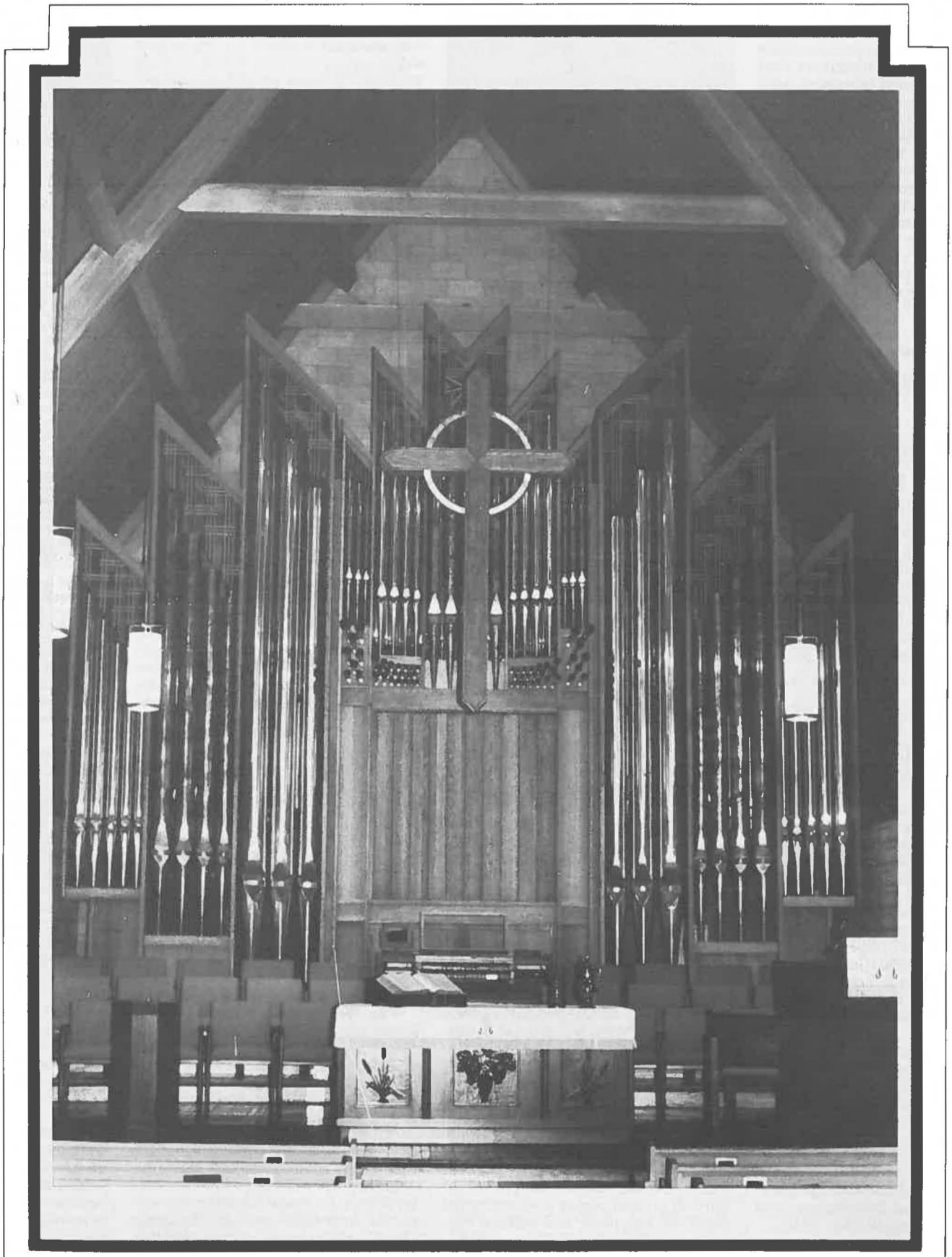


THE DIAPASON

AUGUST, 1990



First Presbyterian Church, Highland, IN
Specification on page 14

Letters to the Editor

Correction

While thanking you for your mention of the installation of the newly-restored Hutchings at Helderberg Reformed Church (June issue, page 20), please allow me to point out an error. Helderberg Reformed Church is *not* in Altamont (correct spelling), NY, but rather in Guilderland Center (Zip 12085). Thank you for your attention to our new installation. We are very happy with the organ and appreciate your coverage.

Agnes Armstrong
Altamont, NY

Easy Transposer:

Before ordering this obviously utile addition (May, p. 17) for our organ I would like to ask a few questions. Since our organ operates on electricity (and some wind) would your transposer work for us? Our soloists sing in the right key but usually sing flat. Will your transposer adapt to semitones? With our new church located in the country I must connect the batteries before playing—and hopefully remember to put on the recharger later—so would your transposer work on 12 volts DC? But then I see that it is for tracker organs so presume no power supply is needed. In the new location our organ is on two levels. Would we need two transposers?

Come to think of it, the instrument is four divisions so we probably need four transposers. Of course we COULD eliminate the Pedal Organ since the notes are so low nobody can hear them and since I try not to play the pedals as much as possible.

I hope the number of transposers we need will be available after we receive replies to our questions.

Yours for musicier music,
Stanton Hyer
Ft. Pierce, FL

I read with delight your noticeable ad for the "Easy Transposer" in the May issue. Is your transposer constructed from AMF or Brunswick bowling alley pin setting mechanisms? Or do you import from Europe or Japan? Do you have any prototypes on display in the greater metropolitan Atlanta area? If I act as if I believe you, do I get a free demonstration, or better yet, a camera or microwave for showing interest in your product? Since you have so much money for such a nice ad, maybe you'll consider a cash bonus if I actually show up at a demonstration. Please respond at your earliest convenience; I am in need of both cash and prizes.

Name withheld by request

Here & There

Pipe Organ Sales and Service of Lithonia, GA, and Wicks Organ Company of Highland, IL will jointly sponsor an organ adjudication at First United Methodist Church of Douglasville, GA on August 4. The competition is for students who will be studying in the state of Georgia. There is no age limit. This will be the third annual adjudication. There are three categories: Advanced, Intermediate and Beginning. Information may be obtained by calling Pipe Organ Sales and Service at 404/482-4845.

A series of Workshops for Church Organists will be sponsored by Elmhurst College September 8 and 22, designed for church organists with little or no formal training. September 8: David Cherwien, organ registration; Donald Saliers, psalmody, introduction to the new Methodist Hymnal; Bruce Bengtson, accompanying techniques. September 22: Naomi Rowley, the hymnal and organ technique, organ repertoire for the church year; Robert Batasini and Harold Best, planning music for worship; Gary Shunk, burnout in church music; and Cherwien, text painting and improvisation. For information: Dr. Naomi Rowley, Music Dept., Elmhurst College, Elmhurst, IL 60126; 708/617-3515.

The School of Music, University of Minnesota and The Minnesota Orchestra will sponsor "Playing (Less) Hurt," the third conference on the medical problems of musicians, September 15-16, in Minneapolis. The conference will address the identification, prevention, and treatment of medical problems of musicians. For information: Department of Professional Development and Conference Services, 612/625-5813.

The University of Nebraska-Lincoln will hold its 14th annual organ conference entitled, *Franck and the Organ*, October 4-6. Guest artists include Kurt Lueders and Rollin Smith. Marking the centennial of César Franck's death, this conference will explore questions relating to Franck's compositional style and performance practices of his works. Kurt Lueders will describe the Ca-

vallé-Coll organ and its influence on Franck's style. Rollin Smith will examine primary sources and their usefulness in achieving a true Franck style of performance. Both leaders will then collaborate in discussing the creative milieu in which Franck lived and composed. The conference leaders will share an organ recital featuring both familiar and unfamiliar works of Franck. A second concert will be devoted to Franck's choral and instrumental works. A masterclass and panel discussion also will take place. For information: Dr. George Ritchie, School of Music, University of Nebraska-Lincoln, Lincoln, NE 68588-0100.

The Music Department of the University of California, Berkeley, will present a conference, *The Organ in Music History*, November 11-13. Immediately following the national meeting of the American Musicological Society in Oakland, the conference will feature concerts and papers by noted performers and scholars from throughout the United States and Europe. Organ recitals by Jacques van Oortmerssen, Robert Parkins, William Peterson, and Gillian Weir will focus attention on the University's collection of organs by Ahrend, Harrold, and Holtkamp, among others. Preethi de Silva and Peter Williams will present harpsichord recitals. Lawrence Archbold, Robert Bates, John Brombaugh, John Butt, Fenner Douglass, Lynn Edwards, Gregory Harrold, Calvert Johnson, Cleveland Johnson, Hugh Maclean, Kimberly Marshall, Lawrence Moe, Anthony Newcomb, Robert Parkins, Kerala Snyder, George Stauffer, Russell Stinson, John Thow, and Jacques van Oortmerssen will present papers concerning the organ, its repertory, and cultural context from throughout its history. A special feature of the conference is a reconstruction of the 17th-century liturgy at St. Mary's Church, Lübeck. For additional information and registration forms: John Butt, Music Department, University of California, Berkeley, CA 94720.

The Southeastern Historical Keyboard Society has announced its Third

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International Harpsichord Competition, to be held April 4-6, 1991, in Winston-Salem, NC. The competition is open to harpsichordists of any nationality who are under the age of 33 at the time of the competition. Tapes for the preliminary screening are due October 3, 1990. Prizes will total more than \$6,000.00 (U.S.). Previous competitions were held in 1982 in Tallahassee, FL, and 1986 in Washington, D.C. For further information and applications for the competition, please write to SEHKS Harpsichord Competition, School of Music R-71, Florida State University, Tallahassee, FL 32306-2098.

The Hymn Society in the United States and Canada has announced "A Search for New Hymns for use in Educational Institutions." Hymns should be primarily topical, for example addressing issues of faith and learning or piety and knowledge. Or they could be occasional, for example the opening of the school year or commencement. Or they could combine topical and occasional aspects. Submitted hymns should be written for use at Christian services or for inter-faith worship. Language should be contemporary and inclusive. Judges will be Gracia Grindal, Jeffery Rowthorn, and Russell Schulz-Widmar. Deadline is December 1, 1990. For information: The Hymn Society, Box 30854, Texas Christian University, Fort Worth, TX 76129.

The association of the Italian Choirs in the province of Verona will sponsor "Days of International Choir Music in

Verona" April 3-7, 1991. Choirs from Italy, Germany, France, Austria, Switzerland, Belgium, Luxembourg, the Netherlands, Czechoslovakia and the United States will travel to northern Italy in early spring to sing in an ancient theater in Verona. The choirs will perform in international competition in a friendly atmosphere and be evaluated by a panel of international judges.

The directors of the American choirs who plan to participate in the Verona festival are invited to attend a complimentary preparation-weekend November 1-4, 1990. During the weekend there will be opportunity to become familiar with Verona and to discuss the logistics of the chorus' concert and itinerary. For details about the "Days of International Choir Music in Verona" contact: Music-Contact-International at American Pioneer Tours, Inc., 638 Beverly Rd., Teaneck, NJ 07666; 201/836-7744.

The Association Aristide Cavallé-Coll, in conjunction with Les Amateurs du Livre, announces the publication of *Joseph Merklin, Facteur d'Orgues Européen* by Michel Jurine. In addition to presenting a thorough biography and work list of this 19th-century master organbuilder and principal rival of Cavallé-Coll, the 1200-page book reproduces copious archival material of more general interest on patents, organbuilding companies, international exhibitions, French cathedral organs and more. The price is 600 francs, postage extra. For a subscription form, write to the association headquarters at 5, rue Roquépine, 75008 Paris.



Robert Delcamp, Bess Hieronymous, Shelby D. Rogers, Michele Johns



Michele Johns, Bess Hieronymous, Colin B. Howland, Joseph W. Childers, Robert Delcamp

The Nineteenth Annual William C. (Bill) Hall Pipe Organ Competition, open to all organ students enrolled in Texas colleges and universities, was held March 31 at First Presbyterian Church, San Antonio, TX. Judging the contestants were Michele Johns of the University of Michigan, and Robert Delcamp of the University of the South. Through the generosity of the sponsors of the Competition, the Minnie Stevens Piper Foundation, First Presbyterian Church, San Antonio, TX, and the Alamo AGO Chapter, the following prizes were awarded to the winners: 1st Prize Undergraduate (\$900) Shelby D. Rogers, University of Texas at Austin; 1st Prize Graduate (\$1,250) Colin B. Howland, Baylor University; 2nd Prize Graduate (\$750) Joseph W. Childers, University of Texas at Austin.

The date for next year's competition has been set for April 13, 1991, its 20th year. Further information may be obtained by writing the Executive Committee of the William C. (Bill) Hall Pipe Organ Competition, 404 North Alamo, First Presbyterian Church, San Antonio, TX 78205.



Colin Andrews

British concert organist Colin Andrews recently returned from his third concert tour of the Soviet Union. The focus of the tour was centered on the Ukrainian capitol Kiev, where Andrews gave concerts as part of a month-long British Festival. Her Royal Highness Princess Anne opened the festival, and other visitors included British Prime Minister Margaret Thatcher and Raisa Gorbachev, wife of the Soviet leader. Colin Andrews is available through Concert Artist Cooperative and now resides in Greenville, NC.

Guy Bovet is featured on a new CD, *Guy Bovet à l'orgue de cinéma*. It is recorded on the Wurlitzer theatre organ at the Collège Claparède at Genève, and includes works by Teike, von Suppé, Joplin, Saint-Saëns, Brown, and Gershwin. Gallo CD-583, available

from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184.

The English composer, conductor, and arranger Andrew Carter makes his first visit to the United States this August. He will lead choral masterclasses, rehearsals, concerts, reading sessions, services, and discussions in three locations: Lake Tahoe, Galesburg and Lake Forest (IL), and Dallas.

Andrew Carter was born in Leicester, England, in 1939 and holds a degree in music from Leeds University. In 1962 he joined the choir of York Minster at the same time teaching music in grammar school. In 1965 he founded the Chapter House Choir at York Minster. Carter has written many of his carol, folksong, and 'lollipop' arrangements for the Chapter House Choir, and its recordings include *Christmas by Candlelight* and *The Teddy Bears' Picnic*. In 1981 Mr. Carter was awarded a Winston Churchill Fellowship to study choral techniques in Sweden, Norway, and Finland, and in 1984 he spent a year in New Zealand as the guest of conductor of the Dorian Choir and also led the Auckland Choral Society, the Auckland Bach Society, and the Auckland Youth Choir. He is on the board of the Association of British Choral Directors.

From 16 to 19 August Mr. Carter will be in Lake Tahoe, NV, for the Church Music Summer Seminar and Festival at the Zephyr Conference Center. A highlight of his visit will be the rehearsal and performance of two new settings (for choir, congregation, and organ) written especially for this meeting: *Prayer of St. Francis* and *Deep Peace*. From 21 to 23 August Mr. Carter will be in Illinois as the guest of the First Presbyterian Church of Galesburg (Steve Jobman, Music Director) for whose choir he composed the 1988 anthem *Light of the World*. On Wednesday, the 22nd, Mr. Carter will lead a choral evensong at Holy Spirit Episcopal Church in Lake Forest and on the 23rd will lead a reading session, workshops, and a masterclass with the Waukegan Chamber Singers hosted by the Church Music Divisions of the Illinois and Indiana ACDA. From 24 to 26 August Mr. Carter will be in Dallas as the guest of Highland Park United Methodist Church (Philip Baker, Director of Music) and the Mesquite Civic Chorus (Rosemary Heffley, Director) for reading sessions, rehearsals, a Saturday-evening concert, and a Sunday-morning worship service, all led by Mr. Carter.



Lynne Davis

Lynne Davis presented a program of French organ music and French fashion entitled "Musique et Mode" at the Crystal Cathedral in Garden Grove, CA. Miss Davis performed five compositions from the 19th and 20th centuries by French composers and wore a different Paris original designer evening gown for each piece. The gowns were created by some of the leading French *haute couture* designers in Paris today: Hanäe Mori, Paco Rabanne, Givenchy, Balmain, Louis Féraud. Miss Davis remained after the performance to be filmed during the Crystal Cathedral's "Hour of Power."

Following the Crystal Cathedral concert, Lynne Davis gave the same organ-fashion program in Lansing, MI at the Central United Methodist Church. The event was a benefit-gala to raise money for the new tracker organ to be built by Dan Jaekel and installed in June 1991.

Miss Davis grew up in Central United Methodist Church and first studied organ there. On her second American tour in 1989, Miss Davis wore a Paco Rabanne evening gown for recitals in Fort Myers, FL and Atlanta, GA, continuing her "Parisian Impressions in Sight and Sound."



Margaret R. Evans

Margaret R. Evans has been promoted to professor of music, Southern Oregon State College, Ashland, OR. Dr. Evans began teaching at SOSOC in 1981 and is one of the youngest faculty at the institution to achieve this academic rank. Her teaching responsibilities include third-year theory, music history, and applied students in organ, harpsichord, and piano, as well as conducting the select Chamber Choir. She was co-chairman of a practice organ and small recital hall project at the College which was completed in 1987. She is a published author and a frequent organ recitalist and workshop leader. Her degrees are from Chatham College, The University of Michigan, and the Eastman School of Music, where she also earned the Performer's Certificate. Her teachers have included Russell G. Wichmann, Robert Glasgow, and Russell Saunders.

David Herman premiered *Alma Redemptoris Mater* by English composer Francis Routh on his May 20 recital at St. Thomas Church in New York City. The work, composed for David Herman, is the first in a set of four Marian antiphons by Routh, who was in attendance at the performance. A prolific composer, Francis Routh is also the author of five books, including *English Organ Music*. In 1963, he founded the Redcliffe Concerts, an organization whose goal is the promotion of performances of contemporary music. Herman will perform this work a second time in his concert on August 5 at Washington Cathedral.

