another written with the organ and/or brass and was originally commissioned for the area V A.G.E.H.R. Adult Handbell Festival in Dayton, OH. The music appears to be all original material and is well written throughout. Mr. Zabel has written for bells and organ before, and has a good idea of what makes these two musical entities work well together. One of my favorites is *Invocation*. If you have an energetic choir and director, then *Exaltations* is the challenge for you!

"**Allegro**," from the *Water Music Suite*, G. F. Handel, arr. Michael R. Keller. Agape, #1247, \$1.25, 2 octaves (E+).

Here is another favorite "chestnut" by Handel that a small choir will find useful. There is nothing unusual about the arrangement; it is short but should be a nice change of pace for a piece with a "familiar ring" to it.

Me and My Shadow, arr. Lester De-Valve. Bourne Co., \$.85, 3 octaves (E).

As part of a "sing-a-long series," this old tune from the 1920s is adapted for handbells. There is a two-line introduction before the words begin, much like a piano-vocal score. It is repeated with a closing ending. This is a fresh approach to bell ringing—something like this series could have endless possibilities involving the listener. A great concert idea!

—Leon Nelson

Carillon News

by Margo Halsted

Belmont Dedication

A new carillon has been installed in Nashville, TN at Belmont College. The 23 Petit & Fritsen bells were dedicated on September 5 with Richard Watson of the I. T. Verdin Company as recitalist. The instrument replaces a similar instrument of 23 Gillette & Johnston bells that was in the 105-foot campus Tower from 1928 to 1951. The campus at that time was a finishing school for young ladies called Ward-Belmont School. The earlier instrument is now housed at the Schulmerich Carillons building in Sellersville, PA.

The largest bell of the new carillon weighs 1,188 pounds and sounds G#. An automatic mechanism plays the Westminster Chimes and hour strike. Other selections can also be programmed to play automatically. Dr. Richard Shadinger, professor of music and performance studies department chair, is the college carillonneur.

The carillon was one of the college's heritage projects for Tennessee Homecoming '86. It is dedicated to Chancellor and Mrs. Herbert C. Gabhart. Chancellor Gabhart served as Belmont's president for 23 years. The other two carillons in Tennessee are in Jackson and Sewanee.

Middlebury Carillon

American bells from the old Middlebury College chime, Dutch bells from a disbanded Massachusetts church's carillon, and new French bells have been combined to form a 48-bell carillon at Middlebury College in Vermont. The dedication programs for the carillon took place on May 24 and 31, 1986, with

George Matthew, Jr. as recitalist. It was fitting that Matthew play the concerts, since he was the catalyst for creating the instrument.

In 1915, the Meneely Company of West Trot, NY, installed an 11-bell chime in the tower of Mead Memorial Chapel at Middlebury. For almost 70 years the chimes were played at suppertime by Middlebury students. The chime mechanism had become rather unwieldy and cumbersome to play (and it was reported that a student had broken her hand while performing), when Allan R. Dragone, Middlebury College Board Chairman, offered to refurbish and expand the range of the bells. At about the same period of time, carillonneur George Matthew had been assisting in the search for a new home for the 25 van Bergen bells of the Atlantic United Methodist Church in Quincy, MA. At his suggestion, Middlebury College considered and decided upon combining, retuning, and expanding the range of the two sets of bells. The 36 bells were sent to the Paccard Foundry in France where 21 were retuned, 15 were recast, and 12 new bells were created. Nine Meneely bells and 12 van Bergen bells were kept. The bells were returned to Middlebury in the form of a 48-bell carillon with an American standard keyboard. Van Bergen Bellfoundries, Inc. of Atlanta, representative for Paccard, was the installer.

Matthew has been busy playing the carillon for special college events and weddings, as well as teaching the 17 interested student players. The playing of the instrument and the new student guild are under the direction of Middlebury College music department chairman Emory Fanning.

Albany Dedication

The city of Albany, NY, celebrated the 300th anniversary of its founding with the revitalization and renewal of the historic center for the downtown area. Included

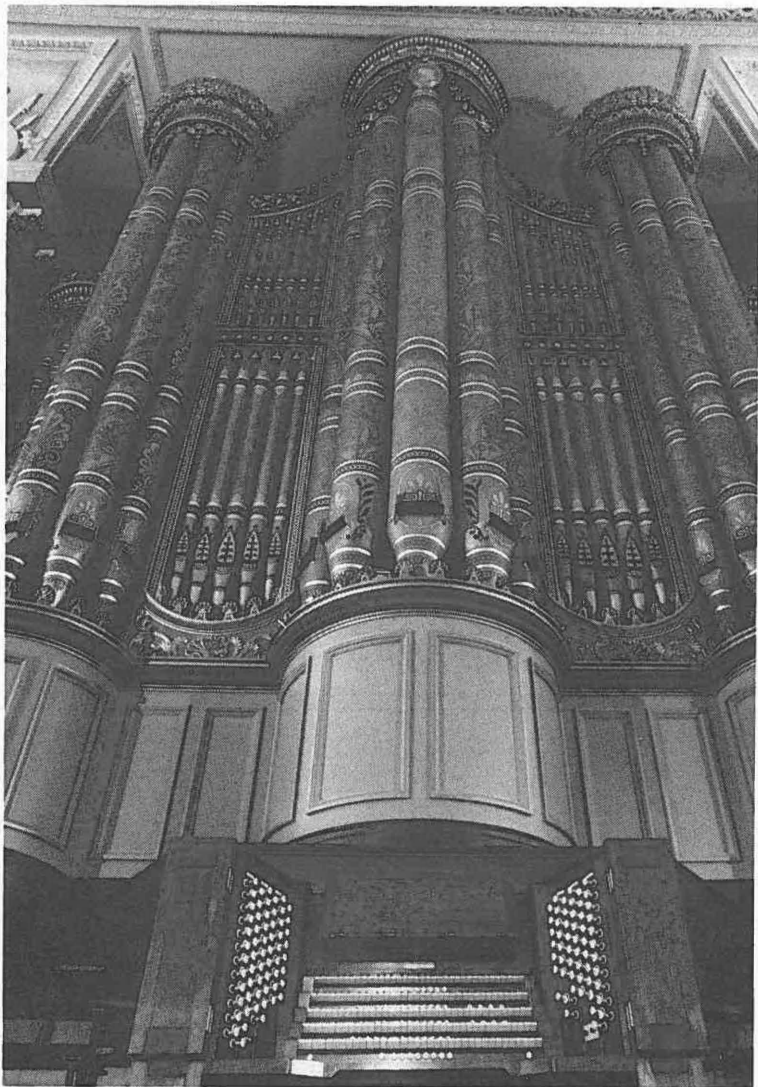
in this renovation was Albany's City Hall and the 1927 Taylor carillon which hangs in its 175-foot tower.

The extensive renovation of the carillon was completed in late October and was climaxed by four recitals of rededication. The performers were Milford Myhre, Bok Tower Gardens, Lake Wales, FL and John Ellis, University of Montana, Missoula, on October 24, and Ronald Barnes, University of California, Berkeley, and Albert Gerken, University of Kansas, Lawrence, on October 25.

With Richard Strauss serving as consultant, the thorough renovation and rebuilding of the carillon and tower was carried out by John Taylor and Company, Loughborough, Leics., England. Coordinator for the entire project was Albany architect Benjamin Mendel.

The original carillon, installed by Taylor in 1927, contained 47 notes (60 bells counting duplicates in the highest octave) with the peculiar range, beginning in the bass with keyboard B-flat, omitting the lowest B and C sharp, and continuing chromatically upward to keyboard b-flat, and sounding a minor third below concert pitch. The acquisition of this historic instrument was motivated by the enthusiasm of carillon author William Gorham Rice, a resident of Albany and Civil Service Commissioner for the United States. Rice also arranged for Jef Denyn, of Mechelen, Belgium, to come to Albany to play the dedicatory recital on September 18, 1927.

In the renovation, which retained the original transposition, the duplicate treble bells were dispensed with. The 28 highest-pitched old bells were recast by Taylor and two new bells were added to fill out the upward keyboard range to C. An entirely new upper frame was installed to hold these new bells. A new playing keyboard, designed by Richard Strauss to the North American standard, was placed in a newly-constructed playing cabin which is located on the belfry floor rather than on the floor below, as it was in the 1927 installation.



BIRMINGHAM TOWN HALL

N. P. Mander Ltd has long been known not just for its new organs, but also for its sympathetic care for important instruments of the past. An example of this kind of work can be found at Birmingham Town Hall, an important musical venue for over a century and a half. Programmes here have included first performances of works by Mendelssohn, Dvorak and Elgar. The magnificent William Hill organ, with 32' display pipes towering over the orchestra, was opened in 1834 to great acclaim. Mendelssohn was amongst the famous organists who came to play it. The Tuba Mirabilis, added in 1840, was the world's first high pressure reed stop; it survives to this day. The rest of the instrument has changed a great deal, but much of its nineteenth century character remains.

We were honoured to be invited by the City of Birmingham to rebuild the organ in its 150th birthday year. The aim has been to recapture the romantic character of the organ as established by the Hill firm at a major rebuild in 1890. Later additions have been removed and the old flue and reed choruses on the Great and Swell have been re-instated on their original pressures. The Choir organ is once again an unenclosed department with its own chorus; the eighteen stop Pedal organ has been re-arranged on large slider soundboards at each end of the organ.

To match the increased demands of orchestral and choral concerts we have added a Bombarde organ playable from a fifth manual. This division also provides some of the solo colours not available in the original scheme. It is backed up with new 32' and 16' pedal reeds, allowing the old Trombones to be restored to their original voicing.

The winding has been reconstructed, six new slider soundboards have been made and others restored, the key action has been replaced, and a new five-manual console has been made in oak, with drawstops and key coverings of solid ivory. The organ now has 87 stops and 106 ranks of pipes.

