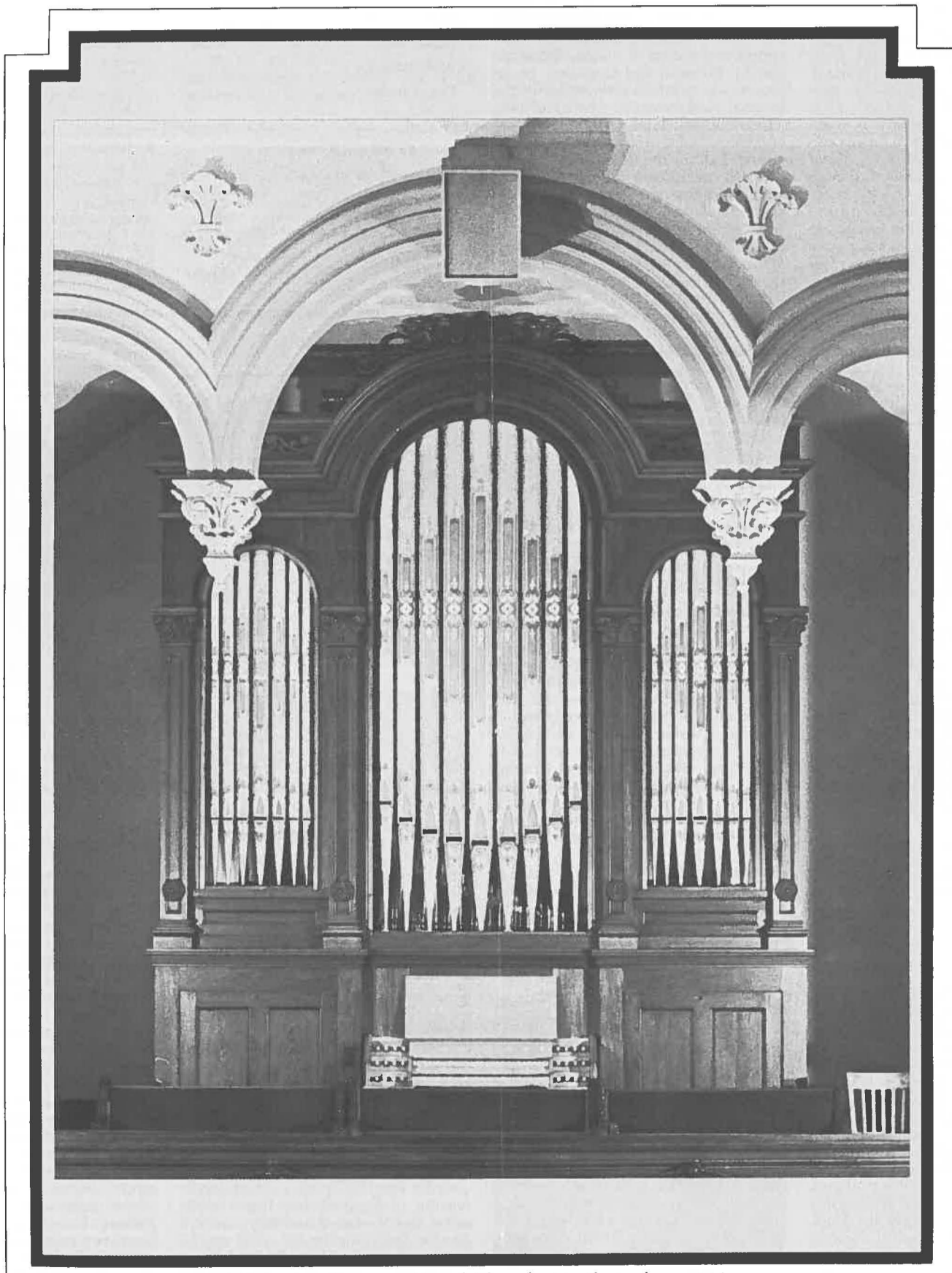


THE DIAPASON

JULY, 1990



*glasses
stared!
too much*

Trinitarian Congregational Church, North Andover, MA
Specification on page 11

Dom Bédos to Cavallé-Coll

I appreciate Frank Speller's thoughtful article "From Dom Bédos to Cavallé-Coll at St.-Denis" (March issue). It's encouraging to see an emerging appreciation for Cavallé-Coll as one who built upon and developed from the classical tradition, rather than one who strove to obliterate it! The extreme anti-romantic attitudes of many neo-baroque quists had not allowed for a realistic appreciation of Cavallé-Coll's place in organ history. This overreaction is perhaps understandable, though, when one considers how the followers of Hope-Jones had hailed Cavallé-Coll as the great revolutionary who paved the way for their master's creations.

Some comments:
A wider choice of sources for this article would have improved the accuracy of certain details. Fenner Douglass' *Cavallé-Coll and the Musicians* provides contract stoplists of 1833, 1834 and 1841¹, the first of which is more innovative than the Peter Williams reference would lead us to believe. *Flûtes octaviantes* are in fact included, though as pedal rather than manual stops: 8', 4', 2½', and 2', double-length for the entire compass (!), intended to provide bass tones with eight times the power of conventional pipes. Experimental reed stops would have featured new resonator shapes designed after orchestral models, and five horizontal reeds: Bombarde Trompettes 8', 4', 2', and 1' (the latter three breaking to lower octaves in the upper range), and a free-reed *Trompette expressive* on the unenclosed Récit, provided with a variable wind-pressure control for dynamic expression.

Douglass and other sources (e.g. *La Flûte Harmonique*, revue de l'Association Aristide Cavallé-Coll, nos. 13, 15/16) could also have provided a more accurate 1841 stoplist. Though the organ has four manual divisions (C-P, 54 notes), the console has only three manuals: the Positif plays from I, the Récit from III, and the Grand Orgue and Bombarde share II. The Grand Orgue 32' Montre began at c°, and the Bombarde Grand Cornet VII at c'. The GO mixtures are III each, not IV, the Clairon octaviant is 4' not 8', and the Récit 2½' Quinte and 2' Octavin harmonique are two different stops. Finally, the Pédale's range was FF-^f (25 notes)—for both flues and reeds, contrary to Peter Williams and certain other sources, though the 32' Flûte broke back to 24' pitch below C. The pédales de combinaison were originally:

- Octaves graves
- Tirasse
- Appel Positif, basse
- Appel Positif, dessus
- Pos/II
- GO/II
- Bom/II
- Réc/II
- Expression Récit

Actually, one could note further examples of the influence of Dom Bédos at St.-Denis. The Positif *Cor d'harmonie et Hautbois* uses a resonator type in the bass much like the *basson* described by Dom Bédos². An extant example in the 1845 Cavallé-Coll at the Chapelle Royale de Dreux has half-length resonators with a pierced double-cone at the top³. Also, in the 1857 Cavallé-Coll replaced St.-Denis' Cornet à Pavillon and Grand Cornet VII with two 8' Flûtes coniques (both from c')—large scaled *Trichterflöten*, a pipe-form described by Dom Bédos⁴. Also, while Speller rightly noted Dom Bédos' description of harmonic reeds, one should also note Bédos' description of an overblowing flue, the *Basse de viole*⁵.

Further, one should note that St.-Denis' mixture compositions exactly follow Dom Bédos' scheme.⁶

The 32' resultants (10½') in the "grosse" mixtures point to the use of the 32' Montre in the *grand plein-jeu*.

To assert that the manual 32' was included primarily for use in a *grand jeu de tierce* for the left-hand part of duos seems to be missing the point, especially at St.-Denis, where there was no *grand jeu de tierce*.

Speller's comment that "two bourdons blend together better than a bourdon and a rohrflute" is a bit problematic here, since all the bourdons at St.-Denis are chimney flutes in the treble (with very long chimneys, judging from the photos)—yet another practice favored by Dom Bédos.

While Cavallé-Coll certainly talked a lot about higher wind pressures, his actual practice seems to have varied little from that of Dom Bédos' day (except in the provision of multiple pressures within a division). In the recent restoration of the St.-Denis organ by Boisseau and Gonzales, an attempt was made to re-establish the original wind pressures, which had been altered by Mutin in 1902. Careful examination and testing of the pipes and chests led to the choice of a basic pressure of 100mm for the bass and 120mm for the treble, with Positif on somewhat lower pressure, and 130 bass/140 treble for the Récit Trompette, Clairon and 4' and 2' flûtes, with 100 for the rest of the Récit⁷. Considering that F.H. Clicquot used 115 and 125mm wind at Poitiers (1790), Cavallé-Coll's highest pressure here at a mere 15mm more (approx. 0.6 inch) hardly seems revolutionary.

Timothy J. Tikker
Eugene, OR

Notes

1. Sunbury Press, Raleigh, 1980, pp. 13ff.
2. Plate CXXIX, fig. 4.
3. *La Flûte Harmonique*, no. 27/28, 1984, pp. 12, 49, 51, 74.
4. Plate XVI, fig. 123; sect. 154.
5. Sect. 181.
6. Claude Noisette de Crauzat, *Cavallé-Coll, La Flûte de Pan*, Paris, 1984.
7. "Saint Denis Orgues Basilique: concert inaugural après la restauration de Cavallé-Coll," program dated 9 October 1987, Philippe Lefebvre, Jean Boyer, organists.

The author replies

My thanks go to Mr. Tikker for his thoughts on my article. In the spirit that none of us will ever know everything about Cavallé-Coll—indeed, in certain instances very little—and that an exchange of opinions can only enrich knowledge on any subject, I offer the following observations to the points Mr. Tikker made in the order he gave them:

Though the examples he cites from the 1833 stoplist are certainly innovative, they are hardly related to the realities of the organ at Saint-Denis as it was finally conceived. They simply confirm Cavallé-Coll's caution in arriving at his masterpiece. Instead of describing particular oddities along the way, for me it was enough to say that "there were many trends in organ building that were far removed from classical, even prudent tastes. . . ." Also, Cavallé-Coll's experimental and rare reeds (e.g. the Musette 8' which Dom Bédos mentioned, art. 203) belie his fundamental conservatism regarding the number of colors he used. Differentiating the exception from the rule seems important here. Also, Saint-Denis and Dreux cannot speak for Cavallé-Coll's practices during his entire career.

I certainly should have called the manuals divisions at Saint-Denis and knew better. One manual serving two divisions was nothing new there. The organ before Cavallé-Coll's (built by Jean Brocard around 1700) combined the Bombarde and Récit divisions on the third manual¹.

It is difficult to understand how the Montre 32' on the Great could begin at tenor c when it's documented that Cavallé-Coll built 49 pipes for this stop.² No matter.

A real concern is the number of ranks Mr. Tikker claims were on each of the four mixtures on the Great. If there

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were a total of only 12 ranks, then surely common sense would have made Cavallé-Coll build three mixtures with four ranks each. Also, thinking in Mr. Tikker's terms, common sense would have told Cavallé-Coll that 16 ranks of mixtures would "sit on top" of a plenum based on a Montre 32' better than 12. Dom Bédos reinforced this logic. Though he acknowledged that all builders in his time didn't strictly follow his ideas regarding mixtures (art. 177), he specified a minimum of 9 ranks (Furniture V, Cymbale IV) for a 16' Plein Jeu and the fullest number of ranks for a 32' Plein Jeu (Furniture VII, Cymbal IX) (art. 176.) With four ranks in each of his four mixtures, Cavallé-Coll complied fully with Dom Bédos' recommendation. In short, knowing how much Cavallé-Coll was indebted to Dom Bédos, I feel more comfortable with Raguél's information on this matter (op. cit. p. 168) than program notes. If the latter be correct, I can only conclude that somebody along the way from 1841 to the present removed four ranks from the Great Plein Jeu.

As for the 10½' pitch in the mixture scheme of Dom Bédos, I was quite aware that it existed and was part of a plenum based on the 32' pitch on the Great (art. 666). Dom Bédos left no confusion on that score. However, he mentioned using the 32' only for the bass part of a Duo (along with the 16' and 8' cornets) in the section of his treatise dealing with registrational "recipes" (Vol. III, pp. 523-536). There is no reference to a 16' in the Plein Jeu, much less the 32' pitch (art. 1292).

Was this omission purposeful? Per-

haps. A 32' flue on the Great would not be necessary for plenums if there were one in the pedals for the bass line. In fact, Dom Bédos says,

If the Pédale de Flute has one or two 16' (stops) with 8's and 4's, one must use all these stops, even the 32' if there is one, in all manners of playing in which the Pédale de Flute is specified. (p. 535, #7)

This recommendation seems theoretical since, to my knowledge, there were no 32' flues in the pedals during Dom Bédos' time. However, there may have been a few or perhaps in giving this advice Dom Bédos was hoping organ builders would start giving pedal divisions the 32' pitch. Obviously, this recommendation was practical with Cavallé-Coll's organ at Saint-Denis. In this case, the "Grosse" mixtures would not be used in a plenum.

Without a 32' flue in the pedals the organist would certainly have used the 32' on the Great with all mixtures which would have included the 10½'. In my opinion this registration would have been rarely heard because of its "muddiness" (32') and "growl" (10½'). Even on an organ whose Great had a 32', plenums based on the 16' pitch must have been more frequently heard, considering the kind of music which was played on a Plein Jeu (art. 1292). In this case, the organist might have felt a little guilty not using the "grosse" mixtures, knowing that Dom Bédos insisted that all mixtures on a division be used together and not separately (art. 174, 176). However, it would have made no sense to include the 10½' pitch in a 16' Plein Jeu.