Works of Dan Locklair have received recent premieres: *Through the Winds* (sextet for wind quintet and piano), North Carolina School of the Arts, May 16; *Freedom's Gate* (fanfare for two brass quartets and percussion), Suburban Youth Symphony Orchestra, Homewood, IL, May 19. *Dances* by Locklair was also performed at the latter event. Several of the composer's works appear on new CD recordings: *The Breakers Pound* (a dance suite for harpsichord), Barbara Harbach, "20th Century Harpsichord, Vol. II," Gasparo GSCD-266; *Fantasy Brings the Day*, Harbach, "20th Century Harpsichord, Vol. III," Gasparo GSCD-280; *Rubrics, Ayre for the Dance, Pageant for Sally and Inventions*, Harbach (organ), "Contemporary Organ," Gasparo GSCD-277.

William Mathias conducted performances of his 'musical morality' *Jonah* (text by Charles Causley) at the 1990 Montreat Conferences on Music and Worship, June 21 and 28 in North Carolina. *Jonah* was written for the centenary of the Guildford High School for Girls and premiered at Guildford Cathedral on 6 July 1988. Mathias, who

has been a house composer with Oxford University Press since 1961, has written widely varied music. His regular visits to the U.S. have led to commissions from Riverside Church in New York City, Harvard, and Westminster Choir College and festivals of his music in Chicago, Dallas, and Columbus. He will return to the U.S. in November for the American premiere in Santa Fe of his *Symphony No. 2 (Summer Music)*. In the 1985 New Year's Honours List he was appointed Commander of the Order of the British Empire (CBE) and during 1989-90 was elected President of the Incorporated Society of Musicians.

Under the direction of Myron Patterson, the Diocesan Choir of the Episcopal Diocese of Utah recently premiered a new work by Chicago composer Richard Proulx. The anthem, *Psalm 121* for choir, organ, and brass quintet, was commissioned by the Diocesan Music Commission in celebration of the visit to Salt Lake City of the Most Rev. Edmond Lee Browning, Presiding Bishop of the Episcopal Church. Michael Shelton, organist, and the Intermountain Brass Quintet accompanied the service which was held in the Roman Catholic Cathedral of the Madeleine. The Sung Eucharist also included *Gloria* by Robert Powell, *Sanctus* by Proulx and *O Sacred Feast* by Healey Willan.

George Ritchie is featured on two new compact discs on the Titanic label. *Four New American Organs by Bedient* (Ti-176) includes works by Buxtehude, Sweelinck, Bach, Zipoli, Fischer, Guilain, Balbastre, Widor, Boëly, Franck, and Vierne, played on organs by Gene Bedient at St. Mark's Episcopal Church, Grand Rapids, MI; Ripon College, Ripon, WI; St. Mark's-on-the-Campus, Lincoln, NE; and Christ Church Cathedral, Louisville, KY.

New Music for Organ and Percussion (Ti-175) includes *Constellations* by Dan Locklair; *The Enigma Syncopations* by William Albright; *Arcotor* by Robert Beadell; *Five for Organ and Marimba* by Myron Roberts; and *Black Host* by William Bolcom, played on the 1972 Reuter organ at the University of Nebraska. Ritchie is joined by percussionist Albert Rometo. This marks the first CD recording of *Constellations* and *Black Host*, and the first recording in any format of the other three works. The first disc totals 79'41" and the second 77'18", with 80 minutes the maximum for a CD.

For information: Titanic Records, P.O. Box 204, Somerville, MA 02144-0204.

Dutch organist Herman Van Vliet has accepted an invitation from Church Music & Records of Neerlandia, Alberta to make his first North American tour in November and December of this year. Recitals are being planned for Vancouver, Edmonton, Lethbridge (Alberta), Winnipeg, Sioux Center (Iowa), Grand Rapids and Kalamazoo (MI), Toronto and Hamilton (Ontario). For information: Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0.

New Zealand organist John Wells arrives in the United States September 2 for a two-week concert tour of the eastern states from North Carolina to the Canadian Maritimes. English-born Wells was trained at King's College Cambridge and at Indiana University. Wells' program will feature New Zealand organ music and the works of the recently-rediscovered French composer Alkan, included on his recent CD *This is Alkan*.

East German concert organist Gundel Zieschang, from Leipzig/Halle, will tour North America in October and November. For information about scheduling a recital by her, contact the Rev. Herb Brokering at 612/888-5281 or Wayne Earnest at 803/356-3055.

Appointments



John P. Green

Robert Ulery, President of Rodgers Instrument Corporation, has named **John P. Green** as National Sales Manager in charge of Rodgers domestic sales network. Green has served Rodgers as a regional sales manager and formerly owned his own company, Green & Associates, Lincoln, NE, which sold Rodgers Classic organs, pipe organs, and included a successful pipe organ maintenance division. He has also operated a successful Rodgers organ dealership in the Portland, OR, area and has sold church organs in the Los Angeles area. Green received his formal organ training at Oregon State University and Whittier College. He has been a featured organist for many church conventions and is currently organist at Our Saviour's Lutheran Church, Lake Oswego, OR.

Richard Anderson, Director of Marketing at Rodgers Instrument Corporation, Hillsboro, OR, has appointed **Donna Parker** as Product Specialist. She is involved in music arranging and



Donna Parker

publishing, writing owner's manuals for keyboards and organs, concertizing, and developing a music education program. A native of Los Angeles, Parker studied with some of the top teachers in the theatre organ world, and began classical organ instruction with Richard Purvis. At fifteen she recorded her first record album and was appointed the first Official Organist for the Los Angeles Dodgers baseball team. She majored in organ at California Polytechnic State University at Pomona, CA. Subsequently, she was organist at the Organ Stop Pizza in Phoenix; the Roaring Twenties in Grand Rapids, MI; and the Paramount Music Palace in Indianapolis, IN.

Herman D. Taylor has been appointed chair of the department of music at Eastern Illinois University in Charleston, IL, effective August 1, 1990. Eastern is one of five universities under the jurisdiction of the Illinois Board of Governors. The music department is housed in the Doudna Fine Arts Center and is comprised of 28 full-time faculty members and 144 music majors. Dr. Taylor leaves Dillard University in New Orleans where he served for 17 years. In his new post he will administer the department and continue an active concert schedule.

Nunc Dimittis

Dennis P. Monahan, 48, died suddenly at his home in Arlington Heights, IL on June 15. He was organist and choir master at St. Paul of the Cross Church, Park Ridge, IL, for 25 years. In addition he taught at Carl Sandburg School in Rolling Meadows, and had been a member of the Paulist Choir at Old St. Mary's Church, Chicago, for 10 years. Monahan was a graduate of Loyola Academy, St. Benedict College, and the National College of Education. A Mass of the Resurrection was celebrated at St. Paul of the Cross Church on June 19, with its choir of 60 voices participating.

Here & There

The house organ built by **Albert Alain** at the beginning of this century, on which **Marie-Claire Alain** and the whole family practiced, and which inspired almost all of **Jehan Alain's** organ works, was due to be re-inaugurated on June 20 in Romainmôtier, Switzerland, where an Alain centre will be installed.

The instrument is restored and stands in the shop of the Manufacture de Saint-Martin near Neuchâtel, Switzerland. The Jehan Alain Association, which promotes the project, has already gathered more than half of the amount necessary. Subsidies have been promised by the federal and state governments and the organ will be classified as a historical monument. Unfortunately, the owner of the building decided, in January 1990, to insist on a heavy sound isolation, which makes it necessary to reinforce the structure of the entire house. This late decision makes it impossible to finish the work in time for June. The new date will be published as soon as possible.

The **International Horn Society** recently began publication of a new refereed journal, *The Horn Call Annual*. This new journal is in addition to the semi-annual journal, *The Horn Call*, and four *Newsletters* published each year. The Society has just completed twenty years of publication with circulation above 3000.

The *Horn Call Annual* solicits the submission of scholarly articles dealing with the horn. Possible subject areas may include, but are not limited to, such subjects as technical and acoustic research, musicological studies, historical matters, biographical materials, literature, analysis, and pedagogical theory. Articles submitted will be reviewed by a panel of referees before being accepted for publication.

For further information, address inquiries to: Paul Mansur, Editor, *The Horn Call Annual*, 2227 Gershwin Drive, P.O. Box 1724, Durant, OK 74702-1724; 405/924-5859.

The **American Catholic Press** has released two new publications, *Psalter* and *Singing the Psalms*. The *Psalter* contains the complete settings of the Responsorial Psalm for the three year cycle, A, B, and C. Refrains are written by Joseph Gelineau, Noel Goemanne, Lawrence Heiman, Robert Kreutz and others—both common and proper refrains for each Sunday. *Singing the Psalms*, by Father Michael Gilligan, in an introduction to the liturgy's use of the Psalms, with historical and theological background. The two publications are available together for \$29.95 (plus \$4 shipping and handling) from The American Catholic Press, 16160 South Seton Dr., South Holland, IL 60473-1863; 708/331-5485.

Lillenas Publishing Company announces the release of an excerpt cassette, available free to choir directors: *Christmas Previews 1990*. Included are

portions of four new choral works for Christmas: *Heaven's Child*, a choral celebration for SATB choir, arranged by Joseph Linn; *Not a Creature Was Stirring*, a musical for kids, by Tom Fettke, Linda Rebeck, and David and Bonnie Huntsinger; *Star Quest*, a musical for SATB choir and readers theater, by Dick Bolks and Paul Miller; *Name Above All Names*, a cantata for easy choir, by Mosie Lister.

The **Pastoral Press** has released *Cantoring: A Video Notebook*, by Frank Brownstead. Part I: The Cantor's Craft, 49 minutes, VHS, \$24.95; Part II: The Relationship of the Cantor to the Singing Assembly, 57 minutes, VHS, \$24.95; two-part set, \$39.95. For information: The Pastoral Press, 225 Sheridan St., NW, Washington, DC 20011; 202/723-1254.

First Presbyterian Church, Portland, OR, has released a new recording, *Music from First Presbyterian Church*. The recording features members of the Chancel Choir and Orchestra under the direction of James Graham Welty, conductor and organist. The program includes works of Clarke, Gounod, Stainer, Evans, Mozart, Wilhousky, Mendelssohn, Rutter, Sumsion, Schubert, and Lutkin. It is available in CD (\$13) and cassette (\$9) formats (plus \$2 postage and handling) from First Presbyterian Church, 1200 SW Alder, Portland, OR 97205.

A 70-page annual Music Yearbook of the graded choir program at **St. Andrew's Presbyterian Church, Beaumont, TX**, is now available. The book covers the choir year August, 1989-July, 1990. The music program is under the direction of Gordon and Barbara Betenbaugh. Copies of the yearbook are available for \$2.00 from Barbara Betenbaugh, St. Andrew's Presbyterian Church, 1350 23rd St., Beaumont, TX 77706.

Harpichord News by Larry Palmer

Honors and Awards

Winners in the 1989 competitions in Bruges, Belgium, were harpsichordists Nicholas Parle (Australia), first prize; Jovanka Marville (Switzerland) and Kenneth Weiss (USA), who shared third prize. Special mention was accorded to L. Beauséjour (Canada), P. Belder (Holland), B. Brookshire (USA), C. Cerasi (Sweden), A. Heneghan (Ireland), I. Jandova (CSSR), Y. Koga and A. Kuwagata (Japan), U. Lucht, C. Noll, and S. Palm (West Germany), and G. Soly (Canada). Judges Kenneth Gilbert, Gustav Leonhardt, Johann Huys, Johann Sonnleitner, Jos Van Immerseel, and Glen Wilson heard the 45 participants in this truly international event. Of the thirteen participants in the fortepiano competition, Wolfgang Brunner of West Germany received the second prize and the audience prize. Sharing fourth prize were Theresa Bogard (USA) and Guido Mayer (Austria). Fifth prize was given to Junko Miyasaka of Japan.

William Dowd and Gustav Leonhardt were presented with certificates honoring their lifetime achievements in early music at the tenth annual conclave of the Southeastern Historical Keyboard Society in Augusta, GA, March



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Valeri Rubacha
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Robert Glasgow
Michele Johns
James Kibbie
Marilyn Mason

For further information, please write:

Dr. James Kibbie
University of Michigan School of Music
Ann Arbor, Michigan 48109-2085

8-10. Both men are members of the Honorary Advisory Board of the organization. Dowd was honored following his witty dinner speech at the Conclave Banquet, Leonhardt at a reception following his superlative harpsichord recital which concluded the schedule of events.

On May 21 at the thirty-sixth Commencement ceremony of the Mannes College of Music, New York City, William Dowd was awarded the honorary degree, Doctor of Music. Dowd was cited for "his unique influence on historical performance practice in the United States and Europe as an early scholar-craftsman and the dean of American harpsichord builders."

On April 23 Larry Palmer received one of the University Lecture Series authors' awards for 1990 from Southern Methodist University's Dedman College. Given annually to three SMU professors, the \$500 prize honored Dr. Palmer's book *Harpsichord in America: A 20th-Century Revival*, published in 1989 by Indiana University Press. This marked the first time in the ten-year history of the awards that one had gone to a member of the music faculty. Palmer's book, twice an alternate selection of the Performing Arts Book Club, sold out its first printing of 2,000 copies during its first year.

Forthcoming Events

The Eleventh Annual Conclave of the Southeastern Historical Keyboard Society will be held in Winston-Salem, NC, April 4-6, 1991. The third international harpsichord competition will be included in the program. For information, contact Dr. Karyl Louwenaar, 1127 Victory Garden Drive, Tallahassee, FL 32301.

The 1991 Annual Meeting of the Midwestern Historical Keyboard Society will be held in Youngstown, OH, April 11-13. A feature will be Michael Frederick's collection of early 19th-century pianos. For information, contact MHKS, P.O. Box 2719, Madison, WI 53701.

Periodicals

Early Music (November 1989) was dedicated primarily to "The Baroque Stage." Included were "Prologue: Daphne Transformed" (Roger Savage); "Il corago and the staging of early opera: four chapters from an anonymous treatise c. 1630" (Roger Savage and Matteo Sansone); "Vanbrugh's Queen's Theater in the Hay Market, 1703-9" (Graham Barlow); "The Haymarket Opera in 1711" (Judith Milhous and Robert Hume); "Righini in Florence: an artistic conflict" (William Holmes); and "Signs of the times: a look at late 18th-century gesturing" (Nicholas Solomon). The same theme was continued in volume 18:1 (February 1990) with these articles: "Play into opera: Purcell's *The Indian Queen*" (Andrew Pincock); "Theatres for opera and ballet during the reigns of Louis XIV and Louis XV" (Barbara Coeyman); "Harpsichords in the London theatres, 1697-1715" (Judith Milhous and Curtis Price); "Italian opera in London, 1750-1775: management and finances" (Elizabeth Gibson); "An early Handel revival in Florence" (John Rice); "A late 18th-century account book of the San Carlo Theatre, Naples" (Michael Robinson); "A neglected source of ornamentation and continuo realization in a Handel aria" (Patrick Rogers); plus an article on iconography and Rebecca Harris-Warrick's "A few thoughts on Lully's *hautbois*."

Performance Practice Review, volume 3, 1 (Spring 1990) offers Martin Chusid's "A Letter by the Composer about *Giovanni d'Arco* and Some Remarks on the Division of Musical Direction in Verdi's Day;" Erich Schwandt's "Questions Concerning the Edition of the 'Goldberg Variations' in the *Neue Bach Ausgabe*;" and Nancy Raabe's "Tempo in

Mahler as Recollected by Natalie Bauer-Lechner," plus book, periodical and record reviews.

Historical Performance, volume 2, 2 (Winter, 1989) contains Jonathan Bellman's "Chopin and the Cantabile Style" and Barbara Coeyman's "Lully's and Christie's *Atys*," as well as articles on fund-raising, non-profit projects, managers and agents for early music in North America, and reviews of books and of the Boston Early Music Festival, 1989.

Features and news items for these pages are always welcome. Please send them to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.

In memoriam: Ruth Abernathy

Professor George E. Case of the music faculty at Austin College, Sherman, TX, once remarked to my mother

not long before he died, "She was the best theory and harmony student I ever had, and a consummate musician." "Prof" Case, as he was affectionately called, was not one to bestrew compliments indiscriminately. He desired his assessments to convey value.

The former student of whom he spoke was Ruth Abernathy, whose death the Dallas newspapers recorded on 30 April 1990. A former AGO member, she had been a church organist in north central Texas for 61 years and a secondary school mathematics teacher in Dallas for just shy of 50 years. A great blessing of my life is to have known Ruth in each field and also as a friend of our family—a triple perspective which my sister and I likely share with few others.

A daughter of John Allen Abernathy and his wife Alma, Ruth was a native of Bonham, TX, best-known to the nation as the home of the late Sam Rayburn. The population was barely 5,000 when Ruth grew up there, yet the town managed to command five pipe organs of eight in the county before World War I, a real achievement for a small town in northeast Texas agricultural areas, which tended to be economically impoverished, then and now.

Even today, many counties in Texas have yet to acquire even their first pipe

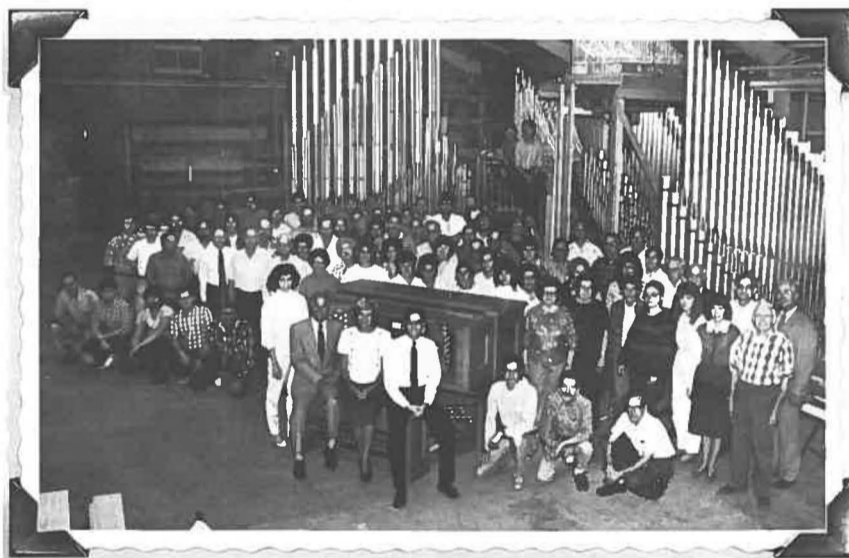
organ, but Ruth's church had obtained an organ when she was eleven. The dedication was an event! It stimulated her interest in organ, for she soon began studying organ and playing for churches. Her first career had commenced at early age.

