

THE DIAPASON

SEPTEMBER, 1989



The American Church in Paris
Feature story on page 13

Frederick Swann at Duke

In connection with the review of Frederick Swann's exciting recital at Duke University Chapel on April 6 (June 1989 THE DIAPASON, page 9), I believe mention should also be made that the recital was a gift of Mr. Swann to J. Benjamin Smith and the J. Benjamin Smith Endowment Fund. Mr. Swann charged nothing for his services, and the offering also went to the Smith Endowment Fund. It should also be noted that J. Benjamin Smith, Director of Chapel Music until he retired due to declining health in May 1988, selected the recital program himself. Sadly, Mr. Smith died in mid-March 1989, only several weeks prior to the recital.

Kenneth H. Kerr
Raleigh, NC

Wind at Dole

A short comment to Carolyn Jean Shuster's article in the May issue: *Quantity and Quality of Wind*.

Michel Chapuis' experiment on the winding of the Dôle organ is interesting, but not perfectly conclusive. According to the diagram, the wind trunks for the wedge-shaped bellows are shorter than the ones of the parallel-shaped bellows and the latter may be just too massive, thus not reacting as quickly as the wedge-shaped bellows.

One other thing, which should be mentioned in this context, is the difference between a bellows which produces the wind and a bellows which regulates the wind produced by a blower: the table and the weights of a bellows producing the wind move downward, i.e., they move in the same direction, when a sudden demand of wind is needed. The table of a bellows acting as a regulator of wind produced by a blower stays put or moves upwards, when the demand of wind is little; with a sudden demand, the table and the weights of the bellows have to move in the opposite direction, hence the response is slower and the organ may be gulping at repeated chords.

Hellmuth Wolff
Laval, Quebec

Barockmeister shoes

In the letter to the editor regarding Barockmeister shoes (July issue) there were indeed a few grains of truth. Having spent the better part of 30 years servicing pipe organs I can say that I

have "Cleant" a good many of them there Chimneys. Here in lies the few grains of truth. Many organists would be amazed at what wonderful string pipes are in their pipe organs if someone would take the strings out and scrub the dirt out of them even to the point of taking a toothbrush and washing the "teeth" (nicking) in them.

Personally I don't think that the writer of the letter in this issue will be helped by shoes for his two left feet, but I do know that a little hot water and soap will do wonders for old string and Diapason pipes. I have in fact been guilty of running the shorter ones thru the family dishwasher. This gets them quite clean.

Richard Warburton

Stomp'n' Jim (Letters to the Editor, July) might be interested to know what I call the "spinnet" type electronic organ which apparently he plays: an accordion with toes.

John V. Hicks
Prince Albert, Sask., Canada

The weather gets another McManis organ

A casualty of the severe weather system pummeling New England during the second week of July was the 1967, III/53 McManis gallery organ in St. John's Episcopal Church, Waterbury, CT.

Thanks to a tornado that struck downtown Waterbury on July 10, more than 500 pounds of masonry was blown from the stone spire. Hurtling through the roof, leaving an 8' diameter hole above the rear gallery, it wiped out the exposed Great C-side pipework on its trajectory toward the 16' Quintaton and the Swell (flues) free-standing box and its badly damaged contents. Driving rain entered the gaping hole thoroughly watering down electropneumatic pitman chests. Windchest construction is such that reaftering of chests not destroyed by falling stones can be done easily and with good results. Pipe scales for the St. John's organ are on file in the McManis archives and are available for replacement of damaged and destroyed pipework.

At the time of reporting, presence of dangerously precarious rubble prevents thorough examination of damage, and accurate estimation of costs.

Charles W. McManis
Walnut Creek, CA

Here & There

The Cecilia Music Society (Grand Rapids, MI), assisted by the Piano Teachers Forum of Grand Rapids, will present "Awareness through Movement," an all-day workshop on the Feldenkrais Method, on September 23. The workshop, under the direction of Dr. Elizabeth Dickinson, will be targeted to the specific needs of performing artists and teachers. For further information: St. Cecilia Music Society, 24 Ransom Ave., NE, Grand Rapids, MI 49503; 616/459-2224.

The Curtis Organ Restoration Society has announced its Lunchtime Organ Recital Series at the University of Pennsylvania. Concerts take place on Tuesdays, September 19-December 19, 12:05-12:35 p.m., on the 162-rank Austin organ in Irvine Auditorium. For information: 215/898-2848.

A 60-page Annual Music Yearbook covering the music program at St. Andrew's Presbyterian Church in Beaumont, TX is now available. The graded-

choir program is under the direction of Gordon and Barbara Betenbaugh. The book provides a record of musical activities from August 1988 through July 1989. To order, send \$2.00 to cover postage and handling to: Barbara L. Betenbaugh, St. Andrew's Presbyterian Church, 1350 23rd St., Beaumont, TX 77706.

The 10th annual International Organ Week is scheduled in Brussels, October 22-29. Seven different organs will be heard in 14 recitals and demonstrations. Featured organists include Ewald Kooiman, Jozef Sluys, and Kamiel d'Hooghe. For more information, phone 532-50-80 or 733-09-81.

The American Musical Instrument Society (AMIS) will hold its 19th annual national meeting at the Schubert Club Museum in St. Paul, MN, May 10-13, 1990.

Papers and other program proposals should be sent by October 15 to the chairperson of the AMIS program com-

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mittee, Robert E. Eliason, R.R. #3, Box 466, Lyme Center, NH 03768. Local arrangements chairman is Bruce Carlson, The Schubert Club, 302 Landmark Center, St. Paul, MN 55102.

National officers of the **Association of Lutheran Church Musicians (ALCM)** have been elected for two-year terms. The announcement came at the ALCM National Conference in Rochester, NY, July 26.

Carlos Messerli, ALCM Director of Educational Concerns from Lincoln, NE, replaces Larry Christensen as President. Messerli is also Executive Director of the Lutheran Music Program, a pan-Lutheran music camp for teen-aged musicians. An author and lecturer on church music, Messerli was co-editor of the *Manual on the Liturgy of the Lutheran Book of Worship*.

Marilyn Comer, an Associate in Ministry from Durant, OK, replaces Mark Bighley as Vice-President. Ms. Comer also serves as chair of ALCM's National Committee for Membership.

Jefferey R. Pannebacker, Director of Music at St. Luke Lutheran Church, Silver Springs, MD, replaces Maureen Jais-Mick as Secretary-treasurer.

Naomi Rowley, musician at Christ the Lord Lutheran Church, Elgin, IL and College Organist and Teaching Associate at Elmhurst College, Elmhurst, IL, replaces Carlos Messerli as Director of Educational Concerns.

Robert Farlee, Associate Pastor and Director of Music at Christ Lutheran Church, Minneapolis, replaces Robert Hawkins as Director of Ecclesiastical Concerns.

Dolores Bruch, Professor of Organ and Church Music at the University of Iowa and Senior Organist at Zion Lutheran Church, Iowa City, IA, was re-elected Director of Professional Concerns, a position she has also held with the AGO.

Also, Victor Gebauer has been confirmed as the new editor of *Grace Notes*, the quarterly newsletter of ALCM, replacing Carl Schalk. Gebauer serves as Professor of Music and Religion, Chair of the Fine Arts Division and Coordinator of the Director of Parish Music Training Program, all at Concordia College, St. Paul, MN.

E. C. Schirmer Music Company, Boston, MA, has just published Randall Thompson's very first choral work, *The Last Invocation*. Thompson set Walt Whitman's poem of the same name for unaccompanied SSATTB chorus in 1922, the year he began his studies at the American Academy in Rome. It was there that he closely studied the works of the Renaissance masters and began his own life-long association with the choral tradition. (Available from all music dealers, E.C.S. No. 3167, \$1.05)

Corrections and clarifications

The article, "Rhythm and Meter in Buxtehude's Toccata in D Minor BuxWV 155," by Vincent P. Benitez, Jr., was published in the July issue of THE DIAPASON. The diagram in Figure 1 included an error: the final section's tonal movement should be iv-I, not iv-V.

Appointments



James Biery

James Biery has been appointed Director of Music and Organist at the Cathedral of St. Joseph, Hartford, CT, where he will be responsible for the total music program of the Cathedral Parish as well as Archdiocesan ceremonies held within the large modern structure which contains an Austin organ of 140 ranks. He leaves the Church of the Most Holy Trinity in Wallingford, CT, where he was in charge of an active music program for over seven years, and where he founded the Wallingford Ecumenical Choir. Biery is a Pi Kappa Lambda graduate of the Northwestern University School of Music in Evanston, IL, where he earned Bachelor and Master of Music degrees in organ performance, studying with Grigg Fountain and Wolfgang Rübsam. He holds the Choirmaster and Fellow certificates of the AGO, winning the Fellowship Prize in 1986 for achieving the highest score in the nation, and currently serves as New England Regional Education Coordinator for the Guild. An active composer, five of his sacred choral compositions are published by GIA Publications of Chicago. He wife, Marilyn, is Director of Music Ministries at Hartford's historic Center Church, founded in 1632.



Theodore Davis

Theodore S. ("Ted") Davis has been appointed Director of Music/Organist at Reveille United Methodist Church, Richmond, VA, where his responsibilities will include direction of a fully graded and growing choir program. A graduate of Birmingham-Southern College, Birmingham, AL in organ performance, and of Northwestern University in choral conducting, Davis was recently awarded second place in the Southeast Regional AGO Young Artists Competition in Memphis. He has held music positions at Church Street United Methodist Church in Selma, AL; Grace Lutheran Church, Evanston, IL; and Canterbury United Methodist Church, Birmingham.

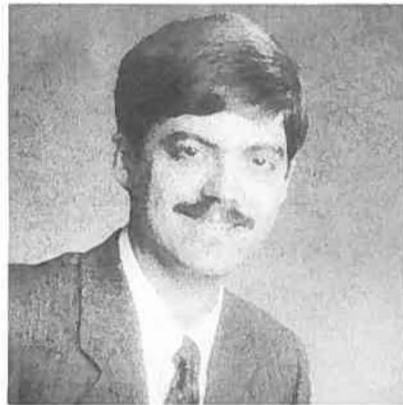
Peter Hendrickson has been appointed Director of Music and Organist at Westminster Presbyterian Church, Minneapolis, MN. Mr. Hendrickson



Peter Hendrickson

was a President's Fellow at Columbia University, where he is completing the Ph.D. degree in musicology and was conductor of the Collegium Musicum. He is also finishing the D.M.A. degree in harpsichord at the Manhattan School of Music, where he studied with Kenneth Cooper. Past organ/choral positions have been in West Berlin, Germany, Washington, Minnesota and New York.

Mr. Hendrickson was also recently appointed Director of Music of the Minnetonka Choral Society, a 100-voice chorus which performs larger choral-orchestral works. As a conductor, he served as Assistant Director of Choral Activities at Macalester College, where he worked with Dale Warland, and as Director of Music of the Prairie Arts Chorale. As a student at both the Hochschule der Kuenste and the Berliner Kirchenmusikschule, both in West Berlin, Germany, Hendrickson studied organ with Heinz Lohmann and Karl Hochreither and harpsichord with the late Bradford Tracey.



Michael E. Krentz

Michael E. Krentz has been appointed Director of Music at The Lutheran Church of the Holy Spirit, Emmaus, PA. He leaves a similar position at Christ Lutheran Church, Hellertown, PA. He holds the BMus, MMus, and DMus degrees from Northwestern University; his organ teachers have been Richard Enright and Wolfgang Rübsam. At Holy Spirit, Dr. Krentz will serve as organist and have responsibility for a large choir program (vocal and bell); he will also provide guidance as the congregation moves into a building program and seeks a new organ. Krentz has taught church music part-time at Muhlenberg College; this fall he will be responsible for the music portion of the worship classes at Moravian Seminary. Active as a recitalist, lecturer, and leader of hymn festivals, he is a founding member of the Association of Lutheran Church Musicians, and is sub-dean of the Lehigh Valley AGO Chapter.

Kenneth Matthews has been appointed Organist at the First Unitarian Church of Berkeley, CA. Mr. Matthews is a native of Atlanta, where he began organ lessons with his father, who was a church organist and a noted entertainer. He holds the B.Mus. degree from Stetson University and the M.Mus. degree from Yale University, where he was enrolled in the Institute of Sacred Music. While at Yale, he was Organ Scholar at Trinity Church-on-the-Green, where he assisted Stephen Loher in the training and direction of the Choir of Men and Boys. For the past decade he has

been organist at the First Church of Christ, Scientist, San Francisco. He played the four-manual 1924 W.W. Kimball organ there for the 1988 national convention of the Organ Historical Society, during which the Society awarded the instrument one of its Historic Organ plaques. He is a frequent recitalist at the California Palace of the Legion of Honor, whose four-manual 1924 E.M. Skinner organ also received one of the OHS plaques. His organ teachers include William Weaver, Paul Jenkins, Robert Baker, and Richard Purvis.



Louis and Kimberly Patterson

Westminster Presbyterian Church, Lincoln, NE has announced the appointment of Louis and Kimberly Patterson as Director and Associate Director of Music. They will be responsible for the church's entire music program, including four choirs and five handbell choirs.

Mr. Patterson previously served as organist/choirmaster at Trinity Episcopal Church, Wheaton, IL, and was employed by the Berghaus Organ Co., Bellwood, IL, working in the design, construction and installation phases. A native of Ohio, he holds the BMus from Muskingum College and the MMus from Northwestern University, with additional graduate study at the University of Cincinnati. A finalist in the National Organ Playing Competition sponsored by First Presbyterian Church, Ft. Wayne, IN, he has given recitals throughout the midwest.

Kimberly Patterson has studied at Concordia College, Ann Arbor, MI; Concordia College, River Forest, IL; and Northwestern University, where she earned the Master of Music degree in organ and church music. She has recitalized throughout the midwest and has appeared with the Chicago Baroque Ensemble and the Oak Park Concert Chorale. Also active as a harpsichordist, she performed the Bach *Clavier Concerto in D Major* with the baroque orchestra Jubal's Lyre last December. Several of her organ compositions have been included in the Concordia Hymn Prelude Series. Prior to this appointment, she served Redeemer Lutheran Church, Elmhurst, IL as music director.

Here & There

Randall Egan and the choir of Minnetonka Community Church, Minneapolis, MN, gave the premiere performances of two new anthems by Austin C. Lovelace at Sunday services June 25. The anthems, *The Music of Earth* (on a tune by Erik Routley) and *A Heart for Loving* (text by Leon Cardinal Suenes), are published by Egan's firm, The Kenwood Press, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Will Headlee will perform a Centennial Recital in Crouse Auditorium at Syracuse University September 17 at 8 p.m. The recital celebrates the 100th anniversary of the inauguration of the original Frank Roosevelt organ No. 423 on September 18, 1889. When Walter Holtkamp built the present organ for



Will Headlee

Arthur Poister in 1950, he utilized much of the Roosevelt pipework; it comprises one-third the total pipework.

The program will survey highlights of the 100 years of organ music at SU: Bach and Guilman from the Roosevelt inauguration; Bach, Milhaud and Reubke from the Holtkamp inauguration; pieces by Leon Verrees and David N. Johnson, professors of organ and directors of the Hendricks Chapel Choir before and after Poister. Headlee completed his Master's degree with Poister in 1953 and joined the School of Music faculty in 1956. He was named Chairman of the Organ Area and University Organist in 1971 and promoted to Full Professor in 1973. In 1985 he was appointed Administrative Assistant to the Director of the School of Music.



John Weaver

On April 29, John Weaver was presented with the 1989 Distinguished Alumni Award of the Peabody Institute of Johns Hopkins University. The presentation took place at the intermission of a recital he played at Baltimore's Cathedral of Mary Our Queen. Dr. Robert Pierce, Director of the Peabody, gave the award as part of the Institute's annual Homecoming Weekend. John Weaver is Director of Music at the Madison Avenue Presbyterian Church in New York, chair of the organ department at the Juilliard School, and head of the organ department at the Curtis Institute of Music in Philadelphia. A Past-President of the Presbyterian Association of Musicians, he is a member of the Hymnal Committee of the Presbyterian Church (U.S.A.).



Todd and Anne Wilson

Todd and Anne Wilson gave the first performance of *Variations on the Hymn-tune "Langham"* (for organ duet) by Bruce Neswick on June 21 as part of a program for the Cleveland AGO Regional Convention. The Wilsons commissioned the work for this concert, which was the concluding event of the convention. The composer, who serves as Organist & Choirmaster at St. Paul's Cathedral, Buffalo, was present for the premiere, which took place on the Aeolian-Skinner organ at Cleveland's Church of the Covenant.