The 1834 case has been restored, together with the superb gold and silver decoration of the front pipes. After over 150 years use, this grand Victorian organ is once again in fine fettle and looking forward to the years ahead.



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Ralph Schureck and Cecil Hill

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On the 8th of November 1740 the London publisher, John Walsh, issued A *Second Set of Six Concertos for the Harpsichord or Organ Compos'd by Mr. Handel* (HWV 295-300). Walsh had published the 'first set' (i.e., op. 4) two years earlier, the keyboard part appearing on the 4th of October and the band parts on the 2nd of December 1738. The *Second Set* appeared only in a keyboard part, and it has been a commonly held view that they are "mostly arrangements from the *Concerti grossi*, Opus 6."¹ Furthermore, it has been suggested that most likely the *Second Set*, as Walsh published them, were neither transcribed nor authorized by the composer, but are the work of one of Walsh's hacks. It is likely that Walsh seized an opportunity to capitalize on the popularity of the earlier set of organ concertos and also the *Opus 6* concerti grossi, which Walsh had published in parts on the 21st of April 1740 and which seem to have been well-received during the oratorio season following their composition in September and October 1739. It is possible that he did it with Handel's knowledge.

The autographs of the first two of the *Second Set* survive.² The first³ is dated the 2nd of April 1739 and was almost certainly written for the premiere of *Israel in Egypt*: "this Day . . . will be perform'd a New Oratorio, call'd ISRAEL IN EGYPT. With several Concerto's on the Organ, and particularly a new one . . ." The second is believed to be the new concerto "on purpose for this Occasion" performed at the revival of *Alexander's Feast* "For the Benefit and Increase of a Fund for the Support of Decay'd Musicians or their Families" on the 20th of March 1739. Both of them stem from well before the composition of *Opus 6*, and both are now generally accepted as authentic Handel organ concertos. No autograph or Smith copy of any of the remaining four is known.

Unlike *Opus 4*, band parts were not issued with the *Second Set*, nor was the keyboard part annotated with such directions as "Org. solo" and "senza org." In other words, unlike that for *Opus 4* (a vital point that is usually missed), this keyboard part was not designed as a part for use either solo or with an orchestra, but only as a solo keyboard part for private use, much as the keyboard arrangements of the overtures and the *Water Music* that Walsh also published. This format for the first two, together with the literal correspondence of the others to the concerti grossi and the lack of any other sources that might give them some credibility, is what has persuaded scholars to question the *Second Set's* authenticity. Charles Cudworth⁴ labelled them "mock organ con-

certos," while Stanley Sadie⁵ went so far as to describe them as "mere arranger's hack work, needing no further consideration." These condemnations were rather premature, since further consideration has revealed a number of clues which do suggest that four organ concertos that held a place in Handel's repertoire have lain dormant for nearly a quarter of a millenium. These clues are:

1. The first two concertos were re-issued on the 31st of January 1760. The plates of the keyboard part were completely re-engraved and appropriate "Org. solo" and "senza org." directions were provided. Band parts were also published, bringing these concertos into line with *Opus 4*. The remaining four were not included in this edition, which was reprinted about 1785 by H. Wright largely from Walsh's plates.⁶ Thus, it might be argued that (a) under the guidance of J. C. Smith Jnr. Walsh abandoned an unauthentic version in favour of what Smith could attribute directly to Handel from his autographs; and (b) in 1760 there were no sources on which Smith Jnr. could have based an edition of nos. 3-6, unlike the *Opus 7* set, which he was editing about the same time, and which Walsh advertised on the 23rd of February 1761. If there ever had been such sources, it is strange something did not survive in Handel's estate, which was then in the hands of the Smiths.

2. There was a practice of orchestral ripieno parts sometimes doing "double duty"; that is, playing with a concertino of either strings or keyboard, though that seems to be less well understood nowadays. For example, in 1742 John Stanley published his own *Six Concertos in seven parts for four violins, a tenor violin, a violoncello with a thorough bass for harpsichord*. In 1745 these were issued by John Walsh "set for the harpsichord or organ" with the note on the titlepage, "NB. The 1st. & 2^d. Repienos, Tenor, & Basso Repieno of His Violin Concertos, are the Instrumental Parts to the above." Similarly, Charles Avison's *Six Concertos in seven parts . . . Opera Secunda* of 1740 were reissued by Walsh in 1747 with the same note on the titlepage. However, Avison's 1747 set contains eight concertos. The organ part was marked throughout with appropriate 'soli' and 'tutti' directions, but the string parts of VII and VIII were never printed and don't appear to have sur-

vived. As it was Handel who provided English composers with the model for the organ concerto, it is worth asking whether he also provided them with the idea of the dual version. Such an idea would not have been very original, as musical history affords many examples of composers setting the same music for different media.

3. All but one of Handel's known organ concertos demand the use of oboes, though not always in every movement. The exception is op. 4, no. 6, which is strictly a harp concerto and which calls for flutes (recorders). Op. 7, no. 5, a concerto intended, it is believed, for *Theodora*, employs oboes in the final minuet only.⁷ While not all of the organ concertos from the pens of other composers who followed Handel's example employ oboes, most do.

4. Four of the *Opus 6* concerti grossi had oboe parts added to the autograph by Handel himself sometime after their composition and final correction, though there is no reliable evidence to suggest precisely when they were added. The four concertos in question are nos. 1, 2, 5 and 6.⁸ Musically these oboe parts are redundant in this context and sometimes quite unidiomatic. While 18th-century concerti grossi frequently juxtapose wind or wind and string concertini against string ripieni, as in works of the Bologna School, Vivaldi, Bach's Brandenburg Concerti nos. 1, 2, 4 and 5 and Handel's own *Opus 3* set, it was very rare for the wind instruments to be included in the ripieno against a string concertino, especially one of two violins and 'cello. Handel's *Concerto Grosso in C major HWV 318* played at the beginning of Part II of *Alexander's Feast* is one of those rare examples. The fact that the *Opus 6* oboe parts were not published in Handel's lifetime suggests that they had no function as part of that set. Friedrich Chrysander⁹ regarded their presence as "superfluous"; Winton Dean¹⁰ felt they contributed little; Christopher Hogwood¹¹ suggested that they were added for use where "appropriate"; and Stanley Sadie, while initially ignoring them,¹² later suggested¹³ that they were written for use when the concerti grossi were performed in the oratorios. On the other hand, considered as the ripieno of an organ concerto, each set of parts for Nos. 1, 2, 5 and 6 are very appropriate and well-balanced when the oboes are included.

Cecil Hill is associate professor in the Department of Music of the University of New England, Australia, which he founded in 1971. His principal research interest is in the music of the 18th century. He has published a thematic catalogue of the music of Ferdinand Ries and an edition of Ries' letters and documents. He is the author of a pedagogical book *Sonata Form: an Introduction which is to be published shortly by Detselig of Calgary*, and is editor of Handel's *Theodora*, which is to appear in the *Hallsche-Händel-Ausgabe* series. Dr. Hill also has interests in the English Tudor and Jacobean School, which resulted in the publication of his edition of Sir William Leighton's *The tears or lamentations of a sorrowful soul (1614)* in the *Early English Church Music Series*. He is a Fellow of the Royal College of Organists.

Ralph Schureck was born in Brisbane, Australia. While studying medicine at the University of Queensland, he was assistant organist at St. John's Cathedral and founder-conductor of the University's Chamber Orchestra. He pursued further studies in psychiatry and music at Selwyn College, Cambridge, where he was a pupil of Thurston Dart (musicology) and Mary Potts (harpsichord). After earning a music degree, he returned to Australia, where he teaches and researches in psychiatry at the University of Sydney. He has also taken higher degrees in science and education. In addition to current research with Cecil Hill into the Handel organ concertos, Dr. Schureck has reconstructed and edited four Bach concertos for organ and orchestra, broadcast by the Australian Broadcasting Corporation in 1985, and scheduled for commercial recording by Decca International in autumn, 1987. His interests extend to the English organ concerto after Handel, of which he has a virtually complete collection in microfilm and facsimile. He also has an extensive collection of early keyboard instruments: harpsichords, chamber organ, and pre-1860 pianos. He is a member of the Royal Musical Association, the Galpin Society, the Early Music Association of New South Wales and the Musicological Society of Australia, and was a founder-director of the Organ Institute of N.S.W.

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5. The autograph of *Opus 6* is typical 10-stave oblong paper of the time. Of the 20 movements in those concertos to which oboe parts were added, 12 were written on a 7-stave system leaving three blank staves at the bottom of each page. For them Handel wrote the oboe parts on the bottom two staves, often indicating only the first and last notes, or giving directs where they merely double the violin parts. Only on one page was he unable to do this; that is, at the start of the last movement of the first concerto. The reason is that two corrections he made to the original version had to be written on the spare staves; so Handel cued the oboes to the violin ripieno staves.

The remaining movements are on three-, four-, or five-stave systems. For most of these Handel cued the oboe parts to the violin parts. In only one, the fifth movement of No. 5,¹⁴ did he write the two oboe parts on to the single spare staff below a four-stave system. In the second movement of No. 6 Handel did not even go to the trouble of writing the notes, merely putting "H.1 et 2" in the left-hand margin and "H.1 et V.1 / H.2 et V.2" on to the staff itself. In the Menuet of No. 5, an afterthought for the concerto grosso, the oboes are cued to the violins, except for the portion from b. 41, where they are written separately.

In the other eight concertos there is a similar use of different-sized systems. Had Handel chosen to add oboes to any one of them, he would have faced only the same calligraphic difficulties that he found with Nos. 1, 2, 5 and 6. In the case of No. 10, supposedly an organ concerto too, everything up to b. 23 of the third movement is written on two four-stave systems per page. The last six bars of the third movement appear on the first four staves of f.130v and the start of the next movement occupies the remaining six staves; thereafter it occupies one seven-stave system to the end of the movement. Handel had the very clear and easy choice for this work of cuing the oboes to the violin parts for the first three movements, then for the last movement either cuing them or writing them on the spare staves. That he chose not to is most significant for the clarification of the role of the oboes in the other concertos; and that he chose not to for the remaining seven only reinforces the point.