Upon high school graduation, Ruth entered Austin College; her music instructor, "Prof" Case, was widely respected in music circles in the Southwest. My aunt attended college with Ruth, and this began the family friendship. Ruth became an organist at the Disciples church in Sherman and was an accompanist at civic functions.

About two years later, the family moved to Dallas, where Ruth entered Southern Methodist University and studied organ with Bertha Stevens Cassidy, who had been the first dean of Texas Chapter AGO. Tuition at the time for organ study was two dollars per 30-minute lesson, minimum enrollment being one lesson per week for a 12-week term.

Ruth received two degrees simultaneously in 1925, a B.A. in mathematics and a B.M. with organ concentration. Mrs. Barlow Roberts, Ruth's aunt and a good friend of our family, followed Ruth at the Christian Church in Sherman and played there many years. At SMU, one of Ruth's colleagues and good friends

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was Dora Poteet (Barclay), who later succeeded Mrs. Cassidy as head of organ at SMU, a position Dora held for over two decades.

At college graduation Ruth became a mathematics teacher in Dallas. This second co-career spanned 49 years, most of it spent with high school levels teaching advanced algebra. After Ruth I had no other math teacher so well-organized. The daily routine was methodical: up to half the class time spent in lucid, succinct explanation of the day's step in learning, the remainder of class time spent with starting one's practice—a copious number of problems based on the learning segment. Not even during days lost because of illness did the student so much as contemplate failing to complete the daily assignments. At the weekly test time Ruth graded one set of papers while the class wrote.

Come Saturday morning, while algebra students struggled with the considerable weekend practice problems, Ruth would close herself in the church sanctuary promptly at 8:30 am to do her study for her other career and would not emerge for hours. How often I've heard her practice a short section many times until notes and registration were flawless.

There were times I thought such drill seemed unnecessary. "Prof" Case did not remark to my mother on Ruth's sight-reading genius, but for me it was one of her most remarkable skills. In my years as a musician, I have witnessed many levels of sight-reading, from one to nine on the scale of ten. Ruth's talent defined the ten. I doubt that any of her organist colleagues had much chance to see this skill in action. The word "uncanny" is appropriate. Her proficiency, *a sui generis*, cannot be described. One had to watch her do it.

In chatting with her last Christmas, I spoke of that special facility. Her reply: "Yes, I was a good sight-reader; it always seemed so easy to me . . ." then almost apologetically, "but I never could memorize well." Yes, Ruth. We know. With your singular gift, you had no need to memorize.

Ruth believed the organist's physical person should be inconspicuous in the service. Whether the music was a complex Bach fugue or was a Romantic composition which coursed the length of the manual or was some complicated and energetic pedal line, Ruth's upper body manifested scant motion—no sense of stiffness, simply an absence of motion, never any weaving around or leaning to and fro or head-bobbing in time. Even page-turns were unobtrusive. The last thing she did before a service was to scrutinize her hair and appearance, especially from behind; there was to be no visual distraction for the worshippers.

Also meriting special mention is the mastery she showed in "pacing" a service, executing those subtle balances of hymn tempo, of breathing spaces between service elements, of sensitivity to mood and flow of worship—those things which come from feeling and

which may defy empirical teaching. I have heard a surprising number of trained church organists whose services seemed somehow abrupt or raced or stiff or poorly coordinated. Ruth Abernathy's services flowed impeccably, governed by an innate sense of pace, taste, and prayer. She was a superlative prototype for standards of service playing and accompanying.

The greater portions of Ruth's musical career were spent in two tenures: approximately 30 years at First Presbyterian Church, Dallas, the lifetime of the fine Ernest Skinner organ while it was still in its original mint condition and Skinner voicing and on which Ruth had played the dedication; plus nearly 20 years at Fifth Church of Christ, Scientist, Dallas, at the beginning of which tenure she was for good reason the highest-paid church organist in Dallas.

Ruth's life was not all work-no play. She had wit and laughed often. She regularly vacationed in summer with friends. Destination: Green Mountain Falls, CO—the same place for many years. I often wondered why, but in the 1960s I saw the area for myself and understood its magic. There are probably residents of that town who would still remember her.

Her chief associate organist at First Presbyterian Church was Mary (Mrs. James. L.) Price, a good organist who was always supportive of Ruth and graciously kind to me and who was, with Mrs. Cassidy, one of the earliest Texas AGO deans to hold AAGO certification. I always enjoyed Mary's music and appreciated her talent. Mary once gave me a gift ticket to a Dupré recital at a time when I could not afford it. Several of us younger Dallas folk served as assistants to Ruth and Mary at various periods. Ruth never taught organ formally but taught and inspired by example, in music and in scholastics.

Moral: I believe that it is the less-recognized figures who held that spark which really inspired most of us to enter church music. A Biggs or a Crozier is one sort of inspiration; a Ruth or a Mary is quite another. Too seldom do we give adequate recognition to the Ruths, the Marys. Since Ruth did not concertize but modestly went about her mission of excellence and dedication, only musicians who had occasion to work directly with her ever heard her play; only they could fully appreciate that she was one of the finest church organists north central Texas ever had. My sister and I are grateful we were among the fortunate to be associated with her in both her careers.

Each of you has your own personal Ruth, likely an "average" organist back home. Write that person. Say what he/she meant and why. If possible, do not wait to pay tribute until after the individual has died. I told my Ruth, my Mary, and some others while they yet lived—and oh, how good it feels to have done so.

—Harrell Mason
Tyler, TX

Recital and masterclass

Robert Glasgow at Illinois College



The seventh annual recital and masterclass took place April 22–23 at Illinois College, Jacksonville, IL, and featured organ repertoire reflecting nineteenth-century styles. The guest recitalist and clinician was Robert Glasgow from the University of Michigan.

The opening recital on Sunday evening was held in Rammelkamp Chapel. Glasgow's program on the 1979 Holtkamp organ opened with Handel's Overture to the *Occasional Oratorio*. This festive work, which was transcribed for organ by W. T. Best, was followed by several compositions of J.S. Bach (Fantasia in C Minor, S. 562, Adorn thyself, my soul, with gladness, and Passacaglia and Fugue in C Minor, S. 582) as well as a suite of noëls by Dandrieu. The high point of the program was Glasgow's performance of several Franck works. In the arresting performance of *Pièce Héroïque*, the exquisite bending of phrases in the *Cantabile* as well as the profound rendition of the *E Major Choral*, Glasgow affirmed his reputation as one of the most widely respected American concert organists.

On Monday registrants at the masterclass were able to observe Glasgow's philosophy of teaching which is "sharing" with students rather than "teaching down" to them. His gracious and understanding manner established an immediate rapport with the performers who were always permitted to play selections in their entirety before Glasgow commented. After indicating positive initial reactions, he would always lead the students to think and rethink the works in greater depth. A theme which appeared throughout the day was Glasgow's reminder that the organ is a "square" instrument, with rhythmic control being a primary expressive device available to organists. Highlights of Glasgow's development of this theme are captured in the following comments relating to specific repertoire from the masterclass.

Determining and then projecting the big beat in compositions is one of the organists' first responsibilities. Often

tempo suggestions in the score imply a mood rather than a pacing as indicated by the *moderato* in Vierne's *Prélude* from this first book of *24 Pièces en style libre*. Here *moderato* implies leisurely but with movement. A similar example is found in the *Cantilène* from *Symphonie Romane* of Widor.

Achieving a sense of forward motion can be difficult especially in pieces with many short phrases. In Brahms' *Es ist ein Ros entsprungen* this problem can be solved by pushing forward—that is—"saving" time or money in the bank and holding it in reserve for "spending" later. Pointing up dissonances on the organ can be achieved by subtly delaying their resolutions. Or, dissonances themselves may be delayed. A combination of both can also be explored. The Brahms work is fertile territory for experimenting with effective use of these techniques.

Glasgow also admonished students to think *past* the markings in the score. The *Cantabile* of Franck demonstrates this idea where the *molto diminuendo* also implies a relaxation of tempo. Releases are critical to expressive organ playing. An impulse on releases can give rhythmic vitality to the pedal line, for example, in Franck's *Final*. Ties take on a new sense of importance when organists feel a releasing of energy where they occur. Mendelssohn's *Prelude* in G Major aptly focused on this point.

The success of this annual event is due to the excellent leadership of Dr. Rudolf Zuiderveld of Illinois College. In addition, the rich organ culture of Jacksonville provides a favorable climate for such events. This was initiated many years ago by Ruth Melville Bellatti and was stimulated and encouraged by her until her death earlier this spring.

Next year's conference will feature William Albright and Douglas Reed. It is scheduled for Sunday evening and Monday, April 21 and 22, 1991.

—Naomi Rowley
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Music for Voices and Organ

by James McCray

Charting Preferences

How often do you select a new anthem based on the true preferences of your particular congregation? Much of the time I suspect we choose new works that appeal to us and the singers, and fit comfortably into our schedule of services. We tend to assume, and rightly so, that the basic musical level of the choir and director is somewhat higher than that of the typical worshiper on Sunday morning. In fact, we often feel as though we are missionaries bringing "quality" to starving people who are waiting in that hopeless abyss of the uninformed. This is an error in judgment on our part—while it is true our background may be more sophisticated, it does not always follow that our tastes should be the *only* consideration for choosing anthems.

The general anthem continues to be the "workhorse" of the church choir. It is the foundation of the choral contribution and probably represents about 40–50% of the music sung during the typical year. Most of the time, these anthems have an uplifting message, moderate tempo, major key, and some kind of ternary form in which the opening material returns. These features seem to be the proper catalysts for success with both the singers and the congregation.

In considering the characteristics just outlined, it should be noted that style was not mentioned. Certainly, a style that remains the most popular is one that has a restrained harmonic development and avoids iconoclastic treatment such as electronic tape, speaking, and other more modern trademarks of contemporary musical practice. This amiable "surface" style often dilutes the music so that its acceptance is assured. That is unfortunate, yet symptomatic of the current state of church music in many congregations.

As you begin a new season of church choir work in this last decade of the twentieth century, it is suggested that you examine the true tastes of your choir and your congregation. This should be done without the provincial survey. Make some kind of chart that, for your purposes, places music into several general categories. Include features that will clearly distinguish among them, and try to include the most common types of music usually performed by your choir.

Then, and this will take a bit of effort on your part if you are to have true results, every time someone from the congregation or the choir makes an *unsolicited* positive comment about a work you have performed, put some kind of check mark in that category. By doing this for an entire season you will then know what music is truly reaching them.

Of course this is not a scientific study of the situation. There are so many variables such as how well the group performed the work, how many actually sang or heard it on a given Sunday, and other similar factors which will have some impact on their preferences. Nevertheless, it should give you an honest reaction to the music you are performing (assuming people do make comments to you occasionally). Most people will make the effort to say something only if they feel strongly about the music. If you receive a passing comment such as, "I certainly enjoyed the music this morning," then it might be necessary to inquire about the composition/anthem that they most enjoyed since many churches sing more than one selection each Sunday. Again, it may result in a somewhat nebulous retort such as "Oh, all of it I guess," which in some way negates the informal, private investigation; however, each director will have to adjust the internal audit

accordingly.

By doing this for a season a director may get a picture of what music is best serving the congregation's worship hour. If the hidden survey reveals certain trends, that may then influence your purchase of music, your request for additional funds, your basic choices of literature, and other related matters. In the least, it may suggest that you need to perform a few more anthems in a style you have shunned. Imagine that one kind of style is performed only twice a year, and yet that anthem elicits the largest amount of positive comments; certainly, it seems appropriate to increase the number of performances of that style during the coming year.

Just for interest's sake, on the back of the chart write yourself a brief paragraph which predicts what you think is going to happen, and then compare that a year later with the finished chart to see if your perceptions about the literature choices were correct. You may be surprised!

The music this month features anthems which fit many Sundays of the

year. In some cases the music is more saccharine than my usual choices for review tend to be, but then that is the point of the above comments, isn't it? Keep in mind that I am not suggesting that you abandon your tastes, only that you consider expanding your basic repertoire so that all tastes are represented. If I ask my choir to sing in Latin about 10 times a year and to travel with me down that performance road of electronic music and other "sophisticated" offerings, then I need to be a bit as well, and include some of those anthems that go directly to the heart without passing adroitly through the brain.

If you make the chart and stay with it for a year, please send me a letter next year with your results. It would make a wonderful examination to compare findings across the country and to see if our perceptions are correct.

Talk with us, Lord, Austin Lovelace. SATB and keyboard, Mark Foster Music Co., MF 2030, \$.90 (E).

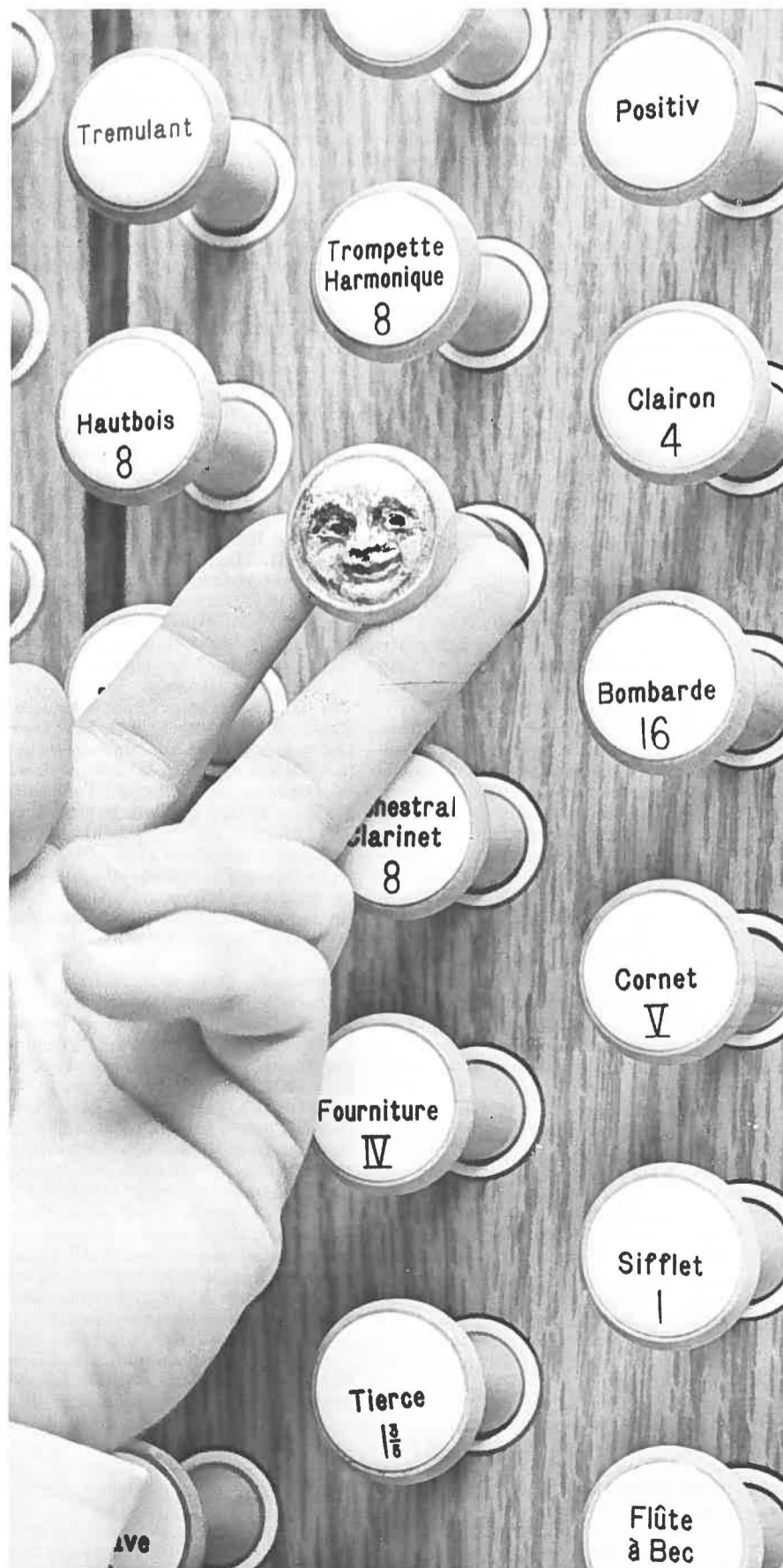
The Charles Wesley text keeps the

melody present for all four verses. The last one modulates to a higher key and has a descant in the soprano. The second verse is accompanied with simple voice leading in all parts. The keyboard, on two staves, is chordal and serves as background although Lovelace usually connects the verses with a brief instrumental interlude. Easy enough for any choir.

A festival psalm of praise, Gilbert M. Martin. SAB and organ, Lorenz Publishing Co., 7554, \$.95 (M-).

This is a very attractive SAB anthem with much of the material in unison with descant or in two parts so that any small choir will find it easy to sing. The accompaniment has its own personality and adds to the fanfare spirit of the music. The moderate tempo is punctuated with energetic rhythmic phrases while the melody line is usually doubled on the keyboard. Highly recommended for small choirs.

Let beauty awake, John Leavitt. SATB and keyboard, Curtis House of Music



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friend (frënd) *n.* 1. A person whom one knows, likes, and trusts. 2. A favored companion. 3. One with whom one is allied in a struggle or cause.

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of Kjos Music Company, C9000, \$95 (M).

The choir role is secondary to that of the keyboard which has a very busy score with an undercurrent of flowing, pianistic passages, often in arpeggios. It also has extended solo areas when the choir is not singing. The easy choral music often is in two or three parts. The text concerns the love of nature and would be suitable for concert or church use. This is charming music.

Sing forth your joy to the Lord, Hal Hopson. SATB and organ, G.I.A. Publications, G-3116, \$90 (M).