Nunc Dimittis

James Engel died April 17 in Minneapolis, MN at the age of 64, after a short illness. Born in 1925 in Milwaukee, WI, he received his music education at Concordia College, River Forest, IL; Northwestern University; and the University of Wisconsin, Madison. At the time of his death, he was Professor of Organ and Music Theory at Dr. Martin Luther College, New Ulm, MN, a position he held since 1975. He had also been appointed music editor of the new hymnal project of the Wisconsin Evangelical Synod. He is survived by his wife, four children, eight grandchildren, three brothers and four sisters.

A contributor of 22 organ compositions to the *Concordia Hymn Prelude Series*, Engel wrote and edited a significant number of choir and organ compositions published by Concordia, Augsburg Fortress, Northwestern, Morning Star and Chantry Press. As an aid to his college teaching, he prepared *A Manual for the Beginning Church Organist* and two sets of easy chorale preludes which were written especially for students in the early stages of organ study. His *Introduction to Organ Registration* was published by Concordia in 1986.

Keith Chapman, organist of the John Wanamaker Store, Philadelphia, was killed with his wife, Sally, on June 29 in a plane crash in southwestern Colorado. Chapman, 44, and his wife, 52, were returning from an organ concert in Los Angeles en route to their daughter's home in Omaha, NE. Chapman was an experienced pilot with both a private pilot's license and a commercial license.

Chapman was born in San Mateo, CA and grew up in San Francisco, where he studied organ with Richard Purvis at Grace Cathedral. In 1964 he moved

to Philadelphia to attend the Curtis Institute of Music, graduating in 1968. He received a Master's degree from Temple University in 1971 and a D.M.A. from Combs College of Music in 1978.

Chapman began playing the organ at Wanamaker's when he was still a student at Curtis. His repertoire, all memorized, included classical music, Broadway show tunes and popular music. Chapman performed with the Philadelphia Orchestra and other major orchestras and frequently gave solo recitals. He had recorded several albums and published many organ and choral compositions.

Here & There

The St. Louis AGO Chapter presented a "Lollipops" program May 22 dedicated to the memory of Paul Wortman. The recital took place on the 1927 Kimball organ at the Scottish Rite Cathedral in St. Louis. Performers included Jack Jenkins, David Porkola, Nancy Swan, William Partridge, Kathleen Thomerson, Earl Naylor, Dennis Bergin and W. C. Koon.

The New York City AGO Chapter presented "Organists Against Aids," an all-day marathon benefit performance featuring 22 New York organists, on May 6 at St. Peter's Church, Citicorp Center.

Music by Gordon Young recently received premiere performances. The anthem, *Let Songs of Praise Begin!*, was premiered by the combined choirs of the First Presbyterian Church of Hollywood (CA) at its 44th Annual Choir Festival on June 4.

I Was Glad (Psalm 122) received its first performance on April 23 by the Chancel Choir and Orchestra of St.



Participants at BACH WEEK

Lucas United Church of Christ, Evansville, IN, in celebration of its 100th anniversary.

BACH WEEK (June 5-9) was co-sponsored by Columbia College and Lutheran Theological Southern Seminary in Columbia, SC. The faculty of three consisted of Robert Gary (University of Cincinnati), Joan Lippincott (Westminster Choir College), and Edmund Shay (Columbia College). Twenty-six organists attended this workshop devoted to the study of Baroque performance practices and J. S. Bach's *Schübler Chorales*, *Leipzig Chorales*, and numerous preludes and fugues. On Tuesday (June 6) the faculty played an all-Bach recital on the Flen-trop organ at the seminary, and a recital by the workshop participants was given on Thursday (June 8) on the Casavant tracker at Columbia College. The same faculty will return for BACH WEEK next year, June 11-15, 1990.



Edmund Shay, Roberta Gary, Joan Lippincott at BACH WEEK

The Conservatory of Music at Oberlin College is establishing a new vocal arts laboratory. It will be in operation this fall and is to be named in honor of music lover and longtime Conservatory supporter Otto B. Schoepfle, chairman of the board of the Lorain County Printing and Publishing Co., publishers of the Elyria (OH) *Chronicle-Telegram*.

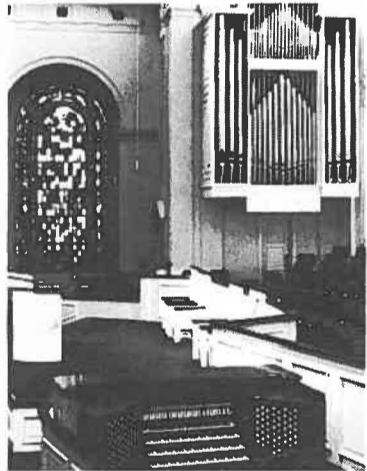
The Otto B. Schoepfle Vocal Arts Laboratory will be under the direction of Oberlin Conservatory Professor of Singing Richard Miller. Among the pieces of equipment in the laboratory will be a sonograph with printer and spectrum analyzer with video monitors; a real-time analyzer work station that provides fundamental and harmonic-partial displays throughout the audible spectrum; a portable electrolaryngograph that indicates the contact phase of the vocal folds; and a nasometer that displays degrees of nasality in any sung phonation.

Rodgers Instrument Corporation has announced the installation of a new Rodgers organ microprocessor control system in the pipe organ at the Washington National Cathedral, Washington,

D.C. The 185-rank organ at the Cathedral has been undergoing renovation under direction of R. A. Daffer & Son Limited, Rodgers' representative in the Washington, D.C. area. The Cathedral's console has been updated by Rodgers organ microprocessor control system, which computerizes all console functions and includes 32 levels of combination action memory.

Lillenas Publishing Company has announced the release of two new collections for keyboard. *Contemporary Praise for Organ* provides the church organist with accessible arrangements of contemporary favorites, especially designed for worship services. *Praise for Two* features nine arrangements for one piano, four hands, moderate difficulty.

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Music for Voices and Organ

by James McCray

Christmas music

Last month's column featured Advent music; next month will focus on Epiphany music. Here, however, we turn our attention to Christmastide.

Christmas Eve 1989 falls on a Sunday, which presents potential performance problems for most church choir directors. Since music for the Sunday morning services is needed on the same day, which is the fourth Sunday in Advent, rehearsal time will dramatically be reduced. For most churches, music is a vital part of the Christmas Eve service, and even with a Lessons and Carols format, more preparation time is necessary. Large churches with several choirs can distribute the responsibility of additional services; however, smaller churches will be faced with excessive demands that are certain to be exhausting. As has been discussed so often in this column, Christmas is a time that overwhelms church musicians; to add Sunday services on to the Christmas Eve services, compresses the rehearsal time to a point of frustration.

It is well known that Christmas Eve and Easter services have the largest attendances of the year. People who rarely attend church appear for these traditional occasions. Furthermore, churches having meaningful worship services usually attract additional people who have no firm denominational affiliation. At our church it has been necessary, for several years, to distribute color-coded tickets for these popular services so that Christmas Eve worshippers can be assured of a seat in the sanctuary. Last year, through a clerical error by a volunteer, an additional 500 tickets for the early service were made and distributed. The traditional concept of "good will" was thoroughly taxed for all of us. There were so many people at the back of the sanctuary that the choir could hardly fight its way to the aisle for the processional. Everything was piped into speakers in another room to accommodate the overflow, and, naturally, no one was happy. The parking was a nightmare, the service started and ended late thus causing confusion with the second service, and the general spirit of the evening was stretched into a state of controlled panic! In short, it was a scene that no one wants to experience again.

For many, this year, attendance at the regular Sunday church service will not be a priority; they will substitute their Christmas Eve service for their weekly commitment. Many churches may adjust their format to reduce the number of morning services and increase those of Christmas Eve in anticipation of an attendance surge. There are five Sundays after Thanksgiving, four are Advent, but the last one is Christmas Eve, so that normal patterns are disrupted even further.

The point of these comments is that with the changing calendar, church musicians and staff need to plan differently. 1989 will not be "Business as usual." Now is the time to organize and recheck all details for this Christmas Eve Sunday. Distribute the musical responsibilities so that all ensembles share in this glorious time of the year. Order the music early and begin to practice when it arrives to avoid the last-minute crunch. Contract your musicians needed for these additional services and carefully adjust your "Stay Calm" poster so that it can be seen from all directions. Hopefully, as you are digesting your Thanksgiving turkey, you will not be hysterical about the coming month of musical madness. It is still possible for church choir directors to have a Christmas that is "Merry;" that is, of course, unless someone inadvertently distributes an extra 500 tickets, in which case a rowdy primal scream is justified and necessary for sanity.

Dost Thou in a manger lie? David V. Friedell. SATB with optional organ, The Salisbury Press (Box 451, Newton, NJ) SPC 901 (M).

In this tender anthem the organ merely doubles the voices. The poignant 1494 text by Jean Mauburn receives a treatment of warm harmonies in a somewhat free rhythm. The chords contain consecutive mild dissonances of major/minor sevenths which, with the tender flowing vocal lines, add to the sensitivity of the harmonic progressions. The music is lovely and useful for church or school choirs.

Mary's Magnificat, Andrew Carter. SATB and organ, Oxford University Press, X299 (no price given) (M).

Only the opening of the traditional Magnificat text is used; most of the words are by Carter and narrative, describing the nativity scene. The organ music is sparse, often doubling the voices. A soprano solo is used for the Magnificat quote which appears in the middle of this brief anthem. The modal music is a modified strophic pattern with comfortable ranges for all voices.

They expected a King, Robert J. Powell. Unison with keyboard, Choristers Guild, CGA-434, \$.75 (E).

This is for a children's choir and has

an ABA format. The accompaniment generally does not double the voices, but is supportive throughout. The music is sophisticated, yet not difficult.

Jesu, Jesu rest your head, arr. Dale Grotenhuis. SATB, optional medium voice solo and keyboard, Curtis of Neil Kjos Company, No. C8916, \$.80 (M-).

This American carol has several verses with refrain. The keyboard is accompanimental and simple. The choir has some unaccompanied singing and some unison areas. This arrangement is gentle and has vocal ranges easy enough for young singers. It would be useful to most choirs.

Nativity. The Royal School of Church Music (RSCM), CA 36 (no price given).

In this collection, there are seven carols by such fine British composers as Bryan Kelly, Peter Aston, Peter Clulow, Anthony Greening, Simon Reynolds, Barry Ferguson and Arthur Wills. Four use organ and three are unaccompanied. The texts are from a variety of sources and include traditional items such as "Away in a Manger" and "There is no rose." The music is of moderate difficulty and appropriate for most church choirs.

O Jesus, so sweet, Daniel Moe. SATB,

soprano solo and organ, Augsburg Publishing House, 11-2308, \$.80 (E).

Moe's setting uses the traditional melody of the familiar German carol. There are three verses with the middle one for unison women. The optional solo is a descant added to the last verse. The organ, on two staves, is very simple and does not intrude on the vocal lines. This music is easy enough for any small choir and has a warm tenderness that will appeal.

The Angels sang glory, Gary Walth. SATB and keyboard, The New Music Co. (Box 31757, Aurora, CO), NMA 166 (E).

This is one of those easy settings with a pulsating-chord keyboard giving it a "pop" style. There are three verses but only one uses a full four-part choir; the first verse is in unison but could be a solo. The character of this anthem makes it very attractive to younger voices.

Christ, the Holy Child, in me, Michael Cox. SATB, piano and optional violin, Morning Star Music Publishers, MSM-50-1003, \$.90 (M).

There is also a full orchestral accompaniment for this setting; the optional violin part is integrated into the keyboard, but adds much to the gentleness

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of the anthem. Cox has two thematic ideas at work which eventually combine. The piano uses the full range and idiomatic character of the instrument, and does not adapt well to organ; it is important to the total mood of the music. This is an attractive, useful setting that will appeal to most choirs.

Concertato on "It came upon the midnight clear," arr. Ed Nowak. SAB, congregation, organ, percussion, with optional instruments, G.I.A. Publications, G-3012, \$.90 (M-).

Additional instruments are Flute, Trumpet, Flugelhorn, French Horn, and Trombone; a synthesizer part is also available as a substitute for the brass instruments. All four verses are arranged with the congregation joining on the final one. The choir parts are doubled by the instruments and they are quite simple; at one point the women divide into three parts while the unison men sing the melody. Functional music that will be of interest to small church choirs.

A Feast of carols, Randol Alan Bass. SATB divisi with large orchestra or piano, Plymouth Music Co., PM-108, \$3.00 (M+/D-).

For those directors seeking an exciting work that involves a large orchestra, this one merits attention. It is 16 minutes long, has a colorful and effective orchestration, and draws on familiar carols. There are long instrumental sections which explore the themes and link the carols together. The piano version is useful, but seems pale by comparison with the wonderful orchestral version. The carols used are Wassail, Il est né (in French and English), O Come, Emmanuel (Latin and English), Holly and the Ivy, God Rest Ye Gentlemen, and We Wish You a Merry Christmas. Both men and women have divisi areas and are featured alone. The choral music is not difficult, and is quite effective. This is a perfect Christmas work for community choirs with orchestra. It is certain to be a hit with the players, singers and audience and is highly recommended.

New Recordings

Torvald Torén, organ, *Le Chemin de la Croix*, Marcel Dupré. Proprius, PROP 9907, Proprius Musik AB, Stockholm, Sweden.

Torvald Torén, organ, *Dupré: Homage au Centenaire*. Proprius, PROP 9942, Proprius Musik AB, Stockholm, Sweden. Three Preludes and Fuges, Op. 36; Evocation, Op. 37.

These two recordings by Swedish organist, Torvald Torén, reveal an artist with a prodigious technique giving in many ways a spectacular performance on a splendid instrument. The organ, a large three-manual instrument in the Hedvig Eleonora Church of Stockholm, where Torén is organist, was built by Gronlunds in 1975-76. The combination of organ and organist produces a remarkable effect. There is one aspect, however, that detracts from total enjoyment, and it is a crucial matter. The playing tends to be somewhat driven with unrelenting, almost metronomic rhythms which fail to convey the subtle

nuances of line, harmony, or breadth of character so important in these masterworks by Dupré.

Of the repertoire, *The Way of the Cross* is much better known. It was interesting to compare this interpretation with the old Westminster recording of Dupré himself playing the work at St. Sulpice. Immediately apparent was the much more flexible performance by Dupré. A keen sense of timing attended tempos that were generally slower than the metronome markings, a frequent circumstance with Dupré. This was especially true in the adagio movements. By comparison the Torén performance, though intense, seemed unyielding, even wooden.

This tendency revealed itself also in the second record. The works of Op. 36 and Op. 37 show a different Dupré from his earlier and more popular works. Here is Dupré the intellectual, the master craftsman, and the acidic colorist.

The Preludes and Fuges, Op. 36, written in 1938, are masterpieces of polyphony, virtuosity, and invention. The Prelude in e minor, although it recalls the Prelude in g minor, Op. 7, with its limpid passage-work over a slower moving pedal, pursues more experimental harmonies and greater technical demands. The Fugue, based on material from the prelude, follows an ascetic, fast-paced atonal sonority. The Prelude in D-flat is a fiery toccata played on *tutti*, but with the boxes closed except for a shattering climax just before the end. Its two contrasting themes become the subject of a double fugue, which proves Dupré the consummate master of contrapuntal device. For sheer pyrotechnics, few works in organ literature can rival it. The ethereal sounds of the first prelude return in the final Prelude in C Major, where three related, but distinct "sonorities are presented, simultaneously and in interaction" (to quote the jacket notes). The Fugue in C Major with its triadic subject and triple meter, sounds curiously related to the Bach C Major fugue from the Toccata, Adagio, and Fugue. But here the dissonances are stinging and the colors flash like lightning. The work ends with a grand C major chord, which provides a formidable close to the entire tryptic.

The Evocation, Op. 37, subtitled "symphonic poem," is of a different genre from the contrapuntally oriented preludes and fugues. Dedicated to the memory of his father and written in 1941 during the first years of World War II, the work is darkly colored and dramatically evocative, as the title suggests. Its three movements offer three distinctive moods: the first, gloomy, but with passionate outbursts; the second, ethereal, but with occasional piquant harmonies; and the third, explosive energy with rapid repeated chords (a precursor of a style later taken up by Jean Guillou). The Evocation is a 20th-century masterpiece, and Torén gives it a brilliant performance.

