

When celebrating a birthday, one often looks back on the years, wondering how they could have passed so quickly. It is a good time to consider where we are, how we got there, and where we are going. Part of the fun of celebration is reminiscing—reliving past events, re-interpreting them today. Pages 14-15 are presented as a random sampling of past years' events and personages which appeared on these pages. Also, below we take a look at events which were reported here over past decades.

When one looks at the organ world today, one cannot help but be impressed by the diversity of styles. Indeed one of the strengths of the field is the richness of the various traditions represented. Looking back through past issues of THE DIAPASON, one can gather a sense of the organbuilding styles of this century—attempt to discover how we got where we are. When THE DIAPASON began publishing news of the organ world, the orchestral-romantic organ was the norm. As the century progressed, Holtkamp and Harrison (and others) helped change that direction toward the clarified ensemble of the American Classic design. Still later the organ reform movement influenced the so-called neo-Baroque experiments.

As builders pursued either eclectic or specific traditions, the design and function of the instrument underwent constant re-evaluation. Various styles of windchest design and action, winding, scaling, voicing and tuning found their adherents and detractors. To look around at the present scene, one is surrounded by a healthy diversity. One can find faithful copies of historic instruments, others strongly influenced by specific historic organs and traditions, and even a new eclecticism. One is impressed by a renewed interest in 19th-century traditions, particularly those of France and England. Several builders are working with types of Barker lever assists and other features of the Cavallé-Coll organ. At this time, eclecticism is no longer a pejorative, and neither are attempts to recreate a single style considered unusual.

Where we are is a wonderfully rich time in organbuilding history. Where we came from continues to inspire and instruct (if we are open and responsive to it), and where we are going is exciting to speculate.

To our faithful readers over the years, a thank-you for your continued support. May we celebrate the past and the present, and look forward to the future.

—Jerome Butera

Letters to the Editor

Looking back

While cleaning out a cabinet I ran across some old copies of THE DIAPASON, and as usual got so involved with each issue it took me much longer to complete the job. It was an autumn day and a rather dark day and I became nostalgic and my thoughts landed on S. E. Gruenstein, founder and first editor of THE DIAPASON. I had the pleasure of knowing him in his later years, and I was quite young. He was a remarkable man and I was always impressed with his sense of fairness.

I came to understand that Mr. Gruenstein's first love was words and the English language. As was the custom in those days one could not help

but be fascinated by his eloquent, flowery description of an organist's death—the more prominent the organist the more embellished were the details. I recall one in particular where he painted this dramatic scene which concluded with, "As he played the last chord of the 'Hallelujah Chorus' (*Messiah*) he slumped to the keys, lifeless." One would assume he had engaged the Sff. pedal, so I could not help but muse if perhaps that is where the statement, "He went out with a bang" got started. Irreverent perhaps, but a worthy commentary on how things were in the "good ole days."

William F. Brame
Kinston, NC

Those Were the Days

Eighty years ago, according to the December, 1909 issue of THE DIAPASON—

Wilhelm Middleschulte played the dedication recital on the new Hann-Wangerin-Weickhardt organ at the First Baptist Church, Milwaukee, WI.

The Auditorium Theatre (Chicago) denied rumors that the Frank Roosevelt organ was to be torn out in the process of remodeling the building.

Hook & Hastings, who were about to issue a new edition of the "green book," which served as a general catalogue, were described as the oldest organbuilders in the United States, having begun activities in 1827.

William E. Curtis, then a famous correspondent of the *Chicago Record-Herald*, described an inspection of the Salt Lake City Tabernacle organ. The chief organist then was the late John J. McClellan, and other players included Tracey Y. Cannon, a grandson of Brigham Young, and Edward P. Kimball, a grandson of Heber C. Kimball, one of the founders of the Mormon Church.

Seventy-five years ago, the December, 1914 issue of THE DIAPASON reported—

The American Guild of Organists announced its first national convention to take place December 29-30 at Columbia University in New York City.

Austin Organ Company shipped the

organ built for the Panama-Pacific Exposition in 10 cars.

T. Tertius Noble dedicated the Möller organ at Trinity Church, Pittsburgh.

The city of Springfield, MA contracted J.W. Steere & Son Organ Company to build a four-manual organ of 87 stops for its municipal auditorium.

The Guilman Organ School advertised its curriculum, "A School for Students with serious aims who desire to become Expert Organists."

Dr. H. J. Stewart was appointed organist of the Panama-California Exposition at San Diego, CA, to preside over the large Austin organ, the gift of John D. Spreckels.

Fifty years ago, the December, 1939 issue of THE DIAPASON reported—

Aeolian-Skinner installed a four-manual organ, designed by G. Donald Harrison, in Broadway Tabernacle, New York City.

Marcel Dupré played a recital at Rockefeller Chapel of the University of Chicago. Dupré also played two recitals to dedicate the Kulas Musical Arts Building of Baldwin-Wallace Conservatory of Music, Berea, OH.

The Buffalo (NY) AGO Chapter celebrated its 20th birthday anniversary.

Gardner Read's orchestral transcription of Bach's *Prelude and Fugue in B Minor* was played by the Chicago Sym-

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phony Orchestra under the direction of Frederick Stock.

The Chicago Club of Women Organists presented Arthur Poister in a recital at Kimball Hall.

Arthur B. Jennings was appointed organist at Plymouth Congregational Church, Minneapolis.

The sixth annual Bach Festival took place at the First Congregational Church of Los Angeles.

The projected tour of Count Leonce de Saint-Martin, titular organist of the Cathedral of Notre Dame, Paris, was cancelled because of the war.

E. Power Biggs played Bach's *Orgelbüchlein* at the Germanic Museum of Harvard University.

Twenty-five years ago, the December, 1964 issue of THE DIAPASON reported—

Nita Akin was re-elected president of Choristers Guild.

The AGO Midwinter Conclave was announced for Chicago, IL, featuring organists Catharine Crozier, Edward Mondello, Robert Noehren, Karel Paukert, John Obetz, Margaret McElwain, Robert Rayfield, Lillian Robinson, Gladys Christensen, Grigg Fountain, and Herbert White.

The new School of Music building at

the University of Michigan was dedicated. The 4½ million dollar structure was designed by Eero Saarinen. Marilyn Mason opened her organ studio with two recitals.

Here & There

The 34th Annual Haarlem International Summer Academy for Organists takes place July 8-28, 1990. There will be three three-week courses, six eight-day courses, three three-day courses and one extra workshop. Faculty includes Ewald Kooiman, Piet Kee, Hans Haselböck, Anders Bondeman, Xavier Darasse, Harald Vogel, Bernard Winsemius, Montserrat Torrent, Daniel Roth, Gillian Weir, Zsigmond Sztharmáry, Jos van Immerseel, and Klaas Bolt. Classes meet every day, except Sunday, and each session is two hours. Teaching is in French, German and English. For information: Stichting Internationaal Orgelconcours, Stadhuis (Town Hall), Mw. E.L.S. Hendrikse, secretaris, Postbus 511, 2003 PB Haarlem; telephone 023-17 12 13.

Appointments



Charles Callahan

Charles Callahan has been appointed to the music faculty of Rollins College, Winter Park, FL. A native of Cambridge, MA, he began his musical studies at the Boston Archdiocesan Choir School. He later studied with Clarence Watters at Trinity College, Hartford, CT, George Faxon at Boston University and Alexander McCurdy at the Curtis Institute, Philadelphia. After study in Europe with Flor Peeters and Daniel Roth, Callahan earned his doctorate at the Catholic University of America in Washington, D.C., studying with William Watkins.

Dr. Callahan comes to Rollins from Middlebury College in Vermont, where he was Assistant Professor of Music and Composer in Residence. At Winter Park he is Resident Composer and Director of Music of the Knowles Memorial Chapel. The chapel organ was built by E.M. Skinner in 1931 and a complete rebuilding was designed by G. Donald Harrison shortly before his death in 1956.

A prolific composer, Callahan has had first performances of his music in Westminster Abbey, the Kennedy Center and Smithsonian Institution of Washington, D.C., and major churches throughout the United States. His book, *The American Classic Organ: A History in Letters*, will be published in 1990 by the Organ Historical Society.



SharonRose Dryer

SharonRose Dryer has been appointed to the faculty of Nazareth College of Rochester, NY, as Instructor of Organ and Harpsichord, and as college organist. Miss Dryer holds the BMus degree, summa cum laude from Westminster Choir College and the MMus degree from the Eastman School of Music. A Fulbright scholar in France 1988-89, she returned this fall to complete the DMA program with David Craighead. At Eastman, she will serve as departmental assistant to Arthur Haas in harpsichord.



Donald Joyce

Donald Joyce has been appointed Interim Music Director and Organist for the 1989-90 season at St. John's in the Village, New York City. Mr. Joyce replaces Edwin Miller, who was Music Director for 16 years. St. John's is an Anglo-Catholic Parish with a strong liturgical and choral tradition. The organ at the Parish is a two-manual Rieger built in 1987. St. John's also has an Arts Program and a concert series.

Joyce was previously Music Director at the Church of St. John the Evangelist, New York City, where he performed Bach's complete organ works in 1985 and directed a series of International Organ Recitals. This season he will be performing in New York, Mexico, West Germany, and Switzerland. He has recorded for O.M. and Titanic Records.



Pamela Ruiter-Feenstra

Pamela Ruiter-Feenstra has been appointed Assistant Professor of Music at Bethany College in Lindsborg, KS. She is teaching organ lessons, church music and organ classes, music theory and keyboard harmony classes. In addition, she serves as college organist for events such as the annual Messiah Festival presented during Holy Week, and chapel, convocation and commencement services. Ruiter-Feenstra received the D.M.A. and M.F.A. degrees from the University of Iowa, where she studied with Delbert Disselhorst and Dolores Bruch, and the B.A. degree from Dordt College in Sioux Center, IA.

Max Yount has been appointed organist at St. Paul Lutheran Church, Beloit, WI. He leaves the position of five and a half years as Senior Organist of Cargill United Methodist Church, Janesville, WI. Dr. Yount serves as professor of music at Beloit College, and has recently completed a concert tour of West



Max Yount

Germany. At St. Paul's, he will lead a series of concert vespers. Yount will be a recitalist for the 1990 OHS convention in July.



Kathy Handford

Kathy Handford performed a concert of American organ music, which included Calvin Hampton's *Five Dances* and William Albright's *The King of Instruments* narrated by actor Earle Hyman (grandfather Huxtable of "The Cosby Show"), on May 31, 1989 at the Bergen International Festival in Norway. Handford also premiered Robert Starer's *Angel Voices* for brass and organ with the Juilliard Brass Ensemble.

Handford was awarded a grant from the Fund for U.S. Artists at International Festivals, a joint initiative of the Rockefeller Foundation, the U.S. Information Agency and the National Endowment for the Arts, to participate in the Festival. On August 6, she returned to Norway to perform at Nidaros Cathedral as part of the St. Olav Festival in Trondheim. This concert was recorded and broadcast by the Norwegian Broadcasting Network.



Rudolf Zuiderveld, William C. Huffman, Jill Briggs-Reither, and Paul Reither

William C. Huffman was honored for his 30 years as organist of Virginia United Methodist Church, Virginia, IL, with a concert on September 24. The concert featured Rudolf Zuiderveld, professor of organ at Illinois College; Jill Briggs-Reither, organ student of Dr. Zuiderveld and member of the church; and trumpeter Paul Reither.

Mr. Huffman first studied piano with Adelaide Schnitker of Arenzville, and later became a student of Hugh Beggs at MacMurray College in Jacksonville. His career as church organist began over 50 years ago when he played for the Monroe Methodist Church at age 11. While serving in the Navy in World War II, he was organist for Naval Chapel services 1944-46. Huffman then returned to Cass County, and served as organist for the Congregational Church in Beardstown and later St. John's Lutheran Church in Bluff Springs. In 1959 he was appointed to the Virginia post. Mr. Huffman's organist career is in addition to his farming and livestock duties during the week.

James McCray recently presented a faculty composition recital at Colorado State University, Ft. Collins. The program included *Remembrances of Love* for chorus and piano; *Serenade* for flute and piano; *Jeffersonia* (The Wit and Wisdom of Thomas Jefferson) and *Rise Up, My Love, My Fair One* for women's choir; *There is No Rose* for chamber

Here & There

Philip Brunelle's Plymouth Music Series recording of Benjamin Britten's *Paul Bunyan* on the Virgin Classics label has won the Ovation Award for Outstanding Opera of 1989. The Plymouth Music Series has also recorded Aaron Copland's *The Tender Land*, to be released by Virgin Classics in 1990 to coincide with the 90th birthday year of the composer. Other records by the group scheduled for 1990 include: *Te Deum* and *Variations for Orchestra* by Argento; *Mass in D* by Dame Ethyl Smith.

Philip Brunelle has also signed with Virgin Classics to release the following recordings in 1989-90: *Lake Wobegon Loyalty Days*, with Minnesota Orchestra and Garrison Keillor; *The Company of Heaven* by Benjamin Britten, with the English Chamber Orchestra and the London Philharmonic Choir; and *Soliman II* by Joseph Martin Kraus, with the Royal Orchestra and Chorus of the Drottningholm Court Theatre.

Catharine Crozier has released two new CD recordings. "Organ Works of Ned Rorem" (DE 3076) includes *A Quaker Reader* and *Views from the Oldest House*, played on the Marcussen organ at Wichita State University. "Music of Leo Sowerby" features *Fantasy for Flute Stops*, *Requiescat in Pace*, and *Symphony in G*, recorded on the Aeolian-Skinner organ at the Groton School. Both CDs are on the Delos label. For information: Delos International, 1032 N. Sycamore Ave., Hollywood, CA 90038; 213/962-2626.

Canadian organist and publisher Randall Egan gave the premiere performance of two new pieces by American composer Robert M. Speed, in a concert played as the season opener at Central Presbyterian Church, Des Moines, IA, on October 1. The pieces, *Two Reflections on English Hymn-tunes* (St. Clement, Bishopthorpe), were written for Mr. Egan and are published by his firm, The Kenwood Press, Ltd., 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Frank Ferko's anthem, *Confitebor tibi*, received its premiere on October 1 at St. James Cathedral, Chicago. The piece was commissioned for the centennial celebration in the Episcopal Diocese of Chicago of the United Thank Offering. Scored for SATB choir and organ, the work was performed by a diocesan choir with William Crosbie, organist, under the direction of the composer. The anthem was performed again on November 19 at St. Paul and the Redeemer, Chicago.

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Informationen sind erhältlich bei:
III. Internationale Orgeltagung Winterthur 1990,
St. Georgenstrasse 5, CH-8400 Winterthur, Telefon 052 27 82 79

choir; *I Was Glad, The Heart of a Child, Sonne of Godde, Set Me as a Seal*, and *Nowell, Nowell* for soprano; *Ogden Nashville* for baritone; and *Land of Dreams* for chorus.



Martin Neary

Martin Neary, Organist and Master of the Choristers of Westminster Abbey, London, England, has been made an Honorary Member of the Royal Academy of Music. Currently President of the Royal College of Organists, Mr. Neary will come to the United States in April 1990 for a brief recital tour he is making in honor of his 50th birthday. Mr. Neary will include the works of César Franck in his recital programs both to celebrate the centenary of Franck's death and to celebrate his own strong French heritage.



Jennifer Paul

Harpsichordist Jennifer S. Paul has recently been awarded a Solo Recitalists Grant from the National Endowment of the Arts. This award will fund an updated portfolio in addition to providing future recording opportunities. A native Californian, Ms. Paul is on the faculty at San Diego State University.

Upcoming concerts include an appearance on the Dame Myra Hess Series in Chicago, and a solo appearance with the Singapore Symphony Orches-

tra. In Los Angeles, Ms. Paul performed an all-French recital at St. Matthew's Church in Pacific Palisades on 19 November.

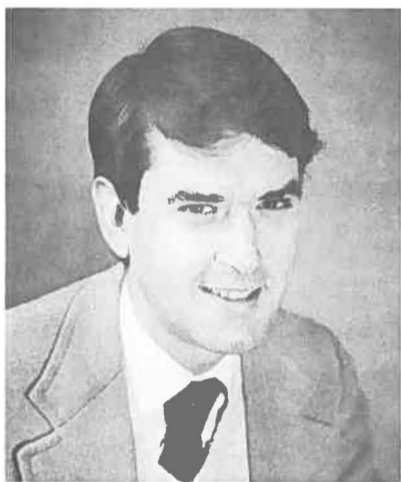


Stephen L. Pinel

Stephen L. Pinel was presented with the OHS Distinguished Service Award at the 34th Annual Convention of the Organ Historical Society in New Orleans, LA, on 19 June 1989. As an author, his articles have appeared in every major organ journal in this country, and many abroad, and his first book, *Old Organs of Princeton*, was published during September. A second book, *A Ferris & Stuart Documentary*, is scheduled for publication by the Boston Organ Club during summer, 1990. He has recorded for OHS, Raven, and Classic Masters labels.

Pinel holds bachelor's and master's degrees from Westminster Choir College, and is currently enrolled in the Ph.D program at New York University. He serves as Archivist of the OHS and as Music Director at St. Francis de Sales R.C. Church in New York City.

Christa Rakich played the dedicatory recital of the new Fritz Noack organ at Church of the Redeemer in Chestnut Hill, MA on April 30.



Dave Wagner

Dave Wagner, the afternoon music host and program director of WQRS Radio (Detroit), received the 1989 Arts Achievement Award in Music from Wayne State University. Wagner holds the BMus and MMus from Wayne State and the DMA from the University of Michigan. The Awards ceremony was held October 14. Dr. Wagner presented two programs for Wayne State: a lecture on October 13 to music students entitled, "Classical Radio and Careers in Music;" and an organ recital that evening on the newly refurbished organ at the Community Arts Auditorium.

Edna Van Duzee Walter was honored on 23 July 1989 by the Village of Round Lake, NY, for 20 years of service as director of the Summer Concert Series. Round Lake Auditorium houses a 3-manual 1847 Davis & Ferris organ, believed to be the oldest large, 19th-century American made organ extant in nearly intact condition. Van Duzee Walter has organized an annual concert series featuring the organ every year since 1969. Though not an organist, Van Duzee Walter is a professional musi-



Edna Van Duzee Walter

cian, and holds two degrees from the Crane School of Music, SUNY at Potsdam.

James Welch, University Organist of the University of California, Santa Barbara, has released two CDs on the Wilson Audio label. Each of these is a double-album release of two previous recordings. The first, entitled "Concert and Recital," was recorded on the Flen-trop organ at All Saints' Episcopal Church, Palo Alto, CA, and on a Möller/Holtkamp organ, featuring works of Bach, Koetsier, Pepping, Carvalho, Walther, Buxtehude, Duruflé and Vierne. The second, entitled "Discovery and Music for Christmas," was recorded on the Schoenstein organ at St. Mark's Episcopal Church, Los Olivos, CA, and on the Murray Harris organ of Stanford University Memorial Church. The latter disc contains works by Dupuis, Clokey, Mendelssohn, Hewitt, Longhurst, Karg-Elert, Vierne, Widor, Busser, Elmore, Pachelbel, Welch, Purvis and Chapman.

Each CD is available for \$12 postpaid from James Welch, Music Department, University of California, Santa Barbara, CA 93106.

Canadian composer Gerhard Wuensch has recently joined the catalogue of Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd., in Minneapolis. Wuensch's *Concerto For Organ, String Orchestra, Three Trumpets and Timpani* is available on rental from the firm at 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303. Dr. Wuensch, Vienna-born and educated, is professor of music at the University of Western Ontario, London, Canada.

The Organ Literature Foundation has released its new Catalogue "X" (52 pages). This new catalogue lists 693 books, 53 of which are new items. Of the 421 theatre organ records, 41 are newly listed. In the band organs-music box section, 29 new items have been added for a total of 134 items. The largest increase is in the miscellaneous classical records division—of the 2,590 listed, 454 are new to this catalogue. The recently added section of organ music has increased by 30 items for a total of 265. New items will be added in the coming months on addenda lists.

Catalogue "X" is available for \$1.00 (Foreign \$2 or 4 international reply coupons sea-mail; \$3 or 8 coupons for air-mail) and is refundable with the first order received. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184; 617/848-1388.

E. C. Schirmer Music Company of Boston has acquired the assets of Galaxy Music Corp. of New York, and has merged all operations of the two companies at its Boston facilities. The merger, which took place on July 1, 1989, has brought together two large catalogs of choral, vocal and instrumental music. All imprints and the corporate identities of the respective firms and their affiliates will continue to be maintained, even though they will be administered under E. C. Schirmer, Boston.

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Competition: Entrants must submit tapes for preliminary judging. Three finalists will be invited to Oberlin for the final round of the competition. There is no entry fee, and all expenses for transportation, accommodations, and meals for the finalists will be paid by the Conservatory of Music at Oberlin College.

Prizes: Overall cash prizes of \$2,250. \$1,000 first place; \$750 second place; \$500 third place

Deadlines: All tapes should be submitted by January 31, 1990. Entrants will receive results by February 16. Finalists will come to Oberlin on March 16, and the finals will be held on the afternoon of March 18 in Finney Chapel.

Judges: Oberlin Conservatory Professors of Organ David Boe, Garth Peacock, and Haskell Thomson, and another distinguished judge

Repertoire: Tapes submitted should include two movements of a major work of J.S. Bach (prelude and fugue or two movements from a trio sonata) and a work of contrasting nature. The tape should not exceed 30 minutes.

Finalists will be expected to perform the works submitted on tape and, in addition, the Praeludium in C major by Georg Böhm (any performance edition).

Tape Requirements: Only unedited tapes in cassette form will be accepted. Use only high-quality tape and equipment. Recording on equipment using a built-in microphone will not provide a fair representation of your musical ability. There should be no verbal messages on the tape. Both the cassette and the cassette cover should bear your name and address. Repertoire need be listed only on the cassette cover. Tapes will be coded to ensure impartiality. Tapes will not be returned.