This exciting anthem follows an ABA pattern with the middle section in a slower, contrapuntal style that is repeated; each line enters in imitation of the basic theme. The outer sections are more rhythmic with changing meters and a bravura style that develops from the major chords on the lowered seventh degree of the scale. The organ music is soloistic with brief interludes that add to the character of the work. It is certain to be a favorite with everyone and is highly recommended to all choirs.

Taste and see, Dick Averre. SATB and keyboard, Theodore Presser Co., 312-41565, \$90 (M-).

The music is slow and with the choir in two parts. A pulsating chordal keyboard accompaniment merely outlines the chordal progressions. This calm character is briefly interrupted on the text, "Happy are they," but then returns to the opening idea. Easy music for most choirs.

You are the light of the world, Chester L. Alwes. SATB and organ, Augsburg Fortress, 11-2481, \$95 (M).

Although the meter remains fairly constant, the organization of beats within the measures keeps changing such as a 3+3+2 pattern that adds to the rhythmic drive of this happy setting. The music is fast with dancing accents that are at first somewhat tricky, but after one time through feel comfortable and easy to sing. The accompaniment provides much of the rhythmic style and plays an important role. This setting will not be read at sight, but will be fun to perform and will probably sound more difficult than it is.

Our mighty God, Sonja Poorman and Bill Galliford. SATB and keyboard, Good-Life Publications, Inc., of CPP/Belwin Inc., LOC 06221X, \$1.10 (M+).

The general style is somewhat in a popular vein with the keyboard having a large role in driving the music. The themes return with rapid shifts of tonal areas that increase the music's intensity and give it a heroic mood. There are some phrases with divisi which add to the celebrative character. The middle area is adapted from the famous tune "I Sing the mighty pow'r of God" that is recognizable, but arranged with a variety of backgrounds and key changes.

Hymn of the shepherd, Donald Moore. SATB and piano, Schmitt, Hall & McCreary of CPP/Belwin Inc., SCHCH 77129, \$1.10 (M-).

The piano provides a gentle background of quiet dissonances which alternate with a pedalpoint. The choral parts are quite easy with tuneful melodies that return for each verse. There is a modulation for the last area which keeps the same basic music, but moves a whole step. This anthem has a popular piano style and would be especially useful for a youth church choir.

Sing to the Lord a new song, Istvan Hornyak. SATB and keyboard, Twin Elm Publishing, no price given (M).

This is an early publication from a new publishing company called Twin Elm (1626 27th Avenue Court, Greeley, CO 80631). The keyboard has a chordal, march-like spirit that creates a fanfare background for the voices. The musical ideas are brought back in developmental ways which show good craft. At times the harmony is mildly dissonant, but never to the point where it detracts

from the general character, and often the voice parts are doubled by the keyboard. There is a quiet, unaccompanied middle section that draws on the thematic ideas and then returns to the opening material. This anthem has a nice character and will be appropriate for most average choirs.

I thank you Lord with a song, Patrick Liebergen. Two parts and keyboard, Neil Kjos Publisher, ED 6207, \$95 (E).

Any combination of two parts would be suitable for this setting. It is simple in design and appropriate for young voices as well as a small church choir. The keyboard is flowing and usually doubles the voice lines. Sometimes the two voices are imitative. Easy enough for any group.

New Recordings

Antichi organi italiani del Canton Ticino. Livio Vanoni, organist. Eco 611 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

Side I, played on the organ at Mendrisio (Switzerland), contains an "Ave Maris Stella" by the 16th-century composer Girolamo Cavazzoni; three pieces from the *Buxheimer Orgelbuch*; "Canzona ariosa" by A. Gabrieli; a frottola (1509) by Marco Cara; a sonata by Galuppi; two dances by Hans Neusiedler; three anonymous versets (18th century); and a canzona in D Minor by Kerll. The second side, played at Loco, contains a ricercare by G. Gabrieli; three dances by Attaignant; two pieces, apparently from an organ mass, by G. B. Fasolo; "Passomezzo e suo saltarello" by Bernhard Schmid; a cornet voluntary by John Travers; an anonymous English voluntary (18th century); a fantasia by Telemann; and a canzona by Zipoli.

As the title indicates, the recording was made to show off the organs. Both instruments are the work of fairly undistinguished Italian builders working in the country areas of Tessin. Mendrisio is a small village on the road from Lugano to Milan, but a rather good gazetteer could not locate Loco! The Mendrisio organ was built in 1768 by Antonio Reina and restored in 1976 by Vanoni, the performer on this record. It is a typical small one-manual with six chorus stops to the 26th (the Principale 8' and Ottava 4' are divided); Cornetta III and Voce umana, both treble only; a Viola 4' (bass only); two flutes; and Contrabassi 16'. It has a short octave on both manual and pedal. I did not find the instrument very impressive, or perhaps the music, interesting in itself, is not really suitable. To my ears, both the *Buxheimer Orgelbuch* selections and the Kerll require a more solid sound than was available. The frottola by Cara is delightful and comes off very well.

Minoletti (first name not given) was apparently a builder who worked mostly in poor or remote churches. The Loco organ was built in 1837, but is remarkably conservative in many respects. Considerably larger than the organ at Mendrisio, it has two principals and two octave principals (all divided); five stops carrying the chorus up to the 32nd; Contrabassi (here described as 8' and 4'); and no fewer than 14 additional stops and half-stops, including five reeds, Timpani, and Cornetta II. This organ too has a short octave on both manual and pedal. The instrument was also restored in 1976, presumably by Vanoni. In this recording, the Loco organ offers sweeter tone than the older instrument at Mendrisio.

The Attaignant dances come off particularly well, and the Schmid composition, unknown to me, deserves to be heard often—it sparkles. Travers' cornet voluntary seems a little bland, since the Cornetta II has very little edge. The anonymous English voluntary, in the

standard slow-fast form, is performed with a lovely flute as the solo voice in the allegro. The Telemann fantasia surely requires some contrasting registrations and perhaps slither chorus stops. The Zipoli canzona, a brilliant piece that would require careful finger work, has a theme so reminiscent of a canzona of Kerll that one almost suspects borrowing!

The notes, in both Italian and English, are rather frustrating. They contain general information about both organs and about the performer, but absolutely no information about the music. The organ specifications are given, in Italian only, but the information included seems both incomplete and possibly misleading. For example, a Fagotto 8' Bassi "without pipes" (resonators?) seems unlikely. An identification of Bernhard Schmid, given only as "sec. XVII," would be helpful. Making suitable allowances for spelling variations, there are several possibilities here, the best-known being probably the famous German-English builder Father Smith!

Vanoni, a native of Tessin, studied in Zurich and is now active as a teacher, organist, and organbuilder in his native canton. His execution is impeccable and his ability to demonstrate these little instruments is unquestioned. I think his sense of style deserted him just once—the slow introduction of Travers' voluntary is played on virtually full organ with reeds! Vanoni also seems a little too cautious in his use of ornamentation. In general I found his playing good, but not exciting. It is probably symptomatic that in every case where I know another recording—Ton Koopman's recording of the *Buxheimer Orgelbuch*, for example—I prefer the alternative!

The recording is in general good. There is a brief flaw on Side I of the review copy, and I think the microphone was somewhat too close to the pipework of the Mendrisio organ. It might well sound less harsh in real life. In short: mitigated enthusiasm for performance, but more enthusiasm for an interesting recording of typical organs of an area and period of organbuilding that we still know too little about. I wish only that Vanoni had found a little music from the area to include on his recording!

W. G. Marigold
Union College
Barbourville, KY

The Great Organ of Saint Eustache, Paris, Inaugural Recording, Jean Guillou, organ. Bach: Toccata and Fugue in D Minor, S. 565; de Grigny: Récit de Tierce en taille; Mozart: Fantasy in F Minor, K. 608; Guillou: Hyperion, or The Rhetoric of Fire; Widor: First Movement from Symphony No. 5, Allegro vivace; Liszt: Fantasy and Fugue on the Name "B.A.C.H." Dorian Recordings, DOR-90134 (17 State St., Suite 2E, Troy, NY 12180).

Mussorgsky: Pictures at an Exhibition; Stravinsky: Three Dances from Petrouchka. Transcribed and performed by Jean Guillou at the Great Organ of the Tonhalle, Zurich. Dorian Recordings, DOR-90117.

"I like to get inside a piece and perform it as if I were composing it for the first time." These are the words of Jean Guillou as remembered by Michael Barone, the imaginative host of the radio program *Pipedreams*. On a November, 1989 program featuring the music of this dynamic French composer/organist, Barone reflected that such a stance requires as much courage as skill. Indeed, M. Guillou possesses ample measure of both.

What the listener might expect from these two discs is forecast in the booklet notes, both of which contain a sonic warning: "please use extreme caution in setting the volume to establish a playback that is safe for your equipment and your hearing." This can mean only one thing—a program of blockbusters. And this is what we get, an incredible array of some of the world's most dazzling organ music, played on two large organs

of the performer's own design.

The first disc features the June, 1989 inaugural recording of the five-manual, 101-stop van den Heuval organ at Saint Eustache, where M. Guillou is titular organist. (Later, in September, M. Guillou played the inaugural concert of the organ, which featured virtually the same program as the recording, with the exception of the Bach Fantasie and Fugue in G Minor being substituted for the Toccata and Fugue in D Minor, and the addition of the Franck Choral No. 3.) The vehicle for the second disc is the 1988 4-manual, 68-stop Kleuker-Steinmeyer organ, built for the Tonhalle in Zurich. Both instruments boast two consoles (one tracker, the other electric action) and a direct replay mechanism encoded on video tape, similar to a reproducing piano using digital equipment.

The Saint Eustache recital gets underway with a dramatic but fairly reserved rendering of the Bach Toccata in D Minor. The straightforward approach is a bit unexpected, considering the improvisatory nature of the work and the fact that it has been subject to countless interpretations (maybe the reason for M. Guillou's reserve). The Fugue is another matter. Played at ripping speed with many changes of manual, it stands as the first *tour de force* among many on the program. The de Grigny work, with its quiet, pensive nature, holds a unique niche in a program featuring display works. It receives a fairly measured interpretation, which is surprising given the number of treatises that discuss the many rhythmic alterations that were practiced in 18th-century French music. Of the early music, the two works most open to subjective expositions, the flamboyant Toccata and the rhapsodic Récit, receive the most restrained treatment. On the other hand, the Mozart, which is more classically defined than either of these, incurs all manner of rhythmic fluctuations, some eccentric, even quirky. Further, these eccentricities are carried out with such force that the effect seems almost like a confrontation with the listener (and Mozart), rather than an alliance.

If confrontation describes the Mozart, then provocation might describe the Guillou work. But the provocation is not of a negative kind. Just the opposite—more like a profound quest. *Hyperion, or The Rhetoric of Fire*, explores, as the title indicates, the theme of fire. It is not fire in the physical sense, however; rather, it is the idea of a spiritual essence that burns in the hearts of all created souls. The titles of the four movements—Hermes, the Fires of Silence, the Inflamed Soul, and Agni-Ignis—attest to the mystical nature of the work, which, according to the booklet notes, probes the various qualities of this inner essence: "the fire of combat, the fire of friction of ideas, the fire of struggle, liberation, the fire of human warmth, fire which gives birth, and above all the fire of enthusiasm, of creative passion and poetic inspiration." To depict the multi-faceted nature of his subject, M. Guillou pulls from the organ a plethora of exotic sounds: celestial reflections, primitive grunts, piercing screams, and explosive outbursts. The last movement with its stabbing intensity and explosive energy, reminiscent of the last dance in *Rite of Spring*, is absolutely mesmerizing.

After such a wrenching experience, the Widor sounds strangely naive, almost a parody of ersatz organ music. It demands a reverse shift in mental and emotional orientation, but once that is accomplished, the movement evolves into another highly orchestrated dazzling showpiece.

In a program of showpieces it is hard to imagine what might serve as a climactic close. Without doubt, the Liszt fills the bill. Guillou offers a "syncretic" version that incorporates elements of Liszt's later transcription for piano. This latter version is infinitely more difficult with all kinds of added cadenzas, many of which reach pyrotechnical proportions. Believe it or not, it really is the

crowning close to a program of show-stoppers.

Belief is called into question with the second disc. Here, the listener will find it difficult to believe that one person is creating all the profusion of sounds that come from these brilliant transcriptions. The Mussorgsky shows extraordinary variety of color: from the chirping and squawking sounds in the "Ballet of the Chicks in Their Shells," through the dark caverns of "Catacombs," to the titanic grandeur of "The Great Gate of Kiev." The result is formidable. The Stravinsky is only a step away from the Mussorgsky with its primitive Russian folk flavor, brilliant color, and stultifying percussiveness. Particularly amazing are the distinct orchestral color strains which are realized with uncanny veracity.

The superlatives one can muster to describe these discs—astonishing, breath-taking, electrifying—all fail to tell the story. The overall effect, the instruments, the recorded sound, and of course the playing, are an indescribable thrill.

No doubt, some listeners who concern themselves with "correct" performance practices will dismiss these discs as mere shenanigans, and indeed the result is certainly idiosyncratic. But it is also intensely stimulating. As stated earlier, M. Guillou possesses both skill and courage; consequently, he forges ahead, daring to experiment, to explore, to be different. And because he does, we and our profession are greatly expanded.

Hearty congratulations, M. Guillou. Keep blazing the pathway.

Orgues de la Cathedrale de Mexico, Orgue de l'Epitre (Orgues du Mexico, vol. III), Guy Bovet, organist. VDE-Gallo, CD-560. The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. CD \$18, Cassette \$12; add \$2 postage per order. Cabanilles: Tiento de batalla, 5° tono "Punt baix;" Corrente italiana; Tiento lleno, ple de 1° tono. Duron: Gaitilla de mano izquierda. Correo de Arauxo; Segundo tiento de cuarto tono (a modo de canción); Tiento de medio registro de tiple de 7° tono; Tiento y discurso de 2° tono; 4° tiento de medio registro de baxón de 7° tono. Roque da Conceição: Batalha, 5° tom.

The 18th-century splendor of Mexico is clearly evidenced in this remarkable disc by Guy Bovet, playing the restored Epistle organ in the Cathedral of Mexico. This instrument, known locally as the Spanish organ, was imported from Spain in 1691, having been built by Jorge de Sesma. It is the older of a pair of instruments (but not identical, as some have asserted) which face each other on opposite sides of the Cathedral choir area. (The instrument on the Gospel side, the so-called Mexican organ, was completed in 1734 by a presumably Mexican builder and is recorded on volume I of this series.)

Hearing this organ restored creates for me a particular pleasure. On a visit to Mexico City in the late 1960s, I remember being awe-struck and saddened upon seeing these grand instruments looming up in the shadows of the cavernous cathedral. With many of their facade pipes gone, they appeared like sleeping giants left snaggle-toothed by the vicissitudes of time and war. What a joy to hear the Epistle organ with its more than 70 stops restored to former glory.

The instrument receives affectionate treatment from Guy Bovet who gives a superb account of its formidable resources. The program, although a tightly focused view of Hispanic com-

posers from the 17th and 18th centuries, exhibits extraordinary variety, which is met with amazing diversity from the organ: from royal trumpets to velvet principals; from sweet flutes to spicy mutations.

M. Bovet, whether exploring moods of resigned somberness or outbursts of battle cries, demonstrates total command. His articulation shows particular subtlety, allowing the lines to unfold with elastic naturalness. Most appealing is his use of a slightly aspirated articulation in the slow works which, in less experienced hands, can come off wooden, but here results in a warm suppleness.

Among the many gems on this program, we can call attention to the works of Correa, the oldest composer of the group—1583(?)—1654—and an artist of astonishing imagination. The work with which I am most familiar is the *Tiento de medio registro de tiple*. Here, the left hand (played on purring principals 16 and 8) forms the base over which flow intricate lines of ornamented melody (played on a cornet combination). The effect is like seeing garlands of gold streaming down pillars of stone. Next, the *Tiento y discurso* stirs up a striking contrast with its daringly dissonant harmonies sweeping passage-work, all executed with pristine clarity.

Perhaps the most irresistible piece on the program is the last "battle" piece by Conceição. The booklet notes state that his piece "provides the player with every . . . opportunity to feature all the stereo, echo and colour effects possible on such a monument of Hispanic organ building." Indeed, no one can argue that point. It presents a stunning conclusion to a disc that offers delightful surprises as well as thoughtful insights into the music of this golden age.

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

Guy Bovet, Guy Bovet à l'orgue de la Basilique de Valère (1390). Robertsbridge Codex, a. retrouvé, b. Adesto, c. Estampie, d. Tribum quem, e. Estampie (fragment); Anonymous, Piece Without Stops; J.S. Bach, Fantasie and Fugue in A minor; Anonymous English, Felix namque, Upon la mi re, My Lady Careys Dompe; Giovanni Gabrieli, Canzona "La Spiritata;" Guiseppe Guami, Canzona "La Luchesina;" Giovanni Maria Trabaci, Durezza e Ligature. Recording available as LP (\$12), Cassette (\$12) or Compact Disc (\$18) from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Add \$2 for postage per order.

The main feature of this recording is the Robertsbridge Codex (ca. 1316), especially suited to performance on the oldest playable organ in the world, that in Valère (Sion). Guy Bovet brings this music to life. He has wisely decided not to record all this music on the blockwerk pleno 4' registration that would have been used at the time—twenty minutes of that would be very taxing on the listener indeed—instead using various stops, but limiting his choices to the Gothic ones. The record jacket contains a valuable description of the Codex by Charles M. McDermott (who transcribed it into modern notation) and insightful interpretation notes by Mr. Bovet, as well as various photos and the specification of the instrument. A brief history of the town, description of the church and details about the organ are included in an essay on the International Organ Festival by Maurice Wenger.

Bovet, with his neverfailing ability to delight and entertain an audience, as

well as instruct, selected a varied program for the remainder of the recording, featuring even the action of the organ in the "Piece without stops." His knack for interesting registration shines throughout, displaying the organ and the music to good advantage.

