

# THE DIAPASON

JUNE, 1988



St. Luke's Episcopal Church, Vancouver, WA  
Specification on page 13

**Scarlatti temperaments**

Regarding the "Note on Scarlatti's Harpsichord Temperament" (THE DIAPASON, p. 15, April, 1988), it's interesting to learn that Scarlatti, in one of his late sonatas, decided to use a major third on F# in an exposed position for the first time. My immediate reaction, however, is not that he then hunted around for an unusual temperament that would narrow the third on F# a little, while leaving the thirds on C# and G# the width of a Pythagorean third. Instead, I would guess that he informed his tuner one day that, since he was tending to modulate a little more to remote keys—even F#—, he wanted the remote thirds narrowed a little. This would mean moving toward equal temperament, but not necessarily entirely. Assuming that his tuner used a 1/6th comma temperament then in vogue (e.g., Werckmeister or Vallotti), Scarlatti might well have asked for a change to a temperament that distributed only 1/8th or 1/9th comma in each of the first four fifths or so of the tuning circle. Making the change should not have been hard for a tuner then. If we assume that the first interval selected by the tuner was C-E below middle C (an interval that many tuners find it convenient to start with), Scarlatti's instruction would have meant that the tuner would start by tuning C-E wide, not by 2 beats a second (as in a 1/6th comma tuning), but by 3 or even 4 beats. (In equal temperament C-E beats 5 times per second.) The rest of the tuning would have followed one of several standard procedures designed to favor thirds in common keys at the expense of thirds in remote keys.

Today several performers of harpsi-

chord and fortepiano routinely tune to an unequal temperament. Usually, for 18th-century music, they use a one-sixth comma tuning; however, a performer sometimes elects for the occasion to tune closer to equal. The choice depends on the ensemble (violins may feel uncomfortable with odd tunings), the audience and the pieces. I would expect that Scarlatti and his tuner were similarly flexible.

Philip P. Jones  
Bethesda, MD

**Belt sander racing**

Regarding your offer of Belt Sander Racing Kits, I was once told by a hardware store owner that the engineers at a large tool company used to ride their belt sanders in races. This was most certainly limited to their "locomotive" style machine, model nos. 503 and 504, which had the torque to carry a passenger. If you continue to offer Belt Sander racing kits, please consider seat and foot rest options for those organ builders who still own a real "hog."

Dan Clayton  
Long Island City, NY

Regarding your advertisement for multi-belt sanders. Could the sandpaper be replaced with wool buffers with which to polish my 5 1/2 pairs of organ shoes? If so, this would give me much more time to practice each week. I cannot explain the 1/2 pair other than the ladies of the church recently held a rummage sale.

Stanton A. Hyer  
Minister of Noise, Confusion  
and Shoe-shine Booth  
Ft. Pierce, FL

**Here & There**

*The AGO Anthology of American Organ Music* has been released by Oxford University Press. The anthology, edited by Philip Brunelle, was undertaken as a salute to the 90th anniversary of the AGO. Members of the 1985 New Music Committee included: Ronald Arnatt, Vernon de Tar, John Ferris, Marilyn Mason, Leonard Raver, and Joseph Schreiber. The collection includes 28 compositions by the following composers: William Albright, Dominick Argento, Ronald Arnatt, Aaron Copland, Paul Creston, Emma Lou Diemer, Calvin Hampton, Gerre Hancock, David Hurd, Larry King, Libby Larsen, Paul Manz, Vincent Persichetti, Daniel Pinkham, Myron J. Roberts, McNeil Robinson, Ned Rorem, Gunther Schuller, Conrad Susa, Virgil Thomson, Searle Wright, and Alec Wyton, along with biographical sketches and an index of titles and tunes.

The anthology is the first such major collection to be issued since *The Modern Anthology*, edited by David McK. Williams, and published by H. W. Gray in 1949. The *AGO Anthology* is available from Oxford University Press for \$35.

The Westfield Center for Early Keyboard Studies presents its seventh annual organ summer workshop June 12-16. The workshop will focus on the music of South and Central Germany, and will utilize the organs at Wellesley College and Mount Holyoke College. Faculty includes Harald Vogel, Joan Benson, Robert Hill, Jay Panetta, William Porter, Gwen Toth, Lynn Edwards and Edward Pepe.

For further information, contact Edward Pepe, Director of Programs, The Westfield Center, One Cottage Street, Easthampton, MA 01027; 413/527-7664.

The Fifth International Congress of the *Fédération Francophone des Amis de l'Orgue* takes place July 4-8, with a Symposium July 9. The week includes concerts, lectures, and organ crawls. For information, contact: F.F.A.O., Sarupt/St-Léonard, F 88230 Fraize.

The College of St. Thomas Department of Music announces its Summer Church Music Workshop for organists, singers, and choir directors. On Friday, July 8 at 8:00 pm, Joan Lippincott will present a recital on the new Gabriel Kney organ in the College Chapel. On Saturday, July 9, Ms. Lippincott will discuss Hymn Playing Techniques and demonstrate these techniques in a hymn singing session. Robert Strusinski will present sessions on "Communicating through Conducting," "Basic Choral-Vocal Techniques," and a repertoire reading session. John Wall and James Frazier will present a session on improvisation. Before June 25, the pre-registration fee of \$30 covers the recital and all sessions. Registration at the door will be \$37.50. For application forms call 612/647-5285.

The Church Music Workshop is sponsored by the College of St. Thomas Department of Music, the School of Divinity, and the Worship Center of the Archdiocese of St. Paul/Minneapolis.

Lakeland College, Sheboygan, WI, will host a sacred music reading session July 16, featuring John Rutter and Gene Grier. The event is jointly sponsored by the college, Music Unlimited Sacred Music Workshops and Ward-Brodth Music Mall. For information, contact: Dr. Paul Almjeld, Lakeland College, Music Department, Sheboygan, WI 53081, or call 313/625-7057.

The Association of Lutheran Church Musicians is offering a Place-

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**CONTENTS**

**FEATURES**

- Claire Coci Remembered  
by Randolph Waller 10
- Sacré-Coeur de Montmartre: An Update  
by Timothy J. Tikker 16
- On the Value of Organ Music  
in the Worship Service  
by Daniel Zager 18

**NEWS**

- Here & There 2, 3, 4, 6
- Appointments 4

**REVIEWS**

- Music for Voices and Organ 6
- Book Reviews 8
- New Organ Music 8

**NEW ORGANS**

- 13

**CALENDAR**

- 20

**ORGAN RECITALS**

- 22

**CLASSIFIED ADVERTISING**

- 24

**LETTERS TO THE EDITOR**

- 2

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ment Information Service to assist both congregations and musicians in filling available church music positions. This is presently the only nationwide (U.S. and Canada) referral system of its kind serving all Lutheran denominations. Vacancies will be listed in ALCM's quarterly publication, *Grace Notes*. For more information, write to ALCM Placement Service, 5101 Sixteenth St., N.W., Washington, D.C. 20011.

The ALCM will hold its 1988 Regional Conference for Region III (Central U.S. and Canada) July 24-27 at Wartburg Theological Seminary, Dubuque, IA. Entitled "Partners in Proclamation: Pastors and Musicians," the conference will address the partnership musicians and clergy have as worship leaders. Daily events will include workshops, discussions, worship, and a hymn festival led by John Ferguson and Walter Bouman. Other faculty include The Rev. Nancy Maeker and Paul Westermeyer. For further information and registration materials, write ALCM, 5101 Sixteenth St., N.W., Washington, D.C. 20011.

The Fourth San Anselmo Organ Festival takes place July 24-29, concentrating on music of the 1930s. Repertoire will include works of Messiaen, Alain, Hindemith, Sowerby, and Distler in a series of recitals, lectures, demonstrations and masterclasses. To continue the festival's emphasis on improvisation, there will be lessons each day plus the improvisation competition and a concert improvisation by Louis Robilliard. The participants will spend time at San Francisco's Grace Cathedral and visit

two new instruments influenced by Cavallé-Coll. Featured faculty includes Catharine Crozier, John Fenstermaker, Karen Hastings, James Kibbie, Larry Palmer, Hugo Rinaldi, Louis Robilliard, Rollin Smith, Edward Millington Stout, and Susan Summerfield.

For further information, contact: San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960; 415/258-6524.

"International Organ Days" is sponsored by the *Gesellschaft der Orgelfreunde* and headquartered this year in Stockholm, Sweden. Scheduled from August 7-13, the conference will visit and hear a variety of instruments dating from the early 1700s to the 1980s. Organs in Uppsala and Drottningholm will be heard in addition to many in Stockholm. There will also be lectures on interpretation and Swedish organ literature.

For information contact: Dr. Bengt Andreas, Kronborgsvägen 1, S-21742, Malmö, Sweden.

The Milwaukee Chapter AGO, in cooperation with the University of Wisconsin-Milwaukee, will sponsor a week-long *English Romantic Organ Music Festival* in Milwaukee, WI, August 7-12, 1988. The Festival will present and study the organ and choral music of the late Romantic composers who led the renaissance of English music in the late 19th and early 20th centuries: Stanford, Parry, Harwood, Bairstow, Bridge,



Wood, Ireland, Nicholson, Gray, Davies, Harris and Howells.

Festival faculty members include Philip Brunelle, who is Program Chairman, Ronald Arnatt, William Aylesworth, Charles Callahan, Mark and Karin Edwards, Judith Erickson, Frederick Hohman, Jeffrey Peterson, John Scott, Vern Sutton, John Tuttle, Sir David Willcocks, Henry Willis IV, Todd Wilson and Percy Young. General Co-Chairmen are James Burmeister and Paul Kasten.

Throughout the week there will be performances of the organ, choral and chamber music of the composers being considered; these include recitals of organ works as well as presentations of piano works and songs of the period, concerts conducted by Sir David Willcocks with members of the Milwaukee Symphony Chorus, and chamber music with members of the University of Wisconsin-Milwaukee Chamber Music Institute. The more scholarly activities of the Festival will include lectures, lecture-recitals and lecture-demonstrations, and an anthem-reading session. Lecture topics cover not only the composers and specific organ works but the historical background, earlier English organ music, English hymnody of the period, the English organ and practical matters such as accompanying English choral music and adapting English organ music to the American organ.

Tuition for the week is \$150. Economy campus housing as well as off-campus housing is available. A limited number of registrants will be able to take private lessons, and college credit for participating in the Festival can be arranged. For a brochure and complete information write Sherry Peters, 4075 S. 112th St., Greenfield, WI 53228 (414/545-2570).

The Academy of Italian Organ Music will present its 14th Interpretation Course, directed by Luigi Ferdinando Tagliavini, August 29-September 7. The course will include masterclasses with Tagliavini and Stefano Innocenti on historical instruments; a seminar by François Seydoux on Tarquinio Merula; and concerts by Tagliavini, Innocenti, Liuwe Tamminga, Francesco Saverio Colamarino, Lorenzo Ghielmi, Doron Sherwin, and Motoko Nabeshima. Over 15 historical organs will be available for practice, and at least three participants will be invited to give recitals on historic organs in Tuscany.

For further information, contact: Academy of Italian Organ Music, P.O. Box 346, 51100 Pistoia, Italy; telephone 0573/23020.



Jan Bender receives ALCM award

The Association of Lutheran Church Musicians has named Lutheran composer Jan Bender as its first Honorary Member. A special certificate was recently presented to him on behalf of ALCM at his church in Hohenwestedt, West Germany. Born in Holland in 1909, Bender studied and worked in several cities in West Germany prior to moving to the United States in 1960. In

the U.S., he taught at several institutions, including Valparaiso University, Wittenberg University, Gustavus Adolphus College, and Lutheran Southern Theological Seminary. Bender is the composer of over 1300 works, primarily pieces for organ or choir, but also including vocal solos, piano and harpsichord pieces, instrumental works, and nine hymn tunes.

Mark Brombaugh played an all-Bach recital on the Flentrop organ at St. Mark's Cathedral, Seattle, WA, on April 29. The program was the finale of the 1987-88 concert season sponsored by Cathedral Associates.

Rosemary Clarke premiered a new work of hers, *Chorale Prelude on 'Sing, Sing This Blessed Morn, Unto Us a Child is Born'*, at the Solemn High Midnight Mass on December 24, 1987 at Trinity Church, Platteville, WI. The work is dedicated to The Rev. Canon John W. Downing.



Marsha Foxgrover

Marsha Foxgrover recently played on the Annual Organ Concert Series at First Congregational Church of Los Angeles, replacing Wilma Jensen, who had an unfortunate accident five weeks prior to the March 11 recital date. Ms. Foxgrover played a similar program at Mercer University, Macon, GA, in February of this year. She is Organist-in-Residence at Rockford College, Rockford, IL, as well as organist at the First Evangelical Covenant Church in Rockford. Marsha Foxgrover concertizes under the management of Artist Recitals Concert Promotional Service, Ruth Plummer, Artists' Representative.

Eileen Hunt premiered a new work by Richard Konzen, *Praeludium for Organ*, in a program at Norfield Congregational Church, Weston, CT, honoring the 15th anniversary of the church's Casavant organ. The new work was commissioned by the church for the occasion.

Ludwig Music has announced the release of Supplement I to *The Organist's Shortcut to Service Music* by Joy E. Lawrence. The Supplement refers to 447 hymn tunes found in the original Shortcut with 858 new titles of intonations. For further information, contact: Ludwig Music, 557 East 140th St., Cleveland, OH 44110-1999; 216/851-1150.

Willie Martinez, a senior at Texas Christian University, Fort Worth, TX, has been awarded a Fulbright Scholarship to study organ with Johannes Gefert at the Robert Schumann Conservatory in Dusseldorf, Germany. Martinez is a student of Emmet Smith, who has seen 12 of his TCU students selected as Fulbright Scholars.



Marilyn Mason

Marilyn Mason has been named 1988 International Performer of the Year by the New York City AGO Chapter. Dr. Mason presented an award recital on May 10 at the Riverside Church. The program included five of the more than forty works she has commissioned over the past forty years. Mason recently marked her 40th year at the University of Michigan. She has served as chairman of the organ department there since 1961 and was appointed University Organist in 1976.

Telarc has released a new recording by Michael Murray entitled "The Organ at the Cathedral of St. John the Divine." This is the first digital recording of the 143-rank Aeolian-Skinner organ at the Cathedral, and includes works by Franck, Widor, Bach, Dupré and others. The order number for the new compact disc is CD-80169.

Several new works by Daniel Pinkham have received premieres recently. *Three Alleluias* was premiered by Lindsey Humes, soprano, and William Merrill, piano, on April 17 at the Brookline (MA) Public Library; *Sonata da Chiesa*, April 24, by Patricia McCarty, viola, and James David Christie, organ, for the dedication of the Darren Wissinger organ at Plymouth Church, Belmont, MA; *Petitions*, May 1, by James David Christie and John Finney, organists, at the Church of the Advent, Boston, MA; *Four Marian Antiphons*, May 18, by Michael Calmes, tenor, and James David Christie, organ, Church of the Madeleine, Paris, France; and *Create a Pure Heart in Me* (Psalm-Motet XIV), May 20, by members of the New England Conservatory Chorus, conducted by David Hodgkins. *Daniel Pinkham: A Bio-Bibliography* was published in May by Greenwood Press.



Christa Rakich and Heather Knutson

Women in the Arts Month at the University of Connecticut featured organist/harpsichordist Christa Rakich and soprano Heather Knutson in a program of works by women composers from the 16th to the 20th centuries. Of special interest was the song "O Death, Rock Me Asleep," composed by Anne Boleyn while she was imprisoned in the Tower of London.

J. Marcus Ritchie, music director of St. Paul's Parish in Washington, D.C., spent the week following Easter as the guest of Christ Church Cathedral, Nassau, Bahamas, where he conducted four rehearsals with the Cathedral Choir of Men and Boys, directed the anthem for the Mass on Sunday, April 10, and played an organ concert on the new Oberlinger mechanical action organ following Evensong. Mr. Edward Cox, President of the Bahamas Organ Guild, arranged an organ crawl for Mr. Ritchie to see organs by Walker, E. M. Skinner, Möller and Oberlinger.

Easter morning services marked the occasion of the first performance of *The Resurrection Story*, an extended anthem setting of the 20th Chapter of John's Gospel by California composer Richard W. Slater. Written for baritone, choir and organ, the piece also features two trumpets, one of which is heard variously from outside at a distance, from the altar area, and in duet from the choir gallery.

Slater was the featured artist-lecturer for the April meeting of the Sequoia AGO Chapter in Arcata, CA. He played a recital on the 7-rank 1973 Schlicker organ in the Lutheran Church of Arcata on April 15, and presented workshops on "Music for the Small Organ" and "Music and Resources for the Small Choir" the following day.



Jason H. Tickton

Jason H. Tickton celebrated 55 years as Organist and Music Director of Temple Beth El, Birmingham, MI, on April 8. A Kiddush reception was held on the last day of Passover, the actual date of the anniversary. Professor Tickton related the circumstances of beginning his career there:

On the seventh day of Passover, 1933, I was eating breakfast. The telephone rang. My teacher, Abram Ray Tyler, the organist of the Temple, was calling me.

"Jason," he said, "You're my BEST pupil." He paused. "Jason," he continued, "You're my ONLY pupil." He told me that he was ill and would not be able to play for the Passover service. He asked me to substitute for him. That was the beginning of my career at Temple Beth El.

In addition to his post at the Temple, Prof. Tickton has served as a faculty member at Wayne State University for 47 years, was a lecturer for the Detroit Symphony Orchestra for five years, is the composer of liturgical music and author of numerous articles. He was winner of the Award for Adult Education for Creativity in the Arts for May, 1960 and May, 1963, and was winner of the President's Award for Excellence in Teaching in June, 1977.

All Saints' Church, Dorchester, MA, hosted the choir of St. Bride's Church, Fleet Street, London, in a concert on May 5. The proceeds of the concert will benefit the All Saints' Church Centenary Organ Fund.

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5 David Pearson  
12 Philip Crozier  
19 Sophie Trepanier  
26 Pamela Hoswitschka

**August**

2 Ian Sadler  
9 Jean Ladouceur  
16 Thomas Annand  
23 Gilles Rioux  
30 Philip Crozier

Philip Crozier, Director of Music

The Association of Anglican Musicians is sponsoring a competition for an original work for SATB choir with organ accompaniment. An award of \$500 will be made to the winner on January 1, 1989. The winning composition will be performed at the annual convention of the association in June of 1989 in Chicago, IL. All composers, except members of the A.A.M. Executive Board, are eligible for the competition. A fee of \$10 will be assessed all entrants who are not members of the A.A.M. Deadline for all entries is September 1. Entries are to be mailed to: David M. Lowry, 728 Milton Way, Rock Hill, SC 29730.

The University of Michigan School of Music has announced its 1988 International Organ Performance Competition. The competition is open to all organists of any nationality and age. For the Elimination Round, a tape recording, application materials and \$40 registration fee must be received by September 1. The Final Round takes place October 8 in Ann Arbor. The required repertoire includes: Bruhns, *Präludium in G Major*; Bach, *Fantasia and Fugue in G Minor*, S. 542; Brahms, *Chorale Prelude and Fugue on 'O Traurigkeit, o Herzeleid'*; and for the final round only, Robert Lind, *Variations on 'Hinter ist der Sonnen Schein'* (available after June 1 for \$8 from Robert Lind, 403 Highview Drive, Fox River Grove, IL 60021).

First prize includes \$1,000, a broadcast on Minnesota Public Radio's Pipedream series, a performance on the University of Michigan's 28th Annual Conference on Organ Music, and 11 additional recital appearances. Second prize is \$500; third prize \$300.

