

# THE DIAPASON

AUGUST, 1988



First Presbyterian Church, Caledonia, NY  
Specification on page 15

**Claire Coci Remembered**

The music world owes a debt of gratitude to Randolph Waller for his splendid article on the late Claire Coci (THE DIAPASON, June, 1988). Ever since her untimely death I searched for words to express the consummate artistry of Claire Coci and her outstanding contributions to the organ and church world. She was one of the great organists of this century, and all too often overlooked or dismissed because she was able to go her own way serving as she knew best. I have known pupils of hers who are outstanding organists due to her ability as a performer and her ability to imbue her pupils with sound footing and yet retain their own identity.

Claire and I were friends for most of 30 years. She was always a trusted, loyal friend and a compassionate person who gave freely of herself. There are a lot of things that Claire did for her students and the music world as a whole that will never be known, but she made a lot of difference in many lives. She was our houseguest on many, many occasions and it was always a bright spot in our lives. She touched so many.

She played here at St. Mary's in 1978—the spring before her death—and she played to an SRO congregation and played encores for over 30 minutes following the program. She moved all of us that Sunday afternoon, and she again left that indelible impression. One seldom ever forgot Claire Coci—how blest we are that she crossed our paths.

Randolph Waller put his finger on the greatness of Claire Coci—as an unequalled performer, encompassing teacher and a great human being. I will be forever grateful to Mr. Waller for finding the words to express our mutual feeling for this great lady.

William F. Brame  
Kinston, NC

What a flood of nostalgia and fond memories Randolph Waller's article unleashed upon me. It was my distinct privilege to be accepted in Claire Coci's organ class at the Oberlin Conservatory of Music which, for both of us, was our first semester together. Following WW 2, I was able to again study with Claire, first using her small pipe organ in a studio and later in her spacious apartment in New York City. Later we moved our labors to the large, four-manual E.M. Skinner organ in the American Academy of Arts and Letters. It was with this organ I learned some of Claire's "secret tricks" of registration.

However, all was not sweetness and light. We got into some horrendous arguments about fingering since she had small hands compared to mine which easily reached a 10th. The final solution was Claire telling me, "Well, the composer put down the notes to be played but I guess he doesn't care if you play it with your nose." Today, some 40 years after our work together many things she said still come to mind to help me in my music making.

Funny moments, of which there were many, include her first Faculty Recital in Warner Concert Hall at Oberlin. We, her students, were seated just above the console in the horseshoe shaped balcony and Claire, then a very petite lady despite the twins she was carrying, appeared on stage in a modest, floor length gown, acknowledged the enthusiastic applause, turned her back to the audience, looked up at us, winked and proceeded to open the skirt of her gown which was split to the waist and played her recital with the skirt hanging demurely behind her over the bench while we all had a breathtaking sight of a pair of beautiful gams clad in net dancing stockings. It was in this recital she stunned the audience by butting in a stop knob with her head, a most dramatic moment. I have tried this on occasion but cannot butt just one knob as she did.

We were setting up a recital for her here at my church to be followed by a master class and one evening she called to ask some technical questions about the organ. The next contact was the news of her tragic end. What a shock!

What a privilege to have been able to spend so much time with a great lady who probably would have made a great actress to the detriment of the musical world. Thank you Mr. Waller.

Stanton A. Hyer  
Ft. Pierce, FL

**Corrections**

Thank you for publishing my Claire Coci article. Perhaps you'd be good enough to print the following correction for the fourth paragraph from the end:

"... What about X?"

"I think you'd be very happy studying with X."

"What about Y?"

"I think you'd be very happy studying with X."

"What about Z?"

"I think you'd be very happy studying with X."

Randolph Waller  
Plainfield, NJ

**Wilkinson organ, Preston, England**

'Once every Preston Guild' means 'virtually never' to most people, but 'every twenty years' to Lancastrians, who celebrate this unique event which has taken place in the Lancashire town since medieval times. For most of the last twenty years, since well before the last Guild Merchant was celebrated in 1972 in fact, the fate of the great 4-manual, 54-stop Wilkinson organ in Preston's Public Hall has been a source of controversy and concern to organists and organ scholars alike. Now moves are being made to secure the future of this magnificent instrument.

The Hall was declared redundant as soon as the new Guild Hall was opened in 1972 and then threatened with complete demolition to facilitate the building of an unpopular but necessary ring road. The Public Hall has now been given a partial reprieve, but this has only posed more starkly the question of the future of the organ. The older and, probably, more attractive front section of the Hall, which was built as the Corn Exchange in 1822, will be rehabilitated, while the larger rear section, which was rebuilt as a concert hall in 1882 and contains the organ, will be demolished.

Lancashire County Council, which will buy the whole Public Hall from Preston Borough Council, has promised to remove the organ from the hall and store it 'with such care as to ensure its retention for possible re-use elsewhere as appropriate.' At the suggestion of the Chairman of the British Institute of Organ Studies, Dr. Donald Wright, whose good offices have been invaluable, County staff have sought the advice of two eminent organ builders, who both recommend that the organ should only be dismantled for storage as a last resort. A much better way, in their view, of securing the future of the organ, would be to offer it to responsible organizations capable of demonstrating willingness and ability to re-assemble it in an appropriately spacious church or auditorium. This recommendation has been accepted by the Council.

The organ was built in 1882 by the firm of Wilkinson's of Kendal, both for solo recitals and to accompany large choirs. It was inaugurated by Frederick Bridge, the organist of Westminster Abbey, and was last publicly heard at Christmas 1940 in a performance of *Messiah*. It was played occasionally during the War, but since then has remained virtually silent. About a dozen years ago Dr. Gerald Sumner of BIOS did manage to play a few ranks of the Great and Swell; they produced a sound

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CALENDAR

ORGAN RECITALS

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akin to that of another Wilkinson organ—at St. George's Church in Kendal—which was recorded sometime before the recent alterations.

This disuse for forty years has meant, of course, that the mechanism and tonal quality have scarcely been altered since the organ was built. In 1921 the console was remodelled with a concave radiating pedalboard and an electric blower was installed, but the tracker action and the pipework—both superbly built of the finest materials—are unchanged. The organ is now perhaps the unique survivor of the large Romantic English concert organs, built in late Victorian times, and, therefore, an instrument of outstanding quality and enormous historical importance—"an important part of our organ heritage," in the words of the BIOS Chairman, Dr. Donald Wright.

The organ is therefore being offered free of charge to any organization which can satisfy BIOS and the County Council about its future use and location. In addition, the cost of dismantling the organ (up to a maximum of £45,000) will be borne by Lancashire County Council. A full history of the organ, with a complete specification, was published by Dr. Gerald Sumner in Volume 1 (1977) of the BIOS Journal. A copy of the article and further information are available from the County Council's Conservation Officer, John Champness, Lancashire County Planning Department, East Cliff, Preston. PR1 3EX.

David Tattersall  
County Planning Officer

Here & There

Pipe Organ Sales and Service, Lithonia, GA, has announced its first pipe organ scholarship competition. Three scholarships (\$500, \$350, and \$150) will be awarded at the competition on August 13 at First United Methodist Church, Fayetteville, GA, on the recently installed 33-rank Wicks organ. The competition is in three categories. Those who have studied two years or more on the college level play a Bach Prelude and Fugue and either a pre-Bach, Romantic or Contemporary piece. Organists who have studied at least two years but only one at the college level play one piece from standard organ literature and a hymn (one verse as written, one with free accompaniment). A third category is for new organists with very little study, where participants play a piano piece (such as a Mozart or Haydn sonata), and an organ piece from first year teaching literature. The competition is limited to organists studying in Georgia. Judges include members of the AGO.

Pipe Organ Sales and Service, Inc., has represented Wicks Organ Company of Highland, IL, for over 10 years, and has installed the largest Wicks organ at Morehouse College in Atlanta. For further information, contact the firm at Box 838, Lithonia, GA 30058; 404/482-4845.

## Here & There

A series of workshops for church organists will be sponsored by **Elmhurst College**, Elmhurst, IL, September 10 and 24. The first session will include an overview of the church musician's role by Paul Westermeyer, featuring his book *The Church Musician*; a master-class led by Naomi Rowley; music in the small parish and choral conducting led by Carl Schalk; and organ repertoire for the small church, by Naomi Rowley. The second session features hymnody by Paul Westermeyer; organ registration by Naomi Rowley; service playing and improvisation by David Chervien; acoustics and placement in the worship space by Scott Riedel; and concluding Evening Prayer service with David Chervien.

Sessions take place in Hammer-schmidt Chapel on the Elmhurst campus. For further information, contact: Dr. Paul Westermeyer, Music Department, Elmhurst College, 190 Prospect, Elmhurst, IL 60126; 312/617-3515.

**St. Stephen United Methodist Church**, Mesquite, TX, will celebrate the 25th anniversary of the installation of its Sipe-Yarbrough organ with a series of events September 18-25. The week will feature a Hymn Festival with David Dahl; a student organ recital; The Carolyn Hobbs Memorial Recital played by Christa Rakich; an Organ Symposium: "The Past 25, The Next 25 Years in Organbuilding" with Robert Sipe, Gary Loper, Roy Redman, Marvin Judy, George Bozeman, Keith Anderson, and others; a concert by the Texas Baroque Ensemble with Susan Ferré; and a recital by Robert Anderson, who played the dedication recital 25 years ago.

The organ was built by the Sipe-Yarbrough Organ Company (now the Robert Sipe Organ Company, Dallas, TX). It was the first modern installation in the North Texas area with an entirely mechanical key and stop action, and consists of 13 stops, 19 ranks, and 815 pipes.

A **Church Music Conference** will be held in Iowa City, IA, October 13-15, sponsored by the **University of Iowa Student AGO group** and funded by the Collegiate Associations Council of the University.

The conference will include lectures by Brian Wren and Bill Rowan. A hymn festival including anthems and hymns written by Bill Rowan and Brian Wren will take place on Friday evening, October 14. Brian Wren from Oxford, England is a minister of the United Reformed Church, and a widely acclaimed hymn-writer. His hymn texts have been published extensively in Britain, the United States, Canada and Australia. Bill Rowan is a graduate of the University of Michigan, where he earned a Master's degree in organ performance. He has over 25 hymns, anthems and organ works published. His hymn settings have been sung at hymn festivals throughout America, Great Britain and Europe. His settings are included in the new *Psalter Hymnal* of the Christian Reformed Church of America, the upcoming Methodist hymnal, and numerous hymn supplements.

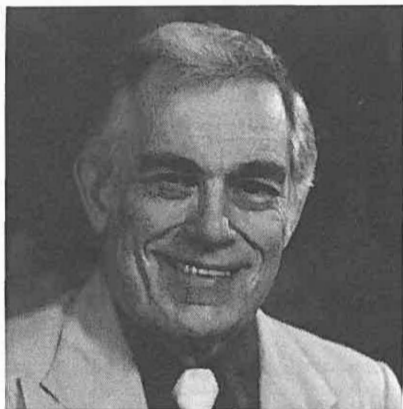
Some of the topics to be discussed include: "Writing and Evaluating Hymns—Where to Begin, How to Continue and Improve," "Issues addressed in examples of Wren's hymns," "Composing Tunes and Harmonizations—Steps and Samples," "Improving the Singing of Your Congregation," "Hymnody as Theological Empowerment" and "Social Justice and Social Responsibility for Worship Leaders."

Tuition for the workshop is \$15 for non-University of Iowa students and \$30 for non-students. A limited number of rooms are available (first come, first serve) at the Inns USA Hotel in Iowa City with prices ranging from \$28 and

up per night. For a brochure and complete information write University of Iowa-Iowa City, Organ Department, School of Music, Iowa City, IA 52242.

The Alabama Chapter of the **American Theatre Organ Society (ATOS)** will host the 1988 Regional Convention of ATOS in Birmingham, AL, October 14-16. Artists include Eugene H. Blackstone, Bryan Black, Lee Erwin, Tom Hazleton, Tom Helms, Paul Quarino, Jim Riggs, and Ty Woodward. Instruments include the Alabama Theatre's 4/21 Wurlitzer, Southside Baptist Church's 3/6 Kimball, Woodlawn United Methodist's 2/13 Kimball, Southside Baptist's 3-manual Holtkamp, Avondale United Methodist's 2/24 E. M. Skinner, Dr. Eugene H. Blackstone's 4/40 romantic hybrid (Skinner oriented), and the Cathedral of St. Paul's 4/60 Moller.

For details and registration information, contact: Alabama Chapter, American Theatre Organ Society, Regional Convention, P.O. Box 2372, Birmingham, AL 35201.



**Charles Harlan Clarke**

**Charles Harlan Clarke**, 68, Dean of the Cheyenne AGO Chapter, Minister of Music at St. Matthew's Cathedral, Laramie, WY, Chairman of the Liturgy and Music Commission of the Diocese and music consultant retired on July 1, after more than 50 years as a church musician. His first position was at the age of eleven.

He received the B.Mus. degree in church music from Northwestern University (1948) under the late Dr. Horace Whitehouse and Theodore Lamm, head of the Church Music Department. Mr. Clarke served Roman, Episcopal and Lutheran Churches in his varied career, among them: St. Thomas R.C., Ann Arbor, MI; Our Lady of Lourdes, Los Angeles; St. Regis, Birmingham, MI; Angelica Lutheran, Los Angeles; St. Norbert's R.C. in Orange, CA; All Saints Episcopal, Pawley's Island, SC; and the Cathedral where he most recently served. Mr. Clarke was a charter member of the Ithaca, NY, AGO Chapter in 1936, and a charter member of the Sioux Falls, SD, Chapter which was formed while he was in the Air Force there during World War II.

**Eileen Coggin** had played 1½ minutes of her concert of 20th-century music at St. Leander Church, San Leandro, CA, on June 10, when there was a major city power outage. The city auxiliary power came on shortly but it was not enough to run the blower. After waiting 45 minutes, and then having the auxiliary power go off, there was nothing to do but cancel the concert. It will be rescheduled in the fall.

The Centennial Celebration of **Holy Trinity Episcopal Church**, Manistee, MI, took place May 29, 1988. The afternoon Centennial Concert featured organ and choral music, hymns, and scripture. Organist-director **Elisabeth Hamp** performed *Fanfare on 'Gopsal'*, by David Willcocks, and the 'Toccata' from *Symphony V* by Widor. The organ

at Trinity is a 1935 Page, rebuilt and enlarged in 1979 by William S. Butler.

**Hartmut Haupt**, Jena (GDR) has been invited to join Uwe Pape's organ tour to Wisconsin, Illinois, Iowa and Massachusetts this September. He may be heard in several organ recitals, e.g., in Wellesley (September 16), Newton (September 18), and Methuen (September 21). Dr. Haupt has performed in concerts throughout Europe and the Soviet Union, and has recorded several radio and television broadcasts in Germany. He is particularly noted for his performance of early baroque music and the complete works of Max Reger.



**David Hurd**

**David Hurd** received the degree Doctor of Sacred Music, *honoris causa* from The Church Divinity School of the Pacific, Berkeley, CA, at its commencement on May 20. His *Fanfare for Brass Octet* was composed for and premiered at the ceremony. On May 27 he was awarded the degree of Doctor of Humane Letters *honoris causa* by Seabury-Western Theological Seminary, Evanston, IL. These two degrees, like the degree of Doctor of Music *honoris causa* which he received from the Berkeley Divinity School at Yale last fall, recognize his general musical accomplishments as well as his concentrated work in the field of church music. Hurd is Professor of Church Music and Organist at the General Theological Seminary, and Music Director of All Saints Church in New York City. He concertizes under the representation of Phillip Truckenbrod and is also an active composer.

**Douglas Major**, Washington Cathedral's organist and choirmaster, played the annual Independence Day organ concert at the cathedral on Monday, July 4, at 11 am. The program included works by Aaron Copland, Virgil Thompson, Myron J. Roberts, Alec Wyton, Leo Sowerby and marches by John Philip Sousa. As in other years at this event, patriotic hymns were sung by all.

Douglas Major became the cathedral's fifth organist and choirmaster on July 1, succeeding Richard Wayne Dirksen. A new recording, available on LP, cassette and CD entitled *Marches for Organ*, will be released in early September, featuring Sousa pieces and a wide variety of other marches by Bach, Walton, Clarke, Mendelssohn, Parry and Grieg.

**Bruce Neswick**, Organist-Choirmaster of St. Paul's Cathedral, Buffalo, NY, recently completed a *Missa Brevis* commissioned by the Cathedral Choristers of Holy Name Cathedral, Chicago, IL. The four-movement work is scored for two-part treble chorus. Richard Proulx is the Director of Music at Holy Name Cathedral; Larry Tremske is the Associate Organist-Choirmaster; and Kent Jager is the Assistant Organist.

**Robert Scoggin** celebrated 25 years in the music ministry with a concert on June 5 at Christ United Methodist Church, Rochester, MN. The Rev. Scog-



**Robert and Patricia Scoggin**

gin has served as minister of music at Christ Church for the past 25 years. He holds the Master of Theology degree from Southern Methodist University and did postgraduate study at Union Theological Seminary.

The June 5 concert featured organ works, a cello piece by Patricia Scoggin and music by the church's vocal and handbell choirs. Works commissioned for the event include: *An Anthem of Praise*, by Peter Planavsky; *Let All Mortal Flesh Keep Silence*, by John Ferguson; *Meditations*, by Gerald Bales; and a hymn concertato on *O For a Thousand Tongues to Sing*, by Walter Pelz. The new works were commissioned by Robert and Patricia Scoggin and dedicated to all persons with whom they have served in the ministry of music at Christ Church. The Scoggins will divide their anniversary sabbatical between studies in London, Ontario, and a mission service project in Tortola, the Virgin Islands. This summer also marks the 25th year of summer noon day organ recitals, which Scoggin founded.

**Gordon Young** received a Document of Special Tribute from the State of Michigan in recognition of his many contributions as an organist, choir director, teacher and composer. Young has written over 800 published works and is listed in *Who's Who in America*, *Who's Who in the World*, and the *International Who's Who of Music*.

On June 10, **Christ Church Cathedral**, Indianapolis, IN, presented its last Friday Noon Recital until the spring of 1989. A new Helmuth Wolff organ is to be installed after the restoration of the Cathedral. The 12:05 Friday Recitals have been a tradition since the early 1950s.