Guy Bovet à l'orgue Jürgen Ahrend de l'ancienne église des Jésuites à Porrentruy. Bach, Toccata and Fugue in d minor, BWV 565; Meine Seele erhebet den Herren, BWV 648; Allein Gott in der Höh sei Ehr, BWV 717; Nun komm der Heiden Heiland, BWV 659; Prelude (BWV 568) and Fugue (gigue) (BWV 577) in G major; Fantasia and Fugue in G minor, BWV 542; Wachet auf, ruft uns die Stimme, BWV 645; Fantasia in C minor, BWV 573. Recording available as LP (\$12), Cassette (\$12) and Compact Disc (\$18) from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. Add \$2 per order for postage.

The organ at Porrentruy is a copy of the Silbermann organ at Glauchau, East Germany, built by Jürgen Ahrend. It is a beautiful instrument, with only two variations from the original (but Mr. Bovet goes too far when he says in the jacket notes that no trips to East Germany are necessary anymore. A copy, no matter how elegantly executed, is after all just a copy!). The jacket includes a color photo and specification of the instrument, as well as interesting notes on each piece, which often include comments on the interpretation.

Bovet offers fresh interpretations of well-known Bach works. He recommends studying the text of BWV 565 as if one had never heard it before, and it is indeed worth the trouble to take the score and listen to his enlightening performance of the work. One could take his advice for BWV 565 and apply it to all the other works recorded here as well, for Bovet's elegant performance of all them offers every listener something new to consider.

—Mark Bighley
Northeastern State University
Tahlequah, OK

New Organ Music

Laudes, Jean-Louis Florenz. Alphonse Leduc, Paris, in 3 volumes.

The score for this cycle of seven pieces did not include a biography of the composer, but it is obvious after only a short time with the score that the influence of the French school is represented here, most notably that of Messiaen, Alain and Guillou.

The work is inspired by the "office du matin" of the Ethiopian church which dates from the 14th century and is meant for liturgical use. The music is complex and in contemporary idiom, facts which would render a liturgical performance difficult in this country, in other than very enlightened circles.

The first movement is a prayer. "Dis-

moi ton nom . . ." alternates recitativo passages in unison octaves not unlike a rhapsodic chant in Messiaen style (the opening of *Verset pour la fête de la Dedicace*) with rapid chordal figuration and another Messiaen device, rhythms with values added and subtracted to form tension and release. The movement closes with an imitation of bells.

Movement 2, "Prière pour délier les charmes," is an incantation on a cornet with septieme 1½'. This monody is unusual in that its ornaments remind one of both the east and of Celtic folk music. Herein lies the attraction of this movement—very similar in concept to the first movement of *Les Corps Glorieux*.

Third movement, "Harpe de Marie," is a sacred dance. This opens with a L.H. ostinato that continues for some pages. The R.H. provides a filigree and the pedal provides a constantly changing ostinato making the rhythmic texture very complex. The movement closes with various effects to depict the drawing of fingers up and down the strings of a harp.

Fourth Movement: "Chant des Fleurs," a meditation. This short movement consists entirely of tremolos assembled from concordant and discordant intervals arriving randomly, so one is always "on edge" and not allowed to be comfortable with any one timbre.

Movement 5: "Pleurs de la Vierge," a song. Four ideas are presented and two of these are recalled briefly at the close. The central section is the longest and most intense (the other ideas being plaintive melodies). This perhaps portrays the anguish implied in the title of this movement.

Movement 6: "Rempart de la Croix," a procession. Three ideas are stated. One, a simple chordal progression in a very basic simple time rhythm, is transferred to the pedal while the manuals embellish the harmonies melodically. The second idea is a recitativo again reminiscent of chant and employing the added and subtracted rhythms of movement 1. The third idea is the filling out of an idea similar to that encountered in Movement 2 using fourths in both hands supported by a huge cluster which needs to be played by a registrant. The closing section is a development of fragments from each of the ideas described.

Movement 7: ". . . Seigneur des lumières," a hymn. In the Final to this cycle we have an overview of the work as a whole. Fragmented elements of each idea return in a joyous outburst making a unified and satisfying climax to this piece.

This fascinating work is worthy of the countless hours of preparation it would consume. The approach is, on all fronts including registration on which I have only touched briefly, that of a pupil of Messiaen. However, in this cycle, Jean-Louis Florenz has achieved something notable in that he has, albeit through devices not original, created a mystical atmosphere entirely his.

—Colin Andrews
Greenville, NC

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The Tabernacle Letters, Part 3

The Story of the Salt Lake Organ in the Words of G. Donald Harrison and Alexander Schreiner

Jack M. Bethards

Part 1 was published in the June issue of THE DIAPASON; Part 2 in the July issue. Part 2 ended with Alexander Schreiner's comments on further appropriations for some of the "prepared-for" items planned, his enthusiasm for the work so far, and some discussion of the new Vox Humana not being liked as much as the old Kimball Vox.

Thank you for your two letters, but before replying to them I want to say that I listened to the broadcast last Sunday, and was thrilled beyond bounds at your magnificent rendition of the F Major Toccata by Bach. From time to time when I listen to you I feel that you are the best organist I have ever heard, and I must say that that was one of the occasions. It was hair-raising, and the clarity of the polyphony and texture of the sound was almost beyond belief, particularly as I was listening over quite a mediocre radio. I just wonder what the complete organ will sound like.

G.D.H. to A.S. 8/18/48

It would be nice to have the Celesta immediately, but I am afraid that this will be one of the last things we can ship. As a matter of fact, I am getting cold feet about the regular Skinner Celesta for this job, and I am wondering if it is enclosed in the Choir box whether it will be loud enough.

The Maas people have produced a new Harp of full compass, and have advised me that they are forwarding their first instrument to us on consignment. This is the electronic harp which naturally can be controlled as regards power from a swell pedal without being enclosed in a box. Have you heard any of these Maas Harps, and what is your opinion of same? You will see what I am getting at. Would you be prepared to accept this kind of an instrument? I have no personal experience with these harps whatsoever, so I am in the dark but the idea struck me, and I am just passing on my thoughts to you.

Unfortunately, I cannot be in two places at once, and it is essential for me to remain here as long as any voicing is going on. We should complete the man-

Jack M. Bethards is president and tonal director of Schoenstein & Co. Organ Builders established 1877 in San Francisco. The firm was responsible for the 1984-88 renovation of the Tabernacle organ.

ufacture of all pipes within the next two weeks, but it will certainly be the end of September before they are all voiced, and I think it would be wise for me to stick around here until this work is completed.

After your Conference I can then come to Salt Lake City, and it has always been my intention to go through every stop with a fine-tooth comb as regards regulation, and to make any major changes that may be necessary. It is almost impossible in an organ of this size not to have made one or two blunders.

Regarding the Swell Vox Humana, I thought it was settled long ago that we were to use the old one. The Vox that we sent out for the Antiphonal is not our regular stop, but is something I hoped would be in contrast to the old Kimball, which I believe is more like our standard Vox Humana. I think it would be a good idea for us to have a couple of Cs from the old Kimball to see exactly what is the best thing to do in regard to the matter.

G.D.H. to A.S. 8/24/48

Here is the story behind the creation of the famous Harrison signature nameplate.

I have long thought that it would be a matter of pride to us, to have your name appear on the console name plate. Perhaps also the year, 1948. If that is possible, we should be very pleased.

A.S. to G.D.H. 8/29/48

I note what you have to say about the nameplate, and I will provide one, but I fear it will not be ready to go with the console. I would like to have my name in the form of my signature if I can get this engraved in Boston.

I note that I may expect to hear from you shortly regarding the Harp. We have one now, a 49-note affair, which is being temporarily installed in our assembly room, and it sounds fairly well—that is the Maas Electronic Harp.

For your information, I am enclosing herewith a copy of a letter written to Bishop Issacson regarding the completion of the organ. I figure that the original specification was based on a rate of \$520.00 per rank, and you will note I am asking but \$600.00 a rank for these additional ranks in spite of the greatly increased costs. I trust you will feel this is reasonable. I hope you will

bring all the pressure you can to bear on the authorities to go ahead with these additions because not only would it complete the organ, but it would be helpful to us, as explained to Bishop Issacson. Our costs to date on the organ are terrifically heavy, and we will sustain quite a loss. Perhaps if these additions are installed at the figure named, it will enable us to get by, or nearly so.

G.D.H. to A.S. 9/1/48

I am looking into the matter of the Deagan electronic harp. It was put on display at the recent Convention, and from all sides I hear very good reports concerning it. I will look into the matter further and let you know. I feel more than ever that our Harp would be too weak for this organ.

G.D.H. to A.S. 9/9/48

Bishop Issacson has just been here at the Tabernacle to tell me that the item of expenditure of \$9,600 for sixteen ranks, as per your recent letter has been approved.

A.S. to G.D.H. 9/14/48

Thank you for your letter of September 14th. You are a marvel and a wonder. No less. We have done pretty well too, to get the appropriation for the 16 ranks additional in prompt time. But I am amazed to hear that the other Bombarde chest is on the way with the other things.

The men are certainly working well and are getting along just fine, and in the best of spirits. I rather think that Henry and Cammie will be glad to get home again. They have been gone so long.

A.S. to G.D.H. 9/17/48

For some time I have been trying to find out exactly the present status of the installation, but I am just as hazy as possible as to the exact position. Henry is a wonderful fellow, but, as you have doubtless discovered, his English is not very good even in speech, and when it comes down to trying to put statements in writing, you have to be a magician to interpret his epistles. I could get a very concise and accurate report from Martin Carlson, but if I write to him direct, Henry's nose might be put out of joint, and I am trying to keep all the boys happy.

G.D.H. to A.S. 9/20/48

Harry Truman speaks in the Tabernacle tonight, and Tom Dewey ditto next week.

A.S. to G.D.H. 9/21/48

The Trompette 8', Clairon, and 16' Trompette are beautiful. The swell shades I must report are wonderfully smooth and most effective. They are the finest I have ever used, by far. The console is getting its share of oh's and ah's, and everything is going along well.

A.S. to G.D.H. 10/1/48

Next is an interesting exchange between Henry Willis and his former employee.

The enclosed photographs are of the console of the new Tabernacle organ at Salt Lake City. I have just returned after spending a couple of weeks on the job and I am returning after Christmas to see the finish. It is by far the finest organ in the United States. It has the advantage of a perfect location and ideal acoustics.

You will be interested to note that there are no coupler tablets. The fact that there are comparatively few couplers for so large an organ and that the intramanual couplers are with their own departments, it was decided to use drawknobs for all of them. The pedal couplers form the inner group on the left jamb and the intermanual occupy a similar position in the right jamb. There are 20 general pistons. The fifth manual plays the Antiphonal organ only.

The console case is of solid walnut and was designed and built in our shop. The motifs follow those found in the organ case. It is unnecessarily large and the couplers and combinations are remote. They wanted an imposing appearance, hence the size and fifth manual! Believe it or not, but a million visitors pass through the Tabernacle each year and must be suitably impressed.

The organ contains Great, Swell, Choir, Positiv, Bombarde, Solo and Pedal divisions, plus a small Antiphonal. The Great, Positiv, Bombarde and Pedal are all unenclosed. There are about 190 independent ranks counting a four rank mixture as four.

A descriptive folder is being prepared and I will forward a copy shortly. It carries my tonal ideas which started in 1935 in the Groton School instrument, to their logical conclusions. I was given

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my own way in everything and had to contend solely with two sympathetic organists.

G.D.H. to H.W. 12/21/48

Thanks for your letter of the Dec. 31st last, acknowledging receipt of the Salt Lake City pictures. I am in that City now and the organ was finished today. I am enclosing herewith specification which was prepared by the local Guild. I gave them a talk this evening with demonstrations.

Today I had the great pleasure of a visit from Marcel who was playing at Provo 45 miles from here last night. He came over here especially to see the organ and gave it a good workout. He seemed to be much pleased. It is my finest job and it will be a long time before I get such another chance. Free hand, perfect location and perfect acoustics.

There is always something new. The large towers of front pipes which look like a 32' Violone of metal are made of wood. Some guy in Brigham Young's day built the darned things in the 1860's. They are as good as new and the tone is excellent.

Hope you can read this! It is 12:15 A.M. and I am a bit tired after a strenuous day. Can't smoke or drink in Salt Lake City!!!

G.D.H. to H.W. 1/16/49

The Salt Lake City organ is now all finished, accepted and paid for, and it is truly a really grand job of its kind. Probably coming from England an instrument of this type will be quite a shock to you as it is a far cry from anything one hears in England or on the Continent for that matter. When you have an opportunity to look it over there are many features that will seem like old friends, such as the double rise reservoirs which I used for all manual departments, together with the time-honored concussion valves. The wind is simply superb throughout—no sag anywhere and no unsteadiness.

G.D.H. to Aubrey Thompson-Allen
2/1/49

Thanks for yours of the 16th January and specification of the Salt Lake City job. It certainly is a superb specification. Here are some comments:—

Great Organ: No reeds. Don't you think that a family of even light pressure reeds would be advantageous? I lost a nice job recently by specifying an all flue Great without reeds!

Swell Organ: Only one query. Quint Trompette 5 1/2 ft. How come? I dislike all such specimens that I have heard.

Choir Organ: Zauberflöte. I personally do not think these harmonic stopped pipes are worth while.

Positiv Organ: Delightful—I would have liked to have seen a 16 ft. Quintade or similar.

Solo Organ: What! No Cor Anglais 16 ft.? I am using a free reed 16 ft. Cor Anglais at Canterbury Cathedral.

Bombarde: Pressures seem low. Hall presumed to have a high reverberation period and resonance. Presume reeds all French type shallots.

Antiphonal: Very nice—but seems redundant.

Pedal: A superb stop list.

"Mechanicals:" As no mention of an Antiphonal swell pedal, I presume worked from Choir or Solo Pedal. Don't you use swell pedal switch-plates—any pedal on any shoe etc.?

The sound must be superb—I judge on the lines of a refined Cavaillé-Coll—plus. I would greatly like to hear it.

H.W. to G.D.H. 2/17/49

Thanks for your letter of February 17th regarding the Salt Lake City organ. Regarding the absence of reeds on the Great organ, I should say that there is one 16' semi-Baroque reed prepared for, and in fact the chest is already there, but we let it go for something more important elsewhere. I rather look on the Bombarde reeds as really belonging on the Great but played from a separate manual. However, in this country there is no difficulty in selling somebody a purely flue Great Organ. Incidentally, there is one stop prepared for on the Great, namely, a 32' Montre, which is partially borrowed from the Pedal Montre. This again, which is more or less a theoretical stop, was let go for something else.

Regarding the Swell Organ, I can't agree with you about the 5 1/2' Quint Trompette. I do not think you have heard the right kind for if it is small scale and thin, it fits into the ensemble and adds a color which I do not think you can get by other means. I admit I have seen many failures in this regard, and this is the first time I have made one that I consider to be satisfactory.

Choir Organ—I rather like the stopped Harmonic Flute.

Positiv—We look upon the 8's of the Positiv as being doubles. This is why there is no 16' double. There is, however, the Rankett at 16' pitch.

Solo organ, the boys prefer to have the English Horn at 8' pitch for solo use, both on its own and combined with the 4' Flute. I do not see much advantage in having the 16' Cor Anglais.

The Bombarde reeds are all of the French type as you presume, all placed in a prominent position, and all hooded to speak forward into the very resonant building. The 8', for example, is of just about the same power as the standard Willis type Tuba, which is on 15 inches wind pressure.

Regarding the Antiphonal, I agree that it is redundant, but they seem to want it.

Regarding the mechanicals, the Antiphonal does have a separate Pedal.

The description must have omitted it by mistake. There are no switch plates for the Swell pedals. The organ is used a great deal for broadcasting, and simplicity of console design was the key note to lessen the burden on the minds of the players.

The organ does really sound superb, and I have never heard anything quite like it. Of course, it is of its own particular type. Although the full organ is tremendous, it is very easy on the ears, and you can play it for long periods of time without fatigue. This is due, I think, to the fact that there are no very loud stops, the effect being obtained by the 188 ranks, all of which add one to another. The large scale Mixtures give quite a powerful resultant effect, which in the resonant hall gives quite a lot of body to the tone, but it is a kind of transparent body, as you can well imagine.

No, I wouldn't say that the organ sounds anything like a Cavaillé-Coll. It is less reedy than a French ensemble as the balance between full flues and reeds is entirely different.

G.D.H. to H.W. 3/8/49

Nice to hear from you, interested to hear of your project. I am in Salt Lake putting the finishing touches to the "giant" see specif. enclosed. It is somewhat larger than yours but along the same lines.

Musically speaking it is the most beautiful organ I have ever heard partly due to be sure to the superb location and acoustics. What you are proposing to do I have been experimenting with since 1936 at Groton School. That is a modern organ in which the old (classical) and new are so modified so as to blend into one whole so that any worth while organ music can be played properly. Salt Lake Tabernacle represents the first of all my labors rolled into one organ. I can assure you it does something to the nervous system!!

Our Salt Lake with Swell 32' Fagot and 5 1/2' Trompette all have French shallots. I included the 32' with my tongue in my cheek. The effect is wonderful. At Salt Lake also I controlled the couplers. In other words, 16' and 4' coupler pistons and inter-manual only affect selected ranks.

Salt Lake has proved to me a theory I have had for a long time namely that the finished ensemble is produced by many ranks none of which are loud in themselves. Final result by these means is terrific and yet does not hurt the sensitive ear.

G.D.H. to Ralph Downes 6/14/49

P.S. Salt Lake finished today. Wish you could hear it. I believe you would be pleased. There is something about it that gets you! Dupré flew in unexpectedly today and tried it out.

G.D.H. to R.D. 6/16/49

Since I wrote you last, I have been all the way to the Pacific Ocean. Mrs. Richards and I drove out to San Francisco via Chicago, Omaha and Salt Lake City. Harrison has a new big three manual in Omaha which is very successful and characteristic. The big organ in the Mormon Tabernacle at Salt Lake City is indeed an outstanding achievement. This auditorium has an undeserved reputation for fine acoustics. Actually, they do very little for the organ since the building is rather long and narrow, the roof too high and because of the curved formation of the roof the acoustic response is uncertain. Don's Great Organ is somewhat more restrained than his other jobs, but the buildup is very smooth with the mixtures blending into each other and to the foundation to form a very brilliant chorus. The enclosed sections contain many very beautiful effects, both in strings and the reeds. The Bombarde section is terrific, and of course the Pedal is outstanding. There is nothing to compare with it west of the Alleghenies.