Despite the reservation stated earlier, both records present an extraordinary performer, playing music he obviously loves on an instrument with which he feels totally at home. The organ is described briefly on a photo-copied insert with the preludes and fugues, but no information appears with the other record. Proprius has done an exemplary job in realizing the sound of this outstanding instrument.

Daniel Roth: Improvisations. Le Grand Orgue Cavaillé-Coll restauré du Sacré-Coeur, Paris. M10750 Digital, The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$12, plus \$2 postage.

Side A: (1) Fanfares, (2) Récit de Cornet, (3) Grand Plein Jeu sur l'hymne "Pange lingua," (4) Chaconne sur les jeux de fonds (Thème de Johannes Brahms), (5) Scherzetto sur "Victimae paschali laudes," (6) Méditation sur "Ubi caritas"; Side B: (1) Fantaisie sur le choral "Wachet auf, ruft uns die Stimme," (2) Dialogue de Cornets, (3) Postlude pour temps paschal.



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Any record of improvisations by a French organist invites comparison with the master of improvisation, Marcel Dupré. Alas, who among us can stand up to that standard? Daniel Roth, however, succeeds in giving us a kind of historical documentary of French organ improvisation through the ages.

The first work is executed in a quasi-medieval style, reminiscent of a French noel, in triple rhythm and quartal harmony. The second and third selections are based on 18th-century styles: a *cornet-fond d'orgue* movement and a *plein jeu* movement based on *Pange lingua*. The 19th century is represented by a movement based on a theme of Brahms which explores Brahmsian-like harmonies. The remaining five selections are all cast in a style synonymous with the 20th-century French school of improvisation: impressionistic colors, modal harmonies, and Gregorian-derived melodies. One exception is the work on *Wachet auf*, in which a German choral with its strong tonal implication is clothed in the modal harmonies of the French style, a combination that can at times be forced, but here is executed with invention. Intensity and interest grow with each succeeding improvisation and reach a climax with the last which, utilizing the full forces of the instrument, explores insistent rhythms and fists-full of chords. The fireworks gradually subside, however, to end this movement and the entire kaleidoscopic program on a mystical note.

The kaleidoscopic orientation of the program was obviously a conscious choice of the artist, yet for me it was the weakest part of the record. I saw no unifying thread in a program that jumped back and forth between lute- and Easter-oriented works with Brahms, a German chorale and some sounds from the 18th century thrown in for good measure. Surely the intent was to offer a rich assortment of styles, but the result was more like a grab-bag of sounds. Too, Mr. Roth frequently slipped into musical formulae that should be reserved for lesser talents at improvisation—namely, excessive use of pedal tones, ostinato figures, and outright temporizing.

The recorded sound, however, is marvelous. (The review copy had some undue surface noise at the beginning, but this soon resolved itself.) Mr. Roth shows off the resplendent Cavallé-Coll to fine effect, demonstrating that he knows the instrument like an old friend. A basic outline of registrations is given along with the stop list of this venerable instrument, which was completely restored in 1985 (see articles by Timothy Tikker, "The Restoration of the Sacré-Coeur Cavallé-Coll," *THE DIAPASON*, March 1987, pp. 11-15; "Sacré-Coeur de Montmartre: An Update," *THE DIAPASON*, June 1988, pp. 16-17). The project was carried out by organ builder Jean Renaud and overseen by Daniel Roth, titular organist at Sacré-Coeur at that time.

—Robert Triplett
Distinguished Artist in Residence
Cornell College

Lorenzo Ghielmi. *L'antico organo Antegnati (1554) di S. Maurizio al Monastero Maggiore, Milano: Musiche del '500 e '600 Milanese*. Costanzo Antegnati: *Ricercar del Duodecimo Tono*; Antonio de Cabezon: *Diferencias sobre el canto llano del Caballero, Diferencias sobre la Gallarda Milanese*; Josquin Desprez: *Adieu mes amours*; Vincenzo Pellegrini: *Canzone detta la Berenice*; Girolamo Frescobaldi: *Fantasia prima, sopra un soggetto*; Anonimo: *Toccata*; Giandomenico Rognoni Taegio: *Canzon "la Galarana"*; Agostino Soderini: *Canzon "la Scotta"*; Andrea Cima: *Canzon "la Novella"*; GiovanPaolo Cima: *Fantasia, Canzon "la Doppia"*; Ottavio Bariola: *Canzon "la Todesca"*; Michelangelo Grancini: *Ricercar sopra ut, re, mi, fa, sol, la*. Casa Musicale Eco, available from the Organ Literature Foundation, 45 Norfolk Road, Brain-

tree, MA 02184. \$11 plus \$2 per order for postage.

The last half of the 16th century was a time of great musical splendor in the Italian city of Milan. Organ builders such as Antegnati and Valvassori built many organs for the city during this period. The recently restored organ of San Maurizio is one such organ. Built in 1554 by Gian Giacomo Antegnati, the organ has remained relatively untouched until being restored by the firm of the Mascioni family from Cuvio, work which was completed in 1982.

The music which organist Lorenzo Ghielmi plays on this recording all comes from composers who were connected either directly or indirectly with the musical life of 16th- and 17th-century Milan. Costanzo Antegnati, himself a builder of four organs for the city of Milan, is represented by the *Ricercar del Duodecimo Tono* which was first published in *L'Antegnati Intacolatura de Ricercari d'Organo* (1608). Ghielmi provides us in this work with an example of tastefully added ornamentation.

The blind Spanish organist Antonio de Cabezon visited the Dukedom of Milan in December of 1548 as part of the retinue of Prince Philip. It was probably at that time that he composed the *Diferencias sobre la Gallarda Milanese*. This piece, together with the

Diferencias sobre el canto llano del Caballero, serves to illustrate just how many similarities there were between Spanish and Italian organ music during that period. Josquin Desprez came to Milan at the age of 19 to serve as "biscantor" of the Cathedral Chapel. The work of his heard on this recording is an organ intabulation of the chanson "Adieu mes amours," made by Fridolin Sicher. Vincenzo Pellegrini was a priest and Master of the Chapel in the Cathedral. He is represented by his *Canzone detta la Berenice*, a delightful piece which brings together several vivacious themes. Girolamo Frescobaldi visited Milan in 1608 in connection with the publishing of his *Primo libro delle Fantasia a Quattro*. Milan was an important center for publishing in the early 17th century.

Of course, that prolific and long-lived composer Anonimo has made numerous visits to Milan as she traveled around the world. She is represented here by one of her 17th-century Toccatas which displays the clear influence of Frescobaldi in its improvisatory nature. The family of Giandomenico Rognoni Taegio was of noble origin. They took refuge in the city of Milan and were important for their musical activity in the ducal court. The *Canzon "la Galarana"* was published in 1605 when Taegio was the organist of San Marco in Milan. The

Canzon "la Scotta" is played on a 4' stop. Little is known about its composer, Agostino Soderini, except that he was the organist of Santa Maria della Passione in 1598 and later of Santa Maria della Rosa. Soderini was followed in this latter position by Andrea Cima, whose work, the *Canzon "la Novella"*, is technically demanding. Cima's older brother, GiovanPaolo, was quite well known in his time; Angleria and Banchieri both dedicated works of canons and counterpoint to him. Two of his works are heard on this recording. They show that his reputation was well deserved.

GiovanPaolo Cima had succeeded another well known master, Ottavio Bariola, as organist of Santa Maria dei Miracoli. Filippo Piccinelli wrote in 1670 that "In the matter of music . . . perfection was found in Ottavio Bariola." Perfection is certainly an applicable term when it comes to the *Canzon "la Todesca"*, a work based on a then popular theme. The *Ricercar* by Michelangelo Grancini is built on the six notes of the hexachord, elaborated in a very skillful manner. Grancini was organist at a number of Milan churches during his lifetime.

Organist Lorenzo Ghielmi has put together an alluring program of music on this recording. The music is well matched to this instrument, both mu-



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sically and historically. Ghielmi's playing is precise and well informed. It has a singing quality to it which few can match.

The recording is of high technical quality. Liner notes, in both Italian and English, are informative and contain the organ disposition. Recommended.

Arturo Sacchetti and Wijnand Van de Pol. *Concerto per due organi.* **Ruggero Trofeo:** *Canzon a otto voci*; **Giuseffo Guami:** *Canzon a otto voci "la lucchesina"*; **Adriano Banchieri:** *Canzon francese a otto voci "La carissima"*; **Bernardo Pasquini:** *Sonata terza in re minore (Allegro, Andante, Allegro)*; **Giovanni Bernardo Zucchinetti:** *Concerto a due organi in si bemolle maggiore (Spiritoso-Allegro)*; **Johann Christian Bach:** *Sonata in do maggiore per due organi (Allegro-Rondo)*; **Pedro Jose Blanco:** *Secondo concerto in Sol maggiore per due organi (Allegro ma non troppo)*. Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184. \$11 plus \$2 per order for postage.

When a musician thinks of Venice, his or her first thoughts usually turn to San Marco and polychoral music of the 16th and 17th centuries. Such music, of course, existed in many other places also, and pre-dates the 16th century by many centuries. Arturo Sacchetti, who performs on this recording and who wrote the liner notes, traces the practice back to fifth-century Rome, and even beyond to the Jewish Synagogues of biblical times, where two choirs might sing the psalms, alternating with each verse.

The present recording, though done in Venice, does not feature the organs of San Marco; rather, we hear two fine organs from the church of Santa Maria Gloriosa dei Frari. The smaller of the two instruments was built by Giovan Battista Piaggio and was one of two instruments built around 1732 and placed on opposite sides of the church. Use of the organ was apparently discontinued around 1796, and much of the instrument disappeared over the intervening years. The instrument was restored in 1969, using, where necessary, new parts modeled after another Piaggio organ. The larger organ dates from 1796 and was built by Gaetano Callido to replace the second Piaggio organ. It also was restored in 1969 by the firm of Giuseppe Zanin and Son.

Performing on these two organs are Arturo Sacchetti and Wijnand Van de Pol, both organists from Rome.

The music heard on this recording comes from the 16th, 17th and 18th centuries. Side A features Italian composers. The three canzonas by Trofeo, Guami, and Banchieri are each written in the style of polychoral vocal music. The often chordal musical materials are passed back and forth between the two organ parts. The Pasquini Sonata, coming a century later than the previous works, makes use of a more ornamented melodic line above a bass. The liner

notes indicate that the bass parts are the only part of the music that is actually printed and the performers are improvising the upper parts. The Zucchinetti Concerto represents the galant style of the 18th century.

The two works on Side B both show the influence of Italian music, though their composers were not Italian. Johann Christian Bach's C Major Sonata is a two-movement keyboard duet in which one can hear German and English elements. The highlight of the record is the *Secondo concerto* by Pedro Jose Blanco which is unabashedly galant in style.

This is one of those rare recordings where many very nice things come together. The two organs are well matched, complementing each other at all times. The two organists also are well matched; it is impossible to distinguish the impeccable phrasing and articulation of one from the other. They are able to make fine music under what must have been difficult conditions, the two organs being on opposite sides of the room. Their registrations are always appropriate. It sounds as if they are having great fun as they are playing, and the listener will share in that feeling. The placement of microphones seems to have been well done; at no time does one organ dominate at the expense of the other.

The one negative aspect of this recording is the liner notes. It is difficult to make sense of the English version of these notes, though the information contained therein makes it well worth trying. It will help if one can read at least some of the Italian version. The dispositions of both organs are included. Despite this one negative point, this record would be a worthwhile addition to any organist's record collection. It is highly recommended.

Francesco Catena. *Pagine organistiche italiane (XVI/XIX sec.)*. **Girolamo Frescobaldi:** *Toccata ottava dal 1° libro*; **Francesco Pugliani:** *Sonata per organo pieno concertata con flautino*; **Luigi Manzia** (transcribed by J.G. Walther): *Concerto appropriato all' organo*; **Carlo Monza:** *Sonata in La maggiore, Sonata in Sol maggiore*; **Vincenzo Antonio Petrali:** *Usò dei pedaletti nei soprani, Usò dei pedaletti nei bassi*; **Giovanni Morandi:** *Rondo con imitazione de' campanelli*. Casa Musicale Eco, available from The Organ Literature Foundation, 45 Norfolk Road, Braintree MA 02184. \$11 plus \$2 per order for postage.

The organ heard on this recording is the Serassi Brothers organ of the Primaluna Canonry Church. Installed elsewhere in the church in 1859, the organ was moved to its present location above the main entrance in 1896. With the exception of an added electric blower, the organ remains virtually in its original condition. The organ contains 30 registers on its single divided manual with a 16-note pedal.

Francesco Catena has put together a delightful program of music from the

16th, 17th, 18th and 19th centuries. Representing the 16th and 17th centuries, or perhaps more accurately the transition between the two, is the *Toccata ottava dal 1° libro* of Girolamo Frescobaldi. Catena takes a rather conservative approach to this *Toccata*, choosing not to take a great deal of liberty with ornaments and tempo. Yet his playing of the work is very expressive.

The concertato principle is heard in the first two works representing the 18th century. The Pugliani Sonata alternates between sections for full organ and sections for a single flute 4'. Pugliani is a little known composer who lived and worked in Milan, though the anonymous author of the liner notes suggests that this piece contains elements which indicate Pugliani may have been trained in Venice.

While in Weimar, Bach and his cousin J.G. Walther engaged in the study of Italian music. Among the fruits of this labor are many transcriptions of concertos for organ and harpsichord. The Manzia Concerto is one of Walther's transcriptions. Originally a *concerto grosso*, this work consists of three movements: *Allegro—Adagio—Allegro*. The distinction between *concertino* and *ripieno* is made not with manual or registration changes, but by changes within the texture of the music itself.

The two Sonatas by Carlo Monza are graceful works which exhibit the refined techniques of both the composer and the performer.

The musical highlights of this record are the three 19th-century works. One does not often hear this repertoire which imitates the music of Rossini and the musical drama of opera. The two works by Petrali were written as studies to show how one could perform such opera-like works on an instrument of one manual. Different registers are used on the two halves of the keyboard to create solo and accompaniment effects, the *terza mano* (an octave coupler) and mechanical devices which allow one to change registrations without removing the hands from the keyboard are used to change sonorities. The organ's *campanelli*, or glockenspiel, is heard on the *Morandi Rondo*.

Throughout the recording Francesco Catena displays a sound technique and an extremely fine sense of musicality. This recording would make a fine addition to any record library. It is highly recommended.

—Jon Holland

istics. The positive side of this is that the music feels comfortable in the hands, as though conceived by hands for hands. Also positive is the brevity of each variation. The negative side, however, outweighs the positive in that the music is lacking in originality, is mechanically improvisational, repetitive, and uninspired; therefore, a detailed description of each variation is unwarranted. It is enough to say that Speed's partita on "What God Ordains Is Good" in this example is not.

Faber Early Organ Series, Vols 10–12: The Netherlands & N. Germany; Vols 16–18: Italy. Faber Music Ltd. (Agent: Hal Leonard Publishing Corporation).

The Faber Early Organ Series is an excellent comprehensive anthology that spans two centuries in 18 volumes. (Vols 4–6 were reviewed in THE DIAPASON in June, 1988, and Vols 7–9 in April, 1989). It has everything that a scholarly edition for performers should: an informative introduction containing biographical information about the composers, sections on ornamentation and registration, a critical commentary, and an editorial policy that preserves as many features of the original notation as possible. Volumes 10–12 contain 20 pieces from Sweelinck to Böhm, and volumes 16–18 contain 35 selections from Antico to Pasquini. This publication is governed by sound musicological guidelines, and is directed towards the enlightened performer. A more reliable edition of this difficult-to-find music does not exist.

Wolfgang Amadeus Mozart, Epistle Sonata in C Major, K. 336, transcribed and arranged by Bryan Hesford. Fentone Music Ltd. (Agent: Theodore Presser Co.) F358, \$6.50.

Mozart's appealing *Epistle Sonatas* were written for organ and a small ensemble of strings (2 violins and bass). For the most part, the organ and strings play the same material; this makes it technically easy to arrange as an organ solo that feels comfortable for the hands to play, as though originally written that way, as Hesford's arrangement of this one-movement sonata (*Allegro*) does. Fentone's edition is old fashioned in that it contains no information about the arrangement, musical source or sources, or statement of editorial procedure. The phrase slurrings are obvious editorial additions; however, it is unfortunate that no attempt was made to separate Mozart's articulation signs (slurs and dots) from the editor's (shown in scholarly performer's editions in brackets). Nevertheless, Hesford is to be commended for making Mozart's easy-to-moderately-difficult *Epistle Sonata* available as an organ solo. This charming music from the great Viennese master is a welcome addition to the *Classic* repertoire.