**The Cathedral Girls' Choir, St. Paul's Cathedral**

The Cathedral Girls' Choir of St. Paul's Cathedral, Buffalo, recently completed a six-day tour of Ontario and the Montreal area. This 22-member ensemble sang concerts and services at St. Andrew's Presbyterian Church, Ottawa; St. Matthew's Anglican Church, Ottawa; and St. Matthias' Church, Montreal.



John Obetz holds an octave of the original ivory and ebony keys from the Aeolian-Skinner organ, Opus 1309, at the RLDS Auditorium. After almost 30 years of intensive use for recordings, recitals, and services, the keys were so severely worn that they were recently replaced. During those years many international artists have played this 110-rank organ made famous by the weekly organ broadcast THE AUDITORIUM ORGAN. The original keys are now being offered to people who make significant contributions to the organ renovation fund. For further information write: John Obetz, c/o The Auditorium Organ, RLDS Auditorium, Box 1059, River and Walnut, Independence, MO 64051.

Washington Cathedral's Choir of Boys and Men performed the *Orthodox Vigil Service of Vespers and Matins*, a new musical setting of the Eastern Church rites, by contemporary British composer John Tavener. The service, on May 14, marked the American premiere of the work and opened a week-long celebration of the 1,000th anniversary of Russian Orthodox Christianity. The Cathedral Choir of Boys and Men, under the direction of Dr. Richard W. Dirksen, was augmented with other singers, cantors and readers. Russian Orthodox clergy also participated. The composer was present for the performance and was featured in a meet the composer session immediately before the service.

The Washington Cathedral Choral

Society presented a special Millennial Anniversary Concert of Russian Sacred Music on May 21 and 22. Under the direction of J. Reilly Lewis, the Choral Society opened the concert with Byzantine chant and then followed a chronological perspective of the different periods of sacred music in the Russian Orthodox Church, concluding with the major portions of Rachmaninoff's setting of the *Liturgy of St. John Chrysostom*. The concert was sung entirely in Church Slavonic and was recorded for later broadcast on National Public Radio.

Lillenas Publishing Company announces the release of three new choral works for Christmas: *Gloria*, a Christmas Festival of Praise for SATB choir, arranged by Doug Holck; *Case of the*

*Missing Christmas*, a kids' musical by Nan and Dennis Allen; *Love, Light, & Life*, an easy cantata by Mosie Lister, arranged in a flexible four-part hymnal style. Choir directors may request their free copy of *1988 Christmas Previews Excerpt Cassette*, which provides portions of all three works, from Lillenas Publishing Company, Box 419527, Kansas City, MO 64141.

St. James' Episcopal Church, Los Angeles, CA, has been awarded a major grant by the Ahmanson Foundation to restore and install a rare Murray Harris cathedral organ. The organ, once located in the now-demolished Episcopal Cathedral Church of St. Paul, was given to St. James' Church in 1980 by the Cathedral Corporation of the Diocese of Los Angeles. Built in 1911 by Los Angeles organ builder Murray Harris, it is one of the few surviving examples of his work. The restoration will be carried out by the Schlicker Organ Builders of New York.

Tonal composition of the completed St. James' organ will be based on a complete 19th-century scheme which will utilize all of the Harris pipework. The basic quality of the Harris will be recreated and will be enlarged by the addition of several new stops from the church's existing pipe organ, now in use.

The Allen Organ Company has announced recent installations in the Finnish Lutheran Church of Leningrad (3 manuals, 54 stops); Santa Maria Himmelfahrt Catholic Church, Köln, West Germany (3-manual, 81-stop digital computer organ); St. Andrew's Church of Scotland in Jerusalem, Israel (2-manual Classic series); St. Mary's Cathedral, Hamilton, New Zealand (ADC 3160); and the Church of the Precious Blood, Florence, Italy (ADC 5000).

## Appointments

Don Cook, of Lubbock, TX, has been appointed to the newly-created position of Christ Church Cranbrook Carillonner and Associate Organist. As carillonner of the most active carillon in metropolitan Detroit, Cook succeeds Beverly Buchanan, Christ Church carillonner since 1965, who is moving to Franklin, TN. In the full-time position reporting to Director of Music and Organist Charles Raines, Cook's responsibilities include liturgical carillon playing before and after worship and special events; directing the Carillon Summer Series; the collection, development and maintenance of the carillon music library and archives—among the most extensive in the country—as well as promoting the 50-bell instrument and its programs. He also will supervise the handbell choir and will assist with the organ playing responsibilities of the church.

Recipient of a 1987 Doctor of Musical Arts degree in organ performance from the University of Kansas, Cook earned the Bachelor of Music, magna cum laude, and Master of Music degrees from Brigham Young University, where he also studied and taught carillon. Since 1985, Cook has been associate organist/choirmaster at First United Methodist Church, Lubbock. Cook's carillon concertizing includes the carillons at the Houses of Parliament, Ottawa, Brigham Young University and, this spring, at the International Carillon Festivals at Bok Tower, Lake Wales, FL, and in Springfield, IL. Cook is a member of the Guild of Carillonners of North America.

The Christ Church Cranbrook Wallace Carillon's 50 bronze bells were designed and cast by John Taylor and Company Bellfounders, England. The E. M. Skinner/McManis 70-rank organ comprises nearly 4,000 pipes playable from a four-manual and pedal console. Christ Church Cranbrook is an Episcopal church serving 1200 families.

D. Glenn Day has been appointed Choirmaster/Organist, and Director of Christian Education and Youth at First Presbyterian Church of Bessemer, AL, where he will play the recently installed 33-rank Austin organ, direct both the vocal and instrumental ensembles, plan special concerts and administer the fine arts programs as well as overseeing the Christian Education and Youth programs. Mr. Day received the BMus degree in organ performance from the University of Montevallo, where he was a student of Dr. Betty L. Lumby. His other teachers have included George McSpadden and Dr. Warren Hutton. He leaves an organist position at Avondale United Methodist Church in Birmingham to take this appointment.



Stephen L. Pinel

Stephen L. Pinel has been appointed Music Director at The Church of St. Francis de Sales, East 96th Street, New York, NY. His duties will consist of the development of a liturgical music program suited to the needs of the parish. He has previously served St. Cecelia's R. C. Church, Iselin, NJ, and St. Joseph's R. C. Church, Greenwich Village, New York City.

A 1978 graduate of Westminster Choir College, Princeton, NJ, he attained the highest-possible academic average when his Master's degree was conferred by the same institution in 1981. His teachers have included James Lazenby, Benjamin Van Wye, Joan Lippincott, and Eugene Roan. He serves as Archivist for both the Organ Historical Society and the American Institute of Organbuilders. He is a past Dean of the Central New Jersey Chapter of the AGO; and, he is a frequent performer, lecturer, and contributor to music journals, both here and abroad. He has recorded for the Round Lake, Raven, and OHS labels.



Philip Wilder

Philip E. Wilder has been appointed Assistant Organist at St. Paul's Episcopal Cathedral, Buffalo, NY. Mr. Wilder is a junior organ performance major at the Eastman School of Music, where he is a student of David Craighead. A native of Lexington, KY, where he sang in the Choir of Men and Boys at Christ Church, Mr. Wilder completed his high school education as a student of Robert Murphy at Interlochen Arts Academy. Wilder recently won first prize in the Westminster Choir College's Graduate Organ Competition.

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For further information, please write:

Dr. James Kibbie, School of Music,

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## Nunc Dimittis

Lawrence Clarke Apgar, 81, organist, choirmaster, and carillonneur, died April 12 in Montgomery General Hospital, Olney, MD. He had lived at Friends House, Sandy Spring, MD, since 1979, where he became the greatly-loved and admired house musician. His sister was Dr. Virginia Apgar, known world-wide for her development of the APGAR Score, a test to evaluate quickly the condition of newborns.

Mr. Apgar was born in Westfield, NJ. He became the organist and carillonneur at Duke University (1932-1933) and in the summers of 1959 and 1960, was carillonneur at Rainbow Bridge, Niagara Falls, Ontario, Canada. In the early 1940s he worked with Arthur Fiedler in Boston as accompanist for the Cecelia Society. He earned his A.B. in French at Yale University; his Bachelor of Music degree at The Curtis Institute of Music (1928-1932); his M.A. in organ and campanology at Harvard University (1941); his Master of Sacred Music degree at New York's Union Theological Seminary (1963-1972); and he also received the Associate and Choirmaster certificates of the American Guild of Organists.

He served as organist and choirmaster at: 42nd Street Methodist Church, W. Philadelphia; St. Stephen's Church in Providence, RI; Trinity Church, Newton Centre, MA; First Friends Meeting, Richmond, IN; First Methodist Church, Westfield, NJ; St. Stephen's Church, Millburn, NJ; Grace Church, Episcopal, Nyack, NY; and the United Presbyterian Church, East Stroudsburg, PA. At Western College for Women, Oxford, OH (1947-52), he was Professor and Head of the Department of Music; and at Earlham College, Richmond, IN, he was Associate Professor of Music for 19 years. For ten years (1963-1972) he led an annual Fine Arts Term in New York City. He retired in 1973. Mr. Apgar became a member of the Sandy Spring, MD, Monthly Meeting of the Religious Society of Friends.

Lawrence Apgar leaves a wife, Margaret Parsons Apgar, and two sons, as well as eight grandchildren. Contributions in Lawrence Apgar's memory may be made to: March of Dimes, Birth Defects Foundation, Box 2000, White Plains, NY 10602.

Martin J. Bangert of Milwaukee, WI died on the Vigil of Pentecost, May 21, 1988. Martin J. Bangert, the son of Carl Bangert and Christina nee Gerhardt, was born on June 9, 1900 in Lawrence, NE.

Dr. Bangert received his diploma in 1921 from Concordia College, Seward, NE. His first assignment was to St. Paul's School and Church in Sheboygan, WI. In 1954 he assumed a similar position at St. Peter's Lutheran Church, Indianapolis, IN. From 1959 to 1965 he served as teacher and church musician at parishes in Beloit, WI and Kendallville, IN. Following his retirement in 1965, Dr. Martin Bangert moved to the Milwaukee area where he taught students of organ at Milwaukee Lutheran High School.

Martin J. Bangert supported his career with study at the University of Wisconsin-Milwaukee and Butler University, Indianapolis. In 1935 a European trip provided private study with Karl Straube, Guenther Ramin, and Raimund Schmidtpeter. Dr. Bangert was also a student, then colleague and co-worker of Edward Reclin, concert organist from New York City. In 1981 Martin Bangert received the degree of L.L.D. from Concordia College, Seward, NE.

Through his association with Edward Reclin (himself a student of Guilman and Widor) Martin J. Bangert became a promoter of J. S. Bach and his contemporaries. In 1924 he formed the Lutheran Chorus of Sheboygan, a choir which in later years toured extensively throughout the U.S., Canada, as well as

Central America while it was under his directorship. After his 1935 trip to Europe he became a self-styled advocate of the German church music revival, and by his own regular reading of publications and periodicals such as *Musik und Kirche* he endeavored to filter the energies of that movement into the American scene. At St. Paul's in Sheboygan he developed a musical program which included adult and children's choirs as well as instrumental music. There between the years of 1930 and 1954 he pioneered presentations and translations of cantatas by Bach, Buxtehude and others.

Martin J. Bangert developed a strong love for the Lutheran church hymn, particularly the Lutheran chorale. That commitment and his successful career led him to an active role in the Valparaiso Church Music Seminars from their inception in 1944. In 1946 that conference was hosted by his church in Sheboygan in order to demonstrate how the musical heritage could be put to work in a local parish. From 1946 on, he edited both organ and choir music published by Concordia of St. Louis. During the summer of 1955 Martin J. Bangert founded the Lutheran Music and Mission Camps. That organization enabled him to set up week-long workshops at camps and retreat centers from New York to California in order to offer encouragement and instruction to organists and choirmasters from small congregations. From 1963 to 1975 his work at these workshops was enhanced by a seven-rank portable pipe organ built by the Schlicker Organ Company.

Martin J. Bangert is survived by his wife Lonella nee Rehwinkel and three children, Elsa Fischer of Coloma, MI; The Rev. Martin W. Bangert of New Berlin, WI; and the Rev. Dr. Mark P. Bangert of Chicago, IL. Rite of Burial was conducted at St. Mark Lutheran Church, Sheboygan, WI on May 25, 1988. Playing at the service was Dr. Paul Manz of Chicago, IL.

Charles Benbow died May 16 in Houston, TX. He was born in Dayton, OH, December 28, 1947, and began musical studies at the age of five with Elizabeth Stuart, continuing piano with Olga Conus and organ with Robert Stoffer. He held the Bachelor of Music degree in organ from the University of Oklahoma, studying with Mildred Andrews Boggess. The recipient of a Fulbright-Hayes grant, he studied with Michael Schneider in Cologne, Germany. He also studied with Marie-Claire Alain and won prizes in organ competitions in Munich, Prague, and the Grand Prix de Chartres in 1972. In 1976, he succeeded Mildred Andrews Boggess as assistant professor of organ at the University of Oklahoma. He had subsequently served as director of music at the Central Presbyterian Church, Houston, TX. Benbow had played recitals throughout the U.S., Europe, Eastern Europe, and the U.S.S.R. He made radio and television broadcasts in England, France, Hungary, Czechoslovakia and the U.S., and recorded for the Philips label.

Russell E. Hellekson died on May 26 in Montreat, NC. A graduate of the University of North Carolina at Greensboro, he received the Master of Sacred Music degree from Southern Methodist University in 1977, studying with Robert Anderson. He served as organist of Perkins Chapel (SMU) for two years, and also organist-choirmaster of St. Andrew's Episcopal Church, Ft. Worth, and organist of Temple Emanu-El, Dallas. He held several offices with the American Guild of Organists, and was active in the Association of Anglican Musicians. Temple Emanu-El dedicated its Choir Appreciation Sabbath to his memory on May 27, and a memorial Eucharist was celebrated at the Church of the Transfiguration, Dallas, on June 2.



Mary Preston



John Obetz

## The Choirs

The Choir of Christ Church, Oxford (1989)  
The Choir of New College, Oxford (1990)  
The Choir of York Minster, England (1991)  
The Choir of Wells Cathedral, England (1992)  
The Choir of St. Paul's Cathedral, London (1993)

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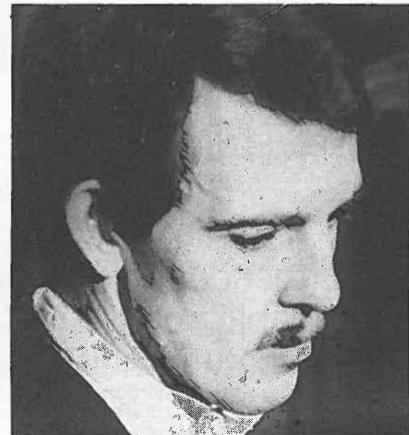
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## Music for Voices and Organ

by James McCray

### Choral music with handbells

In the past two decades, handbells have become a vital part of most church music programs. Musically active churches often have several handbell choirs which involve children, youth and adults. These groups meet with the same regularity as the singing choirs, and while they may not perform as frequently, they provide an important addition to the worship service. Also, in recent years handbells have moved from the church to the school classroom. It is common to find handbell choirs in elementary schools where they have been added to the Kodaly and Orff programs as part of the tools for teaching and encouraging music performance.

Why has there been such an interest in this musical ensemble? Handbells, while expensive to purchase, have immediate returns. First of all, they do not require extensive individual practice to master basic skills. Unlike other musical instruments, they produce a beautiful tone (sound) with the most inexperienced performers. Students on beginning instruments such as strings or winds often need years of involvement before a solid, comfortable sound is produced. Handbells are not instruments that will be purchased by individuals. Since the church or school provides them, there is no additional cost to parents, and that has appeal. It is not expected that ringers will practice outside of the rehearsal, so even minimal rental costs associated with many school programs are not required.

Handbells develop ensemble. With other types of instruments, solo practice and playing is the way the skills develop, but with handbells, it is a group activity from the beginning. Young

ringers can be given just one bell and be a member of the ensemble. Adults who somehow missed out on musical opportunities can join a handbell choir, and within a few short weeks be a significantly contributing member of the group. Music reading is useful, but for the early stages, it is possible to do some rote experiences or use reading techniques that are not as "formal" as lines and spaces. This offers many advantages, especially for younger children.

There are many other benefits from handbells, but the one which stands out is beauty. Handbell choirs have lovely, soothing sounds even when playing very easy music. It is not necessary to have advanced, difficult literature in order to produce attractive music that sounds mature. Singing children sound young, but handbell choirs do not necessarily generate that same degree of "youthfulness" because of the natural tone of the bells.

Vast amounts of handbell literature are being developed. Music for handbells with other instruments, as well as with singing choirs, is readily available. Publishing companies have extensively expanded their catalogues with all kinds of handbell literature. Workshops to assist directors in beginning and advanced teaching techniques are found throughout the United States.

In short, a mild musical revolution has quietly taken place, and handbell skills have become expected for most church musicians. Handbell choirs are a welcome addition to the church and school programs, and those without them are urged to investigate this recent phenomenon. The April issue of *Creator*, a periodical devoted to church music, focuses on various phases of the handbell explosion. Those of you who have not joined the bandwagon might find interest in an article by Paul E. Oakley titled "Confessions of a Handbell Hater;" it chronicles his personal experiences and makes excellent suggestions for directions needed to bring handbell choirs into a new level of

quality. The reviews this month all feature the use of handbells with choirs.

*A Hymn of Glory Let Us Sing*, arr. Alec Wyton. SATB, organ and two octave handbells, Roger Dean Publishing Co., HRD 193, \$.85 (E).

That the work is written for and dedicated to a handbell choir is indicative of the major role of the bells. The setting is based on Agincourt Hymn and begins with a handbell introduction. There are three verses, but only one uses the choir in four parts, and that one is a homophonic unaccompanied arrangement. The organ, on two staves, is simple and unobtrusive. This is useful music that has style and character within a simple framework.

*Covenant*, John Yarrington. Two-part choir, handbells, organ, bass xylophone (or piano), optional C treble instrument, and optional congregation, Augsburg Publishing House, 11-2420, \$1.00 (M-).