Senator Emerson Richards
to H.W. 11/7/49


Harrison looks back on The Tabernacle organ with satisfaction.

I still think that Salt Lake City is the finest organ that I have built so far and will probably remain that way. Of course, the place has marvelous acoustics from the organ point of view.

G.D.H. to R.D. 9/29/54

The Mormon Tabernacle Organ has since earned its place in musical history. I hope you agree with me that it has been interesting to go back to the days when such a fate was only speculation. Only more time will tell the overall importance of the American Classic style in the evolution of the organ. I hope that this record of the creation of one of its masterpieces will be helpful in later years when the American Classic Organ is reevaluated, as it surely will be. ■

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Georg Wagenseil and the Organ Concerto

Kit Stout

The concerto, a composition popular with music lovers and musicians since the time of Torelli, underwent substantial growth and formal development during the pre-Classic and Classic eras. The solo concerto, in particular the keyboard concerto, was considerably transformed and became one of the most popular of the concerto forms. One of the most prolific concerto composers was the Austrian-born Georg Christoph Wagenseil (1715-77): over 100 concerti for flute, bassoon, trombone, violin, cello, cembalo, and organ. His compositions have firmly established his importance in the history and the development of the Viennese concerto and the concerto form as a whole. For many contemporary ears and tastes these works lack the high-Classic refinement and grandeur. Close examination of his concerti, however, reveals a keyboard style which was to become the foundation for later composers.

Born into a family which for two generations had been associated with the Viennese imperial court, Wagenseil first displayed musical ability in composition and an affinity for the keyboard when he was in his teens studying in Vienna under the organist Adam Weger of the Michaelerkirche. The youth's talents attracted the notice of the court Kapellmeister J. J. Fux, who in 1735, recommended Wagenseil for a court scholarship.¹ The next three years were spent under the tutelage of the Italian priest-composer Matteo Palotta (1680-1750). Fux's enthusiasm for the young musician led to Wagenseil's appointment as Court composer on February 6, 1739,² a post he retained until his death. From 1741-50, he served as chapel organist to the Dowager Empress Elizabeth Christine, and in 1749, Wagenseil became *Hofklaviermeister* to Empress Maria Theresa.

Wagenseil's music shows a mastery of the prevailing styles and a good grasp of musical form. His early efforts, mainly Masses which were dominated by the prevailing liturgical style as exemplified in the works of Fux and Palotta, gradually gave way to the *galant* style, with an emphasis upon formal structure. Known for his sacred and secular vocal compositions, Wagenseil's international reputation rested primarily upon his instrumental works, which included symphonies, concerti, chamber music, and compositions for various solo instruments. As a keyboard player of considerable merit, Wagenseil composed a variety of keyboard compositions for the amateur and for the professional.

These keyboard compositions are extensive in form and style. His sonati or divertimenti (the terms are used interchangeably) written in the Italian *galant* style have tuneful melodies which exhibit elements of folk music, improvisation, and the dance; structural delineation; experimentation in the number of movements (the usual form was three movements); and a graceful charm which would have been appropriate to the tastes and culture of the Viennese public.

In marked contrast to his secular style of keyboard writing, Wagenseil turned his attentions to traditional forms and practices when composing for the organ in liturgical use. His organ compositions include versets on the church tones, preludes and fugues, and verset cycles.

Wagenseil wrote more concerti for the solo keyboard instrument than he did for any other instrument or combination of instruments. The favored keyboard instrument is the harpsichord. (The piano is designated infrequently.) There are, however, 12 concerti, published in London, which have the word "organ" on the title page. Many scholars debate the use of the organ as a solo performing instrument during this period. While it is true that the harpsichord had been the prevailing solo and ensemble instrument for various compositions and forms, it must be remembered that the organ had been an established secular and liturgical instrument in solo and ensemble. Wagenseil's early training on the instrument and his positions as organist to the royal family would confirm that he was aware of the instrument's technical and color potential. Perhaps a stronger and more convincing argument which supports the use of the organ as the solo instrument is the position which the organ had occupied in the lives of the Austrians and the Viennese for centuries. The instrument, especially the *positiv*, symbolized the Holy Ghost, and had been used not only in liturgical services and processions, but had also been the favored instrument of the bourgeois classes, and one could find an organ of some sort in nearly all their homes. To the Viennese, the organ

was a symbol of status and was an instrument for both the professional and the dilettante.

Scholars agree upon the important contributions which Wagenseil made to the pre-Classic and Classic eras. Their opinions differ when discussing the concerti. Stylistically, the Viennese concerto evolved from two basic sources: the "old" imitative Italianate style of church music, and the concern for highly organized formal structures as found in the recapitulation sections of the symphony. Wagenseil's symphonies display a high degree of balanced formal structure. Many of his concerti, however, do not show the depth of balance in their design. This lack of overall formal balance is attributed by some scholars to Wagenseil's movements entitled *Minuets*, which are short. Argument could be made on such a point, as in many compositions of the time the *Minuets* were not extended movements. Wagenseil's concerti do make full use of recapitulations and a development section which is related to the exposition.

Wagenseil's concerti were a combination of Viennese traits and the North German concerto form which was derived from the extended aria. The extended aria was used as a common form for instrumental and keyboard concerti during the two middle decades of the eighteenth century. While the *da capo* aria (one of five Baroque musical forms which were contributing factors in the development of the Classical concerto) and the extended aria could have the same number of solo and ritornello sections, there were three primary differences between the two forms. First, the first solo sometimes moved into the dominant tonality with the following second orchestral ritornello confirming the new key. Second, the last part of the aria following the middle section was not a literal repeat of the first part due to key changes in the dominant. Third, the introduction of new material into the reprise of the first solo enhanced the melody both emotionally and artistically. Two optional features in the North German concerto were the early move into the dominant in the first solo and the placement of the third ritornello at the head of the work.³ This form spread quickly to other areas of Europe. Many composers including Stamiz and the school in Mannheim, and Vanhal, Joseph Haydn, and Wagenseil in Vienna, were writing concerti in this style during the 1750s.

Wagenseil's concerti for keyboard exhibit a genuine style which has come to be designated as "keyboard": scale passages, trills, turns, broken chords, left hand chords and arpeggios, all of which overshadow that which has been designated as Wagenseil's "downfall"—repetitiveness. The terms "dull" and "lifeless" have been used to describe his keyboard concerti. Those designated for the organ can quickly dispel this notion with careful attention given to the quality and character of the individual movements and appropriate registration. Wagenseil had a good instrument on which to practice and learn when he first began his music studies. The original 40-stop organ in the Michaelerkirche was built in 1714 by Johann David Sieber of Brunn. In 1742, Gottfried Sonnholz rebuilt the organ in the usual westerly position so that the organ cases were divided in half, that is, on either side of the gallery window. Sonnholz kept the original specifications:⁴

Hauptwerk	Brustpositiv	Rückpositiv
16' Bordun	8' Coppel	8' Coppel
8' Principal	4' Flößen	4' Principal
8' Quintadena	2' Octav	4' Coppel (formerly Quint 3')
8' Biflößen	1' Mixtur III	4' Flauten = Traversflöte
8' Pifferra		2' Octav
8' Gemshorn		1½' Quint
8' Salicional	Pedal	1' Octav
4' Octav	16' Principalbass	Mixtur V
4' Fugara	16' Bordunbass	8' Flauten (formerly Fagott/Oboe 8')
4' Nachthorn	16' Subbass	
3' Quint	8' Octav (Metall)	
2' Octav	8' Octav (Holz offen)	
2' Feldflöte	4' Octav	
1½' Quint	Cornett III	
1' Sedecima	16' Bombarde	
Sesquialtera II	8' Trompete	
Mixtur VI		
Zimbl III		

Miss Kit Stout holds degrees from Westminster College and The College-Conservatory of Music at The University of Cincinnati. She has done postgraduate study in organ at The Lemmens Instituut in Belgium, studied Scandinavian organ music in Copenhagen, Denmark, and has done doctoral study in organ

performance at Indiana University where her thesis was "Selected Eighteenth Century Austrian Organ Concerti." She has taught vocal and instrumental music in Denmark, England, the U.S.A., and Mexico, and has held church music posts in Denmark and U.S.A.

Whenever possible, Wagenseil would have wanted the organ color to complement the instrumental ensemble in these concerti. He was indeed fortunate to have been Court composer at a time when the Vienna *Hofkapelle* orchestra with which he was associated was quite solid in orchestral color and in balance. This association and the size of the orchestra were no doubt contributing factors in Wagenseil's creative development and were influential in what forms he chose to write. W. H. Hadow, in his article "The Viennese Period" in *The Oxford History of Music*, gives an account of the orchestra in 1740: 12 violins, 4 violas, 4 violoncelli, 4 contrabassi, 1 theorbo, 1 harpsichord, 1 cornetto, 3 oboes, 3 bassoons, 8 trumpets, 5 trombones, 2 pairs of drums. Whatever compositional traits appear as

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"uninspiring" there is little doubt that Wagenseil understood the keyboard and the orchestra and how to write for them.

The twelve organ or harpsichord concerti published by the London firms Welcker in 1761 and Walsh c. 1765 provide an interesting and diverse representation of the style and quality of Wagenseil's writing. It is not surprising that these concerti were published in London. The organ concerto had been made extremely popular by Handel when he performed his organ concerti at Covent Garden performances of his operas. The English were also quite keen on collections of individual pieces and instruction books, and certain of Wagenseil's compositions along this venue were also published in England.

Each of Wagenseil's concerti displays varying levels of technical ability in the orchestral and keyboard writing—each is unique and individual in themes and general form. The length of each concerto is relatively short by the standards of later concerti. Wagenseil was quite specific in his indications of dynamic markings and tempo. One can only conjecture as to why he was not more specific in terms of registration. He may have assumed that performers, especially Austrians, when using the organ as the solo instrument, would already have been familiar with the treatises of J. B. Samber, organist at the Salzburg Cathedral and the Archbishop's Court, 1704–1707, and the Abbot Vogt, active in Prague in 1719, which give information concerning registrations in primarily a religious setting. However, this influence must have carried over into secular use. Whatever stops one chooses in performance, the grace, charm and lucidity of these concerti (or any pre-Classical and Classical organ concerto) must never be obscured. The registrations from the above mentioned treatises are as follows.⁵

Accompaniment for orchestra and choir:

Prinzipal 8' + Coppel 8' or Viola 8'

Prinzipal 8' or Coppel 8' with Flote 4' or Oktave 4'

Continuo passages or figured bass:

Manuals: Viola 8' or Coppel 8' with Pedal Posaune 8'

Pedal with a large orchestra: Oktave and Posaune 8' + Quinte 5 1/2'

Pedal to support voices: Oktave and Posaune 8' + Quinte 2 1/2'

Flute registrations with "gaps":

8' + 4' + 2 1/2' + Mixtur II

8' + 4' + 1 1/2'

8' + 1 1/2', or 8' + Mixtur II with or without 4'—good for fugues

8' + 1 1/2'—for versets or interludes

8' + 2 1/2' + 1 1/2' + 1 1/2'—good for quick pieces

8' + Zimbel II (1/2')—for toccatas before the Sanctus

The *Concerto in C Major* represents Wagenseil's general overall keyboard style in the concerti: keyboard figurations, dotted rhythms, especially the Lombardic, simple harmonic formulae, triplet figures, contrasting themes, experimentation in movement form, and clear structure within each movement. The instrumental writing is less difficult in this concerto, perhaps making it easier for the amateur player.

The following movement capsules, themes, and examples of keyboard writing are representative of one aspect of the composer's total compositional output, and are not definitive of his entire style. They are, however, representative of a composer who was very popular at home in Vienna and elsewhere in Europe, for he wrote to meet their needs and their tastes. Because of this and the acclaim he received, we can not afford to ignore the works of this man who was called Georg in Vienna and Christopher in London.

Concerto in C Major

First Movement

Tempo: Vivace

Time Signature: C

Key: C Major

Instrumentation: vls. I & II; 'cello; organ (harpsichord)

Form: ritornello structure

Theme:



Example solo:



Second Movement

Tempo: Andante Time Signature: 3/4

Key: C Minor

Instrumentation: vls. I & II; 'cello; organ (harpsichord)

Form: instrumental aria

Theme:



Example solo:



Third Movement

Tempo: Allegro

Time Signature: 3/8 Key: C Major

Instrumentation: vls. I & II; 'cello; organ (harpsichord)

Form: binary

Theme:



Example solo:



Notes

1. Eric Blohm, ed. *Grove's Dictionary of Music and Musicians*, Vol. IX (New York: St. Martin's Press, Inc., 1964) p. 88.
2. *ibid.*, p. 88.
3. Denis Forman, *Mozart's Concerto Form, The First Movements of the Piano Concertos* (London: Rupert Hart-Davis Ltd., 1971), p. 31.
4. Alois Forer, *Orgeln in Osterreich* (Wien: Anton Schroll & Co., 1973), p. 42.
5. Peter Willimans, *The European Organ 1450-1850* (London: B.T. Batsford, Ltd., 1966), p. 74.

Musical Examples

The music examples are taken from copies of the original score published by Welcker of London. (A copy of one set of six concerti is in the Library of Congress.)



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Cover

Berghaus Organ Company, Bellwood, IL, has built a new organ for First Presbyterian Church, Highland, IN. This two manual and pedal electric action/slider chest organ replaces an electronic instrument. All facade pipes were made by A. R. Schopp of Alliance, OH. Each pipe flat alternates electrolytic, polished zinc pipes with flamed copper pipes. The Trompeta Real, built by Giesecke, as were all reed voices, features resonators of flamed copper; pipes 1-12 half length, the rest normal length. Shallots are wide, Schiffchen style voiced on three-inch wind pressure to be quite powerful and harmonically brilliant. The Pedal Trompete 8' features resonators of mahogany and wide, tin-faced shallots. The Pedal Schalmey 4' resonators are made of copper tubes fitted with spotted metal bells. The manual 8' reeds are built in French construction form (ring and nut) with French parallel shallots.

The casework and console material is white oak, natural finish, Danish oil. The console is built with an extremely low profile and uses Solid State Logic lighted push buttons on sloped inward panels to control stops, couplers and programmable crescendo. Tuning is in equal temperament. Compass 56/30.



Organ consultant and dedication recitalist was Dr. Philip Gehring, Valparaiso, IN. Case design and drawings by Gerrit Verkade. Construction and installation by Louis Patterson. Scales and voicing by Leonard Berghaus.

GREAT
 16' Lieblich Gedackt
 8' Prinzipal
 8' Rohrflöte
 4' Oktave
 4' Holzflöte
 2 3/4' Nasat
 2' Oktave
 1 3/4' Terz
 V Mixtur
 8' Trompete
 8' Trompeta Real
 Tremulant
 Zimbelstern

SWELL
 8' Geigend
 8' Celeste
 8' Gedackt
 4' Prinzipal
 4' Koppelflöte
 2' Hohlflöte
 1 1/2' Klein Nasat
 IV Scharf
 16' Chalumeau
 8' Schalmey
 8' Trompeta Real
 Tremulant

PEDAL
 16' Prinzipal
 16' Subbass
 8' Oktave
 8' Gemshorn
 4' Chorabass
 IV Mixtur
 16' Posaune
 8' Trompete
 4' Schalmey

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Orgues Létourneau, of Saint-Hyacinthe, Québec, has installed its Opus 22 in St. Joseph's Basilica, Edmonton, Alberta. With mechanical key action, electric stop action and solid state combination action, the organ has 20 stops and 26 ranks. Case is of North American oak. Manual and Pedal compasses are 58 notes and 32 respectively. Manual naturals of ebony, accidentals white maple. Pedal naturals of maple, accidentals of padauk. Drawknobs and pistons of bubinga. Flute pipes of hammered metal or wood; façade and Mixture pipes of 70% polished tin. Manual reeds based on Clicquot Trompette and Cromorne in Poitiers Cathedral. Wind pressure 70 mm, equal temperament tuning, A = 440 Hz at 70° Celsius. Dr. J. K. Kloppers was the consultant for this project started under the rectorship of Rev. John Rose. Fernand Létourneau, the builder, supervised the installation and the voicing, by Jean-François Mailhot. Present rector is Rev. Michael McCaffery. Organists are Monica Rist and John Wetherill. The organ was blessed on October 28, 1989.