For further information and application contact:

Professor Garth Peacock, Director
Otto B. Schoepfle National Competition in Organ Performance
Conservatory of Music at Oberlin College
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Nunc Dimittis



Henry Beard

Henry K. Beard died August 5, 1989 in Barrington Hills, IL, at age 76. Born October 8, 1912 in York, PA, Mr. Beard began organ study at an early age. He received an engineering degree from Penn State University and subsequently a degree in organ and piano from the Curtis Institute of Music in Philadelphia in 1940, studying with Alexander McCurdy. Extensive travel abroad exposed him to countless old European instruments' mechanisms and voices. This combination of engineer, church musician, and organ recitalist led to his designing more than 600 pipe organs as Midwestern representative for Moller Pipe Organ Co. His designs include the instrument at Orchestra Hall in Chicago. He retired from Moller in 1986 after 40 years of service.

Henry Beard married Maud Nosler, a well-known concert oratorio singer in the Chicago area. Both are known for their support of aspiring young musical artists, as well as their support of the Lyric Opera of Chicago, the Chicago Symphony Orchestra, and the Chicago Arts Club. Their home, in which resides one of Mr. Beard's 17-rank organs, is well known for often becoming a miniature concert hall for aspiring keyboard and vocal musicians.

A memorial service was held on August 12 in the Presbyterian Church of Barrington. Favored selections of Mr. Beard's repertoire were played on one of his installations in the church. Choral selections included "How Lovely Is Thy Dwelling Place" from Brahms' *Requiem* and "Lift Up Thine Eyes" from Mendelssohn's *Elijah*.

Elbert Fanter died September 10 at the age of 81. Having grown up in St. Louis, Fanter became organist of St. Matthew Lutheran Church at age 13. He studied organ with Elmer Davis of Christ Church Cathedral. Most recently, Fanter served as organist of Bethlehem Lutheran Church in Hyde Park and Christ Lutheran Church in south St. Louis. He was also staff organist for many years at radio station KFUE. He was an active member of the Organ Historical Society and the Webster Groves Nature Society.

The Rev. John R. Rodland, Associate Pastor and Minister of Music for the past 20 years at West Side Presbyterian Church, Ridgewood, NJ, died October 17 after a long illness. He was 49.

Together with his wife Joanne Harris Rodland he shared the direction of a large music program for more than 20 years, presenting many oratorios with choirs of 125 voices and full orchestra. Multiple choirs for children of all ages, handbell choirs, a concert series and an annual ecumenical choir school for young children were only a few of their achievements.

A native of Altoona, PA, Mr. Rodland attended Juniata College and earned his Masters degree in Sacred Music, *summa cum laude*, from Union Theological Seminary in New York where he met his future wife. After serving a total



John R. Rodland

of six years as the minister of music at the First Presbyterian Church of Ruthersford, NJ, he accepted the call to the Ridgewood Church. He returned to Union Theological Seminary for his Masters degree in Divinity and was ordained in 1980, with the Rev. Dr. James A. Forbes, now pastor of Riverside Church, delivering the sermon.

Throughout his life Mr. Rodland dedicated himself to the total worship environment of the church, especially the field of hymnody. One of his last tasks was the revision of the Presbyterian Hymnbook as a member of the Hymnbook Committee of the Presbyterian Church U.S.A. The new book is to be published in 1990. Mr. Rodland's last major public appearance was as director and organist at the New Jersey Convention of the American Guild of Organists' Hymn Festival held June 26 at West Side Church.

Rodland is survived by his wife Joanne, his daughter Catherine, currently pursuing her doctorate in organ performance at the Eastman School of Music; and daughter Carol, a violist currently at the Juilliard School of Music. The memorial service was held October 29 at West Side Presbyterian Church.



Frederick Marriott

Frederick L. Marriott

The Detroit music community lost one of its most distinguished members October 9. Dr. Frederick L. Marriott, organist and carillonneur at the Kirk in the Hills in Bloomfield Hills died at St. Joseph Mercy Hospital in Pontiac after a prolonged illness. He was 87.

Internationally renowned as an organist, carillonneur, and composer, Marriott came to Detroit in 1954 to oversee the installation of the organ and carillon at the Bloomfield Hills church. He was the organist for 10 years at Central Methodist Church in Detroit before returning to the Kirk in the Hills, a position he held until his death.

Marriott was known for his ability to improvise at the organ in the style of

J.S. Bach, an art he learned from Marcel Dupré. Before coming to the Detroit area, he was the organist-carillonneur at the Rockefeller Memorial Chapel in Chicago for 28 years where he performed for many dignitaries including Albert Schweitzer in 1949. Marriott soloed with the Chicago Symphony many times and was organist with the Detroit Symphony Orchestra under Paul Paray and Sixten Ehrling. He also performed in Europe, giving a recital at Notre-Dame de Paris in 1974 at the invitation of Pierre Cochereau.

Marriott was president of the American Guild of Carillonneurs and the first American to participate in the International Carillonneurs' Festival at Hilversum, The Netherlands. He was the only non-Belgian to receive the "avec grande distinction" from the Ecole de Carillon in Mechelen, Belgium, an event covered by the *New York Times*. In 1960, the city bestowed on him the degree "Meritorious Laureate." In 1952 and 1955, two of his compositions were awarded prizes by the Ecole de Carillon. Marriott composed numerous works for the orchestra, harpsichord, organ, and choir, the most famous of which is *Moonlight on the Lake*, performed often by Marcel Dupré.

Frederick Marriott was born in Louisville, CO, on November 14, 1901. He graduated from the American Conservatory of Music with highest honors. He served on the faculties of the University of Chicago, American Conservatory of Music, Chicago Theological Seminary, and the University of Michigan. He is survived by his wife Verdeane of West Bloomfield, a brother, five children, four grandchildren, and two great-grandchildren.

Memorial services were held at the Kirk in the Hills October 13. Memorial tributes should be made to the F.L. Marriott Memorial Fund at the Kirk in the Hills.

—Mary Jane Doerr
Bloomfield Hills, MI

Here & There

The Bowling Green State University College of Musical Arts has announced its 16th annual Organ Competition on March 10, 1990. High school seniors are eligible to compete for a \$1,200 scholarship to attend Bowling Green's College of Musical Arts. Each contestant will be allowed to perform for 15 minutes. Participants must prepare a composition by J.S. Bach and a composition written since 1750. A panel of judges will select the winner who will receive a scholarship contingent upon admission to the University. The \$1,200 scholarship will be divided into \$300 annual awards over a four-year period. The deadline to apply is January 31.

For further information, contact Dr. Vernon Wolcott, University Organist, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290.

The Concert Series of the First Presbyterian Church of Deerfield, IL is sponsoring its first annual Organ Competition with award money of \$600 first prize, \$350 second prize. Application and tape deadline is March 1, 1990 with the final competition on April 21. A winner's concert will take place on the church's 58-rank Noehren organ on May 6. For information: Lee Nelson, Director of Music, First Presbyterian Church, 824 Waukegan Road, Deerfield, IL 60015; 708/945-0560. Maximum age of applicant is 28.

Lillenas Publishing Company is inviting all ministers of music, drama directors, and pastors to its eighth annual Lillenas Music, Drama, and Worship Conference, February 8-10, 1990, at College Church of the Nazarene, on the campus of Mid-America Nazarene College, in the Kansas City, MO area.

Choral reading sessions, workshops, concerts, and inspirational times highlight the event. This year's featured artist is Glad, and among the clinicians are Tom Fetteke, Mosie Lister, and Doug Holck. For further information, contact: Sandy Harmon, Lillenas Publishing Co., Box 419527, Kansas City, MO 64141.

The 1989 edition of the *Karg-Elert Society Bulletin* is now available. It includes articles on Karg-Elert's music for solo flute, the organ-builder Paul Faust, and Karg-Elert's Organ Symphony in F-sharp Minor. There are also reviews of recordings and publications. For more information: Karg-Elert Gesellschaft, c/o Michael Bender, Lortzingstr. 11, 7980 Ravensburg, Germany.

John-Paul Buzard, Organ Craftsmen, Inc., Champaign, IL announces the commissioning of an organ of 28 stops for The Chapel of St. John the Divine (Episcopal), Champaign, IL. The instrument, to be housed in a neo-Gothic case, will utilize electric-slider action and be designed and voiced in the English Romantic style. Installation is scheduled for Christmas, 1991.

Orgues Létourneau, a Québec, Canada, organbuilding firm, has celebrated its 10th anniversary as a company last July 28. Guests gathered in the erecting room of the shop for the occasion, where stood Opus 22, the 20-stop organ built for St. Joseph's Basilica, Edmonton, Alberta. Organist Monique Gendron played pieces by Mendelssohn and Alain to present the organ in a short recital, after which all organists in attendance were invited to play the organ. Organbuilder Fernand Létourneau announced construction of a first instrument (10-stop) sold in the United States by the Company, for the studio of an organist living in the area of Grand Rapids, MI.

The Ministry of Music and Fine Arts of St. Andrew's Presbyterian Church (Beaumont, TX), in conjunction with the Art Museum of Southeast Texas, and the Beaumont AGO Chapter, presented a double-harpsichord concert with string ensemble at the Art Museum on November 5. Harpsichordists Barbara Betenbaugh and Annette Smith performed two Beaumont premiers of Antonio Soler's Concerto No. III in G and J. S. Bach's concerto for two harpsichords in C minor BWV 1062, with string ensemble conducted by Gordon Betenbaugh. Other repertoire included solo and ensemble pieces by Bach, Handel, Pachelbel, Couperin, Purcell, Telemann and Byrd. Both harpsichords were built by Willard Martin of Bethlehem, PA, in 1985 and 1987.

The Knoxville AGO Chapter will present its 20th annual Church Music Workshop on February 23-24, 1990, at Messiah Lutheran Church, Knoxville, TN. Guest clinicians will be David Craighead, Professor of Organ at Eastman School of Music, Rochester, NY, and Ronald J. Jenkins, Minister of Music at First Community Church, Columbus, OH.

Dr. Craighead will present organ master classes and a lecture-demonstration on easier organ literature in addition to performing on the recently completed Andover organ at Messiah Lutheran on the evening of February 23. Mr. Jenkins will lead sessions on choral repertoire and techniques and on singing the Psalms, as well as a discussion of a total program of worship and the arts.

John Brock, Professor of Organ at the University of Tennessee and chairman of the workshop planning committee, will discuss "Organ Technique and Style: Going for Baroque." Information and registration forms for the workshop are available from Prof. Brock at the Department of Music, University of Tennessee, Knoxville, TN 37996-2600, telephone 615/974-3241.



Schoenstein & Co. Catalogue of Modern Romantic Organs

Schoenstein & Co. has released its new *Catalogue of Modern Romantic Organs from 4 to 20 Stops*, based on late 19th-century French choir organs. The catalogue features color photos, line drawings, stop lists and descriptions of many examples possible in this new series of standard instruments. Under

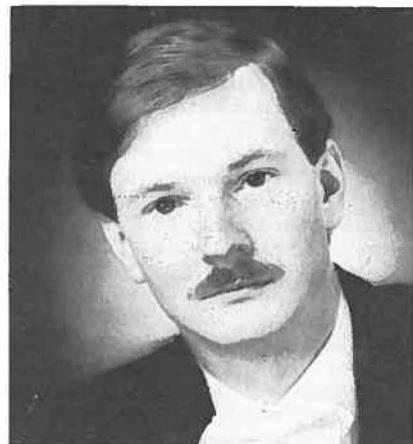
the direction of Jack M. Bethards, Schoenstein has carried out extensive studies of Romantic organ building, and recently completed a four-year project of tonal restoration and additions to the organ at the Mormon Tabernacle in Salt Lake City. The new series of organs is based on the "orgues des choeur" developed by Cavallé-Coll and other builders in 19th-century France, versatile compact instruments to accompany the liturgy.

For more information, contact: Schoenstein & Co., 3101 Twentieth St., San Francisco, CA 94110; 415/647-5132.

The 18th Annual Undergraduate Organ Competition at the First Presbyterian Church in Ottumwa, IA, will take place March 11, 1990. Open to current full-time undergraduate organ students, the deadline for tapes and applications (and application fee of \$15) is January 29. Repertoire includes one Bach work, one Romantic work, and one contemporary work written after 1930. The final round will also include the playing of a hymn. Five finalists will be chosen from the tapes for the competition at the church on March 11. A first prize of \$800 and a second prize of \$400 will be awarded. For information: First Presbyterian Church, Box 733, Fourth and Marion Streets, Ottumwa, IA 52501; 515/684-5465.



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- Haig Mardirosian ❖ David Mulbury
- Michael Murray ❖ John Obetz
- Mary Preston ❖ Thomas Richner
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Carillon News

by Margo Halsted



Marilyn Kielniarz

Marilyn Kielniarz has been appointed carillonneur of the new carillon at the University of Nebraska at Omaha. Dr. Kielniarz is a member of the university theory department and the director of a new international organ festival. In addition, she is active in Omaha as organist at First Central Congregational Church, organ instructor at Creighton University and accompanist for a large professional chorus. The new 47-bell instrument (Paccard Foundry of France, bourdon C of 4397 lbs.) is located in Henningson Memorial Campanile.

A carillon workshop was held as part of the University of Michigan School of Music Church Music Institute. Thir-



Henningson Memorial Campanile

teen participants studied the carillon with University Carillonneur Margo Halsted, and ten of them presented a recital on the 55-bell Charles Baird Carillon. Those performing were Charlene Berry, Tabitha Henken, Kurt Heyer, Lisbeth Johnson, Darlene Kuperus-Mast, Susan Lindquist, Marie Mehler, Joy Schroeder, Steven Tharp and Margarete Tomsen.

Harpsichord News

by Larry Palmer

Conclave '89 at Oberlin College

This year the annual meetings of the Southeastern and Midwestern Historical Keyboard Societies were held jointly at Oberlin College in Oberlin, OH (30 March-1 April). More than 100 registrants attended the well-paced Conclave, a number which did not meet the anticipated attendance, since at least that many usually attend each Society's event.

A four-inch snowfall on the first day was a surprise, especially to those of us

from the South, since we tend to forget about this particular aspect of northern living. The fine facilities at Oberlin, especially the Flentrop organ in Warner Concert Hall and the Brombaugh instrument in Fairchild Chapel, lived up to expectations, as did the fine performances on these instruments by Dean David Boe of Oberlin Conservatory and Professor William Porter, an Oberlin faculty member for many years, now teaching at the New England Conservatory in Boston.



Jon Gillock



Robert Glasgow

Headlining the harpsichord interest on the program was Belgian early keyboard virtuoso Jos Van Immerseel, Professor of Harpsichord at the Royal Conservatory in Antwerp, who played in an exemplary fashion his two programs: compositions by John Bull on a fine Tyre and Goudzwaard Flemish-style harpsichord, and music by Francois Couperin and Marchand plus Bach's *Sonata in D minor* and *Partita in E minor* on Keith Hill's Taskin-copy, a marvelously expressive performance on an outstanding instrument in the newly-refurbished Carnegie Recital Hall (the former reading room of the old Carnegie Library).

Concerts by harpsichordist Lisa Goode Crawford and Michael Lynn (traverso and recorders); Elaine Funaro, harpsichord, and Randy Love, fortepiano; Kim Heindel demonstrating his new Lautenwerk (gut-strung harpsichord) built by Willard Martin; and a beautifully-controlled performance of Beethoven's *Bagatelles* played on the fortepiano by Karyl Louwenaar alternated with a varied selection of papers, organized demonstrations of exhibitors' instruments (these events attended to overflowing on the stage of Warner Concert Hall), and a stimulating panel on harpsichord teaching, moderated by Edward Parmentier.

SEHKS Conclave 1990

Augusta, GA, is the site for the 1990 meeting, to be held March 8-10. Major events include a fortepiano and harpsichord recital by Igor Kipnis, a lecture by Elaine Thornburgh ("The Age of Transition Between the Harpsichord and Fortepiano"), and a recital by Gustav Leonhardt. For membership information in the Southeastern Historical Keyboard Society, write SEHKS, P.O. Box 32022, Charlotte, NC 28232.

MWHKS Conclave 1990

Milwaukee, WI, will be home to the 1990 meeting of the Midwestern Historical Keyboard Society from March 15-17. The three evening recitals will be presented by Musical Offering and Le Favorite (two period instrument groups); by Maria Rose, fortepiano; and by Gustav Leonhardt, harpsichord. A full slate of papers, demonstrations, and panels will complete the program. For information, write to Nanette Lunde, Department of Music, University of Wisconsin, Eau Claire, WI 54702-4004.

Harpsichord Clearing House

Glenn Guittari's "adoption and placement" service for used harpsichords, clavichords, and fortepianos does a real service for all of us when we need to

match instruments with potential buyers. The area code for Glenn's telephone has changed. The correct number is now 508/252-4304. The Harpsichord Clearing House publishes a quarterly listing of instruments available. Call, or write to 9 Chestnut Street, Rehoboth, MA 02769.

Publications

Early Music, volume XVII, number 1 (February 1989) features articles on Johann Sebastian Bach's Orchestra: Some Unanswered Questions (Hans-Joachim Schulze); The Dresden Hofkapelle During the Lifetime of J.S. Bach (Ortun Landmann); The Editorial Transmission of C.P.E. Bach's Music (E. Eugene Helm); A Chaconne by Georg Böhm: a Note on German Composers and French Styles (Peter Williams); Türk, Touch and Slurring; Finding a Rationale (Daniel M. Raessler); Early Fingerings: Some Editing Problems and Some New Readings for J.S. Bach and John Bull (Mark Lindley); and The Rules for Thorough Bass and for Tuning Attributed to Handel (Jane Troy Johnson).

Volume XVII, number 2 (May 1989) presents Cries of Durham (John Milson); Musical Performance in 16th Century Italian Literature (Cathy Ann Elias); A Liturgical Role for Montever-

di's *Sonata sopra Sancta Maria* (David Blazey); French Harpsichord Music in the First Decade of the 18th Century (Carol Henry Bates); and Repeat Problems in Keyboard Settings of Canzoni alla Francese (Robert Judd).

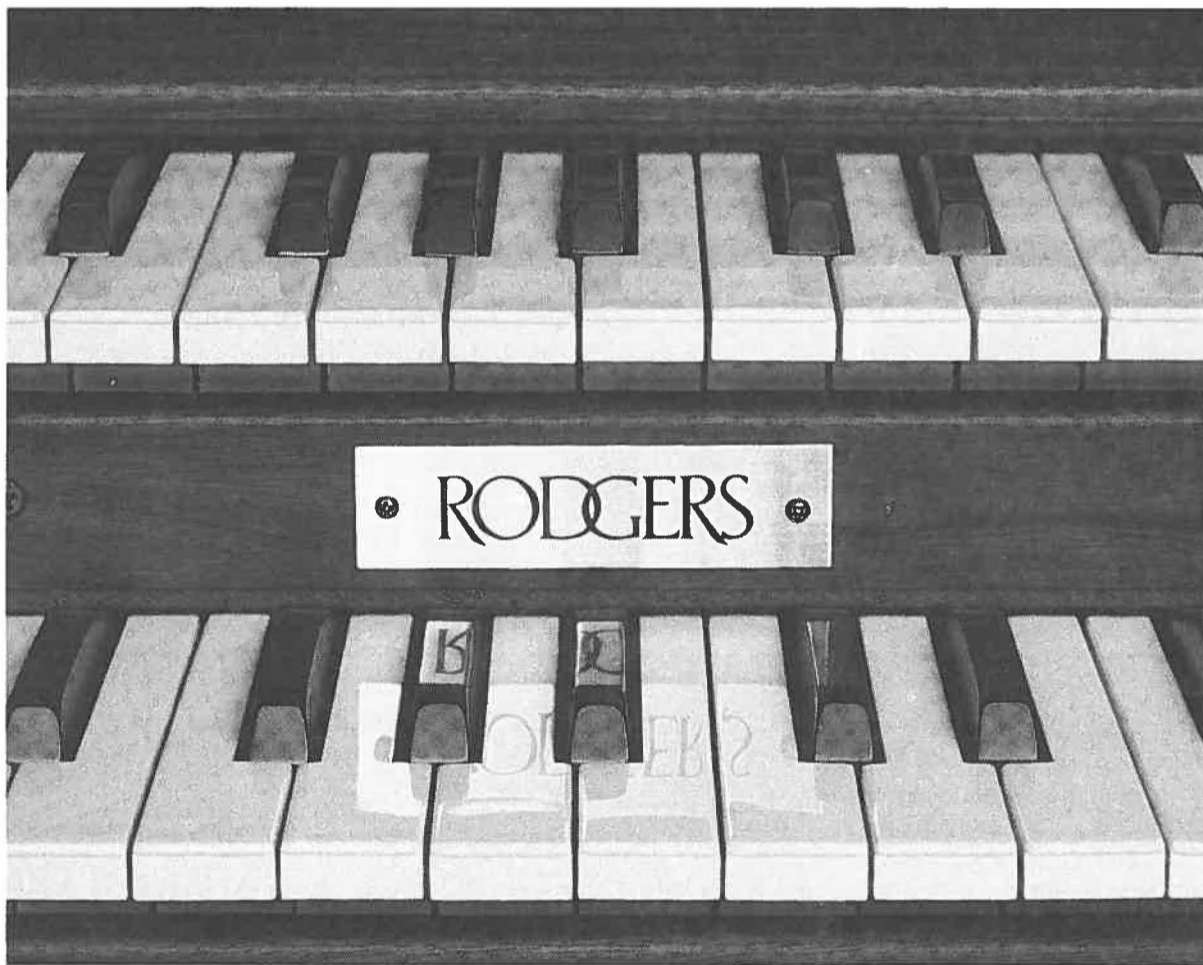
Volume XVII, number 3 (August 1989) offers The Trecento Fiddle and its Bridges (Howard Mayer Brown); The Performance of Cantus Firmi in Josquin's Masses Based on Secular Monophonic Song (Willem Elders); The Martyrdom of St. Sebastian: the Function of Accidental Inflections in Dufay's *O beate Sebastiane* (Karol Berger); Itinerary to Residency: Professional Careers and Performance Practices in 15th-century Sacred Music (Barbara Haggh); and "Le Célèbre Berteau" (Jane Adas); plus articles on the trumpet and the trombone by Herbert W. Myers, Keith Polk, and Ross Duffin.