6. If Handel's letter to Charles Jennens of the 30th of September 1749¹⁵ can be accepted as giving Handel's working compass for the organ (i.e., GG-d^{'''}), then it is most unlikely that op. 6, no. 10 was ever an organ concerto. In three places (fourth movement, bar 78; fifth movement, bars 7 and 19) the first concertino violin goes up to e^{'''}. In no other place in *Opus 6* is this note or e-flat^{'''} used; d^{'''} is the highest note. Also, in op. 4, nos. 1-5 (no. 6 is a harp concerto!) and the first two of the *Second Set* the organ does not go above d^{'''}.¹⁶

At bar 15 of the second movement of op. 6, no. 1 Handel should have risen to

e^{'''} in both first violin parts, but avoided doing so by putting a^{'''} to the first semi-quaver. There was absolutely no need to do so, and it spoils the melodic line. And that raises the intriguing question of whether the organ concerto versions are really an afterthought at all.

7. The inclusion of some numbers from the *Opus 6* set in the oratorio performances in the season immediately following their composition can be deduced from newspaper advertisements. Referring in the *London Daily Post* of the 14th of February 1740 to the public subscription for the printing of this set Walsh also advised "Four of the above Concerto's have been perform'd at the Theatre Royal in Loncoln's-Inn Fields." "With two new *Concerto's* for several Instruments, and a new *Concerto* on the Organ¹⁷" indicates that two more of *Opus 6* were performed at the premiere of *L'Allegro* on the 27th of February 1740. *Saul* was revived on the 21st of March "With a *Concerto* for several Instruments, never before perform'd," and *Israel in Egypt* followed on the 1st of April "With a New *Concerto* for several Instruments," thus bringing the total of separate concertos from the *Opus 6* set performed that season to eight. It is not difficult to subtract that figure from 12 and to conclude that the four concertos with oboes were not among them.

8. In 1740 there were four revivals: *Saul* (21 March and 24 April), *Esther* (26 March), *Acis and Galatea* (28 March) and *Israel in Egypt* (1 April). The performance of *Acis* was followed by the *Ode for St. Cecilia's Day*, which had received its first performance on the 22nd of November 1739. On each evening an organ concerto was played. The fact that Handel had written identifiable organ concertos for the premieres of three of these works does not necessarily mean that he used the same concertos for these revivals. It is interesting to note that the advertisement for *Acis* states, "To which will be added the last new Ode of Mr. Dryden and the concerto on the organ that was composed by Mr. Handel on the same occasion this season." If Handel did write a new organ concerto for the premiere of the *Ode for St. Cecilia's Day*, it has not been identified so far; and it is odd that the advertisement in the *London Daily Post* of the 17th of November 1739 was not specific on the point, as was usual. However, as there seems to have been a 'St. Cecilia' organ concerto, it seems reasonable to conclude that it was one of those in the *Opus 6* set that have oboe parts.

Thus, it seems reasonable to surmise that the *Ode for St. Cecilia's Day*, *Saul*, *Esther* and *Israel in Egypt* each included one of the *Opus 6* concertos with oboe parts played as an organ concerto, in addition to any that were played in their concerto grosso form.

If the organ concerto versions were to be assigned to these performances on

the basis of their keys, then it might be as follows:

Ode for St. Cecilia's Day: op. 6, no. 5 in D (This would be played after the aria "But oh! what art can teach." The fact that its second movement is a transcription of the second movement of the overture and its first and sixth movements recompositions of the first and last of the overture would probably have made no difference).

Saul: op. 6, no. 1 in G (probably replacing no. 58, which is partly crossed out and patched in the conducting score¹⁸).

Esther: op. 6, no. 6 in g (replacing op. 4, no. 3 in g).

Israel in Egypt: op. 6, no. 2 in F (replacing *Second Set* no. 1).

The question now arises, "Why did Walsh publish a keyboard transcription of op. 6, no. 10 and not op. 6, no. 2, when the observations made above point to the latter and not the former having been an organ concerto?" The answer to this may lie partly in the format in which Walsh published the first two of the *Second Set*. He would have known that they were authentic organ concertos and must have had access to a full score from which to make the published arrangements. There was almost certainly neither score nor keyboard part of the others. The writing of the oboe parts into the autograph of *Opus 6* was sufficient for Handel, since he was perfectly capable of improvising the organ part. Indeed, as Winton Dean pointed out, "A great feature of the organ concertos was Handel's improvisation of the solo part, which he seldom wrote down in full, no doubt because it varied at each performance. Consequently many of them survive as little more than torsos."¹⁹ There is a parallel in Beethoven not writing the piano part into the score of his *Pianoforte Concerto in B-flat op. 19*, "as is my habit," and he had to send it later to the publisher, Hoffmeister "in my not too legible handwriting." In truth, Handel's organ parts for these four concertos are now but ghosts. Walsh had available only the score supplied to him for the engraving of *Opus 6*, or the printed parts themselves, if he had returned it after the job was finished. It is easy to see that No. 10 and No. 2 became confused, possibly due to the teutonic pronunciation of Smith Snr. or Handel himself, and Walsh or his hack, neither of whom probably cared either way, made the simple mistake of arranging No. 10 instead of No. 2.²⁰

Awareness of these clues suggests the near certainty that op. 6, nos. 1, 2, 5 and 6 (but not no. 10) were indeed organ concertos as well as concerti grossi, and that they were probably performed on the organ by Handel himself throughout the seasons of 1739-42 and even beyond. Through techniques of reconstructive musicology that have been fairly well established in recent decades there should be little difficulty in producing a score of the organ concerto versions from the *Opus 6* autograph.

Since any reconstruction could only pass at best as the work of thoughtful musicologists, the thoughtful performer would be entitled to modify any reconstructed organ part, provided that the result was within the framework of the *Opus 6* score and that it stylistically matched Handel's music. A reconstruction of these scores by the authors is now in hand. ■

Notes

1. Otto Erich Deutsch, *Handel: A Documentary Biography*; London, Adam and Charles Black (1955) 507.

2. No. 1: GB:Lb1, RM.20.g.12, f.14r-21v and RM.20.g.14, f.10; No. 2: GB:Lb1, R.M.20.g.12, f.23r-31v.

3. This is the first version. A second version composed sometime after 1744/5 is not immediately relevant to this article.

4. "The English Organ concerto"; *The Score* (Sept. 1953) 56-60.

5. *Handel Concertos*; London, B.B.C. Music Guides (1972) 32.

6. The whole set, printed from the 1740 plates, had been re-issued by Walsh on larger paper in 1755, and the whole set did not appear again until Harrison's keyboard only edition of about 1784. See William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions*; 2nd edition, Oxford, Basil Blackwell (1970) 229-30.

7. The gavotte in Chrysander's edition is an arrangement by J. C. Smith Jnr. of the last movement of op. 4, no. 3, and there is no evidence to confirm Handel's approval of it.

8. They present a conundrum, because nos. 3-6 of the *Second Set* are transcriptions of nos. 10, 1, 5 and 6 respectively.

9. *The Works of George Frederic Handel*; Vol. 30 (1869) Preface.

10. "George Frideric Handel: Music for Orchestra"; *The New Grove Dictionary of Music and Musicians*; London, Macmillan (1980) VIII, 109.

11. *Handel*; London, Thames and Hudson (1984) 160.

12. *Handel*; London, Calder (1962).

13. *Handel Concertos*; London, B.B.C. Music Guides (1972) 43.

14. This movement became detached from the autograph (as did the first two movements, whose autograph is now lost). All but the first leaf of it survives, together with the Menuet, as GB:Cfm, 30.H.14, pp. 9-14.

15. Deutsch, *op.cit.*, 675-6.

16. William D. Gudger has pointed out that the manuscript GB:Lb1, R.M. 20.g.13, f.24v-28r is a copy of op. 4, no. 6 in which the right hand part is amended to avoid e^{'''}. However, he could not determine whether Handel ever used this copy for a performance. See his article, *Handel's Organ Concertos in Walsh's Arrangements for Solo Keyboard*; *Organ Yearbook*, 10 (1979) 64.

17. Op. 7, no. 1.

18. D-brd:HS, M C/267.

19. *Handel's Dramatic Oratorios and Masques*; London, O.U.P. (1959) 109.

20. The second movement of op. 6, no. 3 was originally part of op. 6, no. 2. In the latter it does not include the oboes; nor does the gigue that now concludes op. 6, no. 9. The latter was copied at the end of op. 6, no. 2, but crossed out.



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Midwestern Historical Keyboard Society Third Annual Conference

The Midwestern Historical Keyboard Society (MHKS) held its third annual meeting April 2-4 in Dayton, Ohio. The majority of events connected with the conference took place at the Bergamo Center, a Catholic retreat area southeast of the city.

The conference commenced auspiciously Thursday evening with a fortepiano recital by Margaret Irwin-Brandon—the only fortepiano concert during the meeting. The instrument was built by Margaret Hood. The program, consisting of works by C.P.E. Bach, F. J. Haydn, and W. A. Mozart, was executed commendably. In particular, it was a pleasure to hear two different aspects of C.P.E. Bach's music, a sonata and a fantasia, both from his *Clavier-Sonaten und freye Fantasien nebst einigen Rondos fürs Forte-Piano für Kenner und Liebhaber* (1781).

Following opening remarks by Nanette Lunde, President of MHKS, and Richard Benedum, Chairman of the Music Division at University of Dayton, the initial paper session for Friday, April 3, commenced with a discourse by Edward Parmentier, who presented some thoughts about performing unmeasured preludes. His principal example was an unmeasured prelude in C Major by Louis Couperin, as contained in MS Bauyn II, f. 14 (p. 163). Because modern editions of unmeasured preludes may be misleading, Mr. Parmentier stressed playing from the original manuscript (or studying it thoroughly, at least), and making a harmonic plan of the work.