HAUPTWERK

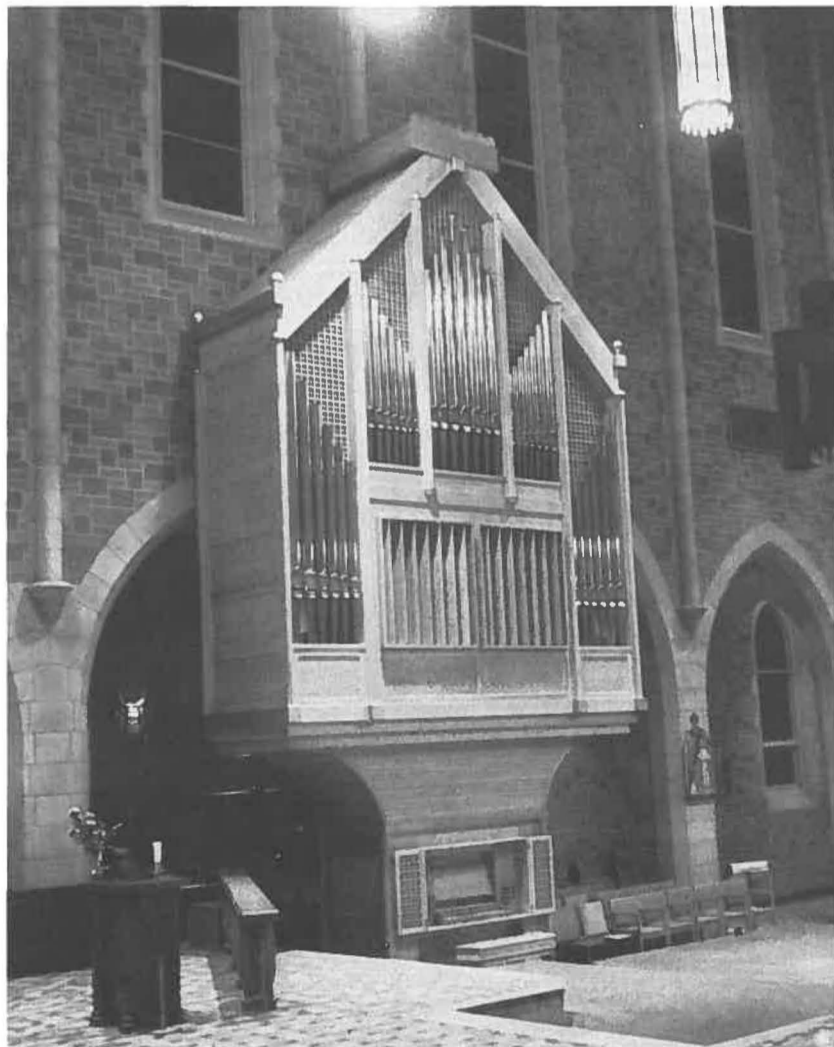
8' Prinzipal
 8' Gedackt
 4' Oktav
 4' Rohrflöte
 2' Blockflöte
 2 3/4' Mixtur IV
 8' Trompete
 Tremolo

SCHWELLWERK (Expressive)

8' Salizional
 8' Holzgedackt
 4' Prinzipal
 4' Koppelflöte
 2' Oktav
 Sesquialtera II
 1' Zimbel III
 8' Krummhorn
 Tremolo

PEDAL

16' Subbass
 8' Bordun
 8' Prinzipal
 4' Chorale Bass
 16' Posaune



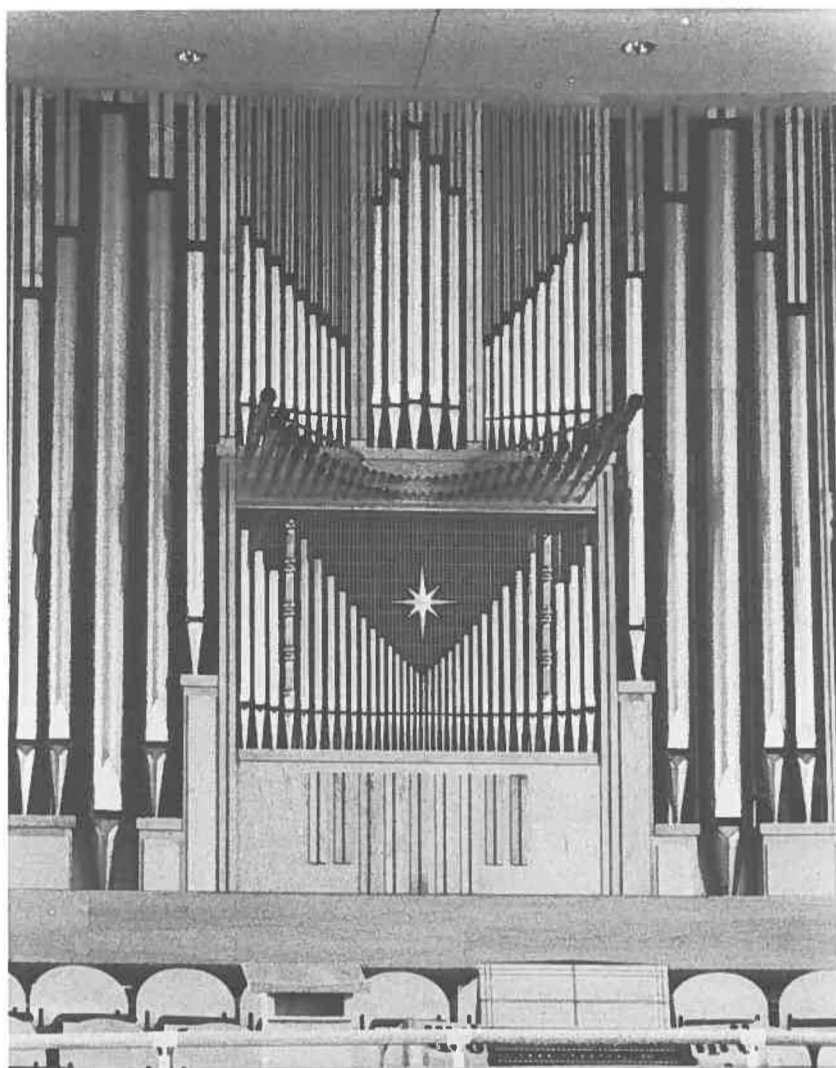
Steiner-Reck, Inc., Louisville, KY, has built a new organ for St. Peter's Lutheran Church, Columbus, IN. The church dedicated its original Holtkamp organ on June 17, 1962. On May 1, 1988 the congregation moved into a much larger sanctuary, designed by Gunnar Birkerts of Ann Arbor, MI, and it was decided to incorporate all of the existing chests, pipes and keyboards into a new organ of considerably larger scale. The case and console for this instrument are made of white maple with mahogany for accenting. The large facade pipes are of copper and zinc, the Horizontal Trumpet is of brass and the Positiv facade of 40% tin. Raising wind pressures, opening toes, higher cutups and some shifting of existing ranks made possible a successful fusion of old and new pipework. The stoplist was drawn up by St. Peter's senior organist, Harlan Heidemann. Dianne Bish played the dedicatory recital to an overflow audience on April 2, 1989.

- GREAT**
- 16' Quintadena
 - 8' Prinzipal
 - 8' Gedeckt
 - 4' Oktave
 - 4' Spitzfloete
 - 2' Oktave
 - 2 2/4' Sesquialtera
 - 1 1/4' Mixtur IV
 - 1/8' Scharf III-V
 - 8' Trompete
 - 4' Klarine
 - 16' Spanische Trompete (ext)
 - 8' Spanische Trompete
 - 4' Spanische Trompete (ext)
 - Chimes

- SWELL**
- 8' Gamba
 - 8' Celeste (TC)
 - 8' Rohrflöte
 - 4' Prinzipal
 - 4' Gemshorn
 - 2' Oktave
 - 1 1/2' Quint
 - 1' Mixtur III-V
 - 3/8' Terz Zimbel III
 - 16' Fagott
 - 8' Oboe
 - 4' Clarion
 - Tremulant

- POSITIV**
- 8' Copula
 - 4' Prinzipal
 - 4' Rohrflöte
 - 2 2/4' Quint
 - 2' Oktave
 - 2' Flöte
 - 1 3/8' Terz
 - 3/8' Fourniture IV
 - 1/8' Scharfzimbel II
 - 16' Rankett
 - 8' Spanische Trompete (Ct)
 - 8' Krummhorn
 - Tremulant

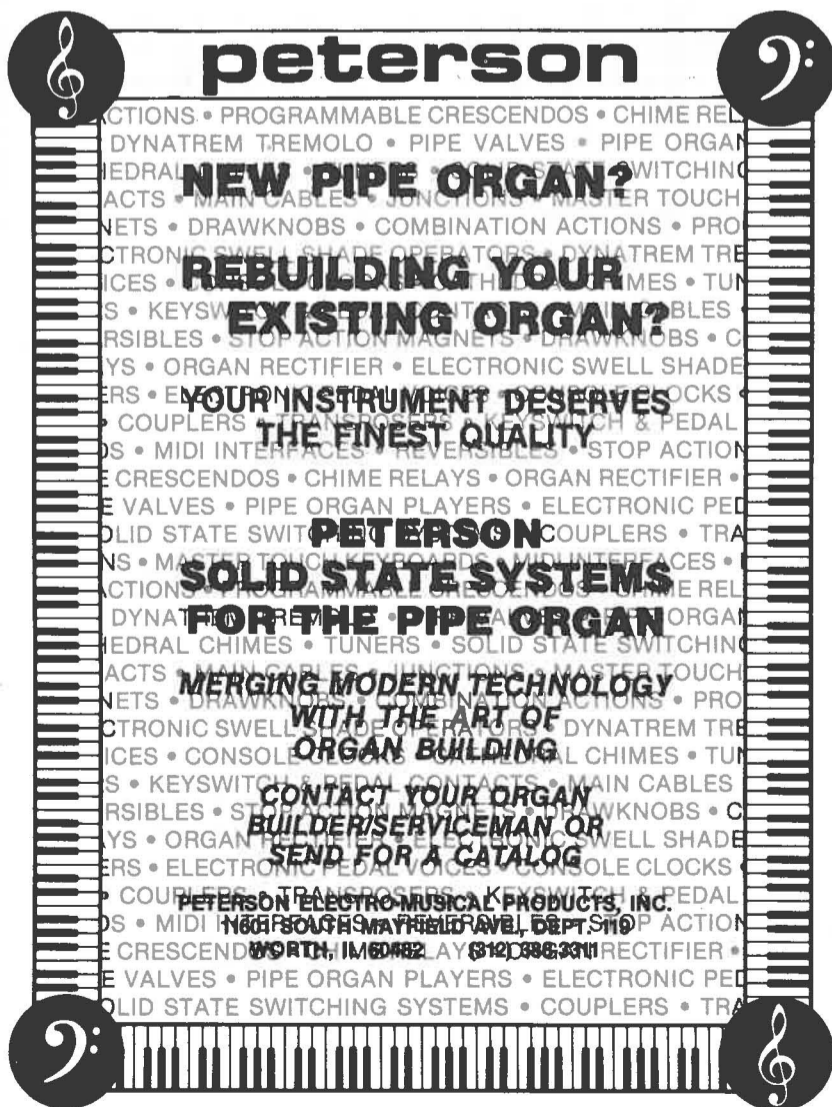
- PEDAL**
- 32' Subbass
 - 16' Prinzipalbass
 - 16' Subbass (ext)
 - 16' Quintadena (Ct)
 - 8' Oktave
 - 8' Gedeckt
 - 4' Choralbass
 - 2' Mixtur IV
 - 32' Kontraposaune
 - 16' Posaune (ext)
 - 16' Fagott (Sw)
 - 8' Spanische Trompete (Ct)
 - 8' Trompete
 - 4' Clarion (Sw)
 - 4' Schalmei
 - Zimbelstern



Bruce Thompson & Associates, Auckland, New Zealand, has built a new four-stop mechanical action organ for the 105-year-old St. Patrick's Cathedral in downtown Auckland city. The organ was designed by Bruce Thompson for use in the accompaniment of small services, the choir, and as a continuo instrument with orchestral ensembles. Casework of the organ is solid American white oak, finished in natural color, while the wooden pipes are New Zealand grown cypress. The balanced mechanical key action is mounted on a square section tubular steel frame for stability, with the keyboard having Indian rosewood for the naturals and Canadian maple for the sharps. Stop-

knobs are also hand turned from rosewood. Wind for the organ is supplied by a silent blower and bellows contained in the lower part of the case. The whole organ is mounted on roller bearing castors for easy movement around the cathedral. Compass 54 notes, pitch A=440. Bruce Thompson & Associates are the New Zealand representatives of Orgues Letourneau Ltee. of Quebec, Canada.

- SPECIFICATION**
- 8' Gedeckt
 - 4' Flöte
 - 2' Prinzipal
 - 1 1/2' Quint



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Schoenstein & Co. of San Francisco has completed a 2-manual 6-rank organ for St. Andrew's Episcopal Church, Tucson, AZ. The organ is a simple English-style one-manual parish church organ which is duplexed on a second manual and pedal. The case and console are made of genuine mahogany and the front pipes are of flamed copper which reflects the natural hues of the region. Scaling was developed with the aid of sample pipes and a portable voicing machine in the church. The Schoenstein electric-pneumatic system employs their exclusive expansion cell wind chest. Manual keys are of bone and ebony. The dedication was played by Dr. Roy Johnson of the University of Arizona, Tucson. The organ was built under the supervision of Robert Rhoads, factory manager, with the special assistance of Glen Brasel, engineering; Gayle Holmlund, assembly; Fred Lake, voicing; and Don Siler, installation. Tonal design, scaling and finishing were supervised by Jack Bethards, president of Schoenstein & Co. Photo by Alan Manley.

- MANUAL I (Expressive)**
- 8' Stopped Diapason
 - 8' Viola
 - 8' Celeste (T.C.)
 - 8' Spire Flute
 - 4' Principal
 - 4' Spire Flute
 - 2' Flageolet
 - 1 1/2' Larigot
 - 8' Bassoon
 - Tremulant
- MANUAL II**
- 8' Stopped Diapason
 - 8' Viola
 - 8' Celeste (T.C.)
 - 8' Spire Flute
 - 4' Principal
 - 4' Spire Flute
 - 2' Flageolet
 - 1 1/2' Larigot
 - 8' Bassoon
- PEDAL**
- 16' Subbass
 - 8' Stopped Diapason
 - 4' Principal
 - 4' Spire Flute
 - 2' Flageolet
 - 8' Bassoon



Visscher Associates, Soquel, CA, has built a new organ for St. Mark's Episcopal Church, Santa Clara, CA. The specifications of this 29-stop, 35-rank instrument (with 4 reed ranks prepared for) were designed as a basic instrument to lead and accompany congregational singing, accompany the choir and perform standard organ repertoire. The case design was inspired by the curved concrete beams which dominate the architecture of the church. Redwood case work was employed to blend in with the redwood reredos, ceiling, and paneling elsewhere in the church.

The dedication of the instrument. Eloise Blanchard was Chairman of the Organ Committee; Mary Nelson Smith and William Fiedler, organists. Dr. Roger Nyquist was the consultant. Organists participating in the dedication recital were Charles Cramer, William Fiedler, William Visscher and Emily Young.

- GREAT**
- 16' Stopped Diapason
 - 8' Principal
 - 8' Hohl Flute
 - 8' Dulciana
 - 4' Octave
 - 4' Bourdon
 - 2 1/2' Twelfth
 - 2' Fifteenth
 - V Mixture
 - 8' Trumpet (prepared for)
- SWELL**
- 8' Chimney Flute
 - 8' Viol
 - 8' Celeste (tenor c)
 - 4' Principal
 - 4' Spire Flute
 - 2' Nachthorn
 - V Mounted Cornet (middle c)
 - IV Scharf
 - 16' Fagott (prepared for)
 - 8' Cornopean
 - 4' Clarion
 - Tremulant
- PEDAL**
- 16' Double Open Diapason
 - 16' Subbass
 - 8' Open Diapason
 - 8' Bourdon
 - 4' Choral Bass
 - IV Mixture
 - 16' Trombone (prepared for)
 - 8' Trumpet (prepared for)

The Great 8' Principal of 75% tin is in facade, with the Great and most of the Pedal division encased behind it. 1-12 of the three 16' Pedal stops sit in the chamber immediately behind the right hand case, and the Swell division is located in an independent housing at the front edge of the chamber behind the left hand case. Pipework sits on slider windchests, which incorporate electric pull-down key action. The principal choruses are new pipework of 30 to 75% tin. The flute and string ranks utilize rebuilt, rescaled pipework from a previous instrument. The only unification is octave borrowing within the Pedal Diapason rank, within the Pedal Bourdon rank, and within the prepared-for Pedal Trombone-Trumpet rank. The relatively new, existing console was rebuilt and refurbished with a solid state relay and 2-level combination action for reuse in the new organ. Lorrie Emery, Ross Baker, David Wilde, Greg Mizumski, and William Visscher had significant roles in the design, construc-

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Calendar

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

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

UNITED STATES East of the Mississippi

16 AUGUST
Thomas Murray; City Hall, Portland, ME 8 pm
Handel, *Israel In Egypt*; CAMI Hall, New York, NY

19 AUGUST
Susan Armstrong; Elberon Memorial, Elberon, NJ 4 pm
Jared Jacobsen; Washington Cathedral, Washington, DC 4:45 pm
Anthony Williams; National Shrine, Washington, DC 6 pm
***Anne and Todd Wilson**; The Baptist Temple, Charleston, WV 4 pm
Lyle Anderson, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

25 AUGUST
Brahms, *Requiem*; Berkshire School, Sheffield, MA

26 AUGUST
M.G. Miller; Washington Cathedral, Washington, DC 4:45 pm
Frederick Swann; First Baptist, Ft Lauderdale, FL 6 pm
Froidebise Ensemble; National Shrine, Washington, DC 6 pm
Tom Reif, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

28 AUGUST
David Christensen; Christ UMC, Rochester, MN

31 AUGUST
St John's College Choir; Cathedral of the Incarnation, Garden City, NY 8 pm

2 SEPTEMBER
St John's College Choir; St Peter's Episcopal, Geneva, NY 4 pm
Raymond Jay Fry, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

4 SEPTEMBER
St John's College Choir; Christ Church Cathedral, Indianapolis, IN 8 pm

8 SEPTEMBER
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Janet Dundore, carillon; Chicago Botanic Garden, Glencoe, IL 11 am (also Sept 9, 3 pm)
Church Organist Workshop; Elmhurst College, Elmhurst, IL

9 SEPTEMBER
Ronald Cross, harpsichord; Institute of Arts & Sciences, Staten Island, NY 7 pm

Todd Wilson; First Presbyterian, Wheeling, WV 7 pm
St John's College Choir; Cathedral of St Paul, St Paul, MN 7:30 pm

10 SEPTEMBER
St John's College Choir; St John's Episcopal, Detroit, MI 8 pm

11 SEPTEMBER
St John's College Choir; St Thomas Church, New York, NY 8 pm

13 SEPTEMBER
St John's College Choir; Bridgewater College, Bridgewater, VA 8 pm

14 SEPTEMBER
John Rose, with orchestra; Trinity College, Hartford, CT 8 pm (also September 15)
American Boychoir, with orchestra; Lincoln Center, New York, NY 8 pm (also September 15; September 18 7:30 pm)
St John's College Choir; St Paul's Episcopal, Chestnut Hill, PA 8 pm
Michael Murray; Emory Univ, Atlanta, GA 8:15 pm

16 SEPTEMBER
David Mulbury; SUNY, Binghamton, NY 3 pm
Michael Farris; St John's Episcopal, Wilmington, DE
St John's College Choir; Washington Cathedral, Washington, DC 7 pm
Sue Jones, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