Bach, the journal of the Riemenschneider Bach Institute of Baldwin-Wallace College, is now affiliated with the American Bach Society. The journal is published three times yearly. Volume XX, number 1 (Spring 1989) contains "In Memoriam Karl Geiringer;" The Parody Process in Bach's Music: An Old Problem Reconsidered (Hans-Joachim Schulze); Bach's Conception of his Office (Howard Cox); Bach's Earliest Arias (Miriam K. Whaples); Bach the Cantor, the Capellmeister, and the Musical Scholar: Aspects of the B-minor Mass (Christoph Wolff). Volume XX, number 2 (Summer 1989) offers J.S. Bach's *Einige Canonische Veränderungen*: the View from the Original Print (Gregory Butler); To Lübeck in the Steps of J.S. Bach (a delightful travelogue by Kerala Snyder); and Friedrich Smend's Edition of the B-minor Mass (Georg von Daldson).

Ohio Magazine for April 1989 contained a beautifully-illustrated profile by John Fleischman of Eiji Hashimoto, the "Japanese-born, Cincinnati-based harpsichordist whose hero is an eighteenth-century Italian who lived in Spain and liked to gamble [Domenico Scarlatti]."

Historical Performance, the journal of Early Music America, began its second year of publication with Volume 2, number 1 (Spring 1989). Here one may read Mozart and Clementi: A Piano Competition and its Interpretation (Katalin Komlos); Meter and Performance in the Seventeenth and Eighteenth Centuries (George Houle); as well as EMA news, reviews of important books in the field, regional reports of early music activity in Texas and the San Francisco Bay areas, and an interim checklist of early music programs in North America by Johanna Rose.

News items for this column are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.



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Music for Voices and Organ

by James McCray

Music for treble voices

Is it true that female singers outnumber their male counterparts by almost two-to-one? This certainly is the case in terms of high school and college choirs. Our leading choral periodicals have had frequent articles in the past two decades about the decline of male singers, and in some instances, the total decline of choral singers in general. Most of our educational institutions seem to be facing a reduction in available singers due to scheduling problems, lack of interest, over-emphasis of science/math classes, and other miscellaneous maladies. Yet, those same institutions seem to have a women's choir to provide choral opportunities for the "overflow." This all seems contradictory.

It is rare to find a sizeable high school or college without a women's choir, and music for treble voices represents a considerable portion of our growing literature. This genre can include music for children's choirs as well as the material conceived for the more mature female voice. Because of the history of women's choirs, the amount of pre-20th-century literature is much smaller than that for mixed choirs. This is not to suggest that composers did not write treble music, but only that it was not as universally popular. That often means that directors have turned to arrangements so that their groups come in contact with significant composers from all periods. During the last 50 years, however, there has been an abundance of music published for trebles only.

In selecting treble music, conductors should be certain that the setting is truly appropriate for the type of ensemble they have. Not all treble music is designated for children or women, so some confusion can exist. As many publishers will testify, if the work is easy enough to be read by the group, the accompaniment is not too taxing, and the text is neutral enough, then the setting has a reasonable chance of selling. Naturally, their concern is marketing, so frequently the score does not indicate for whom the music is intended. While some selections can be sung by either a children's choir or an adult group, many works seem appropriate to only one of those ensembles, and it is up to the director to make the determination.

Some of the music below can be used by either a children's choir or a more mature female choir. This suggests that the text and the music are not too trite or too sophisticated—a surprising achievement. During the summer months when attendance sags, this same music that was used by the children during the year can be reused by a small group of women. For example, last summer in our church a group of women, on their own but under the direction of a retired music teacher who sings in the adult choir, rehearsed and performed easy unison and two-part anthems. This did wonderful things for all concerned since it made use of the experience and talent of the retired teacher, solved a summer Sunday problem for service music, added a new dimension to the over-all music program of the church, and encouraged some women to sing who do not feel they have the time or commitment to a more permanent choir situation.

Look into the personnel of your choir. If you have someone who has a good background in directing, but has decided against the pressure of weekly preparation, then that person might be the one to form an *ad hoc* female choir for one or two performances a year. By doing unison or two-part music, the amount of rehearsal time needed is small; yet, they can easily bring an attractive sound and scope to the services.

The occasional use of a female choir does not solve the problem mentioned earlier regarding the lack of male singers, but it does offer an alternative. Let us find a way to use this talent to serve the church. A few reasonable singers can easily carry those with limited abilities in a unison or two-part anthem. Your church program will be enhanced with minimal cost and effort.

My Master Hath a Garden, Randall Thompson. SA and keyboard, E.C. Schirmer, No. 4288, \$.85 (E).

This anonymous poem is set with the two verses having the same music and accompaniment. The voices are homophonic with their music doubled in the keyboard. There is a simplicity to this music, and the voice ranges are limited enough to make it suitable for young voices or adults. The piano has some brief interludes that are soloistic but not difficult. This is sweet, gentle music that will be attractive to a small group of singers.

The Lord Is My Shepherd, Alexander Pelouquin. SA, cantor, keyboard with

optional flute, cymbal and congregation. G.I.A. Publications, G-3114, \$.90 (E).

Subtitled a Responsorial Psalm, the emphasis is on alternation between soloist and choir. There are several repeated verses with the chorus moving in parallel thirds. The flute part is very high and functions as a descant to the singing; its music is included separately at the end of the score. The keyboard is on two staves, and as with the voices, is generally repetitive for the verses. The congregation's part is printed on the back cover and may be duplicated for service use.

Twelve Songs of Praise, Samuel Adler. Unison choir or congregation and organ, Oxford University Press, 94.505, \$2.50 (M-).

These brief unison songs are delightful, and without being complex, have a freshness to them typical of Adler's writing. Most have strophic verses for the music; often the harmony is modal. The accompaniments maintain an independence from the vocal line, but remain relatively simple and on two

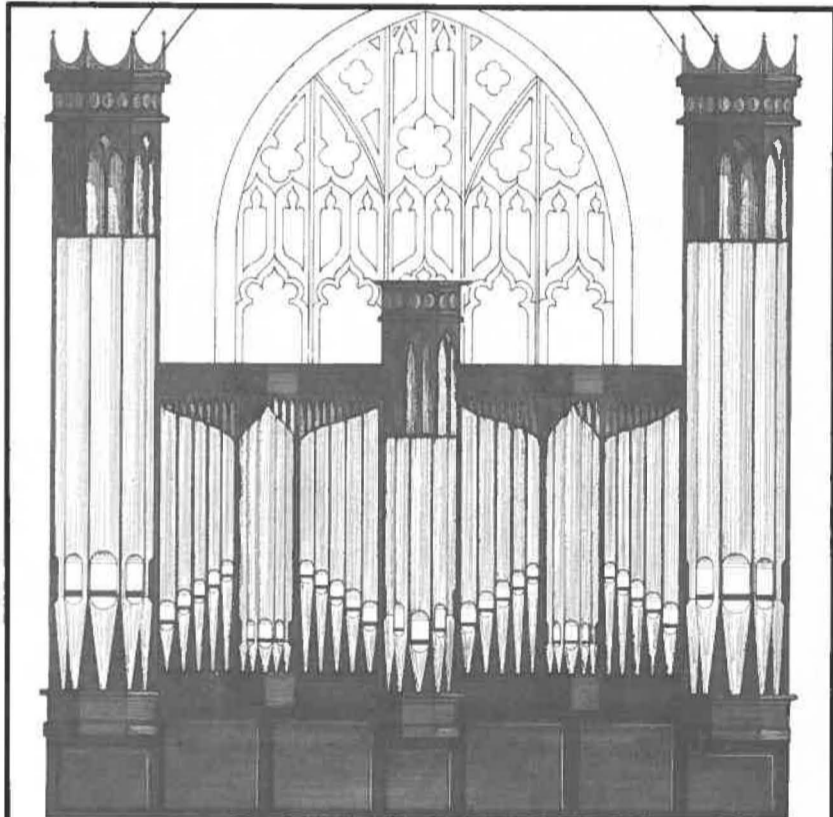
staves. The music could be used in many ways with the choir, such as for introits, responses, mini-anthems, etc. Adler suggests that these "hymns" could be sung by the congregation. They would be useful to small adult choirs and many could be sung by children's ensembles.

Awake and Arise, Edward Gibbons (1570-1650). SSA unaccompanied, Ascherberg, Hopwood & Crew (Theodore Presser Co.), 0241992-35309, \$.50 (M).

This contrapuntal anthem has been edited and transcribed by C.F. Simkins. The alto line is quite low and mature voices will be needed. The three imitative voices generally move in a step-wise motion.

Laudamus Te, Rene Clausen. SSA with Orff instruments, Mark Foster Music Co., MF 920, \$1.20 (M).

The instruments needed are soprano, alto and bass xylophone, triangle bells and string bass. Usually the harmony remains static for several measures providing a typical Orff drone behind the vocal lines. The piece is in sections

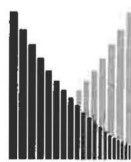


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marked by key changes. At times the vocal lines use a high tessitura and the heterophony approach to them results in dissonances. The individual lines are not particularly difficult, and with the torpid harmony, there is a strangeness to the extended sounds. Although this can be performed by young voices, it will take singers with keen ears and a solid vocal range.

Come, Let Us Sing to the Lord, Steven Rickards. Two equal voices and keyboard, H.W. Gray of CCP/Belwin, Inc. GCMR03565, \$1.10 (M).

The keyboard plays an important role in this happy anthem. Its music has a strong rhythmic background for the voice lines, and while it is not difficult, it is vital to the setting. The tuneful vocal lines are easy and appropriate for either adults or children, but older voices would be best. The work has some repeats. This anthem is useful and unpretentious.

Make Music for the Lord, Natalie Sleeth. Two equal voices and keyboard, Choristers Guild, CGA-469, \$.75 (E).

This is one of the "sure-fire winners" for children's choir. Much of the music is based on a simple scale-like theme that is tossed between the two parts, and later that theme is treated canonically. A middle "Alleluia" section is also returned at the end in combination with the main theme. The piano music is simple. As usual, Sleeth has provided music that will work well with young voices, offer charm, and at the same time, have a good message. Highly recommended.

Lord, Have Mercy on Us (Kyrie eleison), Johann Michael Haydn (1737-1806). SSA and keyboard, Elkan-Vogel of Theodore Presser Co., 362-031196, \$.40 (M).

This movement is from his three-part treble mass called "Missa sub titulo"; other movements are also available from Elkan-Vogel. The original mass uses organ and chamber orchestra, and is lovely; it merits the attention of treble choir directors. The editor, Walter Ehret, provides a keyboard reduction of the instrumental parts and both Latin and English versions for performance.

There are brief solos for each of the sections (SSA). The stately music is not difficult with comfortable ranges (low G's for altos); solid music for a women's choir.

Ave Maria, John V. Mochnick. SSA unaccompanied, Carl Fischer, Inc., CM8308, \$.85 (M).

There is a slow, serene mood in this sensitive motet that has both a Latin and English performing version. The harmony has mild dissonances which evolve through diatonic writing in a mixture of homophonic and polyphonic textures. The ending is somewhat mysterious. This is interesting music that would be particularly useful for a high school girls' choir.

Seven Anthems for Treble Choirs, Theodore Beck. SSA with optional instruments, Concordia Publishing House, 97-5218, \$1.50 (M).

These anthems are based on familiar texts such as "My Shepherd Will Supply My Need." The additional instruments include recorders, guitar, two treble instruments and handbells; keyboard is

not used. Each setting is usually about three pages in length with a mixture of SA and SSA arrangements, and some of the extra instruments. The simple music keeps the familiar tunes always in the forefront for the listener. For those directors wanting an inexpensive yet useful collection of music that will function well in most services and be easy enough for all types of singers, this would be a good investment.

Book Reviews

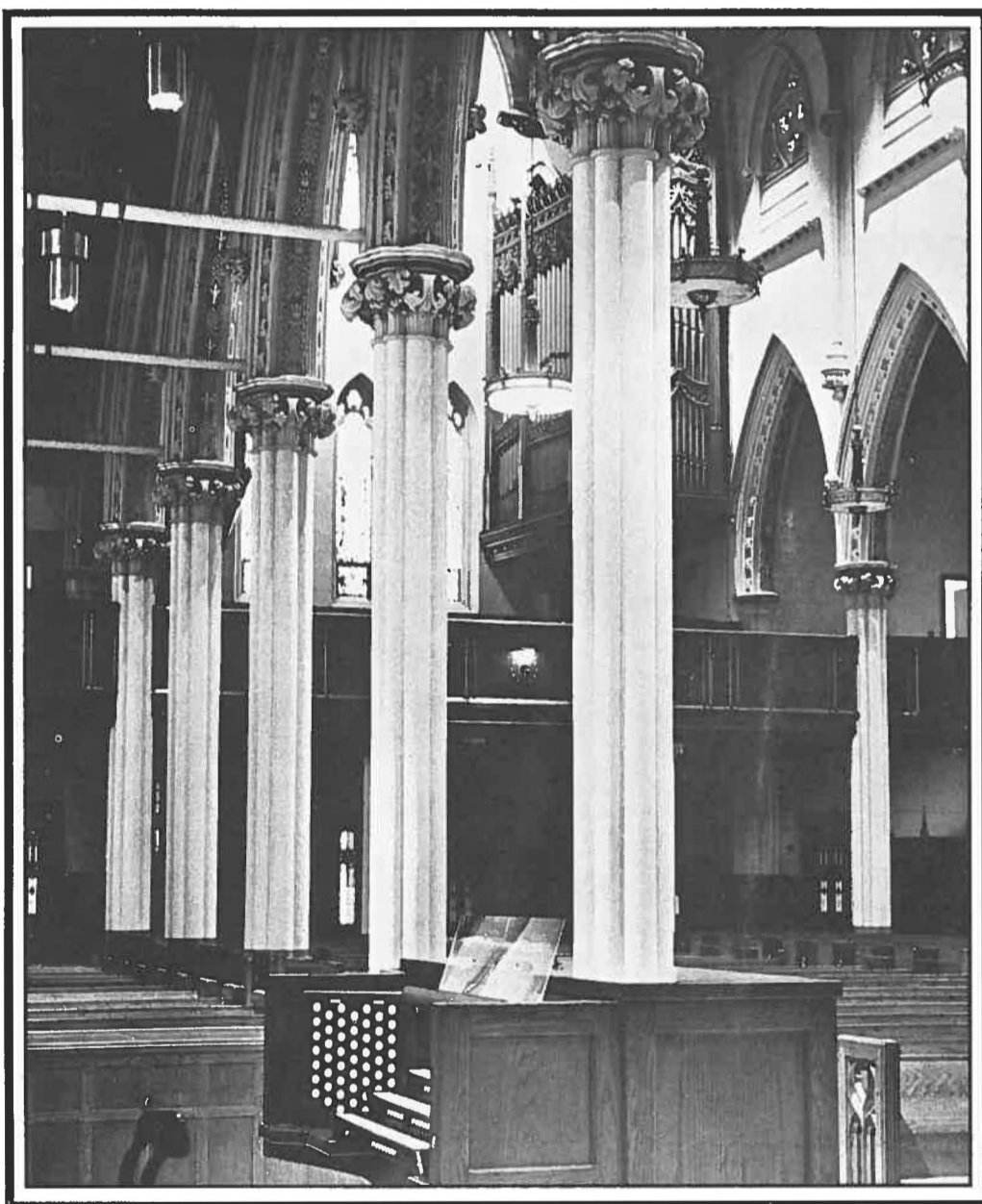
Jean Langlais: A Bio-Bibliography, by Kathleen Thomerson. Westport, CT: Greenwood Press, 1988. 191 pages. \$37.95.

This summation of the immensely productive life of Jean Langlais, contemporary French composer, church musician, and concert organist, amounts to a truly massive yet orderly compilation of detailed information about the artist. Accompanying comprehensive lists of his compositions, performances, and recordings are numerous references to published reviews, opinions, and analyses of his creative output from 1927 to 1987, the date of his eightieth birthday.

Following the pattern of other bibliographies—this is No. 10 in a series of 23 on twentieth-century composers published by Greenwood Press since 1984, and the only one devoted to an organist-composer—the book is long on referential detail but short on analysis and commentary; the latter are to be found in the various articles in the 398 entries in the extensive annotated bibliography of writings about Langlais and his work. In addition to this major feature, the book includes a biography by the author who studied organ privately with Langlais in Paris, two interviews, a list of 240 compositions and their premiere performances, and a discography of commercial and privately produced recordings of Langlais' compositions and improvisations. A chronological catalog of Langlais' works spanning 60 years, compiled by Marie-Louise Jaquet-Langlais (whose doctoral dissertation in progress and other writings about her husband's work are listed in the bibliography), and an alphabetical index of his compositions round out the volume. Dedicated researchers will appreciate frequent cross-references within and between the various sections.

Kathleen Thomerson's informative biography is animated by numerous anecdotes about Langlais' personal and professional activities. It provides an engrossing outline of his life from childhood in an isolated Brittany village, musical training at the National Institute for the Young Blind in Paris (where he later taught for almost 40 years), and early organ studies with André Marchal at the age of 16, through the successive stages of his long composing and performing career which gained him eventual recognition and acclaim both in France and internationally. Among the established musicians of the day who personally encouraged or influenced his compositional style were Dupré, Alain, Duruflé, Messiaen, Tournemire, and Dukas.

At the peak of his career, this energetic performer toured extensively in Europe and in North America, where he gave 297 recitals over a period of about 20 years.¹ His reputation as a composer was enhanced by a number of commissioned works. However, many of his religious choral compositions—particularly those employing themes derived from Gregorian chant—are seldom heard in Catholic churches in Paris due to changes in liturgical practice allowed by the second Vatican Council in 1962. Langlais' organ compositions were also considered by clergy as unsuitable for service playing, as were most works by his musical contemporaries. On the secular side, his program-



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Fall River, Massachusetts

Photo: The Anchor

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in recital

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PROGRAM

- a) Offertoire sur les Grands Jeux FRANCOIS COUPERIN
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- b) Elevation (terce en taille) from "Messe a l'usage des Couvents"
Dialogue sur les Grands Jeux - troisieme couplet de l'Agneau Dei de la Messe
des Paroisses FRANCOIS COUPERIN
- * Piece d'orgue ANTOINE CALVIERE
(1691-1711)
- Communion from "Triptyque" LOUIS VIERNE
(1870-1937)
- Final from First Symphony LOUIS VIERNE
- * a) Scherzando b) Pasticcio from "Organ Book" JEAN LANGLAIS
- * Triptyque: a) Melody b) Trio c) Fina JEAN LANGLAIS
- Impression on 1) Theme by Dr. Francis J. Pyle
2) Ein feste Burg

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1-2 (B 207, pp. 119-120). He was fifth among the 20 most-played composers (preceded only by Bach, Vierne, Dupré and Franck) in weekly organ recitals at Notre-Dame Cathedral in Paris over a 16-year period ending in 1984 (B 190, p. 118). 3. Citation for the Medal of St. Cecilia, an exclusive Boys Town award presented to Langlais in 1961 (B 31, B 36, p. 101).

New Recordings

Louis Vierne. Messe Solennelle for Two Organs and Choir, Op. 16; The Independent Choir, Joseph Schreiber, conductor; Susan Ferré and Huw Lewis, organists. Troisième Symphonie, Op. 28; Larry Smith, organ. Compact disc. VQR Digital, Box 302, Needham, MA 02192. No price given.

Here is a disc that features American artists and ensembles performing a pair of masterpieces by the French composer, Louis Vierne. The results are outstanding.

Vierne's elegant but intense *Messe Solennelle for Two Organs and Choir* receives an exemplary performance by the Independent Choir with Joseph

Schreiber, conductor. This group, from the Independent Presbyterian Church in Birmingham, AL, attracted numerous accolades from their performance at the 1986 AGO Convention in Detroit. Presumably this recording, at Blessed Sacrament Cathedral in Detroit, was made in conjunction with that appearance. The blend is rich; the diction, impeccable; and the rhythm as precise as a finely-tuned timepiece. Add an acoustical environment that rivals Notre Dame's, and we have an incomparable combination.

The wonderful acoustics, however, might have occasioned one or two pitfalls in tempo adjustments. The Gloria, performed with a driving force that no doubt would be dramatic in a dry acoustic, here sounds rushed and unrelenting. The Kyrie also could have benefited from a more relaxed pace to promote more a sense of awe and mystery. Too, my personal taste calls for less vibrato, especially in the various unison passages scattered throughout the work.

For blend, sensitivity, and nuance, perhaps the high point of the work is the Benedictus with its hushed beginning growing imperceptibly to its glorious ending.

Organists Susan Ferré and Huw Lewis accompany the choir masterfully, sometimes leading the voices, other times following them, as in a concerto

for organ and choir, which in many ways is what this work is. The organs, a Casavant III/56, 1925 and a Casavant II/18, 1968, are not large for so great a space, but they produce a splendid effect, aided abundantly by the lingering reverberation.

The overall impression is most fulfilling. A commanding conductor, a precision-trained choir, two accomplished organists playing fine instruments, and an exciting acoustical environment—all contribute to a thrilling performance. It is as if the sounds of Notre Dame had been transported to Detroit.