For further information, contact: Dr. James Kibbie, International Organ Performance Competition, The University of Michigan School of Music, Ann Arbor, MI 48109-2085.

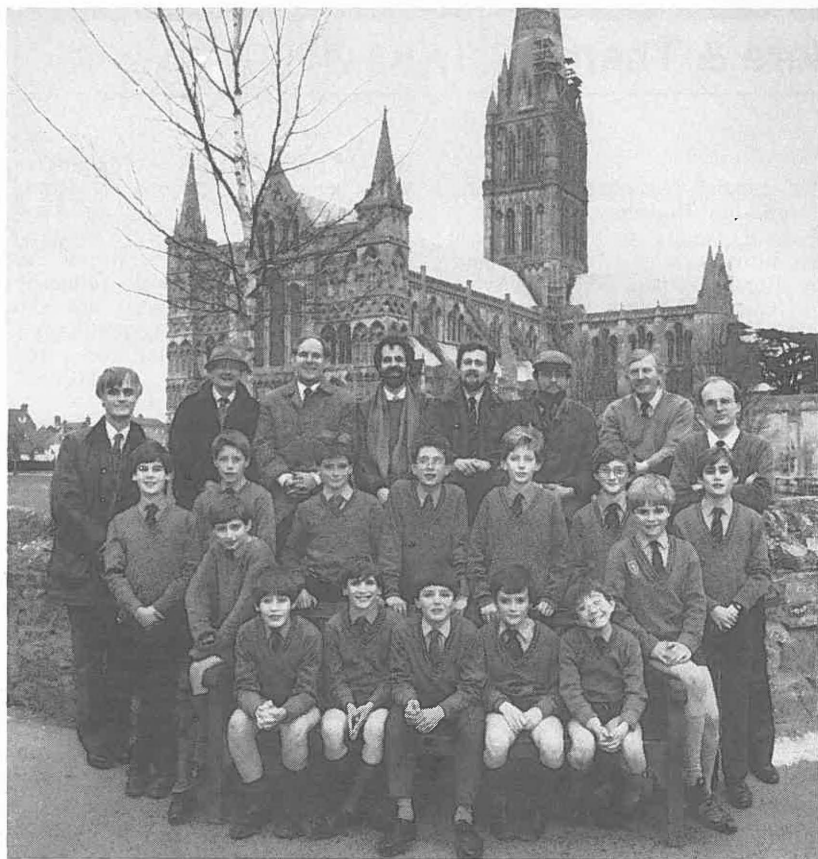
The committee for the AGO 1989 Region I Convention (New England) has announced a search for new hymns of praise (excluding Christmas and Easter), utilizing contemporary and inclusive language. The winning entry, for which a prize of \$350 will be awarded, will be sung at the opening convocation service of the convention, to be held in New Haven, CT, in June of 1989. Deadline for entries is October 15, 1988. For further information, contact: AGO 1989 Region I, P.O. Box 157, Cheshire, CT 06410.

Les Amis de l'Orgue has announced the publication of *André Marchal 1894-1980—Sa Carrière*, a special edition of *L'Orgue*, Cahier et Mémoire No. 38, 1987. The book includes a listing of his concerts, repertoire, travels, correspondence, recordings, etc., and contains 160 pages and 40 illustrations. The price is 140 FF (add 10 FF for air mail). For further information, write: Secrétariat administratif de l'Orgue, 22 rue Léon Germain, F-77350 Le Mée sur Seine.

St. Paul's Parish has issued a new brochure listing its choral music and concert programs from Palm Sunday through Corpus Christi. A second brochure also is available listing music from Pentecost to Advent. The brochures are \$2.00 each and may be requested from St. Paul's Parish, Music Brochure, 2430 K Street NW, Washington, D.C., 20037.

*Face to Face with an Orchestra* by Don V. Moses, Robert W. Demaree, Jr., and Allen F. Ohmes, has been released by Prestige Publications. Designed as an orchestral handbook for choral directors, it includes a foreword by Robert Shaw. For further information, contact: Prestige Publications, Inc., 180 Alexander Street, Princeton, NJ 08540.

The Choir of Salisbury Cathedral, Salisbury, England will tour North



The Choir of Salisbury Cathedral

America from March 29-April 18, 1989, beginning with a concert at Mercer University, Macon, GA. This Choir maintains a tradition of church music that has been offered in the Cathedral for over 700 years. Since its consecration in 1258, Salisbury has been well-known for the lead it has given in liturgy, with music today provided by 16 choristers and 6 Lay Vicars (9 will be in the touring party), while the one remaining Vicar Choral sings the responses and intones the prayers.

Salisbury Cathedral is famous for its great spire, the subject of William Golding's book "The Spire" and a main feature of a new best-seller, Rutherford's "Sarum." The spire, unique in its design, is undergoing major repair for the first time since Christopher Wren repaired it 300 years ago. In conjunction with the Cathedral Spire Appeal, Salisbury Cathedral Choir is undertaking its first tour of North America, both to publicize the work being done on the Cathedral as well as to represent the daily work and living of the people within Salisbury Cathedral Close.

Organist and Master of the Choir for the past twenty years, Richard Seal, will conduct the choir in its concerts, with David Hills as organist. The tour is under the auspices of Murtagh/McFarlane Artists, Cleveland, OH.

The fifth annual Conference of Roman Catholic Cathedral Musicians was held at St. Peter's Cathedral in Erie, PA, January 4-7. Fifty CRCCM members attended the Erie Conference, which was organized by hosts William Herring and the Steering Committee: Leo Nestor (Washington), Gerald Muller (Washington), Peter La Manna (Philadelphia) and Richard Proulx (Chicago). Cathedrals represented were Washington, D.C., Chicago, Philadelphia, Boston, Cincinnati, Baltimore, Newark, Atlanta, Milwaukee, San Francisco, St. Paul-Minneapolis, Seattle, Oklahoma City, Brooklyn, Buffalo, Rochester, Arlington, Metuchen, Santa Rosa, Salt Lake City, Spokane, Baton Rouge, Lake Charles, Corpus Christi, Palm Beach, Orlando, Little Rock, Jackson, La-Crosse, Joliet, Kalamazoo, Columbus, Cleveland, Youngstown, Erie, Scranton, Greensburg.

The Erie Conference was organized into 14 presentations and discussions concerning current challenges and opportunities in cathedral music-making. The Most Reverend Michael Murphy, Bishop of Erie, provided thoughtful reflections on recent Vatican directives and tensions inherent in the cathedral's dual role as diocesan center and parish

church. Extensive discussions of the rationale for concerts in churches took place throughout the Erie conference, prompted by a recent advisory letter to bishops from the Roman Congregation for Divine Worship. Haig Mardirosian (Arlington) facilitated a spirited discussion on the growing use of synthesizers in worship. William Herring (Erie), Leo Nestor and William Tierney (Washington) offered suggestions on flexibility and variety in the use of the Sacramentary and other liturgical resources. A presentation by Rev. Jacob Ledwon and Donald Fellows (Buffalo) explored financial grants available from government, corporate and private sources. Sr. Mary Jane Wagner (Milwaukee) reported on the CRCCM commission for new settings of music for the Christ Mass. The commission, funded by grants from 35 bishops, was awarded to Robert Twynham (Baltimore) and will be available to participating cathedrals for Holy Week, 1989. Mr. Randy Wagner presented a history of organ building in Erie and led organ crawls to four local churches.

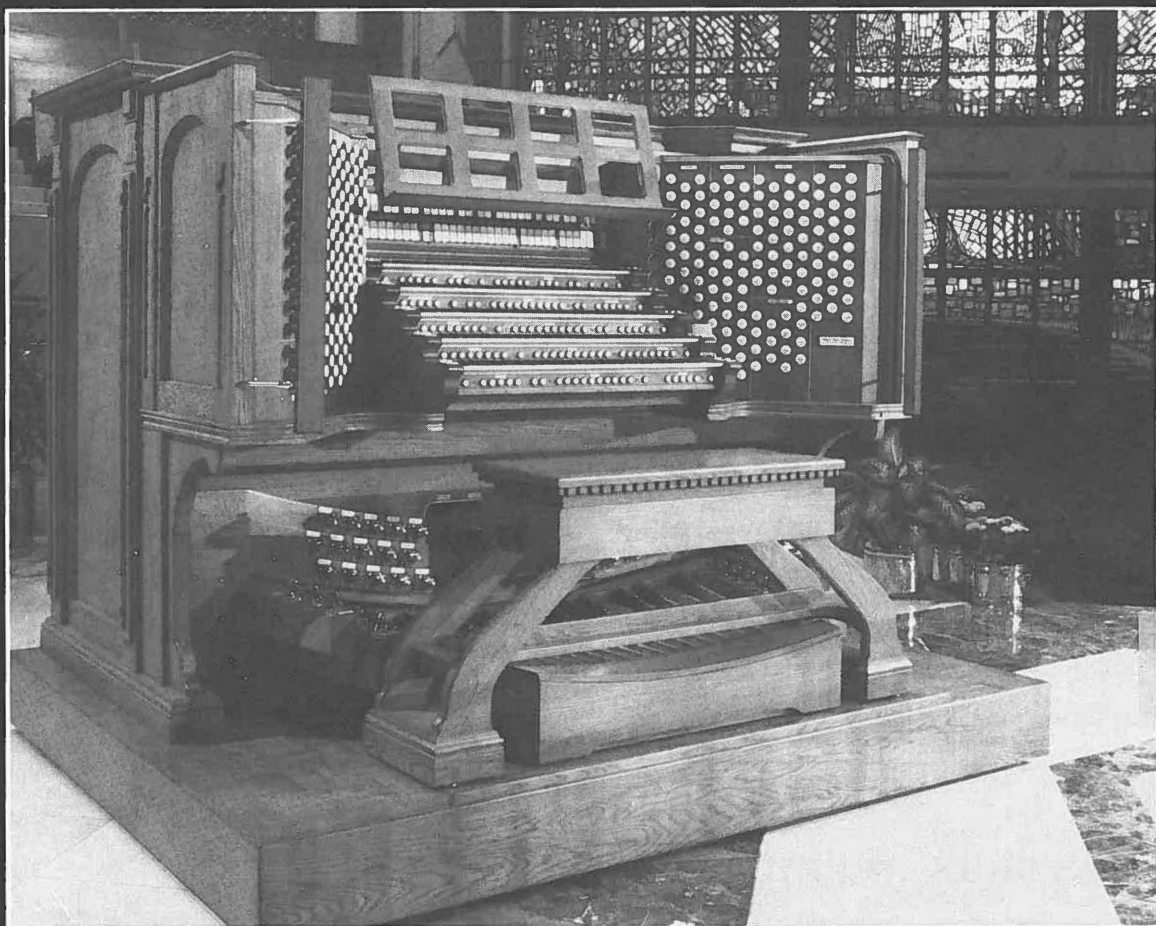
The 1989 Conference (fifth anniversary) will be held January 2-7 in Washington, D.C./Arlington VA, with a day trip to Baltimore, MD. The focus of the conference will be "a pilgrimage to six Cathedral Churches." The 1990 Conference is scheduled for Corpus Christi, TX. Membership in CRCCM is open to professional musicians in all Roman Catholic cathedrals in North America. For further information contact: Richard Proulx (312-664-6963), or Leo Nestor (202-526-8300).

**Appointments**

John McGovern has been appointed minister of music at St. Cyril of Jerusalem Catholic Church in Taylor, MI, effective July 1. This full-time position will entail organist duties for all liturgies of the 1,300-family parish and elementary school, directing the adult choir, folk group, and developing a youth choir and cantor program. Mr. McGovern earned a Bachelor of Arts degree at Western Illinois University as a student of Anita Eggert Werling, and received the Master of Music degree from the University of Michigan under the tutelage of James Kibbie and Robert Glasgow. McGovern leaves a position as music director of Holy Spirit Catholic Church in Highland, MI.



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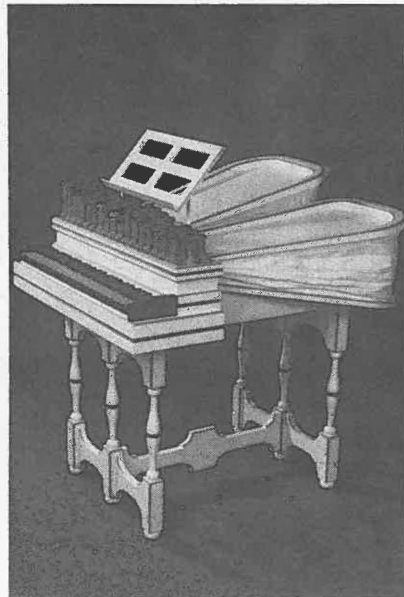
Choir of St. Paul's Cathedral, London

The Choir of London's St. Paul's Cathedral performed 16 times in 13 states and the District of Columbia during its April 1988 American tour. The choir's traveling party consisted of 58 people, of whom 48 were singers. John Scott directed and trained the choir for the tour, and Christopher Dearnley, the Organist of St. Paul's Cathedral, accompanied.

The tour opened in St. Paul's Cathedral, St. Paul, MN, on April 10, where on the choir's previous American trip it had sung for the 1980 AGO national convention in Minneapolis/St. Paul. It concluded with a performance at St. Bartholomew's Church, New York City, on April 26. Between these two stops were performances in Illinois, Missouri, Nebraska, Colorado, Oklahoma, Texas, Louisiana, Tennessee, North and South Carolina, Pennsylvania and the District

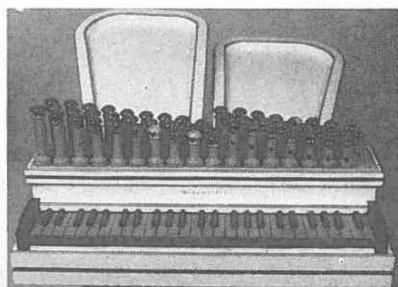
of Columbia. The choir's performance in St. Paul, MN, was broadcast nationally by the American Public Radio Network and its concert in Washington, D.C., was recorded for autumn national broadcast by National Public Radio.

The tour was organized by Phillip Truckenbrod Concert Artists. The Choir of St. Paul's Cathedral plans to return for its fourth American tour in the spring of 1993.



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The Belgian firm of Schumacher (Organbuilding and Design, Ltd.) recently added their Terracotta-Regal to their line of portatvs. The instrument is based on an engraving by Hans Weiditz from the year 1519 which depicts a similar organ. The regals have resonators of pottery. The organ is available as a table-regal, that is, without legs. An electric blower may be built in for the purpose of convenience (but will still allow for hand pumping) at a slight



Schumacher Terracotta-Regal

extra cost. Schumacher also offers a complete line of handcrafted one, two, and three manual and pedal practice organs, to larger custom-designed church instruments—all feature tracker action. For more information contact their North American representatives: Kajkowski Family Organs, P.O. Box 415, Deer Lodge, MT 59722.

The Organ Literature Foundation has announced the release of its new Catalogue "V". The 44-page catalogue

lists 635 books, of which 66 are new items. Of the 367 theatre organ records, 41 are newly listed. In the band organs-music box section, 9 new items have been added for a total of 123. The largest increase is in the miscellaneous classical records division; of the 2,129 listed, 195 are new to this catalogue. The recently added section of organ music has increased by 76 items for a total of 206. The catalogue is available for \$1.00 (or 4 international reply coupons sea-mail; 8 coupons for air-mail) from: The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184; 617/848-1388.

The San Francisco Boys Chorus is accepting applications for the position of Music Director. Qualifications include extensive experience in choral directing, with proven high quality, preferably with an emphasis on the directing and training of young voices. For information, contact: Search Committee, San Francisco Boys Chorus, California Hall, 625 Polk St., San Francisco, CA 94102; 415/771-1222.

## Music for Voices and Organ by James McCray

*Lord, Make Me an Instrument of Your Peace*, Audrey Snyder. SATB and keyboard, Studio 224 of Columbia Pictures Publications, No. SV 8310, \$.70 (E).

The chorus is homophonic above a flowing keyboard. The music is easy with a modal ending. There is a "pop-like" quality to the melody and harmonies, but a quiet spirit is maintained. Easy enough for any choir and useful for a youth choir.

*Magnificat and Nunc Dimittis*, Adrian Cruft. SATB and organ (or orchestra), Boosey and Hawkes, 18909 (M+).

This setting is brief, less than six minutes, and features a brilliant style with frequent unaccompanied singing. Contrapuntal and homophonic textures are used with mild dissonances. The organ writing, on three staves, is soloistic but not difficult, often creating a fanfare effect through a motive that dominates the setting. Some registration suggestions are given. This is a work with drama, full vocal ranges (especially soprano), and a sense of excitement. It could be used as a concert or church work and is highly recommended.

*Wondrous Love*, arr. Robert Boyd. SATB with optional keyboard, Mark Foster Music Co., MF 265, \$.80 (M).

The optional keyboard merely doubles the voices. This traditional American folk-hymn has a few mild dissonances, and the sopranos have a descant line with a high tessitura in one area, which could be sung by selected voices. The music retains the character of the original, but still has a solid four-part setting. Most of the vocal lines move

stepwise so that the harmonies unfold through a natural flow. A lovely setting that would be useful during Lent.

*What Wondrous Love Is This*, arr. James Marnsfield. SATB, flute and keyboard, Lorenz Publishing Co., B 394, \$.85 (M).

This is a different setting of the same text and melody mentioned above, with a similar but more varied character. The choir alternates unison and four-part areas. The flute part is simple and functions more as an obbligato instrument that plays above the choral parts. The keyboard is on two staves, but more suited for organ. The same modal influences can be found in both settings although this one ends with a major chord and the Boyd arrangement an open chord with no third, which I think is preferable. This setting will be appealing to singers and the congregation, and can be learned quickly.

*Amazing Grace*, arr. Isabel Carley. Two part with Orff instruments, Augsburg Publishing House, 11-2084, \$.70 (E).

Perhaps one of the most familiar and favorite texts with congregations is that of *Amazing Grace*. This setting is designed for a youth choir although it could be sung by adults if desired. The score contains all of the parts for the various Orff instruments such as soprano recorder, alto metallophone, hand drum, xylophone, etc. The setting includes a soprano solo, violin solo and an optional ostinato stanza for great variety. The melody is clear and at times enhanced. A gentle, and very useful setting.