—Edmund Shay
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A workshop on computer-aided organ documentation took place April 7-9 at the Institute for Applied Computer Sciences of the Technical University in Berlin. Twenty-two participants from the Netherlands, Switzerland, Austria, South Korea, West Germany and Berlin came together to discuss the possibilities and the demands of an organ documentation.

Four lectures with ensuing discussion and Uwe Pape's demonstration of a model of the documentation system developed in Berlin provided the program. Uwe Droszella pointed out the necessity for organ documentation and formulated the demands that could be made on such a system from the monument protection point of view. He stressed the importance of a documentation for the restoration of organs.

Ernst Bittcher, a certified organ-builder and co-owner of the firm Berliner Orgelbauwerkstatt Karl Schuke, drew attention to the difficulty in obtaining information about historical organs. Since this necessitates a lengthy study in archives, many organologists refuse to allow their research results to be accessible to others. In a scientifically neutral location, such as a database system into which organ researchers would put their research results and also be able to extract information, he foresaw the best possibility to avoid these problems.

A desired outline as previous speakers had demanded was carried further by Matthias Hoffmann Tauschwitz into other areas of monument protection and monument care for church buildings and inventories. Karl Schütz from Vienna reported on an organ documentation developed at his musical-science institute with the help of word processing systems. The limits of personal computers were especially obvious

here.

In his talks, Uwe Pape made clear that in a documentation system the access to the data by means of a considerable number of key-words has to be possible. As an example of such a system, he presented the model developed at his institute. The Berlin model allows the selection of any single organ using several criteria, e.g., location, year of construction, name of builder.

Among the organs visited and presented during the workshop were the organ by Schlag und Söhne of 1904 for the Stephanus Church in Berlin; the Arp Schnitger of 1706 for the Eosander Chapel in Charlottenburg Castle; a baroque organ in Berlin Karlshorst (formerly in the possession of Princess Anna Amalie of Prussia, sister of Frederick the Great); the Wurlitzer organ from the former estate of the Siemens family, presently found in Berlin's Musikinstrumentenmuseum; and the recently built Eule organ which imitates a French baroque style at the French Friedrichstadt Church (East Berlin). Organists Ulrich Schmiedecke and Klaus Eichhorn demonstrated these organs with works of Reger, Buxtehude and Krieger.

One thing was clear to all participants at the end of the workshop: a documentation of existing historical organs is absolutely essential. In the future, professional restoration will only be possible with the assistance of computer-aided information systems which store the results of previous research and so make comparisons for the first time possible.

Literature on the colloquium can be obtained from Uwe Pape Verlag, 1000 Berlin 37, Prinz-Handjery Str. 26a. A second workshop on organ documentation will be held October 5-7 in Berlin.

Stefan Behrens
Berlin



Thomas Richner



McNeil Robinson

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 Patrice Caire ♦ James David Christie
 Robert Clark ♦ Michael Corzine
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Institute for Organ and Church Music

University of Kansas

The Institute for Organ and Church Music at the University of Kansas took place June 5-9. The Master Teacher in organ was Craig Cramer, University Organist at Notre Dame University. His lectures dealt with the "Pieces de Concours from the Paris Conservatoire," a number of which deserve to be heard more often in recitals; "Influences on the Free Organ Works of J. S. Bach," in which Dr. Cramer dwelt upon the important structural elements of French and North German works; and the "Leipzig Choral Preludes," about which he spoke at great length on articulation and registration. This last lecture led attendants into a discussion of Organ Pedagogy. Here Dr. Cramer gave valuable guidelines for learning music and for playing it as expressively as possible. In a subsequent master class, he assisted a number of students in realizing superb performances of the works each had prepared.

Dale Warland, one of America's leading choral conductors, spoke on "Techniques and Philosophies for Producing a Fine Choir." He stressed the importance of vocalizing to stimulate and focus thinking, emotions, and creativity in a rehearsal. He urged economy of conducting gestures provided the choir members have been carefully instructed in the phrasing and dynamics of a particular work. Of utmost importance to him is the overall shape of the music performed, which was further in evidence as he worked with a variety of conductors in several master classes.

A lecture which needed more presentation time, given its thorough preparation and content, was Michael

Bauer's lecture on "Hugo Distler and the Renewal of Twentieth Century Church Music." Dr. Bauer's presentation was carefully researched and deeply felt.

Dr. Bauer was the first recitalist of the week; his performance of music by Hugo Distler was illuminating. The Andover tracker-action instrument in the St. Lawrence Center is a delightful instrument and Bauer's playing explored its colors to the fullest.

Dr. James Higdon performed an all-French program at Grace Cathedral in Topeka. The four-manual Schantz organ was the perfect vehicle for his exciting performances of Raison and Alain, especially the *Trois Danses*. The only flaw of the evening was an unusually noisy air-conditioning system which was always in the way of the sound.

At Grace and Holy Trinity Cathedral in Kansas City, Craig Cramer played a number of Concours pieces, chorale-preludes and the *Passacaglia* of Bach, and Reger's massive *Sonata II*. Having heard this organ played in recital regularly, I wish to state that Dr. Cramer's performance of Bach was one of the most vital and uplifting heard in a long time. The Reger Sonata and the French pieces were bold and exciting.

Dale Warland directed a short choral concert on another evening, and Albert Gerken performed a carillon recital on still another. It has already been announced that the 1990 Institute will feature Louis Robilliard from Lyon, France and that the Institute will be held from June 4-8.

—John L. Schaefer



John Rose



Herndon Spillman

A well disposed single-manual organ may in certain cases well be a much better choice than a two-manual instrument with fewer stops.

An increasing number of churches in need of a new organ favor mechanical action. However, tracker-action costs considerably more than other types of action, so that limited budgets often only allow the acquisition of a small two-manual organ with a rather limited, perhaps compromised, specification. Hence, many such churches with limited budgets, yet desiring tracker action, end up with less organ than what they had originally hoped for. On average, these little organs have up to about fifteen stops, with a specification like: Great (6 stops): Open Diapason 8', Bourdon 8', Octave 4', Fifteenth 2', Mixture III-IV, Trumpet 8'; Second Division (often a Brustwerk; 4 stops): Stopped Diapason 8', Flute 4', Gemshorn 2', Sesquialtera II treble or entire compass. Pedal (2 stops): Subbass 16', Diapason 8' or Trumpet 8' (often a transmission from the Great). This organ has twelve stops. Despite its three separate divisions, it in no way is a large organ.

Faced with the limitations of the budget and the limitations posed by a 12-stop instrument like the one above, it becomes quite understandable why some churches—which originally intended to go “tracker”—have nevertheless chosen in favor of a non-mechanical instrument, which makes the borrowing of stops possible, allowing for a “larger” specification (larger only by way of flexibility of stops, not necessarily in volume, i.e., number of pipes). Some churches even settle for a large three-manual electronic organ with a specification that normally would only be found on pipe organs in cathedrals.

This article is intended to make some suggestions to those faced with financial restrictions yet desiring a mechanical-action instrument. The main theme of these suggestions can be summarized: why not opt for a large single-manual organ, with several divided stops (to add to its flexibility), that is in no way less compared to organs with more divisions, that has more volume than the organ specified above, and that actually does a much better job musically. In other words, the key here is completeness: a single-manual organ that has a complete rather than compromised specification may perhaps cost as much as a small, compromised two-manual tracker organ, but will actually outshine it by way of its many stops.

It is my contention that many organists are, however, biased in favor of so-called larger instruments; a bias, however understandable, I will try to prove to be often unfounded. This bias is most certainly caused by their concern about how to play the organ literature, and not primarily caused by whether a single-manual organ would suffice from a liturgical point of view. I shall address that issue below.

As we shall also see, there are many lessons to be learned from single-manual instruments of the past; lessons that can be translated even to two-manual organs under construction.

The fine example of Finsterwolde

One of the finest examples of a very developed large single-manual organ is found in the Dutch Reformed Church of Finsterwolde, in the Groningen Province of The Netherlands, built in 1809 by Hermann Heinrich Freytag, who had collaborated with Frans Caspar Schnitger Jr., the son of Frans Caspar Sr., who in turn was the son of Arp Schnitger. What makes this instrument so remarkable is of course not that it has only one manual—for after all, this type of organ had been built for ages—but that it possesses a grand specification of no fewer than fifteen stops.

Anyone not familiar with the Finsterwolde example will be very surprised

hearing this organ. Listening to it from downstairs it can make the immediate impression that it has two manuals, and an independent pedal with a 16' reed! Upon arriving at the console, no one can easily believe what he sees: just one keyboard and a pull-down pedal. It has “only” the following stops: Prestant 8', Bourdon 16', Prestant 16' treble [the term treble, used throughout this article, denotes a stop starting from middle c; while stops designated as bass/treble (b/t) are divided at middle c], Holpijp 8', Baarpijp 8', Fluit Travers 8' treble, Octaaf 4', Spitsfluit 4', Fluit Doux 4', Nasart 3', Octaaf 2', Woudfluit 2', Mixtuur IV-VI b/t, Fagot 16' b/t, Trompet 8'. The pedal is a pull down, C-d'.

Let us analyze the Finsterwolde specification. It has a complete Diapason chorus: 16' treble, 8', 4', 2', Mixture. It has a more than complete flute chorus: 16', 8', 8', 8' treble, 4', 4', 3', 2'. And it has 16' and 8' reeds. The presence of three all very different 8' flutes and two different 4' flutes adds much to the organ's flexibility. Needless to say, this organ will sound much more grand than the 12-stop, 2-manual organ we cited in the beginning paragraph.

Interestingly enough, this grander single-manual organ costs less or about the same as its two-manual colleague with fewer stops. Based on the average of quotations I solicited from reputable organ builders, we can estimate the price for a new organ in Finsterwolde style to be about \$9,000 per stop; hence, it would cost about \$135,000. Quotes for double-manual organs bring the price to about \$11,000 per stop, i.e., about 22 percent more. For the same amount of money as a one-manual organ a la Finsterwolde (\$135,000) we can get a twelve-stop organ, such as the one cited at the beginning of this essay.

One could easily argue that, from a musical point of view, the one-manual instrument is superior to the two-manual version that costs the same. In order to bring the double-manual organ somewhat up to par, it needs to have at least four more stops on the manuals (Great: add Bourdon 16' and Flute 4'; Second Division; add a Salicion 8' or a suitable reed; and on the Pedal add two more stops: Octave 4' and Fagot 16'). The total cost for this organ would thus be about \$179,000. Yet, compared to Finsterwolde, there is no 16' reed in the manual, no Prestant 16' treble, no Flute Travers 8' treble, no extra Flute 4', and no Nasart 2 2/3'. Also, in a two-manual separation, disposing a Baarpijp 8' is not advisable.

Hence, the seemingly larger two-manual organ will still not sound as impressive as its smaller colleague, but cost in this calculation almost 33 percent more. To give it at least the same manual specification as Finsterwolde, divided over two keyboards, we will have to add at least three more stops, making the total cost about \$212,000, i.e., 57 percent more! While these figures are not final, they show the high costs of two-manual organs that possess a monumentality similar to the 15-stop single-manual instrument of Finster-

wolde. The higher cost of a two-manual organ is obviously caused by the builder having to make at least two more wind-chests, one extra keyboard plus mechanisms, pedal mechanisms, a more complicated winding system, etc.

In the past, the obvious limitations posed by the one-manual organ were to a large degree circumvented by the application of divided stops, a feature especially witnessed in the Iberian Baroque, where certain stops would exist only in the treble or bass. The consoles of these organs look very impressive with their myriad of stop knobs on both sides of the keyboards. On Northern European single-manual instruments, used for congregational singing, not all stops would be divided. These divisions were mostly limited to the Mixture, Sesquialtera and reed stops and were designed for enabling the organist to bring out the melody stronger than the bass. For that purpose also stops would appear only in the treble, such as the 16' Principal or Bourdon, the Cornet (prevalent in The Netherlands) and the Sesquialtera (mostly as a two-rank stop with Twelfth and Seventeenth pitches).

Despite being an organist myself, who—like all organists—loves to play beautiful organ literature on two or more manuals, I would personally still argue that the liturgical function of the organ should take precedence over the so-called concert function. After all, organists with their personal preferences come and go, but organs and the liturgical requirements of them remain largely unaltered.

Yes, there are limitations to the single-manual organ, but they are relative. First of all, from the point of view of congregational singing the larger single-manual organ does a superior job when compared to a smaller two-manual organ. Secondly, when it comes to playing organ literature, there is plenty of repertoire for the single-manual instrument, including many large organ works like Preludes & Fugues. Also, many so-called two-manual pieces can still be performed on a single-manual instrument with divided stops.

Actually, working within the so-called and real limitations creates a very wonderful by-product: the creative organist learns how to be even more creative, work around his limitations, let his musicality come out and improvise beautifully. Hence, a concert program on a single-manual organ is not a bad idea at all. This has already been discovered some time ago in Madison, Virginia, where on the Tannenber organ in the Hebron Lutheran Church, which has 8 wondrous stops and no pedal, concerts are held regularly.

Organ design and liturgical considerations

One very understandable concern about this type of organ is created by the requirements of the liturgy, when a cantor sings and a congregation responds. However, this seemingly important limitation can easily be overcome if the organist chooses his/her registrations wisely and need only add one or two stops for the congregation part. The use of divided stops can do miracles. Although the Finsterwolde organ was designed for straight congregational singing accompaniment, and not for accompanying dialogues between cantor and congregation, its specification still allows this dialogue with the following registrations: for accompanying the cantor the two (or one) 4' Flutes, played an octave lower in the bass part. For the congregation: everything is played an octave higher using the already engaged 4' flute(s), plus these stops: Prestant 16' treble, Fagot

16' treble, Mixture treble, Fluit Travers 8' treble. A quick and trained hand can even pull a bass stop, e.g., the Fagot 16', for the congregational part and get a nice bass to play in the pedal.

If one must, some type of mechanical combination action (where the louder stops can be switched off and on by a foot lever or some other device) could be added to this type of organ. Better yet, train one choir member to act as registrant, for these kinds of registrations are more or less the same from Sunday to Sunday.

In northern Europe, where the organ came to be used to accompany congregational singing, these one-manual organs (many of them with fewer than 10 stops) have historically served this purpose very well, and the majority of them therefore always had complete Principal choruses, a Mixture and/or Cornet (in certain areas a Sesquialtera treble or b/t instead), a Bourdon 16' (more or less standard since the middle of the 18th century) or if space did not allow at least a treble 16' stop or a complete 16' reed with shorter resonators in the bass (such as a Dulciana or Fagot), and if money allowed a (most often divided) Trumpet 8'. For congregational singing such organs do a very good job and are easy to build and maintain. Yet their sounds are in no way smallish. A Bourdon 16' with a Trumpet 8' in the plenum produces indeed a very big and impressive sound. Small organs with manual 16' reeds are able to create an impression similar to that of 32' pedal stops on large organs.

Importance of the 16' stop in the manual

I would like to add something about the role of a 16' stop in the manual division, something sadly overlooked by many organ builders and organists in today's organs, even in those of two-manual configurations. When a congregation sings, although they all sing the same melody, they sing at different pitches, i.e., octaves. To comfortably support the male voices, especially the bass voices, the 16' pitch in the melody region of the keyboard is absolutely essential. Being a bass myself, whenever I attend a church service and I try to sing with the organ, sounding at 8' accompaniment, I find myself and other basses around me having difficulty. Some find the music too high; it is actually quite singable, but the absence of the 16' pitch disturbs bass singers to such a degree that oddly enough they compensate for it by singing an octave lower! If there was at least a 16' pitch for them, their octave lower practice would at last be supported, or they would suddenly sense that the organ is actually at their pitch and go back to singing like the others, i.e., not an octave lower.

The Dutch builders, whose small organs in protestant village churches were always to support congregational singing, knew this necessity well. Hence, the majority of small organs with fewer than ten stops always have the 16' Bourdon favored over Mixture and Aliquot stops. The dual purpose of this stop was to add to the bass and “Gravitat” in the melody playing region.