But Detroit's Blessed Sacrament Cathedral is not the only place in America that can muster a Notre Dame sound. The large chapel at Girard College in Philadelphia houses a 101-stop Aeolian-Skinner organ that can only be described as spectacular. Begun in 1931 by E. M. Skinner and completed in 1933 by the newly merged Aeolian-Skinner Company, this organ was regarded by Skinner himself as one of his most successful. Here is an instrument that is powerful but never overbearing, rich but never over-ripe, and colorful but never abrasive. From the purring 8 foot flues to the full blazing ensemble, all blends together in a sound as mellow as liquid gold. It is the perfect instrument for Vierne, and Larry Smith coaxes out of this venerable heirloom

matic *American Suite* for organ (1959-60) thrilled audiences by its vivid tonal description. Statistical surveys provide evidence of the durability of his organ pieces and their popularity among recitalists.²

Of the two short interviews that follow the biography, the one with Langlais is not particularly enlightening, due to his frustratingly brief and cryptic answers—sometimes only a few words—to 15 questions about his early years, method of composition, changing musical styles, and musical philosophy. While the replies of Marie-Louise Jaquet-Langlais to a similarly unstructured set of questions on related topics are slightly more articulate, they add little to the biographical or bibliographical material.

The annotated bibliography, carefully selected to avoid unnecessary duplication, occupies one-third of the book. It contains material from a variety of North American, British, and European sources. General references include interviews, record album notes, reviews of recitals and other performances, reactions to new compositions, analytical articles, scholarly dissertations, encyclopedia articles, brief biographies, and newspaper reports. In addition, there are specialized categories on Langlais' improvisations, his recordings, dissertations in preparation, non-print sources (films, videos, tapes), and archive collections.

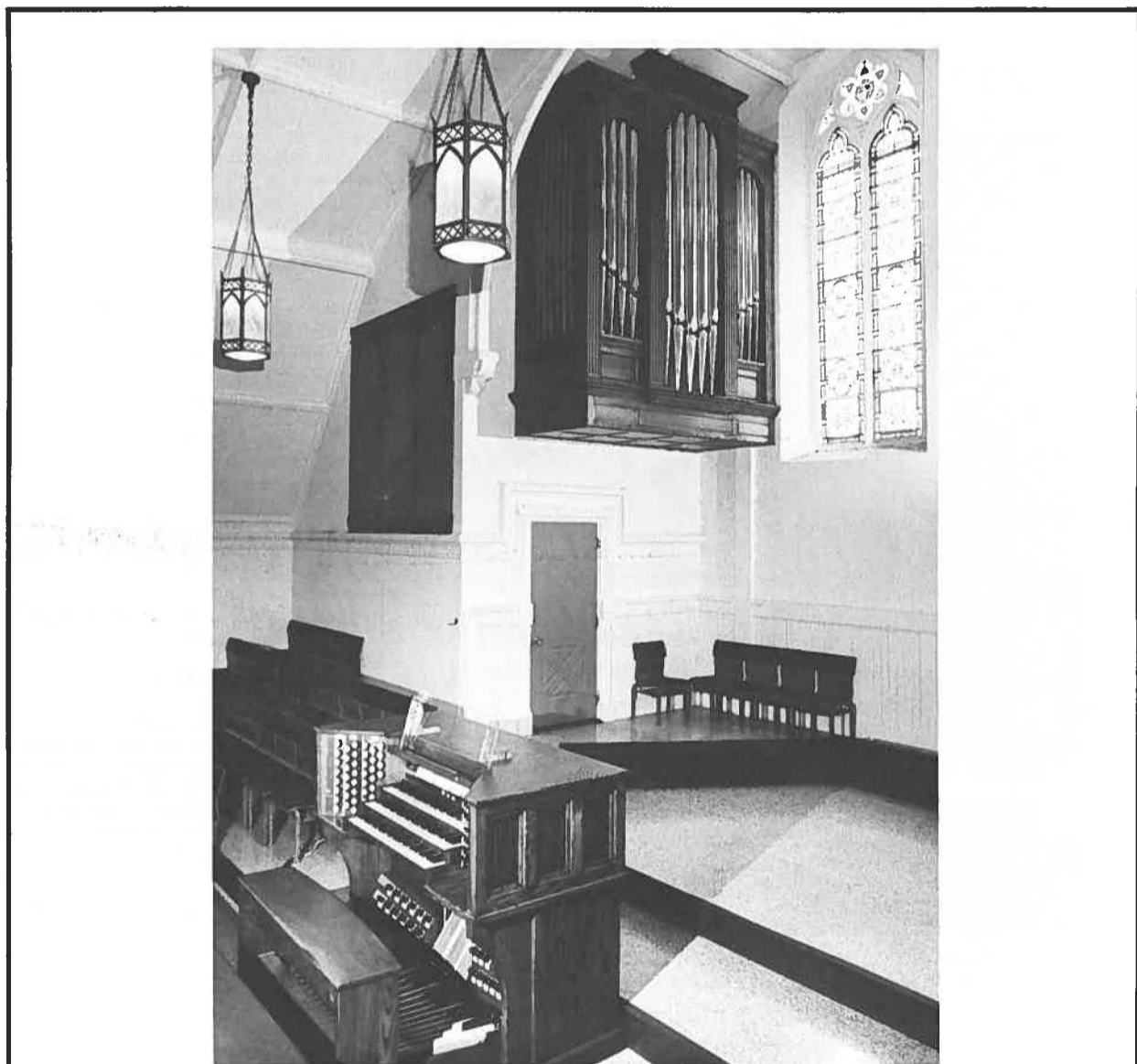
The exemplary research contained in this sourcebook—the first book on Langlais to be published in English—will be welcomed by music historians, professional musicians, and enthusiasts of organ and church music generally for the ready access it provides to published material relating to the lifelong creative activity of a major musical figure of our time of whom it has been said, "All the world is his debtor, not only for the exquisite artistry of his performances, but for his first rank contribution to contemporary organ literature and his many compositions destined to enhance Christian worship."³

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

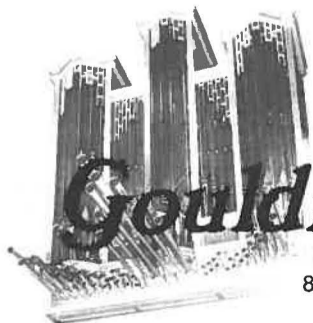
Notes

1. The actual number of tours and their corresponding dates cannot be inferred with certainty: the biography identifies nine separate years between 1952 and 1972 (p. 8), while a bibliographical reference identifies the sixth of these, 1964, as the ninth recital tour (B 32, p. 101). Yet, although the biography points out that "American tours ceased after his heart attack in 1973" (p. 15), Langlais' unpublished *Tour Journals* contain a reference to 1975 as "Mon XV^{ème} voyage aux U.S.A." (B 160, p. 114)—but this may or may not have been a recital tour ("voyage").

2. Langlais ranked 18th in the 1950 annual compilation and ranking of recital programs conducted by this journal; see THE DIAPASON 42, No. 4 (March 1, 1951):



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just the right colors for his musical fabric.

For me, Larry Smith is one of the great American players in the late 20th century. Every phrase is delivered with care, every flourish is carried off with dash, and every shift of emotion is shaped with just the right nuance. Here is a master player giving a stellar performance.

Louis Vierne. *Intégrale des 6 Symphonies au Grand Orgue St. Jean Baptiste de Montréal*. 4 disc set in 2 volumes. Vol. 1: no. 1, Jacques Boucher; no. 2, Gaston Arel; no. 4, Denis Regnaud. Vol. 2: no. 3, Antoine Reboulot; no. 5, Jean Guy Proulx; no. 6, Jacquelin Rochette. Compact disc. PEM Editions, available from Canadian Broadcasting Corp., 1400 René-Levesque Blvd., Montréal, Québec Canada H2L 2M2. No price given.

The most remarkable thing about this four-disc set is the unity with which the six different artists perform the six symphonies of Vierne. It seems almost like one person. As explained in the booklet notes, the six, all from Québec, were chosen for an "integral interpretation." Indeed they succeed. All play with obvious affection for the music and in a grand romantic style just right for Vierne. Tempos are unhurried, expansive ritards are introduced unashamedly, and each contrast of mood is captured with near perfection. Whether the mood be dark, light, lyrical, or fiery, here is exciting music-making from all performers.

Occasionally it is the dark side of Vierne that seems to be unduly emphasized, however, where performers slip into lugubrious, almost Germanic heaviness. For example, in the *Grave* movement of the Fifth Symphony and the *Adagio* of the Sixth Symphony, tempos are so slow that each chord seems more important than the next, rather than as part of a color "stream" to be enjoyed, not belabored. It seems a style more appropriate for Karg-Elert than Vierne.

Another questionable point concerns the English translation of the booklet notes. The care for detail that characterizes nearly every aspect of this recording does not carry over into this area. We read such things as, "The interpreters of our integral . . . have been chosen . . . for their interest in . . . the French symphonic era . . ." Evidently this means the organists were chosen. Surely the services of an English speaking native could have been put to good use here.

The organ for the set, a 1914 Casavant of some 60 stops, is the ideal vehicle for this music. Its specification reveals a storehouse-full of 8 foot stops and batteries of reeds—just the right mix for Vierne, and a good acoustical environment to boot. However, as exciting as this instrument is, a comparison with the Aeolian-Skinner cited above produced some surprises. Whereas the French Canadian instrument is more contemporary with the life of Vierne, it is the American instrument that produces a more cohesive sound that, for me, fits the music more closely.

To carry the point of comparison a step further—it was fun to listen in succession to Larry Smith's interpretation of the Third Symphony, then to that by Antoine Reboulot. Mr. Smith, who is mainly American trained, tends to be more restrained in rhythmic flexibility and plays the allegro movement slightly faster and with seeming effortlessness. M. Reboulot, the older colleague and a Frenchman by birth with training from Dupré and Marchal, plays with much more rhythmic flexibility and generally slower tempos (never too slow, however), which reveals more of the textural intricacies. Both interpretations, though different, are highly satisfying.

The impetus for this recording originated in a subsidy from the *Ministère des affaires culturelles du Québec*, which allowed the six organists to perform the six symphonies throughout Canada in live performances and broad-

casts. The recording is a follow-up to this project.

All parties who had a hand in this endeavor can be congratulated for giving us a superb collection. It is a production of major proportions.

Gaston Litaize e Guy Bovet, *All'Organo di Carasso (Ticino), Autori Classici e Moderne Francesi*. Gaston Litaize: *Vierne, Aubade* op. 55, *Impromptu* op. 54; Messiaen, *Les Anges (La Nativité)*, Litaize, *Epiphanie, Improvisation sur "Victimae paschali laudes"*. Guy Bovet: *Racquet, Fantasia (pour montrer ce que se peut faire a l'orgue)*; *Raison, Extraits de la Messe du St Ton* (Kyrie, Christe, Gloria, Sanctus, Benedictus, Dernier Agnus); *Rameau, Air de Jupiter, Air en Rondeau, Air de chasse*; *Bovet, Improvisation sur "Ave Maria" de Zoltan Kodaly*. VDE-Gallo. Available from Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$18 compact disc, \$12 cassette. Add \$2 per order for postage.

Except for a few puzzles, this recording of the Carasso organ in Italian-speaking Switzerland makes a delightful addition to any record library. We can deal with the puzzles first.

The booklet notes state that the disc is part of a series highlighting historical organs. Then we read that the positive was built in 1984 by the Kuhn Company of Switzerland, with no mention of who built the great or pedal. Further on we see that "the new Carasso organ," designed originally by Don Aldo Lanini, was inaugurated by Gaston Litaize. I'm confused as to what the organ really is.

A more puzzling matter, however, revolves around the improvisation by Guy Bovet. Based on an *Ave Maria* by Kodaly, it begins like a Puccini "farewell" aria, with arpeggiated figures in the left hand, pulsing pedal tones, and a soaring melody line. This turns into something like a steeplechase replete with successive diminished seventh chords, "ride 'em cowboy" rhythms, and endless ostinatos going nowhere. It sounds like a parody of a theater organist. The work is not funny enough to be satire, and the two widely contrasting moods seem strangely out of step with each other. Frankly, I don't get it.

I do "get" the rest of the record, however, and it is a treat. The organ (II-17), whatever its lineage, commands a bright, sparkling tone with a hint of chiff, which seems inherent in Kuhn instruments. Particularly appealing are the broad flues, which sing warmly in both the early and the 20th-century music. The organ adapts well to the varied program, sounding in the early music like a historical instrument, and in the 20th-century music like one that is impressively *au courant*.

Gaston Litaize's playing combines refinement with dramatic impact. His reading of the Vierne, Messiaen, and his own unpublished "Epiphanie" reveals a personality carefully nourished in the French tradition with its emphasis on elegance. A high point is his improvisation on *Victimae paschali laudes*. Set in free variation form, it shimmers with invention and excitement. Although a penchant toward mysticism, modal harmony, and exotic color bespeak a French heritage, Litaize's style is fresh. His harmonies are never forced, his sense of form is clear, and his rhythmic drive and melodic direction never fall prey to temporizing (the bane of the improviser). In short, Litaize is one of the most sophisticated and skillful improvisers of the day.

Sophistication and skill also mark Guy Bovet's performance of the early French music. The lively *Racquet* work, intended to show off the sounds of the organ as its title indicates, is unparalleled for its day. It receives a stylish realization with subtle articulation, sparkling ornamentation, and "break-neck" passage work. The *Raison*, punctuated with profuse ornamentation, is delightful; the *Rameau*, charming—especially the rollicking *Air* on a hunting theme. Both are a bit artificial, but this is what makes them little gems of pleasure.

Such delights, along with the other cheerful sounds in this program, make this disc a real charmer.

—Robert Triplett
Distinguished Artist in Residence
Cornell College, Mount Vernon, IA

New Organ Music

Ave Maria von Arcadelt, Franz Liszt, arr. Bryan Hesford. Fentone (F382) (Presser), \$6.00.

Mr. Hesford has made many transcriptions and arrangements for organ of a variety of music from hymn tunes to works of larger dimensions. The Liszt *Ave Maria* is a successful revision of this seldom-heard piece, and can be paired-up with one of the large organ masterpieces of Liszt in a recital as an "hors d'oeuvre," in addition to its obvious liturgical relevance.

Fantasy on 2 old Scottish themes, Jean Langlais. Novello (No. 01 0224) (Presser), \$6.25.

Maestro Langlais is in fine form with this idiomatically typical treatment of "Island Spinning Song" and "Lewis Bridal Song," two traditional Scottish airs. Dating from 1986, the work displays textural and harmonic similarities to his *Tryptique* (among others) plus the humor and improvisatory quality frequently present in Langlais' work. The opening presentation of thematic material sets the scene for a sequence of variations. Good for advanced students and recital programs.

Preludio, Corale, doppia Fuga e Finale, Sergio Calligaris. Carisch (No. 22161).

Sergio Calligaris is a pianist, teacher and composer of considerable experience who, at various times in his life, held the Piano Chair at the Cleveland Institute of Music and California State University in Los Angeles. This organ work is prefaced with a detailed list of general piston settings which the composer requires the performer to employ. There is a unity to this piece stemming from the treatment of recurring thematic content. Much of the work is based on melodies and passage work in octaves and patterns built on fourths. Although there is an emotional depth here, the writing for the instrument could have been more convincing (whole unison passages continuing for pages, plus the rhythmic and harmonic repetition becomes clichéd).

Partita, Vincent Paulet. Lemoine (No. 24881 H.L.) (Presser).

The dedicatee of this work is Gaston Litaize, and it is evident from this and the writing that Mr. Paulet was a pupil of Litaize. *Partita* is in three movements: *Appel*, *Plainte* and *Résurrection* and won the International Organ Composition Prize at St-Rémy-de-Provence in 1986. It is a technically demanding work which displays quality craftsmanship. The average recital audience may find it difficult to grasp; it is intense music bearing the hallmarks of Messiaen and Litaize. (The organ writing is totally sympathetic and is characterized by rhythmic complexity, pungent harmonic language that embraces diatonic and added note harmony including ascerbic intervals such as the second, augmented fourth, and ninth.) Recommended for virtuosos.

Suite profane, Jean Françaix. Schott (No. 7296) (European American Music), \$8.95.

Although this Suite has been in existence since 1984, when it was premiered in Haarlem, the Netherlands, it is a rarely heard work. The opening *Largo* in recitative style gives way to an impish *Giocoso* the first of two scherzo like movements. A dreamy *Barcarolle* is followed by *Scherzando subito* and *Toccata*. This is an approachable work for an audience and has much charm. Although there is a tendency toward mo-

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notony in the Toccata, this composition deserves attention.

Evening Hymn for Cornet and Organ, Else Berntsen Aas. Norsk Musik Forlag (No. N.M.O. 9431) (M.M.B.).

This haunting little composition is a welcome addition to the ever expanding literature for trumpet and organ, always a convincing aural partnership. It is not a difficult work and could be tackled by amateurs. It is modal, a factor which contributes to its atmospheric quality.

—Colin Andrews
Greenville, NC

New Handbell Music

Jolly Old St. Nicholas, arr. Cynthia Dobrinski. Agape, No. 1296 (E+), for 2-3 octaves, \$1.25.

A fairly straightforward setting of the traditional holiday gem which involves some plucking and table dampening for effect. It should be easily managed by most groups.

Vision, Cynthia Dobrinski. Harold Flammer, Inc. (A Division of Fred Waring Enterprises, Inc.) HP-5246, \$2.15, for 3-5 octaves of bells (D).

The program notes on the cover of this piece explain in great detail the basis of the composition which was commissioned by the Chancel Ringers of the First United Methodist Church of Columbus, IN, for the celebration of the sanctuary centennial in 1986. The composition is based on Proverbs 29:18, "Where there is no vision, the people perish."

From the notes

... the main theme is symbolic of the vision. It goes through alternating major and minor sections and is altered, depicting both joyful and difficult times. It is heard as a single line in harmony, and appears both in the treble and bass. By the middle section, the vision has almost completely disappeared and appears to have been lost. At this point snatches of "Be Thou My Vision" break through and the ethereal mallet chords are like the touch of the Spirit of God. The Hymn begins slowly and quietly, then gathers momentum and strength until it becomes a joyful affirmation which heralds the return of the vision theme and a victorious ending.

This is a masterpiece that a good choir can bring alive.

Hallelujah Chorus, G.F. Handel, arr. Michael R. Keller. Agape, No. 1309, \$1.95, for 3-4 octaves (M).

The arranger claims that this arrangement serves as "an accompaniment," and was arranged from the full orchestral score in the original key. He also claims that the bells add brilliance and color and are intended to supplement the keyboard accompaniment. The organ registration he suggests should be "bright flutes, with no doubling of pitches, with eight and sixteen foot pedal stops only. Four foot manual stops should be avoided."

I'm not quite sure this arranger has a substantial knowledge of the organ as a compatible instrument with bells. A solid principal chorus could still work well with the bells to inspire provide a more magnificent sound. I believe the text and music demand more. Unfortunately, this setting cannot do what a choir and appropriate accompaniment can do... bring a congregation to its feet! This is material I feel a bell choir should not interfere with.

—Leon Nelson



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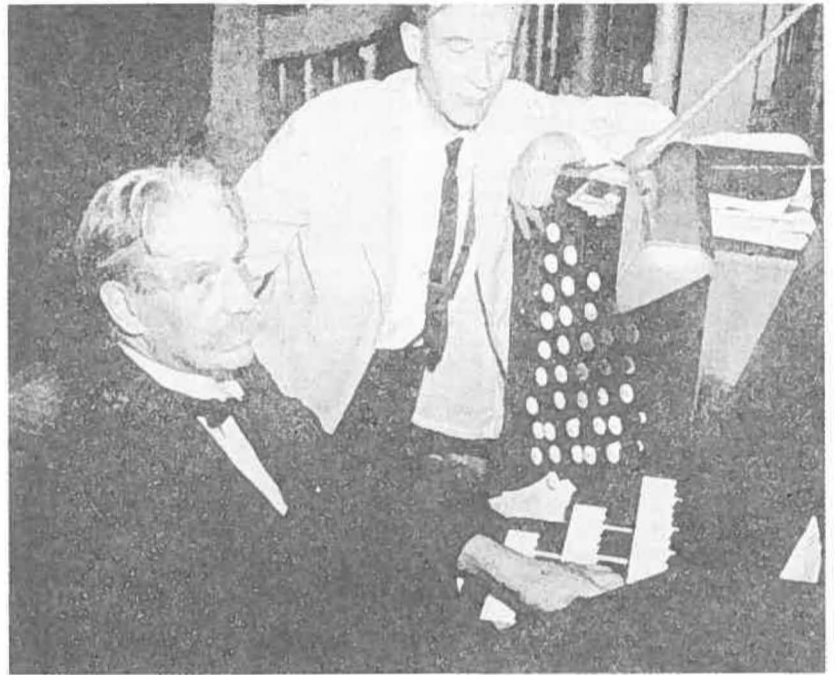
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LOUIS VIERNE, NOTED FRENCH ORGANIST, TAKEN BY DEATH



July, 1937, p. 1

DR. SCHWEITZER WITH WALTER HOLT KAMP IN CLEVELAND



August, 1949, p. 2

CHICAGO, ILL., U.S.A., AUGUST 1, 1949

Subs

DR. ALBERT SCHWEITZER IS GREETED IN CHICAGO



THIS PICTURE, taken while Chicago was extending an enthusiastic greeting to Dr. Albert Schweitzer, is by Mel Larson, a staff photographer for the *Chicago Sun-Times*, and is reproduced by courtesy of that newspaper. In the

photograph, reading from left to right, are Governor Adlai Stevenson of Illinois, Mrs. Schweitzer, Dr. Schweitzer, Mayor Martin Kennelly and Mrs. Charles S. Clark, who presided at the luncheon for the distinguished guest.