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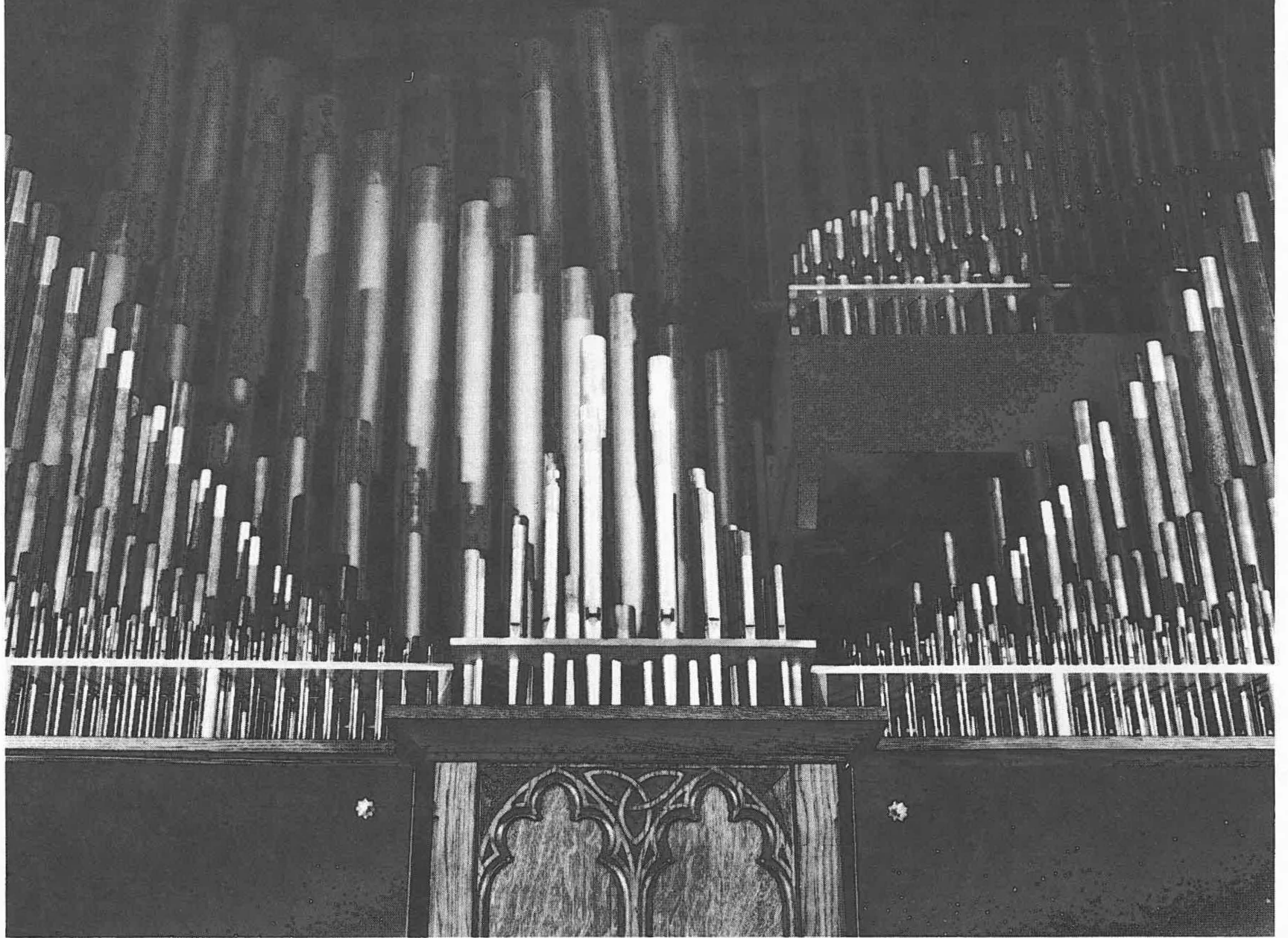
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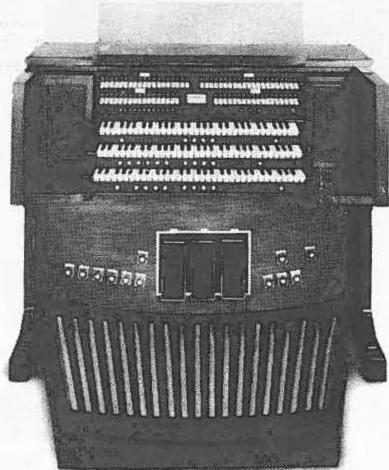
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## Book Reviews

**Domenico Scarlatti: Master of Music**, by Malcolm Boyd. New York: Schirmer Books, 1987. 302 pages. \$19.95.

The tercentenary celebrations of the births in 1685 of three Baroque masters—Bach, Handel, and Scarlatti—are now several years into history, but the scholarly testimonials to the abundance of their achievements continue to emerge. The latest of these is a carefully crafted panorama of Scarlatti's life and musical times by Malcolm Boyd, Senior Lecturer at the University College, Cardiff. While Scarlatti is best known for his lively and piquant sonatas for harpsichord, only a few specialists are acquainted with his sacred and secular vocal compositions. The extent of the musical contributions of this gifted and versatile composer, which include the recent discovery of several operas, masses, chamber cantatas, and other church compositions, will become more widely understood and appreciated, thanks to this comprehensive portrait of Scarlatti and his work.

The book has three main sections,

each dealing with a major period in the composer's life. Introductory biographical sketches precede descriptive and analytical commentaries on the music Scarlatti produced while in Italy (operas, oratorios, and church cantatas), Portugal (serenatas and other church music), and Spain (keyboard and late vocal works). Insights concerning the development of musical styles in the first half of the eighteenth century are enlivened by accounts of Scarlatti's relationships with his musical contemporaries and his royal patrons—Queen Maria Casimira of Poland, King John V of Portugal, and Queen Maria Barbara of Spain—for whom some of his works were composed.

Boyd combines musical sensitivity with meticulous research in tracing the development of Scarlatti's inventive vocal style from the early operas (beginning with one composed in his eighteenth year) with their stereotyped structural formulae and derivative melodic and harmonic styles, to the later compositions exhibiting real individuality and sympathetic feeling for the voice, some of which rival the strong dramatic sense and melodic gifts of Handel. While Scarlatti's unique command of vocal, instrumental, and poly-

phonic styles did not always produce masterpieces, his church music contains enough inspiration and craftsmanship to endure.

An equally effective treatment is accorded the keyboard works whose originality, vitality, and technical innovation have placed Scarlatti among the most important protagonists of keyboard style and technique. Intricate questions about the derivation of printed editions from manuscript sources and the pairing of the sonatas in composition chronology and in performance are examined within the context of a cautious and critical scholarship. The analysis of the musical structures and the distinctive stylistic fingerprints of the sonatas—hand-crossings, melodic leaps, bold modulations, note-clusters—along with the implications of technical difficulties for performance practices (the "tight-rope" element), is recommended to musicologists and performers alike.

The concluding retrospective chapter on Scarlatti's reputation and influence contains a comparison of his style with that of Bach, Handel, and other contemporaries. While there are some affinities with the keyboard works of C. P. E. Bach and Antonio Soler, there are even closer similarities between Scarlat-

ti's sonatas and those of Sebastian Albero, organist of the royal chapel in Madrid around 1750. In the final analysis, however, the uniqueness and freshness of Scarlatti's work remains undisputed. The charting of the vagaries of the acceptance of Scarlatti's output both on the Continent and in England over the intervening period includes references to such nineteenth-century giants of the keyboard as Schumann, who wrote an unenthusiastic review of Scarlatti's work; Chopin, who recommended the sonatas to his pupils; Liszt, who included some Scarlatti in his public recitals; and Brahms, who owned several Scarlatti manuscript volumes and adopted a sonata opening in one of his own compositions.

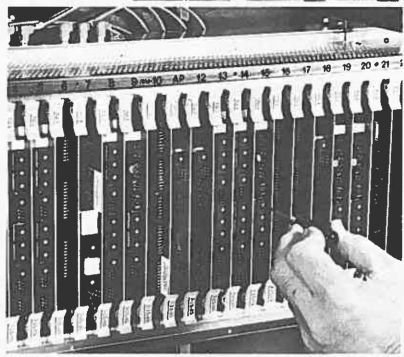
Appendices include a discussion of some arrangements of Scarlatti's music, the text of his will, the scores of two previously unpublished keyboard sonatas (of lesser quality than ones already known), and a catalogue of compositions which includes a cross-index of the conflicting numbering systems of the keyboard works by Longo, Kirkpatrick, Pestelli, and Fadini (new edition in progress).

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

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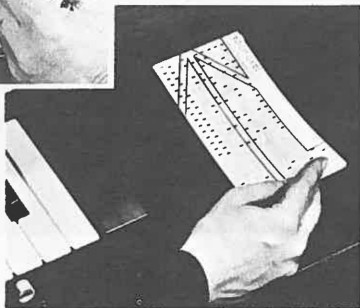
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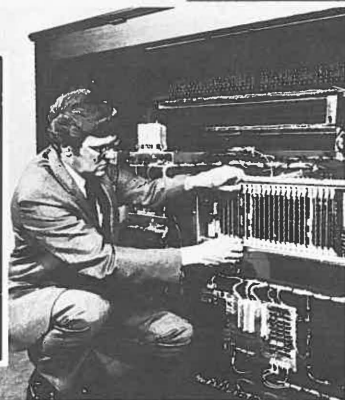
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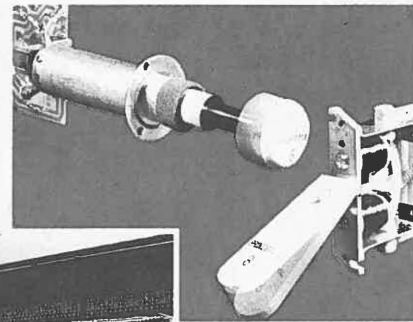


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## New Organ Music

Choral-Finale from Cantata 167 *Ihr Menschen, rühmet Gottes Liebe*, and *Siciliano*, J. S. Bach, edited and arranged by John L. Schneider. Randall M. Egan.

*Trio in G Minor* (BWV 584) and *Gigue*, J. S. Bach, edited and arranged by John L. Schneider. Randall M. Egan.

The four movements in these two publications are pieces transcribed for organ. The choral, siciliano, and trio are reminiscent of the trio-sonata writing of Bach, with much independent motion in the hands and feet. The chorale in the first piece is also known as *Nun lob', mein Seel', den Herren*. The *Trio in G Minor* is from the tenor aria of Cantata #166, and contains many voice-crossings in the manual parts which could present some difficulty. The arranger states, "The *Gigue* is from an unfinished suite intended for the *Clavierbüchlein* for Wilhelm Friedemann Bach," and this piece may sound better on the harpsichord than the organ. However, the first three pieces are a nice addition to the trio repertoire of the music of Bach.

*Suite in G*, Henry Purcell, arr. by Bryan Hesford. Fentone Music Ltd. (Theodore Presser) F354.

This transcription does not seem to work too well for the organ. Too many lines simply drop out without attention to good voice-leading. Many pedal notes seem like afterthoughts. The four movements are very short, making one wonder how and where to program such a short work. As you might expect from Purcell, it's good music, but is it right for the organ?

*Music for Manuals, Volume 2*, selected, edited and arranged by Bryan Hesford. Fentone Music Ltd. (Theodore Presser) F367 \$5.50.

This is a nice collection of music which spans four centuries. Composers include Cabezon, Felton, Reger, Brahms, Boëllmann, Guilmant, Franck and Karg-Elert. All are easy to medium in difficulty, and there is a good variety represented. The collection is intended for pianist-organists whose pedal technique may be limited. This volume would be useful for organ teaching as well.

*Concertango*, Adalberto Guzzini. Berben (Theodore Presser Co., sole selling agent) E.2633 B. \$8.25.

No, that's not a mis-spelling—it really is *Concertango*, as in "dance," and to be played in "Tempo di tango." From a



series for electronic organ, this piece would be appropriate only if you play "pops" concerts, or accompany silent movies featuring a "Carmen-like" star. Complete with keyboard glissandos, it would sound best on an organ with rhythmic percussion. You get the idea—not for the serious organist.

**Sonata in One Movement, Libby Larsen, E. C. Schirmer No. 4001. \$6.00.**

The sonata is based on a troubador song "Kalenda Maya" ("The Month of May"). The composer states that the song "is the earliest known example of an 'estampie,' the most important instrumental form of the 13th and 14th centuries." After a recitative-like introduction, the theme is announced in the pedal. Quotes of the theme then appear, with clever harmonies and rhythms. This is a captivating piece, and may be very effective in a program (especially if played side-by-side with the original estampie, so that the theme would be easily recognized throughout the piece).

**Quiet Pieces for Organ/Book One, compiled and edited by Darwin Wolford. Universe Publishers (sole agent: Theodore Presser Co.) 493-00036. \$5.95.**

This collection contains thirteen meditative pieces. Eight are based on hymn tunes. All are uncomplicated, mood-setting pieces, but are not terribly original in compositional thought. They might be useful for the organist with minimal training.

**6 Chorals with Variations (from Practical Organ School, opus 55), Christian Heinrich Rinck, edited by Willem van Twillert. Edition Ars Nova 1380628 (Theodore Presser Co.) \$17.00**

Rinck (1770-1846), a student of the last Bach pupil J. C. Kittel, wrote an organ method (*Practical Organ School*) consisting of free pieces and chorale-based compositions. The present collection contains the chorale variations from this organ method. Each chorale includes 3-6 variations written in a mixture of styles, clearly intended to teach the variety of chorale compositional styles as well as to instruct the organist in a variety of playing requirements. These pieces are well-written and provide an important contribution to chorale-based organ literature from this period.

**Serenade and Pastorale, Charles-Marie Widor. Universal Songs/Musiscript MG 005 (Theodore Presser Co.) \$11.25.**

Widor is, of course, mostly known for his symphonies for organ. Although no information is given as to the source of these pieces, they could easily be middle movements from an organ symphony. The compositional style is consistent with the musical language of slow movements of his organ symphonies. These pieces would work well for those occasions requiring quiet music from the Romantic period.

—Dennis Schmidt

**Faber Early Organ Series, volumes 4-6: Spain & Portugal (ed. Dalton). Faber Music Ltd., Nos. 50489185, 86, 87 (G.**

Schirmer/Hal Leonard, agent), \$8.95 each.

The contents of this three-volume anthology of music from the Iberian Peninsula includes tientos, obras, versos, hymn settings, three fugas, and one battle piece from the years c.1550 to c.1710. Each volume has an English preface with a German translation which contains an informative introduction with biographical sketches of the composers, and sections describing the church modes, ornamentation, and registration practices of the period. In addition, a *Critical Commentary* provides information about the existing sources. The printing is clear and spacious, the measures are numbered, and all editorial suggestions are indicated by special signs. This is an excellent practical performing edition of music that is too seldom heard, and, until now, too difficult to find in a reliable edition.

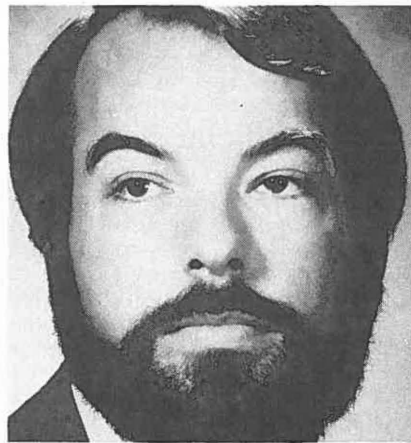
**César Franck, Choral en la mineur, edited by Rudolf Walter. Edition Schott (Agent: European American Music), ED09738, \$4.50.**

In a token-sized *Preface* (in German, French and English) the editor explores the influence of "chorale-like structures" on 19th-century instrumental music, and outlines the form of the *Choral in A Minor*. However, no information about the source for this edition is given, and no reasons are offered for the incorrect dedication to Augusta Holmès instead of Eugene Gigout, whose name has been restored as the true dedicatee in some editions. The measures are numbered and free of editorial performance suggestions. The printing is clear, attractive, and very similar in appearance to the old Kalmus edition where, however, registration indications are printed in French and English, while here they are given in French and German, with no English translation. Schott's edition is directed neither to the scholar/performer nor to an English-speaking public; therefore, it cannot be considered a preferred one.

**Theodor Kirchner, Orgelkompositionen (Organ Works) Opus 89. Edition Schott (Agent: European American Music) EDO9742, \$6.95.**

Theodor Kirchner (1823-1903), like many other minor German composers, was a friend and admirer of Mendelssohn, Schumann, and Brahms. Although he wrote various chamber works and nearly 1000 pieces for the piano (mostly of the character-piece genre), these thirteen pieces are all that survive of his compositions for organ. His harmonic progressions are characteristic of the late Romantic period, with frequent use of augmented sixth sonorities and mixed-mode chords, and a strong lyric quality that reminds one of Schumann and Mendelssohn. However, most of the pieces lack the strength of construction frequently found in the works of his better-known contemporaries, and suggest a more improvisational origin. The music is not difficult technically, but very pianistic. This may pose some problems for a convincing performance on the organ; nevertheless, Kirchner's organ compositions are of interest musically and historically.

—Edmund Shay, DMA  
Columbia College  
Columbia, SC



Michael Corzine



Lynne Davis

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# Claire Coci Remembered

One student's recollections in commemoration of Miss Coci's death ten years ago

Randolph Waller

It would be difficult to say exactly when Claire Coci's influences first entered into my life. My organ and piano teacher from age eight was William Wrenn, the high-spirited chief musician at my family's church. Bill had studied with Claire as an undergraduate at Westminster Choir College, and it was through him that I began hearing of Claire's musical gifts and legendary panache. It seemed she was a very distinguished concert organist; beyond this there were many colorful stories in circulation about her. Supposedly she was known to prompt her own encores by having her young twin boys come running up the aisle clamoring for her to "play the Passacaglia!" Once during a parents' weekend performance a stopknob came out in her hand and she was alleged to have simply uttered an oath and tossed the knob over her shoulder without missing a beat. From there the tales grew less credible. Some were spicy; some were fiery. One anecdote had her teaching in a practice room, yanking a pipe out of the organ and hitting a difficult student over the head with it!

By the time I had reached college age Claire was about sixty and comfortably established as a performer and private teacher headquartered at her large old house in Tenafly, New Jersey. In the fall of 1972 I enrolled at Upsala College in nearby East Orange where studies with outside teachers could be approved for credit. Bill Wrenn urged me to get in touch with "Dr. Coci" as I was soon to address her. I called her from my dorm room; at the other end of the line she sounded quite composed, gracious—and, surprisingly, Southern.

Having passed an exciting youth immersed in the art and the mystique of Bill's associates, who also included Virgil Fox, Pierre Cochereau, and Maurice Duruflé, it was no small occasion for me

to travel to Tenafly for my first encounter with this fabled "first lady of the organ." On arriving at her impressive three-story residence I made my way into the office where Claire and her secretary, Sylvia, were quietly attending to various items of the day's business. Claire was quite short in stature, yet she bore herself purposefully. She had wavy black hair and high cheekbones as in her pictures. She was wearing a skirt that hung straight from her ample waist to the floor. Her mien was at once stately and a bit quaint. She and I met momentarily, and headed up to the third floor organ studio. Already I had the distinct impression that Claire, though petite, was going to prove bigger than life.

The house, also home to Claire's American Academy of Music, was perhaps a hundred years old. Its ambience seemed auspicious; on the dark side, but not forbidding; quiet, yet alive with activity. There was a waiting room complete with magazines and a photographic display of Academy faculty such as



Claire Coci in 1978

Randolph Waller is a 1977 graduate of Westminster Choir College and a 1980 recipient of the Organ Historical Society's E. Power Biggs Fellowship. He is organist at the Church of the Sacred Heart, South Plainfield, N.J.

Wayne Cohn and Mary Elizabeth Bonnell. As I was to discover, other rooms would contain a small Skinner organ or a piano that converted into a desk. The gabled third floor was exotic. Here were shelves of scores and interesting books

on music; various international objets d'art; a grand piano; inviting furnishings; a dramatically large poster from a Coci recital in London. Organ pedals were cleverly worked into the banister around the stairway opening. Not least,



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8' Gemshorn	8' Viola Celeste	16' Bourdon
4' Octave	4' Principal	16' Gemshorn
4' Bourdon	4' Spill Flute	10 3/4' Quint
2' Octave	2 3/4' Nazard	8' Octave
IV Fourniture	2' Octavin	8' Bourdon
8' Trompette	III-IV Plein Jeu	8' Gemshorn
Chimes	16' Basson	4' Octave
	8' Trompette	4' Bourdon
	8' Oboe	III Fourniture
	4' Clairon	16' Bombarde
	Tremolo	16' Basson
		8' Trompette
		8' Basson
		4' Oboe
<b>Choir</b>		
8' Hohl Flute		
8' Gemshorn		
8' Gemshorn Celeste TC		
4' Nachthorn		
2' Principal		
1 1/2' Larigot		
III Cymbale		
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there was a two-manual organ with one division in view and another in a chamber flanked by eight-foot trumpet basses. (It was later rumored that this organ, of uncertain extraction, had been brought from New York City one car load at a time.) Claire seemed to have decorated with the gusto that made her famous.