► Letters

Perhaps Dom Bédos was not as arbitrary as he sometimes seemed. After all, excluding a low mixture from a plenum is not as extraordinary as the "crack in the wall" he made between the Grand and Plein Jeux. For playing Plain Chant he specifically recommended coupling the Positif Plein Jeu to the Great Grand Jeu (p. 531, XVIII). The above reasoning led me not to mention the Great 32' Plein Jeu in context with Dom Bédos' esthetic in my article.

Regarding the "grand jeu de tierce," on Dom Bédos' "dream organ" (which by its size could have had anything!) it's interesting that the Great had a gros nasard but no grosse tierce (p. 490). Without it, he must have thought a satisfactory use of a 32' in a Duo could be obtained. Regarding Cavaillé-Coll, I simply said in my article that he had a 32' stop on the Great in honor of the past and that there was only an 8' cornet. It seemed advisable not to say more, nor will I now.

I was speaking categorically in saying that "two bourdons blend together better than a bourdon and a rohrflute." Certainly my intent was indicated by the use of the German name for the latter flute. The "flute à cheminée" was not even in Cavaillé-Coll's lexicon of stop names, not was it in France apparently as late as 1927. At that time only the Cor de Nuit (categorically) was made without chimneys³. In any case, I

have no problem with Dom Bédos' saying that "all stopped flutes are called Bourdons . . . even those with chimneys." (art. 146)

However, there's a big problem with Mr. Tikker's assertion that Cavaillé-Coll's wind pressures (except for multiple pressures within a division) seemed to differ little from those in Dom Bédos' day. No matter how careful the 'attempt' was of Boisseau and Gonzales to restore the original pressures, one cannot be sure they succeeded. Secondly, it is unreasonable in my opinion to view the wind pressures at Saint-Denis as representative of Cavaillé-Coll's practices during the rest of his career. His circumstances and esthetic were not constant enough to allow an unfailing devotion to lower wind pressures that neo-baroque quists enjoy!

For the rest, I must thank Mr. Tikker for his corrections and additional information. Though my position toward Cavaillé-Coll, which I summed up in the last two paragraphs of my article, seems to differ from Mr. Tikker's, we certainly agree that more should be known about this admirable builder.

Frank Speller
Austin, TX

Notes

1. *Les Grande Orgues des Eglises de Paris et du Département de la Seine* by Félix Raugel, p. 163, Librairie Fischbacher, 1927.
2. *Aristide Cavaillé-Coll* by Cécile and Emmanuel Cavaillé-Coll, p. 42, Librairie Fischbacher, 1929.
3. *L'Orgue moderne* by Alexandre Cellier, p. 32, Librairie Delagrave, 1927.

Here & There

Competitions



Ellen Doerrfeld

Ellen Doerrfeld won first place in the 39th annual Gruenstein Memorial Competition sponsored by the Chicago Club of Women Organists. The final round was held May 5 at the Church of the Ascension, Chicago. Ellen Doerrfeld, of Algonquin, IL, is a graduate student in organ performance at the University of Notre Dame, IN, where she studies with Craig Cramer. She received the bachelor's degree in church music from St. Olaf College as a student of John Ferguson. In 1989 she won second place in the Ottumwa, IA competition. This summer she is touring Ireland as accompanist for Notre Dame's Folk Choir.

Second place winner was Julia Brown of Evanston, IL, a doctoral student of Wolfgang Rübsam at Northwestern University. She moved to the U.S. in 1988 from Capinas, Brazil, where she taught piano and organ at Pro-Musica School of Music. Presently she is assistant organist at Alice Millar Chapel at Northwestern. The other two finalists were Theresa Man, a native of Hong Kong and doctoral student at Southwestern Baptist Theological Seminary, Fort Worth, TX; and Karen Larsen, a doctoral student of Larry Smith at Indiana University. Judges included Jerome Butera, Jill Hunt, and Patricia Spencer.

Beth Melcher, of Malvern, PA, is the first place winner (\$600) of the First Annual Organ Competition of the First Presbyterian Church, Deerfield, IL. The final round was held April 21, and



Director of Music Lee Nelson presents check to first place winner Beth Melcher at First Presbyterian Church, Deerfield competition



Finalists: James Smith, Beth Melcher, Julia McLennen Brown, James Lueers



Judges David Lornson, Margaret Kemper, Mary Simmons, with Director of Music Lee Nelson

Ms. Melcher was presented in a recital on May 6. She holds the BMus degree from the Curtis Institute of Music where she studies with John Weaver and is currently a candidate for the MMus. In 1988 she won second prize in the Arthur Poister National Organ Competition in Syracuse, NY, and was a finalist in the Ft. Wayne (IN) Competition in 1987 and 1988. She is assistant organist at the Brick Presbyterian Church in New York City.

The competition attracted eight entrants from six states for the preliminary taped round. Judges for this round included John Bryant, Merlin Lehman and Maxine Ramseyer. Second place

winner (\$350) was Julia Brown, a doctoral student at Northwestern University. Other finalists were James Lueers, a master's student at Indiana University, and James Smith, a master's student at Northwestern University. Judges for the final round included Margaret Kemper, David Lornson and Mary Simmons.



John Bertalot

John Bertalot, director of music of Trinity Church, Princeton, NJ and adjunct associate professor at Westminster Choir College, Princeton, is on a five-week tour of South Africa this summer, lecturing at universities, leading workshops for choirmasters and conducting festivals for massed choirs. He is lecturing on number symbolism in the music of Bach at the universities of Johannesburg and Bloemfontein and directing a number of music workshops for choirmasters in Pietermaritzburg, Durban and East London. He is a guest director for three days at the South African Boychoir School in Drakensberg. In addition he conducts a massed choirs' festival in Archbishop Tutu's cathedral in Cape Town, leads a weekend for advanced singers in Johannesburg cathedral and ends his tour with a broadcast concert of some of his compositions sung by two of South Africa's finest choirs.

This is Mr. Bertalot's third visit to South Africa. On previous tours he has directed similar workshops and festivals which were sponsored by the Royal School of Church Music, of which he is a Special Commissioner. Mr. Bertalot succeeded James Litton as director of music at Trinity Church in Princeton seven years ago. Before that he was director of music of Blackburn Cathedral in England where his choirs broadcast regularly for the BBC. He began his career, after graduating from the Royal College of Music in London and from Cambridge University, as director of music of St. Matthew's Church, Northampton—the church for which Benjamin Britten wrote his cantata *Rejoice in the Lamb*. Mr. Bertalot founded the Princeton Singers six years ago.

Jesse Eschbach is featured on a new CD recording of Franck, *Grand Pièce Symphonique* and Guilmant, *Sonata No. 5 in C Minor*, played on the Bedient organ at Christ Church Cathedral, Louisville, KY. The disc is on the Centaur label, CRC 2053.



Sue Mitchell-Wallace

Sue Mitchell-Wallace, F.A.G.O., played a recital at Westminster Abbey on February 25 entitled "A Musical Tribute to the Trinity." On April 22, she dedicated the new Bosch tracker organ at Sharp Memorial College on the campus of Young Harris College. In July

she returns to Great Britain, invited by the Hymn Society of Great Britain and Ireland to be the organist for the "Act of Praise" Hymn Festival at their 1990 Convocation. Sue Mitchell-Wallace and John Head, principal trumpet of the Atlanta Symphony, have collaborated on their second collection of music for solo trumpet and organ. *The Classical Wedding* and *From Humility to Hallelujah* recordings and books are produced and distributed by Hope Publishing Company, Carol Stream, IL. She is currently the Organist-Director at St. Luke's Presbyterian Church in Atlanta.

Robert Owen, organist and choir-master emeritus of Christ Church, Bronxville, NY and the Westchester Reformed Temple, Scarsdale, played an organ recital at Cornell University on April 27 in celebration of the 50th anniversary of the Sage Chapel organ. The Aeolian-Skinner instrument, designed by G. Donald Harrison, recently underwent the rebuilding of its electrical system and has a refurbished console. Mr. Owen played a program of 19th and 20th century music, including works by Reubke, Messiaen, Jongen, Schmidt and Widor.

Mr. Owen served Christ Church for 45 years until his retirement in 1988. A graduate of Oberlin College where he majored in organ and piano, he also studied with Marcel Dupré and Nadia Boulanger. Owen has made several recordings for RCA Victor and Westminster, and has performed numerous recitals in this country and abroad.

McNeil Robinson was commissioned by the Douglass Boulevard Christian Church, Louisville, KY, to compose a chorale prelude and hymn for a text by Frederick Pratt Green, "When in Our Music, God is Glorified." Mr. Robinson played the world premiere of his chorale prelude and presented the congregation with a new hymn tune, "Douglass," during the 1990 Festival of the Arts service on April 30. Copyrights for the chorale prelude and hymn tune have been assigned to the Theodore Presser Co. Since 1982, Douglass Boulevard Christian Church has supported a Fine Arts Committee to commission a new art work each year for the Festival of the Arts service, including music, visual arts, dance, prose and poetry.

In April, New York organist John Weaver played two premiere performances. On Easter Day at 12:10 a.m. he gave the first public hearing of John Cole's *Fugue Toccata*, written as the organ postlude to the Paschal Vigil at Madison Avenue Presbyterian Church. Mr. Cole has composed an hour's worth of music for this two and one-half hour service, using an ensemble of 14 instruments, soloists and chorus, all in twelve-tone style. On April 29, Mr. Weaver and his wife, Marianne, played the first performance of a new piece for flute and organ by Morgan Simmons, *Cecilia and Pan Do Sums and Division*, in a recital at Dr. Simmons' church, Fourth Presbyterian Church in Chicago.

Todd Wilson, Organist & Director of Music at the Church of the Covenant in Cleveland, was commissioned to write three hymn concertatos for G. Dene Barnard and the Choir of First Congregational Church, Columbus, OH, during the past year. The concertatos (for choir/congregation, brass, timpani and organ) are for the three major festivals of the church year: Christmas (Angels we have heard on high); Easter (Mit freuden zart, set to the text "With High Delight" from the *Lutheran Book of Worship*); Pentecost (Come down, O love divine, set to Vaughan Williams' "Down Ampney"). Todd Wilson has also written a hymn-anthem based on Eric Routley's tune "Sharpthorne" (What does the Lord require?) for the recent installation of the Rev'd James Dowd as Senior Pastor of Cleveland's Church of the Covenant.

The premiere of Gordon Young's anthem, *Begin My Tongue Some Heavenly*

Theme, took place May 20 at the First Presbyterian Church of Dearborn, MI. The work was composed for the 25th anniversary celebration of Dr. Alexander Turco as Director of Music at the church.

Appointments



Christopher Babcock

Christopher Babcock has been appointed Director of Music and Organist at the Church of the Holy Family, New York, NY. Babcock holds the Licentiate in Music from Trinity College of Music, London, England, the B.Mus. from Boston University, and studied with Peter Hurford at St. Alban's Cathedral, St. Alban's, England. Previous to the Holy Family position, he was associate organist/interim director of music at the Church of St. Mary the Virgin, New York City.



Diane Meredith Belcher

Diane Meredith Belcher has been named Musical Director of the Memphis Concert Chorale, a group of professional and semi-professional singers from throughout the Memphis area. The ensemble made its debut in May with a performance of Mendelssohn's *Elijah* at St. Mary's Episcopal Cathedral in Memphis. Ms. Belcher recently performed on tour with the Memphis Boychoir and the Memphis Chamber Choir, and was a featured recitalist at the national convention of the AGO this June in Boston.

David Finch, of Floral, AL, has been appointed representative for Austin Organs, Inc. for Alabama, Mississippi, Tennessee, and the Florida panhandle. Finch established his organ tuning and service business in 1982. He presently maintains 75 organs in central and south Alabama, northwest Florida, Mississippi, and eastern Louisiana. Along with his tuning services he also does renovation and re-leathering work.

Finch apprenticed with a Moller rep for 2 years, tuning and repairing all types of organs. With W. Zimmer & Sons he was involved with the building of approximately 60 new organs during the three years he was associated with them. His other experience includes chest construction, pipe making, electrical work, re-leathering and flue and reed voicing. He received his B.A. (cum laude) from Tennessee Temple College, a graduate diploma from Guilman Organ School, New York City, and his M.Mus. from Hartt College of Music, University of Hartford (CT).

Visser-Rowland Associates of Houston, TX has appointed **John Huening** as sales and service representative for the Southeast. Mr. Huening brings with him thirteen years of experience building, installing and servicing organs throughout the United States.

Kenneth L. Sybesma has been appointed Choirmaster and Organist of Sacred Heart Church, Redlands, CA. He is the second permanent director of the Sacred Heart Choir. A graduate of Mount St. Mary's College in Los Angeles, he is a candidate for the M.Mus. in organ at the University of Redlands. He has studied organ with Samuel John Swartz, Maura Jean Parsons, Robert Carwithen and Frank Cummings. Sybesma leaves the position of Director of Music Ministries at St. Catherine of Alexandria Church, Riverside, CA, but continues as Parish Musician for the Church of St. Luke (Episcopal) in Fontana. In addition he is principal organist for all diocesan and major cathedral functions.