August, 1949, p. 1

MISS MILDRED ANDREWS



Miss Mildred Andrews, who is chairman of the organ department at the University of Oklahoma in Norman, has been for the last seven years organist and choirmaster of St. John's Episcopal Church in the same city and previously was assistant organist and choirmaster of St. Andrew's Episcopal Church at Ann Arbor, Mich. Miss Andrews gave the first recital of the school year in the faculty series at the university auditorium Sunday afternoon, Nov. 1, and played: "Seven Casual Brevities," Rowland Leach; four compositions of Karg-Elert—Chaconne with Variations, "Before the Image of a Saint," Chorale Improvisation on "Rejoice Greatly, O My Soul" and Chorale Improvisation on "Jesus Christ, Abide with Us"—and Marcel Dupré's "Heroic Poem." In a recital at St. John's Church Nov. 22 she played: "I Call to Thee," Bach; "Rejoice, Christian Men," Bach; "Come, Sweet Death," Bach; "Autumnal," Dorothy James; Nocturne, Edmondson; Gothic Prelude, DeLamarier.

December, 1942, p. 25

Marcel Dupré at Organ in Church of St. Sulpice, Paris



THIS IS A REPRODUCTION of a fine new photograph of Marcel Dupré taken at the organ in the famous Church of St. Sulpice in Paris where M. Dupré recently succeeded Charles Marie Widor as organist. The Duprés is indebted to Frederick C. Mayer, organist of the United States Military Academy, for the picture, which Mr. M. Dupré recently succeeded Charles

August, 1934, p. 1

DR. SCHWEITZER AT ORGAN IN HARVARD GERMANIC MUSEUM



Dr. AND Mrs. ALBERT SCHWEITZER spent July 19 and 20 in Boston and Cambridge just before they sailed for Europe on the Nieuw Amsterdam. They visited the Aeolian-Skinner factory and Dr. Schweitzer examined the organ under construction for Symphony Hall. Dr. Schweitzer played various instruments in Boston and Cambridge and asked if he would be able to hear and play an instrument voiced in the "old, clear way"

and on low wind pressure. When he seated himself at the console of the classic organ in Harvard's Germanic Museum he expressed delight with its tonal character.

Left to right in the picture are E. Power Biggs, Dr. Schweitzer and G. Donald Harrison. Mr. Biggs and Mr. Harrison watch as Dr. Schweitzer tries each stop of the organ in the Museum.

September, 1949, p. 22

Henry Vincent Willis



HENRY VINCENT WILLIS, well known in this country and abroad by his work as a voice and horn expert, has joined the Willis organization at Highland Ill. His training and experience in connection with several prominent American organs, as well as the knowledge gained through his association with the noted English family of organ builders and the noteworthy instruments which he helped to build, install and service in England, are most of his ability. At present preparing and pressuring for a large three manual for the famous Rock Church one of St. Louis, chief editor is receiving attention.

August, 1934, p. 23



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JUNE 25 - 29

March, 1951, p. 40



G. DONALD HARRISON

Newly appointed Technical Director and chief of the Aeolian-Skinner technical staff.

August, 1933, p. 5

New Organs



Austin Organs, Inc., Hartford, CT, has built a new organ for St. John Lutheran Church, Council Bluffs, IA. The instrument, Austin's Opus 2712, which has 3 manuals, 30 stops, 33 ranks, and 1,856 pipes, replaces an electronic organ installed when the present building was completed in 1967. The Great and flue stops of the Pedal are arranged in functional, symmetrical display on either side of the altar reredos. The enclosed Swell and Choir divisions are located immediately behind the acoustically-transparent reredos, with the Pedal 16' Posaune behind the expression boxes. Located in the choir loft in a transept liturgically North of the Chancel, the stop-key console, mounted on a self-contained dolly, can be moved as far as the center aisle for recitals or other special occasions. Bernard Higgins was in charge of installation, with tonal finishing carried out by Daniel Kingman. The specification was designed by John A. Hansen, Austin's regional sales representative, in co-operation with Roger B. Arnold, the church's consultant, and the Austin factory staff. Mr. Arnold played the dedicatory recital on October 23, 1988.

GREAT
 8' Principal
 8' Bourdon
 4' Octave
 4' Rohrflöte
 2' Super Octave
 Mixture III—183 pipes
 (19-22-26)

SWELL
 16' Rohrgedeckt (ext. wood)—12 pipes
 8' Rohrflöte (bottom 12 wood)
 8' Viola
 8' Viola Celeste (TC)
 4' Principal
 4' Waldflöte (wood)
 2' Blockflöte
 Sesquialtera II (TC)—98 pipes (15-17)
 Plein Jeu III—183 pipes (15-19-22)
 16' Basson (ext)—12 pipes
 8' Trompette
 8' Hautbois
 Tremulant

CHOIR
 8' Holzgedeckt (wood)
 8' Gemshorn
 8' Gemshorn Celeste (TC)—49 pipes
 4' Koppelflöte
 2' Principal
 1½' Quint
 8' Cromorne
 Tremulant

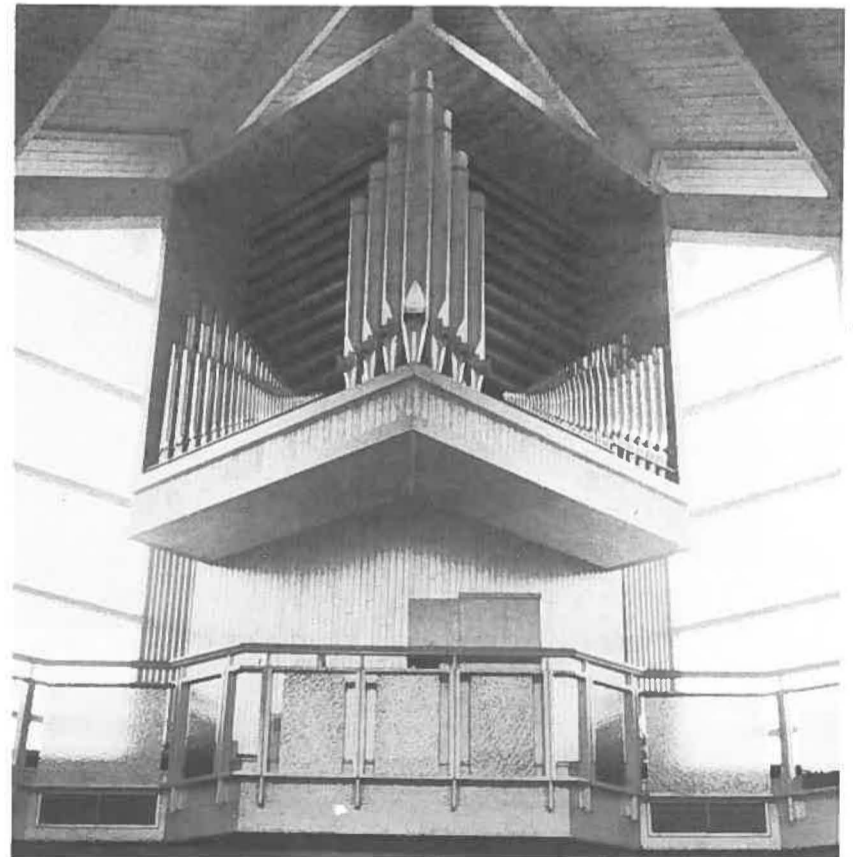
PEDAL
 32' Resultant
 16' Principal (Gt ext)—12 pipes
 16' Rohrgedeckt (Sw)
 8' Octave
 8' Rohrflöte (Sw)
 4' Choralbass
 4' Koppelflöte (Ch)
 Mixture II—64 pipes (2½'-2')
 16' Posaune
 16' Basson (Sw)
 4' Cromorne (Ch)

Julian Bulley, Dayton, OH, has built a new instrument for Mt. Olive Lutheran Church of Newton, NC. The electropneumatic organ of 17 ranks has been designed for placement in the balcony of this modern sanctuary. With all the walls near the organ of glass, both Swell and exposed Great divisions are shielded from direct sunlight by the free-standing oak case. The scalings have been planned to provide broad Principals and contrasting Flutes, with adequate resources to accompany the Lutheran liturgy. Tonal finishing was done by Robert Stofer and Trent Sims. All solid-state switching, a two-memory combination action and sub and super couplers between manuals. The dedication recital was played by Tim Warren of Hickory, NC on January 8, 1989, and recitals by Alicia Rogers and Larry Lowder took place in summer and fall, 1989.

GREAT
 16' Singend Gedackt
 8' Principal
 8' Spitz Viöle (Sw)
 8' Viöle Celeste (Sw)
 8' Koppel Flöte
 4' Octave
 4' Klein Gedackt (ext)
 2' Block Flöte (ext)
 1½' Mixture III
 8' Trompette (Sw)
 Chimes

SWELL
 8' Bourdon
 8' Spitz Viöle
 8' Viöle Celeste TC
 4' Geigen Principal
 4' Spitz Flöte
 2' Gemshorn (ext)
 1½' Quinte (ext)
 8' Trompette
 Tremulant
 Zimbelstern

PEDAL
 16' Subbass
 16' Sing. Gedackt (Ct)
 8' Holz Octave
 8' Koppel Flöte
 4' Choral Bass
 2' Nachthorn
 2½' Mixture III (ext)
 16' Fagott (ext)
 8' Trompette (Sw)
 4' Clarion (Sw)



HAUPTWERK

16' Quintaton
 8' Prestant
 8' Rohrflöte
 4' Oktav
 4' Nachthorn
 2' Superoktav
 2 3/4' Cornet III
 1 1/2' Mixtur V
 8' Trompete
 Tremulant

SCHWELLWERK

8' Gedeckt
 8' Harfpfeife
 8' Celeste
 4' Prinzipal
 4' Blockflöte
 2' Oktav
 1 1/2' Larigot
 1' Scharff IV
 16' Rankett
 8' Oboe
 Tremulant

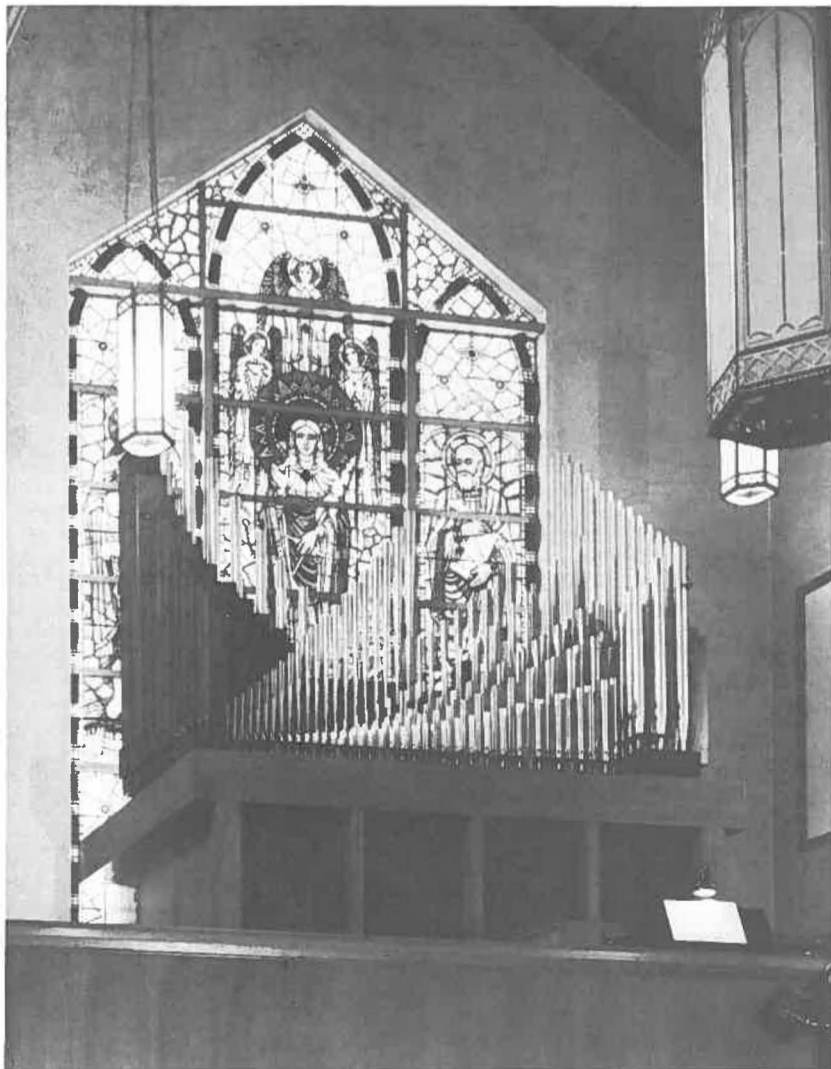
POSITIV

8' Gedeckt
 4' Prinzipal
 4' Kleinflöte
 2 3/4' Nasat
 2' Waldflöte
 1 3/4' Terz
 1' Sifflöte
 1' Mixtur IV
 8' Krummhorn
 Tremulant

PEDAL

16' Prinzipal
 16' Subbass
 8' Oktav
 8' Gedeckt
 4' Choralbass
 2' Mixtur III
 16' Posaune
 8' Trompete
 4' Schalmey

Visser-Rowland Associates, Houston, TX, has completed its Opus 56 organ for the Pro-cathedral Church of St. Clement (Episcopal) in El Paso, TX. The organ is partially encased inside an existing organ chamber and has two matching facades. The key action is mechanical and the stop action is electric. The detached and reversed console allows for effective conducting of the choir by the organist. Winding of the organ, through one single-rise parallel bellows, is gently flexible, and the tuning is in equal temperament. The organ design and engineering was done by Pieter Visser and the tonal engineering and completion was done by Thomas Turner. Patrick Quigley managed the construction and installation assisted by Charles Eames.



Schoenstein & Co. of San Francisco has completed a 2-manual, 21-rank organ for St. Elizabeth's Roman Catholic Church, San Francisco, CA. Designed by fourth-generation organ builder Lawrence Schoenstein with scaling by his son Terrence, the instrument is placed in the gallery of this modern church which possesses fine acoustics. The contemporary pipe display was planned to complement the stained glass window. The Positiv division, which is fully expressive, is located directly below the Hauptwerk and Pedal. The 2' Portunal is a principal with slightly flared body. The organ is dedicated to the memory of Father Howard Rasmussen, Pastor at the time the contract was signed. Mario Bales-trieri, music director of the Roman Catholic Cathedral of Oakland, CA, was consultant. The music director is Mario Remedios. The organist is Bill Tennant. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. The drawknob console has a five-memory solid state capture combination action. Manual keys are of bone and ebony.

HAUPTWERK

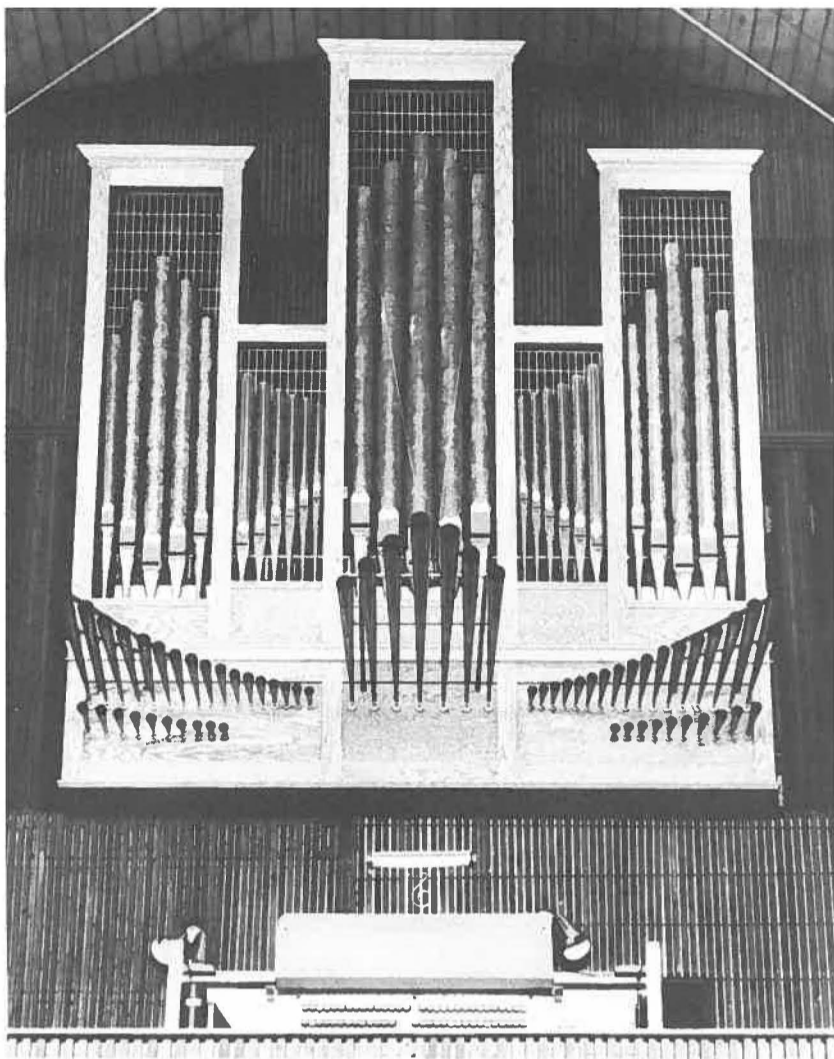
16' Spitzbass (TC to G, Ped)
 8' Principal
 8' Spitzflöte
 4' Oktave
 4' Pommer
 2' Portunal
 1 1/2' Mixtur III-V
 8' Trompete

POSITIV (Expressive)

8' Gemshorn (Common bass)
 8' Gemshorn Céleste (TC)
 8' Gedeckt
 4' Coppel
 2 3/4' Nasat
 2' Oktave
 1 3/4' Terz (AA to G)
 8' Cremone
 Tremulant

PEDAL

16' Bordun
 16' Spitzflöte (Ext HW)
 8' Spitzbass
 8' Gedeckt (Pos)
 4' Choraloktave (Ext)
 16' Trompete (Ext HW)
 4' Cremone (Pos)



Rene A. Marceau Pipe Organ Builders, Portland, OR, has enlarged and modified the Kimball organ from 15 stops/15 ranks to 30 stops/41 ranks at St. Michael's Lutheran Church of Portland, OR. The Great organ (originally under expression with the Choir organ) received a new freestanding case of red oak, and sits in front of the existing organ chambers. The facade consists of the 8' Prinzipal in both flamed copper and polished tin. The highlight of the organ is the 8' Trompette en Chamade which dominates the full organ ensemble. The present console was retained with the addition of new stoptabs. New windchests were constructed in the Marceau shop and by Organ Supply Industries. Most of the Kimball pipework was kept and revoiced on lower pressure. New pipework was furnished by Jacques Stinkens (flutes of hammered lead and principals of 70% tin), A.R. Schopp's Sons (Great Trumpet and Trompette en Chamade), Trivo (Krummhorn) and Organ Supply Industries (Violone bass). Wind pressures are: Great, Choir-80mm, Pedal-90mm, Swell-110mm, Trompette en Chamade-125mm. Dedicatory recitals featured Tim & Nancy Nickel and Paul Manz. The church's organist is Richard Wrye.

GREAT
 16' Pommer
 8' Prinzipal
 8' Rohrflöte
 4' Oktave
 2' Waldflöte
 1½' Mixture V
 8' Trompette
 8' Trompette en Chamade

SWELL
 16' Lieblich Gedeckt
 #8' Holzgedeckt
 #8' Salicional
 #8' Voix celeste, TC
 4' Prinzipal
 #4' Flute harmonique
 #2' Oktave
 2' Flöte
 1' Scharff IV
 #8' Trumpet
 #8' Oboe
 4' Clarion

CHOIR
 *8' Rohrflöte
 *8' Viola
 *8' Viola celeste TC
 4' Prinzipal
 4' Koppelflöte
 *2½' Nasat
 2' Oktave
 *1½' Terz, TC
 1½' Larigot
 ¾' Zimbel III
 8' Krummhorn
 8' Trompette en Chamade

PEDAL
 32' Untersatz
 #16' Violone
 #16' Subbass
 16' Lieblich Gedeckt
 8' Prinzipal
 8' Holzgedeckt
 4' Choral Bass
 2½' Mixture III
 16' Posaune
 8' Trumpet

Denotes pipework retained from Kimball organ
 * Denotes recycled pipework



M.P. Proscia & Associates, Bowdon, GA, has completed the installation of four new ranks on the 1955 Holtkamp organ at Shorter College, Rome, GA. Other work included replacement of the electro-pneumatic action with electro-mechanical action; supplying a new solid state relay; minor re-regulation of existing flue-work and cleaning, re-curling reed tongues and regulation of existing reeds; and releathering all the regulators. The console received new key tops, refinishing and all new wiring.

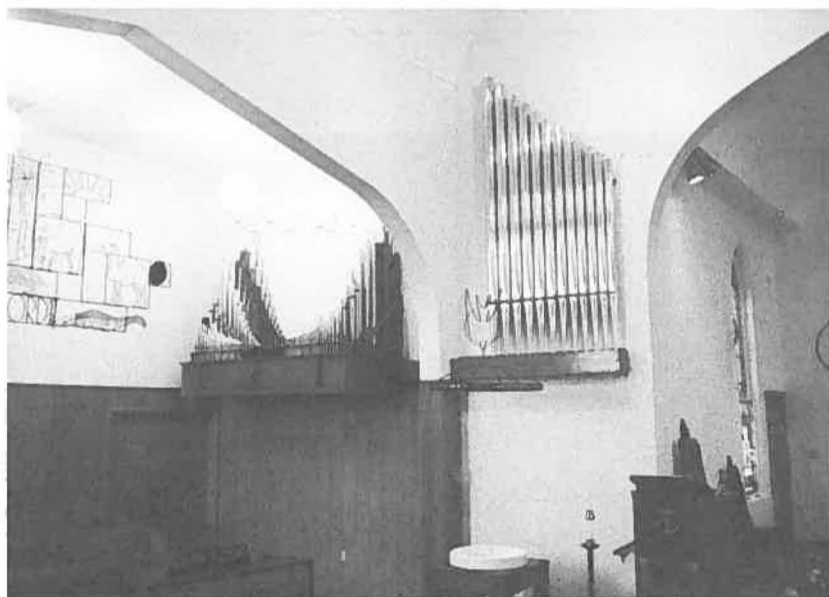
GREAT
 16' Quintaton
 8' Prinzipal
 8' Gedackt
 4' Oktave
 4' Spitz Flute
 2' Doublette
 1½' Mixture IV
 8' Trumpet En Chemade *

SWELL
 8' Chimney Flute
 8' Dulciane
 8' Vox Ceolestis *
 4' Gemshorn
 2½' Nazard
 Terz II
 8' Hautbois *
 4' Clarion *

POSITIV
 8' Copula
 4' Rohr Flute
 2' Prinzipal
 2' Nachthorn
 1½' Larigot
 ½' Cymbal III
 8' Cromourne +
 4' Oboe-Schalmey +
 8' Trumpet En Chemade

PEDAL
 16' Subbass
 16' Quintaton
 8' Violone
 8' Gedeckt
 4' Choral Bass
 2½' Mixture III
 2' Oktave Lein
 16' Fagott
 8' Trumpet En Chemade

*1989 additions
 + relocated from Swell



Johnson Organ Company, Inc., Fargo, ND, has installed a two-manual, seven-rank unit organ at Lake Park Lutheran Church, Lake Park, MN. This organ is mounted on the front wall of the transept above the choir. The bass octaves of the 16' Trumpet and Gedackt bass are located in a loft above the main chest and speak through a grill. The instrument was made possible by a gift from Gertrude Trosseth in memory of her husband. Phyllis Boatman is the organist. Dedication concerts were played by Lloyd Collins and Bryon Dockter.