This setting uses contrasting vocal and instrumental forces, and has an optional congregational refrain. The three choirs are divided into various groups of singers such as adult sopranos and tenors, children, etc., and they should be placed in separate places in the hall for antiphonal purposes. The music is based on the pentatonic scale and has a simple tune that is easily learned; except for the ending, everything is in unison. This is a refreshing work that would be a wonderful addition to a sanctuary service. The text is from Exodus 19:3-6 and would be suitable for different times in the church year. Highly recommended.

*Jesus, Jesus, Light from Light*, Carl Schalk. Two-part choir, with flute or oboe and 8 handbells (2 octaves), Augsburg Publishing House, 11-2438, \$1.00 (E).

There are six verses, some with the same music, and the gentle melody would be appropriate for children or adults. The beautiful text by Herbert Brokering makes it particularly useful for Epiphany. The handbells are used as background to the voices and the flute is a countermelody above them. The keyboard is very easy and offers harmonic and melodic support for the voices. This is charming music that is easy enough for any type of group.

*Litany for the Church*, Richard Proulx. SATB, 18 handbells, organ, baritone solo and congregation. G.I.A. Publications, Inc., G-3061, \$.90 (M).

This has layers in which assigned material for the various performing areas recurs. For example, the organ music is generally the same with two basic ideas used repeatedly, and the same can be said for the other areas. Each verse area closes with a Kyrie sung by everyone including the congregation; that part is on the back and may be published in the bulletin. The choral writing is not difficult and suited for most church choirs. The baritone solo has considerable material and is important to the success of the work, although his part is not particularly difficult.

*Nearer to Thee*, David H. Williams. SATB, organ and optional 3 octaves of handbells, A.M.S.I., #535, \$.90 (M-).

The choir, on two staves, is mostly homophonic with some unison. The

middle area features the men in unison with some brief counterpoint in the final verse. The optional handbells are chordal and add color to the sound; often their part is doubled by the organ. The music generally is soft and the anthem ends quietly.

*Processional*, Carlton Young. Two-part choir, three octave handbells, and organ. Agape of Hope Publishing Co., RS 7717, \$.80 (E).

The text is from Psalm 24 (Lift up your heads, O gates), and is set in canon throughout which makes the processional easier to accomplish. The organ, on two staves, is often a more complete chordal setting of the handbell music, and is background. The handbell music is on a separate score at the end of the anthem. The piece builds to a loud, dramatic ending, with an alternate ending provided. As the title suggests, this is meant to be an Introit/Processional, and would be useful to any type of church choir. The ranges are limited.

*Let Us Sing Together to the Lord*, Lou Ann Shafer. SATB, keyboard, flute and 14 handbells, Shawnee Press, Inc., A-6367, \$.90 (M).

The handbells are less important and used only in the last sections. The flute has a high, lyric line that at times is busy; it is a solo obbligato that is heard behind the voices, but only in a few areas. The choral music, not difficult, is on two staves with a mixture of homophonic and polyphonic sections. The choir receives solid support from the keyboard. This anthem would be good for most church choirs.

*Lift up Your Hearts*, Volckmar Leising (d. 1637), arr. Victor Gumma. SATB, 3 or 4 octave handbells and organ, Psalter Music Publications (order from Kendale Company), PS-46, \$.60 (M).

The organ and choir are antiphonal in design with the handbells used chordally throughout. There are two strophic verses with a second ending. This is an exciting, dance-like sound that has a majestic Hallelujah closing.

*I Will Sing*, Philip Young. SATB and 34 handbells or keyboard, Hinshaw Music Inc., HMC-911, \$.80 (M).

This anthem moves in 6/8 with a lilt-ing rhythm. There are two modulations to enhance the repeated material. The handbells are usually chordal and provide an important unification for the piece. Briefly the choir sings unaccompanied, but the handbells do not have a solo area. Full vocal ranges are needed and an adult choir would be best. This is a happy, joyous "anytime" anthem that will require more practice from the handbells than the choir.

*Procession for a Christmas Celebration*, Sam Batt Owens. Multiple voices or choirs and 5 handbells, G.I.A. Publications, G-3041, \$.70 (E).

The handbells provide a ground bass for the singers whose single line is only 12 measures in length. The choir sings its material in unison and then as a canon. It is a lovely, easy processional that will be very useful for choirs needing one more piece for their Christmas service. The text, *Hodie Christus natus est*, is only in Latin. This can be learned in a few brief minutes and will add a wonderful festive spirit.

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## Book Reviews

**Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School** by Beverly Scheibert. Indiana University Press, 1986. \$24.95.

Music at Versailles during the reign of Louis XIV held a prominent position in one of the most magnificent and extravagant courts in history. In 1662, D'Anglebert purchased the position of *Ordinaire de la musique de la chambre du roy* from his predecessor, Chambonnières, who had refused to play from figured bass and was perhaps the loser in a jealous intrigue involving Lully. These fortuitous events allowed D'Anglebert to serve the Sun King for 29 years as a provider of music for the king's dinner, bedtime ceremony, balls, ballets, and an apparently unending round of other entertainments. D'Anglebert wrote only for keyboard instruments: 97 works for harpsichord and 6 for organ. He published his only edition, *Pièces de clavecin*, in 1689; others appeared after his death in 1691. Although D'Anglebert was not an outstanding performer and did not achieve the fame of some of his contemporaries, this definitive study of his work places him as a composer of considerable musical flair and elegance, one of the most significant musicians of his time.

D'Anglebert's limited musical output allows the author to give undivided attention to this relatively homogeneous collection. Two introductory chapters set the stage: one dealing with an account of music in the royal court, the other with the life and works of D'Anglebert. These lead into the detailed chapter-by-chapter analysis of style and tempo; ornamentation; ornament performance; transcriptions, arrangements, and variations; and the organ works. D'Anglebert's music is set in the broader context of other clavecin composers and prevailing practices in chapters dealing with the classical suite order in France, unmeasured preludes, and keyboard dances. Appendices include tables of original sources and modern editions of the composer's works, the scores of four newly discovered pieces, a list of transcriptions, biographical notes on D'Anglebert's contemporaries and successors, and an extensive bibliography.

The sections dealing directly with the characteristics of D'Anglebert's keyboard compositions depend heavily on the findings of comparative historical research relating to similar works by his contemporaries as well as various theoretical treatises on music theory, aesthetics, and performance practices. Since stylistic rules were being infringed upon even at the time they were being recommended, inflexible generalizations about historically "correct" performance are impossible to formulate. To preserve the character of French music in general—described in Brossard's *Dictionnaire de musique* (1705) as unaffected, flowing, tender, and warm—and D'Anglebert's simple, unaffected, yet expressive compositions in particular, a relaxed tempo is preferable to excessive speed, mechanical performance, and tasteless ornamentation. For the modern performer, then, the temptation to depart from or add to specified ornamentation should be resisted as unwarranted "improvements" to a carefully thought-out and well-developed style designed to embellish the melodic line and sustain its rhythmic flow.

D'Anglebert's influence on the practice of ornamentation is suggested by a clear visual resemblance between his ornament table and those of his own and later generations, including J. S. Bach. Enthusiasts of French keyboard literature of this period will discover that D'Anglebert's refined notational practice assists in the interpretation of the quasi-improvisational unmeasured preludes in his harpsichord pieces as well as those of other composers. A recognition of the wide diversity of the performance practices of this period does not justify any interpretation whatsoever, but

places a burden of responsibility on the modern player to make stylistic decisions within the context of the range of possibilities consistent with the findings of historical analysis.

A brief discussion of transcriptions yields new insights into D'Anglebert's achievements in preserving otherwise unknown lute music of the early seventeenth century, along with some of Lully's lesser known compositions, in the form of transcriptions for harpsichord. As for his organ compositions, D'Anglebert's five fugues and one *quatuor* (suggested registrations are given) are ranked as high points in French keyboard polyphony.

The scrupulous scholarly research and sometimes almost overwhelming body of supporting detail contained in this book qualifies it as a valuable contribution in the quest for the ideal of authentic performance of the harpsichord works of this dominant figure of seventeenth-century clavecin composition. Willi Apel, in his *Masters of the Keyboard*, ranks D'Anglebert as a representative of the highest development of French harpsichord music; this exem-

plary book contributes to the scholarly and practical justification of this high assessment.

—James B. Hartman  
The University of Manitoba  
Winnipeg MB, Canada

job. Recommended only for the captive audience.

Joseph Rheinberger, *8. Sonata e-Moll*, opus 132, edited by Hermann J. Busch. Edition Schott, ED 09746, \$6.95.

In a one-paragraph preface by Hermann Busch we learn several interesting facts: that Rheinberger wrote his eighth organ sonata in one week, that he also arranged it for four-hand piano, and that the Schott edition is based on the original one of 1883. The preface concludes with the specification for the Steinmeyer organ in Rheinberger's home town.

The printing is clear and uncrowded, and the paper is thick, but what about the metronome markings? Whose are they, the editor's or Rheinberger's? We are not told. Exactly what the editor has edited has not been adequately explained in the preface, so one is bound to have questions when using this edition. Except for the last movement, a Passacaglia with 25 variations in which the theme undergoes some imaginative rhythmic transformations, the eighth

## New Organ Music

Lowell Liebermann, *De Profundis*. Theodore Presser Co., No. 113-40035, \$4.50.

Slow, mysterious pianissimo rumblings from the depths of the pedals meet sinking and tenuous melodic lines against a harmonic background of interlocking diminished seventh chords. Near midpoint the bass and soprano lines collide in octave declamation, then separate and fade away in isolated whimperings. The overall dreary effect of this eight-minute cliché is intensified by boring rhythms that are too often repeated and an occasional pointillistic

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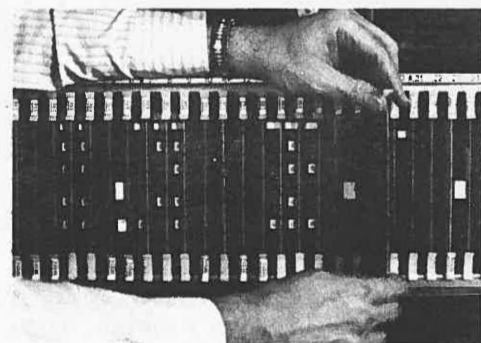
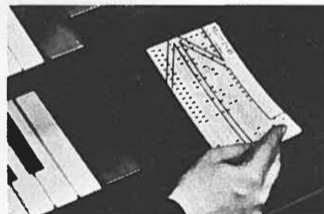
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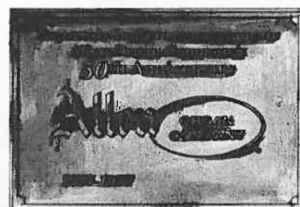
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sonata is dry and uninspired, an academic exercise of inflated proportions. Certainly of Rheinberger's 20 organ sonatas, there are many for which these descriptive titles would be inappropriate.

—Edmund Shay, DMA  
Columbia College  
Columbia, SC

**Livre d'Orgue de Montréal, Élisabeth Gallat-Morin and Kenneth Gilbert, eds. (vol. 2). Les Éditions Jacques Ostiguy, Inc., 1987.**

Two of the projected three volumes of the modern edition of "the Montreal organ book" have now appeared (see THE DIAPASON, October, 1986, pp. 8-9, for a review of Vol. 1), presenting 250 French baroque organ versets that were (with a handful of exceptions) totally unknown to the world until the manuscript's discovery less than a decade ago (see THE DIAPASON, January, 1982, p. 2). The manuscript is also available in a facsimile edition with a preface by Mme Gallat (Montréal: Fondation Lionel-Groulx, 1981). The discovery of this enormous body of French music from the age of François Couperin is in some ways the French counterpart to the discovery at Yale of chorale-preludes thought to be by Bach: in both cases the music is a large addition to a small repertoire, even if the individual pieces are modest.

Except for a few pieces by Nicolas-Antoine Lebègue (c.1631-1702), all of the music remains anonymous. It consists of short pieces using the standard styles of French baroque music: dialogues, duos, trios, récits de tierces en tailles, etc. These are usually grouped according to the liturgical item in which they were intended to alternate with chant, such as the Magnificat (in which the book is especially rich), Te Deum or Mass. Some, however, are grouped by genre (such as a series of tierces en

taille) or by tone without liturgical indication (in effect, an organ "suite"). Since movements in this style were not consistently, or even usually, based on chant melodies, they sometimes served interchangeably as versets in more than one liturgical role, and in fact a number are transposed or reworked within the manuscript seemingly for that purpose.

Mme Gallat and Mr. Gilbert have presented admirably clean texts and useful prefatory matter (in French and English). Knowing that anyone who plays this music is apt to have some acquaintance with its norms, they have made few performance practice suggestions on the page: registration plans are made explicit when they are obvious ("jeu doux" is added at the beginning of a tierce en taille, for example), and some trills that the editors could not resist have been added in brackets. Unfortunately, when registration plans are not clear in the original, the manuscript's inscrutable or incomplete indications are left unexplained on the modern page (though they are noted and discussed in the preface), and there is no typographical distinction made between indications supplied from a variant version in the manuscript and those that result solely from the editors' initiative. To be sure, one can always consult the facsimile edition, but it would not have cluttered the score to make the two types of emendations clear.

The music itself is functional liturgical church music. It is unlikely to appear frequently on modern concert programs, not because of any deficiency in its quality, but because of its undeveloped nature. The pieces are all short and usually simple in both technical demands and compositional intentions. Indeed, one of the reasons that we have so little organ music from the ancien régime is that it was essentially an improvisational rather than written tradition. In the late 18th century, in fact, most of the published organ music (which remains unknown to modern organists) was consciously aimed at pro-

vincial organists incapable of improvising their own versets, and its mediocrity was castigated in the contemporary press. At the beginning of the century, when the Montreal pieces were composed, great masters like François Couperin and de Grigny did publish now-famous versets that should be seen as atypically masterful examples of the genre. The more modest Montreal versets show us the usual working materials of the French organist, as well as reminding us of the establishment of high French culture on our own continent. The modern organist should find these volumes of great practical use in services, providing a wealth of short pieces with distinct personalities; they will also serve admirably as teaching pieces and to a lesser extent as recital fare. The student of French organ music will find these volumes to be an indispensable and enlightening source of information on French organ playing of the period.

—Bruce Gustafson

**Alexandre Guilmant, Noëls (Op. 60). Schott, ED 7346, 7347, each \$14.95.**

Guilmant's Noëls are a hundred years old now, and they comprise the most significant collection of noëls for more than a century before his time. Conceived as preludes, postludes, offertories, antiphons, and elevations, they are still appropriate as service music. Scattered through his huge output are various treatments of noëls, but the Opus 60 Noëls show a conservatism and a respect for the noëls of Balbastre, Daquin, and Dandrieu, whose work he edited for the Archives des Maîtres d'Orgue. Nonetheless, the registration and treatment here show how thoroughly he was able to transform the classic variation style for the sounds of the Cavallé-Coll organ and the taste of his time. He credits organists all over France for supplying him with noel themes, among which Americans would be familiar with *Puer nobis* and the Polish carol, *Infant Holy, Infant Lowly*. These small forms do not suffer nearly so badly as some of his longer works do from feeble harmonies or overstated pompousness.

First published in four books, now in two, there are about twenty noel treatments in a total of 80 pages.

**Walter Pelz, Variations on From Heaven Above. Concordia, 11-8773, \$6.00.**

This wonderful addition to the Christmas repertoire originated as improvisations inspired by particular stanzas of Luther's Christmas hymn, and the pertinent text from the LBW 1978 is printed by each variation. They share the same warmth and cheerful spirit that inhabit Bach's Canonic Variations on the same tune. Canon and imitation are the staple techniques of these variations and the pedal is preferred for the cantus firmus in 6 of the 9 settings. Four other tunes or fragments of tunes are joined to the main tune in clever *quodlibets* that lend both musical and implied textual comment. *Of the Father's Love Begotten* and *Silent Night* are the two prominent examples of this style. A snappy fugue and toccata a la gigue bring the set to a joyful close. The composer suggests several contexts and ways in which the variations may be used.

—Gale Kramer  
Wayne State University

**Hommage à Dietrich Buxtehude: Toccata Fugue for Organ, Petr Eben. Schott, ED 7543, 1987. \$9.95.**

In this marvelous 20th-century Czech

interpretation of a 17th-century North German form, Eben proves his mastery of counterpoint and motivic development as well as melodic and harmonic invention. During the course of this "Toccata Fugue" (form: T-F-T-F-T) Eben quotes both the style of Buxtehude and actual motives from the *Präludium* (Fuga et Ciacona) in C (BuxWV 137) and the *Praeludium* (et Fuga) in G minor (BuxWV 148). Gestures and processes which have become typical of Eben's music such as bitonality, rhythmic complexity, the sudden juxtaposition of differing timbres and virtuosic, yet idiomatic writing abound in this extraordinary composition. A good-natured, yet highly demanding choice for the recitalist.

**A Festive Voluntary: Variations on "Good King Wenceslas," Petr Eben. United Music Publishers, UMP Organ Repertoire Series No. 2.**

In his preface Eben explains the festive nature of this piece which was composed for the re-opening of the Chichester Cathedral organ. The result is an exhilarating set of variations on the familiar English Carol which just happens to be based on the legend of Czechoslovakia's national saint. During the course of the composition the carol is treated as a regal fanfare on the en chamade trumpets, a jazzy quotation, an expressive solo accompanied by warm added-sixth chords, a duet for Trumpet and Krumhorn and as a virtuosic toccata in the tradition of "Moto Ostinato." A must for Christmas season recitals or that out-of-the-way encore.

—Janette Fishell, D. Mus.  
University of North Alabama  
Florence, AL

**New Handbell Music**

**Now the Silence, Carl F. Schalk, arr. Cathy Moglebust. Agape, No. 1283, \$1.25 (E), for 2 octaves of bells.**

Based on the text by Jaroslav J. Vajda, "Now the silence, Now the peace . . ." This rather short arrangement of the setting by Mr. Schalk begins with a flowing introduction for the melody which depicts the text once through. It is an appropriate, contemporary hymn tune set for bells.

**God So Loved the World, John Stainer, arr. and trans. Douglas E. Wagner. Beckenhorst Press, Inc., HB67, \$1.75 (M-), for 3 octaves of bells.**

This is one of those pieces that has long been a favorite, and I don't like to change in my own mind the idiom for which it was intended. Although Mr. Wagner has captured the spirit of the original work quite clearly, anyone not familiar with this old chestnut could not associate those precious words with the melody. It may be effective for many. It is not elaborate, and well it should not be. An interesting concept in handbell transcription.