Thomas McGeary followed Mr. Parmentier's presentation with a paper on the tuning of Viennese fortepianos, as documented by evidence from the late 18th and early 19th centuries. The handout was a bibliography of 18 sources, dating from 1771 through 1839. Three tuning schemes are described in the sources, but the majority endorse equal temperament as being the favored method.

It was fitting that Lawrence Scully's discussion of piano music by Jan Vaclav Vorisek (1791-1825) follow Dr. McGeary's paper. Vorisek, a Bohemian composer who immigrated to Vienna in 1813, is a musician equal to Schubert in many respects. It seems that the term, *Impromptu*, was coined by Vorisek. His *Impromptu in B-flat* (1817) antedates Schubert's first compositions bearing this title. Musical examples of Vorisek's music heard during this presentation (a selection from his Opus 7 of *Impromptus* 1822, and *Fantasia*, Op. 12) also show Vorisek to anticipate the style associated with Chopin.

Thomas Higgins, a Chopin scholar and performer, discussed the characteristics of a Pleyel grand piano he acquired, an instrument representative of the kind Chopin had at his disposal during his last years. Evidence was shown in one composition indicating that Chopin changed his mind about tempo and dynamics. Apparently, the composer felt free to alter these markings according to the characteristics of instruments available to him.

Hilary Strayer concluded the morning paper session with a discussion of the

"nuts and bolts" of organizing a local early keyboard society. Having had a key role in the founding of the Iowa City Early Keyboard Society in 1985, and serving since that time as its president, Ms. Strayer is well qualified to deliver a paper of this kind. The handout contained extensive documentation of all aspects pertaining to the establishment of the society.

The afternoon session on Friday began with a paper by David Harris entitled "Toward a New Edition of the Keyboard Music of Johann Kaspar Kerll." Kerll (1627-1693) was a significant musician at Vienna, and his keyboard music has heretofore not been given a comprehensive edition. Dr. Harris described the challenges of creating this new publication, to be released by Broude Brothers. In conclusion, he played a *Suite in F Major*, the first 20th-century performance of the composition. One was left appreciating the process of thorough scholarship as well as the artistic skill to reveal the best facets of a musical gem.

Margaret Downie Banks gave the final presentation that afternoon. Her talk centered around the collection of keyboard instruments at the Shrine to Music Museum. This museum, located at the University of South Dakota in Vermillion, houses one of the most extensive collections of musical instruments in the country, including 90 keyboard instruments; Dr. Banks described the oldest of these. Her presentation was particularly enticing for all present because next year's annual meeting of MHKS is scheduled at Vermillion. A special feature of the April, 1988, meeting there will be a concert by Gustav Leonhardt on a French double-manual harpsichord built in 1785 by Jacques Germain at Paris.

Facilities were nearly ideal for demonstrations on the instruments brought for exhibit by various keyboard makers. Builders who had instruments on display included Ben Bechtel, Keith Hill, Margaret Hood, Paul Irvin, Edward Kottick, Willard Martin, and Philip Tyre of Tyre & Goudzwaard. The opportunity to hear different instruments, played one after the other, frequently with the same musical excerpt, appears to have great appeal to those attending the conference. The efforts of performers Maria Rose, Nina S. Key, and Martha Folts brought out the fine distinctions in sound among the instruments.

The afternoon concluded with three "No Fear" workshops, all presented by instrument makers. A workshop for harpsichords given by Dr. Kottick (attended by the reviewer) dealt with the sticky problem of replacing plectra and voicing them. Mr. Irvin led a more general workshop on replacing broken strings. Ms. Hood conducted a session for fortepiano maintenance entitled, "So Your Hammers Block and Your Dampers Oink."

On Friday evening, conference participants joined local concert-goers at Boll Theater at the University of Dayton for a recital by the Oberlin Baroque Ensemble. (The concert was sponsored jointly by MHKS and the University of Dayton Arts Series, assisted by a grant

from the Ohio Arts Council.) Five people comprised the ensemble: Robert Willoughby (baroque flute), James Caldwell (baroque oboe and viola da gamba), Catharina Meints (viola da gamba), Lisa Goode Crawford (harpsichord), and guest artist Stanley Ritchie (baroque violin). Ms. Crawford performed on a French double built by Willard Martin. Appropriately, the program consisted entirely of music by French composers, Jean-Pierre Guignon, Jean-Marie Leclair l'aîné, Marin Marais, and Jean-Philippe Rameau. The ensemble executed a spirited performance of all selections.

The resident meteorologist of MHKS failed to keep people informed of the changing weather situation, for everyone arose Saturday morning surprised to see about an inch of snow cover and more snow falling. However, the quirks of nature did not prevent us from journeying to the Dayton Art Institute in the downtown section of the city to hear presentations by Sheridan Germann and Laurence Libin.

Ms. Germann, well known for her expertise in harpsichord design and early keyboard development, discussed three centuries of harpsichord decoration. Assisted by a rich slide presentation, the speaker treated harpsichord design and decoration as developed by Italian, Northern European, and French builders. Italians strove for a thing of beauty to the eye and ear. Decoration by illusion was rare; real sculpture and inlays were used. Even key decoration was very elaborate on Italian instruments. Northern Europeans (the Flemish), in contrast, decorated their harpsichords mainly with simulated images. Paper, imitating certain wood grain, marble, or other designs, was a principal item used in creating an elaborate effect. Mottoes, often containing moral or religious allegories, would be placed on the instruments. Illustrations on the instruments would intimate the five senses, and frequently would have moral undertones. For example, soundboard and lid designs would contain flowers, birds, caterpillars and moths, and flies. The presence of flies is associated with wilting and decay of beautiful things, reminding one of the transitory nature of this world. French design took somewhat of a middle-of-the-road approach, including some Italianate sculptural elements but also illusionist techniques common to the Flemish style.

Before Mr. Libin commenced with his talk, a brief discussion about an 1850 Chickering piano, owned by the Dayton Art Institute, was given by Don Hageman, a pianist and educator in the Dayton area. Some impromptu enjoyment of this instrument took place during the intermission.

Mr. Libin, curator of musical instruments at the Metropolitan Museum of Art, gave a presentation entitled "Piano Design to 1850 as an Indicator of Social Change." One had to wonder how a single instrument and its design could function in such a role as the title would have it. Mr. Libin gave ample evidence, supported by slides, that pianos were acquired to achieve prestige, similar to having a spiffy car in the driveway

nowadays. In some instances, the instruments were merely to be admired for their eye appeal as furniture pieces, not for any musical value. Examples of this attitude were demonstrated by a music stand and pedal lyre being centered to the piano as a whole, but not to the keyboard. Furthermore, piano building development during the first part of the 19th century was a response to technological evolution, not to compositional requirements. Indeed, piano development during the 19th century is couched in the Industrial Revolution. Iron frames could be mass produced, and piano factories, employing large numbers of workers, could fulfill the desires of the growing middle class, making pianos more accessible. Correspondingly, the musical home was considered to be a small summit of cultural refinement. A woman playing a harpsichord (later, piano) was seen as symbolic of divine harmony. Therefore, women in particular were to have some musical skill. However, one dared not become too adept at music, for that might lead to a competitive diversion, detracting attention from domestic matters.

Lisa Crawford of the Oberlin Baroque Ensemble held a master class that afternoon. Participants were Rebecca Burkhart and Sallye Sanders, and three compositions, each stylistically unique, were presented.

Following the master class, Ms. Crawford presented insights gathered from a symposium dealing with musical interpretation and the influence of the historically-informed performance. The symposium, held during September 27-28, 1986, December 6-7, 1986, and on March 1, 1987, took place at the Oberlin Conservatory of Music. Authenticity, perhaps, is interpreted here as a 20th-century look into conditions of 200 or so years ago and making the best effort possible to recreate those conditions.

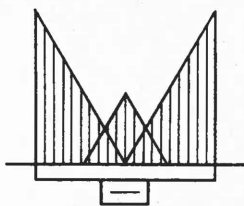
The final concert of the MHKS third annual meeting was a recital by Thomas Miles on a pedal harpsichord built by David Sutherland. Heretofore, the reviewer had heard rather clunky sounds from pedal harpsichords; not so this time. Mr. Miles, a local musician from Cincinnati, rendered an electrifying finale to a memorable meeting. His program, all compositions by the "Three B's" in German organ literature—J. S. Bach, Böhm, and Buxtehude—demonstrated how effective organ compositions can sound on a pedal harpsichord.

Dessert and the annual business meeting concluded the conference. The next annual MHKS convention will take place April 16-18, 1988, at Vermillion, South Dakota. Come one, come all!

—Charles H. Bicklé

Charles Bicklé holds a Ph.D. in musicology from the University of Michigan. He has recently finished preparing an edition of Giovanni Battista Draghi's Ode for St. Cecilia's Day (1687) for a performance in Ann Arbor this coming October. In addition, Dr. Bicklé is a meteorologist, serving as the Forecast Officer in Des Moines and as Weather Service Evaluation Officer for the State of Iowa.

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Organo del Sol Mayor

In the summer of 1986 this writer visited Spain to see an organ by the Spanish organ builder Don Gabriel Blancafort from Barcelona. Blancafort's Organo del Sol Mayor is in Marbella's parish church Nuestra Senora de la Encarnacion; the writer discovered it while he was touring with the San Francisco University Chamber Singers led by Dr. Byron McGilvray. Marbella is located on the Mediterranean coast, southwest of Malaga.

Organo del Sol Mayor is the largest of the mechanical-action organs built in Spain in this century. This 11-year-old organ, with its 5000 pipes and 168 Spanish trumpet pipes, is considered to be the most important modern instrument in Spain; four manuals, over 60 stops, compass 56/32. The key action is mechanical and the stop action is electro-pneumatic.