It was apparent right away that Claire was an uncommonly active, industrious person. Calls would demand her attention, transferred up the intercom by the trusted Sylvia. Claire would bustle about, checking something at one of her several desks or replenishing the coffee that seemed to give her her remarkable vitality.

She sat me at the organ. "So," she queried expectantly. "Tell me. Do you love the organ?"

"Yes, I do." I hoped I sounded ready for the journey ahead.

We talked. She seemed intently interested in me and my studies. Soon she asked me to play something. I began the great A minor prelude of Bach. Despite my nervousness I thought it went fairly well.

"Oh, you have talent!" she broke in beaming. "You have *such* talent. You've got just loads and loads of it,"—an eighth rest—"but you play like a truck driver."

I awaited further comment.

"You could be a stunning organist. But you're going to have to work hard to get your technique in shape. Let me show you something." She took my place on the bench. "Now, what if the piece were to sound more like this—" She eased into the Bach without glancing at my score, and from the first few notes her musical personality came through powerfully. Her diminutive, weathered hands moved elegantly. At one with the instrument, Claire worked the swell pedal subtly and tellingly, soloing out the sixtolets at times. There was no question of Romantic excess; the piece still sounded thoroughly Bachian in Claire's 20th-century treatment.

"Now. Try it again and let's see your right hand play more quietly—not like this!" She parodied my unruly manual technique. I tried again and got the idea, urged on by the vividness with which Claire had rendered the opening section.

So we proceeded. I found that day that Claire lived up to her reputation for intensity, but in numerous positive ways. I relished every chance I got to hear her play from then on, either during or outside of lessons. Her approach to teaching was essentially a most civil one. In the context of her *joie de vivre* one could hardly take her manner as brusque. In the next two years I came to know her uproarious sense of humor, her fierce devotion to her studio, and the "tough" quality that made her seem akin to the African violets that decorated her main upstairs desk. Our lessons were generously long, and Claire agreed to teach me on a part-scholarship basis when I expressed the need. Perhaps she had once been the outrageous character of legend, but when I met her her life was clearly governed by principles of temperance and discipline. She had a world of good things to offer any student who was willing to work. Dull moments were rare indeed.

Like any great teacher Claire considered technical study extremely important. She assigned scales, arpeggios, and Hanon, though she asserted, "they're nothing until you do something with them. Take your scales and play them in different rhythms. Play them soft in one hand and loud in the other. Or staccato in one, legato in the other. Then reverse. Put your imagination to work. Next take your Hanon and do the same with it. Don't just stop with what they give you! Play each exercise in different keys." She also gave us some exercises of the Herz type for finger independence.

Claire had sheets of pedal scales marked with her own pedalings. She prescribed them early on and they yielded an important principle. "I want to tell you something about technique," she said. "Contrary to what people

think, technique is not how fast you play; it's how you prepare what you're playing. Look here—once you know the pedal pattern and anticipate it with your foot position you can play this scale in an instant." She pedaled the A major scale a few times, the last being a mere flourish but with every note quite clear.

Other pedal studies seemed tests of endurance, such as playing rapidly up and down the C major scale thus:



Claire was delighted if a student was willing to learn the Epilogue from Langlais' *Hommage a Frescobaldi*, as its double chromatic runs provide rich opportunity for pedal practice. I would call her late at night and she'd say "Do you hear what I'm doing?"—followed by the familiar rippling passages.

Her ideas about rhythm were nothing if not definite. Claire played with a wonderful sense of rhythmic authority. Her various students made general progress but she had trouble getting them to where she wanted them: into the promised land of *inner* rhythmic con-

trol. I'm sure we were an uncommonly trying lot in this area; she would almost plead with us to get moving physically with the music—nodding our heads, flexing our diaphragms, or whatever. Finally she wouldn't take no for an answer. I managed to sort of lurch in rhythm as I played the first movement of Vivaldi's Concerto in A minor. "Now I want you to come back next week and do that through the whole piece!" she declared. I tried it, but called to complain that the thing seemed hopeless. "Stick with it," she enjoined.

By the next lesson I was getting through both fast movements while jumping around. Claire was enthusiastic. She told me I was coming along and to keep it up. To my surprise I was feeling she had a point by the next week. Soon I settled into a more natural, internal use of this approach and found myself on an exciting new level technically. Before I knew it I was preaching the gospel along with Claire and enjoying the status of being the first student to take the plunge. Working it out was a pretty jarring experience, thanks to my own skepticism—but it's proven in the long run to be just what the Doctor ordered.

Claire's approach to interpreting the literature was definitely borne of the era of brilliant showmanship and large electropneumatic organs, but her style as I

experienced it belongs to any age in which conviction and sensitivity to the basic spirit of the music are prized. She had studied with Germani and was a scholar in her way. H. W. Gray published her edition of Monnikendam's Toccata as apparently the first work in a projected Claire Coci Organ Series. Her colorful registrations were tempered by a familiarity with the orthodox; she had me play the outer movements of the Vivaldi on the usual plena, but mandated the adagio as a trio for strings and solo stops—an elegant format for that movement, if sheer heresy by today's standards.

Regarding phrasing and articulation, Claire kept to the "old" virtues of musicality and consistency. Regarding the Bach D major fugue, she asked "How is it you mean to phrase that subject? Are you articulating all the sixteenth notes? Where exactly does that quarter note end? Write it all in, everywhere." In order to lay the fundamentals down thoroughly she advised that we take the C major prelude (Eight Little Preludes and Fugues) apart and put it back together again. Typically proceeding with what I was honestly ready for at a given time—surely the hallmark of good teaching—she had me play just to the first repeat sign with the metronome at about sixteenth = 100, making sure that every smallest tie or repeated note

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was given proper attention. By the time we were finished with the piece I was amazed at what a difference was possible.

It wasn't long before I was taking on the opening allegro from Bach's Trio Sonata in G. After fingering it from start to finish and using the metronome religiously I was soon playing it almost effortlessly from memory. As ever it was Claire's synergistic enthusiasm that fired my own and seemed to bring all kinds of goals within reach.

She wasn't inhibited. One day I was at the console to play Franck's *Cantabile* for the class. Claire also sat on the bench facing the other students and made a few prefatory remarks. She had me begin and proceeded to guide me rapturously through every atom of the piece: "Now pick it up just a *little*—that's right—Make it SING—da dada daa, DA da da, daahh—oh yes—legato in the left—da de de DAA—right, right, *poco allargando*, now hold it—." That was about two measures worth of input! Thus did Claire impart her most welcome ideas on Romantic phrasing.

This was Coci the teacher. It was who she was as much as anything she said or did. It was impossible to work with her for any length of time and not catch some of her marvelous spirit. Any teacher can gesture and say "take it from the beginning again, and *feel* the beat—one and two and—" but with Claire it struck you that here was someone who knew how to make the piece *dance*, and was going to show you how.

Claire liked her students to get out in the world. Sometimes she held classes at various churches, and had us perform and enter competitions whenever possible. One year I entered the local AGO contest. I worked hard and won third prize; another more accomplished student failed to place and Claire was dumbstruck. She questioned me for any details I could give her and not untypically even considered calling those in charge, but decided not to pursue the matter.

One week I thought I was too ill to drive through the snow and ice to my lesson from my home an hour away. Claire knew better. "You're going to be well enough and I'm going to tell you how to do it," she admonished. "Go and get fifty vitamin C tablets—are you writing this down? Get 50 vitamin C tablets and dissolve them into a pitcher of orange juice. Drink it on down through the day and I'll look forward to seeing you tomorrow." (The prodigious number of milligrams she prescribed escapes me now.) I followed her instructions and felt much better the next day, though the unusual side effects included feeling like my brain was rattling around inside my head. "Doctor" Coci had earned her stripes again. The woman seemed to combine the most salient features of Clara Schumann, Scarlett O'Hara, and Edward G. Robinson. Not that I would follow that exact advice so readily a *second* time . . .

One incident that really brought out the indomitable Claire was a showdown between her and Dr. W.D., senior member of the music faculty at Upsala. I did a fair job at my jury one semester and Dr. D. gave me a B on it. But I guess I'd forgotten that any Coci student got A's and that was that! When Claire heard the news she was incredulous. "Wouldn't you say you've done a little better than that?" she asked. "Please go back to Dr. D. and tell him we feel you deserve an A."

I reported this to Dr. D. "Oh, Miss Coci has a problem with that, does she?" he grinned. "I did ask you what you thought about the grade, and didn't you agree to it as I recall?"

Claire was fit to be tied. "Is that really all he had to say?" she demanded, keeping her composure rather well. "If he doesn't have a better rationale than that he's every bit as spineless as he's accusing you of being. Tell Dr. D. I said you get an A for the term or I'd like to hear from him," she said, staring me right in the eye. I didn't know whether to scream in panic or to laugh out loud

to discover someone who could be that much more passionate about my affairs than I was. I gave Dr. D. the word and the grade came out in the wash as an A—. Claire was satisfied—just barely.

All was not thunder and lightning with Claire, however. It certainly seemed she enjoyed her home life at the musical manor with her famously congenial husband Alex MacRae. And I am convinced, partly from having known her, that humor conquers all. It is a way of life which, if universally applied, could change the world overnight. Claire knew this innately. Having performed throughout the world, taught at Oberlin Conservatory, Union Theological Seminary, etc., she claimed she sometimes gave short recitals in New York under the name of Monica Day. Her organ console frequently needed adjustment; once she declared "I gave up cussin' for Lent but this console's gonna get me going again!" She truly had a lust for life. She loved people—her intransigent side notwithstanding—and she loved getting them together to comment on each other's work or to live it up at one of her Christmas parties. One year the party included her student recital; another year everybody was to bring a pop number, under the then-anachronistic heading of "Come Do Your Thing!" While Claire stoked up a cauldron of mulled cider someone played "Tico Tico" with a shrill theater organ registration. Coci went to the bellows and started shaking a little vibrato into it. Another student got halfway into his piece and ended up battling amiably with Claire over whether he was or was not going to include his pedal cadenza.

Claire's accent was most intriguing, especially to a fellow Rebel who happens to study such things. It was of course reminiscent of her native New Orleans but curiously seemed to hint equally of Brooklyn; words like "work" came out more like "woik." She dealt amusingly with foreign terms. I started into Messiaen's *Apparition de l'Eglise eternelle* and she broke in "Randy! What is the tempo marking? *Très . . . ?*" "Oh - 'slow,'" I translated. "That's right, *très slow*," she drawled with an "authentic" rolled *r*, but sounding more comically American than ever.

At one point Claire made a connection at St. John's Roman Catholic Cathedral in Paterson and told me, "This is exciting. We're going to have a few classes at the Paterson Cathedral. I want you to give them a call and set up your recital there." "What's the official name of the place?" ". . . I don't know, the Paterson Cathedral!"

I played three recitals under Claire's guidance. First she had me invite whomever I wished to an informal program in her studio. My big full length recital fell one dismal winter's day at the cathedral in Paterson. As I recall Claire couldn't make it and the audience consisted of my parents, two nuns, and Wesley Geisler, the cathedral's organist who later became Claire's personal representative. Then came a half-hour noontime performance at Grace Episcopal Church in New York, a historic Gothic structure which housed a grand Schlicker organ with antiphonal three-manual consoles. Claire always made arrangements to go

over your pieces with you on the organ you were to play them on.

I only got to hear Claire give one recital during this time, but that performance was every bit as enjoyable and instructive as I expected it would be. Half of the program was made up of modern Dutch and Scandinavian works, none very well known but all interesting musically. It was an example of intelligent programming, performed with seasoned expressiveness and technical assurance. After having heard all the folklore about the lively lady for so long, it always seemed pleasantly surprising in a way that she had music of such finesse within her.

One day Bill Wrenn got to telling me about the curriculum at Westminster. I had entered Upsala as a liberal arts major, feeling as drawn to the theater as I was to the organ. Now I realized I was seriously interested in a more developed music program, and decided to transfer to Westminster. Claire, who hadn't taught there for some years, was not pleased. She gazed at me as "neutrally" as she could.

"What's wrong with the Choir College," I asked her, "don't they have a fine organ faculty down there? 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 Y."

"What about Z?"

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

Once again I tried hard to take in Claire's point without bursting out laughing at her humor. I went ahead with the transfer, and very much enjoyed my studies on the famed campus in Princeton, where there were if anything too many fine and respected teachers to choose from. But to this day I wish I had handled the transition a bit more carefully. Without thinking about it I had basically lapsed from contact with Claire for several years. Eventually I decided to get back in touch and sent her a few choice pages from the repertoire she hadn't seen before. That pleased her very much, but as fate would have it this was to prove the *finale* of our association. One day in the fall of 1978 word came of Claire's untimely, tragic end in an automobile accident<sup>†</sup>

In two short years Claire had made a tremendous impression on me, in terms of both the making and the living of music. When I met her I was a college freshman, as yet undecided as to my life's goals. Fifteen years later I find that the benefits of having worked with Claire just keep on unfolding. One of the primary lessons of those studies has of course been to place a little more value on life's good things while one can. (Claire, wherever you are, you see I'm daring to call you by your first name now. Why don't you come back and haunt me!)

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# New Organs

## Cover

**Richard L. Bond Pipe Organs, Inc.**, Portland, OR, has restored and installed an organ at St. Luke's Episcopal Church, Vancouver, WA. Built by W. K. Adams in 1892, this organ was previously located in Notre Dame Catholic Church, Central Falls, RI. It was relocated by the Organ Clearing House, and restored by the Bond firm. The organ was left mechanically unaltered; a three-rank mixture was added to the Great and the 4' Violina was rescaled to a 2' Piccolo on the Swell. Restoration work was done by Clifford Fairley, Jess Wells, Rene Marceau, and Richard Bond. Pipes were repainted and stenciled by Dean Applegate. Church members refinished the poplar case. Compass 58/27.

### GREAT

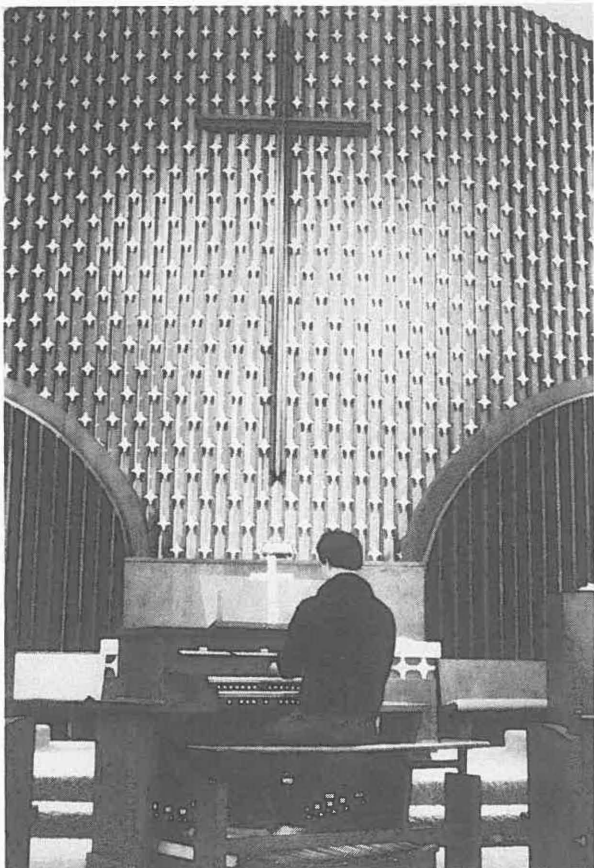
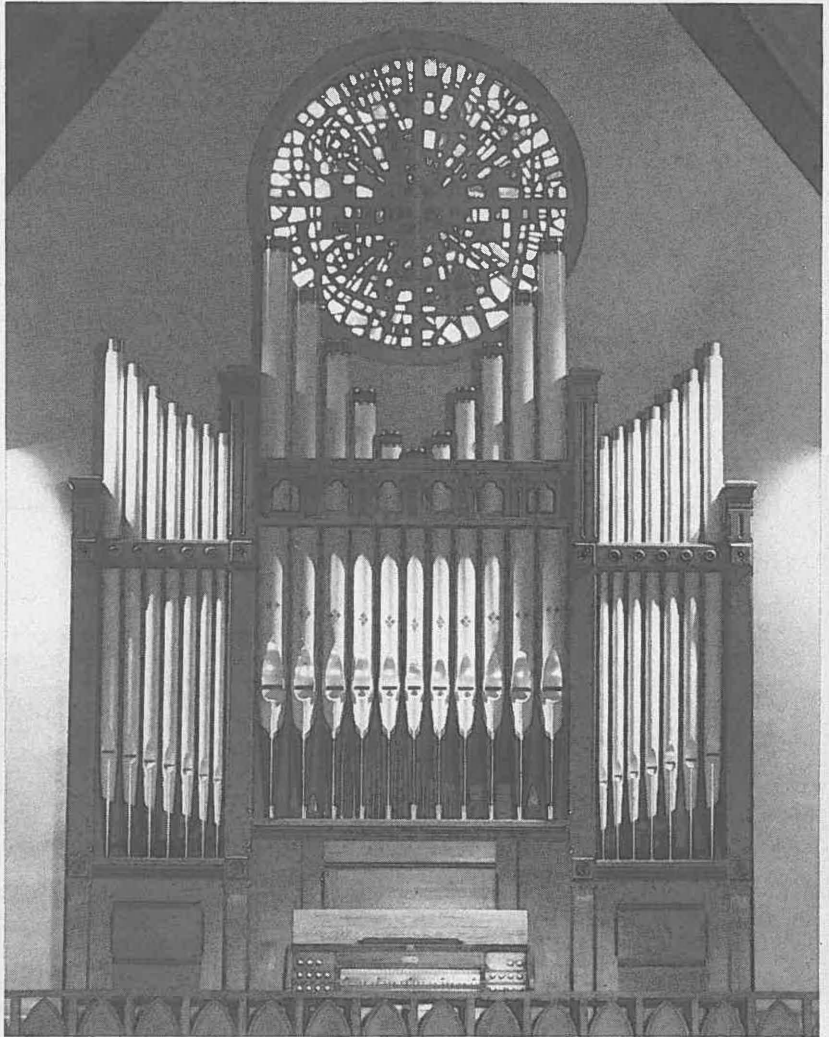
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 2' Flautino
- III Mixture (new)

### SWELL

- 16' Bourdon
- 8' Violin Diapason
- 8' Stopped Diapason Treble
- 8' Stopped Diapason Bass
- 8' Viola
- 4' Harmonic Flute
- 2' Piccolo (rescaled)
- 8' Oboe
- 8' Bassoon

### PEDAL

- 16' Bourdon



The **Ross King Company**, Fort Worth, TX, has built a new organ for First Christian Church, McKinney, TX. Notable features include the presence of two mixtures on the Great; two 8' flutes on the Great; two Swell string choruses; and two reed voices. 21 voices, 24 ranks, 1,337 pipes. Solid-state combination action with two memories. Wind pressures: Great 3", Swell and Pedal 3 1/2". Compass 61/32.