**Ring and Rejoice, Bill Ingram, 10 Arrangements for 3 octave handbell choir. Lillenas Publishing Company, MB 565, \$5.95 (E+).**

Here is a collection of moderately easy arrangements of such familiar hymntunes as "Come Christians, Join to Sing," "The Star Spangled Banner" and "We Are Climbing Jacob's Ladder." There are a couple of original selections included as well. A nice collection of items that are not found in most others, so repetition of titles is not a problem. Recommended.

—Leon Nelson



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# Two conclaves: North Carolina and South Dakota

Larry Palmer



The Flentrop organ at Duke University (courtesy Duke University Music Department)

The Southeastern Historical Keyboard Society held its eighth annual meeting March 20–22 at Duke University, Durham, NC; the Midwestern Historical Keyboard Society held its fourth annual meeting at The Shrine to Music Museum of the University of South Dakota, Vermillion, April 16–18. Two exciting gatherings in widely divergent settings, for which the programs could scarcely have been more varied, due, in large part, to the featured instruments at each venue: the magnificent four-manual, 66-stop Flentrop mechanical-action organ which dominates the gallery of Duke's neo-Gothic chapel and the 1785 double-manual harpsichord by Jacques Germain of Paris, a recently-acquired treasure in the expanding collection of The Shrine to Music Museum.

Because of the insane pricing policies of the airlines which require travellers to be away over a Saturday night to qualify for reasonable fares I arrived in Durham long before the scheduled opening event of the conclave, a Sunday afternoon organ recital by Peter Williams, currently Arts and Sciences Distinguished Professor of Music at Duke. For me it turned out to be a fortunate happening, however, for it allowed me to hear the Duke Flentrop on Sunday morning, played in exemplary fashion by Chapel Organist Robert Parkins. Parkins obviously had taken the time to listen to the organ from the nave and was thoroughly familiar with its exciting but idiosyncratic makeup. Unfortunately the same could not be said about Dr. Williams' use of the organ. In his case the playing was idiosyncratic in the extreme, but the organ came off sounding like nothing so much as a theatre organ. As usual, Williams' programming was clever—a program titled *Clavierübung* which drew not only from Bach's monumental published organ collection of that name (the framing *Prelude and Fugue in E-flat*, BWV 522, and the preludes on *Wir glauben* and *Christ, unser Herr*), but also from other German composers who had utilized the same generic title: Kuhnau, Krebs, Krieger, and Luebeck. The finest playing in this rhythmically-ambivalent program was the organist's own transcription of Kuhnau's *David and Goliath* Sonata, although even here the overuse of the organ's exciting en-chamade reeds quickly grew tiresome.

Fortunately there were additional opportunities to experience the Flentrop organ: four mini-recitals on the final day of the conclave featured specialists in various schools of organ literature—Calvert Johnson (Agnes Scott College) playing English organ music from the Robertsbridge Codex and by Blitheman, Bull, Gibbons and Purcell; Carl Smith (Washington University and Webster College, St. Louis) with Italian organ music of Fogliano da Modena, Cavazzoni, Trofeo, and Giovanni Gabrieli;

Roger Byrd (Garden City, GA) in dutiful performances of French literature by LeBègue and Clérambault; and what might be called the "missing Rinck" between J. S. Bach and Mendelssohn—German organ music served up with panache by Douglas L. Butler (Georgia Southwestern College, Albany)—works of David Traugott Nicolai, Johann Christoph Kellner, Christian Gotthilf Tag and Johann Christian Rinck.

The other featured instrument for the Southerners was the fortepiano: a Broadwood grand piano of 1797 thrillingly played by Randall Love in Haydn's *Andante con Variazioni in F minor*, Hob. XVII/6, and, as partner to Bruce Berg, violinist, in Beethoven's *Sonata in G*, opus 30, no. 3. The major artist recital of the conclave was given by Malcolm Bilson at nearby Chapel Hill (in Hill Hall, the University of North Carolina). Playing two modern copies of instruments by Johann Walter and Nannette Streicher made by Rod Regier and Derek Adlam, Bilson demonstrated once again his unsurpassed mastery of literature and instrument in a wide-ranging program: *Sonata in A-flat Major*, Hob. 43, Haydn; *Sonata in F Major*, K. 332, Mozart; *Sonata in A minor*, opus 164, D. 537, Schubert; and *Sonata in E-flat Major* (Das Lebewohl), opus 81a, Beethoven.

The harpsichord was not forgotten at the conclave. Outstanding programs by Elaine Funaro and last year's performance competition winner Peter Sykes, fine playing by Linda Kobler and Sophie Yates, and a concluding program of Bach harpsichord concertos (Robert Hill playing the *D minor* 1052, Hill and Funaro the *C minor* 1060, Parkins and Silbiger the *C minor* 1062, Hill, Funaro, and Parkins in the *D minor* 1063, and Hill, Parkins, Funaro, and Silbiger in the *A minor* 1065) made certain of that.

Funaro's program consisted of pieces by Aliénor Composition Competition winners: Peter Klausmeyer's *Five Pieces* (1983); Albert Glinsky's *Sunbow* (1983), which seemed effective but overlong;

and the outstanding *Suite* (1983) by Puerto Rican composer Roberto Sierra. Equally as stunning as Ms. Funaro's superlative playing was the surrounding exhibition in the Duke University Art Museum, of works by the virtuoso realist Claudio Bravo. His painting of soccer players before which the Dowd harpsichord was positioned showed an oriental rug with a corner upturned, a visual aspect which was, unintentionally, repeated with the rug under the harpsichord!

Peter Sykes proved himself worthy of his win by giving glowing, sensitive accounts of C. P. E. Bach's *Sonata in A Major*, J. S. Bach's transcription of his own Violin Sonata, the *Sonata in D minor*, BWV 964, and the *Quatrième Suite* of Joseph Bodin de Boismortier. Linda Kobler acquitted herself nobly in a program of Italian music by Frescobaldi, Picchi, and Storace which prefaced the builders' symposium on the Italian harpsichord during which Willard Martin spoke of the international harpsichord, David Sutherland gave historical background for his pan-Italian instruments, and Keith Hill spoke of the aesthetics of the instrument and used demonstrations from the keyboard by his brother Robert Hill. Finally, as a welcome foil to the abundance of organ music on the final day, Sophie Yates gave a brilliant traversal of Italian and Spanish harpsichord music by Picchi, Rossi, Frescobaldi (a beautifully-reasoned *Cento Partite sopra Passacaglia*), Albergo and Soler.

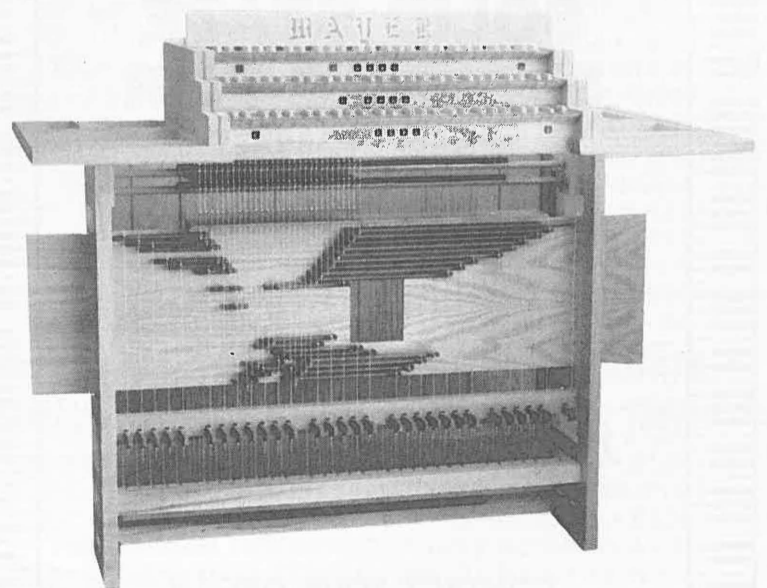
Papers, unfortunately not kept on schedule, covered a wide range of topics: Alexander Silbiger spoke of his current editing of Italian manuscripts; John

Boody showed by slides and graphs how wood should be chosen for musical instruments; Larry Palmer gave a "scherzo" about the first "20th-century" harpsichord piece (Francis Thomé's *Rigodon* of c. 1893) and the first 20th-century harpsichord method (by Régina Patorni-Casadesus, c. 1931); Calvert Johnson spoke of fingering in Italian keyboard music; Nanette Lunde gave a witty report on the English thorough-bass treatises of the early 19th century; and Tibor Szasz gave a brilliant exposé based on the original manuscripts, proving beyond doubt that Mozart's piano concertos require the soloist to play continuo in the tutti passages.

The beauty of the just-beginning spring on the wooded campus of Duke University; the friendly and welcome touch of Sunday evening's buffet supper (prepared by Karen Jacob, Elaine Funaro, and Randall Love, who then went off to play the evening's chamber music concert); the chance to visit the Flentrop organ gallery—all combined to make the Duke conclave a memorable experience for the 96 registrants. The divided campus, with events scheduled in both east and west sections, gave some problems, although these were not insurmountable. The generally scattered effect of no central housing and no central dining meant that communal meals and much socializing did not materialize. A nonchalant attitude toward starting and ending times for sessions meant that those presenters who were scheduled at the ends of time blocks either had to curtail presentations or run over into the next scheduled time period. Finally, the rabbit-warren configuration of the Duke music building,

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where the exhibits by instrument makers were housed, made it less-than-ideal for casual visiting.

It was an intriguing idea to schedule the Midwestern Conclave at The Shrine to Music Museum in Vermillion. Gustav Leonhardt playing a late-18th-century French harpsichord in South Dakota was simply an event not to be missed: I thought so, and so did well over a hundred other registrants for this conference. Both site and sounds proved to be worth the trip, not really that arduous in this day of jet airplanes to everywhere.

One had a sense of the care that went into the planning of this gathering from the first thoughtful gesture: arriving participants who had paid a modest \$10 fee were met at a choice of gateway airports (and returned there) by staff members from the Museum. Registration packets were brought to us at the airports! The several suggested motels in Vermillion were within walking distance of the University of South Dakota campus, so local transportation presented no difficulties. The weather, surprisingly warm on the first day, remained pleasant throughout the Conclave.

Luncheons in a private area of the University dining hall served as opening and closing events. Indeed all meals were arranged to be taken together by those attending the events: a necessity, perhaps, in this small town, but also a wonderful way to promote a sense of unity in the group. And the food was excellent! Frequent coffee and tea breaks as well as evening receptions gave additional opportunities to socialize and to meet the artists.

Conference headliners, in addition to Leonhardt, were Bernhard Brauchli and William Dowd. Brauchli's clavichord recital utilized the Museum's 1804 unfretted instrument by Johann Paul Kraemer and Sons of Goettingen, Germany—an elegantly-decorated and full-sounding example. He played a long program largely in homage to C. P. E. Bach (12 Variations on the "Folies d'Espagne," a free fantasy on "C. P. E. Bach's Feelings," Sonata IV in D minor from the Sonatas with Varied Reprises,

and "Farewell to the Silbermann Clavichord"). After intermission Brauchli presented Handel's Chaconne in G, Mozart's Fantasy in D minor, and Haydn's Variations in F minor (heard on the fortepiano at the Durham conference). Responding to the audience's enthusiastic applause, Brauchli, ever a gracious artist, played a rarity: Grothus' "Welcome to the Silbermann Clavier," the corollary to Bach's "Farewell" and the very familiar Solfeggietto of C. P. E. Bach. In addition Brauchli presented an exhaustive collection of slides showing iconographical representations of the clavichord, a far-ranging scholarly undertaking which should be published as a book.

William Dowd, recovering from hip surgery, brought his vast knowledge and incomparable wit to his topic, "The French 18th-century Harpsichord." Other papers were given by Max Yount (Beloit College): The Toccatas of Ascanio Mayone; Barbara Garvey Jackson (Fayetteville, AR): Frauenleben und Lieder—Classical Women Composers for Voice and Piano; Nanette Lunde (University of Wisconsin, Eau Claire) repeated her presentation from Durham; Willard Martin (Bethlehem, PA)—a useful and convincing summary of current knowledge about harpsichord pitch between 1600 and 1750, knowledge which points to a lower pitch standard than has been currently employed by most harpsichord makers;<sup>1</sup> and Larry Palmer (Southern Methodist University, Dallas)—Pioneers of the American Harpsichord Revival: Frances Pelton-Jones, Lotta Van Buren, and Lewis Richards.

The harpsichord star of the conclave, a dusty-rose-colored harpsichord by Jacques Germain, was introduced by Museum personnel Margaret Downie Banks and Gary M. Stewart, who spoke about the provenance (amazing) and decoration (probably early 20th-century) of the instrument. The Society's President, Nanette Lunde, played Couperin and Balbastre to demonstrate the rich sounds of the instrument, which has been lovingly and skillfully restored by Thomas and Barbara Wolf. But it was our era's pre-eminent player of the



The Jacques Germain harpsichord (courtesy The Shrine to Music Museum)

harpsichord, Gustav Leonhardt, who showed most convincingly what a treasure this superb instrument is in his Sunday evening recital of French music and a Bach transcription. Announcing that he had forgotten to bring some of the music scheduled for the recital, Leonhardt changed his program, beginning with *Prelude in D minor* by D'Anglebert and the *Suite in F* of Leroux. The harpsichord sounded best in the later French works: three pieces by Balbastre, and *La Marella*, *La Clément*, *Sarabande La D'Aubonne*, *Carillon de Passy-La Latour-Carillon*, and *La Leclair* by Antoine Forqueray. For the second part of his program Leonhardt chose not to play scheduled pieces by Armand-Louis Couperin, but offered instead the *Sonata in G* after the C Major Violin *Sonata* of Bach in the artist's own transcription. A determined audience brought Leonhardt back to the stage repeatedly and elicited two encores, the last of which was one *Goldberg Variation*, the 25th, in G minor, characterized by Wanda Landowska as "the black pearl" of the series.

Leonhardt also presented a lecture: an analysis of Frescobaldi's *Tocatta Ottava* from the *First Book of Toccatas* and of C. P. E. Bach's *Sonata 4* from the *Probestueck*. The depth and care of the Dutchman's musical thought became more and more evident as Leonhardt spent most of his hour and a half dealing with the Frescobaldi, note by note. Only in the last few minutes did he turn to the clavichord and offer a performance of the first movement from the C. P. E. Bach work.

Other events of this well-paced Conclave included "no-fear" workshops on tuning offered by Max Yount, Edward Kottick, and Willard Martin; excellent demonstrations on exhibitors' instruments by Max Yount and Julane Rodgers playing the same pieces sequentially on instruments by Edward Kottick, Peter O'Donnell, Paul Irvin, Thomas Bailey, Tyre & Goudzwaard, and Willard Martin; well organized gallery talks and tours of the Museum gave a good view of this impressive collection, especially

strong in American 19th- and 20th-century keyboard instruments. Particularly fascinating was the Decker Brothers upright piano of circa 1895 with a Paul von Janko experimental whole-tone keyboard, ably demonstrated by Museum Intern Rodger Kelly.

Under the witty but firm control of Edward Kottick, papers began and ended on time. A list of registrants, complete with addresses, was found in the packet of materials presented to each participant; also included were checklists of the keyboard instruments in the Museum.

The original Carnegie Library building which now houses the Museum has been converted into spacious galleries and a pleasant (although low-ceilinged) concert hall, named in honor of principal donor Arne B. Larsen. The building serves as an excellent example of architectural preservation. Founded in 1973, but only recently moved to its renovated home, The Shrine to Music Museum and Center for Study of the History of Musical Instruments proved to be an ideal setting for such a gathering of early music enthusiasts.

High-powered players, knowledgeable presenters, a gracious and efficient Museum staff, and a sizeable group of registrants combined with good food and fellowship and pleasant weather resulted in what could only be termed a first-rate meeting. Next year's Conclave will take place in Ohio, at Oberlin College, March 30, 31, and April 1, 1989—a joint presentation of both Societies. I, for one, hope to be there!

#### Notes

1. Martin summarized his arguments for using a pitch standard one whole tone lower than current A=440 (A=392) as follows: "Copy" harpsichords have authentic tone and touch at 392, even if transposed up. It provides a more authentic pitch experience of music, since Bach and Couperin heard their music at approximately 392. With less stress on the instrument's case tension is reduced by 15% or 300 pounds, thus giving a better stability to the harpsichord. Strings are further from their breaking points. Many of the current reproductions of baroque wind instruments are at 392. Dual pitch of 392 and 440 is more comfortable for many players than 415 and 440. Unequal temperaments transpose a whole tone more successfully (C Major becomes D Major, etc.).

# peterson

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# A Survey of Organ Settings of Three Easter Hymns

Marijijn Thoene

It is the purpose of this article to survey organ literature (1450–1958) based on three Easter hymns: the sequence *Victimae Paschali*, the *leise*, *Christ ist erstanden*, and Martin Luther's hymn *Christ lag in Todesbanden*. The topics touched upon in discussion of each piece are varied, including historical context, performance practices, liturgical significance, and compositional techniques used in setting the *cantus firmus*.

## From the Buxheimer Orgelbuch:

- 45. "Christ ist erstanden"
- 46. "Christus surrexit"
- 165. "Christus surrexit"
- 166. "Christus surrexit mala nostra textit"

The *Buxheimer Orgelbuch* (1450) is the largest and most important collection of early Renaissance keyboard music, containing 256 pieces. The complete *Buxheimer Orgelbuch* is published in a three volume collection, *Das Erbe Deutscher Musik*, Volumes 7, 8, and 9, edited by Bertha Antonia Wallner, and published by Barenreiter, 1958.

These four settings, 45, 46, 165, and 166, are all based on the *leise*, "Christ ist erstanden." The use of a Latin title for the *leise* represents a practice commonly found in 15th-century manuscripts where a Latin verse is added to the German hymn.

The *cantus firmus* appears in the lowest voice in settings 45 and 165. In both settings the *cantus firmus* is defined and accompanied by florid scalar passages and a variety of rhythmic motives.