The resident organist Michael Reckling, German organist and photographer, was the major supporter of the project which began in 1972. He devoted 10 years to secure an organ which would replace the original instrument burned during the Spanish civil war. Reckling had toured Europe and studied different organs. After his recital in Barcelona, Reckling met the organ builder Gabriel Blancafort and visited his workshop located near Barcelona in Collbató. Reckling's enthusiasm inspired the priest of the Nuestra Senora de la Encarnacion parish church in Marbella, Monsenor Don Rodrigo Bocanegra, who signed the contract with Blancafort on December 29, 1971.

Reckling collaborated with one of Blancafort's team of six, Jose Arrizabalaga. Blancafort specializes in voicing the pipes and his partner, Capella, is the carpenter. Other members of the team, craftsmen Jimenez and Bartoli, make the wooden pipes. The console of the Organo del Sol Mayor and also other parts were made in Germany. The metal pipes were produced by Hofbauer in Germany and Casa Gimenez in Barcelona.

The Positiv of the organ was completed and inaugurated with a recital by French organist Christian Baude and Michael Reckling in 1972. After the death of Don Rodrigo Bocanegra in September 1973, Reckling remained alone with a few loyal supporters who liked the organ. Fortunately, a Marbella resident, the Baroness Terry von Panz, met Reckling, and assumed the entire financial responsibility of the project. The Great organ was installed in the summer of 1974. Baroness von Panz also financed many of the concerts which followed.

The first important concert was a recital by Gabriel Blancafort and Michael Reckling, four years after the contract was signed, on December 29, 1975.

Stefan Wagner was born in Sv. Jur, Czechoslovakia. He received a BA in music from San Francisco State University. He has sung with the Rome Festival Opera Company, the San Francisco Children's Opera Company, and the Handel-Haydn Choir of San Francisco.

The Spanish trumpets were inaugurated by Maria Teresa Martinez from Barcelona in the summer of 1976. Other concerts featured composer-organist Jean Langlais and Leonard Raver with the New York Festival Orchestra directed by Ettore Stratta. Among prominent guests who visited Marbella's Organo del Sol Mayor was German Chancellor Helmut Schmidt, who was present at the recital of organist Hans Hermann Werres from Bonn. Recitals and concert activities are today organized by the association ARS ORGANI in Marbella.

Marbella is a very busy tourist place, and it is possible to overlook an organ recital among the many other attractions. During this writer's visit there was not a recital scheduled, but an informal recital was played by Maria Pilar Galan and Michael Reckling.

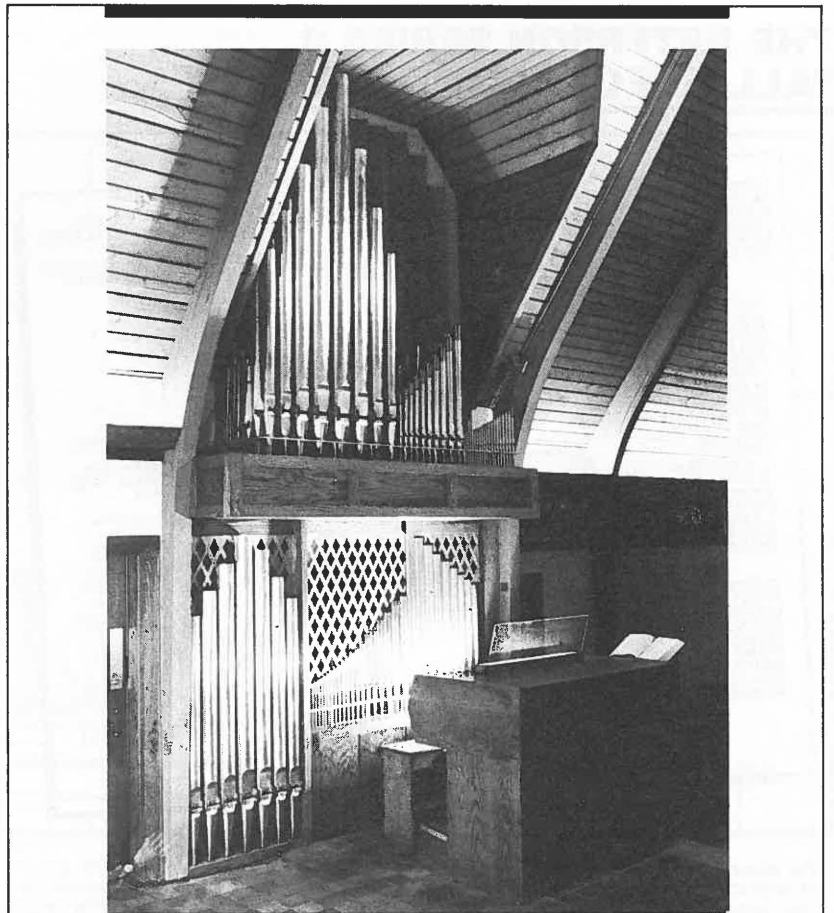
—Stefan Wagner



- POSITIV I**
- 8' Violon
- 4' Octava
- 4' Tapadillo
- 2' Nasardo en 15^a
- 1 1/2' Nasardo en 19^a
- 2/3' - 1/3' Tercerilla II h.
- 1' Cimbala IV h.
- 8' Cromorno
- Tremolo
- GREAT II**
- 16' Flautado Mayor
- 8' Flautado
- 8' Flauta de Chimenes
- 4' Octava
- 4' Flauta Conica
- 2 2/3' Docena
- 2' Quincena
- 1 3/4' Decisetena
- 2' Lleno V-VII h.
- 1/2' Cimbala III h.
- 3 1/2' Nasardo/corneta I-IV h.
- 16' Trompeta Magna
- 8' Trompeta de Batalla
- 4' bajo Bajoncillo
- 4' triple Clarin Alto
- 2' bajo Violetas
- 8' triple Clarin Claro
- SWELL III**
- 16' Quintadena
- 8' Flauta de Madera
- 8' Corno de Gamu
- 4' Octava
- 4' Nasardo en 8^a
- 2 2/3' Nasardo en 12^a
- 2' Flautin
- 1 3/4' Nasardo en 17^a
- 1' Veintidosena
- 1 1/2' Lleno IV-VI h.
- 16' Dulzaina
- 8' Fagot-Oboe
- 8' Voz Humana
- 8' Voz Celeste
- Tremolo
- KRONWERK IV**
- 8' Quintatón
- 4' Tapadillo
- 2' Quincena
- 2' Nasardo en 15^a
- 1 1/2' Decinovena
- 1 1/4' Séptima
- 3/4' Nona
- 2 1/2' Corona III h.
- 8' Regalias
- Tremolo

- PEDAL**
- 16' Contrabajo
- 16' Subbajo
- 8' Bajo Abierto
- 8' Bajo Tapado
- 5 1/2' Quinta
- 4' Bajo Coral

- 2' Flauta Conica
- 2 2/3' Compuestas IV h.
- 32' Contrafagot
- 16' Bombarda
- 8' Trompeta
- 4' Clarin
- 2' Regalias



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Cover

Richard L. Bond Pipe Organs, Inc., Portland, OR, has restored and installed a Jardine organ for All Saints Episcopal Church, Portland. The organ was originally built by Geo. Jardine & Son, New York City, Opus 1121, c. 1892 for Watts de Peyster Memorial Methodist Church, Tivoli, NY. It was relocated through the Organ Clearing House. The organ underwent several tonal changes as well as the addition of a Mixture III, Sesquialtera, Trumpet 8', and Trombone 16'. The entire mechanical action was restored including the hand pumping mechanism. The case was also restored, with facade pipes painted and stenciled by Dean Applegate.

GREAT

- 8' Open Diapason
- 8' Melodia
- 8' Unison Bass
- 4' Principal
- 2' Fifteenth (from Mixture)
- III Mixture
- II Sesquialtera t.c.

SWELL

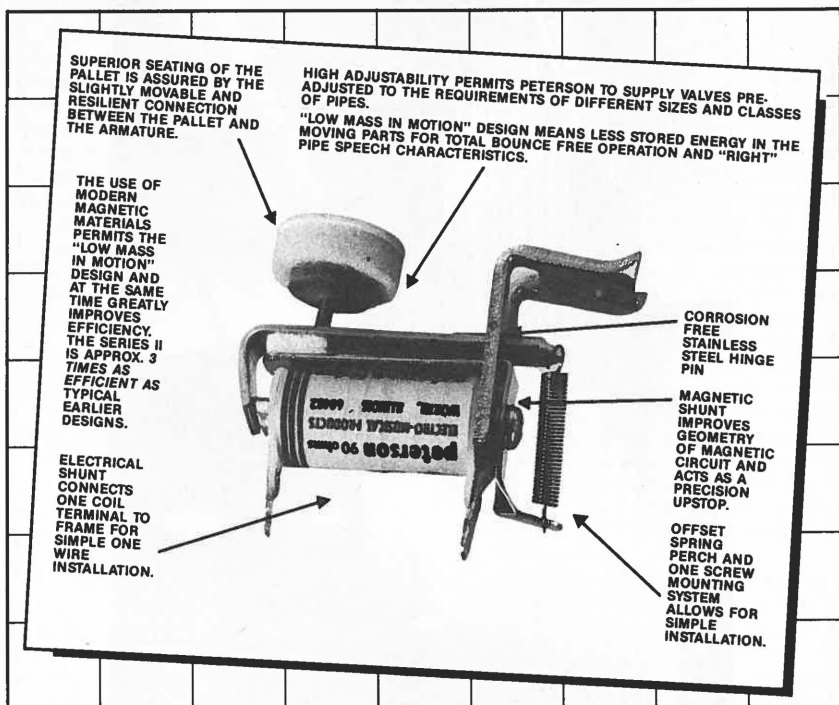
- 8' Clarinet Flute
- 8' Gamba
- 8' Unison Bass
- 4' Harmonic Flute
- 2' Flautino
- 8' Trumpet
- Tremolo

PEDAL

- 16' Bourdon
- 16' Trombone



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The organ of the First United Methodist Church of Victoria, TX was built by Visser-Rowland Associates, Inc. and completed in July, 1986. Some of the pipe work of the earlier Frels organ was used in the new instrument. Mechanical key action and electric stop action is employed through a remote console. A coupler manual is used instead of a manual coupler. The instrument has 26 stops with a chest layout in major thirds. Pitch is A440, tuned in equal temperament. The organ case is made of red oak with the pedal case placed behind the main case. A single bellows provides gentle, flexible wind. The entire church was acoustically renovated to improve the worship environment.