### GREAT

- 8' Principal (61 pipes)
- 8' Waldflute (61)
- 8' Gedeckt (61)
- 4' Octave (61)
- 4' Chimneyflute
- 2' Super Octave (56)
- Mixture III (183)
- Scharf II (122)
- 8' Cromorne (61)
- Chimes

### SWELL

- 16' Gedeckt (61)
- 8' Chimneyflute (48)
- 8' Viola (61)
- 8' Gemshorn (61)
- 8' Celeste (49)
- 4' Principal (61)
- 4' Koppelflute (61)
- 2 2/3' Nazard (61)
- 2' Spitzflute (32)
- 1 3/5' Tierce (37)
- 8' Trumpet (61)

### PEDAL

- 16' Subbass (32)
- 16' Gedeckt
- 8' Principal (32)
- 8' Chimneyflute
- 4' Octave (12)
- 4' Gedeckt
- 16' Trumpet (12)

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**Brunzema Organs, Inc.**, Fergus, Ontario, has built a new organ for the residence of the Rev. Edward Wagner, West Hartford, CT. All five stops are divided. The pipes are gently voiced for the home environment. The organ has an oak case, is painted with two colors and has contemporary pipe shades. The naturals are covered with ebony, the sharps of rosewood; pull-down Pedal. Two commemorative inscriptions were engraved into the case. The Rev. Wagner played the dedication recital. (Photo by Karen Bussolini, Greenwich, CT.)

**MANUAL**  
 8' Holzgedackt  
 8' Quintadena  
 4' Rohrflöete  
 2' Praestant  
 1 1/2' Quinte

**Orgues Létourneau**, Saint-Hyacinthe, Québec, has just finished the restoration of a 19-stop tracker organ built in 1871 by Louis Mitchell in the Parish Church of Saint-Michel de Vaudreuil, Québec. Over the years, the organ had been damaged by neglect and lack of proper upkeep. In the Récit division, some stops had been reduced in length while other pipes of the same division were bent. The shortened pipes were restored to their original length, with the same kind of alloy. All the stops of the division were straightened and all the chests were returned to work as in their original state. The only change that had been made to the organ in 116 years was the addition of an electric blower. The manual pumping system has now been restored to its original condition. Restoration was completed as follows: supervision by organbuilder Fernand Létourneau, mechanical work by Yvan Blouin and revoicing in the original tonal style by Jean-François Mailhot and Sylvain Létourneau. Rev. Antoine Bouchard acted as a consultant, along with organbuilders Carl Wilhelm and Massimo Rossi. He also gave the inaugural recital on September 6, 1987. Tuning is A=445 at 20° Celsius; compass is 54/20. The organ has the three regular couplers, plus a Tremblant at the Récit; on the left hand side of the console, a draw-knob cuts the Pedal from speaking; on the same side of the flat Pedal keyboard, there are three mechanical preset buttons activating the Grand Orgue; on the right hand side of the Pedal keyboard, a mechanical toe button can close or open the shutters of the Récit.

**GRAND ORGUE**

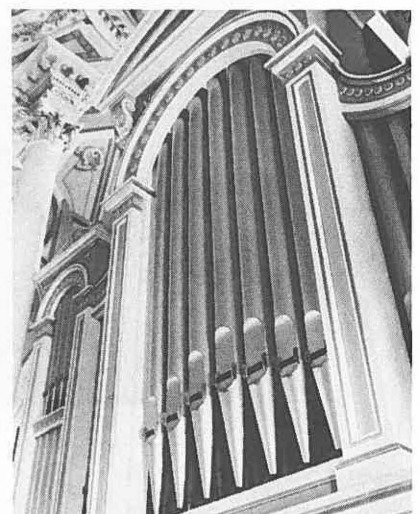
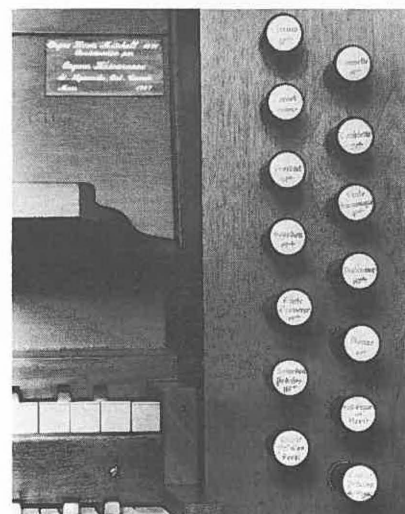
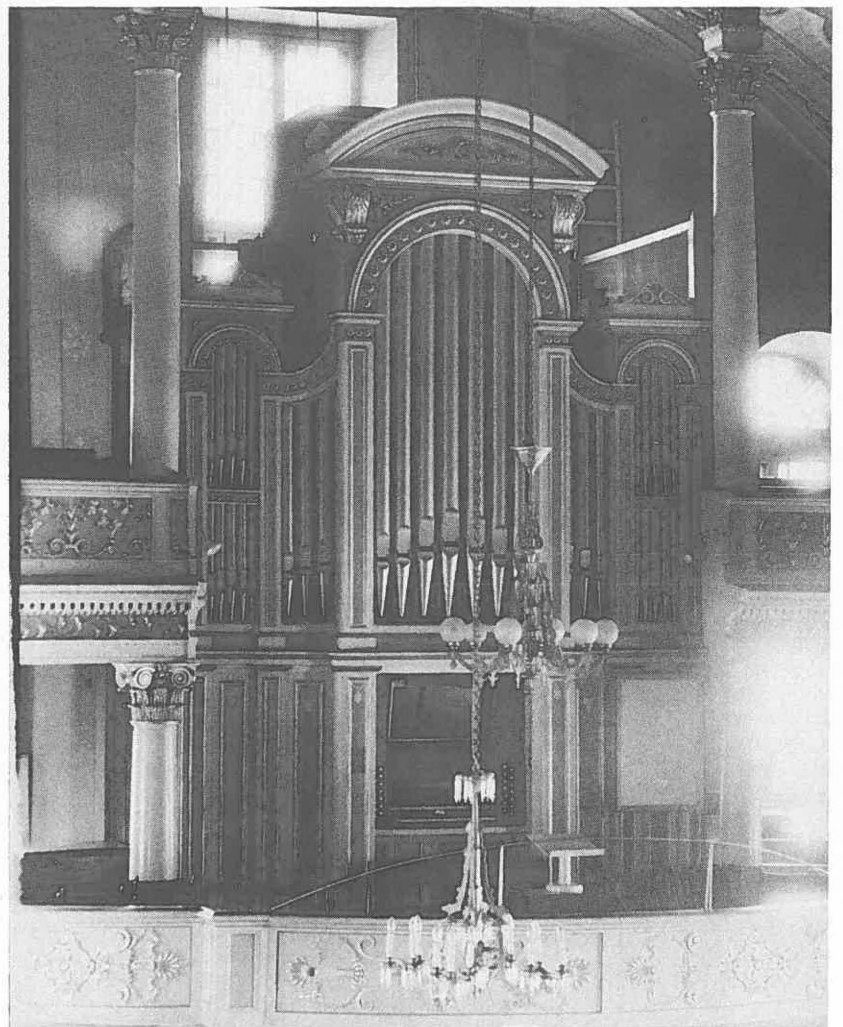
- 8' Montre
- 8' Flûte traverse
- 8' Bourdon
- 8' Dulciane
- 4' Praestant
- 4' Flûte harmonique
- 2' Doublette
- Cornet III
- 8' Trompette
- 4' Clairon

**RECIT**

- 8' Principal
- 8' Basse de principal
- 8' Gambe
- 8' Clarabelle
- 4' Praestant
- 4' Flûte à Cheminée
- 2' Piccolo
- 8' Hautbois

**PEDALE**

- 16' Bourdon





John Brombaugh & Associates, Eugene, OR, recently completed the installation of a new organ for Elmhurst College, Elmhurst, IL. The instrument, which is located in the Prayer Chapel of Hammerschmidt Chapel, was dedicated on Founders Day, February 9, 1988. Dedication festivities included two identical recitals by Mark Brombaugh and a lecture by the builder. The Gedackt, Praestant and Octave stops have a half-stop allowing them to be played in the treble range only. Mechanical key and stop action, slider windchests from solid wood, metal pipes of high lead content alloy, cone tuned; case of fumed white oak and western red cedar; Bach temperament after Herbert Anton Kellner. Compass: 50/26.

- MANUAL (C, D-d<sup>'''</sup>)**  
 8' Gedackt  
 4' Praestant  
 4' Flute  
 2' Octave  
 3' Quint (Discant)
- PEDAL (C, D-d')**  
 16' Subbass (12 pipes)



Stephen F. Meador, Guilford County, NC, has recently built a new organ for Grace Episcopal Church, Lexington, NC. The firm's Opus 4 utilizes parts of a 7-rank Pilcher (ca. 1920) as well as other makes of pipes: 4' Chimney Flute, 8' Gemshorn, 8' Celeste, 8' Principal, and 16' Bourdon. The 2' Spitz Principal and Mixture III-IV were made by Organ Supply, and other pipes were made by Meador. All voicing is without nicking of either lip or languid. Wind pressures are 3.1" Great, and 3.15" Swell and Pedal. Electric action uses magnets by Reisner and Matters.

- SWELL**  
 8' Stopped Diapason  
 8' Gemshorn  
 8' Celeste TC  
 4' Block Flute  
 2' Principal  
 1 1/8' Quint  
 8' Cromorne  
 1' Plein Jeu III (prepared)

- POSITIV (prepared)**  
 8' Metal Gedackt  
 8' Spitz Flute  
 4' Principal  
 4' Koppel Flute  
 2' Octave  
 II Sesquialtera TC  
 III Cymbel  
 8' Trompette

- PEDAL**  
 16' Open Diapason (prepared)  
 16' Bourdon  
 8' Open Diapason  
 8' Bourdon  
 4' Fifteenth  
 16' Trumpet (prepared)  
 4' Clarion (prepared)

- GREAT**  
 16' Bourdon TC  
 8' Open Diapason  
 8' Melodia  
 4' Octave  
 4' Chimney Flute  
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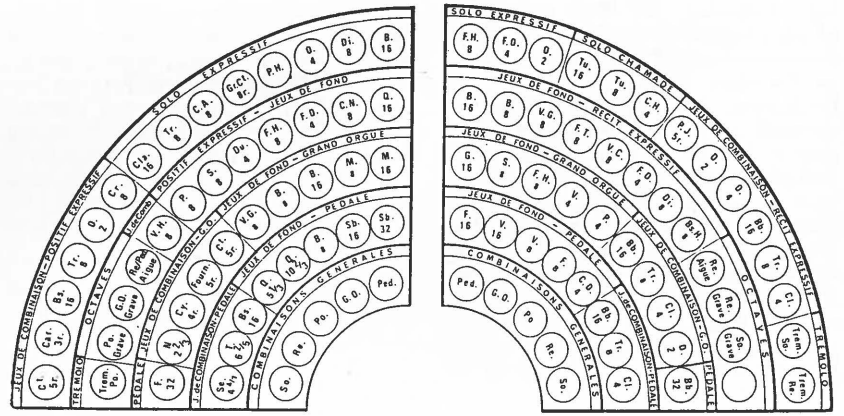
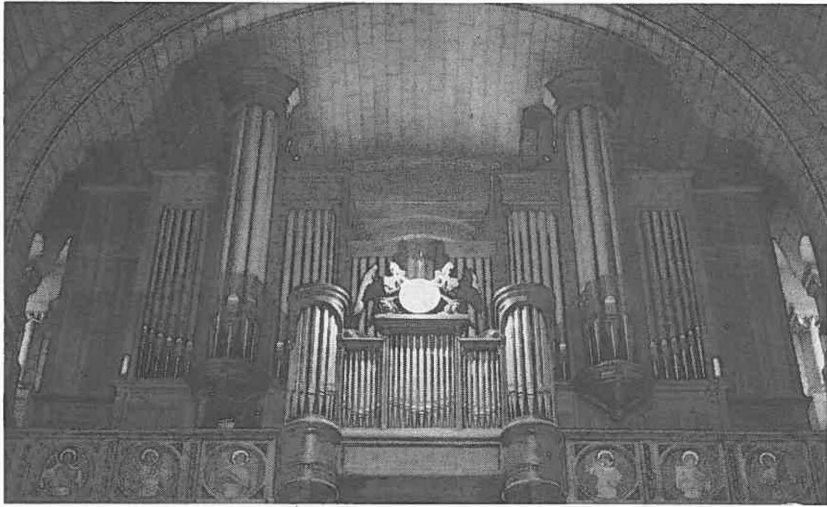
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# Sacré-Coeur de Montmartre: An Update

Timothy J. Tikker



Console layout of the Sacré-Coeur organ; readers should refer to the original article (March, 1987, p. 14) to decipher the abbreviations.

Readers will recall my article in the March, 1987, issue of THE DIAPASON about the history and restoration of the Cavaillé-Coll grand orgue of the Basilique du Sacré-Coeur de Montmartre, Paris, France. As much as I enjoyed preparing and publishing that article, I had some reservations due to the fact that I had not yet heard the completed, restored organ in person. However, this past July that situation was remedied when I went to Paris to perform in Sacré-Coeur's recital series; thus, the present article is an account of my visit and a supplement to my previous article.

I chose to perform Messiaen's complete cycle *Les Corps Glorieux*, both since several of the organ's features particularly suit the work (e.g., the Positif Carillon 2 $\frac{2}{8}$ ' 1 $\frac{3}{8}$ ' 1', ideal for the third movement in that it plays complete through the bass range, unlike similar stops in other Cavaillé-Colls; the magnificent Flûtes harmoniques for the fourth and seventh pieces; the three Cornets for the first; the astounding tutti for the climax of the fourth; etc.), and because Messiaen himself has declared this organ to be one of the most beautiful in Paris, in France, and in the entire world. I found myself to be in complete agreement with Messiaen in this regard, and the score and organ fit each other perfectly.

As to the quality of the restoration itself, I discovered that this is a matter of some controversy. It is true that the organ has suffered from numerous mechanical difficulties since the restoration, much as it did before: cyphers, stuck sliders, poor regulation of key action, etc. However, I was fortunate that the Renaud company spent four

days of intensive work cleaning and regulating the trackers in the week before my concert, so the situation has been improved somewhat. Otherwise, it was pointed out to me that certain details of the restoration were not carried out as I had reported: for instance, much of the original leather was not replaced, but reused, and the filter on the wind intake for the blower has not been installed.

Readers can perhaps imagine something of the incredible complexity of this organ's mechanism, with pneumatic machines for the playing and stop actions to all five divisions, and for the couplers to Grand Orgue and Pédale. The enormous task of regulating such a labyrinthine affair seems to be outside the experience of the average organ technician, and indeed, two companies that were consulted on this project before Renaud was chosen recommended electrification as a panacea. My experience on this visit, my respect for Cavaillé-Coll, and my instincts lead me to believe that the mechanism is sound, but needs more time for a complete and patient cleaning and regulation.

The tonal aspect of the restoration is a matter of some controversy as well. Some claim that the organ sounds different from how it did before the restoration, especially that the foundation ensemble now has a "stringier" sound overall. Not having heard the organ in person before the restoration, I'm in no

position to say for myself, except that the overall sound is quite similar to other Cavaillé-Colls that I have played, and that many stops are still quite wonderful, e.g., the Solo Flûtes harmoniques 8', 4', 2', the horizontal Tubas 16', 8', 4', a very characteristic 16' Quintaton on the Positif, gentle, luminous mixtures, and an utterly terrifying 32' Bombarde! There have also been complaints about the newer pipes not being properly finished; I felt that this might be true to a degree, but the pipes seem to be of reasonable quality and suitable character to match the original pipework, and I found them to be useful for several registrations in the course of my concert. I was particularly surprised at how well the strong and colorful Solo 16' Clarinette worked as a substitute for the Positif 16' Basson required in the fourth movement of the Messiaen (the Positif division is too soft and distant for this passage, and actually contributes little to the ensemble; the Solo is at least as loud as the Grand Orgue—and the horizontal Tubas virtually as loud as the rest of the organ put together!).

The Renaud firm took at least one puzzling liberty in the restoration, that of adding a wooden ceiling over the Grand Orgue pipework, one that actually slopes downwards from back to front. Its ostensible purpose is to keep out dust; one seriously questions its effectiveness in its intended role, and wonders what detrimental effect it may have on tonal

egress. Presenting an organ recital at Sacré-Coeur is a unique experience. The concerts take place monthly (on the second Sunday of each month—not the first, as I'd written before) at 5:00 p.m., between a 4:00 office and 6:00 mass. One



Author at the Sacré-Coeur console, Naji Hakim at the telephone to sacristy (note: I did not wear running shoes for the concert!).


aims to program 45 minutes of music; the Messiaen was a tight squeeze at 50 minutes! As I noted before, the church is always open for prayer and meditation and frequent masses and offices, so organ practice time is extremely limited—in fact, recitalists are afforded one practice session, Saturday morning the day before the concert, at a strategic moment when all of the basilica's pews are overturned while floors are being mopped and the side-aisle carpets vacuumed!

As it turns out, this all-morning session (8:00 to noon) works in half-hour portions, separated by half-hour silences during services. Most of this silent time

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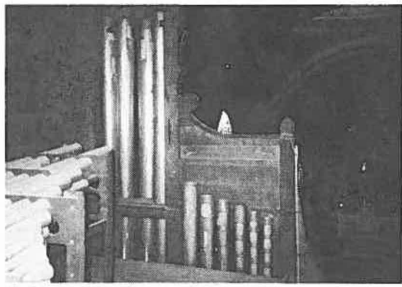
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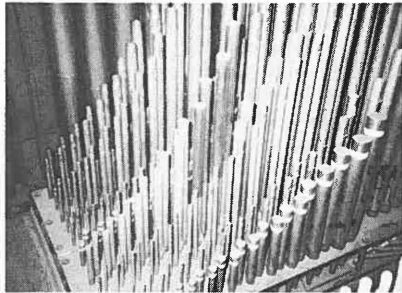
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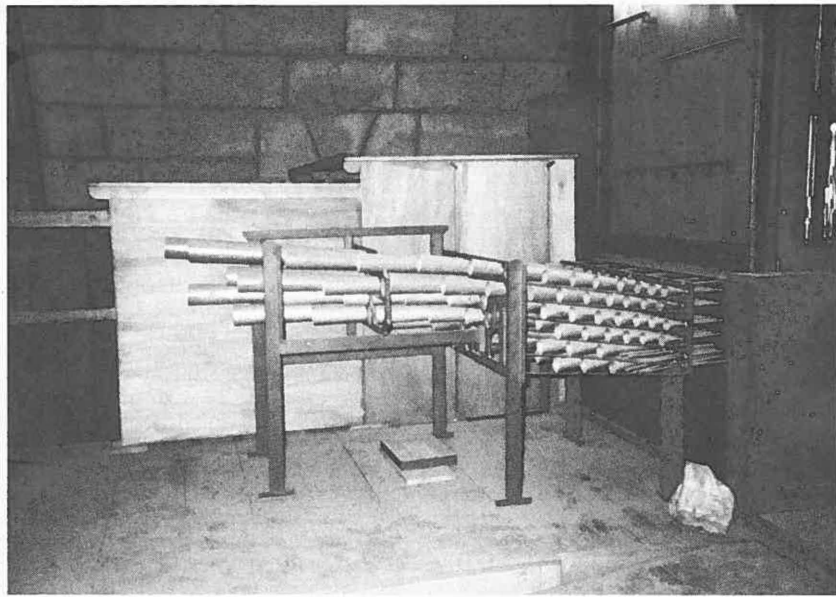




Solo, with view of back of 16' Montre tower.



Restored pipework in Grand Orgue division.