18 SEPTEMBER
***John Weaver**; First Presbyterian, East Aurora, NY 8 pm
Michael Farris; West Liberty State College, West Liberty, WV 8 pm

21 SEPTEMBER
American Boychoir; American Boychoir School, Princeton, NJ (also September 22)

22 SEPTEMBER
Church Organist Workshop; Elmhurst College, Elmhurst, IL

23 SEPTEMBER
John Weaver, masterclass; First Presbyterian, New Canaan, CT
Gloria Werblow, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

24 SEPTEMBER
Raymond & Elizabeth Chenault; First Baptist, Charlotte, NC 7:30 pm

28 SEPTEMBER
Donald Paterson; Cornell Univ, Ithaca, NY 8:15 pm
Church Music Weekend; Univ of Evansville, Evansville, IN (also September 29)
Karel Paukert; Univ of Evansville, Evansville, IN 7 pm
Marilyn Keiser; Trinity Episcopal, Oshkosh, WI

29 SEPTEMBER
Handel, *Messiah* workshop; First UMC, Downers Grove, IL 9 am

30 SEPTEMBER
Lynn Ziegler-Dickson; Cleveland Museum, Cleveland, OH 2 pm
Simon Preston; Peace Ev Lutheran, Saginaw, MI 4 pm
Don Cook, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

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UNITED STATES
West of the Mississippi

6 SEPTEMBER
Gillian Weir; Univ of Western Australia, Perth 1 pm

19 AUGUST
John Butt; Church of the Advent, San Francisco, CA 4 pm

15 SEPTEMBER
Gillian Weir, harpsichord; Town Hall, Fremantle, Western Australia 8 pm

21 AUGUST
Merrill Davis, Carol Johnson; Christ UMC, Rochester, MN

19 SEPTEMBER
John Grew; Christ Church Cathedral, Montreal, Quebec 8 pm

22 AUGUST
Cherie Wescott, all-Bach; Catalina UMC, Tucson, AZ 7:30 pm

22 SEPTEMBER
+ **Gillian Weir**; Windelsham House, Sussex, England 7:30 pm

25 AUGUST
Ludwig Altman 80th Birthday Celebration; Univ of California, Berkeley, CA 10:30 am

25 SEPTEMBER
Christopher Herrick; Singer Concert Hall, Calgary, Alberta 8 pm

6 SEPTEMBER
St John's College Choir; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm

26 SEPTEMBER
Simon Preston, with orchestra; Roy Thompson Hall, Toronto, Ontario 8 pm (also September 27)

7 SEPTEMBER
St John's College Choir; St John's Cathedral, Denver, CO 8 pm

+ **Gillian Weir**, with orchestra; St Mary's, Haddington, N. Edinburgh, Scotland, 8 pm

16 SEPTEMBER
Delores Bruch; St Mary's RC, Iowa City, IA 7 pm
Gilberto Fischli; Grace Cathedral, San Francisco, CA 5 pm

Organ Recitals

21 SEPTEMBER
Simon Preston; Grace Presbyterian, Houston, TX 8 pm

CARL ANGELO, Second Presbyterian Church, Indianapolis, IN, May 6: Praeludium in F-sharp Minor, BuxWV 146, Buxtehude; Concerto in F Major, Op. 4, No. 5, Handel; Fantasia and Fugue in G Minor, S. 542, Bach; Sonata in F Minor, Op. 65, No. 1, Mendelssohn; Cantabile in B Major, Franck; Toccata (Suite, Op. 5), Duruflé.

22 SEPTEMBER
Frederick Swann; Our Lady of Fatima, Albuquerque, NM 7:30 pm

DIANE MEREDITH BELCHER, with Scott Moore, trumpet, Christ United Methodist Church, Memphis, TN, March 11: Caprice, Bozza; *Quiet City*, Copland; *Arches*, Litaize; *The Mysteries Remain*, Sampson; *Prayer of St. Gregory*, Hovhanness; *De Profundis*, Read; Fantasia, Weaver; Sonata for Trumpet and Organ, Genzmer.

28 SEPTEMBER
Christopher Herrick; St Stephens, Belvedere, CA 8 pm

BROCK BURROUGHS, Holy Rosary Parish, Edmonds, WA, February 4: Toccata and Fugue in C Major, Variations on *Was Gott tut*, Pachelbel; *Ave Maris Stella*, Titelouze; *Messa della Madonna*, Frescobaldi; Magnificat on the First Tone, Guilain; Toccata and Recercar, Frescobaldi; Fugue on the Magnificat, Bach.

INTERNATIONAL

15 AUGUST
Judith Hancock; All SS Cathedral, Edmonton, Alberta 8 pm

CLAY CHRISTIANSEN, Westminster Church, Winnipeg, Manitoba, April 29: A Trumpet Minuet, Hollins; *How brightly shines the morning star*, Peeters; Prelude and Fugue in B Major, Op. 99, Saint-Saëns; Fugue in E-flat, Bach; Carillon, Roberts; Adagio, Finale (Sonata on the 94th Psalm), Reubke; Sonata III in A Major, Mendelssohn; Variations, Kabalevsky; Morning (*Peer Gynt*), Grieg; *Come, come, ye saints, Shendoah*, Christiansen; Toccata, Weaver.

20 AUGUST
Gillian Weir; Suntory Hall, Tokyo, Japan 2 pm, 7 pm

DAVID CHRISTIANSEN, St. Patrick's Cathedral, New York, NY, February 25:

21 AUGUST
Philip Crozier (Alain II); St James United, Montreal, Quebec 12:30 pm

23 AUGUST
American Boychoir; Seoul Arts Center, Seoul, Korea (also August 25) 8 pm

25 AUGUST
Gillian Weir; Cultural Centre, Hong Kong 8 pm

27 AUGUST
American Boychoir; Chiba Civic Hall, Tokyo, Japan 8 pm

28 AUGUST
Philip Crozier (Alain III); St James United, Montreal, Quebec 12:30 pm

29 AUGUST
American Boychoir; Izumi Hall, Kokubunji City, Japan 8 pm
Gillian Weir; St Patrick's Cathedral, Perth, Western Australia 3 pm (also September 2, 9)

31 AUGUST
American Boychoir; Pantheonon, Tama City, Japan 8 pm

1 SEPTEMBER
Gillian Weir; Benedictine Monastery, New Norcia, Western Australia 7 pm
American Boychoir; Kannai Hall, Yokohama, Japan 8 pm

2 SEPTEMBER
Marek Kudlicki; Abbey Church, Neresheim, Germany 4 pm

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ROBERT DELCAMP, The University of the South, April 9: *Le Chemin de la Croix*, Dupré.

HENRY FUSNER, College Avenue United Methodist Church, Muncie, IN, May 4: *Puean*, Leighton; Ciacona in F Minor, Pachelbel; Prelude, Fugue and Variation, Franck; Prelude and Fugue in A Minor, S. 543, Bach; *L'Ascension*, Messiaen; Adagio (Symphonie No. 3), Vierne; *Rosace*, *Carillon-Sortie*, Mulet.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, April 10: Prelude and Fugue in D Minor, Op. 109, No. 1, Saint-Saëns; Second Fantaisie, Alain; *O Lamb of God*, Reger; Prelude and Fugue in B Minor, S. 544, Bach.

KIM HEINDEL, Lehigh University, April 1: Prelude and Fugue in E Major, S. 566, *An Wasserflüssen Babylon*, S. 653, Bach; Fantasy in F Minor, K. 608, Mozart; Scherzo (Symphony No. 2), Vierne; *Prélude et Fugue sur le nom d'Alain*, Op. 7, Duruflé; *Crown Imperial*, Walton/Murrill.

CALVERT JOHNSON, Agnes Scott College, Decatur, GA, February 13: *Himne des Marsellois*, Thiémé; Marche, Lefébure-Wély; *Messe des fêtes solennelles*, Boëly; *Offertoire au Christ-Roi*, Chaminade; *Ite missa est*, Lemmens; Prelude and Fugue in E, Op. 99/1, Saint-Saëns; *Grand-choeur dialogué*, Gigout; *Grand Pièce Symphonique*, Franck.

ROBERT BURNS KING, Seneca Presbyterian Church, Seneca, SC, May 6: Symphony, Mouret; *The Cuckoo*, Daquin; Passacaglia and Fugue in C Minor, Bach; *Come, thou fount of every blessing*, Martin; *We come unto our fathers' God*, Bach; *God of grace and God of glory*, Manz; *Amazing grace*, Martin; *Come, Holy Ghost*, Duruflé; Scherzo-Cats (*American Suite*), Langlais; *The Chimes of Westminster*, Vierne.

MAREK KUDLICKI, First United Methodist Church, South Bend, IN, May 6: Toccata Septima, Muffat; *Ach du feiner Reiter*, Scheidt; Concerto in C Major, S. 594, Bach; Andante, K. 616, Mozart; Prelude and Fugue in G Minor, Brahms; Fantasy, Bloch; Improvisations on the Polish Church Hymn *Holy God*, Surzynski.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, with the Motet Choir and the University of Minnesota Men's Chorus, April 22: Choral No. 2 in B Minor, Prelude, Fugue and Variation, Franck; *Prière*, Op. 37, No. 3, *O quam amabilis*, Chorale, Op. 37, No. 4, Jongen; *Messe*, Op. 36, Widor; Final in B-flat, Franck.

OLIVIER LATRY, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, April 7: *Prémière livre d'orgue*, Du Mage; Noël *Vous qui désirez sans fin*, Corrette; *O Mensch bewein*, Fantasy and Fugue in G Minor, Bach; *Thème et Variations (Hommage a Frescobaldi)*, Langlais; *Lied*, Litaize; *Litanies*, Alain; *Elegie*, Paulet; *Prelude et fugue sur le nom d'Alain*, Duruflé.

ARTHUR LAWRENCE, St. Paul's Episcopal Church, La Porte, IN, April 22: Toccata in F Major, S. 540, Bach; Prelude on the *Ave verum*, Mozart; *Werde munter*, Pachelbel; Gloria (Parish Mass), Couperin; Prelude on *Rhosmedre*, Vaughan Williams; Postlude for the Office of Compline, Alain; *Pièce Héroïque*, Franck.

JUDSON MAYNARD, with Polly Maynard, guitar, First Presbyterian Church, Tyler, TX, April 1: Partita for Guitar and Organ, Pinkham; *Julia Florida*, *Danza Guarani*, Mangoré; Allegro (Trio Sonata in E-flat, S. 525), Bach; Andante cantabile, Purvis; Theme, Variations, and Finale, Ponce; *It is Dawning in the East*, Badings; Final (Symphony No. 1), Vierne.

JAMES MOESER, First Presbyterian Church, St. Joseph, MO, March 25: Concerto No. 2 in B-flat, Op. 4, Handel; *Récit de Cromorne*, *Basse et Dessus de Trompette*, Clerambault; Prelude and Fugue in A Minor, S. 543, Bach; Choral No. 3 in A Minor, Franck; Canon in B Major, op. 56, No. 6, Sketch in D-flat, op. 58, No. 4, Schumann; *Toccata, Tu es petra*, Mulet; Improvisation.

MICHAEL MURRAY, Cathedral of St. John the Divine, New York City, April 28: Fantasy in C Major, Op. 16, *Grande Pièce Symphonique*, Op. 17, Prelude, Fugue and Variation, Op. 18, Pastorale, Op. 19, *Prière*, Op. 20, Final in B-flat, Op. 21, Fantasy in A, Cantabile, *Pièce Héroïque*, Choral No. 1 in E, Choral No. 2 in B Minor, Choral No. 3 in A minor, Franck.

CARLENE NEIHART, Cathedral of Our Lady of the Rosary, Duluth, MN, April 23: Rondo in G, Bull; *Pièce Héroïque*, Franck; *Moto Ostinato*, Eben; *Jesus, by His bitter cross*, Vogler; Fantasy and Fugue in G Minor, S. 542, Bach; Sonata I, Mendelssohn; *Har-*

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Vierne; *Thou art the rock*, Mulet.

JOHN OBETZ, King's Way United Meth-
odist Church, Springfield, MO, April 22:
Choral improvisation on *Victimae paschali*,
Tournemire; Choral No. 2 in B Minor,
Franck; Passacaglia and Fugue in C Minor,
S. 582, Bach; *Tierce en taille*, Du Mage;
Tambourin Noël, Charpentier; Andante so-
stenu (Symphonie Gothique), Widor; Pre-
lude on *Duke Street*, Kemner; *The Star
Spangled Banner: Concert Variations*, Paine.

ROBERT OWEN, Cornell University,
April 27: Allegro vivace (Symphony No. 5),
Widor; Prelude III, Schmidt; Sonata Eroica,
op. 94, Jongen; *L'Ascension*, Messiaen; So-
nata on the 94th Psalm, Reubke.

KAREL PAUKERT, Museum of Art,
Cleveland, OH, March 25: *Ricercare*, Cav-
azzoni; *Bergamasca*, Frescobaldi; *Purtite
sopra la Aria della Folia da Spagna*, Pas-
quini; Sonata in C Minor, Pescetti; Two
versets of the Gloria, Petrali; Adagio, Cen-
temeri; Sonata in G Minor, Bellini.

MARY PRESTON, Downtown United
Presbyterian Church, Rochester, NY, April
22: Prelude and Fugue in C Major, Böhm;
Allein Gott, S. 662, 664, Bach; *The Despair
and Agony of Dachau*, Siffer; *Jauchz, Erd'
und Himmel, juble*, Op. 67, No. 15, Reger;
Laudes, Eben; Scherzo, Op. 2, Durufé;
Allegro deciso (*Evocation*), Dupré.

LINDA RANEY, St. John's Cathedral, Al-
buquerque, NM, March 27: *Tocata II de ma
esquerra* 5, Cabanilles; *O Mensch beweine*,
Concerto in D Minor, Bach; *Three Prayers
for Peace*, Mauldin.

REBECCA ROLLETT, St. John's Cathed-
ral, Albuquerque, NM, March 20: *Obra de
8 tono alto*, Ensalada, Heredia; Three Psalm
Preludes, Set Two, Howells.

RAYMOND SANTIAGO, Bowling Green
State University, Bowling Green, OH, April
22: *Plein jeu, Récit de Cornet, Chromorne
sur la Taille, Dialogue sur les grands jeux*,
Couperin; Adagio in D-flat, Liszt; *Allein zu
dir*, S. 1100, *Du Friedefürst*, S. 1102, *Komm
Gott, Schöpfer*, S. 667, Bach; Prelude, Fugue
and Variation, Franck; *Hommage a Fresco-
baldi: I. V. IV.*, Langlais; *Tocatta*, Gigout.

MARK SCHOLTZ, Museum of Art,
Cleveland, OH, April 22: *Triumphal March*,
Op. 26, Buck; *Passacaglia* in C Minor, S.
582, Bach; *Second Andantino* in D-flat, Le-
mare; *Adagio alla siciliana* (Trio Sonata),
Tocatta-Finale: Marienlyst, Wills; Choral
No. 1 in E Major, Franck.

ROBERT E. SEAMON, St. John's Cathed-
ral, Albuquerque, NM, March 13: *Prelude
and Fugue* in E Minor, S. 548, Bach; *Herz-
liebster Jesu, was hast du verbrochen*,
Brahms, Streicher, Bach, Peeters, Walcha;
Prelude and Fugue in F Minor, Handel.

MARK TOEWS, Dominion-Chalmers
United Church, Ottawa, Canada, March 23:
Cortège et Litanie, Dupré; *Deuxième Fan-
taisie*, Alain; *Prélude, Fugue and Variation*,
Franck; *Prelude and Fugue* in E Minor, S.
548, Bach; *Fantasia and Fugue* on the chorale
Ad nos, ad salutarem undam, Liszt.

JOHN W. VANDERTUIN, James St. Bap-
tist Church, Hamilton, Ontario, March 24:
Suite Gothique, Boëllmann; *Meine seele er-
lebt den Herren*, S. 648, *Ach bleib bei uns*,
S. 649, *Prelude and Fugue* in G Major, S.
550, Bach; *Prière*, Franck; *Grand choeur
dialogué*, Gigout; *Pomp and Circumstance
March No. 1*, Elgar; *Nutcracker Suite*, op.
71, Tchaikovski; *Tocatta* in D Minor,
Lanquettuit.

GILLIAN WEIR, Christ Church Cathed-
ral, New Orleans, LA, March 4: *Sonata
Eroica*, Jongen; *Aria detto Balletto*, Fresco-
baldi; *Tocatta* in F Major, Bach; Choral No.
2 in B Minor, Franck; *Moto Ostinato*, Eben;
Rosace, Mulet; *Feux-follets*, Impromptu,
Tocatta, Vierne.

JOHN SCOTT WHITELEY, Central
Congregational Church, Providence, RI,
March 7: *Organovo Solo (Glagolitic Mass)*,
Janacek; *Adagio*, Beethoven; *Pièce Héroïque*,
Pastorale, Franck; *Scherzetto*, Sonata
Eroica, Jongen; *Prelude* on a Moravian Love
Song, Novak; *Final (Symphonie VI)*, Vierne.

TODD WILSON, Broad Street Presby-
terian Church, Columbus, OH, March 18:
Pageant, Sowerby; *Humoresque L'Organo
Primitivo*, Yon; *Irish Air* from "County
Derry," Lemare; *Prelude and Fugue* in D
Major, S. 532, Bach; *Roulette*, Bingham;
Sonata on the 94th Psalm, Reubke.

JOHN WILLIAM VANDERTUIN, St.
Andrew's Presbyterian Church, Thunder
Bay, Ontario, April 22: *Grand Choeur Dia-
logue*, Gigout; *Prelude and Fugue* in G
Major, S. 550, *Meine Seele*, S. 648, *Ach bleib
bei uns*, S. 649, Bach; *Grande Pièce Sym-
phonique*, Franck; *Fanfare* in D Major, Lem-
mens; *Allegro (Concerto No. 13)*, Handel;
Allegro cantabile (Symphony No. 5), Widor;
Pasticcio, Langlais; *Introduction, Fugue and
Chorale Holy, holy, holy Lord God Almighty*,
Vandertuin.

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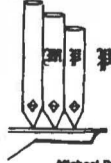
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