ANALYSIS
 8' Prinzipal 85 pipes
 16' Holzgedackt 97 pipes
 4' Rohrflöte 61 pipes
 4' Gemshorn 61 pipes
 16' Trumpet 73 pipes
 II Mixture 122 pipes

GREAT
 8' Prinzipal
 8' Holzgedackt
 4' Oktav
 4' Rohrflöte
 2' Flöte
 II Mixture
 8' Trumpet

SWELL
 8' Rohrflöte TC
 8' Gemshorn TC
 4' Holzgedackt
 4' Gemshorn
 2' Prinzipal
 1½' Larigot

PEDAL
 16' Holzgedackt
 8' Prinzipal
 8' Gedackt
 4' Choralbass
 2' Rohrflöte
 16' Posaune
 8' Trumpet

Computer Assisted Design: Three Challenges for the Future

Herbert L. Huestis

*Except the Lord build the house:
their labor is but lost that build it.*

Psalm 126: Nisi Dominus

There is a bright future for the computer in organ building, and CAD (computer-aided design) is a program that shows great promise. Among the many builders to use CAD, John Brombaugh has been able to adopt it for the design of historically derived instruments of great originality, beauty and musicality. His example is very helpful to those who are interested in this new design and drafting technique.

With the advent of computer-aided design and drafting, come challenges as well—shall these tools be used to make better instruments and expand the horizons of organ building, or just increase profitability and speed up production for those who view the organ as a commodity, rather than a form of art? To achieve the long-term benefits of computerized design, each organ builder must weigh these challenges carefully and thoughtfully.

At the turn of this century, the challenge of new technology overwhelmed the vision of organ builders and disrupted the continuity of the organ building tradition. Time honored methods of organ design and construction were shattered by the application of each successive invention and "improvement." The historical organ became unrecognizable, and it took a reform movement to bring it back into our consciousness.

As we enter the 21st century, we could repeat the process yet again. The computer brings many challenges, of which three are put forth here. They are in the areas of drafting, data, and decision making. As organ builders meet these challenges, there will be great benefits. If they are ignored, the traditions of the art of organ building will again be at risk.

The first challenge: drafting with a computer

It was Sunday—late on a warm August evening when I called John Brombaugh at his shop in Eugene, Oregon. He was still there. "Come on over; we'll talk about organs." The voice on the phone was exuberant, fresh and full of enthusiasm. On my arrival, I found him laboring over the design of his latest organ—in red, green and blue graphics on a computer screen.

Click. A line. Click. An arc. Click . . . click. The base of the organ. The case. Facade pipes, cut to exact length. More lines appear, one after another. Keys, then the console, joined to the case. The drawing expands with each new element. The organ for Christ Church, Greenville, Delaware, materialized, part by part, on the multi-colored screen.

In John Brombaugh's shop, one is astonished by the contrast between old and new. The organs standing on the floor are historically derived from 17th, 18th and 19th century forebears. To make them, he uses skills and techniques as old as organ building itself. At the same time, his engineering background suits him well in taking up the most modern techniques for the design of these organs, as they emerge into the 21st century.

Computer-aided design; CAD. The electronic pencil. It is the word processor of the mechanical arts, and is replacing pencil and paper as a drafting medium. Organ building is no exception. Just the fact that erasures are a thing of the past is an incredible advance. Lines on a CAD screen are mere electrical signals, so CAD frees the organ builder to experiment, to work rapidly and to try things. No change is too minor to make; obstacles are swept away at the touch of a key.

Up to the advent of the computer, the most advanced drafting medium was ink and mylar. With manual drawing, changes are difficult to make, and every change in scale requires a new presentation. Production drawings may be full size, while other versions are usually much reduced. Multiple drawings must be made for every aspect of design—from every angle and for every size required. The paperwork becomes more and more voluminous.

The development of computer-aided design began in the early 1960's, with Ivan E. Sutherland's *Sketchpad* system, implemented at MIT's Lincoln Laboratory. At this time, IBM also developed a system known as *DAC-1* (Design Augmented by Computer). Computer-aided design was initially developed for automobile and aerospace firms, lens design work, and various aspects of mechanical, civil, electrical, industrial engineering and architectural work. From those fields, it has spread spectacularly, as microcomputer systems made it economically feasible.

Today, the application of computer-aided design has become commonplace. CAD appears in the curricula of universities and vocational schools, and is the subject of conferences, workshops and various technical journals. Many programs are in widespread use today, such as *AutoCAD*, and *ICEM* (Integrated Computer Engineering and Manufacturing), *VersaCAD* and *CADAM*.

That evening in August, John Brombaugh showed me with *VersaCAD*, that it is not "drawings" that are created; it is a *data base*, from which all design information flows. To "make" the parts of the organ, he "drew" them on the screen, using this drafting equivalent of a word processor. He made each geometric "entity" with the graphics cursor, entering points or mathematical figures to define the exact dimensions of each line or object. For a circle, the coordinates were entered for the center and the radius—for an arc, he added the points where the line would begin and end. For all the elements of a paper-and-pencil design, he typed in the coordinates or dimensions, and the computer showed the results on the screen.

To complete the drawing, he used a plotter, which is a special printer where an ink jet actually makes the drawing. Other features of the CAD system are *digitizers* and *scanners*, which are graphics devices that transmit pencil drawings, sketches, or even illustrations into the computer. With this equipment, one can work with manual drawings, enter them into CAD, then revert

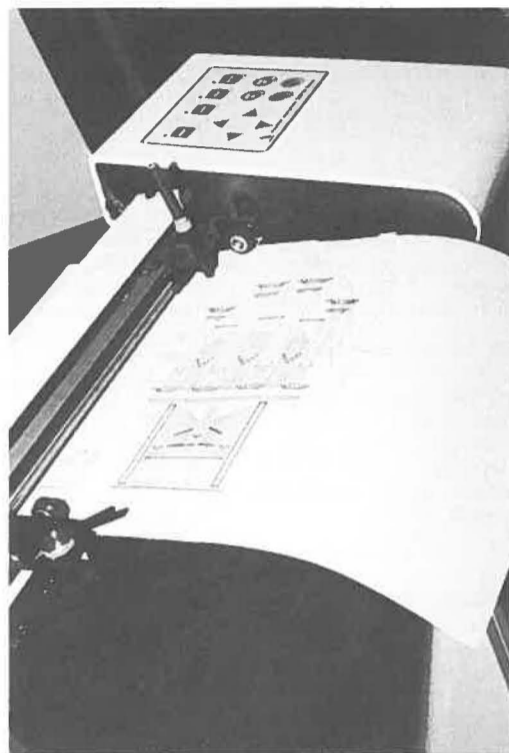


Figure 1. The Challenge of CAD: designing an ancient instrument with high technology. (All photos courtesy of John Brombaugh and Associates, Eugene, OR.)



Figure 2. John Brombaugh designs the organ console at the computer screen.

again to manual drawing as a project might require.

CAD is a system that is well adapted to real-world problems—the kind that show up in construction and assembly of a pipe organ. It offers a new kind of efficiency, consistent high quality drawings, and a vastly improved coordination of drawings for a large project. Pipe organs are a cut-and-try, "hands on" kind of construction, and time and effort are saved if exact formulation of parts can be completed before they are made of wood and metal. It may take longer to make the original "drawing" or data entry, but saves greatly in materials, time and money. The efficiencies of CAD can bring about a renewed and increased emphasis on the design phase of organ building. Like chess, a well thought out beginning makes a sweeter end game.

And it can go far beyond that. CAD gives you the tools to keep track of every item in any drawing. The computer can automatically make an inventory of parts and sort them into a bill of

materials. And more. With computer-aided manufacturing (CAD/CAM), even the object itself may be created, with numerically controlled production machinery. Like any other manufactured product, pipe organs may be constructed using these techniques. And many pipe organ firms are now adding CAD or CADD (Computer-aided drafting and design) to their shops, using the system in a variety of ways, from drawing to actual design procedures.

Despite their phenomenal capability, data-based design systems exact unprecedented precision. Even in the earliest drawings, a designer must specify exact dimensions and criteria. They must "think accuracy from the very beginning" (Fish, 1986). Emphasis on the requirements of programming and exact data entry could obscure human judgment, which is so important in organ building. Some kinds of errors may be more likely to occur when dealing with computers, perhaps because of the complacency produced by the feeling that the computer is infalli-

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ble. For example, with manual drawing, you draw first and make the dimensions later. With CAD, you measure first; then the computer draws. An architect, Lee Kennedy (1986) states flatly—"You can't fudge CAD lines." He goes on to explain why manual drawing is sometimes better:

Compared to you and me, CAD enters data more precisely, calculates more reliably, and draws more quickly. But you and I can create more imaginatively, analyze more flexibly, and think more decisively than any CAD program. There's no question that a computer performs selected tasks better than you or I, but design is a process that is rarely as precise, sequential, or logical as a computer. Design is loose and exploratory, often seemingly erratic, as it inches toward a design solution, tempered by the demands of the problem. While CAD draws better, you and I think better than the computer does . . . We have the edge on the machine when it comes to thinking and deciding. Besides, I like to draw . . . It's an aid to thinking and a means of expression.

Manual drawing often works better in the beginning stages of design, as well as applying the last finishing touches to drawings. It is in the developmental period of a project that CAD shines. Success depends on the ability to work both methods to the greatest advantage (McDougall, 1987).

The second challenge: data input, management and collection

John Brombaugh has likened drafting and design with CAD to learning a new language: something you must do if you want to live in a foreign country. He recalls that during this apprenticeship in the shop of Rudolph von Beckerath, he made the accommodation to the German language as a matter of necessity. Similarly, the language of paper and pencil drafting must be set aside for not only a new medium, but a new way of thinking. Form and line are traded for a *data base*.

With a CAD system, the components of an organ "exist" as bits of data. Keyboards, pipes or windchests may be drawn once; from that time on, they appear in all printouts made from the original data. Their coordinates determine exact shape and size, whether they appear in a drawing of the console, case, action, or any other part of the organ. Full size or in reduced scale, it is all the same to the computer. Each part (or "entity") exists as a set of rules for generating a graphic depiction, and ultimately, the part itself. Any location, size, or angle is shown with equal ease, at the speed of the microprocessor.

A tremendous advantage of computer-assisted design is that the alteration of one part of a project data base is automatically recalculated in other parts as well. For example, shifting the location of a windchest will surely cause certain kinds of spatial conflict which will have to be resolved. The computer will incorporate these changes, as they affect all drawings which contain that data. As an organ design project progresses, all this information is updated in a *data base* of working drawings and specifications which constitute the final design.

In addition to ongoing project data, design procedures may require *library data*, describing materials, components, and specific design details which may include measurements from extant instruments. A fine presentation of library data is the documentation of an 1861 Mohr organ by William Van Pelt and Ted Blankenship (1985) in *The Tracker*. They carefully recorded the scales and pipe construction data of this historic instrument, salvaged in Buffalo, New York. This information will be invaluable to builders, not only for the design of pipes in that style, but also as a *data collection model*, which may be followed to gather measurements and objective descriptions of old organs. This kind of library data is notoriously lacking for the surviving instruments of major organ builders (Williams, 1980).

The collection of extensive library

data would be invaluable to many organ builders and could open the door to teamwork in organ construction. It would be possible to design organs based on information from extant organs of all periods—not just to perpetuate the methods each builder has developed over the years in his own workshop. Just as the world of ideas exploded with the introduction of printing, organ building practices could be disseminated with computerized data and a cooperative approach. The results of cumulative experience and a team effort can be very fine; a superb example is the Manuel Rosales organ recently completed in Trinity Episcopal Church, Portland, Oregon.

The third challenge: decision making—preserving the art of organ building

Computers are wonderful, but they don't design organs—craftsmen do, using computers as tools. A story helps to illustrate the point. William Mitchell (1977), writing on computerized design in architecture, alludes to "Lady Lovelace's Objection," when she was confronted with an early mechanical counting machine:

It has often been suggested that although computers can solve well-defined problems, they cannot display anything corresponding to the original creative thought which we take to be characteristic of a good designer. One of the earliest and most famous statements of this position was made by Lady Lovelace, Lord Byron's only daughter. In describing Charles Babbage's analytical engine, a direct ancestor of the modern electronic computer, she remarked, "The analytical engine has no pretensions to originate anything. It can do whatever we know how to order it to perform."

As Lady Ada Lovelace so deftly pointed out, computers can do only what they are programmed to do. The features that save so much effort can also duplicate errors many times, or encourage the pursuit of wrong goals altogether. What looks good to the computer may not be good organ design. The eye, ear and heart must be intuitively responsible for the musical instrument which takes shape on the drafting table, computer screen, workbench, and construction floor.

Solving intellectual and artistic design problems can be regarded as a process of exploring alternatives which may have been employed previously, or may include the creation of entirely new possibilities. The question is: how to find and ultimately recognize the best design solutions. Mitchell adds another example, which he calls the *Meno Paradox*. Organ builders as well as architects will profit from this lesson in Plato's dialogue, *Meno* (tr. W. R. M. Lamb, 1924):

And how will you inquire, Socrates, into that which you do not know? What will you put forth as the subject of your search? And if you do find what you want, how will you ever know that it is what you are looking for?

Through his protagonist Socrates, Plato asserts his theory that knowledge is contained in man's *collective* memory, and is obtained only by the diligent search for truth. Socrates refutes Meno's negative rationalizations in a dramatic parallel that centuries later attacks indifference and complacency in any field. He declared then that we must seek the highest ideals in all that we do.

The moral I have found in this story is that organ builders may continually improve their knowledge of the art, or fall into the snare of the *Meno Paradox*, believing that they know all that is necessary—content that there is little else to learn. It is that attitude, where the organ is regarded as a mere product, which will encourage the use of the computer to extract more profit rather than to expand the horizons of pipe organ design. If we draw inspiration from Plato's words, we will envision

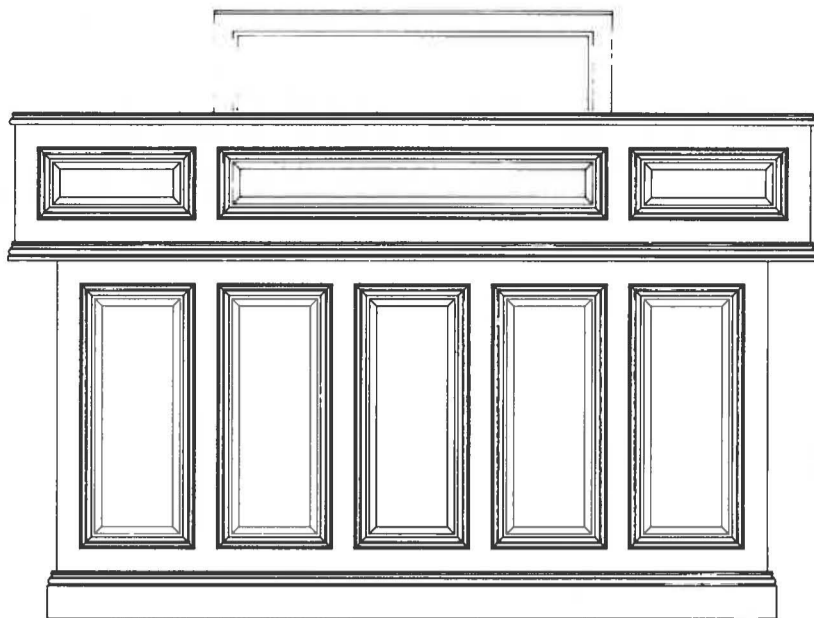


Figure 3a. Console panels, plotted to scale by the computer.

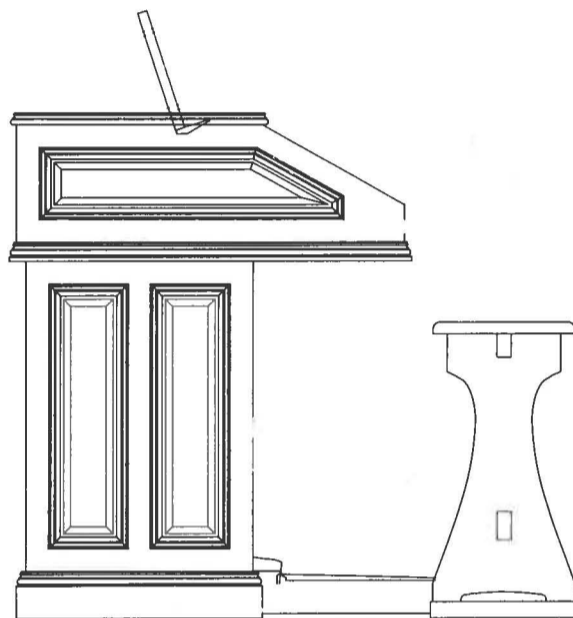


Figure 3b. Console, side view. Note: no dimensions are given in CAD drawings, since the plotter "draws" to exact scale and drawings are not reproduced. Each copy is freshly plotted—therefore, a rule may be applied directly to the drawing. These drawings were originally plotted in the metric system, which is also a simplifying factor.

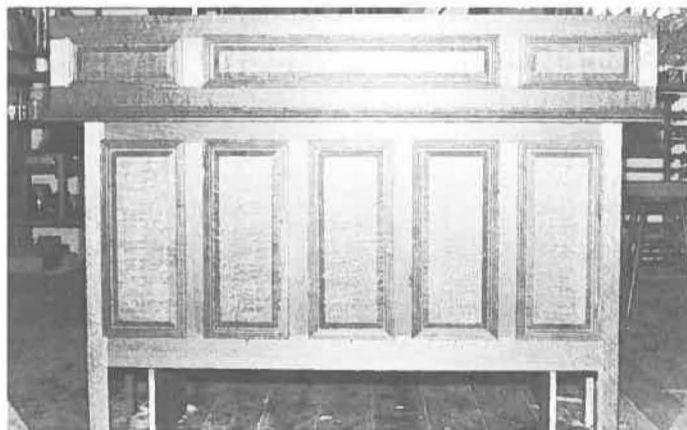


Figure 4a. Console panels, made in the shop.

with John Brombaugh the computer as a tool which enables the organ builder to "push on the search gladly," for both old and new aesthetic ideals.

Many organ builders have been preoccupied with problems of quality and aesthetics of organ design, particularly in the reform movement of our own time. Peter Williams (1980) attempts to explain the discontinuity of pipe organ construction early in the 20th century:

Only by comparing for himself the sound produced by a good pipe made by Silbermann and one made by Wurlitzer can the musician begin to define what, if anything, went wrong during the 19th century and led to the absurdity of the 1920's.

It should not be forgotten that technical matters are still vague. For example, more

scaling figures are available for the organs of Gottfried Silbermann than for those of Sauer, far more for the Clicquot than for Cavallé-Coll. Virtually no such details of English organs have ever been published or become known outside a few builders' workshops. But whatever the scaling, voicing or materials, why was it that the sound produced by the new arrays of 8' stops was so solid or so loud or so hard . . . ? It need not have been.

As organ builders utilize the power of the computer, they will hopefully improve the musical qualities of the instrument, rather than add to their repertoire of gadgets—a practice that Peter Williams documents in his book. It is the spiritual and artistic elements of design that characterized the organ at its apex in history. The challenge of

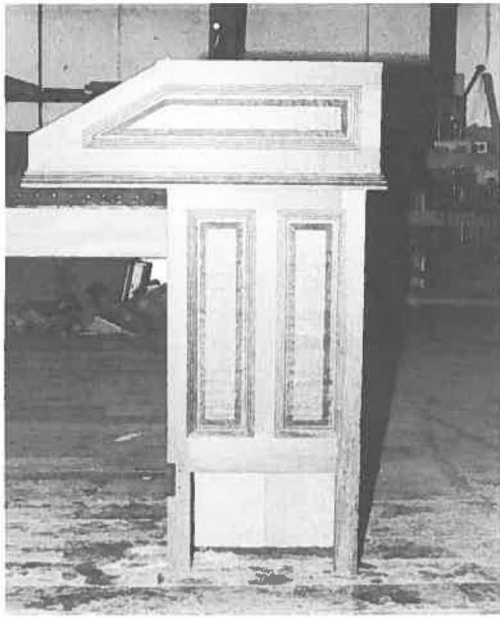


Figure 4b. Console panels, made in the shop.

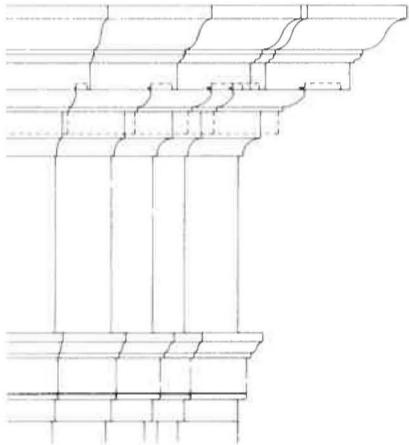


Figure 5. Case molding details, drawn to scale.