Nunc Dimittis

F. Basil Austin died May 4 in Bloomfield, CT, at age 86, from respiratory failure. Born in Irchester, England, he immigrated to the United States in 1920, entering the employ of Austin Organ Co. He retired as president of Austin Organs, Inc., in 1973, remaining as chairman of the board until his death.

Mr. Austin was a charter member of the Bloomfield Lions Club, and also served for many years on the vestry of Trinity Episcopal Church, Tarriffville. He is survived by his wife, Mary, his son, Donald B. Austin, president of Austin Organs, Inc., his daughter, Jane Brown, five grandchildren and two great-grandchildren. Services were conducted by the Rev. Zane W. Gordy, on May 7, with burial in Mountain View Cemetery, Bloomfield, CT.

Edgar Hilliar died of a stroke May 7 in Mount Kisco, NY. He was 69.

Born December 5, 1920 in New London, CT, Edgar Benham Hilliar received his first exposure to church music as a choirboy at St. James Episcopal Church. He began organ study with G. Huntington Byles. He attended the Longy School of Music in Cambridge, MA, where he studied with E. Power Biggs. In 1941 he was drafted into the U.S. Army and served as a post organist in Williamsburg, VA, but asthma led to an early discharge. He served as organist of St. Mary the Virgin in Manhattan 1942-46, and taught at the Mannes School of Music and at Manhattanville College. In 1948 Mr. Hilliar moved from Manhattan to Mount Kisco. At that time, he attended the American School of Music in Fontainebleau, France, studying organ with Maurice Duruflé.

In Mount Kisco, he became organist and choir director for St. Mark's Episcopal Church, a position he would hold for 36 years, except for a brief leave in 1960 to direct music at Church of St. Mary. Mr. Hilliar was named director of music emeritus at St. Mark's in 1985. Family and friends are making contributions to St. Mark's Episcopal Church Endowment Fund. The funeral service on May 11 included music of Bach, Widor, Bonnet, Prichard, Ireland, Vaughan Williams, Hilliar, Langlais, Dupré and Warlock, played by Robert Owen, organist emeritus of Christ Church, Bronxville, NY, with soprano Michelle McBride.

Peter Racine Fricker, professor of music at the University of California, Santa Barbara, died February 1, 1990 at the age of 69. He is survived by his wife, Helen Fricker, and his sister, Wendy Lingard of England.

Born in London in 1920, Fricker was educated at the Royal College of Music and served in the Royal Air Force in the



Peter Racine Fricker

Far East during World War II. He won the Clements Prize for his Wind Quintet in 1947, the Koussevitsky Prize for his First Symphony in 1949, and the Arts Council of Great Britain Prize for his Violin Concerto in 1951. From 1952 to 1964, he was both director of music at Morley College in London and professor of composition at the Royal College of Music. He came to UCSB in 1964 as a visiting professor, and subsequently served as professor of composition in both the department of music and the College of Creative Studies, and as chairman of the Department of Music from 1974-76. In 1980 he was named as Faculty Research Lecturer, the highest honor bestowed by the University on a faculty member; in 1988 he was named to an endowed chair, the Dorothy and Sherrill C. Corwin Chair in Music.

Fricker's list of musical compositions includes symphonies, concertos, chamber music of all kinds, works for solo piano and organ, choral music, and art songs. His music was recorded by London, RCA, Fontana, and other companies and featured such artists as Sir Peter Pears, Julian Bream, the Royal Philharmonic Orchestra, the Amadeus Quartet and numerous others. In 1976 his Symphony No. 5 was premiered by the BBC Symphony to commemorate the 25th anniversary of the Royal Festival Hall.

Fricker was an associate of the Royal College of Music, and a fellow of the Royal College of Organists. His many laurels included an honorary doctorate in music from the University of Leeds, the Freedom Award from the City of London, and the Order of Merit from the West German government.

In recent years, Professor Fricker frequently expressed his deep interest in establishing postdoctoral studies in composition at UCSB. He envisioned a program that would provide gifted young composers from this country and from abroad with an extended period of free time for creative work. Building on the base of the already existing Corwin Chair, the department is in the process of establishing the Peter Racine Fricker Postdoctoral Program through the support of all those who know his music and share his vision. Contributions may be sent to the department of music (UCSB, Santa Barbara, CA 93106) in the name of the University of California Regents.

Among Peter Fricker's numerous compositions are the following works for organ: Sonata, Op. 3 (1947), Choral (1956), Pastoral (1959), Wedding Processional (1960), Ricercare, Op. 40 (1965), Trio (Canon-ostinato) (1968), Toccata: Gladius Domini, Op. 55, Praeludium, Op. 60 (1969), Intrada, Op. 64 (1971), Trio Sonata, Op. 72 (1974), Symphony No. 5 for organ and orchestra, Op. 74 (1975-76), Invention (manuals only) (1976), Laudi Concertati (organ and orchestra), Op. 80 (1978-79), Five Short Pieces, Op. 83 (1980), and Recitative, Impromptu and Procession, Op. 92 (1986).

On May 16, 1990, a musical memorial program at UCSB was held in honor of Peter Fricker. Among the works on the program were a premiere performance of a brass work entitled "Fanfare for

Peter," written by UCSB faculty member Emma Lou Diemer; and Peter Fricker's "Ricercare," Op. 40, for organ, performed by Larry Blackburn, a student of James Welch. The Ricercare, written in 1965, was composed for the Schnitger organ in St. Michielskerk, Zwolle, Holland.

—James Welch, *University Organist*

Here & There

ARDIM (Association Regionale pour la Diffusion et l'Information Musicales), 14 Avenue Berthelot, 69007 Lyon, France, has published volume 2 of an organ inventory from the Rhone-Alpes region. One hundred and fifty instruments are described with a color photo of each instrument. Specific regions included are the Loire, the Savoie, and the Haute-Savoie.

The College of St. Thomas (St. Paul, MN) Department of Music has announced the 1990-91 Guest Organ Recital Series. The recitals take place on the 1987 Gabriel Kney organ in the Chapel of St. Thomas Aquinas. July 6, David Hurd; October 22, Grethe Krogh; and March 11, Olivier Latry. The three-manual, 41-stop, 56-rank organ can also be heard on two CD recordings: Michael Murray performing Bach, produced by Telarc; and James Callahan performing works of Oberdoerffer, Rheinberger, Reger, and Schmidt, produced by Centaur. For information, contact James Callahan at 612/647-5339.

The Association of Lutheran Church Musicians is holding four regional conventions this summer. Region I takes place July 11-14 at Wittenberg University, Springfield, OH, under the theme, "O Holy Spirit, Enter In—resources for the church musician." For information: Susan Hegberg, Susquehanna University, Selinsgrove, PA 17870. Region II takes place July 22-25 at Gloria Dei Lutheran Church in Hampton, VA. For information: Harold Rutz, 1606 Glenvalley, Austin, TX 78723. Region III takes place July 29-August 1 at Concordia University, River Forest, IL, with the theme, "The Congregation's Song." For information: John Setterlund, 907 Luther Dr., Wilmington, IL 60481; 815/476-9480. Region IV was held June 10-13 in Las Vegas, NV.

The University of Evansville will sponsor a Church Music Weekend September 28-29. "Improving Congregational Singing: Pastors, Lay People and Children" will be the focus of the weekend which will feature lectures and workshops by three distinguished guests: Karel Paukert, Mary Oyer, and Gary Schaar. In addition, Karel Paukert will perform an organ recital, part of the ongoing University Organ Series.

Complete information is available from Dr. John N. Brittain, Neu Chapel, University of Evansville, 1800 Lincoln Ave., Evansville, IN 47722; phone 1-800-444-2237, ext. 2260.

The Northern Illinois Conference of The Fellowship of United Methodists in Worship, Music & Other Arts will present Margaret Hillis in a *Messiah* Seminar, September 29 at the First United Methodist Church of Downers Grove, IL. The day-long seminar will include score and rehearsal preparation, performance practice and a sing-through of *Messiah*. For information: Jane Boss, Registrar, Margaret Hillis Event, P.O. Box 1107, Oswego, IL 60543; 708/864-1963.

The Music Program of **St. Paul's Chapel**, Columbia University, sponsored a summer series of organ recitals on the four Wednesday evenings of June. The series included an all-Bach program performed by Mollie Nichols; an all-Franck program played by Claudia Dumschat; trumpeter Scott Thorn-



The Cambridge Singers, directed by John Rutter, recently toured the United States, performing in concert for the first time since its formation in 1981. The opening concert, originally scheduled for New Britain, CT on March 16 was moved to Hartford in order to accommodate an audience of 1,200 (500 more than the original sold-out venue could seat). Here The Cambridge Singers performed a wide variety of music by English composers including Britten, Tallis, Stanford, and Rutter, joining forces as well with Richard Coffey's choir, *Concora*, for a performance of Bach's Motet No. 1.

Sold-out crowds continued to greet the choir in Princeton, Omaha, Lincoln, Des Moines, Denver and Washington DC, the latter concert sung to an audience of 1,900 at The Washington Cathedral. The media covered the tour with numerous interviews, including a feature on NPR's "Weekend Edition" with Scott Simon. In Lincoln, NE, the concert was taped for future airing on Nebraska Public Television. At most stops on the tour, Mr. Rutter worked

with local choirs in rehearsals and workshops, in one instance drawing 700 people to an open rehearsal.

The Cambridge Singers is a mixed-voice professional choir formed by Mr. Rutter primarily to make choral recordings. To this end John Rutter set up the Collegium label, which is exclusively dedicated to Cambridge Singers recordings. These are now widely distributed in more than ten countries, with the UK and USA as the two main bases. The nucleus of the choir was provided by former members of the chapel choir of Clare College, where Rutter was Director of Music from 1975-79, supplemented by former members of other Cambridge collegiate choirs. Awards won by their recordings include "Record of the Month" (*Hi-Fi News*) and "Choral Recording of the Year" from *Gramophone* for the Fauré *Requiem* (the composer's original chamber version).

The Cambridge Singers appear in North America under the management of Karen McFarlane Artists, Cleveland, OH.

► Here & There

burg and organist Kathryn Schneider in works by Purcell, Albinoni, and Rachmaninoff; and Marsha Long in a program of "Romantic Fireworks" by Reger, Jongen, Dupré, and Mulet. The recitals featured the Chapel's 94-rank Aeolian-Skinner pipe organ.

On Thursday, May 17 at approximately 10:30 pm the shop building of M.P. Proscia & Associates, Inc., Bowdon, GA, and its contents, including the 100-year-old Kilgen organ currently being rebuilt for St. Peter's Church in Montgomery, AL, were completely destroyed by fire. According to the Bowdon fire marshal, the blaze began at the rear of the shop and was caused by a short circuit in the exhaust fan located there.

Fortunately, the business is covered by insurance, and relocation proceedings have already begun. Since the Kilgen was destroyed, the company plans to provide the church with a substitute instrument of equal size and voicing. The organ was approximately 30 ranks and built in the late 1890s. The facade pipes, at the time of the fire, were in the organ shop of J. Allan Farmer, in the process of being cleaned and restencilled, and were spared. Some of the original organ was left in church, due to the impracticability of moving to the shop in Bowdon. This included the large main regulator, the swell chest and the largest pipes of the three pedal ranks.

Australian earthquake update

The following report is taken from *The Hunter District Organ Music Society Newsletter*, Vol. 13, January 1990, No. 6, p. 11 (David Evans, editor):

Since the earthquake struck at 10:27 am on Thursday 28 December 1989, parts

of Newcastle have resembled a war zone. Newcastle city area, Hamilton and The Junction were the areas worst affected, but the extent of damaged buildings is far wider than this. Something like 10,000 buildings have been damaged.

Many churches in the area have been badly damaged, the worst seeming to be the Anglican churches in Islington, Stockton, and the Cathedral, Wesley Uniting at Hamilton, St Andrews Presbyterian Newcastle, Scots Kirk Hamilton and Sacred Heart R.C. Hamilton.

Some damage also was suffered by the Anglican churches in Hamilton, Wallsend, Merewether, Belmont and Swansea, the Presbyterian churches in Mayfield and Maitland, Uniting churches at Adamstown and Broadmeadow and the Baptist Tabernacle Newcastle. Many others had minor damage.

The pipe organs in the Conservatorium suffered minor damage, the facade pipes in the Smenge organ in the Concert Hall being found leaning out into the Hall, but both organs only needed minor repairs. Some pipes were knocked out of position at the Cathedral, but were replaced and the organ played in tune. The Walker extension organ at St Marks Anglican Church, Islington, is in a precarious situation as the platform on which it sits is unstable following the partial collapse of the west wall. The roof is also unstable, with a hole above the organ. Wesley Uniting's Roberts organ has been showered with dirt and plaster, and is near a damaged wall.

The Nicholson organ in St Pauls Anglican Church, Stockton, was covered as the church was undergoing renovations, so it may have been protected.

The notable Hill organ in St Andrews Presbyterian Church appears to be undamaged but has not been tried as the power has been cut off.

Other organs may have suffered minor damage, but all the organs, like the citizens of Newcastle, would have received an unpredictable shake-up!