MANUAL I - COUPLER

MANUAL II - HAUPTWERK

- 16' Quintaton
- 8' Prinzipal
- 8' Rohrflöte°
- 4' Oktav
- 4' Blockflöte
- 2' Flachflöte°
- V Mixtur
- 8' Trompete

MANUAL III - BRUSTWERK

- 8' Gemshorn
- 8' Celeste
- 4' Spitzflöte°
- 2 2/3' Nasat
- 2' Prinzipal
- 1 3/4' Terz
- 1 1/2' Larigot
- III Scharff°
- 8' Schalmey
- Tremulant

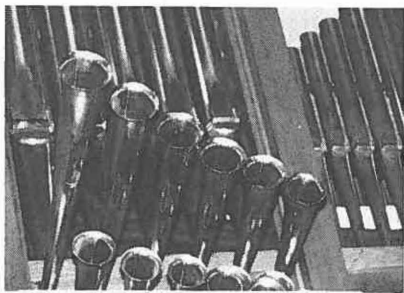
PEDAL

- 16' Prinzipal
- 16' Pommer°
- 8' Oktav
- 8' Gedeckt
- 4' Choralbass°
- III Mixtur
- 16' Posaune
- 8' Trompete°
- 4' Trompete°

°utilizing existing pipes



The Schlicker Organ Company, Buffalo, NY, has built a new organ for the First Presbyterian Church of Manitowoc, WI. The two-manual-and-pedal instrument employs electric slider chest action, with electro-pneumatic action in some of the pedal division. This instrument replaces the church's previous organ, a two-manual Wangerin instrument from the 1920's. The pedal contra-bass and subbass were retained from the old organ. Portions of the case were constructed from the former carved reredos, with new portions carved to match. Scott R. Riedel served as consultant to the church. The project included the new organ, along with liturgical and acoustical renovation of the chancel area. Tonal finishing was done by J. Stanton Peters and Louis Rothenbueger of the Schlicker Company. Clay Christiansen played the dedication concert on April 26, 1987, in which the "Caprice" for organ by Daniel Gawthrop was premiered.



M. W. Lively & Co. Pipe Organ Builders, Cincinnati, OH, has built a 4-rank mechanical-action practice organ for the home of Anne and Todd Wilson. The case is of red oak, with natural keys of rosewood, and accidentals of grenadilla capped with ivory. The lower notes of the Nachthorn and Gedackt are displayed in the case. Tuned in equal temperament, the instrument is voiced on $2\frac{1}{4}$ inches of wind. Manual/pedal compass: 61/32.

MANUAL I

- 8' Gedackt (wood)
- 4' Spillflote

MANUAL II

- 8' Gedackt
- 2' Nachthorn

PEDAL

- 16' Sordun

COUPLERS

- II/I
- I/Ped.
- II/Ped.

GREAT

- 8' Principal
- 8' Gedeckt
- 4' Octave
- 4' Koppelfloete
- 2' Wald Floete
- V Mixture
- 16' Dulzian
- 8' Trompete En Chamade

SWELL

- 8' Rohrfloete
- 8' Salicional
- 8' Voix Celeste
- 4' Spitzfloete
- $2\frac{1}{2}$ ' Nasat
- 2' Italian Principal
- $1\frac{1}{2}$ ' Terz
- III-IV Scharf
- 8' Trompette

PEDAL

- 16' Contrabass
- 16' Subbass
- 8' Principal
- 4' Choralbass
- III Rauschpfeife
- 16' Fagott
- 8' Schalmei
- 4' Schalmei

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Bradford Organ Company, Evanston, IL, has installed a residence organ in the home of Mark and Christine Kraemer of Evanston. Voicing is on 70 mm windpressure; the organ's three 8' flutes have timbres quite distinct from one another. The pedal chest is winded through a vent. Key action is mechanical. Casework is solid walnut. The keyboard is of ebony, with ivory overlay on the sharps. A folding music desk is built into the keyboard cover; the organ is also supplied with an alternate music rack, apart from the cover. Facade

pipes, from the Gedeckt, are of polished lead; the Rohrflute is of spotted metal. The organ's two double doors are hand operated. Pipework is by A. R. Schopps' Sons. Compass: 61/32.

- MANUAL I**
8' Gedeckt
- MANUAL II**
8' Rohrflute
- PEDAL**
8' Bourdon



J. F. Nordlie Company, Sioux Falls, SD, has built a new organ for the home of Pastor Timothy and Royce Hubert, Mason City, IA. The 5-stop organ utilizes mechanical key (suspended), stop and coupler actions. Keyboards are of ebony natural, and polished cocobolo sharp platings over carved white oak keyheads; keybodies of machined aluminum; keydesk of black walnut; pedalboard of oak keys with maple naturals and walnut sharps. Stopknobs are of turned cocobolo with holly nameplates. Casework is stained and oiled red oak. A


single-fold cuneiform bellows and high speed silent blower are mounted in the organ base.

- MANUAL I**
8' Holzgedackt
4' Praestant
2 2/3' Quint (prepared for)
2' Blockflöte
- MANUAL II**
8' Apfelregal
- PEDAL**
16' Bourdon

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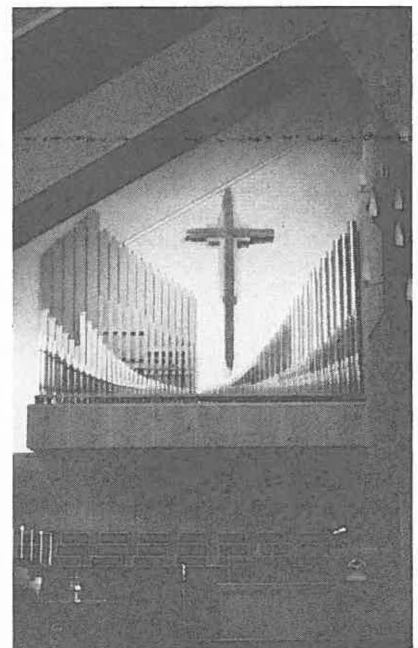
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Wm. D. Miller, Inc., Cleveland, MO, has built a new organ for The United Methodist Church, Chillicothe, MO. The 19-rank instrument utilizes electric action and solid state switching and combination action. The console is of oak. The Antiphonal division is placed in the rear balcony and features a copper Trumpet en Chamade. The instrument was designed by William D. Miller and the firm's tonal director Lothar M. Karl. Installation by Stephen D. Miller, Lothar Karl and Don Terry. The organ was dedicated September 7, 1986, with a recital by Ric Price of Raytown, MO.

- GREAT**
8' Principal
8' Hohlflöte
4' Octave
4' Koppelflöte
2' Super Octave
III Mixture
8' Trumpette en Chamade

- ANTIPHONAL** (expressive)
8' Bourdon
8' Dolce
8' Unda Maris (T.C.)
4' Flute
8' Trumpette en Chamade
Chimes (from previous organ)
Tremolo

- SWELL** (expressive)
16' Gedeckt (T.C.)
8' Gedeckt
8' Salicional
8' Voix Celeste (T.C.)
4' Geigen Octave
4' Rohr Flöte
2 2/3' Nazat
2' Piccolo



- 1 1/2' Quinte
16' Fagot
8' Oboe
4' Clarion
Tremolo

- PEDAL**
16' Subbass
8' Principal
8' Bassflöte
8' Dolce
4' Choral Bass
III Mixture
16' Fagot
8' Trumpette
4' Clarion

Calendar

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

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

UNITED STATES East of the Mississippi

- 18 JULY
John Hurd; Christ Church, Alexandria, VA 5 pm
Marianne Webb; Pillsbury Hall, Green Lake, WI 8 pm
- 19 JULY
Molly Morgan; St Paul's Cathedral, Buffalo, NY 4:30 pm
David Lang; National Shrine, Washington, DC 6 pm
Marianne Webb; Pillsbury Hall, Green Lake, WI 2 pm (also 20, 21 July)
- 21 JULY
James Morgan; Old West Church, Boston, MA 8 pm
- 22 JULY
Marianne Webb; Federated Church, Green Lake, WI 8 pm
- 23 JULY
Marianne Webb; Pillsbury Hall, Green Lake, WI 2 pm
- 25 JULY
Elizabeth de Ayala; Christ Church, Alexandria, VA 5 pm
- 26 JULY
Lawrence Lawyer; National Shrine, Washington, DC 6 pm
- 28 JULY
Paul Tegels; Old West Church, Boston, MA 8 pm
Marijim Thoene; Church of the Second Spirit, Fowlerville, MI 7:30 pm
- 31 JULY
Marianne Webb; St John's UCC, Newport, KY 3 pm
- 1 AUGUST
Walden Moore; Christ Church, Alexandria, VA 5 pm
- 2 AUGUST
Nicolas Kynaston; Organ Festival, Dartmouth College, Hanover, NH (through 6 August)
Aaron Comins; National Shrine, Washington, DC 6 pm

Gary Beard & Chris Nemeec, with strings; Lindenwood Christian, Memphis, TN 5 pm
Marianne Webb; St John's UCC, Newport, KY 7 pm