In addition, the Trumpet 8' was often considered to be more important than the Mixture stop. Why? By providing a 16' plenum and a solid bass (i.e., the Bourdon needs the Trumpet to make its effectiveness really come through), it helped the singing. In registration practices of the late 18th century and the 19th century in Holland, the drawing of the Trumpet 8' actually came before the drawing of the Mixture stop, and in some sources even before the

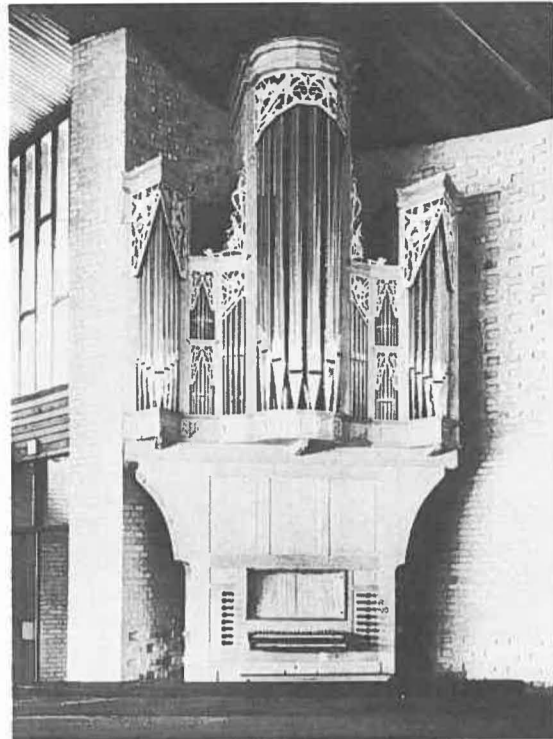
Adri de Groot, a native of The Netherlands who grew up with historical organs of all sizes, is an organ historian and consultant, residing in Silver Spring, Maryland. His articles have appeared in American and Dutch organ magazines.



The organ of the village church of Finsterwolde, built by Heinrich Hermann Freytag in 1809. The free standing organ is played from the front, enabling the organist to be in close contact with the "voorzinger" (cantor; literally: exemplary singer) whose lectern is right on the gallery. Courtesy *De Mixtuur*.



The Great of the organ of the Dutch Reformed church in Wassenaar was built in 1769 by Albertus Anthony Hinsz, and was enlarged in 1792 with a Rugwerk by his pupil Lambertus van Dam in 1792. Courtesy Metzler Orgelbau.



The 1970 organ of the Dutch Reformed Ontmoetingskerk of Dieren represented a milestone in Dutch organ building by making an instrument with the attempt to go back to the building principles of ages past, and by espousing the philosophy of a one-manual specification, even though spread out over two manuals and with certain divided stops on the Great to give the instrument more versatility. Consultant was Klaas Bolt. Courtesy Reil Bros. Orgelmakers.

drawing of other higher pitched stops, such as the Octave 4' and the Octave 2'.

In small 19th-century organs, when Mixture stops were replaced by the Cornet, the Bourdon 16' and Trumpet 8' were always retained. After that, the Trumpet was the last one to go. The Bourdon 16' was retained.

In the 19th century, the replacement of the Mixture and/or Sesquialtera by the Cornet had its history in the late 18th-century practice of providing mixture stops with a tierce choir (tierce mixtures), even at 16' pitches in the treble, making them rather unsuited for the playing of literature, but excellent tools for congregational singing. Of course, as indicated earlier, the Cornet was the stop for congregational singing and was widely used through the Dutch provinces since the 17th century when congregational singing was first introduced. Many documents of the period speak of the Cornet as presenting the melody into the mouths of the congregation, giving it away to them. Hence, its popularity, proven by its usefulness, remained until well into the early 20th century. After all, the organ remained foremost a congregational singing accompaniment instrument.

Many organists and builders consider the 16' manual stop a luxury reserved for larger organs only; I say that it is a *must* on all church organs used for congregational singing; a necessity to give "meat" to congregational singing. A properly scaled Bourdon 16' (i.e., preferably gravitating towards the treble) does wonders to singing. It gives a good fundamental gravity, a distinguishable bass, without being bottom heavy.

The trouble with Brustwerk divisions

The trouble with many small two-manual organs is that their second divisions are often Brustwerks, which automatically means stealing height away from the Great, which then cannot have a 16' stop at all. Also, limited church ceilings often circumvent a 16' Bourdon. In such cases, builders may do well to make a 16' reed, e.g., a nice mid-18th century styled Fagot 16', which can do wonders as well, when it blends nicely with the other stops, is not too loud and has an almost Bourdon-like sound. Another way of creating room in a small space is by making the

one- or two-manual organ play from the side or back, making the bottom of the facade on line with the bottom part of the railing of the gallery, and thereby creating more internal space. This late 18th- and 19th-century organ type can be called the balustrade organ, since its facade is integrated with the balustrade, and was an excellent solution to the height problems in small churches where organs were located on galleries. The bellows would therefore almost always be outside the organ.

Other disadvantages of the Brustwerk include: first, the high-pitched stops are often a nuisance for the ears of the organist, who cannot hear the balance of its stops with those of the Great (he/she has to guess it); and, secondly, its small scales and high-pitched stops (often based on a 2' Principal) prevent it from being a division on equal footing with the Great. In the past, the Brustwerk was never a primary choice for those who could afford two-manual organs, e.g., in the richer Groningen and Friesland provinces of The Netherlands. The second division was therefore always a Rugwerk, in contrast to poorer Ost-Friesland in North-Germany, where the second division was often a Brustwerk; no-doubt an economical compromise, sometimes well executed, but nevertheless a secondary choice, which should not be misunderstood or slavishly copied as being the right "Schnitgerian" thing to do. In well-to-do Dutch cities where many North German builders worked, if a Brustwerk was installed, it was in almost all instances the last division (e.g., Sneek's Martinikerk: 3rd keyboard; Meppel's Grote kerk: 3rd keyboard; or Zwolle's Grote Kerk, where it is the 4th manual division).

An additional compromise is created when the Brust is provided with swell-shutters. Sometimes they are tastefully done; at other times they are outright ugly. Some organs have 4' Brust-Underpositifs, in the lower case of the organ, with the console detached at a little distance from the organ. They are supposed to be the Swell division of the organ, having such stops as Celeste and Viola di Gamba, but their bottom octaves can never be full length, neither can their 8' reeds have full-length resonators. Or these lower pipes are cropped, placed horizontally, or put elsewhere in the organ. Historically, Swell divisions are supposed to be somewhat away, farther back in the

organ, either behind the Great or above, in order to convey the kind of mystery in an echo-like division.

A true Swell division is not merely a question of volume control. The historical stereophonic effects of the Ruckpositif/Positif de Dos, Hauptwerk/Grand Orgue, Echo, Swell, Hinterwerk, Oberwerk, or Kronwerk, Unter/Onderwerk divisions are often lost in modern, compromised installations. Many modern enclosed second manual mini-divisions are often never the "real thing," and they can at best serve only as accompanying a choir (but so can the Great!). It is often seen as a kind of continuo-organ, tucked away in a larger instrument. I would argue that a really well-functioning continuo organ is supposed to blend with a chamber orchestra and not have such high pitches based on narrow scalings at all. For example, J. S. Bach prescribed the Hauptwerk and Ruckwerk for such purposes in cantatas.

Two manuals, one windchest, two palletboxes as alternative

Besides the late 18th-19th century balustrade organ type, there is another way of making small two-manual organs. The concept here is to divide a well-developed one-manual specification over two manuals, rather than trying to create two independent divisions. Technically this is done by installing one palletbox in the front and one in the back. A good example is the Reil Bros. organ in the Reformed Church of Dieren, The Netherlands, which has this specification: Manual I: Prestant 16' treble, Prestant 8', Holpijp 8', Octaaf 4', Cornet V treble, Mixtuur IV; all stops divided; Manual II: Holpijp 8' (shared with manual I), Fluit 4', Quint 3', Octaaf 2'; Pedal: Bourdon 16'. For congregational singing this is a wonderful organ, and even for much literature it can do an adequate job. In a somewhat larger version, one could add a Manual Trumpet 8', optional in the Pedal.

Examples of single-manual organs

Here are some examples of single-manual instruments, found in Europe and the United States:

Leur, The Netherlands, Gemeentelijke Trouwkerk, built by Jacobus Zeemans in 1717 before the introduction of congregational singing in this area. Note therefore the absence of a 16' stop.

MANUAL: Prestant 8' bass, Prestant 8' treble (connected with lower facade), Holpijp 8', Prestant 4' bass, Octaaf 4' treble, Fluitgedekt 4' b/t, Quint 3' treble, Octaaf 2' bass, Superoctaaf 2' treble, Gemshoorn 2' b/t, Quint 1½' bass, Quintnasart 1½' treble, Superoctaaf 1' bass, Mixture III b/t, Tertiaan bass, Sexquialter II treble, division at c'/cis'; no pedal.

Katwijk aan de Rijn, The Netherlands, Dutch Reformed Church, built by Johannus Assendelft in 1763.

MANUAL: Prestant 16' treble, Prestant 8', Roerfluit 8', Octaaf 4', Fluit 4', Quint 3', Superoctaaf 2', Tertiaan 1½', Sifflet 1', Cornet III treble, Mixtuur III-V, Trompet 8'. Pedal pull down.

Wassenaar, The Netherlands, Dutch Reformed Church, built by Albertus Anthoni Hinsch in 1767. Based on the above Katwijk design, but a more fundamental "Gravitat" sound concept was followed.

MANUAL: Prestant 8', Bourdon 16', Holpijp 8', Octaaf 4', Spitsfluit 4', Quint 3', Octaaf 2', Fluit 2', Sesquialtera b/t, Cornet treble, Mixtuur b/t, Trompet 8' b/t, and Vox Humana 8' b/t. Organ later enhanced with a Rugwerk by Hinsch's pupil Lambertus van Dam. Pedal pull down (now with some stops by Metzler).

Garnwerd, The Netherlands, Dutch Reformed Church, built by Lambertus van Dam in 1809. Although similarities in specification to Finsterwolde exist, and although the year of origin is the same, Finsterwolde is the more "old-fashioned" of the two, being a free-standing organ with the console at the front. The Garnwerd organ is more modern with stops like the Viola 4' and Carillon, a console to the (right) side, and the facade is situated in the gallery railing. Its sounds are more late rococo/early romantic while Finsterwolde harks back to the baroque in many respects. Note the absence of a Flute 4' on the Garnwerd organ. Its 1834 added Echo Division (see below for explanation about its purpose) has a Fluit Doux 4'.

MANUAL: Prestant 8', Bourdon 16', Prestant 16' discant, Holpijp 8', Octaaf 4', Viola 4', Nasart 3', Carillon II treble, Mixtuur III-IV, Octaaf 2', Gemshoorn 2', Trompet 8' b/t, Vox Humana 8'. Later enhanced with a Brustwerk. Pedal pull down.

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Borstil, Sweden, Village Church, Olaf Schwan, late 18th century.
MANUAL: C-c3, Borduna 16', Principal 8', Gedackt 8', Oktava 4', Rorflotj 4', Quinta 3', Oktava 2', Ters 1 3/4', Mixtur IV, Trumpet 16', Trumpet 8', Vox Virginea 8'. Pedal, C-g, pull down.

Madison, Virginia, U.S.A., Hebron Lutheran Church, David Tannenbergh 1802.

MANUAL: Principal dulcis 8' (C-H gedackt), Gedackt 8', Octav 4', Flauta 4', Quinta 3', Suboctav 2', Terzan 1' in the bass and 3 1/2' in the treble (to create a 16' effect for congregational singing), Mixtur II. No pedal.

Interludes and 19th-century second manuals

It may be interesting to note the historical reasons in The Netherlands why in the late 18th and in the entire 19th century some organs—which I would like to continue to label as single-manual instruments—were outfitted with a second manual; after all, it is important to understand historical reasons behind the ways organs were built.

These second divisions were not created to help the singing directly, but only indirectly. In the late 18th century, organists in Holland and Germany (see Bach) started to play elaborately embellished figurations at the end of each hymn/psalm line, a practice that eventually grew to become complete interludes, to let the then still slowly and loudly singing congregation take a breath. These echo-like interludes needed to be played softer on a smaller division, i.e., a second manual of relatively small proportions, without high pitched stops, aliquots or Mixtures. Many one-manual organs were consequently outfitted with such echo-divisions. Hence my label "indirectly," for people did not sing during the playing of these interludes, even though they became part of the way hymns and psalms were accompanied.

Since no one practices these interludes anymore, my very simple conclusion is that in relatively small churches, where large organs are not needed, a properly outfitted one-manual organ with several divided stops is more than sufficient to support congregational singing. Also, slavishly copying these second divisions in new organs may

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The organ of the Gemeentelijke Trouwkerk (community wedding church), built by Jacobus Zeemans of Breda in 1717, creates the impression of being a two-manual organ, but the lower facade is connected to the Prestant 8' II treble. It is played from the back, while its bellows are in the lower case part. Courtesy *De Mixtuur*.

lead to frustrations for the organists, whose way of using these divisions will differ greatly than their original intent.

In praise of the single-manual organ

The single-manual organ calls for a disciplined organist; one willing to work within the confines of his or her instrument. However, speaking from personal experience, and from knowing and fondly remembering the Finsterwolde organ, I believe that actually these so-called confines are not really so much with the instrument itself—especially if it has several divided stops (I would suggest a few more than found in Finsterwolde)—as they are in the mind of the organist. It is a question of self discipline. The one-manual organist learns to be creative, and learns to work beyond the limitations and turn them into advantages. Then, such an organist, who creates the impression that he or she commands a really large organ, is actually the better organist, someone



The organ of the Dutch Reformed church of Garnwerd was originally intended for the smaller church of nearby Aduard, but when the boat carrying the organ got frozen stuck in the canal, the nearby church of Garnwerd bought it. Since in Garnwerd there was space for a larger organ, the physical layout as a gallery or balustrade organ left plenty of room for three large statues of Faith, Hope and Charity, installed at a later date. Courtesy Mense Ruiter Orgelbouw B.V.

players of larger organs can and should look up to.

Knowing the Finsterwolde organ well, I envy the organist who plays upon it every Sunday and practice hour. It's time to put some grandness and excitement back into smaller organs rather than keep on building small-sounding, rather incompletely disposed, two-manual compromises. Let the compromise be with the organist, not with the organ. Smaller congregations do not need two manuals; hence, opt for something larger with just one manual but musically thoroughly enjoyable and very impressive. ■



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A New Era for the American Church in Paris

Von Beckerath Orgelbau Opus 208

Brenda Lynne Leach

The American Church in Paris stands on the left bank of the Seine River between the Tour Eiffel and the Hôtel des Invalides. For 130 years the church has ministered to an international, interdenominational congregation made up of artists, diplomats, students, business people, etc. Several U.S. presidents have attended services there, including Ulysses S. Grant, Woodrow Wilson, Theodore Roosevelt and Dwight Eisenhower. In more recent years, well-known theologians have worshipped and preached at the church; among them was Martin Luther King, Jr., who spoke there after receiving the Nobel Peace Prize in 1964.

The American Church has served not only as a center of spiritual life, but also as a place for social gatherings. In recognition of its outstanding contribution to the Paris community, the American Church was awarded the Silver Medal of the City of Paris in 1972 and the Vermeil Medal in 1988. As Mr. Frederic-Dupont, member of the national assembly, presented the award in 1972, he said, "Paris also has a lighthouse on the banks of the Seine, dedicated to those navigators who seek their way on the road of life—it is your church."

Today, under the leadership of senior pastor Dr. Thomas E. Duggan, the American Church continues its distinguished history by offering an array of programs including a comprehensive orientation workshop for newcomers to Paris and a variety of support groups and fellowships. The music program is surely one of the most significant ministries of the church. Fred Gramann, organist and director of music, conducts vocal ensembles and a handbell choir, and coordinates a weekly concert series featuring professional musicians as well as talented students. Perhaps the most popular musical event of the year is the annual Christmas concert which traditionally concludes with the lighting of candles and the singing of carols in both English and French.

This past year marked a milestone in the life of the American Church with the installation of a 3-manual, 67-rank mechanical action organ built by the von Beckerath Company of Hamburg. The instrument will not only enhance the worship services, but also will be used for concerts and masterclasses.