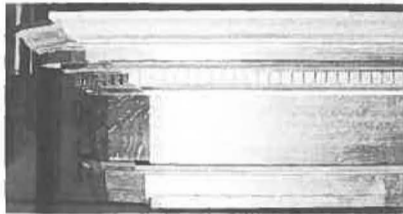


Figure 6. Case molding, finished in oak.

the computer is to expand the creativity of organ builders—to give them the tools to make *better* musical instruments, not just to make them quicker, cheaper, or with less effort.

Fine pipe organs will never be “computer-designed;” they are created by organ builders who are dedicated to their craft. If the claim is made that an organ was “designed and developed by CAD/CAM,” a warning flag should go up in your mind. Someone is trying to fool you. An organ designed using computer aids may be very fine, but there is a qualitative difference between what intuitive, knowledgeable and experienced organ builders bring to their art, and what a computer program in the hands of less skilled designers can bring to it; that difference will never disappear. Antony Radford and Garry Stevens (1987) sum it up:

The excitement of computing doesn't come from doing things more quickly and easily than we could do them by hand. It comes, rather, from doing things we had never dreamed of doing before

Computers will undoubtedly change the world of organ design for the better. They make certain routine elements of the design procedure so effortless that they need no longer monopolize the organ builder's time and attention. Even now, these time savings may be spent

in careful construction, voicing, finishing and execution of the many hundreds of details that complete a truly musical instrument. ■

The writer wishes to acknowledge John Brombaugh for his generous demonstrations and insights into the use of CAD systems (VersaCAD and CAD-KEY) in organ building.

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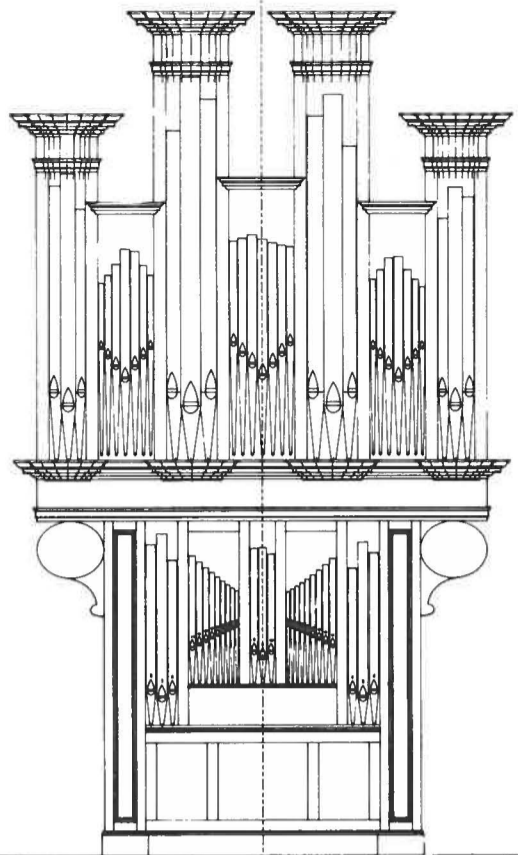


Figure 7. The case for John Brombaugh and Associates, Opus 32, for Christ Church, Greenville, DE, plotted by VersaCAD.

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Charles-Valentin Alkan 1813–1888, Part 2

John Wells

Part I was published in the November, 1989 issue of *THE DIAPASON*

Prayer No. 11 in E (Andantino: ingenuamente)

This is a charming work set in a lilting 12/8 meter. The form is an interesting variant of a rondo:

A, B, A, C, A, A + C, Coda

The second section could have come straight from a Gilbert & Sullivan opera (Example 16), while the fourth (C) reminds us strongly of Alkan's great contemporary, Berlioz (Example 17). This is combined with the opening theme (not quoted here) in the penultimate section.

Prayer No. 12 in F (Allegretto)

By this stage, I think it is apparent that Alkan's idea of a prayer extended far beyond the usual image of quiet meditation. In this he was not alone: although Franck conformed to this often sentimental style, other composers (such as Lefébure-Wély) certainly did not. Indeed, French church music has always exhibited a *penchant* for jollity; one thinks of the *Noëls* of d'Aquin and others. What might well be considered inappropriate in some circles has often been one of the most winsome traits in French church and organ music. Indeed, if we were to consider which styles have been sanctioned by use in the church on a much wider scale, both historically and geographically, then dance, vitality and high spirits will be found abundantly.

Nowhere is this more apparent than in this Twelfth Prayer, an elegant dance brimming over with good humor. The original scoring is very thick and I have pared it down considerably. The use of a 16ft manual flute is recommended for a more authentic texture (Example 18).

The most unusual feature of this Prayer occurs towards the end: parallel fourths and fifths produce a bell-like effect which is positively Ivesian (Example 19). This is very much the hallmark of Alkan. Quite unexpected and often eccentric oddities surface from time to time. As in the music of Charles Ives, sometimes they work, sometimes not. In this instance, I find the effect delightfully convincing. There is another touch of whimsy just at the end: two bars of silence before the last chord.

Prayer No. 13 in G (Largement et majestueusement)

The set ends in a grand manner. A firmly chorded rising arpeggio defines the first theme and sets the mood (Example 20). The second subject is well-contrasted and, again, operatic in style (Example 21). Some development of both ideas takes place and then we come to one of Alkan's finest melodic moments (Example 22). This is a melody worthy of a Beethoven or a Berlioz; the work concludes with an imposing coda.

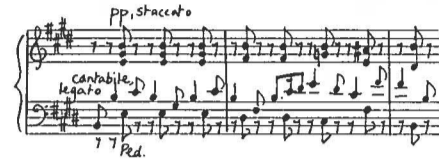
It is gratifying to observe that, of 13 Prayers, only three resist being arranged or simply transferred to the organ. No. 6 might yet yield; a knotty section of rapid left hand 32nd-notes only affects part of the piece. I do not think No. 7 or 8 will work, and No. 7 also seems a little thin musically. I hope that this brief glance at the other ten, and the three Preludes, has shown that there is a body of good music here which will make a real contribution to the literature.

Plans are afoot here in New Zealand to issue the works one by one, starting with some of the easier and shorter items. Enquiries are welcomed and may be forwarded to the writer via the Editor. Please don't be put off by the distance! With modern technology we are almost as accessible down here as any other publisher, and we promise to be more reliable than some. ■

Appendix: The Pedal Piano and Alkan

A forerunner of the pedal piano was the *pedal-klavizimbel*, a harpsichord with a pedalboard attached. This was a popular practice instrument among organists, especially in the days of hand-pumped organs, and J. S. Bach possessed one. The first patent for a pedal piano was taken out in 1783 by John Broadwood in London, but it was by no means Broadwood's invention. Mozart had a pedal piano and reportedly enjoyed its lower register. An example built in 1812 to Mozart's model still exists in Vienna. On this instrument the pedal unit is independently strung and laid out on the floor like a miniature grand piano with the main piano placed over it. The pedal compass is just over 1½ octaves. The range required for the works discussed here is from written bottom B-flat to E above middle C; bottom A is required in other works from the collections, making a range of

Example 16



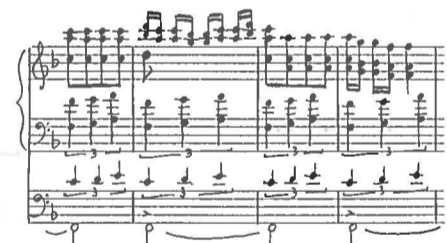
Example 17



Example 18



Example 19



Example 20



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Example 21



Example 22



two octaves and a fifth.

A cheaper, modern version of the pedal piano has an organ pedalboard placed underneath an upright piano. The pedals are coupled directly to the appropriate piano keys via cords and pulleys. Such instruments are still used today by some organists.

An examination of the scores of Op. 64 and Op. 66 shows clearly that the written pedal line should sound one octave lower, although this is not explicitly stated. In addition, indications such as "coll' 8va" and "L'8va bassa solamente" would seem to imply that there was a coupling device to the main piano keyboard (an octave coupler within the pedal unit would surely have been impractical).

A particular challenge in playing the pedal piano is the handling of the two pedals that are present on all pianos: the soft pedal and the sustaining pedal. In this writer's limited experience, handling these and the additional pedalboard is extremely difficult; perhaps this is why the instrument never really caught on. In the earlier days of the pianoforte or fortepiano, these devices were sometimes activated by knee-levers; even so, the difficulties remain acute. As if this were not enough, at one point in Opus 64 there is the instruction "Toujours les 2 Péd." at a point when double pedalling (playing two of the sounding pedal keys) is required. It seems that the performer is to play four pedals at once—or did Alkan's pedal piano have a notch on the soft and sustaining pedals, enabling them to be left in the "on" position? One might theorize that the "2 Péd" in the instruction referred to the double pedalling itself, but this seems unlikely: it would be entirely superfluous.

The last word on this topic has not been said. Hopefully, future research may throw some light on the detailed disposition of the pedal unit on Alkan's pedal piano.

As has been mentioned, the pedal piano never captured the imagination of the composers and performers in the 19th century, although in addition to Alkan, Gounod, Gigout and (most famously) Schumann wrote for the *pédalier* or *Pedalflügel*. Alkan left some money in his will for *pédalier* studies at the Paris Conservatoire but the offer was not taken up.

It should be borne in mind that Alkan was an accomplished organist. He won *première prix* for organ in 1834 and graduated from François Benoît's organ class with César Franck. Franck was later to consider Alkan's works essential to the organ repertoire. At the time, however, the art of organ playing in France had yet to recover from a very bleak period which started with the decline of the Classical School in the mid-18th century. Virtually nobody used the pedal divisions on the old organs and the works of Bach were considered unplayable.

This began to change in 1844 when Adolf Hesse from Breslau played in St. Eustache, Paris, and astounded the audience with his virtuosity. When his pupil, Nicholas Lemmens, played another recital in Paris in 1852, the word got round and the organ loft was packed (as became the custom) with many of the city's leading musicians, including Gounod, Boëly, Lefébure-Wély, Franck and Alkan himself. In regard to Lemmens' pedal technique, the reviewer noted that "more than one organist might have considered himself fortunate if he could have done as much with his hands."

These concerts surely inspired Alkan, but with typical indifference to what would be appealing and practical, he used the *pédalier* rather than the organ and frequently wrote pedal parts which even today, in places, are considered advanced with rapid passagework, double and triple pedalling. Although elsewhere the technical demands are really very straightforward, the enormous range of technique required to play, say, either Op. 64 or Op. 66 must have been very discouraging to potential performers.

It was not until after Alkan's death that the Paris Conservatoire took pedal technique at all seriously. Widor was a pioneer in this respect, after he took over the organ class when Franck died in 1890. French players then proceeded to make up the ground rapidly, and both Vierne and Dupré—formidable technicians by any standards—have since praised Alkan's writing.

It seems to this writer that far and away the best chance this music has of being introduced is to treat it simply as organ music, at least for the time being. Not all the thirteen prayers or eleven studies are suitable, but quite enough are to get the message across. The range of difficulty will appeal both to the advanced organist and the less accomplished player. The first or tenth prelude are quite spectacular enough to contribute to the most professional recital programs, while the second prayer will suit a virtual beginner.

A compact disc of selected organ works by C.-V. Alkan has been recorded in the church of St. Matthew-in-the-city, Auckland, New Zealand by Dr. John Wells. Works included are from Onze Grands Préludes, Op. 66 (dedicated to Franck), No. 1 in F; No. 9 in D-flat; No. 10 in B-flat minor; from Triëze Prières, Op. 64, No. 1 in G; No. 2 in A; No. 3 in E minor; No. 4 in B-flat; No. 5 in F; No. 9 in E; No. 10 in B-flat; No. 11 in E; No. 12 in F; No. 13 in G.

The CD is available from Ribbonwood Music & Recordings, P.O. Box 56361, Auckland 3, New Zealand; price NZ\$35 (including postage).

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The second biennial national conference of the Association of Lutheran Church Musicians (ALCM) was held in Rochester, NY, July 23–27. The conference brought together Lutheran musicians from all three synods—Evangelical Lutheran Church in America (ELCA), Missouri Synod (MS) and Wisconsin Synod (WS). With the theme "Music in the Contemporary Church," the conference achieved the planners' goals of "providing stimulation, motivation and tools for service."

Conference activities were held at the Lutheran Church of the Reformation and at the Lutheran Church of the Incarnate Word with most attendees staying at the Rochester Plaza Hotel. The schedule for the conference was tight, but there was a nice balance between plenary and workshop sessions. One of the highlights of the convention was the two-part lecture delivered by Rev. Wolfgang Stefani entitled "Sentic: a key to understanding musical communication with implications for Christian worship music evaluation." In 1987 Stefani became aware of the work of Dr. Manfred Clynes and his recently-developed discipline of sentics. This science measures a biologically-based, genetically-programmed form of emotion communication that is common to the human race. Stefani told of his work with Clynes, how sentics has contributed to the understanding of communication in general and how this all relates to music. He ended by suggesting the implications sentics has for the use and performance of music in Christian worship.

The Rev. Kenneth Korby spoke on the topic of "Corporate worship as pas-

toral care." Dr. Korby's talk centered on his understanding of what is involved in pastoral care. Above all, the goal is the fulfillment of God's will, and the Word of God should be the guide.

ALCM commissioned two general Eucharist anthems from composer Daniel Pinkham for use during the daily worship services. Entitled *Cleanse out the old yeast* and *This is the bread*, the pieces were sung by the liturgical choir, directed by Dr. Kenneth Jennings. During the course of the week, verses commissioned from Audrey Pedersen, Bruce Bengtson, and Janet Hill were heard. Organists for the daily services were Richard Erickson, Robert Poovey, Katherine Crosier, Timothy Guenther, and Katherine Reier. The services were varied and ranged from the very simple to a Stations of the Cross held at the Lutheran Church in Lyons, NY.

A Bach Vespers service featured the Leonaldi Ensemble led by Peter Leacock from London. The cantata, *Mein Herze schwimmt in Blut*, BWV 199 provided an opportunity to hear a Bach cantata within the context of the Lutheran service. A Latin vespers sung by the Thomas Donohue Chapel Choir held in the Victorian-Gothic St. Michael's Roman Catholic Church reminded us of the beauty and simplicity of Latin chant.

Workshop topics were varied and several sessions were repeated at other times. Daniel Pinkham led a workshop on his choral works. Participants read through several anthems from *The Wellesley Hills Psalm Book* and *The Dallas Anthem Book*. A bibliography of Pinkham's choral works was handed out. Russell Saunders taught a masterclass

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on Bach's *Orgelbüchlein*. Saunders provided a handout which included a bibliography, editions list and comparison with errata, and sources. A panel chaired by Naomi Rowley and composed of David Dahl, Delores Bruch, Russell Saunders, Philip Gehring and David Dickson traced the history of American organ building for the last 75 years.

Carolyn Jennings chaired a forum for publishers and composers. Panelists included composers Daniel Pinkham and Carl Schalk, and publishers Allen Mahnke and Rodney Schrank. There was discussion about the need for more service music—verses, offertories and psalms. Rev. Charles Evanson, pastor and Secretary of the Commission on Worship of the Lutheran Church/Missouri Synod, spoke on "Effects of the forces of the liturgical movement and evangelicalism on Lutheran worship." Evanson defined liturgical and evangelicalism, put many things within historical context, and traced liturgical movements across denominational lines.

Of great interest to many was a "Dialogue between the preparers of LBW (Lutheran Book of Worship, ECLA), LW (Lutheran Worship, LCMS) and the Hymnal Committee of the Wisconsin Evangelical Lutheran Synod." The Wisconsin Synod is currently preparing a new hymnal which will contain nearly 200 new hymns and new liturgies. We heard of the "want list" from LW. The list includes better formats, elimination of multiple books, use of traditional harmonies, help in what to leave out, more easy hymns, better liturgies, more diverse materials, simpler accompaniments.

For those looking for less-traditional worship music, John Garcia Gensel and Eddie Bonnemere of St. Peter's Lutheran Church, NY shared their special jazz ministry by leading us in a jazz vespers workshop. Other workshops included "Youth choir" by Helen Moot, "Vocal production and pedagogy" by Pamela Kurau, "Toward a more inclu-

sive hymn of the day list" by Carl Schalk. Carlos Messerli led a choral reading session of service music for choir and congregation and the Leonaldi Ensemble conducted an instrumental workshop.

While one ended the week with a great sensitivity to the history and traditions of our church music roots, the conference's many examples of the spontaneity of improvisation in worship music made a tremendous contribution. The service playing of Rick Erickson displayed virtuosity and a masterly feeling for style, Peter Lea-Cox with the Leonaldi Ensemble displayed wonderfully imaginative organ continuo playing in the Bach cantata, and certainly, the jazz improvisations of Eddie Bonnemere displayed an artistry of the highest caliber.

Election results for new ALCM officers announced were Carlos Messerli, president; Marilyn Comer, vice-president; Jeffrey Pannebaker, secretary-treasurer. Regional presidents are Philip Gehring, Mark Glaeser, Bruce Bengtson and Carole Arenson. Elected committee chairs are Delores Bruch, Professional Concerns; Naomi Rowley, Educational Concerns; Robert Farlee, Ecclesiastical Concerns.

Shelley McGehee
Director of Music
Good Shepherd Lutheran Church
Tempe, Arizona



Summer Institute of French Organ Studies



Institute participants

The Bicentennial year of the French Revolution provided an excellent impetus for the return of the Summer Institute of French Organ Studies. Under the leadership of Jesse Eschbach, Professor of Organ at the University of North Texas, and Gene Bedient, organ-builder of Lincoln, NE, four American organists gained a better understanding of the organs of François-Henri Clicquot and Aristide Cavallé-Coll. The participants this year were Grady Coyle of Dallas, TX; Ena Jin of Boston, MA; Dennis Reppen of St. Paul, MN; and Richard Tappa of Sherman, TX.

The two-week institute began on July 17 with a return to the 1782 Clicquot organ in the Basilica of SS. Peter and Paul in Souvigny, France. Morning lectures on a variety of topics, including appropriate repertoire, registration practices, performance styles and organ construction were presented by Henri Delorme (the Souvigny resident organist), Dr. Eschbach and Mr. Bedient. These were followed by a master class on the organ hymns of Nicolas de Grigny and performance seminars on the music to be played in recital at the end of the week. The afternoons were devoted to individual practice sessions which is one of the unique opportunities of this institute. Each of the performers soon came to appreciate the clarity of the reed pipes, the ideal balance of the Plein-Jeu and the tonal balance between the Grand Orgue and the Positif. The greatest challenge for all the performers was found in the pedalboard which placed the a below middle c as the top note in the pedal range. The French organ literature of the 17th and 18th centuries comes alive on such an organ and a large, appreciative audience attended the closing recital on Friday, July 21 which featured the music of Nicolas de Grigny and François Couperin.

Over and above the artistic success of the first week was the cultural and social interchange with the friendly residents of the city of Souvigny. The warm welcome of the community at a public reception as well as the hospitality of the residents who fed and housed the members of the Institute will long be remembered by all of us. The famous Clicquot organ created strong cultural bonds as well as a unique musical experience.

The second week found the Institute in Lyon, France at the Cavallé-Coll organ built in 1880 in St. Francois de Sales Church (where Charles-Marie Widor had his first organ lessons under his father's instruction). The contrast between the Clicquot organ in Souvigny and the Cavallé-Coll organ in Lyon emphasized the change in organ literature and construction spanning one century.

The week began with a general orientation to 19th-century French organ

design and registration practices. Special guest lecturer was Kurt Lueders, noted organ scholar from Paris, who effectively traced the evolution of 19th-century organ sound with taped examples of the music of Hesse, D'Anjou, Lemmens, Benoist, Fétis, Merkelin, Böely and other transitional figures. His lecture concluded with a discussion of the music of Guilman and a short master class on his Opus 24.

Unlike most French churches, the Cavallé-Coll in the Lyon church stands at the front of the sanctuary instead of in the rear gallery. The most enjoyable experience for this reviewer occurred when Gene Bedient led us on an organ crawl through the various divisions of the instrument. The operation of the Barker machines, the pipework, and the winding action were all made clear to us.

Of equal interest were the various accessories that were attached to the organ console directly above and in front of the pedalboard. No less than 19 Pédales de Combinaison (or "footie-things" as we affectionately called them) were there to challenge mind and body. We all were greatly impressed by the Cavallé-Coll logic of the console stopknobs—basically reeds on the left side and flues on the right side, with the levels of stops matching the ascending order of the four divisions—Pédale, Grand Orgue, Positif, and Récitatif.

The second week again closed with a recital by the four participants playing selections by Franck, Vierne, Tournemire and Widor. Each of the organists was impressed by the technical demands of the instrument and ably assisted each other in the operation of the registration needs for the performance.

Special thanks must go to both Henri Delorme and Louis Robilliard, resident organists of the churches in Souvigny and Lyon. Without their assistance and participation an institute of this type would have been impossible to arrange. But above all, the four participants must extend a word of deep appreciation to both Jesse Eschbach and Gene Bedient. To play both organs under their guidance and expertise opened up vistas of understanding that made two centuries of French organ music come alive. In addition, each of us was enriched by the close contact with the culture and people of both Souvigny and Lyon. We left with a strong sense of having become a family of supportive musicians. We also enjoyed the presence of Gwen and Delphine Bedient, Tak Jin and Lois Tappa, who were part of our entourage and who reminded us of our ties with the world outside the organ chambers. The Institute should look forward to another successful trip in 1990.