4 AUGUST
Eileen Hunt; Old West Church, Boston, MA 8 pm

8 AUGUST
Mickey Terry; Christ Church, Alexandria, VA 5 pm

9 AUGUST
Donald Fellows; National Shrine, Washington, DC 6 pm

11 AUGUST
Diane Luchese; Old West Church, Boston, MA 8 pm

15 AUGUST
Brian Carson; Christ Church, Alexandria, VA 5 pm

16 AUGUST
Charles Tompkins; National Shrine, Washington, DC 6 pm

17 AUGUST
Marianne Webb; Christ Un. Methodist, Memphis, TN 8 pm

18 AUGUST
Carl Fudge; Old West Church, Boston, MA 8 pm

19 AUGUST
Gerre & Judith Hancock, symposium; Community of Jesus, Orleans, MA (through 24 August)

22 AUGUST
Carl Schwartz; Christ Church, Alexandria, VA 5 pm

23 AUGUST
John Hirten; National Shrine, Washington, DC 6 pm
Wayne Earnest; St James Lutheran, Granville, SC 3:30 pm
William Albright; St Matthew's Episcopal, Charleston, WV 4 pm

25 AUGUST
Jeffrey Mead; Old West Church, Boston, MA 8 pm

28 AUGUST
SharonRose Dryer; Central Moravian, Bethlehem, PA 6:30 pm

29 AUGUST
Phillip McIntyre; Christ Church, Alexandria, VA 5 pm

30 AUGUST
John Grady; National Shrine, Washington, DC 6 pm

UNITED STATES
West of the Mississippi

19 JULY
Austin Lovelace; USAF Academy Chapel, Colorado Springs, CO 5:30 pm

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21 JULY
Sue Walby; Christ Un. Meth., Rochester, MN
12:20 pm

26 JULY
Robert Bennett; USAF Academy Chapel,
Colorado Springs, CO 5:30 pm

28 JULY
Ruth Benning; Christ Un. Meth., Rochester, MN
12:20 pm

31 JULY
Martin Haselböck; First Presbyterian, San An-
selmo, CA 8 pm

2 AUGUST
Lewis Bruun; USAF Academy Chapel, Colorado
Springs, CO 5:30 pm

4 AUGUST
Jerry Hall; Christ Un. Meth., Rochester, MN 12:20
pm

11 AUGUST
Eileen Ness; Christ Un. Meth., Rochester, MN
12:20 pm

18 AUGUST
Mary Larson, with piccolo; Christ Un. Meth.,
Rochester, MN 12:20 pm

21 AUGUST
Ian Tracey; Crystal Cathedral, Garden Grove,
CA

23 AUGUST
John Obetz, with orchestra; Aspen Festival, Asp-
en, CO 8 pm

25 AUGUST
Theo Wee; Christ Un. Meth., Rochester, MN
12:20 pm

INTERNATIONAL

15 JULY
Nixon McMillan; Knox Presbyterian, Stratford,
Ontario

Robert Anderson; Utrecht Cathedral, Utrecht,
Holland 8 pm

18 JULY
Robert Anderson; Eglise Valere, Sion, Switzer-
land 4 pm

22 JULY
Michael Bloss; Knox Presbyterian, Stratford, On-
tario

26 JULY
Robert Anderson; Ratzeburg Cathedral, West
Germany 8 pm

2 AUGUST
Robert Anderson; St Olai, Norrköping, Sweden
8 pm

2 AUGUST
Philip Crozier; Skara Cathedral, Sweden 6 pm

5 AUGUST
Robert Anderson; Uppsala Cathedral, Uppsala,
Sweden 8 pm

Philip Crozier; Visby Cathedral, Sweden 8 pm
Nixon McMillan; Knox Presbyterian, Stratford,
Ontario

9 AUGUST
Philip Crozier; Immanuelskyrka, Stockholm,
Sweden 8 pm

10 AUGUST
Philip Crozier; Holy Trinity Church, Gävle, Swed-
en 8 pm

12 AUGUST
Robert Anderson; Ste Anne, Turckheim, France
8 pm

Philip Crozier; St Clara kyrka, Stockholm, Swed-
en noon
Philip Crozier; Uppsala Cathedral, Uppsala,
Sweden 7:30 pm

Michael Radulescu; St Mary's Church, Helsing-
ör, Denmark

19 AUGUST
Lionel Rogg; St Mary's Church, Helsingör, Den-
mark

Philip Crozier; Kiruna kyrka, Sweden 7 pm
Daniel Hansen; Knox Presbyterian, Stratford,
Ontario

23 AUGUST
Philip Crozier; Koping kyrka, Sweden 7 pm

26 AUGUST
Gustav Leonhardt; St Mary's Church, Helsingör,
Denmark

Nixon McMillan; Knox Presbyterian, Stratford,
Ontario

27 AUGUST
Philip Crozier; Amiralitetskyrkan, Karlskrona,
Sweden 7 pm

29 AUGUST
Philip Crozier; Flen kyrka, Sweden 6 pm

30 AUGUST
Philip Crozier; Nynashamn kyrka, Sweden 8
pm

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Organ Recitals

WILLIAM BECK and JAMES WALKER, First Congregational Church, Los Angeles, CA, February 6: *Concerto in G Major for two organs*, Soler; *Concerto in B^b*, Op. 4, No. 2, Handel; *Prelude and Fugue in D Major*, S. 532, Bach; *Cortège et Litanie*, Dupré; *Festival Procession*, Strauss; *Deux Danses*, Hopkins; *Prière des Orgues, Commune qui mundi nefas (Messe des Pauvres)*, Satie; *Grand Choeur Dialogué*, Gigout.

DAVID BRITTON, Bradley Hills Presbyterian Church, Bethesda, MD, March 22: *Batalha de Cinco Ton, Conceição; Praeludium in G Minor*, BuxWV 149, Buxtehude; *Capriccio 'On the departure to distant climes of his dearly beloved brother'*, Bach; *Capriccio 'Cucu'*, Kerll; *Toccata and Fugue in E Major*, Krebs; *Prelude and Fugue in C Major*, Op. 109, Saint-Saëns; *Sonata per organo*, Gherardeschi; *3^e Prelude Hambourgeois*, Bovet; *Opening*, Glass; *Chaconne*, Ohse; *Carillon*, Dupré.

BECKY BRUICK, Roberts Park United Methodist Church, Indianapolis, IN, March 22: *Te Deum*, Op. 11, Demessieux; *Trio Sonata in E^b*, S. 525; *O Lamm Gottes unschuldig*, S. 656, Bach; *Drei Tonstücke*, Op. 22: I. Moderato, Gade; *Concerto Op. 4, No. 2*, Handel; *Phantasie über den Choral 'Halleluja! Gott zu loben'*, Op. 52/3, Reger.

DINA DE CARRO, Southeastern Baptist Theological Seminary, April 10: *Toccata*, Ginastera; *Lob sei dem Allmächtigen Gott*, S. 602, *Gelobet sei du, Jesu Christ*, S. 604, *Fugue in C Major*, Bach; *Es ist ein Ros entsprungen*, Brahms; *Wake, awake, for night is flying*, Manz; *Dialogue sur les Mixtures (Suite Breve, Op. 38)*, Langlais.

JEAN-LOUIS GIL, Trinity College, Hartford, CT, April 10: *Pièce Héroïque*, Franck; *Suite for Organ*, Op. 5, Duruflé; *Fantasie und Fugue über den Choral: Ad nos ad salutarem undam*, Liszt.

DAVID HIGGS, Plymouth Congregational Church, Minneapolis, MN, March 15: *Prelude and Fugue in D Major*, S. 532; *Pièce Héroïque*, Franck; *Sonate II*, Hindemith; *Variations sur un Noël*, Dupré; *Sacred Sounds for Organ*, Shearing; *Suite pour Orgue*, Op. 5, Duruflé.

CLYDE HOLLOWAY, St. Luke's Episcopal Church, San Antonio, TX, June 16: *Praeludium in E Minor*, Bruhns; Two chorales, S. 659, 731, *Fantasia and Fugue in G Minor*, S. 542, Bach; *Prelude, Fugue and Variation*, Franck; *Organ Sonata*, Op. 18/II, Distler; *Prelude and Fugue on BACH*, Liszt.

PETER HURFORD, Grace Lutheran Church, River Forest, IL, March 22: *Prelude and Fugue in G*, S. 541, Bach; *Adam fut un pauvre homme, Joseph est bien marié*, Dandrieu; *Variations on a theme of Clément Jannequin, Litanies*, Alain; *Berceuse*, Vierne; *Choral I in E*, Franck; *Sonata V in C*, S. 529, *Prelude and Fugue in E^b*, S. 552, Bach.

BOYD JONES, Yale University, New Haven, CT, April 5: *Fantasia Sonata*, Op. 181, Rheinberger; *Roulade*, Op. 9, No. 3, Bingham; *Symphonie Passion*, Op. 23, Dupré.

DAVID M. JOSEFIK, First Baptist Church, Kansas City, MO, April 5: *Praeludium in E Minor*, Brunnhorst; *Sonata No. 1 in E^b*, *Ich ruf zu dir, Herr Jesu Christ*, Bach; *Sonata in F Minor*, Op. 65/1, Mendelssohn; *Toccata in G Major*, Dubois; *Adagio, Intermezzo (Symphony VI)*, Widor; *A Trumpet Minuet*, Hollins; *Communion (Triptyque)*, Op. 58, Vierne; *Carillon*, Op. 27, Dupré.

FREDERICK MacARTHUR, Old South Church, Boston, MA, April 21: *Fanfare in D*, Lemmens; *Choral prelude on Eventide*, No-

ble; *Allegretto (Sonata in E^b Minor)*, Parker; *Concert Overture in C*, Hollins; *Christos Paterakis*, Perry; *Voluntary in D*, Boyce; *Largo*, Handel; *Toccata and Fugue in D Minor*, Bach.