Solo division with horizontal Tubas.

is spent planning registrations, carefully marking them on prepared sheets kept at the console and "post-it" notes affixed to the score, for the benefit of the two console assistants, one at either side, prepared to operate stop-knobs, registres de combinaison, pédales de combinaison, and even swell pedals as needed! Especially for a complex scheme (e.g., the fourth or sixth movements of *LCG*) the need for rehearsing registration changes is sufficiently acute that the organist may have little opportunity to simply rehearse the music itself, for the sake of his own familiarity and comfortability with the console, with its large, distant manuals and huge, straight, flat pedalboard.

My two assistants were *organiste titulaire* Naji Hakim and an able worker from Barberis, the Parisian firm that maintains the organ. From the latter especially I was able to glean some technical facts to supplement my former article:

Positif Cornet—composition should read:

G	8'				
c <sup>o</sup>	8'	2'			
c'	8'	4'	2 $\frac{1}{2}$ '	2'	1 $\frac{1}{2}$ '

The pipes are tubed-off (mounted) from c', the remainder on the chest.

Solo Cornet: Roth's monograph is ambiguous as to whether the 1 $\frac{1}{2}$ ' starts at e<sup>o</sup> or f<sup>o</sup>. Here I was told f<sup>o</sup>, but had no chance to listen and confirm this.

The Grand Orgue 16' Bombarde is half-length for C-G, as are the Positif 16' Basson and Solo 16' Tuba magna for C-B.

The Pédale 32' Bombarde is not affected by the appel d'anches, so should not have had its name printed in italics in the stoplist I gave. In fact, its stopknob was originally engraved with red lettering, indicating a jeu de combinaison, but this was recently replaced with a black-lettered knob to avoid confusion. This stop is controlled by the "Fonds de Pédale" appel, along with both 32' flues and the 16' Flûte and Violoncelle.

American organists who discover that I've played Cavaillé-Coll organs often ask me to describe the touch of a Barker-lever action. It is indeed different from other mechanical actions, though not unrelated, and certainly different from electric actions. It is a light touch, not unlike a good piano action, with a certain pluck, yet not as delicate as a direct, suspended action. There is a certain remoteness about it, yet it isn't the disembodied feel of electric action. I found it quite comfortable, and responsive to the music at hand. Still, mere words are no substitute for actual experience, so my best answer is still: "try it and see for yourself!"

I would also like to describe the sound of this organ as compared to the recent recording of improvisations by Daniel

Roth (Motette M 10750 LP, 10755 cassette). I find that while Motette's digital recording is clean and clear and overall gives a fairly accurate impression of the organ's timbres, there is a perspective problem of balance: i.e., the recording makes the foundations seem quite timid in relation to what sound like rather bold chorus mixtures. More the opposite is true in person: the organ is quite fundamental-oriented and the chorus mixtures light and delicate, much like those of 19th-century American organs (however, the Grand Orgue and Solo Cornets are quite bold, especially the Solo's, which by itself makes a telling contribution to the tutti). Even the reeds, including the chamades, have a somewhat dark, rounded quality, typically romantic, all while maintaining that characteristic French "fire." The various foundation ranks of the same pitch within a division are generally similar in dynamic intensity, a contrast to the American romantic practice of voicing some especially loud Diapasons that dominate all other flues, or tiny Dulcianas or Aeolines that are obliterated in any combination with another stop; upperwork is, however, softer than unison tone, even 4's being noticeably softer than 8's. The reeds here, of course, dominate the foundations, again a contrast to American romantic practice—yet the foundations are still just that, an indispensable base to the ensemble.

While the detached, reversed console affords the organist some chance of hearing the organ's various divisions in perspective, much of the sound goes right over the player's head—so one really needs to go down to the nave floor to hear what the organ is intended to do. The result is fairly staggering, especially once one gets used to the huge amount of reverberation, only partly audible at the console, generated by this vast stone edifice with its huge dome. I grope to find words to describe the tutti's monstrous roar, especially with the chamades and positively thunderous 32' Bombarde... I've tentatively settled on: "it eats you alive!"

It might be interesting to note how the organ is used for services. Like most French churches, Sacré-Coeur has two organs, the *grand orgue* in the rear gallery, and the *orgue de choeur* (choir organ), usually located in or near the chancel. Sacré-Coeur's "orgue d'accompagnement" is a 1914 Mutin of two manuals and pedal, 19 stops plus one transmission, 22 ranks, located in the east transept gallery. In most French churches with two organs—St. Sulpice or Notre-Dame-de-Paris are examples—the choir organ is used to accompany the choir for anthems and responses, and/or the congregation for hymns and responses. The grand organ is then used only for solo voluntaries: prelude, offertory, communion, postlude, and perhaps other occasional interludes. Of course, masses have been composed (e.g., those of Widor and

Vierne) in which the two organs and choir are used antiphonally. At Sacré-Coeur, however, the smaller organ is rarely used, and titulaire Hakim plays the entire service—voluntaries, interludes, congregational accompaniments—from the main organ. Normally, most all of this music is improvised, the organist playing from a ring-binder with melodies usually printed without accompaniments. As the service is full of music, and the organ large and console somewhat cumbersome, organist and registrant are kept very busy! In fact, the registrant has proven himself an indispensable fixture; certainly my concert would have been nearly impossible without his assistance.

As in many other French churches, the normal accompaniment for congregational singing is the full coupled ensemble of 8' flues—"les grands fonds" was Hakim's command to his registrant. It is only rarely louder or brighter, perhaps as far as 4's and 2's plus the Récit Plein-jeu for a "Sanctus." The singing is led by one or more cantors from the chancel, with amplification; the organist synchronizes with this via a monitor speaker in the organ loft. As in many other Catholic churches, in France and elsewhere, congregational response is generally timid; perhaps singing in such a vast space is daunting to many.

To close, let me mention a new digital recording recently released by Motette (M 40080 LP, 40081 CD, 40085 cassette). It begins with Vierne's *Mass in c#* for two organs and choir, continuing with three solo organ works played by Naji Hakim on the grand orgue: "Tu es Petrus" from Mulet's *Esquisses Byzantines* (written in honor of this basilica), "Prélude et Fresque" from suite #28 (*Sacratissimi Cordis Jesu*) of Tournemire's *L'Orgue Mystique*, and Hakim's own *The Embrace of Fire*, the prize-winning triptych from the Southern College, TN organ dedication composition contest. Judging from my audition of a pre-release LP disc, the microphone placement (from the floor of the nave) affords a different sonic image than the previous recordings, perhaps a more realistic one in better approximating the sound that reaches a listener seated in the nave.

Other corrections to the previous article:

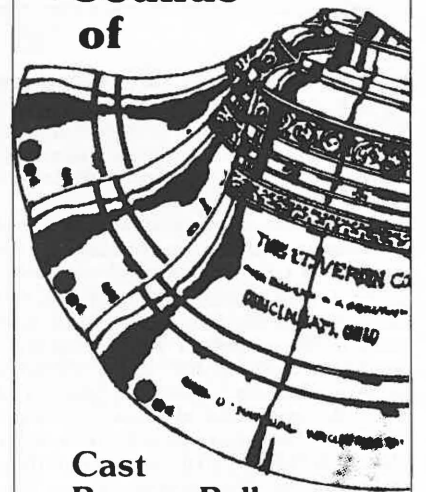
-end of p. 11: "Quintaton" not "Quintation";

-p. 13, under restoration of Solo: add "trémolo was reinstated";

-p. 14, Pédale stoplist: "6 $\frac{3}{8}$ " and "4 $\frac{1}{4}$ " should be in italics;

-p. 15, Bibliography, final entry: should read "*The Organ*, January 1925, pp. 177ff." (I had photocopied that article many years ago, in days of naive and impulsive youth, and sadly had neglected to note the correct year and page numbers; thus I blindly trusted the inaccurate listing in Roth's bibliography. I thank Rollin Smith for so graciously noting this oversight.) ■

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# On the Value of Organ Music in the Worship Service

Daniel Zager

In common with all other musicians, we organists give a great deal of thought to how we play. Musical concerns of phrasing, articulation, and ornamentation together with technical problems of fingering and pedaling, the means by which we project musical ideas, occupy much of our attention. The thoughts that follow, however, are concerned not with how we play but rather with what we play, the music we choose to perform.

Any consideration of what organists play must begin by recognizing that organists typically fulfill a dual musical role. On the one hand, like all other musicians, we perform a particular musical repertory in recital and concert for all who care to listen. In this capacity, an organist is no different from a pianist, violinist, flutist, or any other performer. Unlike such instrumentalists, however, the organist alone usually plays regularly in a setting not devoted exclusively to music, namely, the worship service. In the case of recitals and concerts, what to play is not really an issue, at least not beyond the precepts of intelligent and purposeful program planning. But in the case of service playing, the situation is different and more difficult. The fact that organ music in the worship service is only one part of a larger whole demands that we give very careful thought to what we play, continually assessing the value and effectiveness of organ music within this larger context. At the outset, therefore, we must recognize this dual role and the differing purposes of organ music in each setting. In recital and concert, organ music is performed for its own sake independent of any other context. In the worship service, organ music is part of a larger context of liturgy or ritual. By examining the role of organ music in these different contexts and subsequently by considering aspects of musical value, this article seeks to provide a conceptual basis for determining what organ music is meaningful and valuable in the worship service.

In her study of the musical object, Patricia Carpenter pointed out that music in the Western tradition "... has been gradually but steadily pried loose from its surrounding world of activity."<sup>1</sup> The tendency has been for music to be separated from its original cultural context until ultimately it exists solely for its own sake in a purely musical realm.<sup>2</sup> Thus, for example, a divertimento by Mozart, perhaps originally intended as background music for a social occasion, is now heard in concert halls by solemnly attentive listeners. Such a composition, separated from its original cultural context, has become a musical object. Similarly, when an organ prelude on, for example, the chorale "Nun komm der Heiden Heiland," is performed in recital, it has been "prided loose" from its original context in the worship service so that it becomes a musical object.<sup>3</sup> When, however, this same work is played within the context of a worship service, perhaps as a prelude to the hymn "Savior of the Nations, Come," the organ chorale prelude goes beyond the status of a musical object to become an integrated part of the liturgy.

With respect to non-objectified music, Carpenter writes the following:

Things are perceived differently than in our world [the world which emphasizes the musical object]; they do not stand out there, discrete and fixed in meaning with respect to the knowing subject. Things in that world are intrinsically part of the whole situation, which is itself essentially dynamic. Objects are things-of-action, signal-things—i.e., known and recognized by their functional and pragmatic character.<sup>4</sup>

In this description of non-objectified music, two characteristics are of primary importance. First, a composition does not exist for its own sake in a purely musical realm. Rather, it is part of a larger or "... whole situation, which is itself essentially dynamic."<sup>5</sup> In the case of functional church music, the composition exists as part of a larger liturgy or ritual. Second, the composition may be thought of as being (in Carpenter's words) a "signal-thing." Organ music functioning within the context of the worship service has the capacity to signal specific theological meaning. For example, an organ prelude on the Christmas chorale "Vom Himmel hoch da komm ich her" has the capability of triggering in the mind of the listener a recall of both the text of this particular chorale and, in turn, all of its associated theological implications. The result can be a very specific kind of communication process which may be outlined in the following manner:

perception of a well-known hymn melody    ▶    recall of associated hymn text    ▶    recognition of theological concepts conveyed by the hymn text

It is important to stress that the more clearly perceptible the melody as *cantus firmus*, the greater the potential that this communication process will be set in motion.<sup>6</sup> Further, this kind of communication process assumes and is dependent upon a group of participants who have thoroughly internalized a common heritage of hymn tunes and texts. In fact, this prerequisite is quite possible in liturgy and

ritual which presuppose participation primarily by members of a particular in-group who would indeed share such a common background.

In sum, there are significant differences in the purpose of organ music in the recital and in the worship service. Organ music in recital and concert, objectified music, exists for its own inherent interest in its own realm. Organ music in the worship service, functional music, is part of a larger whole and exists not merely for its own sake but for the purpose of complementing other aspects of the worship service through the communication process outlined above. Of course, we must recognize that this kind of communication process may also take place when originally functional music, e.g., the chorale prelude on "Vom Himmel hoch," is "prided loose" from its original context and performed in recital as a musical object. Chorale preludes are, of course, a staple of the organ recital, and, for some listeners, the performance of a chorale prelude in recital may initiate the communication sequence outlined above. Other listeners, those, for example, who bring no previous knowledge of this particular chorale, will hear the piece simply as another musical object. The critical point is that while this communication process may or may not take place within the recital, it must take place within the worship service if the organ chorale prelude is to go beyond the status of a musical object and become a fully integrated part of the larger liturgical whole.

Given this distinction between the organ recital and its musical objects on the one hand, and the worship service with its functionally integrated organ music on the other, there are clearly differing implications for musical value. Though he does not use the terms "musical object" and "functional music," Leonard B. Meyer alludes to an essential difference in value criteria between these two categories:

... if your account of musical communication is primarily in terms of the referential and associative states which music can arouse, then your judgments as to value are going to be different from those which would arise out of an account of communication which emphasized the more exclusively intra-musical meanings which I shall call embodied or syntactical.<sup>7</sup>

The musical object, performed for its own sake independent of any particular context, will be valued on the basis of its inherent intra-musical content, which, in Western art music, is frequently characterized by formal, contrapuntal, harmonic, and rhythmic complexity. These components tend to be highly valued together with a composer's ability to explore every facet and permutation of his musical ideas, his ingenuity in developing, reshaping, and otherwise manipulating thematic materials. One has only to think, for example, of the music of Bach, Beethoven, Wagner, Berg, Bartok, and Stravinsky, among many others, to confirm the value placed on musical complexity in Western art music. By contrast, functional organ music integrated within the context of the worship service will be valued not solely for its intra-musical complexity but for "the referential and associative states which music can arouse,"<sup>8</sup> or, more specifically in the context of this discussion, for its ability to initiate the associative communication sequence outlined above. Thus, the value criteria for functional music are significantly different from those of objectified music.

Focusing specifically on objectified music, Meyer goes on to suggest that musical value will be greater when expectations and tendencies are inhibited by temporary resistance and deviation. He states that "if the most probable goal is reached in the most immediate and direct way ... the musical event taken in itself [i.e., in a non-functional context] will be of little value."<sup>9</sup> In the case of organ music in the worship service, however, exactly the opposite may be true. The attainment of a probable goal in an immediate and direct way, namely, a complete and literal statement of a chorale or hymn tune in an organ prelude, may be of great value because of the associative communication process which is set in motion thereby. On one level, therefore, that of the perceptibility of a *cantus firmus*, resistance and deviation may actually hinder this communication process.<sup>10</sup> Further, the complexity so highly valued in the musical object of the Western tradition may be of much less value here, though the chorale prelude which states a *cantus firmus* clearly and perceptibly may be otherwise complex in various ways. In functional organ music, therefore, a direct type of expression may increase musical value whereas in objectified music it may serve to lessen value.

To illustrate this paradigm of value for organ music in the worship service, consider the chorale prelude on "Wie schön leuchtet der Morgenstern" by Andreas Armsdorff.<sup>11</sup> The statement of the chorale tune as *cantus firmus* in the lowest voice is complete, literal, and direct. The two upper voices consist almost entirely of sequential figuration only infrequently related to the chorale melody. Thus, the overall texture is one in which the chorale melody is primary and clearly perceptible as a *cantus firmus*. To borrow Meyer's terms, this composition is built around a probable and predictable goal, a complete statement of a familiar melody, which is attained in an immediate and direct way with no resistance to or deviation from our expectations. If we accept these criteria of value for a musical object, we would conclude that the piece is of no great value. Even on the merely intuitive level, there will probably be widespread agreement that this composition is not particularly distinguished. But in the context of the worship service, Armsdorff's setting can be distinctly valuable. The clearly perceptible *cantus firmus* has the potential to initiate the associative communication process outlined above, a process which, by means of a well-known melody, links organ music directly to a particular hymn text and indirectly to the theological concepts embodied in that text. In short, Armsdorff's setting is valuable because it has the potential to be integrated into the larger

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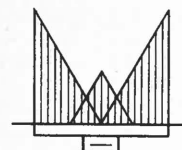
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context of worship, thereby becoming a specifically meaningful part of the worship service.

By contrast, it is impossible for a Bach prelude and fugue to be meaningfully integrated into the worship service in this way. In such a piece, there is, of course, no chorale *cantus firmus* which will link the music to a text, thereby connecting it to another element of the worship service. Indeed, the prelude and fugue was probably not intended to function in the worship service; it is a musical object whose value lies purely in its intra-musical content.<sup>12</sup> The value paradigm offered here is not intended to suggest, however, that a free work such as a prelude and fugue can have no place in a worship service. One should recognize, however, that such a free work will be less valuable than a chorale or hymn prelude perceptibly linked through its *cantus firmus* to a hymn text.<sup>13</sup> In the context of the worship service, Armsdorff's straightforward setting of "Wie schön leuchtet der Morgenstern" can be much more valuable than the most magnificently intricate fugue simply because the chorale prelude has the potential to connect with and reinforce other aspects of the service.

If one accepts philosophically this paradigm of value for organ music in the worship service, a concept based on an associative communication process, difficulties remain in its realization. There are three factors critical to the success of this process. Clear perception of a known hymn melody has already been mentioned as the necessary prerequisite for linking organ music first to a hymn text and then to specific theological concepts. In the absence of a perceptible *cantus firmus*, as, for example, in a highly ornamented chorale prelude, the organist may choose to convey to the congregation in written form at least one stanza of the chorale text. When, for example, during the Lenten season, we play Bach's *Orgelbüchlein* setting of "O Mensch bewein dein Sünde gross," it is critically important to print the English translation of the first stanza of this chorale. Only in this way will the congregation be able to link the musical setting to its specific textual/theological basis.<sup>14</sup> Similarly, in the case of a composition which is not based on a *cantus firmus* but bears a specific textual allusion designated by the composer, e.g., Messiaen's *Le Banquet Céleste*, the composition will be most valuable when the congregation is aware of such a textual connection. In sum, given the absence of a clearly perceptible *cantus firmus*, the organist may use other means to convey to listeners the textual/theological basis of an organ composition.

The second factor critical to the success of this associative communication process is the hymn. The hymn, which is both a musical and a textual expression, plays an intermediary or associative role in linking hymn or chorale preludes, abstract in and of themselves, directly to specific texts and indirectly to theological concepts. For example, the text of the hymn "How Lovely Shines the Morning Star" complements the lessons for the Feast of Epiphany.<sup>15</sup> If Armsdorff's setting is played for this festival, it will be linked to the Epiphany scripture readings through perception of the hymn melody and subsequent recall of and reflection on the hymn text. While this associative communication process does not require congregational singing of the corresponding hymn in order to link the *cantus firmus* of a chorale prelude with that hymn text, there can be no doubt that such a procedure provides the most immediate means for the listeners in the congregation to do so. This implies, first of all, that hymns should be chosen purposefully on the basis of their textual ability to complement the readings appointed in the lectionary for each worship service. Hymns should not be chosen simply on the basis of favorite and/or "singable" tunes. Such a shallow criterion overlooks the primary purpose of hymn texts as sung theology and sung prayer. Second, hymns must be chosen with an eye toward the availability of organ preludes. Specifically, where two or more equally viable hymn texts are available to complement the lessons, one hymn tune may offer significantly greater possibilities from the organ literature. Here, cooperation of clergy and organist in hymn selection is essential if the hymn is to fulfill its intermediary role in linking hymn-based organ music to theological content.