No. 46 "Christus surrexit" is an example of a treble-dominated style in which the entire *cantus firmus* is stated in the soprano voice. It is homophonic, and chorale-like.

No. 166 "Christus surrexit mala nostra . . ." is based on imitative counterpoint. The "fugue" subject is derived from the last four notes of the alleluia in "Christ ist erstanden." Because No. 166 contains the final notes of the *leise* it should be regarded as an extension of No. 165 "Christus surrexit" rather than as a new setting.<sup>1</sup> They should be played together.

The *Buxheimer Orgelbuch* contains the first extant instructions regarding the performance practice of 15th-century organ music (folio 169)<sup>2</sup> with instructions for pedalling.

When the notes of the contratenor are higher than the tenor, then play the tenor below in the pedal. But when the contratenor is below the tenor, then play the tenor above (on the manual) and the contratenor below in the pedal.<sup>3</sup>

Anyone who has played pieces from the *Buxheimer Orgelbuch* knows that

the rule, while simple in its explanation, is often difficult in practice. This is caused by the frequent voice crossing of the contratenor and the tenor. In order to clarify the situation, the scribe occasionally indicated, through the use of "p" or "pe" for "pedaliter," which notes were to be performed on the pedal.<sup>4</sup>

## Josquin des Prez (1440–1521)

"Victimae paschali" from the *Sicher* Tablature.

This "Victimae paschali" is a vocal setting of Josquin's which has been transcribed for organ by Fridolin Sicher (1490–1546), a pupil of Hans Buchner. Sicher wrote his organ tablature between 1503 and 1531. Unlike Bonifacius Amerbach's organ tablature intended for use in the home, the St. Gall manuscript was intended for church and liturgical performance.<sup>5</sup> The titles "Pars Ia," "Pars II" suggest the piece was performed in *alternatim*.

Modern Edition: *Josquin Depres. Keyboard Intabulations of Music by Josquin Des Prez*. Edited by Thomas Warburton. Madison: A-R Editions, Inc., 1980.

## Johannes Buchner (1483–1538)

"Victimae paschali laudes"  
"Christ ist erstanden"

Buchner was born into a family of organists and organ builders, and studied organ with Paul Hofhaimer. He was organist at Konstanz Cathedral from 1512 to 1526. The organ in the cathedral was one of the largest in Europe, and was described 100 years later by Michael Praetorius. Buchner left his post in 1526 when the Reformation spread to Konstanz.<sup>6</sup>

Buchner wrote more than 140 original compositions for the organ. His settings of "Victimae Paschali" and "Christ ist erstanden" reflect a number of contrapuntal techniques. In the former the organ plays verses 1, 3, 5 and 7. *Alternatim* is explicitly indicated by the titles of each verse.

Both settings are found in *Johann Buchner. Sämtliche Orgelwerke Erster Teil. Das Erbe Deutscher Musik*. Edited by Jost Harro Schmidt. Frankfurt: Henry Litolff's Verlag, 1974.

## Antonio de Cabezón (1510–1566)

## "Dic nobis, Maria"

Cabezón was born at Castrillo de Matajudios, near Burgos. In 1526 he became organist for Queen Isabella's chapel and performed in the Spanish chamber consort of Charles V. When Isabella died in 1539 Cabezón worked in the service of Prince Philip. After 1548 he played only for the chapel of the future king. He traveled with Philip II to Italy, Germany, Luxembourg, the Netherlands and England.<sup>7</sup>

"Dic nobis, Maria" is a very simple yet elegant setting. Cabezón quotes only the opening phrase "Victimae Paschali" in whole notes in the soprano. The stepwise movement of quarter notes which accompany the *cantus firmus* resembles chant. The last section is homophonic and hymn-like. The title "Dic nobis, Maria" (the opening text of verse four) suggests that the piece was used in *alternatim* in the liturgy.

Modern editions of Antonio de Cabezón's "Dic nobis, Maria" include: *Hispanic Schola Musica*, edited by Philipp Pedrell, Vol. III, Kassel: Breitkopf and Härtel, 1898; and *Orgue et Liturgie*, edited by N. Dufourcq Vol. 1, Paris:

Schola Cantorum, 1956. The complete works of Cabezón are in the process of being published by the Institute of Medieval Music, edited by Charles Jacobs. Three volumes have been published: I Duos, Kyries, Variations and Finales; II Tientos; and III Psalm tone Versos, Magnificat Versos and Fugues. Volume IV will contain Hymn settings and Faborrones. Volume V will contain Intabulations.

## Johannes of Lublin

"Victimae Paschali laudes"

*The Tablature of Johannes of Lublin MS 1716* is in the Polish Academy of Sciences in Cracow. It is the largest of all 16th-century keyboard tablatures. All that is known of the collector of this tablature—and perhaps the composer of some of its contents—is contained in an inscription on the outer cover: *Tablatura Joannis De Lyublyn Canonic [orum] Regularium de Crasnyk, 1540.*<sup>8</sup>

The four verses of *Prosa de Resurrectione Domini 1540* reflect a serene simplicity. There is a cohesiveness derived from repeated scalar passages. The treble-dominated style of the verse *Dic*



The three Marys at the tomb, from *Liber responsalis* of the 10th century Antiphonary of the St. Gall recluse, Hartker

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*nobis Maria* is related to the imitative verses because of its use of scalar motives. As the technical demands are minimal, this piece would be suitable for a beginning student. It would be an excellent introduction to contrapuntal writing. The organ plays verses 1, 2, 4 and 6 of "Victimae Paschali." In all probability the piece was performed in *alternatim* with the choir.

"Prosa de Resurrectione Domine 1540" is contained in *Johannes of Lublin. Tablature of Keyboard Music, Corpus of Early Keyboard Music*. Edited by John Reeves White, n.p.: American Institute of Musicology, 1966, Vol. II.

#### Michael Praetorius (1571–1621)

"Christ lag in Todesbanden" XXII from *Musae Sioniae*, 1610

"Christ lag in Todesbanden" X from *Polyhymnia Exercitatrix*, 1612

"Hallelujah: Christ ist erstanden": a 5, 13, 17 and 21 from *Caduceatrix Et Panegyrica*, 1619

"Victimae Paschali" from *Musarum Sioniarum Motectae Et Psalmi Latini*, 1607

Michael Praetorius was organist from 1587 to 1590 at St. Marien, Frankfurt. In 1595 he was hired as organist by Duke Heinrich Julius of Brunswick-Wolfenbüttel. In 1604 he was appointed court Kapellmeister at Wolfenbüttel. Between 1606 and 1612 he collaborated with the most famous organ builder of the day, Esaias Compenius, who was hired by the Wolfenbüttel court at Praetorius' request and with whom he wrote the *Orgeln Verdingis* contained in the second and third volumes of *Syntagma Musicum*.<sup>9</sup>

Praetorius called for organ accompaniment in the following works: "Christ lag in Todesbanden" XXII from *Musae Sioniae*, 1610; "Christ lag in Todesbanden" X from *Polyhymnia Exercitatrix*, 1612; "Hallelujah: Christ ist erstanden": a 5, 13, 17 and 21 from *Caduceatrix Et Panegyrica*, 1619; and "Victimae Paschali" from *Musarum Sioniarum Motectae Et Psalmi Latini*, 1607. The works reflect the diversity which characterizes Praetorius' writing.

Praetorius' complete works are in 20 volumes entitled *Gesamtausgabe Der Musikalischen Werke von Michael Praetorius*, published by Georg Kallmeyer Verlag Wolfenbüttel-Berlin (1928–1960). The Easter pieces are in the following volumes: "Christ lag in Todesbanden" (bicinium vocal) vol. IX, figured bass vol. XX; "Christ lag in Todesbanden": a 2, 4, 5 and 6" vol. XVIII; "Hallelujah: Christ ist erstanden" vol. XVII; and "Victimae Paschali" vol. X.

#### Samuel Scheidt (1587–1654)

"Christ lag in Todesbanden" from *Das Görlitzer Tabulaturbuch vom Jahre*, 1650

"Christ lag in Todesbanden" from *Tabulatura Nova*, 1624

Samuel Scheidt became organist at Moritzkirche, one of the three city churches in Halle, in 1604. He studied with Sweelinck in Amsterdam in 1608. He returned to Halle at the end of 1609

and became court organist to Margrave Christian Wilhelm of Brandenburg. After the Thirty Years War Scheidt was appointed *director musices* in the important Marktkirche. Also in 1638 the new administrator, Duke August of Saxony, moved to Halle, and Scheidt regained his position as court Kapellmeister.<sup>10</sup>

Scheidt's organ works based on German hymns are found in *Tabulatura Nova*, 1624, and in *Tabulatur-Buch hundert geistlicher Lieder und Psalmen*, 1650.

The two short settings of "Christ lag in Todesbanden" from *Das Görlitzer Tabulaturbuch* are similar in style to those of Bach's at the end of his cantatas. Scheidt states in the foreword to his book that they were "for organists to play with Christian congregations."<sup>11</sup> However, he does not specify if they were played as accompaniment or in *alternatim*. Willi Apel, Christhard Mahrenholz and Corliss Arnold are of the opinion that they were played in *alternatim*, not as accompaniment. Their belief is based on the fact that the settings are contrapuntal, unlike other chorale books of the time.

"Christ lag in Todesbanden" in *Tabulatura Nova* is a chorale partita in five movements. Scheidt's contrapuntal techniques vary from movement to movement; however, the chorale melody is always apparent.

Scheidt's works are found in the following sources: *Das Görlitzer Tabulaturbuch vom Jahre*, 1650, edited by Christhard Mahrenholz. Leipzig: C. F. Peters Corporation, 1940; and *Samuel Scheidt Werke Tabulatura Nova Teil II*, vol. VI. Edited by Christhard Mahrenholz, Hamburg: Ugrino Verlag, 1963.

#### Guillaume-Gabriel Nivers (1632–1714)

La Prose de Pasques "Victimae Paschali Laudes"

Guillaume-Gabriel Nivers was an organist and composer during the reign of Louis XIV. He became organist at Saint-Sulpice probably in 1651. In 1678 he was named as one of four organists to the king. He succeeded Henri Dumont as master of the queen's music in 1681. He was appointed the first organist and voice teacher for a girl's school in a small community near Versailles called Saint-Cyr in 1686.<sup>12</sup>

Nivers' organ works include: *Premier Livre d'Orgue*, 1662, which contains one hundred compositions in the church modes; *Deuxième Livre d'Orgue*, 1667, which contains one mass and numerous hymn settings; and *Troisième Livre d'Orgue*, 1675, which contains eight suites following the church modes.

Nivers' "Victimae Paschali" was performed in *alternatim* in the Roman rite. The practice of alternating organ verses with the choir in the Roman Mass was a common practice at the time of Nivers. Its practice dates back to 1531 as it appears in Attaignant's publication of organ pieces.

Nivers specified the registration in

Seq. 1. Vic - ti - mae pa - scha - li lau - des \*im - mo - lent Chri - sti - a - ni.

2. A - gnus red - e - mit o - ves: Chri - stus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

3. Mors et vi - ta du - el - o con - fli - xe - re mi - ran - do: dux vi - tae mor - tu - us, re - gnat vi - vus.

4. Dic no - bis Ma - ri - a, - quid vi - di - sti in vi - a?

5. An - ge - li - cos te - stes, su - da - ri - um, et ve - stes.

Se - pul - crum Chri - sti vi - ven - tis, et glo - ri - am vi - di re - sur - gen - tis: Sur - re - xit Chri - stus spes me - a: prae - ce - det su - os in Ga - li - lae - am.

6. Cre - den - dum est ma - gis so - li Ma - ri - ae ve - ra - ci

7. Sci - mus Chri - stum sur - re - xis - se a mor - tu - is ve - re:

quam Ju - dae - o - rum tur - bae fal - la - ci.] tu no - bis, vi - ctor Rex. mi - se - re - re. A - men. Al - le - lu - ia.

#### Sequence for the Solemn Mass of Easter Sunday

"Victimae Paschali." He defined his terms in the Preface of *Premier Livre d'Orgue*. They are given in English translation in Appendix C of Fenner Douglass' *The Language of the Classical French Organ: A Tradition Before 1800*.<sup>13</sup>

La Prose de Pasques: "Victimae Paschali" appears in 2. *Livre d'Orgue*, edited by Norbert Dufourcq, Paris: Schola Cantorum, 1956.

#### Nicolaus Adam Strungk (1640–1700)

"Christ ist erstanden"

Nicolaus Adam was the son of Delphin Strungk. At age 12 he became his father's assistant organist at St. Magnus' Church, Brunswick. In 1665 he joined the court chapel of the Elector Johann Friedrich at Hannover. He was appointed director of music to the cathedral and city of Hamburg in 1678. He returned to Hannover as court composer and organist in 1682–1686. He visited Italy in 1685 and met Corelli in Rome. In 1688 he became vice-kapellmeister and chamber organist at Dresden, and in 1692 kapellmeister.<sup>14</sup> Strungk wrote over twenty operas, a small number of secular and sacred motets, and instrumental pieces. His keyboard works, a few capriccios, a ricercare and canzona, were erroneously published in the *Denkmäler du Tonkunst in Osterreich* as works of Georg Reutter.<sup>15</sup>

Strungk's settings of "Christ ist erstanden" are unique in reflecting the influence of the Italian variation-canzone. In the variation-canzone some sections are based not on different themes but on free rhythmic and melodic variants of a single theme. Frescobaldi used this technique in many of his canzonas (publications of 1615, 1628, 1635 and 1645).<sup>16</sup> Perhaps while Strungk was in Italy he became acquainted with the canzonas of Frescobaldi. Regardless of how he was introduced to the form, he

did imitate it in his settings of "Christ ist erstanden."

Strungk's settings of "Christ ist erstanden" are from: *Denkmäler der Tonkunst in Osterreich. Wiener Klavier und Orgelwerke aus der Zweiten Hälfte des 17. Jahrhunderts: Alessandro Poglietti, Ferdinand Tobias Richter, Georg Reutter D. Ältere*. Edited by Hugo Botstiber. Graz: Akademische Druck, 1959.

#### From Die Lüneburger Organtabulature KN 208<sup>2</sup> (c. 1650)

39. "Christ lag in Todesbanden" Ein Manual, Pedal

39.a "Christ lag in Todesbanden" Zwei Manuale, Pedal

The *Lüneburger Organtabulature KN 208<sup>2</sup>* contains 42 pieces by H. Scheidemann and S. Scheidt and anonymous composers.

39 "Christ lag in Todesbanden" is an anonymous piece for one manual and pedal. The *cantus firmus* appears almost in its entirety in the pedal. The accompaniment consists of a subdued dialogue between the soprano and alto.

39a "Christ lag in Todesbanden" for two manuals and pedal appears highly decorated in the soprano voice. The *cantus firmus* is a faithful quotation of the Erfurt 1524 version. However the quotation ends with the phrase "Therefore we must gladsome be," measure 20. The unique feature in the following section, 6/4 is the exploitation of *hemiola* effects. The last section of the piece (measures 25–36) does not contain the *cantus firmus*.

Modern edition: *Die Lüneburger Orgeltabulatur KN 208<sup>2</sup>. Das Erbe Deutscher Musik*. Edited by Margarete Reimann. Frankfurt: Henry Litolf's Verlag, 1968.

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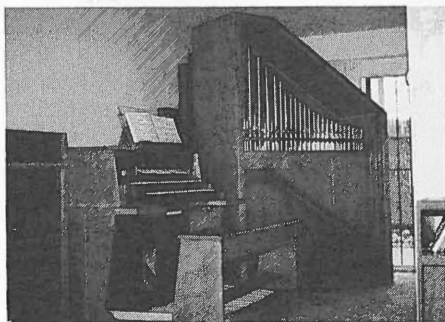
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Christ ist erstanden from Babst's *Gesangbuch*, 1545

**(1652-6)**

4. "Christ lag in Todesbanden"

The *Lüneburger Orgeltabulature KN 208*<sup>1</sup> contains 43 chorales, preludes, fugues, toccatas; 6 pieces are by Scheidemann, the rest are anonymous.

In this setting of "Christ lag in Todesbanden" the *cantus firmus* is quoted in its entirety in the soprano voice. The anonymous composer used two contrasting techniques, contrapuntal and ornamental. Fore-imitation in the tenor, bass and alto precedes the entry of the *cantus firmus* in the soprano. The tune, while encompassed in florid coloration, is always recognizable. The technique of octave displacement appears in the statement of the *cantus firmus*.

Modern edition: *Die Lüneburger Orgeltabulature KN 208*<sup>1</sup>. *Die Erbe Deutscher Musik*. Edited by Margarete Reimann. Frankfurt: Henry Litolf's Verlag, 1957.

**Franz Tunder (1614-1667)**

Nr. 8. "Christ lag in Todesbanden"

Franz Tunder was appointed court organist at Gottort in 1632. In 1641 he became organist of the Marienkirche in Lübeck and remained there until his death. He organized evening concerts during Advent (*Abendmusiken*) and presented music of contemporary German and Italian composers.<sup>17</sup>

Tunder contributed much to the development of the chorale fantasia. Those features in "Christ lag in Todesbanden" which are particularly innovative include: (1) his use of rhetorical devices, grand sweeping gestures, (2) echo passages, (3) sections of contrasting styles (fugal vs. toccata), and (4) exploitation of high ranges of the keyboard. Tunder is among the first of the North German composers to make virtuosic demands upon the performer. Underpinning the work is the *cantus firmus* in the pedal.

"Christ lag in Todesbanden" is from: *Franz Tunder Sämtliche Orgelwerke*. Edited by Klaus Beckmann. Wiesbaden: Breitkopf and Härtel, 1974.

**Johannes Erasmus Kindermann (1616-1655)**

"Drifache Fuga" Super

1. "Christ lag in Todesbanden"
2. "Christus, der selig macht"
3. "Da Jesus an dem Creuze"

Kindermann was born in Nuremberg in 1616 and died there in 1655. He was appointed organist at the Egidienkirche, Nuremberg in 1640 and remained there until his death. Among his famous students were Heinrich Schwemmer and Georg Caspar Wecker, who taught Johann Krieger and Johann Pachelbel.<sup>18</sup>

His major keyboard collection, *Harmonica Organica*, consists of twenty-five brief contrapuntal pieces. Among them is "Drifache Fuga." It is a remarkable triple fugue on three chorale melodies.