JAMES METZLER, Trinity Episcopal Church, Toledo, OH, March 8: *Symphonie gothique*, Op. 70, Widor; *Prelude and Fugue in B Minor*, S. 544, *O Jesu, wie ist dein Gestalt*, S. 1094, *O Lamm Gottes unschuldig*, S. 1095, Bach; *Crucifixion, Résurrection (Symphonie-Passion)*, Op. 23, Dupré.

BRYAN MOCK, St. Paul's Cathedral, Buffalo, NY, April 10: *Prelude and Fugue in E Minor*, Bach; *Schmücke dich, o liebe Seele; O Welt, ich muss dich lassen*, Brahms; *Fantasy and Fugue on 'Wie schön leuchtet'*, Reger.

KARL E. MOYER, Lutheran Church of the Good Shepherd, Lancaster, PA, March 15: *March on a Theme of Handel*, Op. 15, No. 2, Guilman; *Studies for Pedal Piano*, Nos. 5 and 6, Op. 56, Schumann; *Wondrous Love*, Op. 34, Barber; *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, Bach; *Prelude, Fugue and Chaconne*, Buxtehude; *Choral in B Minor*, Franck; *La Nativité, Les Rameaux*, Langlais.

THOMAS MURRAY, The Auditorium, Independence, MO, February 14: *Prelude and Fugue in B Major*, Op. 99/2, Saint-Saëns; *A.D. 1620*, MacDowell; *La fille aux cheveux de lin*, Debussy; *Prelude to Hansel and Gretel*, Humperdinck; *Variations on a theme of Richard French*, Murray; *Allegro maestoso in C Major, Andante in F Major, Allegro, Choral and Fugue in D Minor/Major*, Mendelssohn; *Suite*, Op. 5, Duruflé.

BRUCE NESWICK, St. Paul's Cathedral, Buffalo, NY, March 20: *Prelude and Fugue in B Minor*, Bach; *Te Deum*, Hurd.

DINA PANNABECKER, Bowling Green State University, Bowling Green, OH, March 14: *Christ, unser Herr, zum Jordan kam*, S. 684, *Meine Seele erhebet den Herren*, S. 648, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Passacaglia in C Minor*, S. 582, Bach; *Communion, Sortie (Messe de la Pentecôte)*, Messiaen; *Sonata in A Major*, Op. 65, No. 3, Mendelssohn; *Sonata for Organ*, Op. 86, Persichetti.

KAREL PAUKERT, Museum of Art, Cleveland, OH, March 22: *Impetuoso*, Wiedermann; *Meditaciones religiosas*, Op. 122, Lefebure-Wély; *Toccata and Fugue in F Minor*, Wiedermann.

DONALD PEARSON, St. John's Cathedral, Denver, CO, March 20: *Fugue in E^b Major*, S. 552, *Fugue in G Minor*, S. 578, *Fugue in G Major*, S. 577, Bach; *Prelude and Fugue on BACH*, Liszt; *Tu es Petra*, Mulet; *Andante sostenuto (Symphonie Gothique)*, Widor; *Pièce Héroïque*, Franck; *Scherzo (Symphonie II)*, Vierne; *Fête*, Langlais.

RICHARD PEEK, Catawba College, Salisbury, NC, March 22: *Prelude and Fugue in F[#] Minor*, Buxtehude; *O Lamm Gottes unschuldig*, S. 656, Bach; *Choral No. 2 in B Minor*, Franck; *Jesus accepte la souffrance*, Messiaen; *Prelude on Arfon, March on Vexilla Regis*, Peek.

PATRICIA PHILLIPS, St. Andrew's Presbyterian Church, Kitchner, Ontario, March 14: *Praeludium in D*, Buxtehude; *Herzlich lieb hab' ich; O Lamm Gottes; Das alte Jahr* (Neumeister Collection); *Prelude and Fugue in A Minor*, Bach; *Sonata I in F Minor*, Mendelssohn; *Preamble and Fugato*, France; *The King of Instruments*, Albright; *Final (Première Symphonie)*, Langlais.

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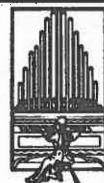
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LEONARD RAVER, Second Presbyterian Church, New York, NY, February 9 (assisted by Douglas Hedwig, trumpet, and Ronald Borrer, trombone): *Scenes from the life of a Saint*, Stover; *Organ Voluntaries*, Thomson; *Three Preludes*, Storer; *Sun's Rising*, Perera; *Gifts and Graces*, Pinkham; *Requiem for the Challenger*, Ashdown; *Triptych on the name of Bach*, Stover.

DOUGLAS REED, Second Presbyterian Church, Indianapolis, IN, April 5: *Toccata*, Op. 53/VI, Vierne; *Symphonie for Organ*, Albright; *Meinem Jesum lass ich nicht*, Walther; *Suite pour Orgue*, Op. 5, Duruflé.

ROBERT REUTER, Covenant Church, Charlotte, NC, January 11: *Sinfonia from Cantata 29*, Bach/Dupré; *Sicilienne, March of the night watchmen*, Bach/Widor; *Prelude and Fugue in C Minor*, S. 546, Bach; *Canon in B Minor*, Schumann; *Choral and Fugue*, Elevation II and III, Dupré; *Sonata da Chiesa*, Andriessen; *Ostinato and Fughetta*, Karg-Elert; *Toccatina for Flute*, Yon; *Te Deum*, Langlais.

JOAN RINGERWOLE, Temple Square, Salt Lake City, UT, March 27: *Allegro moderato (Symphonie VI)*, Widor; *Tuba Tune*, Cocker; *Scherzo*, Gigout; *Moto Ostinato*, Eben; *No la oss takke Gud*, Hovland; *Just as I am*, Bolcom; *Praeludium und Fugue über den Namen BACH*, Liszt.

DAVID H. ROTHE, St. John the Baptist Catholic Church, Chico, CA, February 27: *Praeludium in G Minor*, BuxWV 149, *Nun bitten wir*, BuxWV 208, Buxtehude; *Christe, qui lux es et dies*, Scheidt; *Praeludium in C Minor*, S. 549, Bach; *Fanfare and Chorus*, BuxWV 51, *Mein Herz ist bereit*, BuxWV 73 (with Byron Thomas, Bass), Buxtehude; *Vater unser im Himmelreich*, Scheidt, Buxtehude (BuxWV 207, 219), Bach (S. 636); *Ach du feiner Reiter*, Scheidt; *Praeludium in A Minor*, BuxWV 153, Buxtehude.

DENNIS SCHMIDT, Adams State College, Alamosa, CO, April 6: *Prelude and Fugue in F# Minor*, Buxtehude; *Toccata super 'In te Domine speravi'*, Scheidt; *Voluntary in F Major*, Hine; *Prelude, Verses, and Cadenza on the 7th Tone*, J. M. Haydn; *Prelude and Fugue in E Minor*, S. 548, Bach; *Sonata No. 1*, Guilman; *Trio on 'What God ordains is always good'*, Gebhardi; Four chorale preludes from *These Forty Days*, Ross; *Toccata in A Major*, Landmann.

EDMUND SHAY, Memorial Church, Harvard University, Cambridge, MA, March 12: *Passacaglia*, BuxWV 161, Buxtehude; *Wir glauben all' an einen Gott*, S. 680, *Fantasia and Fugue in G Minor*, S. 542, Bach; *Transports de Joie (L'Ascension)*, Messiaen; *Andante sostenuto (Symphonie gothique)*, Widor; *Scherzo*, Op. 7, Duruflé; *Allegro moderato, Final (Symphony I)*, Vierne.

ROBERT SHEPPER, Second Presbyterian Church, Indianapolis, IN, May 10: *Toccata and Fugue in A Major* Op. 80/11, *Lord Jesus Christ, unto us turn*, Op. 67/9, Reger; *Lord Jesus Christ, unto us turn*, S. 632, *Fantasia and Fugue in C Minor*, S. 537, Bach; *Sonata in F Minor*, Op. 65/1, Mendelssohn; *So now as we journey, aid our weak endeavor*, Op. 18/8, Dupré; *Choral in A Minor*, Franck.

SANDRA SODERLUND, Duke University, Durham, NC, March 22: *Livre d'Orgue*, DuMage; *Concerto del Sigr. Meck*, Walther; *Der Tag, der ist so freudenreich*, S. 605, *Das alte Jahr vergangen ist*, S. 614, *In dir ist Freude*, S. 615, Bach; *Introduction and Passacaglia in D minor*, Reger; *Organbook III, Volume II*, Albright.

FREDERICK SWANN, First United Methodist Church, Tulsa, OK, February 13: *Incantation pour un Jour saint*, Langlais; *Requiescat in Pace*, Sowerby; *Prelude and Fugue in F# Minor*, Buxtehude; Three chorales, S. 683, 759, 740, Bach; *Carillon-Paraphrase*, Tournemire; *Piece for Trumpet and Organ*, Nelhybel; *Fantasia for Organ - The Christmas Light*, Preston; *Introduction, Passacaglia and Fugue*, Wright.

MARIANNE WEBB, Southern Illinois University, Carbondale, IL, April 10: *La Nativité du Seigneur*, Messiaen.

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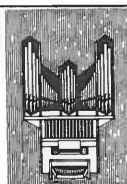
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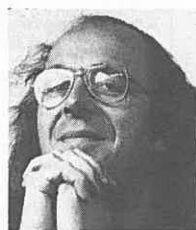
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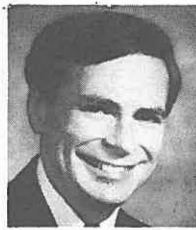
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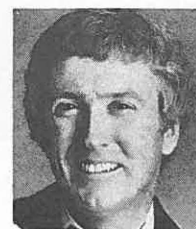
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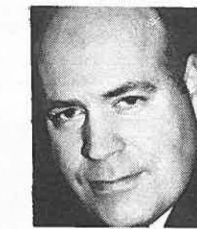
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