Music for Voices and Organ

by James McCray

Settings of the Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Dona nobis pacem. Amen.

In both the Catholic and Protestant faiths, the Agnus Dei (Lamb of God) holds a place of significance. The text can be traced to the fifty-third chapter of Isaiah, and originally was part of the litany as a standard item in the Eastern liturgy long before becoming a part of the Roman Mass. Leonard Ellinwood, in *Church Music in History and Practice*, suggests that the earliest known liturgical example may be the reading of it by the Ethiopian eunuch of Queen Candace when Philip the Deacon began at the passage, "Like a lamb dumb before his shearer, so he opened not his mouth." Of course the New Testament observes that John the Baptist said of Jesus, "Behold the Lamb of God, who takest away the sin of the world."

Another connection with Jewish religious festivals can be seen in the word *paschal*, which comes from the Hebrew word meaning the Passover. The paschal lamb that was slain and eaten on that feast became the symbol of Christ and the origin of the phrase Agnus Dei. Thus, the Jewish commemoration of the sparing of their first-born in houses marked with the blood of the lamb became Paschal Time, a period of rejoicing over the Resurrection of Christ.

In 687 Pope Sergius I directed that clergy and people together should sing the Agnus Dei at the time of breaking of the consecrated Host; the last portion of this movement, *Dona nobis pacem*, was added four centuries later as a substitute for the final "have mercy upon us" statement.

Richard Hoppin, in his scholarly and comprehensive book, *Medieval Music*, says

Like the other chants of the Ordinary, the Agnus Dei gradually lost its function as a congregational song. Even by the end of the eighth century, it was assigned to the choir (schola) in Roman pontifical Masses. Elsewhere, the people continued to participate until considerably later, but by the end of the tenth and eleventh centuries, performance had generally passed to the assisting clergy or the trained choir. At this time, then, composers began to create new settings of the Agnus Dei, eventually producing about 300 different melodies.

Through the centuries, the Ordinary of the Mass came to use warm, sensitive settings of this text which also appears as the central section of the Gloria in Excelsis, but is often treated differently there in terms of tempo, mood, etc. Composers from Machaut forward have

given the words polyphonic treatment in the various styles of their generation. The text transferred to the Protestant religion, but is not as uniformly dominant in all sects. Those whose service has remained closely similar to that of the Catholics kept the Agnus Dei as a vital part, whereas in other denominations, it is acknowledged but not used on a regular basis.

In this century this text has been used as a concert setting—many recent compositions are designed more for that purpose than for liturgical use. Also, it is common to find choirs performing only one movement from a liturgical mass as part of their concert, and the Agnus Dei is a popular choice.

The reviews this month focus on several settings of the Agnus Dei with both liturgical and concert intent. Frequently, editions of earlier music have both the Latin and English versions available for performance.

Agnus Dei, Sherri Porterfield. SATB unaccompanied, Alfred Publishing Co., 7735 (E).

Porterfield is a junior high teacher in Kansas, and her homophonic setting is simple enough that it would be useful to advanced groups at that level. The vocal ranges are quite limited in this ABA setting of only the Latin text. The music is attractive with primarily stepwise motion making it easy to sing for most ensembles. This useful setting has immediate appeal and is suggested for both school and church choirs.


Agnus Dei, Adrian Batten (d. 1637). SATB unaccompanied, G.I.A. Publications Inc., G-3275 (E).

Taken from a Communion Service of about 1625, this very brief setting has only 17 measures although the opening section is repeated. Richard Proulx, the editor, suggests that the opening could be sung by a solo quartet and then repeated by the entire choir. The text is in English and does contain the ending "grant us peace." The music is unaccompanied and does not have a keyboard reduction, but is very easy.

Agnus Dei-Dona Nobis Pacem from First Mass in B^b, Johann Nepomuk Hummel (1778-1837). SATB and keyboard, Walton Music Corporation, WW 1025 (M).

The editor, John Westlund, has separated the two textual statements as though they are individual movements. Only a Latin text is provided for performance. The choral writing is predominantly homophonic with the keyboard doubling the vocal lines. The first part, Agnus Dei, is slow and sustained, but the *Dona nobis pacem* is much faster with energetic rhythms from the keyboard, and more flowing choral lines. At the end the homophonic statements return. Full vocal ranges are used for the sopranos and basses, and later there are passages of contrapuntal writing. Although not difficult, the music will challenge many choirs.

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Agnus Dei from *Missa Douce Me-moire*, Orlando di Lasso (1532-1594). SATB unaccompanied, Concordia Publishing House, 98-2538 (E).

This brief two-page mass movement, edited by Beverly Scheibert, does not use bar lines, but does have vertical dotted lines to indicate organization for the singers. There is a keyboard reduction, also with dotted lines. Only a Latin text is given. The music is contrapuntal, but not overtly imitative in the sense of totally independent lines. With limited vocal ranges and a generally low tessitura for the altos, this setting is easy enough for most choirs.

Agnus Dei from *Solemn Mass*, Louis Vierne (1870-1937). SATB and organ, Mark Foster Music Company, MF 190 E (M).

The entire mass is available from Mark Foster, and this movement has been extracted from that. The editor, Ronald M. Huntington, rescored the last portion that originally was in the key of C-sharp major to D-flat major for ease of reading. The music is very chromatic throughout all sections. Often the choir is designated unaccompanied, but their parts are written on the organ score for use if needed. Generally, the organ plays fills between the choral phrases in the same basic style and format as the choral music. The character of the music is dominated by the harmony which is considerably more interesting than the rhythm or melody. Other characteristics include a slow tempo, some organ registration suggestions, and a Latin text. Useful music.

A Troped Agnus Dei, John Karl Hirten. SATB, cantor, congregation and organ, G.I.A. Publications, Inc., G-3235 (E).

In this very easy setting Hirten has inserted seven double phrases which may be invoked as part of the setting. They are in unison and have a variety of textual interests including communion. It is not necessary to use all troped lines. The congregation has a short closing statement of two measures which is doubled by the soprano line. There are only four measures that move into parts. The organ is chordal and serves merely as support for the vocal lines. Functional music for service use.

Agnus Dei from *Missa Brevis St. Joannis de Deo*, Franz Joseph Haydn (1732-1809). SATB with keyboard, Mark Foster Music Co., MF 282 (M-).

Usually the title statements are introduced by the bass section and the other choir parts then respond to that phrase. This edition by Harold Decker has extensive articulation markings, and both a Latin/English text is provided for performance. The keyboard, on two staves, is relatively easy because the slow tempo maintains motion through the pulsating eighth notes. Although there are a few notes on the outer extremities, the vocal ranges generally are comfortable for all parts. Lovely music.

Agnus Dei, Giovanni de Palestrina (1525-1594). SAATB unaccompanied, National Music Publishers, RCS-101 (M).

At the top of the opening page the editor, Stan Hill, has provided a melismatic chant statement of the text; it is notated without rhythms in a free line of only note heads. This could be sung

by the men or as a male solo. When the choir begins, they move in imitative counterpoint throughout their 41 measures. The lines are typically Palestrinian with smooth, diatonic movements that contain moments of melismatic singing. This setting is tranquil and engaging. Only a Latin text is given for performance and the final *Dona nobis pacem* statement is not included.

Agnus Dei, Andrea Gabrieli (1520-1586). SSAATBB unaccompanied, Tetra Music Corp. of Alexander Broude Inc., AB 991 (M+).

Robert Gray has edited and arranged this setting with both Latin and English texts. All vocal lines remain independent throughout with extensive imitative writing. The vocal parts have reasonable ranges so that the difficulty is only from their independence, not the actual notes. The music is quietly sensitive and serene, and includes a keyboard reduction of the parts.

Agnus Dei, Tomas Luis da Victoria (1549-1611). SATB/SATB unaccompanied, Mark Foster Music Co., MF 408 (M+).

This double choir edition by James McKelvy uses the vari-bar system in which there are no uniform bar lines; vertical lines are used in each part only as they pertain to that vocal line. While this does make the reading more difficult, it does enhance the Renaissance style for the singers and encourages their independence. It is intended that choirs would be separated for effective antiphonal singing. Wonderful concert work.

New Recordings

Anthony Newman, *Romantic Masterworks for Organ*, NCD 60050. Newport Classic, 106 Putnam St., Providence, RI 02909. Widor: "Allegro" from *Organ Symphony No. 6 in G Minor*, op. 42, no. 2; Gigout: *Toccata in B Minor*; Mulet: "Carillon" on *Tu es petra*; Reubke: *Sonata on Psalm 94*; Liszt: *Ave Maria*; Widor: "Toccata" from *Organ Symphony No. 5 in F Minor*, op. 42, no. 1; Vierne: "Westminster Carillon"; Liszt: "Andante"; *Fantasia and Fugue on Ad nos, ad salutarem undam*.

This collection of Romantic masterworks was a disappointment. All were performed by Anthony Newman as his first recordings on the Rieger tracker organ he designed for the Episcopal Church of the Holy Trinity in New York City. Despite some sections of exciting playing with convincing interpretive twists, Newman's recordings too often demonstrated his tendency to race ahead with tempos. His facility notwithstanding, Newman's speeds disrupt what drama he has created up to that point.

The program is formidable, and Newman's survey is rarely more than superficial. This music demands a sense of "plot" as much as it needs technical dazzle. The performance of Reubke's *Sonata on Psalm 94*, for example, has little emotional change. The opening *Grave* is not mysterious and the *allegretto con fuoco* runs along with each section faster than the preceding. The *Adagio* does not linger; it is instead

rather matter of fact. The *Allegro* does generate a certain visceral excitement, but it too ultimately seems the wrong speed.

Newman's performance of the Widor and Vierne selections is more plausible. The "Allegro" from the Sixth Symphony has dramatic pacing, but is flawed by too abrupt a release on the quicker chords. The "Toccata" from Symphony 5 is fast, but consistent. The Vierne "Westminster Carillon" has a good propulsion but little *mélange* in the pedal reeds.

The program notes by Lee Winston also seem to miss the point. Describing the Reubke, he notes its melodic resemblance to "Vest la giubba." Between that and its praying, the music is "extremely colorful. That's all you need to follow the musical argument." Also, the Widor "Toccata" appeared in 1879, thirteen years before the Gigout "Toccata" in 1892. It was not an "affectionate gesture in salute, from around 1900."

—Jess Anthony
Little Rock, AR

Musiche del Rinascimento. Organo e Quartetto di ottoni "G. Gabrieli." Eco 587 C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

The record contains the second and fourth canzonas from Frescobaldi's *Canzon a due canti col basso continuo*; two canzonas and two sonatas (one from *Sacrae Symphoniae*, 1597) by G. Gabrieli; and compositions by A. Banchieri, G. Guami, G. Cavaccio, and Rognoni Taeggio. An exact identification of the Gabrieli numbers is almost impossible. Two of them, and Frescobaldi's second canzona, are fairly frequently heard, while most of the other works will be unfamiliar. As the helpful notes point out, some of the compositions were clearly intended for organ with other instruments, while others are in eight parts for unspecified instruments. All sound completely convincing as performed here.

The "Gabrieli" quartet consists of two trumpet and two trombone players from the orchestra of La Fenice (Venice). It is joined here by Venetian organist Luigi Celeghin—the notes suggest that the five players in fact are the permanent ensemble.

The performances are small-scale and totally convincing. The brass players consistently use a slightly thin tone and achieve almost total clarity. Only occasionally is the lower trombone part slightly murky. The balance between brass and small organ is perfect. One has the feeling that this chamber music sound is probably what the composers expected.

The organ used, apparently in Treviso, was built by Petrus de Simone in 1748. No information about rebuilding or the like is given. It is presumably a positive; the specification given is Principale 8', Ottava 4', Quintadecima 2', Decimanona 1½', Vigesimalseconda 1', Voce Umana (from Tenor E). The Voce Umana is not heard here. The little instrument has a delightful clear sound that can be heard at all times.

The most impressive composition is probably the eight-voice sonata from Gabrieli's *Sacrae Symphoniae*, a lovely work that benefits from nicely shaded dynamics and accurate phrasing. Taeggio, a Milanese composer who died about 1626, was not known to me. His *La Porta*, for eight voices in two choirs, is technically less skilled, but very effective. The same could be said for the *Canzon francese* by Cavaccio, who was active at the principal church in Bergamo from 1598 until his death in 1626.

None of the music performed here is technically difficult, except perhaps for the trumpet parts in Frescobaldi's fourth canzona, although all of it demands neat, stylish playing from both organ and brass. One work, *Canzon undicesima "L'Organistina bella in Echo"*, by Banchieri, might be hard to bring off elsewhere—as performed here the organ is obviously far removed from the microphone so that the contrast in volume is both effective and extreme.

The recording was made as long ago as 1975, although one assumes it has been released recently. The sound and surfaces are good. Eco clearly has two translators on tap, one good and one bad. The English version of the excellent liner notes is often hilarious, but not really misleading. This is a superb recording, recommended to anyone interested in Italian renaissance music or in possible repertory for special occasions.