"Drifache Fuga" is found in: *Johannes Erasmus Kindermann. Ausgewählte Werke. Denkmäler Deutscher Tonkunst*. Edited by Felix Schreiber and Bertha Antonia Wallner. Augsburg: Verlag von Dr. Filser and Co., 1924.

**Johann Pachelbel (1653-1706)**

"Christ lag in Todesbanden"

In 1669 Pachelbel was organist of the Lorenzkirche in Altdorf. He studied music with Kaspar Prentz, protégé of J. K. Kerll. Pachelbel went to Vienna in 1673 and served as deputy organist of St. Stephen's Cathedral. From 1677-78 he was court organist in the service of Prince Johann Georg, Duke of Saxe-Eisenach. In 1678 he became organist of the Protestant Predigerkirche at Erfurt, where he composed most of his organ chorales. Later positions as organist included the Württemberg court at Stuttgart and Augustiner Margarethenkirche at Gotha. In 1695 he became organist at the prestigious St. Sebald of Nuremberg. Here he composed his ninety-four Magnificat fugues for organ and a large amount of vocal music.<sup>19</sup>

The structure of Pachelbel's "Christ lag in Todesbanden" presents a mixture of styles. In the first section Pachelbel weaves counterpoint around the opening two lines of the chorale. Section I functions as an introduction to section II which quotes the entire *cantus firmus* in long note values in the pedal.

Pachelbel's "Christ lag in Todesbanden" is found in: *Johann Pachelbel. Der Tonkunst in Bayern*. Edited by Adolf Sandberger. Leipzig: Breitkopf and Härtel, 1903.

**Georg Böhm (1661-1733)**

Nr. 6.1. "Christ lag in Todesbanden"  
Nr. 6.2. "Christ lag in Todesbanden"

Böhm was educated at the Gymnasium at Gotha, a ducal seat, where he heard kantors and organists who been trained by the Bach family. Böhm became organist of the Johanniskirche at Lüneberg in 1698 and remained there until his death in 1733.<sup>20</sup> He composed organ chorale partitas and variations, sacred vocal cantatas, motets, sacred lieder and several passions.

In Böhm's two settings of "Christ lag in Todesbanden" are features which illustrate his contribution to the development of the choral fantasia. He treats the opening phrase of "Christ lag in Todesbanden" contrapuntally, and then extracts motives from the *cantus firmus* which act as new subjects. Böhm's writing includes frequent use of pedal point, suspension and appoggiaturas.

In Nr. 6.1. he, like Tunder, uses echo devices, but in a more restrained manner. Nr. 6.1. is a sectional composition, broken up by changes in meter: C - 6/4 - C - 6/4. Variety of texture is also seen, between and within sections.

In "Christ lag in Todesbanden" Nr. 6.2. Böhm presents the *cantus firmus* in two dramatically contrasting ways: unornamented and embellished. Occasionally fragments of the *cantus firmus* appear in close succession, one voice in quarter-notes, while the other in eighth-notes—one voice unornamented, the other ornamented. Böhm extracts motives from the accompanying material and elaborates upon them.

Böhm's "Christ lag in Todesbanden" is found in: *Georg Böhm. Sämtliche Werke Erster Band=Klavier=und Orgelwerke*. Edited by Johannes Wolgast. Leipzig: Breitkopf and Härtel, 1927.

**Friedrich Wilhelm Zachow (1663-1712)**

17. "Christ lag in Todesbanden"  
Alio modo

Zachow was born in Leipzig in 1663 and died in Halle in 1712. He was organist at the Marienkirche, Halle from 1684 until his death. He was renowned during his life as an organist, composer and teacher. His most famous pupil was Handel.<sup>21</sup> He composed more than seventy cantatas, several masses, over fifty organ chorales, and keyboard suites.

Zachow's organ chorales "Christ lag in Todesbanden" are conservative. They both quote the *cantus firmus* in long note values. In setting "Christ lag in Todesbanden" the *cantus firmus* is in the soprano and in *alio modo*, the *cantus firmus* is in the bass. Both use imitative counterpoint as accompaniment to the *cantus firmus*.

Zachow's settings of "Christ lag in Todesbanden" are from: *Friedrich Wilhelm Zachow Gesammelte Werke. Denkmäler Deutscher Tonkunst*. Edited by Max Seiffert and Hans Joachim Moser. Vols. 21-22 Weisbaden: Breitkopf and Härtel, 1958.

**Johann Kaspar Ferdinand Fischer (1670-1746)**

24. *Ricercare pro Festis Paschalibus super Initium Cantilenae: "Christus ist erstanden"*

Very little is known of Fischer before 1695, when his name appears on the title page of his op. 1, *Le journal du printems*. The title page also names him the Hofkapellmeister to Margrave Ludwig Wilhelm of Baden. Fischer's extant work includes vespers and litanies, orchestral suites, and keyboard works. His keyboard collections are *Pieces de clavessin*, later published as *Musicalisches Blumen-Buschlein*, and *Musicalischer Parnassus, Blumen-Strauss* and *Ariadne musica*.<sup>22</sup> In addition to the twenty preludes and fugues that make up the main content of *Ariadne musica* are five *Ricercaras super . . . Ecclesiasticas Cantilenas*. The first one, "Ave Maria Klare," is a Catholic melody, and the others are familiar Protestant chorales—"Der tag der ist so freudenreich", "Da Jesus an dem Creutze stund," "Kom heiliger Geist," and "Christ ist erstanden," all of which are derived from Latin hymns.<sup>23</sup>

Fischer's organ setting of "Christ ist erstanden" illustrates another composer's approach to an Italian form. Fischer, as Strungk, quotes only the first phrase of the chorale. However, Fischer's setting is much more restrained and conservative. He states the opening phrase twelve times, and each time in long note values which make it readily discernible. The same countersubject is repeated each time the fugue theme appears.

Fischer's setting of "Christ ist erstanden" is from: *Johann Kaspar Ferdinand Fischer. Sämtliche Werke*. Edited by Ernst V. Werra. Leipzig: Breitkopf and Härtel, 1901.

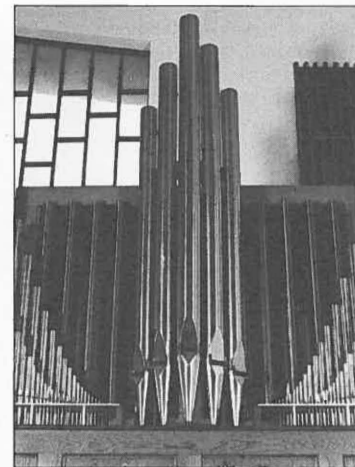
**Georg Philipp Telemann (1681-1767)**

29. "Christ lag in Todesbanden"  
30. "Christ lag in Todesbanden"

While attending university at Leipzig in 1702, Telemann became musical director of the Leipzig Opera. Its founder, N. A. Strungk, had died two years before. In 1704 Telemann was hired as organist at the Neue Kirche in Leipzig. He was Kapellmeister in the court of Count Erdmann II of Promnitz at Sorau, Lower Lusatia (now Zary in Poland), and in the court of Eisenach. In 1712 he became the city director of music and Kapellmeister at the Barfusserkirche. In 1721 he became musical director of Hamburg's five main churches. His Hamburg post required him to write two cantatas for each Sunday and a new Passion each year.<sup>24</sup>

Telemann's two organ chorales, "Christ lag in Todesbanden," represent the "treble-dominated" style. In both settings the *cantus firmus* is quoted in its entirety in long notes in the soprano voice. In 29. there is an introduction

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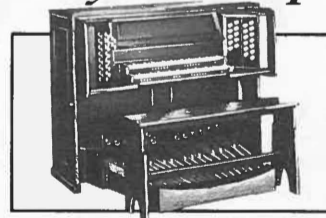
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based on a contrapuntal working out of the first phrase of the *cantus firmus*, which is then heard in half-notes reminiscent of Pachelbel's treatment of "Christ lag in Todesbanden." Accompanying the *cantus firmus* is imitative counterpoint derived from the introductory section. 30. is a bicinium which exploits figures.

Telemann's settings of "Christ lag in Todesbanden" are found in: *Georg Philipp Telemann. Forty-Eight Chorale Preludes*. Edited by Alan Thaler. New Haven: A-R Editions, Inc. 1965.

### Johann Sebastian Bach (1685-1750)

From *Die Einzeln Überlieferten Orgelchorale*: "Christ lag in Todesbanden" BWV 718

Bach's *Orgelbüchlein* contains a setting of "Christ ist erstanden" BWV 627 with three verses, and "Christ lag in Todesbanden" BWV 625 with the *cantus firmus* appearing as a highly ornamented soprano line. Two settings of "Christ lag in Todesbanden" appear in his miscellaneous chorales, BWV 695 and BWV 718. All of the settings except BWV 718 quote the *cantus firmus* in the soprano voice. A variety of *cantus firmus* techniques are apparent in BWV 718. The opening phrases of the chorale appear as an ornamented melody in the upper part of a bicinium in measures 1-33. In measures 33-42 a fragment of the *cantus firmus* is quoted and accompanied with triplets. Fragmentation of the *cantus firmus* supplies the motive which is repeated in the echo passages (measures 43-61). In measures 64 to the end this fragment of the *cantus firmus* is quoted three times in half-notes and accompanied with triadic and scalar figures. The diversity of *cantus firmus* treatment in BWV 718 is reminiscent of Tunder's chorale fantasy. Peter Williams considers BWV 718 to be not a fantasia but a "conscious attempt at surveying some of the repertory of variation techniques . . ." 25

Bach's setting of BWV 718 is found in: *Johann Sebastian Bach. Die Einzeln Überlieferten Orgelchorale. Neue Aus-*

*gabe Sämtlicher Werke. Serie IV: Orgelwerke. Band 3. Basel: Bärenreiter Kassel, 1961.*

### Carl Piutti (1846-1902)

"Christ lag in Todesbanden"  
Carl Piutti was organist at St. Thomas' in Leipzig. 26 While 19th-century organ composers were writing either symphonies, character pieces or fantasies, it is appropriate for one of Bach's successors to write a chorale prelude based on imitative counterpoint.

Piutti quotes Walter's 1524 version of the chorale in its entirety and without any basic alteration. The chorale is begun in the soprano voice and then heard an octave lower in the tenor as a canon. Piutti gives registration suggestions: the tenor can be played on a separate manual, continue to play the pedal loudly and keep the other registration soft or mezzo forte.

The source for Piutti's setting is permanently out of print: Carl Piutti. *Zweihundert choralvorspiele für die Orgel, Opus 34*. Leipzig: C. F. Kahnt.

### Charles Tournemire (1870-1939)

From *L'Orgue mystique* Opus 56, "Dominica Resurrectionis" (Paques), Section V "Paraphrase et Double Choral" ("Victimae Paschali")

At the Paris Conservatory Tournemire studied organ with Widor and Franck. In 1898 he became organist at Saint Clotilde. He was appointed a professor at the Paris Conservatory in 1919. 27 He composed operas, orchestral and choral works, solo vocal pieces, and a large number of organ works. Five of his improvisations, one based on "Victimae Paschali," have been reconstructed by Maurice Duruflé. *L'Orgue mystique* is considered one of his greatest works, made up of fifty-one Offices, each utilizing the plainsong melodies appropriate to each Sunday. For each of the Offices Tournemire created the following divisions: 1) Prelude or Introit; 2) Offertory; 3) Elevation; 4) Communion; and 5) Terminal piece.

Tournemire quotes "Victimae Paschali" as well as portions of "Ergo Domini," "Haec dies" and the "Te Deum" in

the Terminal piece in his "Dominica Resurrectionis." In the Terminal piece, entitled "Paraphrase et Double Choral," "Victimae Paschali" appear in measures 44-87.

Aspects of Tournemire's harmonic vocabulary which appear in this setting of "Victimae Paschali" include chromaticism and tone clusters which contribute to a blurred sense of tonality. Bernadette Lespinard in her dissertation "L'Orgue Mystique de Charles Tournemire" discusses in great depth his harmonic language. 28

The instrument for which Tournemire composed was the Cavallé-Coll organ at St. Clotilde. The tonal resources of the instrument are exploited in all of the Offices of *L'Orgue Mystique*. He gave careful registration directions throughout all of his work. Of the fifty-one Offices in *L'Orgue Mystique*, "Dominica Resurrectionis" is among the most dramatic, and is very effective as recital music. In the Preface to *L'Orgue Mystique* Tournemire states: "Though the chief object of this new organ music is the ornamentation of liturgical offices, it will also be beneficial for concerts."

Most of Tournemire's *L'Orgue Mystique* is presently out of print. Movement V of Opus 56 is from: Charles Tournemire *L'Orgue Mystique: Easter, Ascension, and Pentecost*. Cincinnati: World Library of Sacred Music, n.d.

### Healey Willan (1880-1968)

"Christ ist erstanden"  
Healey Willan, Canadian organist, composer, teacher and choirmaster, became chairman of the theory department of the Toronto Conservatory in 1913. In the following year he became a lecturer in music at the University of Toronto. He was appointed precentor of St. Mary Magdalene in 1921, and held that post until his death. He was vice-principal of the conservatory (1920-36), professor at the university (1936-50) and university organist (1932-64). 29

He composed operas, orchestra and band pieces, chamber music, masses, motets, and organ works. He was a prolific composer for organ. When he was seventy years old he began a series of nearly one hundred chorale preludes that he would compose during the last 17 years of his life. In 1956 *Ten Hymn Preludes*, Set I was published by C. F. Peters; two further sets were published in 1957 and 1958. "Christ ist erstanden" is found in set III. 30

Willan's admiration for Wagnerian harmonies and plainsong is readily apparent in his setting of "Christ ist erstanden." His method of quoting the *cantus firmus* has its roots in the 16th century. He presents the entire melody in half-notes and whole-notes in the pedal and the accompanying material in quicker note values. He also relies on 16th-century techniques in his use of imitative counterpoint (measures 1-8, 40-41). His harmonies are always tonal, however they are not always functional harmonies, based on a dominant-tonic relationship. His modulations are never to closely related keys. The practice of progressing from one chord to a distantly related chord is a trademark of his style.

Willan's "Christ ist erstanden" is from: Healey Willan. *Ten Hymn Preludes for Organ*, Set III. N.Y.: C. F. Peters Corporation, 1958.

### Olivier Messiaen (1908- )

From "Le Verbe": "Victimae Paschali"

When he was twenty-three Messiaen became organist at the Sainte-Trinité Church in Paris. In 1936 Messiaen was appointed professor at the Ecole Normale of Paris and the Schola Cantorum. His famous students include Pierre Boulez, Karlheinz Stockhausen and Luigi Nono. 31

In "Le Verbe," the fourth movement of *La Nativité du Seigneur*, Messiaen quotes the plainsong sequence "Victimae Paschali" in the final section. Messiaen himself discusses his treatment of the sequence in chapter VII of *The Technique of My Musical Language*:

In "Le Verbe" (fourth part of my *Nativité du Seigneur*), I used a very special form

which simultaneously holds to the sequence through its divisions, to the Hindu ragas through its character, to the ornamented chorales of J. S. Bach through its expressive and austere arabesques which overload the solemn, long, slow melody. In it each repetition of a period is varied, provided with a new ornamentation; G, the final of each period, is in the course of the sentence harmonized in nine different ways. The second mode of limited transpositions (the melody) is mixed with the major tonality and the seventh mode of plainchant or the mode on G . . . 32

One sees in Messiaen's setting of "Victimae Paschali" his unique harmonic vocabulary inspired by the non-functional harmony of Debussy, and a highly embellished melody reminiscent of Bach's coloratura setting of "Christ lag in Todesbanden" BWV 625. Messiaen composed *La Nativité* as a concert work, intending all nine movements to be performed at one time. However, programming single movements in a recital is effective. While Messiaen envisioned *La Nativité* to be a concert piece, it must be remembered that the music would enhance the worship service.

"Le Verbe" is found in: Olivier Messiaen. *La Nativité du Seigneur 2nd Book*. Paris: Alphonse Leduc, 1937.

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*Marijth Thoene received her D.M.A. from the University of Michigan in 1984 and is organist/choir director at Emanuel United Church of Christ in Manchester, MI. She is a visiting scholar at the University of Michigan.*

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# New Organs

## Cover

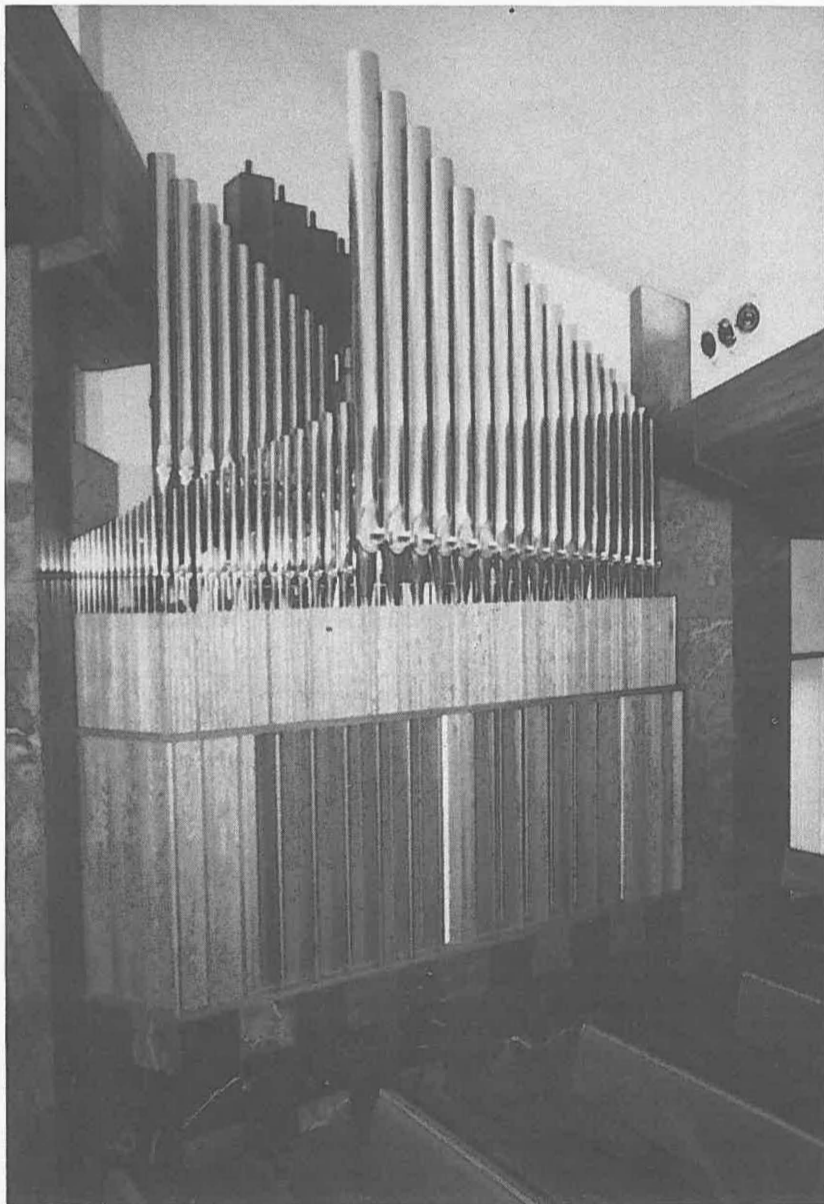
Andover Organ Company, Methuen, MA, has rebuilt and installed an organ for First Presbyterian Church, Caledonia, NY. The organ was originally built in 1876 by E. & G.C. Hook, Opus 829, for the Andover (MA) Theological Seminary. Located by the Organ Clearing House, which assisted in moving the instrument from a location in Clinton, CT, the Hook organ was without a case. For the Caledonia installation, an empty case by William Stevens from 1841 was used. The project was carried out by John Morlock, project supervisor of AOC's Old Organ Department, with tonal finishing by Robert J. Reich. The pine case was fake grained to resemble mahogany by Steven Weston of Winthrop, ME. The feet of the facade pipes of the Great Open Diapason were modified to fit the case. The instrument was dedicated with a concert by Richard Erickson of Rochester, NY, on May 3, 1987.