The final factor critical to the success of the associative communication process integrating organ music into the worship service is at once the most important and the most difficult, the listeners in our congregations. Given the pervasive role of music as mere background in our contemporary society, can we realistically expect that members of a congregation will want to use the times of organ music in the worship service as opportunities for directed reflection related to the theological content of a particular day or season of the church year? Further, can we realistically expect the members of a congregation to know a repertory of hymns so well that they can link a well-known tune with its text? The answer to both questions is mostly "no" unless and until we see our role as organists as one which goes beyond playing the instrument to include a continuing educational component preparing the members of our congregations for purposeful listening. We must direct their attention to the premise that organ music can be an expression of specific theological meaning and purpose rather than mere background music before the service or during the offering. To illustrate this premise, organists must make continuing use of educational forums and other types of congregational meetings as opportunities for demonstrating the purpose and meaning of organ music in the worship service. Play a hymn or chorale prelude with a clearly perceptible *cantus firmus*. Suggest that one might use such a prelude as a time of reflection or meditation on a specific hymn text. Stress that, unlike a recital or concert, where one listens to music for its own sake, organ music in the worship service is carefully chosen for the specific purpose of complementing the hymns and readings for the day. Demonstrate the connections and unity of approach between (in this order) readings, hymns, and organ music. Through this approach, congregational members can become increasingly aware of the purpose of organ music in the worship service. While such educational efforts will not result in immediate changes of attitude or listening habits on the part of congregational members, one has to make a beginning and then continue to inform, sensitize, and educate.<sup>17</sup> If we fail to take seriously the necessity of continually educating our congregations to the rich potential of theologically-integrated organ music, we have only ourselves to blame when no one listens to our music and when congregations do not care about providing quality instruments or qualified and appropriately compensated musicians to play them. After all, why should they invest intellectual effort and monetary expense for background music, a commodity which is otherwise freely available and requires no thought?

In a recently published set of essays entitled *Fact and Value in Contemporary Musical Scholarship*, Anne Hall remarks that "... we don't value music primarily for its usefulness, we value music for itself, for its beauty. I find it remarkable that in the hour and a half of discussion we have heard so far, discussion about values in and of musical scholarship, no one has said that music is beautiful."<sup>18</sup> There may be those who would direct a similar remark at the thoughts expressed here. Is it not sufficient in the context of the worship service simply to play organ music that is beautiful? The fundamental premise underlying the paradigm of musical value articulated here is that through its potential to signal specific theological content, organ music in the worship service should be explicitly meaningful. Thus, organ music in the worship service should be valued for its usefulness as well as for its beauty. When these concepts of value are applied and organ music is functionally integrated within the larger context of the liturgy, organ music informs and complements other parts of the worship service even as it derives its own fullest meaning

from the interaction of both theological and musical elements. We who provide music for the worship service must, therefore, evaluate our criteria for musical value (or perhaps, our uncritical and unexamined assumptions) and constantly question the value of what we play.

#### Notes

1. Patricia Carpenter, "The Musical Object," *Current Musicology* 5 (1967): 60.
2. This is particularly true of music composed prior to the increasingly active public concert life of the second half of the eighteenth century and, especially, the nineteenth century.
3. Precise knowledge of how the chorale prelude functioned in the worship services of seventeenth- and eighteenth-century Germany is elusive. See Peter Williams, *The Organ Music of J. S. Bach*, 3 vols. (Cambridge: Cambridge University Press, 1980-84) 3: 1-46, 55-65, for a recent discussion of the problems involved together with excerpts from pertinent primary sources. In spite of the unanswered questions in this area, it is clear that organists were expected to have the ability to improvise preludes and interludes based on chorale melodies, and it is equally clear that certain church orders explicitly called for preludes on chorales at various points within the order of worship.
4. Carpenter 67.
5. Carpenter 67.
6. The discussion which follows will focus specifically on a perceptible *cantus firmus* as the clearest link between the chorale prelude and its textual/theological basis. In some chorale preludes of the seventeenth and eighteenth centuries there is, of course, the additional consideration of the *Affektlehre*, through which the music of the chorale prelude was related to the literary text of the chorale.
7. Leonard B. Meyer, *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (Chicago: University of Chicago Press, 1967) 23. This chapter of Meyer's book first appeared in *The Journal of Aesthetics and Art Criticism*, 17 (1959): 486-500.
8. Meyer 23.
9. Meyer 26. Meyer discusses these criteria for musical value further in his article "Grammatical Simplicity and Relational Richness: the Trio of Mozart's G Minor Symphony," *Critical Inquiry* 2 (1976): 693-761.
10. While it is valid, I believe, to borrow Meyer's concept of resistance to and deviation from expectations specifically with reference to a *cantus firmus*, it is important to recognize that Meyer's discussion of musical value goes considerably beyond such a surface level musical event.
11. *The Church Organist's Golden Treasury: An Anthology of Choral [sic] Preludes*, ed. Carl F. Pfatteicher and Archibald T. Davison, 3 vols. (Bryn Mawr, PA: Oliver Ditson, 1951) 3: 171-73.
12. On the question of whether Bach's preludes and fugues played a role in the worship service, see Williams 3: 12-13, and George Stauffer, *The Organ Preludes of Johann Sebastian Bach* (Ann Arbor: UMI Research Press, 1980) 137-44.
13. In the eighteenth century, Georg Friedrich Kauffmann made a similar observation in the preface to his collection of chorale preludes, *Harmonische Seelenlust* (1733). He suggested that the most appropriate chorale improvisations are those in which the organist allows "the melody [to] be heard in a clear and intelligible [perceptible] way . . . for then the spirits are gradually prepared towards singing the hymn afterwards much more devotionally than if one had had them listen to an unfamiliar fantasia" (English translation by Williams, 3: 21). Williams also provides a relevant excerpt from a 1742 publication by J. C. Voigt who according to Williams (3: 22) "specified two aims—[for the organist]—to avoid big independent organ works and to show the melody clearly."
14. While a listener in an American congregation would probably be able to link this chorale prelude to a sad (as opposed to joyful) emotion (or *Affekt*), the highly ornamented melodic line combined with a largely unknown chorale text would preclude a specific link between the organ music and its textual/theological basis.

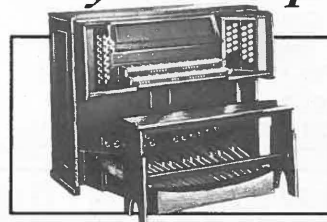
15. The lessons for Epiphany in the three-year lectionary prepared by the Inter-Lutheran Commission on Worship are: Isaiah 60: 1-6, Ephesians 3: 2-12, and Matthew 2: 1-12. The hymn text complements the lessons from Isaiah and Matthew particularly well.

16. For an opposing view on the purpose of hymns see Gracia Grindal, "On Translating Hymns: Outrageous Opinions and Personal Regrets," *The Hymn* 37: 2 (1986): 17-20. Grindal suggests that tunes rather than texts are the *raison d'être* of hymnody. Addressing the problem of translating hymns, Grindal states: "When one gets right down to it, what we are really trying to do is get some decent words to go with a tune that everyone wants. The words, on the whole, are almost immaterial. . . . So what does one do all that work for? To sing those lovely tunes. . . . One thing is sure in my mind: the only reason to translate a text is to save the tune." One cannot help but conclude that for Grindal hymns in the worship service are merely occasions for singing favorite tunes, almost in a communal, recreational sense. Clearly, this view is far different from the one I have articulated here, namely, that hymns should be chosen on the basis of their textual ability to complement the theological focus of a particular day in the church year.

17. In his *Introduction to the Sociology of Music*, trans. E. B. Ashton (New York: Seabury Press, 1976), Theodor W. Adorno categorizes various types of listeners. While his discussion focuses specifically on music as object ("a premise is that [musical] works are objectively structured things and meaningful in themselves," p. 3), his enumeration of types of listeners, pp. 1-20, is no less interesting or pertinent with respect to purposeful listening within a specific functional context.

18. *Fact and Value in Contemporary Musical Scholarship* (Boulder, Colorado: The College Music Society, 1986): 35. These essays were presented at the 1985 joint meeting of the American Musicological Society, the Society for Music Theory, the College Music Society, and the Society for Ethnomusicology.

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**Calendar**

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \*\* = RCCO centre event, + = new organ dedication, ++ = OHS event.  
Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

**Nicolas Kynaston**; St John the Evangelist, New York, NY 8 pm

28 JUNE  
**Dale Krider**; Church of the Epiphany, Washington, DC 12:10 pm

29 JUNE  
**Barbara & Claribel Thomson**; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Ronald Stolk**; St John's Church, Washington, DC 12:10 pm  
**Eva Gräbner-Weser**; Cleveland Museum, Cleveland, OH 8 pm  
**John Whiteside**; St Norbert Abbey, DePere, WI 7:30 pm

1 JULY  
Baroque Concert; Oberlin College, Oberlin, OH 8 pm

2 JULY  
**Morley Jewell**; Christ Church, Alexandria, VA 5 pm

3 JULY  
**Douglas Butler**; St John the Divine, New York, NY 7:50 pm  
**Ann Labounsky**; National Shrine, Washington, DC 6 pm

5 JULY  
**Rieko Terai**; Univ of Michigan, Ann Arbor, MI 8 pm

6 JULY  
**Philip Kenyon**; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Michael Farris**; Mechanics Hall, Worcester, MA noon  
**John Peterson**; Univ of Michigan, Ann Arbor, MI 8 pm

7 JULY  
**Geoffrey Stanton**; Univ of Michigan, Ann Arbor, MI 8 pm

8 JULY  
**Michael Frisch**; Univ of Michigan, Ann Arbor, MI 8 pm  
**Joan Lippincott**; College of St Thomas, St Paul, MN

9 JULY  
**Mary Fenwick**; Christ Church, Alexandria, VA 5 pm  
**Joan Lippincott**, workshop; College of St Thomas, St Paul, MN

10 JULY  
**Samuel Carabetta**; National Shrine, Washington, DC 6 pm  
**Marilyn Keiser**; Westminster College, New Wilmington, PA 8 pm

11 JULY  
**Michele Johns & Marilyn Mason**; First Congregational, Ann Arbor, MI 5 pm

12 JULY  
**Frederick Swann**, masterclasses; Westminster Choir College, Princeton, NJ (through 13 July)  
**Darlene Kuperus-Mast**; Univ of Michigan, Ann Arbor, MI 8 pm

13 JULY  
**Earl Eyrich**; Methuen Mem. Hall, Methuen, MA 8:30 pm

**UNITED STATES  
East of the Mississippi**

15 JUNE  
**Douglas Butler**; Methuen Recital Hall, Andover, MA

**Gwen Toth**; Mt Holyoke College, Wellesley, MA 11:30 am  
**Marilyn Biery**, with cello; Center Church, Hartford, CT 12:15 pm  
Bach, *Cantata 78*; SUNY, Stony Brook, NY 8:30 pm  
**Ed Godshall**; St John's Church, Washington, DC 12:10 pm

16 JUNE  
**Harald Vogel**; Mt Holyoke College, Wellesley, MA  
Leighton Concert; House of Hope, St Paul, MN 8 pm

19 JUNE  
Handel Concert; SUNY, Stony Brook, NY 3 pm  
**William Greene**; National Shrine, Washington, DC 6 pm

20 JUNE  
**Thomas Trotter**; Woolsey Hall, New Haven, CT 8 pm  
**Sylvain Barrette**; St John the Evangelist, New York, NY 8 pm

21 JUNE  
**Michael Parrish**; Church of the Epiphany, Washington, DC 12:10 pm  
**Marijlm Thoene**; Church of the Second Spirit, Fowlerville, MI 7:30 pm

22 JUNE  
**John Dunn**, with trumpet; Methuen Mem. Hall, Methuen, MA 8:30 pm  
**Bryan Luckner**; St John's Church, Washington, DC 12:10 pm

24 JUNE  
Baroque Concert; Oberlin College, Oberlin, OH 8 pm

26 JUNE  
**John Balka**; National Shrine, Washington, DC 6 pm

27 JUNE  
Liturgical Music Workshop; New York University, New York, NY (through 30 June)

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**Gottfried Preller**; First Congregational, Ann Arbor, MI 5 pm

15 JULY  
**Dennis Schmidt**; First Congregational, Ann Arbor, MI 5 pm

16 JULY  
**Michael Kaminsky**; Christ Church, Alexandria, VA 5 pm  
Choral Music Workshop; Lakeland College, Sheboygan, WI  
**James Moeser**; workshop; Green Lake, WI (through 22 July)

17 JULY  
**Nicolas Pien**; National Shrine, Washington, DC 6 pm

20 JULY  
**Grant Moss**; Methuen Mem. Hall, Methuen, MA 8:30 pm

21 JULY  
**Gerre Hancock**; masterclasses; Westminster Choir College, Princeton, NJ 9 am (through 22 July)  
**James Hicks**; National Shrine, Washington, DC 6 pm

23 JULY  
**Simon Gutteridge**; Christ Church, Alexandria, VA 5 pm

24 JULY  
**Jean Wolfe**; National Shrine, Washington, DC 6 pm

27 JULY  
**Ruth Tweeten**; Methuen Mem. Hall, Methuen, MA 8:30 pm

30 JULY  
**Elizabeth de Ayala**; Christ Church, Alexandria, VA 5 pm

**UNITED STATES**  
**West of the Mississippi**

22 JUNE  
Baroque Chamber Music; UCLA, Los Angeles, CA 8 pm

23 JUNE  
**David Higgs**; St John Episcopal, San Francisco, CA 9 am  
**Yuko Hayashi**; UCLA, Los Angeles, CA noon

26 JUNE  
**Olivier Latry**; Trinity UMC, Denver, CO 2:30 pm  
Baroque Oratorios; UCLA, Los Angeles, CA 3 pm

8 JULY  
**Raymond & Elizabeth Chenault**; duo-organists; Crystal Cathedral, Garden Grove, CA 8:15 pm

10 JULY  
**Kathy Handford**; Cadet Chapel, Colorado Springs, CO 5 pm  
**David Craighead**; masterclass; Evergreen Conf Center, Evergreen, CO (through 23 July)

13 JULY  
**David Craighead**; St John's Cathedral, Denver, CO 8 pm

17 JULY  
**Carlene Neihart**; Cadet Chapel, Colorado Springs, CO 5 pm

24 JULY  
**Bart Harris**; Cadet Chapel, Colorado Springs, CO 5 pm  
**Louis Robilliard**; Grace Cathedral, San Francisco, CA 5 pm  
**Samuel John Swartz**; Trinity Lutheran, Reseda, CA 7:30 pm

31 JULY  
**Lynn Trapp**; Cadet Chapel, Colorado Springs, CO 5 pm

**INTERNATIONAL**

16 JUNE  
**Elaine Pudwell**; St Paul's, Toronto, Ontario 12:10 pm

18 JUNE  
**Lynne Davis**; St Albans Abbey, England 6 pm  
**Gillian Weir**; St Francis Xavier, Geraldton, West Australia 8 pm

21 JUNE  
**Lynne Davis**; Westminster Cathedral, London 8 pm  
**Ian Sadler**; St James United, Montreal 12:30 pm

23 JUNE  
**David Low**; St Paul's, Toronto, Ontario 12:10 pm

28 JUNE  
**Gillian Weir**; Town Hall, Melbourne, Australia  
**Sylvie Poirier**; St James United, Montreal 12:30 pm

30 JUNE  
**John Tuttle**; St Paul's, Toronto, Ontario 12:10 pm

2 JULY  
**Gillian Weir**; St Albans Abbey, England 6 pm

5 JULY  
**Olivier Latry**; St George's Cathedral, Kingston, Ontario 8 pm  
**David Pearson**; St James United, Montreal 12:30 pm

6 JULY  
**Olivier Latry**; St Joseph's Oratory, Montreal  
**Gillian Weir**; St-Etienne, Toulouse, France 8 pm

12 JULY  
**Philip Crozier**; St James United, Montreal 12:30 pm

13 JULY  
**Gillian Weir**; King's College, Cambridge, England 7:30 pm

18 JULY  
**Gillian Weir**; St Catharine's, Hjørring, Denmark 8 pm

19 JULY  
**Sophie Trepanier**; St James United, Montreal 12:30 pm

21 JULY  
**Gillian Weir**; Domkirke, Viborg, Denmark 8 pm

22 JULY  
**Gillian Weir**; Vor Frue Kirke, Aalborg, Denmark 8 pm

26 JULY  
**Pamela Hoswitschka**; St James United, Montreal 12:30 pm  
**Gillian Weir**; Domkirke, Aarhus, Denmark 8 pm

27 JULY  
**Gillian Weir**; Soro Kirke, Denmark 8 pm

28 JULY  
**Gillian Weir**; St Mortens Kirke, Randers, Denmark 8 pm

29 JULY  
**Gillian Weir**; Domkirke, Copenhagen, Denmark 8 pm



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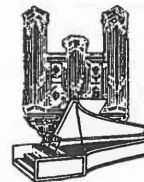
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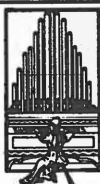
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CARL ANGELO, Second Presbyterian Church, Indianapolis, IN, February 14: *Fantasia in E<sup>b</sup> Major*, Saint-Saëns; *Deuxieme Livre d'Orgue*, Marchand; *Naiades*, Vierne; *Trois Préludes et Fugues*, Op. 7, Dupré.

BRUCE P. BENGTON, Christ Episcopal Church, Reading, PA, January 31: *Carillon de Longpont, Triptyque*, Vierne; *Marche sur un thème de Haendel*, Op. 15, Adagio (*Sonata in C Minor*, Op. 56), Guilmant; *Allegro (Symphony No. 6)*, Widor; *Suite Brève*, Langlais; *Les Magies, Dieu parmi nous (La Nativité)*, Messiaen.

DEAN BILLMEYER, Normandale Lutheran Church, Edina, MN, October 25: *Sonata I in F Minor*, Op. 65, Mendelssohn; *Allein Gott in der Höh sei Ehr*, S. 662, Trio *Sonata IV in E Minor*, S. 528, Bach; *Clair de lune, Toccata*, Vierne; *Ein Stück für ein Orgelwerk in einer Uhr*, KV 594, Mozart; *Choralfantasie 'Wie schön leuchtet uns der Morgenstern'*, Regner.

BRUCE BROWN, First United Methodist Church of La Mesa, CA, January 24: *Praeludium in E Minor*, Bruhns; *Vater unser im Himmelreich; Wer nur den lieben Gott lässt walten*, Böhm; *Galliarde*, Scheidemann; *Meine Seele erhebt den Herrn*, S. 648, Fuga *sopra il Magnificat*, S. 733, *Prelude and Fugue in D Major*, S. 532, Bach; *Preludio (Sonata No. 7)*, Rheinberger; *Es ist ein Ros' entsprungen; Herzlich tut mich verlangen; Schmücke dich, o liebe Seele; O Gott, du frommer Gott*, Brahms; *Cantilene*, Pierné; *Allegro vivace, Andante, Final (Symphony No. 1 in D)*, Vierne.

JULIA C. CALLAWAY, Vine Street Christian Church, Nashville, TN, February 14: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Prelude and Fugue in C Major*, Böhm; *Deo Gratias (Agincourt Hymn)*, Dunstable; *Divinum Mysterium*, Candlyn; *Variations on 'Wondrous Love'*, Barber; *The Call; Rhosymedre*, Vaughan Williams; *Mit Freuden Zart*, Ore; *Aria*, Peeters; *Now rejoice ye beloved Christians*, Bach; *Carillon-Sortie*, Mulet.