W. G. Marigold
Union College
Barbourville, KY

James Johnson Plays Bach. J. S. Bach: Preludes and Fugues in D Major (BWV 532) and b minor (BWV 544), Concerto in d minor (BWV 596, after Vivaldi), Sonata I in E-Flat Major (BWV 525), and five chorales (BWV 659, 729, 751, 739, 738). James Johnson, Flentrop organ of the Busch-Reisinger Museum, Harvard University. Titanic TI-162 (compact disc, no price given; distr. by Harmonia Mundi USA).

Déjà vu! An old friend greeted me as I put this CD into the player, and the familiar and unmistakable sound of Dirk Flentrop's most famous and most recorded American instrument filled my living room. Perhaps only G. Donald Harrison's venerable monster in the Mormon Tabernacle—and, of course, Radio City Music Hall's Mighty Wurlitzer!—are more familiar to non-specialists among American organ installations.


A great deal of controversy surrounded the installation of this instrument in 1958. This was one of the first major European trackers installed in America since the 19th century, and its design, in stark contrast to most 20th-century American organs (including the relatively new instrument which it replaced), represented the cutting edge of the "neo-baroque" movement. More than any other single instrument, this organ polarized the attitudes and opinions of America's organ world. The man who did more than anyone else to popularize this instrument and the tonal ideals which it epitomized had long been a proponent of the "historical organ." Fortunately for the cause, Edward George Power Biggs was also perhaps the most visible and respected "concert" organist in the world. Biggs immediately began to use the instrument in his nationally broadcast CBS radio programs, and began a series of recordings for Columbia which would grow to huge numbers over the next two decades, and which would encompass a large body of organ literature, from ancient to modern. In fact, Biggs has recorded virtually all of the music on this new all-Bach CD, and most of it on this instrument. Because its sound is so familiar, and because I have become accustomed to Biggs' performances, I approached this disc with a mixture of enthusiasm and trepidation. As might be expected, the Columbia recordings provided a frustrating mixture of pleasures and disappointments. The recordings themselves were generally well done, and a realistic sonic portrait of the instrument and Biggs' energetic performances was captured on tape. But the pressings were abys-

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mal, often vastly inferior to their European counterparts. And, Biggs also suffered from an arthritic condition which caused a gradual decline in his performance abilities throughout his later years. Nevertheless, with some help from excellent editing, the energetic vitality and personal charm of the performances—always hallmarks of Biggs' style—came through beautifully. (By the way, thank you, CBS, for beginning to re-issue these Biggs treasures on compact disc!)

James Johnson is now the *titulaire* of this instrument. Hearing the opening scales of the D Major Prelude and the sharply accentuated dotted passage above the F-sharp pedal point, I knew that his lively and aggressive performance style would be sympathetically served by this especially articulate instrument. Of course, the difficult D Major pair provides a sure test of any organist's technique; but the readily discernible consonant of pipe speech, a prominent characteristic of the organ's tonal design, heightens the challenge by clearly exposing the performer's every articulation. Undaunted, Johnson uses this very characteristic to his advantage, turning out a performance possessing both vitality and clarity. Similarly, the Concerto is enlivened by his tempos and his carefully crafted articulation. Only in the profoundly spiritual Prelude and Fugue in b minor and in the well-known ornamented chorale *Nun Komm, der Heiden Heiland* (from the so-called "Great 18") am I bothered by an occasional sense of rushing. Bach's deeply moving mature harmonic language—the rich chromaticism, the use of dissonance and resolution—is not given sufficient weight in this rather fleet performance, and the power and grandeur of the music are somewhat diminished as a consequence.

The remaining chorales come off very successfully. The ensemble of the instrument is flue-dominated rather than reed-dominated, with a rich, creamy principal chorus predominating; but it also possesses beautiful (if "chiffy") flutes, and a lovely Krumphorn. Some of these sounds are featured in this sampling of chorale preludes, the balance of which (where authentic) come from Bach's very early days in Arnstadt. I suspect that the five chorales were recorded at a different time from the rest of the program, because of a slight change in the sonic perspective, and an increase in audible extraneous noises. Johnson noticeably strays from the path of Biggs in the little "pastorale" *In Dulci Jubilo*—an oft-recorded favorite of the elder statesman—by performing it at a much slower tempo, with the Krumphorn singing the accompaniment.

It is hard to listen to this recording without being frequently reminded of the many Biggs recordings. In general, Johnson uses somewhat faster tempos, and is slightly surer of finger and foot. However, there is a considerable similarity of approach between these two performers, and that is good. The joy experienced in the performance of this music is clearly conveyed in these exuberant, effervescent performances, and I look forward to further James Johnson/Busch-Reisinger recordings with pleasure and anticipation.

—David Kelzenberg
Iowa City, IA

New Organ Music

Gerald Bales, *Toccata For Organ*. The Kenwood Press, Ltd., \$5.50.

Toccata For Organ is proof that Gerald Bales understands the instrument, and can write a brilliant and effective piece that is well conceived technically without being extremely difficult. In this three-part form of approximately five-and-one-half minutes, Bales expresses his thoughts using certain twentieth-century harmonic idioms, such as quartal harmony, polychords and parallelism, which he blends with tradi-

tional triads and ninth chords. His *Toccata* is a fine recital piece and an excellent selection for talented young students.

—Edmund Shay
Columbia College
Columbia, SC

Robert M. Speed, *Prelude on "Westminster Abbey"*. Randall M. Egan, Publisher, \$4.50.

Speed's composition on Purcell's fine tune "Westminster Abbey" takes the form of three stanzas with introduction, interludes, and conclusion, and would be especially useful as a processional. The modulatory interludes are not entirely convincing, and the chromaticism of the third measure from the end will not appeal to everyone. However, the three settings are well written and varied: the first employs off-beat accompanimental chords, the second is quieter with soloed melody, and the third is supported by a roving bass.

Be aware that there are some misprints. On p. 5, the left hand of m. 6

should be changed to read exactly like m. 14. The pedal part is missing a beat in m. 12 of p. 6.

Ellen Jane Lorenz, *A Flourish for Brass #1*. Art Masters Studios Inc. B-23, \$12.00 set.

Composed for the 50th year of the Dayton Philharmonic Orchestra, *A Flourish for Brass #1* is scored for brass quintet (two trumpets, horn, trombone and tuba) and optional snare drum. There is no organ part. The main idea is a four-measure disjunct, syncopated theme given initially by the trombone. The conclusion of this two-minute work is especially effective: a meter change from 3/4 to 4/4 is accompanied by a quicker tempo with the theme given in augmentation.

Mark Courtney, *Coronation!* (brass and organ). Art Masters Studio Inc. B-22, \$19.90 set.

Based on the familiar hymn tunes "Diademata" and "Coronation," this work is scored for 2 trumpets, 2 trombones, timpani, snare drum and organ.

Courtney is especially clever in combining the two tunes. A recurring fanfare motive combines the opening rhythmic motive of "Diademata" with a hint of the first melodic phrase of "Coronation." In the climactic section, the music moves directly and logically from the first four phrases of "Coronation" to the last four of "Diademata" without pause.

The work is rather obviously dramatic in its martial mood and key and tempo changes. The harmonic vocabulary is limited: two of the key changes are prepared simply by jumping to a prolonged dominant seventh in the new key. A trite chromatic progression in the brass mars the otherwise fine concluding section.

Nevertheless, this composition is certain to be appealing and accessible to listeners and performers alike. The organ part is no more difficult than an average varied hymn accompaniment.

—Anita Eggert Werling, DMA
Western Illinois University
Macomb, IL

WORLD HEADQUARTERS

SEVENTH-DAY ADVENTIST CHURCH

SILVER SPRING • MARYLAND

GREAT

16 Gemshorn
8 Prinzipal
8 Montre
8 Erzähler Celeste II
8 Rohrflöte
4 Octav
4 Prestant

4 Spitzflöte
2 1/2 Quinte
2 Super Octav
2 Doublette
2 Waldflöte
IV Mixtur
III Scharf
8 Trompete
Tremulant

SWELL

8 Gemshorn
8 Gemshorn Celeste
8 Salicional
8 Voix Celeste
8 Flöte Bouchée
4 Principal Conique
4 Flöte à Fuseau

2 1/2 Nasard
2 Flöte à Bec
1 1/2 Tierce
1 Sifflet
IV Fourniture
16 Basson
8 Trompette
8 Hautbois
4 Clairon
Tremulant

CHOIR

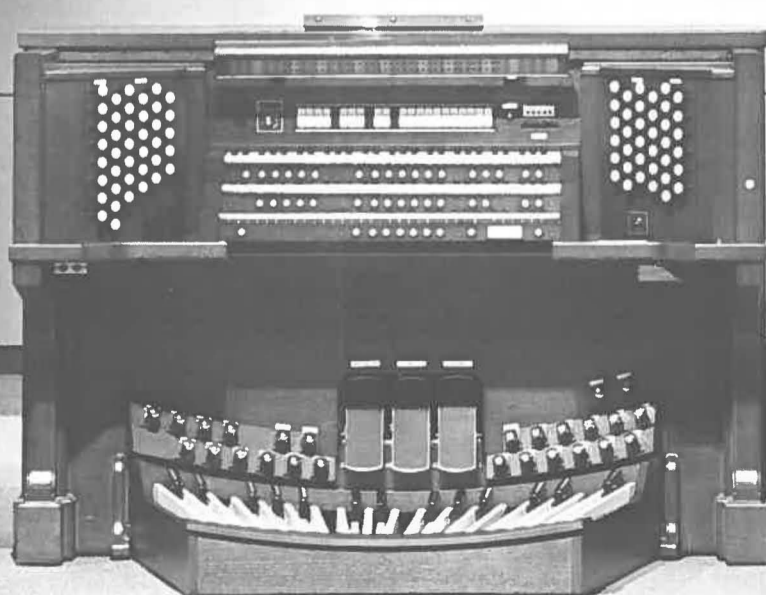
16 Quintaten
8 Spitzprinzipal
8 Viole
8 Viole Celeste
8 Holzgedackt
4 Prinzipal
4 Traversflöte

2 1/2 Nasat
2 Oktav
2 Blockflöte
1 1/2 Terz
1 1/2 Quintflöte
1 Flageolett
IV Mixtur
8 Kleine Trompete
8 Krummhorn
Tremulant

PEDAL

32 Contre Basse
32 Contre Bourdon
16 Diapason
16 Violone
16 Bourdon
16 Lieblich Gedackt
8 Octave

8 Gedacktflöte
4 Choralbass
4 Flöte Ouverte
IV Mixtur
32 Contre Bombarde
16 Bombarde
16 Fagott
8 Trompette
4 Schalmei



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The Tabernacle Letters, Part 2

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, and ended with some skillful negotiating by G. Donald Harrison with Alexander Schreiner about additional remuneration, changes and additions to the stoplist, and related concerns. Part 2 continues with a conciliatory letter to Bishop Issacson on these matters and some good news from Schreiner.

In my letter of February 27th where I asked that the matter of extra remuneration should be brought before the committee, I want to add that I will naturally abide with any decision that is made as I fully realize the responsibilities that are involved in a contract of this kind, and my company will live up to it in both the letter and the spirit of the document. However, in view of the real hardship involved due to the extraordinary circumstances, I felt it would not be out of place to bring the matter to your attention.

G.D.H. to Bishop Thorpe B. Issacson
3/8/48

If you are only half as happy as I am over the phone call yesterday of Bishop Issacson, then you are dancing a jig with me. You, apparently, judging from your calm letters, are able to take all kinds of problems in stride. But I have been quite worried over possible delays, and vexing minor problems attendant thereby. I feel as though the sun has now burst out in full smiles upon us.

I am sure that you will enjoy the visit of Mr. Nelson who is coming to see you and to inspect the parts so far completed. He will fully appreciate the excellent quality of your wood workmanship and of the materials used. He asked me for a copy of the blueprints to help him in the understanding of what to look for.

The idea of retaining our present Swell Vox Humana for sentimental reasons is Frank Asper's. I am wondering if, when we hear the Vox Humana in your Antiphonal organ, we will not wish to change our minds. I hope so.

The decision on the 16 pipes of the Great Montre and Principal is yours to make. I appreciate the fact that you could lean to making a class job of

complete sets of pipes, so that you would wish to extend the Principal to its complete compass. At the Germanic Museum you lack the bottom octave of the 16' Quintaton, and I doubt that it is missed. I rather lean to leaving the 32' Montre intact, partially because you have the chest-work done for its upper pipes. Perhaps the 16' octave could be borrowed over for use on the Principal stop. This is just an idea.

A.S. to G.D.H. 3/23/48

The installation begins with the Antiphonal division in a temporary location near the choir. It will be used as the only Tabernacle organ until the main organ is completed. Then it will be moved to its chamber at the rear of the hall.

I feel certain that the antiphonal organ will serve us very well for temporary use. The flues were put in place yesterday, and Stanley [Stanley Williams, AEolian-Skinner West Coast representative] is connecting up the cable to the console today. The scaling of the Diapason chorus is wonderful. Just what I hoped you would do.

A.S. to G.D.H. 4/29/48

You are familiar, I suppose, with the rather unusual change that we made in our Tabernacle. We hung up a curtain and gave you the north side of the Tabernacle to store this equipment, but I must confess that it makes our Tabernacle look very unattractive. We were glad to do this, however, in order to make your work very convenient and in order to assist you in your labors so that you could do your work as effective and as efficient as possible.