**GREAT**  
8' Open Diapason  
8' Dulciana  
8' Bourdon°  
4' Octave  
2 1/2' Twelfth  
2' Fifteenth

**SWELL**  
8' Viola  
8' Stopped Diapason  
4' Flute Harmonic  
2' Principal°  
III Cornet  
8' Oboe

**PEDAL**  
16' Bourdon  
8' Principal°

°Additions and modifications by AOC



Orgues Létourneau, Saint-Hyacinthe, Québec, Canada, has recently installed its Opus 11 in the chapel of Collège Jésus-Marie, Sillery, Québec. It is a new electro-mechanical organ of 13 stops and 16 ranks, with two new stops, the Principals on the Grand Orgue. Other stops were completely overhauled and revoiced. Consultants were organist Claude Lavoie and Sister Cécile Kirouac, chapel organist. The voicing in the French classic style was by organ-builder Fernand Létourneau, assisted by voicer Jean-François Mailhot. Wind pressure is 70mm, with mechanical chests. The console features two toe generals, Tremblant, Cancel, Couplers, Expression for Récit and Crescendo. Compass is 56/32. The organ has equal temperament A=440 at 20° Celsius. The organ case appearance is similar to the decoration of the chapel.

**GRAND ORGUE**  
8' Montre  
8' Flûte à cheminée  
4' Principal conique  
2' Flûte à bec  
1 1/2' Fourniture III

**RECIT**  
8' Bourdon de bois  
4' Flûte  
2' Principal italien  
2 1/2' Cornet II  
8' Hautbois  
Tremblant

**PEDALE**  
16' Soubasse  
8' Bourdon  
4' Basse de choral

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**McManis Organs, Inc.**, formerly of Kansas City, KS, now of Walnut Creek, CA, in January this year completed installation of its last corporate instrument. The two-manual, 17-rank, electro-pneumatic organ in Lake Park Presbyterian Church, Dallas, TX, is installed in two chambers with Principal 8' and Octave 4'-2' framed as facade pipes, unenclosed. To give greater flexibility for service playing and a larger segment of the organ literature than otherwise could have been possible with 14 voices and 17 ranks, unit action and careful pipe scaling were employed. Tonal philosophy: nicking is used as an integral part of the voicing process to give stabil-

ity of speech not just as a corrective technique.

Tone openings are considerably larger than the facade frames, the entire angled walls being covered with white grillecloth to conceal them. Pedal Subbass 16' wood pipes are mounted horizontally beginning at manual chest level to permit full egress of low frequencies. The 15-degree slope of dark oak facade frames is dictated by the angle of an acoustical structure, a symbolic Holy Spirit/Dove of Peace, suspended above the choir to project its sound. Unit switching/coupling and 8-level capture combons are by Solid State Logic. Windpressure is 3".

#### Tonal Resources

- 16' Subbass, 32 stopped wood
- 4' Rohrflöte, 61 metal
- 8' Principal, 61
- 4' Octave, 73
- 8' Gemshorn, 85
- 8' Gemshorn Celeste, 49
- 8' Erzähler, 73
- 8' Erzähler Celeste, 49
- 4' Principal, 61
- 4' Stillflöte, 61
- II Sesquialtera, 122
- III Mixture (1 1/2'), 183
- 16' Trumpet, 85
- 8' Krummhorn, 61
- Chimes, 21 tubes

#### GREAT

- 16' Gemshorn (1-12 #1)
- 8' Principal
- 8' Rohrflöte
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Octave
- 4' Rohrflöte
- 4' Erzähler
- 2' Octave
- II Sesquialtera
- III Mixture (1 1/2')
- 8' Trumpet
- Chimes
- Tremolo

#### SWELL

- 8' Stillflöte (1-12 Gems)
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Principal
- 4' Gemshorn
- 4' Flute
- 2' Gemshorn
- 1 1/2' Quinte (Gems)
- 1' Gemshorn
- III Scharf (2/3')
- 16' Krummhorn (TC)
- 8' Trumpet
- 8' Krummhorn
- 4' Clarion
- Tremolo

#### PEDAL

- 16' Subbass
- 8' Principal
- 8' Gedackt
- 8' Gemshorn
- 4' Octave
- 4' Rohrflöte
- 4' Gemshorn
- 2' Rohrflöte
- III Mixture (1 1/2')
- 16' Posaune
- 8' Trumpet
- 4' Clarion
- 4' Krummhorn

**John Busack, Organ Builder**, West Bend, WI, has built an organ for St. James Episcopal Church, also in West Bend. The console shell, pedalboard and bench are from Hall Opus 206. The keyboards are from Wangerin Opus 410. The console was gutted and fitted with a solid-state switching system. Combination action is a Klann tripper type. Windchests are all new electric action,

made in the Busack shop. There are three new ranks of pipes, Fagott, Krummhorn, and Holzgedacht. The Fagott and Krummhorn were made by J. B. Meyer, and the Holzgedacht by American Organ Supply, both in Milwaukee, WI. All other pipes are used, revoiced and/or rescaled. The Trompete and Oboe are from M. P. Möller Opus 1008. 35 ranks, 1,915 pipes.

#### HAUPTWERK

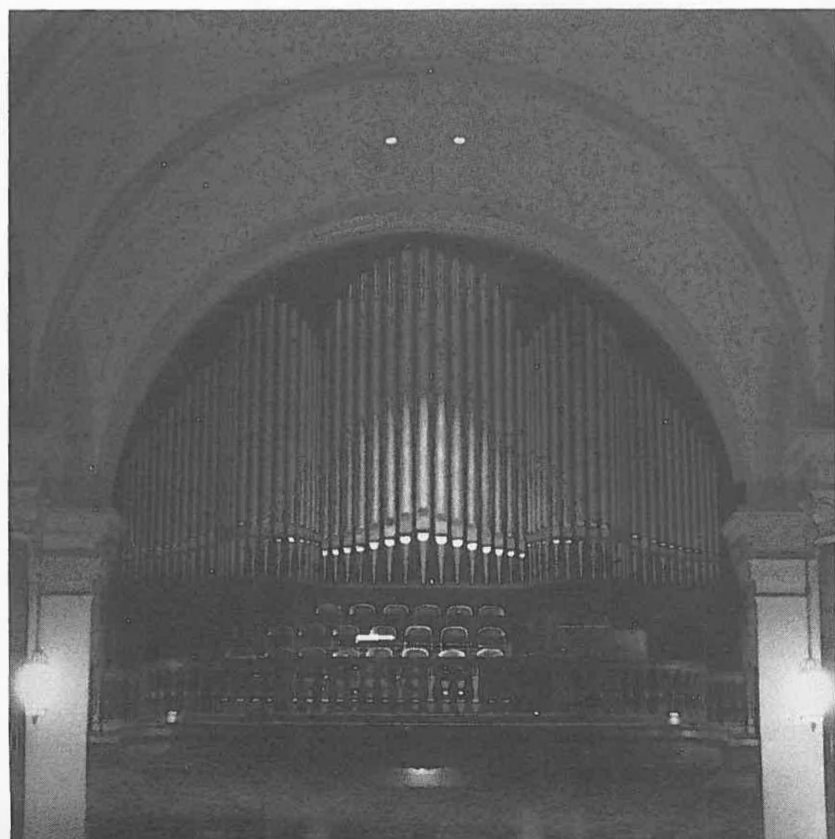
- 8' Prinzipal
- 8' Holzgedacht
- 8' Weidenpfeife
- 4' Oktave
- 4' Gemshorn
- 2 2/3' Nasat
- 2' Nachthorn
- 1 1/2' Terz
- V Mixtur
- 8' Trompete

#### SCHWELLWERK

- 8' Hohlflöte
- 8' Salizional
- 8' Salizional Schwebung
- 4' Prinzipal
- 4' Blockflöte
- 2' Oktave
- 1 1/2' Waldquinte
- IV Scharf
- 16' Krummhorn
- 8' Oboe

#### PEDAL

- 16' Subbass (12 pipes)
- 8' Oktavbass (12 pipes)
- 8' Gedachtbass
- 4' Choralbass
- IV Rauschpfeife
- 16' Fagott
- 8' Trompete (HW)
- 4' Schalmey



**Wm. D. Miller, Inc.**, Cleveland, MO, has recently restored the Kilgen organ in St. Mary's Cathedral, Wichita, KS. The original Kilgen was installed in the middle 1920s by Wm. A. Miller, the grandfather of Stephen D. Miller, current president of the firm. The organ now has 42 ranks, 31 from the old organ. All new pipe work was matched to the original. The instrument features all new Miller electro-mechanical wind chests, new reservoirs and winding. The console is four-manual drawknob with a solid-state combination action. The old oak console shell was retained. The tonal additions were designed by William D. Miller with Jim Jones, the Cathedral music director, consulting. The instrument was installed by Lothar M. Karl, Don Terry and Brian K. Morton. Final voicing by Lothar M. Karl, tonal director of the firm.

#### GREAT

- 16' Open Diapason (old)
- 8' Principal (old 4' Open, new 1-12)
- 8' Hohlflöte (old Gross Flute)
- 8' Viol (old)
- 4' Octave (old 8' Open Diapason)
- 4' Flute Harmonic (old)
- 2' Principal (new)
- IV Mixture (new)
- 8' Trumpet (new)
- 4' Clarion (old)

#### CHOIR

- 8' Rohrflöte (old Stopped Flute)
- 8' Dolce (old Viol)
- 8' Unda Maris (old Dul.)
- 4' Spitz Flute (new)
- 2' Principal (new)
- 1 1/2' Quint (new)
- 8' Clarinet (old)
- Tremolo

#### SWELL

- 16' Bourdon (old)
- 8' Stop Flute (old)
- 8' Geigen Diapason (old)
- 8' Salicional (old)
- 8' Voix Celeste (old)
- 4' Octave (ext.)
- 4' Flute
- 4' Violino (old)
- 2 2/3' Nasat (new)
- 2' Piccolo (old Choir)
- III Mixture (new)
- 8' Oboe (old)
- 8' Cornopean (old)
- 4' Trumpet (ext.)
- Tremolo

#### PEDAL

- 32' Resultant (wired)
- 16' Open Diapason
- 16' Subbass
- 16' Bourdon (Swell)
- 8' Octave
- 8' Bassflöte
- 8' Cello
- 4' Choralbass
- II Mixture (new)
- 16' Trombone (old)
- 8' Trumpet (old Great)
- 4' Clarion (old Great)



# Calendar

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

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

## UNITED STATES East of the Mississippi

16 AUGUST  
**Rosalind Mohnsen**; City Hall, Portland, ME 8 pm

17 AUGUST  
**Lois Toepfner**, with trumpet; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Bruce Bengtson**; St Norbert Abbey, De Pere, WI 7:30 pm

20 AUGUST  
**Brian Carson**; Christ Church, Alexandria, VA 5 pm

21 AUGUST  
**Julie Brown**; National Shrine, Washington, DC 6 pm

24 AUGUST  
**Frederick Hohman**; Methuen Mem. Hall, Methuen, MA 8:30 pm

27 AUGUST  
**Rene La Pierre**, with mezzo soprano; Unitarian Universalist, Nantucket, RI noon  
**Mark Bailey**; Christ Church, Alexandria, VA 5 pm

28 AUGUST  
**Brian Luckner**; National Shrine, Washington, DC 6 pm  
**Gary Beard**, with brass; Lindenwood Christian, Memphis, TN 5 pm

31 AUGUST  
**Kent Hill**; Methuen Mem. Hall, Methuen, MA 8:30 pm

2 SEPTEMBER  
**Thomas Murray**; Emory Univ, Atlanta, GA 8:15 pm

3 SEPTEMBER  
**Marcia Hempel**; Unitarian Universalist, Nantucket, RI noon

7 SEPTEMBER  
**Thomas Harmon**; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

8 SEPTEMBER  
**Herman Taylor**; Univ of Montevallo, Montevallo, AL 8 pm

9 SEPTEMBER  
**Marianne Webb**; First Congregational, La Crosse, WI 7:30 pm

10 SEPTEMBER  
Organ Workshop; Elmhurst College, Elmhurst, IL 8:30 am

11 SEPTEMBER  
**Ronald Cross**, harpsichord; Staten Island Institute of Arts & Sciences, Staten Island, NY 7 pm  
**David Brown**; Trinity Lutheran, Reading, PA 4 pm  
**Rosemary Clarke**; UMC, Benton, WI 2 pm

12 SEPTEMBER  
**Quentin Faulkner**; Univ of Montevallo, Montevallo, AL 8 pm

14 SEPTEMBER  
**Wolfgang Dallmann**; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

18 SEPTEMBER  
**Karen Rymal**; St Paul's Cathedral, Buffalo, NY 4:30 pm  
Shir Chadash Chorale; Washington Cathedral, Washington, DC 4 pm  
**David Higgs**; Christ Episcopal, Warren OH  
**Edward Barryman**; St Paul's Episcopal, Flint, MI 4:30 pm  
**Jo Anne Wright**; Trinity Episcopal, Platteville, WI 3 pm

21 SEPTEMBER  
**Hartmut Haupt**; Methuen Mem. Hall, Methuen, MA 8:30 pm  
Westminster Abbey Choir; Cathedral of the Incarnation, Garden City, NY noon  
**Karel Paukert**; Cleveland Museum, Cleveland, OH noon

22 SEPTEMBER  
Westminster Abbey Choir; Mechanics Hall, Worcester, MA 8 pm

23 SEPTEMBER  
**Bruce Neswick**; First Presbyterian, New Haven, CT 8 pm

24 SEPTEMBER  
Organ Workshop; Elmhurst College, Elmhurst, IL 8:30 am

25 SEPTEMBER  
**Scott Trexler**; Cadet Chapel, West Point, NY 3:30 pm  
**Gerre Hancock**; Moravian Church, Lititz, PA 7:30 pm  
Westminster Abbey Choir; Washington Cathedral, Washington, DC 7 pm  
**Thomas Murray**; West End UMC, Nashville, TN 4 pm

27 SEPTEMBER  
Westminster Abbey Choir; St Thomas Church, New York, NY 8 pm

28 SEPTEMBER  
**Gary Davison**; Methuen Mem. Hall, Methuen, MA 8:30 pm

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Westminster Abbey Choir; Holy Trinity Church,  
Buffalo, NY 8 pm

Karel Paukert; Cleveland Museum, Cleveland,  
OH noon

### 29 SEPTEMBER

Gerre Hancock, workshop; Pennsylvania State  
Univ, State College, PA (through 1 October)

### 30 SEPTEMBER

John Walker, with choir; Lindenwood Christian,  
Memphis, TN 7:30 pm

### UNITED STATES

#### West of the Mississippi

### 16 AUGUST

Dennis Reppen; Christ UMC, Rochester, MN  
12:20 pm

### 21 AUGUST

John Fenstermaker; Grace Cathedral, San  
Francisco, CA 5 pm

### 23 AUGUST

Ron Anderson; Christ UMC, Rochester, MN  
12:20 pm

### 30 AUGUST

Merrill Davis; Christ UMC, Rochester, MN 12:20  
pm

### 1 SEPTEMBER

Quentin Faulkner; Univ of Nebraska, Lincoln,  
NE 8 pm

### 9 SEPTEMBER

Kim Armbruster; St Philip-in-the-Hills Episcopal,  
Tucson, AZ 8 pm

### 16 SEPTEMBER

Kim Armbruster, workshop; St Alban's Episco-  
pal, Tucson, AZ (through 17 September)

### 18 SEPTEMBER

Robert Anderson; Univ of Texas, Austin, TX  
Organ Festival; St Stephen UMC, Mesquite, TX  
(through 25 September)

### 20 SEPTEMBER

Peter Planjavsky; First Presbyterian, Boulder,  
CO

### 23 SEPTEMBER

Eileen Coggin; St. Leander, San Leandro, CA 8  
pm

### 25 SEPTEMBER

Carlene Neihart; Francis Street Methodist, St.  
Joseph, MO 4 pm

### 27 SEPTEMBER

Carlene Neihart; First Presbyterian, Newton, KS  
7:30 pm

### 30 SEPTEMBER

Westminster Abbey Choir; St John's Cathedral,  
Denver, CO 8 pm

### INTERNATIONAL

### 16 AUGUST

Thomas Annand; St James United, Montreal  
12:30 pm  
Gillian Weir; Domkirke, Turku, Finland 8 pm

### 17 AUGUST

William Maddox; Knox Presbyterian, Stratford,  
Ontario noon  
John Vandertuin; Aeolian Concert Hall, London,  
Ontario 8 pm

### 18 AUGUST

Phillip Crozier; St. Sebaldus, Nuremberg, Germa-  
ny 8 pm

### 21 AUGUST

Phillip Crozier; Euskirchen, Kuchenheim, Germa-  
ny 8 pm

### 23 AUGUST

Gilles Rioux; St James United, Montreal 12:30  
pm

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Gillian Weir; Franciscans Church, Salzburg, Aus-  
tria 8:30 pm

### 24 AUGUST

Anthony King; Knox Presbyterian, Stratford, On-  
tario noon

### 25 AUGUST

Gillian Weir; Domkirke, Munich, Germany 8 pm

### 26 AUGUST

Marek Kudlicki; Nieuwe Kerk, Katwijk aan Zee,  
Holland 8:15 pm

### 30 AUGUST

Phillip Crozier; St James United, Montreal 12:30  
pm

### 31 AUGUST

Marek Kudlicki; Stadtkirche, Baden-Baden, Ger-  
many 8:15 pm

Gillian Weir; Cathedral, Arundel, England 8 pm  
Daniel Hansen, with soprano; Knox Presbyter-  
ian, Stratford, Ontario noon

### 6 SEPTEMBER

Simon Lindley, with vocal consort; Leeds-Town  
Hall, Leeds, England 1:05 pm

### 9 SEPTEMBER

Frederick Swann; Robertson-Wesley United,  
Edmonton, Alberta 3 pm

### 13 SEPTEMBER

Douglas Lawrence; Leeds Town Hall, Leeds,  
England 1:05 pm

### 24 SEPTEMBER

Westminster Abbey Choir; Thomson Hall, Toronto,  
Ontario 8 pm

### 25 SEPTEMBER

Boychoir Festival; Thomson Hall, Toronto, Ontario  
4 pm

Michael Farris; Christ Church Cathedral, Otta-  
wa, Ontario 8 pm

Frederick Swann; All SS Cathedral, Edmonton,  
Alberta 3 pm

### 27 SEPTEMBER

Frederick Swann; Singer Concert Hall, Calgary,  
Alberta 8 pm

John Whiteley; Leeds Town Hall, Leeds, Eng-  
land 1:05 pm

## Organ Recitals

MARK BIGHLEY, St. Basil's Episcopal  
Church, Tahlequah, OK, April 12: *Magnifi-  
cat primi toni*, Buxtehude; *Variations on  
'Est-ce Mars,'* Sweelinck; *Prelude and Fugue  
in C Minor*, Bach; *Six Fugues on the Name  
BACH*, Op. 60, Schumann.