The creation of this instrument was made possible by the generosity of individuals and businesses in both the U.S. and in France, and through various fund-raising activities. Among these events was a benefit concert and dinner in Washington, DC. Daniel Roth, the organist of Église St. Sulpice in Paris, played a recital on the 5-manual, 105-rank Möller organ at the National City Christian Church. This concert was followed by a dinner at the French Embassy at which Phyllis Bryn-Julson and Donald Sutherland performed.

The official dedication of the new von Beckerath organ took place on the weekend of October 7-9, 1988. The special events, including concerts, lectures, receptions and a worship service, were marked by the spirit of joy and reunion as former church members returned to Paris from the U.S.A., Europe and Asia to join in the celebration.

Past and present members of the

American Church Choir joined to form an 80-voice "Alumni Choir" which sang an original composition by Fred Gramann entitled *Cantate Domino* at the dedication worship service. For this occasion Mr. Gramann also composed an introit and a processional hymn.

Three evening concerts were given to celebrate the new instrument. The first performance took place on Friday, October 7 and featured l'Ensemble des Deux Mondes (the "Ensemble in Residence" for the American Conservatory in Fontainebleau); Fred Gramann, organ; Janine Ullyette, soprano; and Glenn Chambers, bass. The program opened with the *Divertimento in D Major*, K. 136 by Mozart which was followed by J.S. Bach's Cantata 49, *Ich geh und suche mit Verlangen*, featuring the organ obbligato. The program closed with a fine performance of Francis Poulenc's *Concerto in G Minor*.

The second inaugural recital was given by Daniel Roth who played works by de Grigny, J.S. Bach and C.M. Widor. He also gave the première performance of his own work, *Pour la nuit de Noël*, a three-movement composition (Prélude, Communion, Postlude) based on Advent and Christmas chorales; for this program he played the first two movements. Following French tradition, Mr. Roth closed the program with a stunning improvisation; the given themes were the chorales "Nun danket alle Gott" and "St. Anne."

Organists from other Paris churches performed in the final dedication concert which included works by Lübeck, J.S. Bach, Vierne, Langlais and Litaize. Among the organists who performed were Susan Landale of St. Louis des Invalides, Marie-Louise Jaquet-Langlais of Ste. Clotilde and Gaston Litaize of St. François Xavier.

Mr. Frederic-Dupont, Mayor of the 7th Arrondissement of Paris for 55 years, said, "Certainly this magnificent new organ will provide yet another means by which the American Church will serve the cultural needs of our community. We rejoice in its dedication." ■

Von Beckerath Orgelbau Opus 208 for the American Church in Paris

GREAT

- 16' Gedackt
- 8' Principal
- 8' Camba
- 8' Spitzflöte
- 4' Octave
- 4' Hohlflöte
- 2 1/2' Quinte
- 2' Octave
- 2' Waldflöte
- IV-V Cornet
- VI Mixture
- 16' Fagott
- 8' Trompette
- 4' Trompette

SWELL

- 16' Bordun
- 8' Violprincipal
- 8' Rohrflöte
- 8' Salicional
- 8' Voix céleste
- 4' Principal
- 4' Flûte traverse
- 2 1/2' Nasat
- 2' Schweitzerpfeife
- 1 1/2' Terz
- V Mixture
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremolo

POSITIF

- 8' Quintadena
- 8' Holzgedackt
- 4' Principal



Von Beckerath organ Opus 208 for the American Church in Paris (Photograph by Martin Holzapfel)

- 4' Rohrflöte
- 2' Octave
- 1 1/2' Larigot
- II Sesquialtera
- IV Scharf
- 8' Cromorne
- Tremolo

PEDAL

- 16' Principal
- 8' Octave
- 8' Gedackt
- 4' Octave
- 2' Nachthorn
- IV Mixture
- 16' Posaune
- 8' Trompette
- 4' Schalmey

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Brenda Lynne Leach received the Doctor of Musical Arts degree in organ from the Eastman School of Music where she studied with David Craighead. She won the Premier Prix d'Excellence and the Premier Prix de Virtuosité in the class of Marie-Claire Alain and continues to reside in Paris where she works as a teacher, church musician and recitalist.

Norman Dello Joio's Mass Settings: A Comparative Introduction

James McCray

Norman Dello Joio (1913–) enjoys an impressive record as a composer of choral music. Throughout his distinguished, lengthy career, he has written for all levels of choirs, and maintains a current catalogue of 48 separate titles. Clearly, the majority of his works have been secular, with many of those involving texts by the American poet, Walt Whitman. His style continues to have a broad appeal that is immediate and usually direct. Edward Downes capsules the essence of his musical style as having “a strong melodic vein, rhythmic vitality, a relatively restrained harmonic vocabulary, (and) an infectious brio and freshness of invention.”¹ These traits may be seen in most of his works and certainly are significant hallmarks of his choral music.

That Dello Joio would compose three settings of the mass is not surprising; however, the fact that he wrote no church music until 1951 is most astonishing because of his background. His father, an Italian church musician in New York, greatly influenced his musical style. One of his earliest memories is hearing his father practice organ accompaniments for Roman Catholic liturgical chant. Gregorian chant became a natural part of his musical spirit, and in many of his works, both vocal and instrumental, this influence can be found. Certainly, in his mass settings the chant element is prevalent, and a strong part of Dello Joio's lyricism is, in fact, indelibly linked to this early exposure. Furthermore, in his youth, Dello Joio held a position as a church organist which gave him extensive experience at playing for masses.

Thomas Bumgardner points out that “Dello Joio's most impressive sacred choral works were not written for the church but for the concert hall.”² Those works receive many more performances than his church music, and his involvement with the process of music education through the Music Educator's National Conference (MENC) and especially the Contemporary Music Project (CMP), has kept his music active with public school teachers. Also, his many works for solo instruments, particularly piano, have become standard repertoire. It is difficult to understand why his church music has not experienced that same degree of success as most of his other genres, yet, undeniably, it has not.

His first venture into church music was a 1951 work, *A Psalm of David*, that was based on a composition by the Renaissance composer Josquin Des Prez (1450–1521). In it the procedure of using both a Latin and English text was established, and this process was used in other liturgical works including one of the masses. Some of his other sacred music includes the 1960 Christmas settings, *A Christmas Carol* and *A Holy Infant's Lullaby*. Other short Christmas works are *Bright Star* and his versions of familiar Christmas carols including *God Rest Ye Merry, Gentlemen*; *Hark! The Herald Angels Sing*; *O Come, All Ye Faithful*; and *Silent Night*. In the 1970s he wrote several church compositions (non-liturgical) including *Psalm of Peace* and *The Psalmist's Meditation*. The most common textual source for his sacred music has been the Psalms. One of his most recent works, *Hymns Without Words* (1981), brings the textual concern to a new level as he explores the range of musicality through the use of works without meaning such as “rah,” “la,” “soom,” etc., to convey the mood, thus blending the sacred and secular into a fresh framework.

Dello Joio has composed three musical settings of the Mass, and all are intended to be celebrated rather than performed as concert settings. His three masses are *Mass* (1969) for SATB, brass choir and organ (piano); *Mass in Honor of the Blessed Virgin Mary* (1975) for STB or TTB (TBB), cantor, congregation, and organ with optional bass; *Mass in Honor of the Eucharist* (1975) for SATB, cantor, congregation and organ with optional orchestral material. Of these, clearly, the first setting is the most extensive in terms of musical development. Those from 1975 are more functional (Gebrauchsmusik) and omit the *Credo* making them considerably shorter in length. This interest in creating music that is functional may possibly be traced to his involvement with Paul Hindemith in 1940–41. Unquestionably, Hindemith provided much influence on the young composer. Robert Sabin suggests that Hindemith “constituted a turning point in his life. . . . the German master gave to the young American, whether he liked it or not, the highest ideals of self-discipline in writing, the sternest sense of formal logic and clarity of design.”³

Mass

The first mass was premiered on December 7, 1969 in the Church of Our Lady of Loretto on the campus of Saint Mary's College, Notre Dame, Indiana. Although

this college has always been strictly for women, Dello Joio wrote an SATB setting which necessitated the addition of the men of Notre Dame for the premiere. These two major Catholic institutions have enjoyed a long historical connection and are located on opposite sides of the street. Since that 1969 performance, Notre Dame has become a coeducational institution, but Saint Mary's College remained steadfast in its mission and today still admits only women. At one point in the early 1970s, shortly after the premiere of the Mass, there were extensive talks about merging these two schools, but for various reasons, including financial, autonomy was maintained.

The occasion for the commission was the 125th anniversary of Saint Mary's College, and the work was to use the new English version of the Liturgy. This music is cyclic in that all of the movements, except the *Sanctus*, are based on a five-note cell derived from the “*Ite Missa Est*” (see examples 1 and 2). As Bumgardner explains, this motive was “used earlier in *New York Profiles* and used later in *Psalm of Peace*.”⁴ As with all of his mass settings, the music generally is easy with energetic, yet uncomplicated rhythms; the harmonies employ mild dissonances typical of much of his choral writing, and the vocal lines are immodestly singable.

The brass instruments needed include 3 trumpets in C, 3 horns in F, 2 tenor trombones, 1 bass trombone and tuba. The Church of Loretto is not large, but is a circular building with walls that intensify the acoustics. Often in his music, the blurring of sounds and harmonies is accomplished as part of his style, and in this mass the overlapping of sound was enhanced by the church. Dello Joio has always been pragmatic to the extent that even performances of his music without the original orchestration are encouraged. His long involvement in music education in the United States helped him realize that, although an ideal orchestration is part of a composer's plan, music can be performed successfully with alternative accompaniments. Therefore, he never has been seriously bothered when his music is played by keyboard rather than orchestra, etc., and frequently, he makes several different versions of the same composition. Here, in this score, he indicates organ or piano, and the brass music is not disclosed which suggests that the work could be performed comfortably with keyboard alone.

The duration of the mass is about 21 minutes. It uses the Ordinary of the text with complete stops and movement indications for the *Sanctus* and *Benedictus*; this also occurs in the later mass settings. Musical delimitations of movements are inherent in a composer's mind, and, as with many others, the *Sanctus* and *Benedictus* are seen separately.


The slow, lyric *Kyrie* begins with an instrumental introduction that establishes the thematic content and harmonic palette for the work. The opening unison motive serves as the generator for the movement and returns throughout in various arrangements including fragmentation, inversion, extension, etc. This compositional process is typical of many of Dello Joio's works.

Examples 1 and 2 show the “*Ite Missa Est*” theme and its incorporation into the Mass, especially in the opening instrumental area. In this movement strict textual concern is observed as he faithfully maintains the 3+3+3 form of the thrice repeated three lines of text demanded by the Church in liturgical use. There are minimal words repeated for musical emphasis, but the skeleton outline of the mass text is obvious and set off with instrumental interludes between the sections. Throughout all of his masses these interludes usually function as brief connections between the choral material, and almost always are an outgrowth of previous material. Brief unaccompanied singing is used in the middle area, also highlighting the difference in the text.

The *Gloria* is quite rhythmic with driving, pulsating chords and lines that vivify the text. The instrumental opening hammers out the basic mass motive through seventh and ninth chords with internal, static dissonances that eventually are magnetically drawn to a bold, D Major closing chord (Example 3). As the unison choir enters, the accompaniment rapidly dissolves into contrapuntal lines and an ostinato that maintain the intensity and, eventually, erupt with rapid-fire interjections between the textual statements. The chordal opening is used as background for the singing throughout the movement, and helps build to the dramatic, exuberant “*Amen*” closing in the bright key of F# Major.

The *Credo* text is long with several different moods, and the music reflects those changes. As in the previous movements, an instrumental introduction stating the thematic material is first heard, and that music later serves as background for

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Example 1. "Ite Missa Est" motive.



Example 2. Mass (1969), Kyrie, ms. 1-11.



Example 3. Mass (1969), Gloria, ms. 1-5.



the vocal lines. The music starts with simple chant-like lines which soon develop into static chords similar to those ninth chords of the *Gloria*, although here they do not change notes as frequently; that slows down the harmonic flow for the assured choral explosion on "God of God, Light of Light." The succeeding section is slow for the crucifixion text, and then the opening material, in a modified form, returns to the tempo as Christ ascends into heaven. This final section grows as the lines become more trenchant and the harmonies increase their dissonances while maintaining the simple, familiar theme of the opening. Finally the five-note cell truncates into an "Amen" with immense force to close the movement.

The *Sanctus* is primarily unaccompanied. Two chords (E^b minor and B^b minor) are stated at the opening, and these serenely establish the sententious character for the contrapuntal vocal lines. The *Hosanna* is much faster with a celebrative, rhythmic instrumental background for the text that ultimately arrives at E^b Major giving a harmonic bookend to the movement.

The *Benedictus* is brief with four statements of the one-line text. Again, a one-measure introduction is used to present background for the voices. Here, the ninth chords, similar to, yet different from those of the *Gloria*, provide a gentle, unobtrusive shadow for the voices that later sing unaccompanied. This connects directly to the *Hosanna* which is a developed statement of the first *Hosanna* in the *Sanctus*. As before, it is fast and rhythmic with a sense of bravura.

The final movement, *Agnus Dei*, has brief solos for alto and baritone which help create a restrained responsorial effect. The mood of this movement is reposeful at the beginning, but Dello Joio builds the emotion so that, at the end, there is a powerful plea for peace that explodes and then disintegrates into a translucent, soft ending that humbly asks for peace.

This mass has divisi for the choir in several places throughout the work, but the vocal ranges are not excessive and appropriate to most adult choirs. It appears to be a cogent, personal statement that will have immediate appeal to the performers and the listeners. Of the three masses, this one is best for concert purposes. It has more musical depth than the others, is longer, has fewer smaller sections to interrupt the musical continuity, and seems to connect the movements more cohesively through the cyclic motive material. The music is poignant with a strong liturgical alliance through the basic motivic element that weaves throughout the mass.

Mass in Honor of the Blessed Virgin Mary

Mass in Honor of the Blessed Virgin Mary was commissioned by William M. Carrigan with credit to the National Center for the Liturgy. It calls for three-part choir with an indication that it could be performed by TTB, TBB, or women (SA) and TB. The congregation plays an important role in this setting and they, with the cantor, sing in every movement. At times they are in unison with the cantor, but sometimes their entrance is delayed a measure to assist with the finding of the starting pitch. This is a clever device, and usually is used when the preceding phrase does not end on the starting pitch for the congregation.

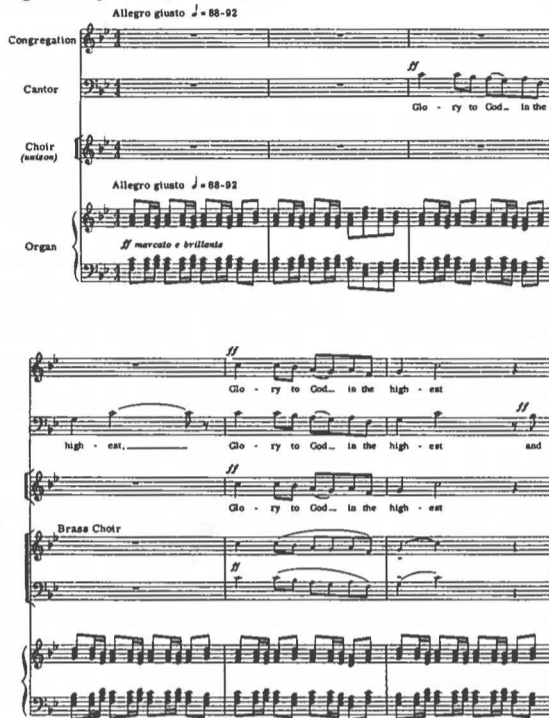
The *Kyrie* begins with an organ introduction that, as in the Saint Mary's Mass, opens with a simple unison line. This motive is the basis for the movement, and is sung by the cantor and congregation when they enter (Example 4).

The *Gloria* is the longest movement, consisting of several sections with different tempi. It is in this movement that the brass choir is used, adding to the festive character. As in the previous mass, polychords which create energy are used to

Example 4. Virgin Mary Mass, Kyrie, ms. 1-12.



Example 5. Virgin Mary Mass, Gloria, ms. 1-6.



begin the movement, and they return in various places to emphasize the text. Contrasting this are chromatic lines and chords in the section on the text "We worship you," and the slower, more elegiac areas are interspersed among the dance-like sections. The brass choir doubles the organ music and exists primarily to give color to the sound (Example 5).