For your information, may I tell you that there are tourists in our Tabernacle every day, in fact, a number of times a day. Organ recitals are played every day, and of course, our Sunday morning broadcasts must go on and will go on, and we have thousands of visitors there each week.

T.B.I. to G.D.H. 5/3/48

The excitement has built to a fever pitch at The Tabernacle with musical results which Schreiner can report to Harrison. Remember that travel and communication were not quite as easy 40 years ago as they are today and business was carried on to a great extent by correspondence.

The Antiphonal organ is a perfect dream. In the main it exceeds my fondest expectations. We can certainly play recitals on it, which is more than I bargained for.

The Diapason is the finest I have ever heard. It is good and strong all the way to the top, and the super octave of seven notes. The Gedeckt, pipes of our own, is perfectly charming, and is large all the way to the top and super-top. The Salicional and Voix Celeste float gorgeously. The trumpet is marvelous all the way up and down. The mixture is just right, and is perfect even with super coupler. It is so good I feel it could be stronger, but it is excellently effective. The two pedal stops are absolutely superior to anything we now have. The Bourdon is definitely better than either of the two which we have had, and I am pleased that you decided not to use our old pipes. Your Bourdon has a better second harmonic in the tone, giving the tone better definition, and hence a clearer reception by anyone's ear. I have never heard such a fine Violone. You can see that I am pleased.

Now on the other side, I believe the Principal (4') does not hold up its strength in the top 1½ or 2 octaves. I believe it is speaking about as strong as it can now. It seems to be slightly on the thin side up there. The Vox Humana could be softer, I believe.

Stanley expects to leave here today, just as soon as he is satisfied about the wind steadiness. He has done a fine job. He gave a little speech to the choir last night. Some of the choir members were quite touched with a most human comment made by Schoenstein. He wondered what the old organ was thinking now, upon hearing such lovely tone come out of the new.

A.S. to G.D.H. 5/7/48

Regarding the treble of the 4' Octave, I must look up my records for it will be helpful in voicing other stops of this class. Maybe it is slotted in the treble, and tone imparted by this method is unsuitable for the particular brand of acoustics that exist in the Tabernacle. I can doubtless fix it when I come out.

I am somewhat worried about the amount of interruption in the Tabernacle. Stanley reports it was terrific some days. I hope suitable arrangements can be made when we start in on the big job. Our men will, of course, cooperate as far as possible. Perhaps some temporary rules can be laid down.

G.D.H. to A.S. 5/12/48

Regarding the treble of the 4' Octave, the pipes are slotted to top G, and then there are twelve unslotted pipes which go up into the blind octave. I would judge that fully 24 pipes are too weak, and are hardly or not at all heard when added to the 8' Diapason.

A.S. to G.D.H. 5/19/48

Thank you so much for your letter of the 19th instant. Directly I returned from Indiana I looked up the particulars of the 4' Antiphonal Octave and found that it is a slotted stop. As a matter of fact, the ratio of scaling brings a broader pipe for the treble than that of the Diapason so that there is no reason why it should be weak. I set all the C's of every stop on the voicing machines, but I did not happen to hear this Octave when it was completed. It looks as if for some reason or other the voicer slipped. I am sure it is a matter that can

be readily rectified.

By the way, I listened to the broadcast yesterday, and was greatly pleased with the result, except that I feel a better pickup of the organ could be devised. The most striking feature was the complete blend between organ and choir. It was just one mass of sound instead of being two entities as heretofore. The Strings sounded luscious and the old Flute exquisite.

G.D.H. to A.S. 5/24/48

Can you give me more specific information regarding the effect of the present Antiphonal section? It sounds wonderful over the air and seems to support the Choir well, however, this could be the way the hook-up is arranged so as to favor the organ.

How large does the full ensemble sound in the Tabernacle? How much of the old Austin would it equal in degree of loudness. (I realize it is not behind the front pipes and, therefore, may have some advantage.) How large is the Diapason and Octave as compared with the Austin Great stop of the same class? Could you stand more fire in the Trompette without it becoming too thin and loud?

I am asking these questions to help me with the Swell which we are now voicing. I want to avoid making radical changes on the spot if possible for it will save much time.

My reason for asking about the Trompette is that I have several samples but the one I favor is very snappy, much more so than the one you have which is similar to the original we tried out when I was in Salt Lake City.

G.D.H. to A.S. 6/14/48

Now as to your questions on the tonal characteristics of the Antiphonal. First I must say again that it sounds wonderful in the building. It gives out a very satisfying volume of sound (that is to say, a most remarkable amount of sound considering the small size of the organ). Some people think it is the regular Tabernacle organ, and again others say that they missed the gradual crescendo to a big climax. One could perhaps say that it sounds nearly half as loud as the former organ.

Out of curiosity before the Austin was removed I took the middle C pipe of the 4' Principal and put it in place of the same pipe-hole as our 4' Principal, and they were of the same scale, and the same loudness. According to my rough measurements they were both a scale 44. Our first and second Diapasons were scale 42 and 44. I believe this Diapason in the Antiphonal is scale 45, and is correspondingly softer, as the comparison of their scales would warrant. But it is much more beautiful.

I talked to Frank this morning as to the Trompette, and he felt that the Antiphonal Trompette has all the fire we can use here. I agree with him only partially in that there is ample fire when we use it together with the octave coupler. In fact it is so potent when used that way, that we use it rather sparingly, which is exactly what I like. But on further thought and experimentation, the Trompette is neither too strong nor too fiery when used at 8 foot pitch only. The reeds in our Swell will not be playable on the octave couplers, so that it is possible that we could stand to have the snappy example which you favor, especially so since there will be a second 8' reed in the Harmonic Trumpet. The two examples which you brought to Salt Lake, one for the Choir,

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.

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and the other for the Swell, were both beautiful and fine, and I liked them very much. I am not sure that what I have said gives you much guidance, but I hope it does. I am non-committal, and will be glad to have you make the choice.

A.S. to G.D.H. 6/17/48

P.S. While I was writing this here at the Bureau of Information, Richard L. Evans asked me if this Antiphonal trumpet could be toned down. He feels, as a layman, that it is too pungent. I told him that the difficulty lay in the use which was made of it together with the octave coupler, and that I myself use it only seldom that way. This may be a pointer away from the snappy type of trompette which you mentioned.

A.S. to G.D.H. 6/21/48

While on this subject, I beg to advise that the finisher has just started on the casework, and he complains to me that the sample which was sent for the color has rather a muddy appearance. You will remember that this is a console bracket. Of course, this was a piece of Oak, while the new console is Walnut. We can approximate the color, but do not wish to have that kind of muddy appearance. I am asking him to finish up the frames of the Pedal keys and toe studs first so I can see what it looks like. In any case, I take it that due to the fact that it is an outstanding piece of furniture and stands away from the organ proper, it does not have to be an exact match any more than a grand piano matches the general furnishings in a building of this kind. A word from you on this will be welcome.

Thanks so much for answering my various questions regarding the effect of the various Antiphonal stops as at present located. The larger of the sample Trompettes I brought with me to Salt Lake City is exactly like the one you have in the Antiphonal. We have developed a more fiery Trompette, but I have decided not to use it in its extreme form. In other words, the 8' Trompettes we are voicing for the Swell have just a little more edge than your present Antiphonal Trompette, while the Bombarde and Clairon will be slightly less fiery than your Antiphonal reed. Of course, the Harmonic Trompette, due to the fact that it is harmonic from tenor F# up, will have the same pure tone which this kind of treatment imparts to a reed stop. There is a large margin for regulation on this new Trompette, so that it will be easy to make it slightly more or less fiery in the finishing when we come to that part of the work.

We must bear in mind that with this Antiphonal Organ it is right on the platform and not behind the organ case, whereas the Swell reeds, with the exception of the Harmonic Trompette, are all behind the organ case, and as a matter of fact on the lower level, so that some losses will take place. In addition, there will be much more flue work, particularly in the form of Mixtures, on the Swell which will help to cover these reeds. I feel, therefore, that any aggressive quality which may be noticeable with the Antiphonal reeds used at 16', 8' and 4' pitches will be smoothed off in the main Swell. I do want to keep this Swell on the bright side. I don't believe we should take too much notice of what the layman has to say because this kind of reed is entirely new to their ears, and it will take some getting used to.

I have read your postscript and note the remarks of Richard L. Evans. I still feel that it is the close proximity of the Antiphonal to the choir and the center of the platform which has given him the impression you mention. Of course, the use of the reeds with octave couplers would exaggerate this effect. I do not know how this reed was regulated by Stanley. It may be regulated a little on the loud side. The sting can be readily removed if found desirable later.

G.D.H. to A.S. 6/23/48

Here we see Harrison's complete willingness to change course in mid-stream for the benefit of the project (if, sometimes, not for the benefit of the company).

Nearly all Swell flue pipes will be included but only two reeds. We are voicing the 8' Harmonique Trumpet now but fear it cannot be ready. It is a good deal less keen in tone so I think you will find it quite useful. The various strings are the most beautiful we have ever turned out. In Swell both Geigen and Octave are of the slotted type by way of contrast to Great. I hope the Mixtures will not be too much. They will certainly be O. K. with reeds.

There is one thing troubles me and that is the 16' Great Euphone. The one in St. Mary's has proved itself to be unreliable. The free reed tongues in the bass end particularly break off or crack at the point of flexing. We better omit it at Salt Lake. What do you suggest in its place? The position on the chest indicates a reed for the sake of tuning accessibility. Perhaps a 16' Fagotto or fairly free toned English type Trumpet. Personally I would favor leaving this as prepared for and insert immediately the 16' reed of the Bombarde organ. Maybe when all the Great is in some desirable additions may become very evident.

G.D.H. to A.S. 7/1/48

We have had Biggs here yesterday and today and enjoyed him without limit. He did right well with the small Antiphonal organ this morning, which you no doubt heard on your radio. I played a Maquaire Allegro, which is more virile music than that which I played last month, and which had been programmed two months previously, before I heard the organ.

As to the console casework color, we agree absolutely with you that the console need not be identical in color with the organ case. I am confident that your good judgment will yield satisfactory results.

I feel certain that your choice of trumpets and trompettes will all be just right for our use and our acoustics. I am continually delighted that you made the Antiphonal section as strong in power as you did. Everyone feels that it is going to be a tremendous success when it is placed in its intended position a little later on. I had thought that the Trompette in it was a smaller, lighter one, and so am surprised, but pleased in your choice, to hear from you that it is like the larger of the sample Trompettes which you brought out with you.

A.S. to G.D.H. 7/4/48

Thank you so much for your good letters of July 4th and 6th. I, of course, listened in to friend Biggs last Sunday morning, and also to the broadcast later from the Tabernacle when you played the "Allegro." The latter work certainly sounded stunning over the air and I missed nothing beyond the desire for a Pedal reed.

G.D.H. to A.S. 7/9/48

Now the delivery pressure is on in earnest as the traditional delivery date battle between client and builder takes shape.

There is no question that the complete organ, structurally, and possibly all the flue work, will be installed in time. Some of the reeds, however, cannot be ready, due to the limit placed upon us in voicing capabilities. I take it that those reeds contributing to the larger effects, will be the things for the Conference. We will have the Tuba Mirabilis, the three Bombarde reeds, some Pedal reeds and one or two fancy ones, but I very much doubt if the 32' Bombarde will be ready, together with the fancy work. Would this kind of schedule be all right with you?

As I believe I told you, we are working a six day week here which, while in-

creasing costs, we are at least doing everything we can. We have pressed the men to the limit and if we go further, quality is going to suffer. After all we still have the idea of building this organ for a couple of hundred years and not for one particular event.

G.D.H. to A.S. 8/2/48

Note that Schreiner is beginning to think of himself as the on-site coordinator of the installation crew, reporting to Harrison in the first person.

We now have 22 ranks of pipes installed in the Swell organ, and they sound wonderful in every way. Power ratios for everything including the mixture VI ranks are perfect. The first day, after having tuned, myself, part of the Plein Jeu, my ears must have been partially paralyzed, so that I thought that stop was not strong enough out at the console. Now that I am back to normal, it sounds just right, though it can stand a good Cymbal or else the octave coupler on top of it. This is just an effort to describe to you what I hear. The two reeds which we have are not installed, and I suppose they can wait for a while. Let me say this Plein Jeu is the most musical one I have ever heard. It is beautiful.

I am taking the men into the mountains for scenery, coolness, and picnic after work tonight. Van Wagoner has promised to fry the steaks.

A.S. to G.D.H. 8/3/48

Bishop Issacson is back in his office, and I had a splendid conference with him today. He said that he is perfectly willing to go before the appropriations committee for us, if we will tell him what we want, and how much it will cost us. So he asked me to have you write him about these prepared-for items, listing them and giving the price. Frank and I, of course, are absolutely at a unity on it, which is a big factor for its possible success. I am sure that you know exactly what to write to him. Nevertheless, you might point out to him that now he can himself inspect the

superb quality of your work, especially in quality lumber used, in costly tin pipes, of which more are to follow, and so on. You can say also if you think it wise, that you are not the instigator of these items which are beyond the present contract, but that the Tabernacle organists, in the interest of artistic perfection, have asked you that they be at least planned for; and that you have at our request, provided console stops and mechanism, so that they can be included if desired. On our end here, we shall merely plead for these additional stops on grounds of added beauty and brilliance in the organ.