—Richard J. Tappa
Professor of Music
Austin College
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Calendar

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

UNITED STATES East of the Mississippi

- 15 DECEMBER**
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm
- 16 DECEMBER**
Christmas Concert; St John's Episcopal, Stamford, CT 8:30 pm (also 17 December 4 pm)
Vivaldi, *Dixit Dominus, Gloria*; Trinity Cathedral, Trenton, NJ 8 pm
American Boychoir; Princeton University, Princeton, NJ 8 pm (also 17 December 3:30 pm)
His Majestie's Clerkes; St Luke's, Evanston, IL 3 pm
- 17 DECEMBER**
Lessons & Carols; Immanuel Congregational, Hartford, CT 4 pm
Lessons & Carols; South Congregational-First Baptist, New Britain, CT 4 pm
Lessons & Carols; Christ's Church, Rye, NY 10 am
Candlelight Carol Services; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
Carol Service; UMC, Red Bank, NJ 4:30, 7 pm
Christmas Concert; St Clement's, Philadelphia, PA 2:30, 4:15 pm
Lessons & Carols; First Presbyterian, Wilmington, NC 11 am
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
His Majestie's Clerkes; Church of the Ascension, Chicago, IL
Vivaldi, *Gloria*; First Presbyterian, Deerfield, IL 4:30 pm
Bach, *Cantata 142*; Park Ridge Community Church, Park Ridge, IL 10:30 am
Mozart, *Solemn Vespers*, with orchestra; Independent Presbyterian, Birmingham, AL 5 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm
- 18 DECEMBER**
Lessons & Carols; St Paul's, Flint, MI 4:30 pm
- 19 DECEMBER**
Michael Stairs; Irvine Auditorium, Philadelphia, PA 12:05 pm
Julane Rodgers, harpsichord; Smithsonian Institution, Washington, DC noon
- 20 DECEMBER**
Britten, *Ceremony of Carols*; St Thomas, New York, NY 12:10 pm
Alan Morrison; St John's Church, Washington, DC 12:10 pm

- 21 DECEMBER**
Frederick Grimes; Holy Trinity Lutheran, New York, NY 8 pm
James Metzler; Trinity Episcopal, Toledo, OH 12:30 pm
- 23 DECEMBER**
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
- 28 DECEMBER**
Catherine Rodland, with bells; West Side Presbyterian, Ridgewood, NJ 8 pm
- 29 DECEMBER**
Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 7 pm
- 30 DECEMBER**
Christmas Church Walk; First Congregational, Evanston, IL 1:30 pm
- 31 DECEMBER**
Organ & Brass; Old South Church, Boston, MA 6:15, 7:30, 8:45, 10 pm
Lessons & Carols; St James the Less, Scarsdale, NY 3:30 pm
Lessons & Carols; Christ Church, Oyster Bay, NY 5 pm
Bach, *Cantata 28*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Angela Tipps; Cathedral of St Philip, Atlanta, GA 3:30 pm
- 7 JANUARY**
Bach, *Cantata 65*; Holy Trinity Lutheran, New York, NY 5 pm
Simon Preston; Church of the Holy Trinity, New York, NY 5 pm
Leander Claffin; Trinity Cathedral, Trenton, NJ 3:30 pm
David Lowry; Christ Church, Charlotte, NC 4 pm
Marion Williams; First UMC, Jonesboro, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Jeffery Walker; First Unitarian, Detroit, MI 2 pm
- 9 JANUARY**
John Rose, with orchestra; Bushnell Auditorium, Hartford, CT 7:30 pm (also 10 January)
Kim Heindel; Holy Communion Lutheran, Philadelphia, PA 7:30 pm
- 12 JANUARY**
Vivaldi Concert; Alice Tully Hall, New York, NY 8 pm
Church Music Conference; Calvin College, Grand Rapids, MI (also 13 January)
- 14 JANUARY**
Nancianne Parrella; Holy Trinity Lutheran, New York, NY 5 pm
David Higgs; First Presbyterian, Naples, FL 4 pm
William Krape; Sacred Heart Catholic, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Olivier Latry; Christ Church Cathedral, Indianapolis, IN

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19 JANUARY
Raymond, Elizabeth Chenault; First Presbyterian, Greenville, SC 8 pm
David Craighead; Holy Trinity Lutheran, Akron, OH 8 pm

21 JANUARY
Charles Tompkins; Yale University, New Haven, CT 8 pm
Bach, *Cantata 150*; Holy Trinity Lutheran, New York, NY 5 pm
+ **Richard Heschke**; Good Shepherd Church, Plainview, NY 4 pm
Robert Parkins; Duke University, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Schuyler Robinson, with trumpet; Independent Presbyterian, Birmingham, AL 4 pm
Christopher Herrick; Christ Church Cathedral, New Orleans, LA 4 pm

23 JANUARY
Barbara Thomson; Rutgers Univ, New Brunswick, NJ 4 pm

26 JANUARY
Kim Heindel, harpsichord; Hobart & Smith Colleges, Geneva, NY 3, 8:15 pm
Thomas Murray, with orchestra; National Presbyterian, Washington, DC 8 pm

27 JANUARY
Thomas Murray, with orchestra; Montgomery College, Rockville, MD 8:30 pm

28 JANUARY
John Weaver; Holy Trinity Lutheran, New York, NY 5 pm
Haig Mardirosian; Sacred Heart Cathedral, Newark, NJ 4 pm
Mickey Terry; Union Baptist, Baltimore, MD 5 pm

Raymond, Elizabeth Chenault; All Saints, Atlanta, GA 2 pm
Porter Remington; Druid Hills Presbyterian, Atlanta, GA 3:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Willibald Guggenmos; First Congregational, Columbus, OH 8 pm
Peter Stoltzfus, with brass; St Paul's, Flint, MI 4:30 pm
Hymn Festival; Cathedral of St John, Milwaukee, WI 3 pm
Handbell Concert; First Presbyterian, Deerfield, IL 4:30 pm

30 JANUARY
Mickey Terry; Church of the Epiphany, Washington, DC 12:10 pm

UNITED STATES
West of the Mississippi

17 DECEMBER
Handel, *Messiah*; Central Presbyterian, Kansas City, MO 2 pm
Larry Palmer, harpsichord; St Alban's Episcopal, Arlington, TX 4 pm
Bach, *Christmas Oratorio*; St Thomas Aquinas, Dallas, TX 7:30 pm
Lessons and Carols; St Cross Episcopal, Hermosa Beach, CA 4:30 pm

31 DECEMBER
New Year's Eve Concert; St Thomas Aquinas, Dallas, TX 10 pm
James Welch; First UMC, Pacific Grove, CA 8 pm

7 JANUARY
Melvin Butler; Christ Episcopal, Tacoma, WA 4 pm
Lessons & Carols; St Michael & All Angels, Dallas, TX 10 am

14 JANUARY
Davis Folkerts, organ & harpsichord; Central College, Pella, IA 3 pm

15 JANUARY
***Alison Ponder**; St Anne's, Houston, TX 8 pm

19 JANUARY
***Gerre Hancock**; St Luke's Episcopal, Long Beach, CA
Frederick Swann; Kamehameha Schools Chapel, Honolulu, HI

20 JANUARY
Hilliard Ensemble; St Mark's Cathedral, Seattle, WA 8 pm

21 JANUARY
John Eggert; Good Shepherd Lutheran, Moorhead, MN 7 pm
Simon Preston; First Presbyterian, Lincoln, NE
Jubilee Singers; La Jolla Presbyterian, La Jolla, CA 7 pm

23 JANUARY
William Albright; Baylor University, Waco, TX

25 JANUARY
Kenneth Hart; SMU, Dallas, TX 8:15 pm

26 JANUARY
Marilyn Kelsner; North Texas State Univ, Denton, TX
Simon Preston; St Stephen's Episcopal, Belvedere, CA

27 JANUARY
Lee Erwin; Paramount Theater, Oakland, CA

28 JANUARY
Kris Van Vark; Central College, Pella, IA 3 pm
Harry Huff, with saxophone; First UMC, Boulder, CO 4 pm

30 JANUARY
John Fenstermaker; Grace Cathedral, San Francisco, CA 8 pm

INTERNATIONAL

2 JANUARY
Gillian Weir; Wakefield Cathedral, England

19 JANUARY
Gillian Weir, with orchestra; St John's Smith Square, London, England 7:30 pm

30 JANUARY
Gillian Weir; St Stephan's, Karlsruhe, Germany 8 pm



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Organ Recitals

ROBERT ANDERSON, Cathédrale de Strasbourg, August 11: Prelude in A, BuxWV 151, Buxtehude; *Herr Jesu Christ, dich zu uns wend*, S. 709, Ricercare à 6 (*Musical Offering*, S. 1079), Bach; *La vallée de Béhourlégu, au matin*, Ermend-Bonnal; Toccata, Op. 7, Barié; *Méditation VI sur le mystère de la Ste. Trinité*, Messiaen; *In the Isles of the Sea*, Pinkham; Passacaglia, Variations and Fugue on BACH, Karg-Elert.

JOHN BALKKA and JARED JACOBSEN, St. Mary's Cathedral, San Francisco, CA, August 25: *The Prince of Denmark's March*, Clarke; Concerto III, Soler; First Concerto, Blanco; *Dialogue Monastique*, Purvis; Canon in D, Pachelbel; Final (Symphonie I), Vierne; Berceuse and Final (*The Firebird*), Stravinsky/Besly; Suite from *Carmen*, Bizet/Biery; Toccata (Symphonie V), Widor.

TIMOTHY BELK, First Presbyterian Church, Wilmington, NC, September 10: Sonata No. 5 in D, Mendelssohn; Ciacona in E Minor, BuxWV 160, Buxtehude; *Wake, awake for night is flying*, S. 645, *Savior of the nations, come*, S. 659, *Pièce d'Orgue*, S. 572, Bach; *My heart abounds with pleasure, Deck thyself, my soul, with gladness, Blessed ye who live in faith unswerving*, Brahms; Choral No. 3 in A minor, Franck.

THOMAS BROWN, Aeolian Hall, London, Ontario, August 9: Praeludium in D Minor, Pachelbel; *Komm, heiliger Geist, Herre Gott*, Buxtehude; Trio Sonata V in C Major, S. 529, *Allein Gott in der Höh sei Ehr*, S. 662, Prelude and Fugue in B Minor, S. 544, Bach; *Première Fantaisie, Deuxième Fantaisie, Choral Dorian, Litanies*, Alain; Improvisation on a submitted theme.

MARK BUXTON, St. James United Church, Montreal, July 25: *Fanfare*, Jackson; *O Mensch, bewein' dein Sünde gross*, S. 622, *Wer nur den lieben Gott*, S. 691, Bach; Adagio in G Minor, Albinoni; Voluntary in F, Op. 7, No. 10, Stanley; "War March of the Priests" (*Athalia*), Mendelssohn.

PHILIP CROZIER, Inselkirche, Langgeog, West Germany, August 20: Voluntary in A, Selby; *De Lofzung van Maria*, Post; Rhapsody on a Ground, Statham; *Allein Gott in der Höh sei Ehr*, S. 676, Fugue on the Magnificat, S. 733, Bach; Canzona in C, BuxWV 166, Buxtehude; Folk Tune, Andante Tranquillo, Scherzo, Whitlock; *Toccata de la Liberation*, Léonce de Saint-Martin.

ALINE DAVELUY, St. James United Church, Montreal, August 8: Sonata III in A, Mendelssohn; *Vom Himmel hoch da komm ich her*, Pachelbel; Toccata, Adagio and Fugue in C, S. 564, Bach; Impromptu, Op. 53, No. 2, Vierne; Prelude and Fugue in A Minor, Buxtehude.

RAFAEL DE CASTRO, St. James United Church, Montreal, August 22: Fantasy in G, Bach; Sonata II, Mendelssohn; Consolation in D-flat, Liszt; *Suite Médiévale*, Langlais.

ROBERT G. DELCAMP, Brainerd United Methodist Church, Chattanooga, TN, September 24: *Cortège et Litanie*, Op. 19, No.

2, Dupré; Concerto in G Minor, Camidge/Noble; Variations on *Weinen, klagen, Liszt*; *Roulade*, Bingham; Suite, Op. 5, Duruflé.

MARY ANN DODD, SUNY at Binghamton, September 16: *Komm, heiliger Geist, Herre Gott*, S. 651, Prelude and Fugue in A, S. 536, Bach; *Versets*, Pinkham; Praeludium in E Major, BuxWV 141, Buxtehude; Voluntary in F, Stanley; *Tierce en taille*, Du-Mage; Andante, Albrechtsberger; Sonata in G, K. 328, Scarlatti; Sonata de 1° tono, Lidon; *I am black but comely, How fair and how pleasant*, Dupré; *Sweet Sixteenths*, Albright; Introduction and Fugue in C-sharp Minor, S.S. Wesley.

HENRY FUSNER, Stetson University, September 22: Concerto del Sigr. Meck, Walther; Pastorale, Milhaud; Toccata, Doppelbauer; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A Minor, S. 543, Bach; Voluntary No. 5 in G, Walond; Intermezzo, Adagio (Symphonie III), Vierne; Carillon Sortie, Mulet.

JERRY HALL, Christ United Methodist Church, Rochester, MN, August 15: Prelude and Fugue in D Minor, S. 538, Bach; "The nest in Old North Church," "Spires" (*Views from the Oldest House*), Rorem; Sonata No. 3 in A, Op. 65, Mendelssohn.

JERALD HAMILTON, Cathedral of St. Joseph the Workman, La Crosse, WI, September 8: Prelude and Fugue in G, S. 541, Bach; Partita on *Nun komm, der Heiden Heiland*, Kropfreiter; Sonata in B-flat, Op. 65, No. 4, Mendelssohn; *Wie schön leuchtet, Machs mit mir, Jauchz, Erd' und Himmel* (Op. 67), Reger; Andante, Allegretto (Sonata in E-flat), Parker; Adagio, Final (Symphonie III), Vierne.

BETSY SMITH HANSON, First United Methodist Church, Ft. Collins, CO, September 15: *St. Anne's Prelude and Fugue*, Bach; Prelude from *Lohengrin*, Wagner; *Litanies*, Alain; *Eight Facets of Womanspirit*, Hanson.

DAGMAR HOLTZ, St. Bede's Episcopal Church, Menlo Park, CA, September 17: Prelude and Fugue in E Minor, Buxtehude; Adagio in G Minor, Albinoni; *Ach wie flüchtig, ach wie nichtig*, Holtz; Toccata, Viitala; Concerto in A Minor, S. 593, Bach; Toccata, Cigout; Concerto No. 3 in B Minor, Walther; *Scandinavian Seasons: summer, fall, winter, Orgelfantasia somnus aeternus*, Holtz; Sinfonia from Cantata 29, Bach/Dupré.

PETER HURFORD, Chapel of Christ Triumphant, September 10: Sonata III, Mendelssohn; Choral in E, Franck; *Wie schön leuchtet der Morgenstern*, Buxtehude; *Litanies*, Alain; Trio Sonata V, S. 529, *Sei gegrüßet, Jesu gütig*, Prelude and Fugue in E-flat, S. 552, Bach.

ROBERT BURNS KING, Martinskirche Grünstadt, August 12: Toccata e-moll, Pachelbel; "Lobe den Herren" (*Stralsunder Gesangbuch*); *Jesus bleibet meine Freude, Schafe können sicher weiden*, Fuge g-moll, S. 578, Bach; Sonata c-moll, Pescetti; Melodia, Op. 129, No. 4, Reger; Concerto V F-Dur, Handel; Passacaglia und Fuge c-moll, S. 582, Bach.

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MARILYN MERSETH, with Kathleen Wold, flute, Christ United Methodist Church, Rochester, MN, August 1: *Introduction and Trumpetings*, Roberts; "O God, thou faithful God", Bach; *Trois Mouvements pour flute et orgue*, Alain; *Toccata in D Minor*, S. 538, Bach.

THOMAS MURRAY, Girard College, Philadelphia, PA, July 13: *Carival Overture*, Dvorak; *Fantasia in F Minor*, K. 594, Mozart; *Minuet Nuptiale*, Op. 103, *Carillon*, Op. 74, *Toccata and Fugue*, Op. 98, Lemare; *Prelude in F*, Boulanger; *Sonata on the 94th Psalm*, Reubke.

CHARLES B. PARHAM, Memphis State University, August 13: *Prelude and Fugue in C Major*, Böhm; *Sonata III in D Minor*, S. 527, Bach; *Concerto in F*, Rinck; *Fantasia in F Minor*, K. 608, Mozart; *Trois Paraphrases Gregoriennes*, Op. 5, Langlais.

STEPHEN L. PINEL, Elberon Memorial Church, Elberon, NJ, August 27: *Cantabile*, Op. 41, No. 4, Guilman; *Entrata*, Op. 167, No. 1, *Pastorale*, Intermezzo, *Fugue* (Sonate No. 3, Op. 132), *Monologue*, Op. 162, No. 3, *Introduktion und Passacaglia* (Sonate No. 8, Op. 132), *Rheinberger*; *Elevation in B Major and D Major*, *Pastorale*, Dubois.

SYLVIE POIRIER, St. Nikolaus Kirche, Euskirchen, West Germany, August 13: *Trumpet Minuet*, Hollins; *Preludio*, Arioso, *Canzonetta*, *Rheinberger*; *Jesus Christus, unser Heiland*, Scheidt; *Fuga in G*, S. 577, Bach; *Voluntary d-moll*, Stanley; *Petit Prélude*, Jongen; *Praeludium und Fuge E-Dur*, Lübeck.

STEPHEN RAPP, with David Neiweem, baritone, First Congregational Church, Orwell, VT, August 6: *Concerto in A Major* after Blamr, Walther; *Four songs*, Purcell; *The Battle between David and Goliath*, Kuhnau; *Three songs*, Telemann; *Fantasia in F Minor*, K. 608, Mozart; *Four songs*, Ives; *Variations on the Russian National Hymn*, Thayer.

DENNIS REPPEN, Christ United Methodist Church, Rochester, MN, August 8: *Grande Pièce Symphonique*, Franck.

DENNIS SCHMIDT, Mount Airy Presbyterian Church, Philadelphia, PA, March 19: *Voluntary in C Major*, Stanley; *Fuga*, Porpora; *O darkest woe*, Brahms; *Two settings of Lord Jesus, Son of Righteousness*, Ross; *Prelude and Fugue in E Minor*, S. 548, Bach; *Sonata I in D Minor*, Guilman; *Voluntary in A*, Selby; *Toccata*, Mushel.

PHARES STEINER, First Presbyterian Church, Michigan City, IN, September 17: *Partita: Alle Menschen müssen sterben*, Pa-

chelbel; *Mon âme cherche une fin paisible*, Langlais; *Herzliebster Jesu*, Brahms; *Meditation on Picardy*, Sowerby; *Partita: O Gott, du frommer Gott*, Bach; *Rhosymedre*, *The New Commonwealth*, *Hyfrydol*, Vaughan Williams; *Sonata VI*, Mendelssohn.

JOHN STEPHENSON, St. James United Church, Montreal, August 15: *Fanfare*, Cook; *Wie schön leuchtet der Morgenstern*, *Toccata in F*, Buxtehude; *Sonate II*, Hindemith; *Finale* (Symphonie II), Widor.

DAVID STINSON, Episcopal Church of the Epiphany, Richardson, TX, September 24: *Fantasia in C*, *Fantasia in F Minor*, Krebs; *Canzona*, Badings; *Andante pastorale*, Rhapsodie, *Rheinberger* (with Steve Pettey, oboe); *Adagio für die Flötenuhr*, Beethoven (with Kay Paggi); *Partita*, Koetsier; *Ballade*, Sowerby (with Steve Pettey, English horn).

JACQUES TADDEI, Museum of Art, Cleveland, OH, August 23: *Fantaisie in A*, *Cantabile*, *Pièce Héroïque*, Franck; "Senza rigore," "Fantaisie" (*L'Orgue mystique*, *Dimanche de l'Épiphanie*), Tournemire; *Suite médiévale*, Langlais; *Improvisation* on submitted themes.

MICKEY THOMAS TERRY, National Presbyterian Church, Washington, DC, August 27: *Victimae paschali*, *Petite Rhapsodie Improvisée*, Tournemire; *Elevation No. 1*, Op. 32, "Final" (*Sept Pièces*, Op. 27), Dupré; *Allegro vivace* (Symphonie V), Widor; *Ragtime*, Op. 49, Callahan; *Meditation*, *Pageant*, Sowerby.

JOHN VANDERTUIN, Oratoire St-Joseph du Mont-Royal, August 23: *Prelude and Fugue in C*, Böhm; *Herr Jesu Christ, dich zu uns wend*, S. 655, Bach; *Toccata in C*, Schmidt; *Suite No. 35* "In Assumptione B.V.M." (*L'Orgue mystique*), Tournemire; *Final*, Franck; *Prelude et Fugue en Fa Dièse Mineur*, Vandertuin; *Improvisation* on submitted themes.

CHERIE WESCOTT, with Cecelia Diley, violin, Humboldt/Rutland United Methodist Church, Humboldt, IA, August 20: *A Prayer of Confidence*, Purvis; *Canonic Variations on 'Vom Himmel hoch'*, Bach; *Ave Maria*, Schubert; *Scherzo*, *Finale* (Symphonie II), Widor; *Fantasia in E-flat*, Saint-Saëns; *Czardas*, Monti; *Variations on 'The Last Rose of Summer'*, Buck; *Prelude and Fugue in G Minor*, Dupré.

DONNA WHITED, St. Thomas Church, New York, NY, May 21: *Processional*, Matthias; *Suite on the 4th Ton*, Lebegue; *O Mensch, beweine dein Sünde gross*, S. 622, *Prelude and Fugue in G*, S. 541, Bach; *Andante*, Mendelssohn; *Sonata III in C Minor*, Guilman.

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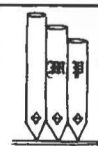
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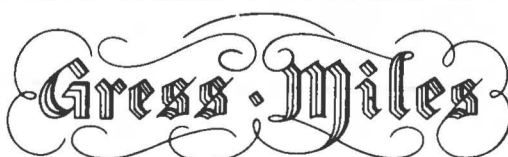
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