There is no *Credo* setting. The *Sanctus* is very sentimental in the vocal music with simple, easily memorable tunes. The *Hosanna* is faster with the familiar

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driving rhythmic background that is doubled by the brass. Most of the choral music is in unison giving strength to the sound. The *Benedictus* is less than two pages and leads directly into an exact repeat of the *Hosanna* of the *Sanctus*. This procedure was very common in mass settings of the past, and helped give unification to the extended multi-movement works.

The final movement, *Agnus Dei*, has a "pop-like" character, and is, at times, "bluesy". The keyboard background sets a type of harmonic ostinato pattern beneath the mellifluous melody; this is a sharp contrast to the more typical *Agnus Dei* settings that tend to be melancholy. The brass are used briefly, and the final statement of the text "grant us peace," which often is an extensive setting to balance the first part of the text, is given minimal musical treatment by Dello Joio, consisting of two simple statements by the choir and the cantor/congregation to close the movement in C Major.

This mass is very functional and conspicuously designed for church use. The singers' lines are essentially stepwise, usually with short phrases, and often in unison or doubled by the instruments. There are many areas of repetition and Dello Joio's approach of making this accessible to almost any group, is quite successful.

Mass in Honor of the Eucharist

Mass in Honor of the Eucharist also was written in 1975, but was not published until a year later. It was commissioned by the Board of Governors of the Forty-First International Eucharistic Congress in Philadelphia, and is dedicated to the memory of Pope John XXIII. In addition to the SATB choir, separate music for cantor and congregation is featured as in the previous mass. Unlike his other two mass settings, however, this one includes additional material of antiphons, acclamations and responses for liturgical use, provided at the end of the published version of the mass.

Both Latin and English texts are provided in this mass. English is given first beneath the music, and the titles of the movements also reflect the English preference so that the opening is called *The Lord Have Mercy (Kyrie)*; in his other masses, he retained the Latin titles, but here, possibly out of respect for the directions set by Pope John XXIII to whom it is dedicated, the vernacular titles are used. The unison, instrumental opening is similar to the other mass settings (Example 6). The role of the cantor and congregation also parallel the 1975 companion mass. In general, the harmony, rhythm and melody have the same haunting quality as an earlier work of his, *Evocations*, and many of its musical gestures appear here.

The *Glory to God (Gloria)* is an exciting, ebullient setting that, as with his other masses, grows from repeated ninth chords in the accompaniment. There are two configurations of the harmonic themes which recur in the movement (Example 7). The middle section, "Lord God, Lamb of God," is slower and more dramatically lyric, although the rhythmic energy is not lost; this change of tempo occurs in a different textual area than the *Virgin Mary Mass*. At the text, "For You alone are the Holy One," the opening tempo and material return, but with some developmental changes. The movement builds to an enthusiastic "Amen" ending as the chordal motive hurls itself toward the final C Major chords. This movement is certain to be thrilling in any performance situation.

Dello Joio again omits the *Credo* as in the *Virgin Mary Mass*. The movement *Holy (Sanctus)* opens quietly in an ethereal mood which unfolds into the celebrative *Hosanna* that draws on the harmonic rhythm of the *Gloria* motives. The *Benedictus* does not have a separate title heading and consists of only one full statement of the text before there is a repetition of the earlier *Hosanna*. This brief *Benedictus* is pensive and inchoate.

The *Lamb of God (Agnus Dei)* movement has a quiet tenderness. Some of the rhythmic motives from previous movements appear, but only as hints of the past rather than dominant themes. The organ provides a wistful background with simple, soloistic areas. Following some distantly related chords above a G pedal tone, a benign C Major "grant us peace" closes the mass.

The additional antiphons and other responses are very short with options for use by cantor or choir, and repeated by the congregation. They are easy, straightforward, functional musical statements.

This mass has many delightful areas of musical sagacity. Although it is not as consistently penetrating as his first mass, it does have enough musical interest to be performed as a concert piece under special conditions, and the congregation part could be omitted with no loss to the effect of the setting. Except for one short phrase, the congregation is always doubled by the cantor. The organ writing is not difficult, but does have a salient purpose and will be enjoyed by most organists.

In retrospect, several comparative and contrasting observations can be made about Norman Dello Joio's three masses.

- All were commissioned and written within a six year period.
- All are intended for liturgical use. The Saint Mary's Mass is most appropriate for concert use, although the Eucharist Mass could be used in a concert by eliminating the congregation's part which is doubled by the cantor. The Blessed Virgin Mass seems to have less musical depth and is more functional in nature.
- All use organ as the basic keyboard instrument. The Saint Mary's and Blessed Virgin Masses use brass, although they are not required for the Blessed Virgin Mass; the brass usually double the singers or the keyboard. All could be performed with organ alone and the Saint Mary's Mass suggests piano as an alternative.
- All have obvious connections to Gregorian chant and Dello Joio's Catholic background is unmistakable.
- All are in Dello Joio's typically romantic, lyric style and all have areas of great rhythmic vitality.
- The Blessed Virgin and Eucharist Masses have music for cantor and congregation. The Saint Mary's Mass has brief moments in one movement for alto and baritone solos.
- All have English ICET texts for liturgical use, and the Eucharist Mass also has an alternative Latin version. The music/text for the congregation is available separately for the Blessed Virgin and Eucharist Masses.
- The *Kyrie* movements are all slow and begin with instrumental introductions that present the thematic material to be used later. They all end on a major chord in a tonal area different from where the movement began; two end in C Major.
- The *Gloria* movements are all fast and begin with a rhythmic, chordal instrumental introduction that recurs beneath the singing. The Saint Mary's Mass does not have tempo changes for sub-sections. All have a driving spirit that tends to propel the music toward a bravura "Amen" closing.
- The *Credo* movements are omitted in the Blessed Virgin and Eucharist Masses. In the Saint Mary's Mass, it is the longest movement with tempo changes for sub-sections (this may be why this mass does not do so in the *Gloria* as do the others, since they have no *Credo*).
- The *Sanctus* movements are generally slow and lyric; they all connect to a faster, more rhythmic *Hosanna*.

Example 6. Eucharist Mass, Kyrie, ms. 1-17.

Example 7. Eucharist Mass, Gloria, ms. 1-4, 12-17.

- The *Benedictus* movements are slow, pensive statements that connect to the faster *Hosanna*. All three *Hosanna* movements are based on the previous *Hosanna* of the *Sanctus*, and those in the Blessed Virgin and Eucharist Masses are exact repetitions. The Saint Mary's Mass uses the same material in a slightly altered version.
- The *Agnus Dei* movements are slow and all end in C Major with little musical treatment for the final textual statement, "grant us peace." The Blessed Virgin movement is in 6/8 and somewhat less serious in nature than the other settings.
- The Eucharist Mass has additional material for liturgical use. These additional musical settings are brief and include antiphons, acclamations, and responses.
- The choral music is not difficult and suitable for most adult ensembles with the Saint Mary's Mass placing the most demands on the singers. Divisi areas occur for short periods of time.
- The organ writing is primarily accompanimental with numerous solo areas as introductions and interludes. Only the Eucharist Mass is specifically for organ alone, and here the music is written on three staves but without registration suggestions.

Notes

- Edward Downes, "The Music of Norman Dello Joio," *Musical Quarterly*, 48, No. 2 (April 1962), p. 149.
- Thomas Bumgardner, *Norman Dello Joio*. Boston: Twayne Publishers, 1986, p. 40.
- Robert Sabin, "Norman Dello Joio," *Musical America* (December 1, 1950), p. 9.
- Bumgardner, p. 41.

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Music

Mass, SATB and organ with instrumental material available on rental. Marks Music Corporation, No. 4494 (Hal Leonard). *Mass in Honor of the Blessed Virgin Mary*, three-part choir, organ, cantor, and congregation. Congregation part published separately in packages of 50 copies and optional brass available on rental. Associated Music Publishers A-718 (G. Schirmer/Hal Leonard). *Mass in Honor of the Eucharist*, SATB, organ, cantor and congregation. Congregation part published separately in packages of 50 copies and an orchestral version is available in rental. Associated Music Publishers A-720 (G. Schirmer/Hal Leonard).

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 SEPTEMBER
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also 16 September)
Diane Bish; Valparaiso Univ, Valparaiso, IN 8 pm
- 16 SEPTEMBER
Robert Noehren, workshop; First Presbyterian, Buffalo, NY 10 am
Church Music Seminar; Christ the King Lutheran, Brookfield, WI 9 am
David Hurd; St Andrew's Episcopal, Louisville, KY 8 pm
- 17 SEPTEMBER
Will Headlee; Syracuse Univ, Syracuse, NY 8 pm
Wayne Marshall; SS Peter & Paul Cathedral, Washington, DC 5 pm
Charles Tompkins; Boulevard Baptist, Anderson, SC 7 pm
Brampton Smith, John McGovern; First Unitarian-Universalist, Detroit, MI 2 pm
+ **David Cherwin**; Christ the King Lutheran, Brookfield, WI 4 pm
Sue Jones, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm
John Obetz; St Mary's Cathedral, Peoria, IL 3:30 pm
Michael Farris; Briarwood Presbyterian, Birmingham, AL 4 pm
- 19 SEPTEMBER
Russell Patterson; Irvine Auditorium, Philadelphia, PA noon
Robert Noehren; First Presbyterian, Buffalo, NY 8 pm
- 20 SEPTEMBER
Karel Paukert; Cleveland Museum, Cleveland, OH noon
- 22 SEPTEMBER
Children's Choral Conference; American Boy-choir School, Princeton, NJ (also 23 September)
Douglas Butler; Trinity Church, Boston, MA noon
Choral Concert, with orchestra; Lindenwood Christian, Memphis, TN 7:30 pm

Gunther Fetz; Salem Ev. Lutheran, Wausau, WI 8 pm
***Janette Fishell**, workshop; St Matthew's Lutheran, Wauwatosa, WI 7 pm
Marianne Webb; SIU, Carbondale, IL 8 pm
Herndon Spillman; Calvary Baptist, Jackson, MS 8 pm

23 SEPTEMBER
Church Music Workshop; Lindenwood Christian, Memphis, TN 9 am
Diane Skrobis, Children's Choirs Workshop; St Matthew's Lutheran, Wauwatosa, WI 10 am
Church organist workshop; Elmhurst College, Elmhurst, IL 8:30 am

24 SEPTEMBER
Susan Armstrong; St John's, Bangor, ME 2:30 pm
James Johnson; Harvard University, Cambridge, MA 5:30 pm
Thomas Murray; First Congregational, Madison, CT 4 pm
Harrison Oxley; Cadet Chapel, West Point, NY 3:30 pm
Kim Heindel, with brass; Lehigh Univ, Bethlehem, PA 3 pm
Charles Tompkins; Trinity Episcopal, Huntington, WV 4 pm
Carol Teti; Christ Lutheran, Athens, OH 4 pm
***Janette Fishell**; Holy Communion Lutheran, Milwaukee, WI 4 pm
Margo Halsted, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm
Gunther Fetz; Pilgrim Congregational, Duluth, MN 4 pm
William Ziegenfuss, with brass; Christ Church Cathedral, New Orleans, LA 4 pm

26 SEPTEMBER
Thomas Dressler; Irvine Auditorium, Philadelphia, PA, noon
Frederick Swann; Elon College, Elon, NC

27 SEPTEMBER
Rosalind Mohnsen; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

29 SEPTEMBER
Anton Heiller Festival; Southern College, Collegedale, TN (through 30 September)

1 OCTOBER
Oxford Schola Cantorum; St Bartholomew's, New York, NY 3 pm
***Thomas Trotter**; Christ UMC, Bethel Park, PA 8 pm
Craig Cramer; St Paul's Lutheran, Dillsburg, PA 3 pm
Larry Smith; Duncan Mem UMC, Ashland, VA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

3 OCTOBER
Peter Olds-Clarke; Irvine Auditorium, Philadelphia, PA noon

6 OCTOBER
Gerre Hancock; St Paul's Episcopal, Jackson, MI 7:30 pm

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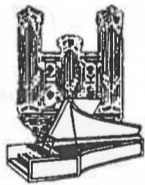
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Carleton Young, workshop; Univ of Evansville, Evansville, IN 7 pm (also 7 October)

7 OCTOBER
Gerre Hancock, workshop; St Paul's Episcopal, Jackson, MI 10 am
Naji Hakim, workshop; Univ of Evansville, Evansville, IN 11 am (also 8 October)

8 OCTOBER
David Craighead; SUNY, Fredonia, NY 4 pm
Sankt Annee Youth Choir; St Bartholomew's, New York, NY 3 pm
John Weaver; Madison Ave Presbyterian, New York, NY 4 pm
Thomas Trotter; Greene Mem UMC, Roanoke, VA 5 pm
Delbert Disselhorst; Duke University, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Walker; Westminster Presbyterian, Dayton, OH 4 pm
Larry Smith; First Congregational, Battle Creek, MI
Christopher Herrick; St Paul's, Flint, MI 4:30 pm
William Albright; Univ of Wisconsin, Madison, WI
Byron Blackmore; Our Savior's Lutheran, LaCrosse, WI 4 pm

9 OCTOBER
John Walker, masterclass; Westminster Presbyterian, Dayton, OH 10 am
Ulrich Boehme; St Thomas Aquinas College, St Paul, MN 8:15 pm

10 OCTOBER
Leonard Ciampa; Irvine Auditorium, Philadelphia, PA noon
Thomas Trotter; All Saints Church, Atlanta, GA 8:15 pm

13 OCTOBER
John Rose; Welbourne UMC, Richmond, VA 8 pm
Karl Moyer; St Joseph Catholic, Lancaster, PA 8 pm
Michael Farris; Grace Lutheran, State College, PA
Michael Murray; St Paul's Episcopal, Akron, OH 8 pm

15 OCTOBER
Herndon Spillman; Busch-Reisinger Museum, Cambridge, MA 5:30 pm
Choral Concert; St Bartholomew's, New York, NY 3 pm
John Weaver; Union Presbyterian, Schenectady, NY
Joyce Jones; Cadet Chapel, West Point, NY 3:30 pm
Church Music Symposium; Westminster College, Princeton, NJ (through 17 October)
Harry Huff, with saxophone; National Christian, Washington, DC 4 pm
Charles Tompkins; First UMC, Brevard, NC 3 pm
David Craighead; Advent Episcopal, Spartanburg, SC 4 pm
Johannes Geffert; Cleveland Museum, Cleveland, OH 2 pm
Joseph Butler; First Congregational, Columbus, OH 8 pm
James Hammann; First Unitarian, Detroit, MI 2 pm

16 OCTOBER
Choral & Organ Masterclasses; St Philip Lutheran, Chicago, IL 7:30 pm

17 OCTOBER
Matteus Choir; St. Bartholomew's, New York, NY 6 pm
Donald Raphael; Irvine Auditorium, Philadelphia, PA noon
Johannes Geffert; First Presbyterian, Burlington, NC 8 pm
Naji Hakim; Southern College, Collegedale, TN 8 pm
Brampton Smith & John McGovern; First Unitarian, Detroit, MI 2 pm
John Tuttle; Uhlein Hall, Milwaukee, WI 8 pm

18 OCTOBER
Zeeland Boys Choir; St Bartholomew's, New York, NY 12:10 pm

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20 OCTOBER
David Higgs; Univ of Alabama, Tuscaloosa, AL

21 OCTOBER
David Higgs, masterclass; Univ of Alabama, Tuscaloosa, AL 9:30 am

22 OCTOBER
James Johnson; Busch-Reisinger Museum, Cambridge, MA 5:30 pm
Naji Hakim; Mission Church, Roxbury, MA 3 pm
Alan Morrison; Madison Ave Presbyterian, New York, NY 4 pm
Mary Milligan; First Presbyterian, Allentown, PA 7:30 pm
Beth Melcher; First UCC, Reading, PA 3 pm
John Walker; Fox Chapel Presbyterian, Pittsburgh, PA 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
John Obetz; Christ Episcopal, Warren, OH 4 pm
Nancy Lancaster; Pilgrim Congregational, Duluth, MN 4 pm

24 OCTOBER
John Bertolette; Irvine Auditorium, Philadelphia, PA noon

27 OCTOBER
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also 28 October)
Donald Sutherland, Phyllis Bryn-Julson, organ & voice; St Luke Lutheran, Silver Spring, MD
Olivier Latry; First Presbyterian, Glens Falls, NY 8 pm