I believe the Swell Vox Humana pipes have not come yet. The Vox Humana in the Antiphonal was quite bold, and Stanley softened it somewhat the last time he was here. But we still do not like it as well as the old Kimball Vox. I hope it is not just a case of liking the old shoe best, and I do not believe that is it, because we are all quite agreed in the ways we express ourselves on it. We have compared the pipes by placing them in the Antiphonal in different octaves. Not knowing anything about voicing it would be difficult for me to say much. But perhaps I should try to express myself and report to you all our feelings, to give you as much information on it as I can. It seems that this new Vox has quite a bit of straight oboe quality in it, which is not noticeable in the old one. Your men thought perhaps the old Kimball reeds were thinner ones. Would you will be willing to make a copy of the old pipes? This would certainly please me. For I would prefer to have new pipes rather than just set the old Kimball pipes in place. If so, what samples should we send to you? Would the four C's, starting from tenor C suffice?

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

To be continued

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The problem of ratio calculation for tempered intervals is essentially one of extracting a root of some type of comma. This is a task which, at least until the advent of computers, would normally have been handled with the aid of logarithms. Even long after the introduction of log tables early in the 17th century, however, many theoreticians, e.g. Barca in Italy, Neidhardt and Kirnberger in Germany, continued to use arithmetic division of the comma instead of the correct geometric division (extraction of roots).¹

Even today, the greater ease of arithmetic division has its advantages. While much of the following method is not original, it is hoped that some readers will find it of service, as it permits calculation of comma fractions with great accuracy and relatively little difficulty.

It will be recalled that the syntonic comma, which lies at the basis of many 18th-century temperaments, has the ratio 81/80. Unison can thus be considered as 80/80, and 1/6 of a comma, for example, should be reasonably well approximated by (80/6)/80 or, multiplying top and bottom by 6, 481/480. This

Carl Sloane is an amateur harpsichordist, a pharmacist by education and freelance translator by profession.

is already fairly accurate, and may be sufficient for some purposes (error about 1×10^{-5}). However, a much more accurate answer can be obtained with very little extra trouble.

Unison can also be taken as 81/81. Subtraction of 1/6 from the denominator gives 81/(80 5/6) or 486/485. It is clear that the intervals 481/480 and 486/485 are not exactly the same in size, and it is reasonable to assume that the geometric division actually sought, i.e. the sixth root of 81/80, will lie somewhere between them (this can in fact be demonstrated algebraically). The next step would logically therefore be to average the two fractions. While this procedure will sometimes give extremely accurate results, especially for large fractions of a comma, averaging is somewhat messy if an answer in rational form is desired, and even in this relatively simple case the numbers will be quite large. A much simpler expedient is to use what can be termed the "mean by horizontal addition" (mha), which is obtained by separate addition of the numerators and denominators. In the present instance this gives 967/965. Not only are the numbers smaller and easier to remember, the result is sometimes more accurate than that obtained by averaging.

The mha or its inverse is then multiplied by the ratio of the pure interval

in question, depending on whether it is tempered wide or narrow. A 5th narrowed by 1/6 comma, for example, will have the appropriate ratio of $3/2 \times 965/967 = 2895/1934$ (error = 4×10^{-6}).

Division of the Pythagorean comma, the other common comma in European temperaments, is the same in principle but somewhat more complicated numerically. The ratio of this comma is 531441/524288 and the difference between numerator and denominator is 7153, so that the two arithmetic divisions for 1/6 comma are (524288 + 7153/6)/524288 and 531441/(531441 - 7153/6). Obviously the numbers will become cumbersome very rapidly. To avoid this, one of the following approximations to the Pythagorean comma should be used: 520/513, 1263/1246; 743/733, 2006/1979. The first two are too large, the latter two too small. Accuracy increases with the size of the denominator, and the absolute error ranges from 2×10^{-6} to 1×10^{-8} . The value chosen will depend on the accuracy required and whether the fraction obtained in the first step will reduce to lower terms. As a check on one's calculations it is a good idea to raise the answer obtained to the appropriate power and multiply by the comma denominator. Raising to a power is easily done on most basic calculators by using

the constant multiplier feature.

Theoretical

If a comma in general is represented by $(a + b)/a$ ($= 1 + b/a$) and the problem is to find the d th root, the initial arithmetic divisions as outlined above will be $(a + b/d)/a$ and $(a + b)/(a + b - b/d)$, so that the mha works out to $(2ad + db + b)/(2ad + db - b)$. Use of the mha is theoretically justified by the fact that it can also be obtained from the first three terms of the continued-fraction expansion of $(1 + b/a)^{1/d}$ (see, for example, equation 6 in [2]). Since a/b is very small, the continued fraction can be expected to approach the correct value very rapidly, i.e. with few terms (2, p. 156). Furthermore, from the theory of continued fractions,^{3,4} the mha will be smaller than the correct value, and the error is less than $b^3(d^2 - 1)/((2ad(3ad + 2bd - b)(2da + bd - b))$. Very often this is too small to show on a basic calculator with only 8 figures. ■

Notes

1. James M. Barbour, *Tuning and Temperament* (New York, Da Capo, 1972), 43, 85, 157.
2. Oskar Perron, *Die Lehre von den Kettenbruechen*, 3rd ed., Band II (Stuttgart, Teubner, 1977), 152.
3. George Chrystal, *Algebra*, 7th ed., part II (New York, Chelsea, 1964), 493.
4. Perron, Band I, 14.

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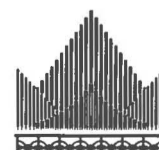
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New Organs

Cover

Andover Organ Company, Methuen, MA, has rebuilt a tracker organ for the Trinitarian Congregational Church, North Andover, MA. The organ, which was obtained through the Organ Clearing House, came from a church in Keokuk, IA, and the original builder is unknown. Bradley Rule, organist of the church 1982-88, supervised the project and played the dedication recital. The church was erected in 1865, and E. & C.G. Hook opus 379 installed later that year. In 1932 the organ was replaced with an electro-pneumatic organ by the Frazee Organ Company behind the modified Hook case. By 1980 the organ was failing and the church contracted with Andover for a replacement. The organ from Keokuk was completely rebuilt in the Andover shop using some original stops, other old pipes, and new

pipes by Andover. The company had in storage a Hook case which came from the Methodist church in Graniteville, MA, of Romanesque design compatible with the style of the church. Carl McAliley is the organist.

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Rohr Doppel Flöte
- 8' Dulciana
- 4' Octave
- 4' Flute d'Amour
- 2 3/4' Twelfth
- 2' Fifteenth
- Mixture IV
- 16' Clarinet

SWELL

- 8' Open Diapason
- 8' Salicional
- 8' Lieblich Gedeckt
- 4' Principal
- 4' Harmonic Flute
- 2' Principal
- Cornet III
- 8' Trumpet
- 8' Oboe

PEDAL

- 16' Double Open Diapason
- 16' Bourdon
- 8' Violon Cello
- 4' Choral Bass
- 16' Trombone



C. B. Fisk, Inc., of Gloucester, MA, has completed a new organ for Slee Hall, State University of New York at Buffalo. Among the innovations on this organ is the "Servo-Pneumatic Lever" developed by Stephen Kowalshyn and the Fisk staff. Like older pneumatic machines, including the Barker lever, this can be engaged to lighten the touch of the Great when other manuals are coupled to it, and it makes possible a sub-octave coupler on the whole organ for climactic effects. Unlike them, however, it preserves the control of the finger over the pallet, which follows the motion of the key, slowly or quickly, in the manner of a true servo-mechanism. (A similar lever was developed by Willis in the 19th century but soon abandoned in favor of tubular pneumatic action.) It is both faster and quieter than a Barker machine. Other special features include a Great mixture whose composition may be changed from the normal breaking kind to a "harmonic progression" without breaks for romantic music, and the application of a Solid-State Logic combination action and crescendo pedal to direct mechanical stop action. Compass 58/32. The favorable acoustics of the hall, which seats about 700, are due to the consultants, Klepper, Marshall and King. The organ was inaugurated on April 21, with Daniel Chorzempa as recitalist. Anyone wishing to visit the organ should write David Fuller, Music Department, SUNY, Buffalo, NY 14260.

GREAT

- 16' Prestant
- 8' Prestant
- 8' Spillpfeife
- 8' Flûte harmonique (12 from Spillpfeife)
- 8' Violoncelle
- 4' Octave
- 4' Waldflöte
- 2 3/4' Twelfth
- 2' Fifteenth
- 1 3/4' Seventeenth
- Mixture II-VII
- 8' Trompette (Dom Bédos)
- 8' German Trumpet (Schnitger)
- 4' Clairon (8' from 3rd f-sharp)

POSITIVE

- 16' Bourdon
- 8' Principal
- 8' Gedackt
- 4' Octave
- 4' Baarpip
- 2 3/4' Nazard
- 2' Doublet
- 2' Quarte de nazard
- 1 3/4' Tierce
- Scharff III
- 8' Cromorne
- 8' Trechterregal (prepared)

SWELL

- 8' Flûte traversière (harmonic)
- 8' Flûte à cheminée (prepared)
- 8' Virole de gambe
- 8' Voix céleste
- 4' Flûte octaviante (harmonic)
- 2' Octavin (harmonic)
- Cornet V (mounted; from middle c)
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix humaine

PEDAL

- 32' Bourdon
- 16' Prestant (24 from Great)
- 16' Bourdon (ext)
- 8' Octave
- 8' Bourdon (ext)
- 4' Octave
- Mixture III
- 32' Contra Posaune (full-length, wood)
- 16' Bombarde (Cavaillé-Coll)
- 16' Posaune (ext.; Silbermann)
- 8' Trompette (Dom Bédos)



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M.P. Möller, Inc., Hagerstown, MD, has completed its Opus 11735, a 4-manual organ for First Baptist Church, Dothan, AL. The instrument contains 38 voices, 51 ranks of pipes, with preparations for the addition of an Antiphonal Organ. Chestwork is of the slider type, with electric pull-downs. Manual keys have bone naturals, walnut sharps, and incorporate "tracker touch." Drawknobs are walnut with maple faces. Maple is also used for the tilting tablets and thumb pistons. Minister of Music at the church is the Rev. Richard Hitchcock; Ronald Tolar is organist.

GREAT

- 16' Bordun
- 8' Prinzipal
- 8' Gedackt
- 4' Oktav
- 4' Rohrbordun
- 2' Super Octave
- Mixtur III-IV
- 8' Trompete

SWELL

- 16' Flûte à Cheminée
- 8' Flûte à Cheminée
- 8' Viole de Gambe
- 8' Voix Céleste
- 8' Flûtes Douces Célestes II
- 4' Prestant
- 4' Flûte des Bois
- 1 3/4' Tierce
- Plein Jeu III-IV
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 4' Clairon
- Tremolo

SOLO

- 8' Doppelflöte
- 8' Clarinet
- 8' Festival Trumpet
- Tremolo
- Chimes

POSITIF

- 16' Gemshorn
- 8' Holzgedackt
- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Prinzipal
- 4' Koppelflöte
- 2' Oktav
- 1 1/2' Quint
- 1' Kleinprinzipal
- Cymbale III-IV
- 8' Schalmey
- Tremolo
- Zimbelstern

ANTIPHONAL (prepared)

- 16' Bordun
- 8' Prinzipal
- 8' Rohrflöte
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Octave
- 4' Rohrflöte
- 2' Super Octave
- 2' Flute
- 1 1/2' Larigot
- 1' Sifflöte
- 8' Petite Trompette
- 4' Petite Clairon
- Tremolo

PEDAL

- 32' Untersatz
- 16' Contrabass
- 16' Bordun
- 16' Flûte à Cheminée
- 16' Gemshorn
- 8' Octave
- 8' Bordun
- 8' Flûte à Cheminée
- 8' Gemshorn
- 4' Choral Bass
- 4' Flöte
- Mixtur IV
- 32' Kontra Posaune
- 16' Posaune
- 16' Basson
- 8' Trompette
- 4' Klarine
- 4' Hautbois

ANTIPHONAL PEDAL (prepared)

- 32' Resultant
- 16' Bourdon
- 8' Rohrflöte
- 4' Prinzipal
- 16' Reed Cornet
- 8' Trompette
- 4' Clairon

Visser-Rowland Associates, Inc., Houston, TX, has built a new organ for Our Lady of Mount Carmel Church, Chicago, IL. Designed as a choir organ, it is placed on the architectural North wall of the church. Choir seating is located to the right of the organ at the front of the nave. The organ is one of two instruments in the church. A 1928, 54-rank E.M. Skinner, one of the last installations to be supervised by Skinner himself, is installed in the balcony. The case design is based on a concept developed by Kathleen Schmidt of Visser-Rowland. The installation was supervised by Patrick Quigley and the tonal engineering and finishing was accomplished by Thomas Turner. The stoplist and overall engineering was done by Pieter Visser. The Brustwerk is expressive and located directly above the console. Above that is the Hauptwerk with the Pedal in the top of the case. Therefore, the upper facade is the 8' Pedal Prinzipal and the lower facade is the Hauptwerk 8' Prinzipal, with the 8' Hauptwerk Trompette mounted horizontally between the two facade sections. The scaling of the organ is very much Visser-Rowland style, developed after 18th-century Netherlands/mid-German tradition. The root scale of the Hauptwerk 8' Prinzipal is C 147mm/ c 87mm/ c' 53mm/ c'' 31mm/ c''' 18 mm with a wind pressure of 80mm WC. Except for the facade pipes, mixtures and trumpet, all the metal pipes are of 20% tin content. The organ has mechanical key action and electric stop action with combination action. The key compass is 56/30 and the organ is equipped with a coupler manual which is Manual I. The Hauptwerk is Manual II and the Brustwerk Manual III. The

organ case of red oak is finished with hand rubbed oil and gold leaf. The pipe shades are hand-carved basswood. Winding is accomplished through a single bellows and wooden wind trunks throughout the organ, giving the instrument gentle, flexible winding. The windchests are, as is standard with Visser-Rowland, laid out in major third format. The tuning is in equal temperament at A-440. William Ferris, the Director of Music at the church, served as the consultant.