DEAN BILLMEYER, Yale University,  
New Haven, CT, April 17: *Academic Festi-  
val Overture*, Op. 80, Brahms/Lemare; *Ein  
Stück für ein Orgelwerk in einer Uhr*, KV.  
594, Mozart; *Prelude and Liebestod (Tristan  
und Isolde)*, Overture from *Die Meisterstin-  
ger*, Wagner/Lemare; *Troisième Symphonie*,  
Op. 28, Vierne.

JOHN BROCK, assisted by Catherine L.  
Tyler, trumpet, and the U.T. Women's Cho-  
rale, John Ribble, director, University of  
Tennessee, Knoxville, April 8: *Veni Creator*,  
de Grigny; *Capriccio cromatico*, Merula; *Fu-  
gue in C*, Pachelbel; *Von Gott will ich nicht  
lassen*, S. 658, Komm, heiliger Geist, Herre  
Gott, S. 651, Bach; *Choral No. 2 in B Minor*,  
Franck; *Okna (Windows) for Organ and  
Trumpet*, Eben.

CYNTHIA CLARK BROWN, Southeast-  
ern Baptist Theological Seminary, Wake For-  
est, NC, April 25: *Sonata de 1° tono*, Lidon;  
*Trio Sonata in C Major*, S. 529, *Prelude and  
Fugue in A Minor*, S. 543, Bach; *Sonata I*,  
Hindemith; *Choral*, Honegger; *Allegro  
(Symphony No. 6)*, Widor.

DAVID BURTON BROWN, Seventh Day  
Adventist Church, Kettering, OH, April 9:  
*Prelude and Fugue in C Major*, Böhm; *Car-*

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illon, *Prelude on 'Deus Tuorum Militum*, Sowerby; *Phantasie für Orgel über den Choral: 'Wie schön leucht' uns der Morgenstern*, Op. 40, No. 1, Reger; *Phantasie in F*, K. 608, Mozart; *Herzlich tut mich erfreuen; O Welt, ich muss dich lassen*, Brahms; *Impromptu, Clair de lune, Carillon de Westminster*, Vienne.

DELBERT DISSELHORST, Second Presbyterian Church, Indianapolis, IN, April 10: *Praeludium in E Minor*, BuxWV 142, Buxtehude; *Sonata V in C Major*, S. 529, Bach; *Six Variations on a Huguenot Psalm*, Op. 1, Isoir; *Sonata III in A Major*, Op. 65, Mendelssohn; *Three Sketches for Pedal-piano*, Op. 58, F Minor, D<sup>b</sup> Major, C Minor, Schumann; *Introduction and Passacaglia in F Minor*, Op. 63, Reger.

JANETTE FISHELL, First United Methodist Church, South Bend, IN, March 6: *Magnificat-Fantasia on the 8th Tone*, Scheidemann; *Sonata III in A Major*, Mendelssohn; *Prelude and Fugue in G Major*, S. 541, Bach; *Variations on 'Wondrous Love'*, Barber; *Schmücke dich*, S. 654, Bach; *Bryn Calfaría*, Vaughan Williams; *Etoile du Soir, Impromptu*, Vienne; *Prelude and Fugue on the name of Alain*, Duruflé.

WES GOMER, Grace United Methodist Church, Dallas, TX, April 1: *Con moto maestoso (Sonata III in A)*, Mendelssohn; *Solemn Melody*, Davies; *Chorale Prelude and Fugue on 'O Taurigkeit'*, Brahms; *O Sacred Head*, Bach, Reger; *Theme, Variations, and Fugue on 'Wondrous Love'*, Bedford.

CLYDE HOLLOWAY, First United Methodist Church, Little Rock, AR, April 10: *Introduction and Passacaglia in D Minor*, Reger; *Two chorale preludes*, S. 731, 734, Mozart; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Choral in B Minor*, Franck; *Joie et Clarte des Corps Glorieux*, Messiaen; *Canon in B Major*, Schumann; *Final (Symphony No. 1)*, Vienne.

EILEEN HUNT, First Baptist Church, Waterbury, CT, April 10: *Sonata IV in B<sup>b</sup>*, Op. 65, Mendelssohn; *Andante in F*, K. 616, Mozart; *Was Gott tut, das ist wohlgetan*, S. 1116, *Erhalt uns, Herr, bei deinem Wort*, S. 1103, *Herzliebster Jesu, was hast du verbrochen*, S. 1093, *Prelude and Fugue in C Major*, S. 547, Bach; *Praeludium*, Konzen; *Fantasy and Toccata*, Rorem; *Andante sostenuto, Final (Symphonie Gothique, Op. 70)*, Widor.

G. DONALD KAYE, St. Paul's Episcopal Church, Flint, MI, April 24: *Con moto maestoso (Sonata III in A Major)*, Mendelssohn; *Adagio in E Major*, Bridge; *Prelude and Fugue in E<sup>b</sup> Major*, Bach; *Te Deum*, Langlais; *Rose Window (Byzantine Sketches)*, Mulet; *A Trumpet Minuet*, Hollins; *Prelude,*

*Adagio et Choral varié sur le theme 'Veni Creator,' Op. 4, Duruflé.*

MARILYN KEISER, Second Presbyterian Church, Indianapolis, IN, April 24: *Processional*, Mathias; *Trio*, Hurford; *Prelude on Psalm 130 'Out of the Depths'*, Howells; *Concerto in B<sup>b</sup> Major*, Op. 7, No. 3, Handel; *This Easter Day with Joy was bright*, Powell; *This Joyful Eastertide*, Wyton; *Résurrection (Symphonie-Passion, Op. 23)*, Dupré; *Introduction and Passacaglia (Sonata No. 8 in E Minor, Op. 132)*, Rheinberger; *L'Annonciation (Trois Poèmes Evangéliques, Op. 2)*, Langlais; *Impromptu, Carillon de Westminster*, Vienne.

ARTHUR LAWRENCE, St. Paul's Episcopal Church, La Porte, IN, April 10: *Prelude and Fugue in D Major*, S. 532, Bach; *Andante in F Major, Allegretto in D Minor, Andante with variations in D Major* (Berlin-Kraków Manuscripts), Mendelssohn; *Praeludium in A Minor*, BuxWV 153, Buxtehude; *Offertory on the Easter hymn, 'O Filii et Filiae,' Dandrieu; Méditation*, Dupont; *Dieu parmi nous*, Messiaen.

DOUGLAS MAJOR, St. Paul's Episcopal Church, Flint, MI, March 13: *Processional*, Mathias; *Suite du premier ton*, Clérambault; *Fantasia in F Minor*, K. 594, Mozart; *Pastorale and Aviary*, Roberts; *Arioso*, Sowerby; *Pentecost Suite (L'Orgue Mystique)*, Tournemire; *Toccata in F Major*, S. 540, Bach.

PATRICIA MAIMONE, assisted by Gregory W. Alley, trumpet, U.S. Military Academy, West Point, NY, April 17: *Andante largo*, Stanley; *Suite du Premier Ton*, Clérambault; *Come, thou fount of ev'ry blessing*, Manz; *Fugue in E<sup>b</sup> Major*, S. 552, Bach; *Sonata Prima per Trombetta Solo*, Viviani; *Grand Choeur Dialogue*, Gigout; *Prelude on Brother James' Air*, Wright; *Prayer of St. Gregory*, Hovhannes; *Presto (Concerto No. 5 in F Major)*, Handel; *Air in D Major (Suite No. 3)*, Bach/Barnes; *Toccata (Suite, Op. 5)*, Duruflé.

ROBERT R. MILLER, Grace United Methodist Church, Dallas, TX, March 25: *Premier Choral*, Andriessen; *Schonster Herr Jesu*, Schroeder; *Adagio*, Nyquist; *Christ lag in Todesbanden*, Bach; *Aria*, Callahan; *Antiphon V - How fair and how pleasant art Thou*, Dupré; *Communion*, Purvis; *Fuga (Sonata No. 2)*, Mendelssohn.

C. RALPH MILLS, Hensdale Chapel, Methodist College, March 7: *Variations and Fugue on 'God Save the Queen,' Reger; Pastorale*, Wesley; *Flute Piece*, Hine; *Contrasts: Reverie*, How; *Prelude and Fugue in E Minor*, S. 533, Bach; *Preludes on Sacred Harp Tunes: Happy Land, Solemn Thought,*

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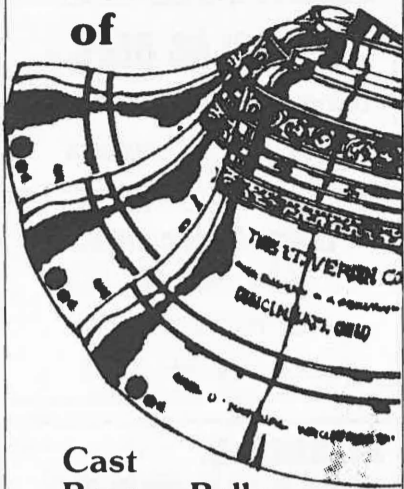
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BRUCE NESWICK, Christ Episcopal Church, Tacoma, WA, May 1: *Veni Creator*, de Grigny; *Canonic Variations on 'Vom Himmel hoch, da komm ich her,'* S. 769, *Toccata in E Major*, S. 566, Bach; *Introduction and Allegro*, Kelly; *Sonata I*, Hindemith; *Triptyque*, Langlais.

KAREL PAUKERT, Museum of Art, Cleveland, OH, February 7: *Salve Regina*, Cornet; *Salve Regina*, Op. 79, Rosseau; *Fantasia corale II*, Eben; *Prelude and Fugue*, Adams; *Prelude and Fugue in D Major*, Bach.

DALE PETERS, Grace United Methodist Church, Dallas, TX, March 4: *Chorale-Fantasy on 'Christ lag in Todesbanden,'* Bach; *Stations of the Cross VIII, XI, XII*, Dupré; *Wondrous Love*, Barber.

PATTY PRATT, St. Paul's Episcopal Church, Flint, MI, March 24: *Prelude in C Major*, Bach; *Andante (Concerto in F Major)*, Handel; *O Gott, du frommer Gott*, Brahms; *Tu es Petra*, Mulet.

CHRISTA RAKICH, harpsichord and organ, with Heather Knutson, soprano, St. Thomas Aquinas Church, Storrs, CT, March 6: *Pièces de clavecin*, Jacquet de la Guerre; *O death, rock me asleep*, Boleyn; *Fantasy for Harpsichord*, Zwilich; *Praeludium in F*, Fanny Mendelssohn; *Lagrima mie*, Strozzi; *Five Short Chorale Preludes*, Smyth; *Elle et moi*, Beach; *Passacaglia in C# Minor*, Borroff.

REBECCA BLACK RANDOLPH, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 21: *Processional*, Mathias; *Wer nur den lieben Gott lässt walten*, Reger, Manz, Lindh, Bach; *Concerto in B Minor after Sigr. Meck*, Walther; *Bryn Calfaría*, Vaughan Williams; *Alles was du bist*, Nalle; *Choral III*, Franck.

DOUGLAS REED, University of Evansville, Evansville, IN, March 27: *Le Chemin de la Croix*, Op. 29, Dupré.

J. MARCUS RITCHIE, Christ Church Cathedral, Nassau, Bahamas, April 10: *Prelude*

and *Fugue in E Major*, Lübeck; *Allegro vivace (Symphony No. 1)*, Vienne; *Prelude in E# Minor*, Duruflé; *Prrière à Notre-Dame*, *Allegro vivace-Scherzo (Suite Gothique)*, Böellmann; *Toccata in D Minor*, Reger.

JOHN ROSE, Cathedral of the Sacred Heart, Newark, NJ, April 17: *Carillon-Sortie*, Mulet; *Sonata I in D Minor*, Op. 42, Guillemant; *Fantasy in A*, Franck; *Lauda Sion (Suite Latine)*, Op. 86), Widor; *Symphony III*, Op. 28, Vienne.

DAVID H. ROTHE, St. John's Presbyterian Church, Berkeley, CA, April 22: *Prelude and Fugue in C Major*, S. 547, Bach; *Variations 'Christe, qui lux es et dies,'* Scheidt; *Nun bitten wir den heiligen Geist*, BuxWV 208, *Praeludium in C Major*, BuxWV 137, Buxtehude; *Messe des Paroisses: I, II, III, IV, V, VI, IX, XI, XV; Couvents: IX, Couperin; Praeludium in A Minor*, BuxWV 153, Buxtehude.

NAOMI ROWLEY, Elmhurst College, Elmhurst, IL, April 15: *Voluntary in A Minor*, Op. 6, No. 2, Stanley; *Allein Gott in der Höh sei Ehr*, Scheidt; *Sweetlinc Variations*, Shackelford; *Wenn wir in höchsten Nöten sein*, S. 668, Bach; *Schmücke dich, o liebe Seele*, Brahms; *In dulci jubilo*, S. 729, Bach; *Variations on 'Breslau,'* Willcocks; *Passion*, Op. 145, No. 4, Reger; *Abbot's Leigh*, Lovelace; *Wo Gott zum Haus*, Op. 70, No. 5, Peeters; *Nu La Oss Takke Gud*, Hovland; *O Traurigkeit, o Herzeleid*, Brahms; *Cortège et Litanie*, Op. 19, No. 2, Dupré.

ALTA FAYE SCHLAUDROFF, Grace United Methodist Church, Dallas, TX, March 18: *Toccata and Fugue in F*, Buxtehude; *Pastorale*, Rowley; *Come sweet death*, Bach/Fox; *War March of the Priests*, Mendelssohn; *O sacred head*, Bach; *O man mourn for thy many sins*, Dupré; *O Lamb of God-Service of Darkness*, Wood; *Rigaudon*, Campra.

ROBERT SHEPFFER, Second Presbyterian Church, Indianapolis, IN, May 15: *Toccata and Fugue in D Minor/Major*, Op. 59/5 and 6, *He who will suffer God to guide him*, Op. 67/45, Reger; *He who will suffer God to guide him*, S. 642, *Prelude and Fugue in C Major*, S. 547, Bach; *Sonata in D Major*, Op. 65/5, Mendelssohn; *Elevation*, Op. 32/1, *In dulci jubilo*, Op. 28/41, Dupré; *Carillon-Sortie*, Mulet.

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Guy Bovet+\*



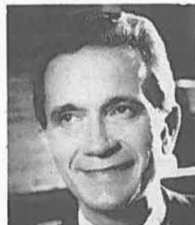
Stephen Cleobury+



David Craighead



Michael Farris



Gerre Hancock



Judith Hancock



Martin  
Haselbock+\*



David Higgs



Clyde Holloway



Peter Hurford+\*



Gunnar Idenstam\*



Marilyn Keiser



Susan Landale+\*



Olivier Latry+\*



Joan Lippincott



James Moeser



Thomas Murray



Martin Neary\*



Peter Planyavsky+\*



Simon Preston+\*



George Ritchie



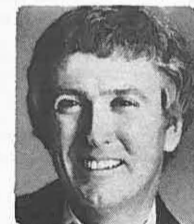
Louis Robilliard\*



Daniel Roth\*



Larry Smith



Donald Sutherland



Frederick Swann



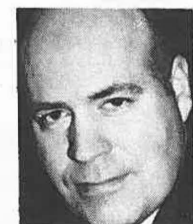
Ladd Thomas



Thomas Trotter+\*

AVAILABILITY OF CHOIRS  
Salisbury Cathedral, April 1989  
St. Thomas Church, New York, September 1989  
St. John's College, Cambridge, September 1990  
King's College, Cambridge, September 1991

+\*=available 88-89  
\*-=available 89-90



John Weaver



Todd Wilson