ANDREW CLARKE, Trinity College, Hartford, CT, February 7: *Prelude and Fugue in D Minor*, Buxtehude; *Wenn wir in höchsten Nöten*, S. 668, *In dulci jubilo*, S. 608, *Wir Christenleut'*, S. 612, *Kommst du nun, Jesu, vom Himmel herunter*, S. 650, *Prelude and Fugue in D*, S. 532, Bach; *Final in B-flat*, Op. 21, Franck; *Easter Trilogy*, Clarke; Improvisation on a submitted theme.

ROBERT DELCAMP, Chapel of the Cross, Chapel Hill, NC, February 22: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Fantasia and Fugue on the Chorale 'Ad nos, ad salutarem undam'*, Liszt; *Six Studies*, Ridout; *Petit Pastorale (Ma Mère l'Oye)*, Ravel; *O Golgotha (Symphonie de la Passion)*, Op. 20, Maleingreau; *Allegretto, Allegro giocoso (Sept Improvisations)*, Op. 150, Saint-Saëns.

JEFF DOENGES, Bowling Green State University, Bowling Green, OH, January 24: *Trio, Tierce en Taille, Basse de Trompette, DuMage; Nun danket alle Gott*, S. 657, *Von Gott will ich nicht lassen*, S. 658, *Passacaglia in C Minor*, S. 582, Bach; *Sonate II*, Hindemith; *Sonata in B-flat Major*, Op. 65, No. 4, Mendelssohn.

JOHN FENSTERMAKER, St. Leander Church, San Leandro, CA, February 26: *Prelude and Fugue in C Major*, S. 547, *Sonata I*, S. 525, *Passacaglia in C Minor*, S. 582, Bach; *Triumphal March*, Op. 26, Buck; *Fire-side Fancies*, Clokey; *Resurrection Dances*, Ridout.

JANETTE FISHELL, with John Rommel, trumpet, Scarritt Graduate School, Nashville, TN, February 12: *Invocaciones*, Op. 68, B. Hummel; *Three Fugues on the Name BACH*, Op. 60, Schumann; *Prelude and Fugue in E Major*, Saint-Saëns; *Okna (Widows after Marc Chagall)*, Eben.

JON GILLOCK, Harvard University, Cambridge, MA, February 5: *Livre du Saint Sacrement*, Messiaen.

WALTER HILSE, Harvard University, Cambridge, MA, February 26: *The Art of Fugue*, Bach.

CALVERT JOHNSON, Agnes Scott College, Decatur, GA, December 3: *Fantasy, Choral and Toccata on 'Veni Emmanuel'*, Arnold; *Choral Prelude on 'Silent Night'*, Barber; *O Little Town of Bethlehem, Infant Holy, Infant Lowly*, Manz; *Ons is gheboren een kindekijn*, Sweelinck; *Gesu Bambino, Pastorale, Yon; Schlaf Wohl, Du Himmelsknabe Du*, Op. 93/1, Guilmant; *Giga, Dello Joio; Wie schön leuchtet der Morgenstern*, Buxtehude; *Joy to the World, Diemer; Variations on 'Adeste Fideles'*, Dupré.

NANCY LANCASTER, Pomona College, Pasadena, CA, January 11: *Prelude in D Minor*, Pachelbel; *Concerto del Signo*, Meck, Walther; *Tiento de medio registro de tiple*.

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FREDERICK A. MacARTHUR, Old South Church, Boston, MA, February 8 (assisted by brass and tympani): *Marche Triomphale*, Op. 16, Vierne; *Prière*, Op. 37, No. 3, Jongen; *Poème Héroïque*, Dupré; *Crown Imperial*, Walton; *A Fantasy*, Darke; *Salvum fac populum tuum*, Op. 84, Widor.

NIXON McMILLAN, Central United Church, Sault Ste. Marie, Canada, January 9: *A Mighty Fortress*; *Prelude, Fugue and Chaconne in C*, Buxtehude; *Psalm 18*, Marcello; *Rigaudon*, Campra; *Elegie*, Peeters; *Litanies*, Alain; *Sketches in F Minor and D-flat Major*, Schumann; *Variations on 'The Russian National Anthem'*, Thayer; *Tu es Petra*, Mulet; *Toccata*, Mushel.

JUDSON MAYNARD, Texas Tech University, Lubbock, TX, January 15: *Carillon-Sortie*, Mulet; *Fugue, Canzona and Epilogue*, Op. 85, No. 3, Karg-Elert; *Chorale Fantasia on 'O God our help'*, Parry; *It is Dawning in the East*, Badings; *Pentecost Mass*, Messiaen.

CARLENE NEIHART, The Presbyterian Church, Coshocton, OH, January 6: *Rondo in G*, Bull; *Variations on a Noel*, Balbastre; *Good news from heaven the angels bring*, Pachelbel; *Sleepers wake*; *How brightly shines the morning star*; *Toccata and Fugue in D Minor*, S. 565, Bach; *Toccata in Seven*, Rutter; *Incantation for a Holy Day*, Langlais; *Impromptu*, Vierne; *Thou art the rock*, Mulet.

JOHN OBETZ, Trinity College, Hartford, CT, February 21: *Introduction and Passacaglia*, Reger; *Das alte Jahr vergangen ist*, S. 614, *Wachet auf, ruft uns die Stimme*, S. 645, *An Wasserflüssen Babylon*, S. 653, *Passacaglia*, S. 582, Bach; *Choral No. 1 in E*, Franck; *Aria*, Alain; *Choral Improvisation on Victimae Paschali*, Tournemire.

DAVID PALMER, organ and piano, Museum of Art, Cleveland, OH, February 14: *Victor's Variations from Cabena's Homage*, Cabena; *Sine Nomine (Three Preludes to Hymns by Ralph Vaughan Williams)*, McIntyre; *Pastourelle*, Gagnon; *Toccata (Suite in D)*, Kenins; *Le Baiser de l'Enfant-Jésus*, *Regard de l'Esprit de Joie* (Vingt Regards sur l'Enfant-Jésus), Messiaen.

ROBERT PARRIS, Trinity Church, New York City, January 19: *Variations on 'Breslau'*, Willcocks; *Echo Fantasia in A Minor*, Sweelinck; *Prelude and Fugue in G Minor*, S. 535, Bach; *Melodia in B-flat Major*, Op. 59, No. 11, Reger; *Final in B-flat*, Op. 21, Franck.

MYRON B. PATTERSON, Temple Square, Salt Lake City, UT, February 19: *Fantasia super Komm, heiliger Geist*, S. 651, *Nun komm, der Heiden Heiland*, S. 659, *Toccata und Fuge in C Dur*, S. 564, Bach; *Prelude in Classic Style*, Young; *Fantaisie en C majeur*, Franck; *Berceuse*, Vierne; *Sonata III*, Hindemith; *Trumpet Voluntary*, Young.

KAREL PAUKERT, Museum of Art, Cleveland, OH, January 24: *Prelude in C Minor*, *Fugue in D Major*, Zach; *Toccata and Fugue in G Minor*, *Fugue in A Minor*, *Fugue in C Major (de tempore Natalis)*, Seger; *Legende in D Major*, Klicka; *Moto ostinato (Musica dominicalis)*, Eben; *Frammenti*, Husa.

DALE PETERS, Grace United Methodist Church, Dallas, TX, March 4: *Chorale-Fantasy on 'Christ lag in Todesbanden'*, Bach; *Jesus comforts the women of Jerusalem*, *Jesus is nailed to the Cross*, *Jesus dies on the Cross (Stations of the Cross VIII, XI, XII)*, Dupré; *Wondrous Love*, Barber.

JOHN DAVID PETERSON, Calvary Episcopal Church, Memphis, TN, January 24: *Allegro risoluto (Symphony No. 8)*, Widor; *Variations and Fugue on an original theme in F# minor*, Op. 73, Reger; *Pastorale*, Op. 19, Franck; *Legend-St. Francis of Assisi-The Sermon to the Birds*; *Prelude and Fugue on BACH*, Liszt.

CHRISTA RAKICH, The Cathedral of the Incarnation, Garden City, NY, January 31: *Allegro (Symphony VI)*, Widor; *Five Short Choral Preludes*, Smyth; *Prelude and Passacaglia in festo Pentecostes*, Woodman; *Passacaglia in C# minor*, Borroff; *Six Folk Hymn Sketches*, Diemer; *Overture to William Tell*, Rossini/Koch.

DOUGLAS REED, University of Evansville, Evansville, IN, November 3 (assisted by instrumental ensemble and soprano): *Semaine Saint a Cuzco*, Tomasi; *Ballade*, Sowerby; *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Salvum fac populum tuum*, Op. 84, Widor; *Les Angeles*, Op. 57, Vierne; *Passacaglia et Fuga*, S. 582, Bach.

ROBERT REUTER, Covenant Presbyterian Church, Charlotte, NC, February 23: *Pastel in F# Major*, Op. 92, *Improvisation in E Major*, Op. 34, *Passacaglia in E# Minor*, Op. 25, *Vom Himmel hoch*; *Wachet auf, ruft uns die Stimme*, Op. 78, *Alles ist an Gottes Segen*; *Vom Himmel hoch, da komm ich her*; *An Wasserflüssen Babylon*; *Herzlich tut mich verlangen*; *Erschienen ist der herrliche Tag*; *Jesu, meine Freude*; *O Gott, du frommer Gott*; *Ein feste Burg ist unser Gott*; *Wer nur den lieben Gott lässt walten*; *Wie schön leuchtet der Morgenstern*; *Lobe den Herren, den mächtigen König*, Op. 65, *Fugue, Canzona and Epilogue*, Op. 85, Karg-Elert.

JOHN ROSE, Town Hall, Birmingham, England, October 21: *Carillon-Sortie*, Mulet; *Cathédrales*, Vierne; *Lauda Sion (Suite Latine)*, Widor; *Prelude, Fugue and Variation*, Op. 18, Franck; *Symphony No. 3 in F# Minor*, Vierne.

THEODORE RIPPER and CLEIS JORDAN, St. Andrews Episcopal Church, Roswell, NM, November 10: *Brande Champagne*, *Psalm 23*, *Almande Brun Smeedelyn*, van Soldt Manuscript; *Pastorale*, Zipoli; *Vol-*

*untary in A*, Selby; *Ach wie nichtig, ach wie flüchtig*, Böhm; *Ciacona in E Minor*, Buxtehude; *Offertoire sur les Grand Jeux*, Couperin; *Da Jesus an dem Kreuze standt*, Scheidt; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Allegro (Concerto in A Minor)*, Bach.

ROBERT N. ROTH, with Marcus Hulse, trumpet, and Robert Hale, trombone and euphonium, St. James the Less, Scarsdale, NY, January 24: *Air de Bravoure*, Jolivet; *Chorale Prelude on a Melody Remembered*, L. Hale; *Variations on a Theme by Rayner Brown*, Weathers; *Ballade*, Bozza; *The Debutante*, Clarke; *Vocalise*, Rachmaninoff; *Sonata*, Purcell; *Two Canonical Studies*, Schumann; *Caprice*, Turrin.

DAVID H. ROTHE, First Presbyterian Church, Marysville, CA, January 24: *Prelude and Fugue in C Major*, S. 547, Bach; *Nun bitten wir den heiligen Geist*; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Passamezzo and Salterello*, Bernhard Schmid the Elder; *Romance*, Balbastre; *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Prelude #1 in C Minor*, *Prelude and Fugue in G Major*, Mendelssohn; *Minuet, Andantino*, March, Haydn; *Herzlich tut mich verlangen*, Brahms; *Mon âme cherche une fin paisible*, Langlais; *Carillon de Westminster*, Vierne.

JEAN-LUC SALIQUE, Museum of Art, Cleveland, OH, November 1: *Choral No. 1 in E Major*, Franck; *Prelude and Fugue in B Minor*, S. 544, Bach; *Sonata in E Major*, Op. 38, Olsson.

DENNIS SCHMIDT, Pro-Cathedral of St. Clement, El Paso, TX, February 14: *Suite du Deuxieme Ton*, Clerambault; *Offertorio and Elevazione*, Zipoli; *Sonata No. 1 in D Minor*, Guilman; *Prelude and Fugue in E Minor*, S. 548, Bach; *Meditation on 'Brother James's Air'*, Darke; *Voluntary in A*, Selby; *The 136th Psalm*, Zimmerman.

EDMUND SHAY, Bethel Park United Methodist Church, Denmark, SC, January 24: *Fanfare*, Lemmens; *Voluntary in D Major*, Bennett; *Toccata and Fugue in D Minor*, S. 565, Bach; *Praise to the Lord, the Almighty*; *What is this lovely fragrance*; *God of Grace*, Manz; *Toccata (Symphony V)*, Widor; *Prelude and Fugue in D Minor*, Op. 37, Mendelssohn; *Cortège et Litanie*, Dupré; *Ayre For The Dance*, Locklair; *March in C Major*, Lefebure-Wély; *Scherzo*, Op. 2, Duruflé; *Tu es Petra*, Mulet.

MARK SMITH, St. Paul's Episcopal Church, Flint, MI, February 21: *Fanfare*, Cook; *Pastorale*, Roger-Ducasse; *Allegro (6me Symphonie)*, Widor.

BRAYTON STARK, Denison University, Granville, OH, December 18: *Three Noels*, Daquin; *Three settings of In dulci jubilo*, Bach; *Greensleeves*, Vaughan Williams; *A rose breaks into bloom*, Brahms; *Vom Himmel hoch da komm ich her*, Pachelbel; *Noël (Esquisses Byzantines)*, Mulet; *Pastorale on a Christmas Plainsong*, Thomson; *The Shepherds (La Nativité)*, Messiaen; *Adeste Fideles*, Ives.

## The Organ Historical Society

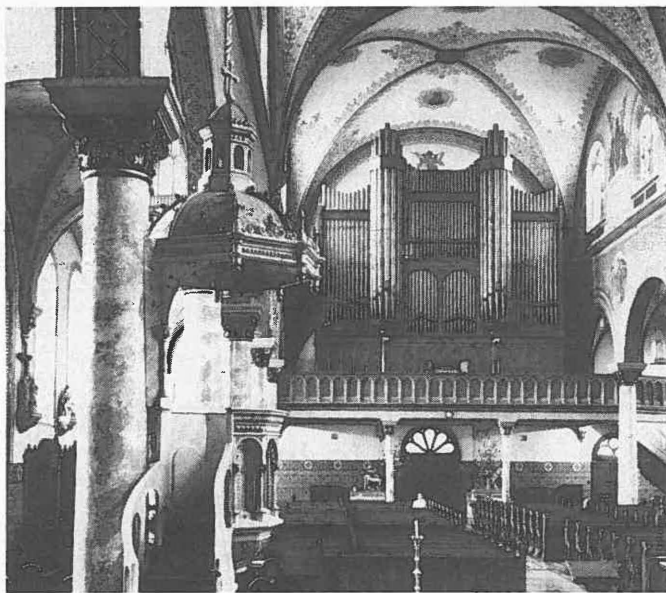
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STEPHEN THARP, Edgebrook Community Church, Chicago, IL, November 22: *Pièce Heroïque*, Franck; *Canon, Berceuse, Carillon (24 Pièces en Style Libre)*, Vierne; *Andante, Moderato, Adagio non troppo, Andante molto (Ten Trios, Op. 49)*, Rheinberger; *Fiat Lux*, Dubois; *I am black but comely; He remembering His mercy*, Dupré; *Dieu parmi nous (La Nativité)*, Messiaen; *Fantasmagorie*, Alain; *Flourishes, Priere Armoniosamente*, Tharp; *Now thank we all, Karg-Elert; In Paradisum, Lesur; Scherzo (Chimaera), Jig for the Feet, Nocturne, Finale-The Offering (Organbook III)*, Albright.

KATHY RITCHIE TOOLE, Southeastern Baptist Theological Seminary, Wake Forest, NC, November 19: *Fanfare*, Proulx; *Nun komm, der Heiden Heiland*, S. 659, *In dulci jubilo*, S. 608, Bach; *Silent Night*, Barber; *God rest you merry, gentlemen*, Rutter; *Prayer for Organ*, Chajes; *Sarabande for the Morning of Easter*, Howells; *Concerto in A Minor*, S. 598, Bach; *Cantabile, Choral*, Jongen; *Carillon de Westminster*, Vierne.

MARIANNE WEBB, Grace Episcopal Cathedral, Topeka, KS, November 20: *Praeludium in C Major, Böhm; Fantaisie in C*, Op. 16, Franck; *Con moto maestoso (Sonata III)*, Mendelssohn; *Passacaglia*, S. 582, Bach; *The Wise Men, The Angels, Jesus Accepts Suffering, God Among Us (The Nativity of Our Lord)*, Messiaen.

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, November 6: *Mo-*

*lus ludendi pleno Organo pedaliter; Echo; Variations on Warum betrübst du dich, mein Herz, Scheidt; Prelude in E-flat Minor (Suite, Op. 5)*, Duruflé; *Toccata in E Major*, S. 566, Bach; *Sonata in B-flat Major*, Op. 65, No. 4, Mendelssohn; *Essay*, Cabena; *Te Deum*, Op. 11, Demessieux.

THOMAS WIKMAN, Chicago Theological Seminary, Chicago, IL, November 20: *Partita on 'O Gott, du frommer Gott'; O Mensch, bewein; Kyrie, Gott heiliger Geist*, Bach.

ANNE & TODD WILSON, Westminster Presbyterian Church, Xenia, OH, November 15: *Chanson du Toreador, Danse Boheme (from Carmen)*, Bizet, arr. J. Biery; *Hungarian Dance No. 11*, Brahms; *Allegro Animato*, Op. 25, No. 4, Moszkowski; *Sinfonia* from *Cantata 29*, Bach, arr. Guilman; *Rondo Capriccio (A Study in Accents)*, Op. 64, Lemare; *The Musical Snuffbox, Liadov*, arr. Heinroth; *Adagio Sostenuto (Concerto No. 2 in C Minor, Op. 18)*, Rachmaninoff; *Variations on a Theme of Paganini*, T. Wilson; *Rhapsody in Blue*, Gershwin.

CHARLES WOODWARD with Rhesa Stone, piano, First Presbyterian Church, Wilmington, NC, October 25: *1<sup>o</sup> Concerto*, Blanco; *Elegy*, Op. 24, Fauré; *Allegro (Concerto No. 4 in F Major)*, Handel; *Hymne*, Op. 78, Jongen; *Three Duets*, C. P. E. Bach; *Sinfonia in D Major*, Bach; *Canon in D*, Pachelbel; *Scherzo*, Op. 8, No. 5, Saint-Saëns; *Petit Concert Champêtre*, Purvis.

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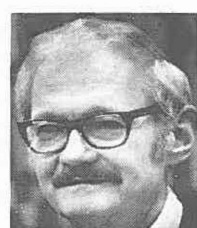
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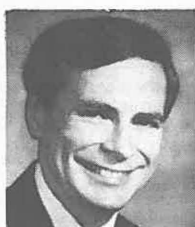
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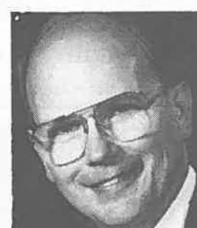
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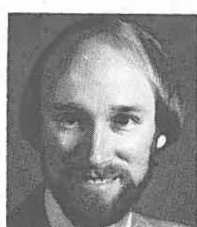
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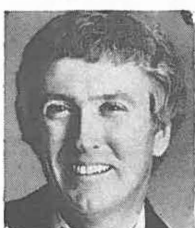
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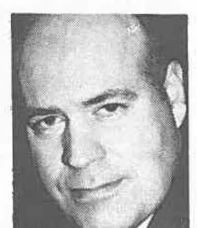
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+ = available 88-89

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