29 OCTOBER
Hayko Siemens; Busch-Reisinger Museum, Cambridge, MA 5:30 pm
Olivier Latry; All Souls Unitarian, New York, NY 8 pm
John Weaver; Prospect Presbyterian, Maplewood, NJ
Frederick Swann; Christ Church, Bethel Park, PA 4 pm
Gillian Weir; Assumption Basilica, Baltimore, MD 2:30 pm
Martin Haselböck; Cleveland Museum, Cleveland, OH 2 pm
James Hammann; First Unitarian, Detroit, MI 2 pm

31 OCTOBER
Phantom of the Opera; Irvine Auditorium, Philadelphia, PA 8, 11 pm

UNITED STATES
West of the Mississippi

15 SEPTEMBER
Carole Terry, Roger Sherman; St Mark's, Seattle, WA 8 pm

17 SEPTEMBER
Edward Hansen, David Dahl; St Mark's, Seattle, WA 4 pm

18 SEPTEMBER
Mary Preston; Village Presbyterian, Prairie Village, KS 8 pm

19 SEPTEMBER
Christopher Young; Univ of Northern Iowa, Cedar Falls, IA 8 pm

22 SEPTEMBER
Jesse Eschbach, masterclass; First Presbyterian, Tyler, TX 7:30 pm
Eileen Coggin; St Leander, San Leandro, CA 8 pm

23 SEPTEMBER
Jesse Eschbach; First Presbyterian, Tyler, TX 7:30 pm

24 SEPTEMBER
Gerre Hancock, with hymn festival; Dordt College, Sioux Center, IA 2:30 pm
David Higgs; Boston Ave UMC, Tulsa, OK 5 pm

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25 SEPTEMBER

David Jenkins; College of St Thomas, St Paul, MN 8:15 pm

26 SEPTEMBER

Gerre Hancock; First UMC, Houston, TX 7 pm
Eileen Coggin; Old St Mary's, San Francisco, CA 12:30 pm

29 SEPTEMBER

John Obetz; Grace & Trinity Cathedral, Kansas City, MO 8 pm
Frederick Swann; First Baptist, Bakersfield, CA 8 pm

30 SEPTEMBER

Marilyn Keiser, workshop; St Mark's Episcopal, Berkeley, CA 10 am

3 OCTOBER

Thomas Trotter; Washington Univ, St Louis, MO 8 pm

6 OCTOBER

Thomas Trotter; St Luke's UMC, Houston, TX 8 pm

8 OCTOBER

Jubilee Singers; La Jolla Presbyterian, La Jolla, CA 7 pm

10 OCTOBER

Judith Hancock; Westminster Presbyterian, Pasadena, CA

12 OCTOBER

Bach Organ Conference; Univ of Nebraska, Lincoln, NE (through 14 October)
Mary Preston; University Park UMC, Dallas, TX 7:30 pm

13 OCTOBER

Carole Terry; Central Presbyterian, Denver, CO 7:30 pm

14 OCTOBER

Carole Terry, masterclass; Central Presbyterian, Denver, CO 1 pm

15 OCTOBER

Gillian Weir; Augustana Lutheran, Denver, CO 8 pm
Cherry Rhodes; Grace Cathedral, San Francisco, CA 5 pm

22 OCTOBER

Carlene Neihart; First UMC, Warrensburg, MO 4 pm
John Weaver; Second Presbyterian, Little Rock, AR 3 pm

23 OCTOBER

Olivier Latry; St Stephen, Ft Worth, TX 8 pm

24 OCTOBER

Anne & Todd Wilson; Wesley UMC, Muscatine, IA 7:30 pm
David Craighead; Brigham Young Univ, Provo, UT 7:30 pm

25 OCTOBER

Olivier Latry; Trinity Episcopal, Galveston, TX

27 OCTOBER

John Walker; Ascension Lutheran, Thousand Oaks, CA 8 pm

29 OCTOBER

David Craighead; Trinity Episcopal, Portland, OR 5 pm

INTERNATIONAL

20 SEPTEMBER

Gillian Weir; St Marie's Cathedral, Sheffield, England 8 pm

29 SEPTEMBER

Thomas Trotter; Deer Park United Church, Toronto, Ontario 8 pm

14 OCTOBER

John Vandertuin; Redeemer College, Lancaster, Ontario 8 pm

15 OCTOBER

Thomas Trotter; Suntory Hall, Tokyo, Japan

31 OCTOBER

Olivier Latry; Basilica Notre Dame, Quebec City, Quebec 8 pm

Organ Recitals

DIANE MEREDITH BELCHER, First United Methodist Church, Brevard, NC, April 9: *Prelude and Fugue in A Minor*, S. 543, Bach; *Miniature Suite for Organ*, Ireland; *Nine Preludes*, Milhaud; *Arches*, Litaize; *Passacaglia on a theme by Dunstable*, Weaver; *Song of May*, Jongen; Final (*Symphonie III*), Vierne.

DENNIS W. BERGIN, Manchester United Methodist Church, Manchester, MO, May 21: Final (*Symphonie III*), Vierne; *Schmücke dich*, S. 654, Herr Jesu Christ, S. 655, *Prelude and Fugue in E-flat Major*, S. 552, Bach; *Desseins éternels*, Dieu parmi nous (*La Nativité*), Messiaen; "The Fountain" (*Nocturnes*), Delamarter; "Impromptu" (*Pièces de Fantaisie*), Vierne; *Hallelujah! Gott zu loben*, Op. 52, No. 3, Reger.

DAVID BURTON BROWN, Grace Lutheran Church, Lancaster, PA, May 21: *Prelude and Fugue in E Minor*, Bruhns; *Veni Creator, en taille à 5*, de Grigny; *Toccata and Fugue in D*, Op. 59, Reger; *Ein Stück für ein Orgelwerk in einer Uhr*, K. 594, Mozart; *Andante sostenuto (Symphonie Gothique)*, Op. 70, Widor; Final (*Sixième Symphonie*, Op. 59), Vierne.

CHARLES CALLAHAN, First United Methodist Church, Wilson, NC, April 27: *Grand Jeu, du Mage; Sicilienne*, von Paradis; *A Maggot (Concerto III)*, Arne; *Passacaglia and Fugue in C Minor*, Bach; *Postlude in D*, Smart; *A Solemn Melody*, Davies; *A Song of Sunshine*, Hollins; *Pomp and Circumstance March No. 1 in D*, Eglar; *Thanksgiving Fanfare for Trumpet and Organ*, Aria, *Partita on Diademata*, Callahan.

DAVID CHRISTIANSEN, St. Paul's Ev. Lutheran Church, Brenham, TX, May 7: *Saraband for the Morning of Easter*, Howells; *Adagio in E Major*, Bridge; *Prelude and Fugue in D Major*, Bach; *Introduction and Passacaglia in D Minor*, Reger; *Praeludium in G*, Bruhns; *Seelenbraeutigam*, Near, Now, Ore; *Andante cantabile (Symphony No. 4)*, Widor; *Allegro (Symphony No. 2)*, Vierne.

CATHARINE CROZIER, with Los Angeles Concert Orchestra, First United Methodist Church, Santa Monica, CA, April 30: *Pastorale*, Roger-Ducasse; *Fantasy for Flute Stops, Requiesscat in Pace*, Sowerby; *Passacaglia quasi Toccata on the Theme B-A-C-H*, Sokola; *Toccata Festiva*, Op. 36, Barber; *Symphony No. 3 in C Minor*, Saint-Saëns.

ROBERT DELCAMP, Holy Trinity Lutheran Church, Akron, OH, March 10: *Allegro appassionato (Sonata No. 5, Op. 80)*, Guilman; *18 Variations*, Guillou; *Andante sostenuto (Symphonie Gothique)*, Op. 70, Allegro (*Symphonie VI*), Widor; *Te Deum*, Demessieux; *Ave Maria. Ave Maris Stella*, Langlais; *Scherzo (Douze Pièces)*, Litaize; *Variations sur un Noël*, Op. 20, Dupré.

JAMES WEST GOOD, Thalia Lynn Baptist Church, April 23: *Processional*, Mathias; *Partita on 'St. Anne'*, Op. 6, Manz; *Passacaglia in C minor*, S. 582, Bach; *Cortège et Litanie*, Op. 19, Dupré; *Tuba Tune*, Lang; *Prelude and Fugue in E-flat Major*, Op. 99/III, Saint-Saëns; *Softly and tenderly Jesus is calling, We're marching to Zion*, Held; *Finale (Symphonie I, Op. 14)*, Vierne.

UWE-KARSTEN GROSS, St. Paul's Ev. Lutheran Church, Brenham, TX, March 5: *Suite for Organ*, Purcell; *Herzlich tut mich verlangen, Von Gott will ich nicht lassen, Ein feste Burg ist unser Gott*, Buxtehude; *Trio Sonata in E-flat Major*, Bach; *Partita on "Herzlich tut mich verlangen"*, Krol; *Sonata No. 6 in D Minor*, Mendelssohn.

ROBERT E. JACOBY II, First Presbyterian Church, Topeka, KS, May 21: *Now thank we all our God*, Karg-Elert; *Concerto in G Major*, S. 592, *Sheep may safely graze*, S. 208, Bach; *Choral Fantasy on Lobe den*

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CARLENE NEIHART, Central Presbyterian Church, Kansas City, MO, May 15: *Prelude in D Minor*, Pachelbel; *Jesus by His bitter cross*, Vogler; *Fantasy and Fugue in G Minor*, S. 542, Bach; *Moto Ostinato*, Eben; *Impromptu*, Vierne; *Prelude and Fugue on BACH*, Liszt.

LEE E. NORTHCUTT, St. Thomas Church, New York, NY, May 7: *Crown Imperial*, Walton; *Prelude and Fugue in G*, Op. 37/2, Mendelssohn; *Chant de Mai*, Op. 53/1, Choral, Op. 37, Jongen; *Praeludium und Fuge G-dur*, S. 541, Bach; *Elegy*, Thalben-Ball; *Final (Symphonie I)*, Vierne.

ROBERT PARRIS, Mercer University, Macon, GA, March 19 and 24: The Eighteen Leipzig Chorale Preludes, Bach.

KAREL PAUKERT, Museum of Art, Cleveland, OH, April 16: *Madame vous. aves. mon. cuer.* M.A. Cavazzoni; *Partite sopra la Aria della Folia da Spagna*, Introduction and a Pastoral, Pasquini; *Sonata in D Major*, *Sonata in G Major*, Scarlatti; *Sinfonia in D Major*, Bergamo; *Assolo*, Centemeri; *Sonata in G Major*, Bellini.

CHRISTA RAKICH, Fountain of Life Lutheran Church, Sun City, AZ, March 2: *Praeludium in E Minor*, Bruhns; *Nun danket*, S. 657, Von Gott will ich nicht lassen, S. 658, *Komm Gott, Schöpfer, heiliger Geist*, S. 667, *Nun komm, der Heiden Heiland*, S. 659, 660, 661, Bach; *Prelude and Fugue on 'O Traurigkeit, O Herzeleid'*, Smyth; *I think when I read that sweet story of old, All things bright and beautiful, Wonderful words of life*, Diemer; *Prelude and Passacaglia in F Minor*, in *festo Pentecostes*, Woodman.

NAOMI ROWLEY, with Susan Palo Chervien, singer, Ascension Lutheran Church, Riverside, IL, April 7: *Plein jeu, Récit, Grand jeu (1^{er} Livre d'Orgue)*, DuMège; *Noël sur les Flûtes*, Daquin; *Ave verum, Pater noster*, Chausson; *Prelude, Fugue et Variation*, Op. 18, Franck; *Pièce d'Orgue*, S. 572, Bach; *Choral varié sur le thème du 'Veni Creator'*, Op. 4, Durufé; *Agnus dei*, Domine, non sum dignus, Deo gratias, Alleluia (Messe pour le jour de la Paix), Jolivet; *Alleluyas*, Preston; *Pastorale*, Milhaud; *Grand Choeur Dialogué*, Gigout.

ROBERT SHEPHER, Second Presbyterian Church, Indianapolis, IN, May 7: *Pièce Héroïque*, Franck; *Plein jeu, Basse de Cromorne*, Sur les Grands Jeux (*Suite du Deuxième ton*), Clérambault; *Toccata and Fugue in D Minor* (Dorian), S. 538, Bach; *Suite Gothique*, Boëllmann; *Choral in A Minor*, Franck.

PETER STOLTZFUS, St. Paul's Episcopal Church, Flint, MI, April 23: *Noël sur les jeux d'anches*, Daquin; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Introduction and Variations (Suite)*, Alain; *Moto Ostinato (Sunday Music)*, Eben; *2^{ème} Symphonie*, Op. 20, Vierne.

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JOHN VANDERTUIN, Trinity Christian Reformed Church, St. Catharines, Ontario, April 28: *Toccata in D Minor*, Op. 59, No. 5, Reger; *Schmücke dich*, S. 654, *Allein Gott*, S. 664, Bach; *Sonata No. 1 in F minor*, Mendelssohn; Theme and Variations (*Hommage à Frescobaldi*), Langlais; *Toccata in C*, Schmidt; *Concerto Op. 4, No. 2*, Handel; *Jesu meine Freude, Variations, Fugue and Chorale 'A mighty fortress is our God'*, Vandertuin.

D. DEWITT WASSON, St. Barnabas Episcopal Church, Ardsley, NY, April 16: *Fanfare Toccata*, Lemmens; *Simple Gifts: A Shaker Melody*, Held; *Werde munter, mein Gemute*, Reger; *Erbarm dich mein, o Herre Gott*, S. 721, *Toccata und Fuga D-Moll*, S. 565, Bach; *Tut mir auf die schöne Pforte*, Op. 5, No. 5, *O Jesu Christ, dein Kripplein*, Op. 22, No. 3, *God of Grace*, Op. 14, No. 1, Manz; *Exultate*, Op. 3, No. 3, Gawthrop; *Herzlich thut mich verlangen*, Krebs; *Dorian Toccata und Fuga D-Moll*, S. 538, Bach; *An Wasserflüssen Babylon*, Op. 65, No. 12, Karg-Elert; *Lasst uns erfreuen, Mit Freuden zart*, Schack; *Toccata (Symphonie V)*, Widor.

JAMES WELCH, St. Thomas Church, New York, NY, May 14: *Fanfare*, Proulx; *Fuge G-dur*, S. 576, Bach; *Trio*, Hurford; *Marche des Marseilloises, et l'Air 'Ça-ira'*, Balbastre; *Tarantella*, Lemare; *In Springtime*, Kinder; *An old Irish air: The Little Red Lark*, Clokey; *Roulade*, Bingham; *My shepherd will supply my need*, Wood; *Passacaglia quasi Toccata sul Tema Bach*, Sokola.

BRIAN WILSON, with Maury Wilkinson, flute, Museum of Art, Cleveland, OH, April 30: *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christe, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, Bach; *Prière*, Op. 20, Franck; *Sonata da chiesa for flute and organ*, Martin; *Prelude and Fugue in A-flat Major*, Op. 36, No. 2, Dupré.

TODD and ANNE WILSON, Presbyterian Church of the Covenant, Port Arthur, TX, March 7: *Sonata in D Minor for Organ Duet*, Op. 30, Merkel; *Allegro*, Wesley; *Fantasia in F Minor*, Schubert; *Final*, Op. 27, No. 7, Dupré; *German Rounds*, Op. 24, No. 4, Moszkowski; *Variations on a Theme of Paganini*, Wilson; *Larghetto (Concerto No. 2 in F Minor)*, Chopin; *Overture to William Tell*, Rossini/Buck.

PAUL WRIGHT, First Presbyterian Church, Topeka, KS, April 11: *Gaudeamus*, Campbell; *Largo*, Allegro, *Aria and Two Variations*, Festing; *Rhapsody No. 3 in C-sharp Minor*, Howells; *Prelude and Fugue in B Minor*, Bach; *Adagio (Suite Modale)*, Peeters; *Dialogue sur les mixtures*, Langlais; *Sonata on the 94th Psalm*, Reubke; *Star Wars*, Williams.

CHRISTOPHER YOUNG, Church of the Ascension, Chicago, IL, April 30: *Grand Dialogue in C*, Marchand; *O Mensch, beweine dein Sünde gross*, *Pièce d'Orgue*, S. 572, Bach; *Allegro (Symphonie VI)*, Widor; *Sonata III*, Mendelssohn; *What a friend we have in Jesus*, Bolcom; *Prelude and Fugue on the Name of 'Alain'*, Durufé.

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