MANUAL I Coupler

MANUAL II Hauptwerk

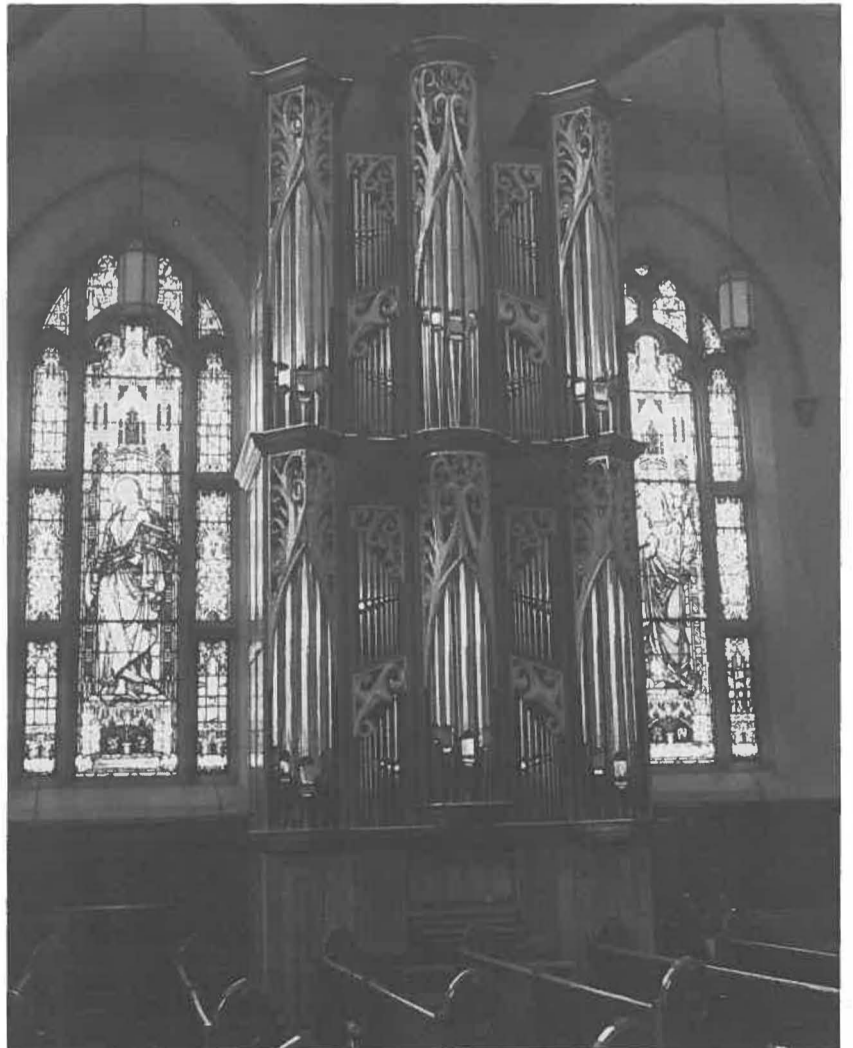
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Nachthorn
- 2 3/4' Quinte
- 2' Waldflöte
- 1 3/4' Terts
- 1 1/2' Mixtur IV
- 8' Trompette

MANUAL III Brustwerk

- 8' Gemshorn
- 8' Gemshorn Celeste
- 4' Prinzipal
- 4' Blockflöte
- 2' Oktav
- 1 1/2' Larigot
- 1' Scharf III
- 8' Rohrschalmey
- Tremulant

PEDAL

- 16' Subbass
- 8' Prinzipal
- 4' Choralbass
- 16' Fagott



Calendar

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

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

UNITED STATES East of the Mississippi

- 15 JULY**
Elmo Cosentini; National Shrine, Washington, DC 6 pm
Harriet Hargus; Washington Cathedral, Washington, DC 4:45 pm
Todd Wilson, *Phantom of the Opera*; Church of the Covenant, Cleveland, OH 4 pm
- 16 JULY**
Church Music Institute; Univ of Michigan, Ann Arbor, MI (through July 20)
Beverly Buchanan, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
- 17 JULY**
Rosalind Mohsen; City Hall, Portland, ME 7:45 pm
Margaret Irwin-Brandon; First Parish Church, Brunswick, ME 12:10 pm
David Titterton; The Riverside Church, New York, NY 7 pm
Robert Lehman, with brass; Washington Cathedral, Washington, DC 8 pm
- 18 JULY**
Paul Emmons, carillon; Washington Cathedral, Washington, DC 7 pm
- 19 JULY**
Durward Entreen; City Hall, Portland, ME 7:45 pm
- 21 JULY**
Choral Concert; Berkshire School, Sheffield, MA 8 pm
Carlo van Uft, carillon; Culver Academy, Culver, IN 4 pm
- 22 JULY**
Scott Turkington; National Shrine, Washington, DC 6 pm
James Welch; Washington Cathedral, Washington, DC 4:45 pm
Assoc Lutheran Church Musicians; Gloria Dei Lutheran, Hampton, VA (through July 25)
Festival Handbell Choir Concert; Church of the Covenant, Cleveland, OH 4 pm
Marilyn Mason; House of Hope, St Paul, MN 4 pm
- 23 JULY**
Carlo van Uft, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
OHS National Convention; Marquette University, Milwaukee, WI (through July 28)
- 24 JULY**
Daniel Junken; City Hall, Portland, ME 7:45 pm
Douglas Rafter; First Parish Church, Brunswick, ME 12:10 pm

- 25 JULY**
Susan Armstrong; Methuen Mem Hall, Methuen, MA 8 pm
Edward Nassor, carillon; Washington Cathedral, Washington, DC 7 pm
- 26 JULY**
Brahms, chamber music and *Liebeslieder*; Church of the Covenant, Cleveland, OH 5:15 pm
- 28 JULY**
Brahms, *Requiem*; Berkshire School, Sheffield, MA 8 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 29 JULY**
Ronald Stolk; National Shrine, Washington, DC 6 pm
Peter DuBois; First Presbyterian, Charleston, WV 4 pm
Assoc Lutheran Church Musicians; Concordia College, River Forest, IL (through August 1)
Richard Phillips; First Presbyterian, Bessemer, AL 3 pm
- 30 JULY**
Susan Armstrong; Unitarian Church, Newburyport, MA noon
John Gouwens, carillon; Chicago Botanic Garden, Glencoe, IL 7 pm
- 31 JULY**
Berj Zamkochian; City Hall, Portland, ME 7:45 pm
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm
- 2 AUGUST**
Robert Love; City Hall, Portland, ME 8 pm
- 5 AUGUST**
+ **Rene LaPierre**; First Congregational, Nantucket, MA 7:30 pm
David Herman; Washington Cathedral, Washington, DC 4:45 pm
Thomas Spacht; National Shrine, Washington, DC 6 pm
Richard von Grabow, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm
- 7 AUGUST**
Barbara Owen; First Parish Church, Brunswick, ME 12:10 pm
John Weaver; City Hall, Portland, ME 8 pm
Marilyn Kelsner, masterclasses; Community of Jesus, Orleans, MA (through August 13)
- 8 AUGUST**
Donald Sutherland; St George's School, Newport, RI 8 pm
- 9 AUGUST**
Rodger Vine; City Hall, Portland, ME 8 pm
Master Schola; Community of Jesus, Orleans, MA (through August 13)
- 11 AUGUST**
Bach, *B Minor Mass*; Berkshire School, Sheffield, MA
- 12 AUGUST**
Marilyn Kelsner; Community of Jesus, Orleans, MA 8 pm
Jan van Driel; National Shrine, Washington, DC 6 pm
Margo Halsted, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm
- 14 AUGUST**
Henry Hokans; First Parish Church, Brunswick, ME 12:10 pm
Amy Johansen; City Hall, Portland, ME 8 pm

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

28 AUGUST
David Christensen; Christ UMC, Rochester, MN

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19 AUGUST
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

INTERNATIONAL

16 JULY
Gillian Weir; St Andrew's, Holborn, London, England 5:55 pm

17 JULY
Mark Buxton; St James United, Montreal, Quebec 12:30 pm

18 JULY
Marek Kudlicki; Evangelical Church, Warsaw, Poland 8 pm

19 JULY
Gillian Weir; Messiaen Seminar, Haarlem, Holland (through July 28)

20 JULY
John Weaver; Antwerp Cathedral 8:30 pm

22 JULY
Kim Heindel; Basilika Steinfeld, Germany 4 pm

24 JULY
Therese Laflamme; St James United, Montreal, Quebec 12:30 pm
Gillian Weir; St Bavo, Haarlem, Holland 8:15 pm
Marek Kudlicki; Cathedral, Gdansk-Oliwa, Poland 8 pm

29 JULY
Marek Kudlicki; Cathedral, Frombork, Poland 1:30 pm

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

5 AUGUST
Paisley Organ Festival; Paisley, Scotland (through August 11)

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

8 AUGUST
John Vandertuin; Aeolian Concert Hall, London, Ontario 8 pm

14 AUGUST
Michael Kaminsky; St James United, Montreal, Quebec 12:30 pm

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

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

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

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Organ Recitals

AMES ANDERSON, St. Paul's Lutheran Church, New Ulm, MN, April 18: Invocation (Sonata No. 2 in D Minor, Op. 60), Reger; *Our Father, Thou in heaven above*, S. 682, Prelude, Andante and Fugue in C Major, S. 545, 528/2, Bach; Prelude, Fugue and Variation, Franck; Toccata, Gigout; Madrigal, Divertissement (24 Pieces in Free Style), Vierne; Cortège and Litany, Dupré.

WILLIAM AYLESWORTH, Park Ridge Community Church, Park Ridge, IL, March 7: Fanfare, Lemmens; Three Pieces: Canon, Fugue, Parker; Variations on "America," Ives.

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.

BYRON L. BLACKMORE, with Vicki Bigley, flute, St. Rose Convent, La Crosse, WI, March 4: *Homage to Perotin*, *Sarabande*, Roberts; *O Mensch, beweine dein Sünde gross*, S. 622, Bach; Concerto del Sigr. Meck, Walther; Toccata, Gigout; Concerto in G Major, Pergolesi; Sonata in F Minor, Op. 65, No. 1, Mendelssohn.

PHIL BROWN, Whitehaven United Methodist Church, Memphis, TN, March 4: Toccata and Fugue in F, Buxtehude; *Simple Gifts*, Peterson; *Amazing Grace*, Gehring; *Middlebury*, Wood; *Rhosymedre*, Vaughan Williams; Rhapsody on *King's Lynn*, Coleman; Alleluia, Mozart (Polk Tillman, alto saxophone); Toccata in D Minor, S. 538, Bach; *The Living God*, O'Hara (Winn Brown, baritone); *Carillon de Westminster*, Vierne.

SAMUEL BURKE, First Presbyterian Church, Morehead City, NC, February 18: Trumpet Tune in D, Johnson; *Blessed Jesus at Thy word, If thou but suffer God to guide thee*, Bach; *In sweetest joy, Fairest Lord Jesus, Christ is arisen*, Schroeder; Dialogue in C, Marchand; *Praise to the Lord*, Manz; *Our Father*, Beck; *Come down, o love divine*, Burke; Toccata (Symphony 5), Widor.

BROCK BURROUGHS, Holy Rosary Parish, Edmonds, WA, February 4: Toccata and Fugue in C Major, Seven variations on *Was Gott tut*, Pachelbel; *Ave Maris Stella*, Tite-louze; *Messa della Madonna*, Frescobaldi; Magnificat on the First Tone, Guilain; Toc-

cata and Ricercar, Frescobaldi; Fugue on the Magnificat, Bach.

DOUGLAS L. BUTLER, Church of the Good Shepherd, Augusta, GA, March 9: Fantasy in G Minor, Muethel; Fughetta No. 1 in C Major, C.F.G. Schwencke; Fugue No. 1 in G Major, Kellner; Rondo No. 2 in G Major, Knecht; Prelude and Fugue in G Minor, A.W. Bach.

JULIA CALLAWAY, Vine Street Christian Church, Nashville, TN, February 25: Prelude and Fugue in C Major, S. 547, Bach; *Suite Médiévale*, Langlais; *O Lord most holy*, Pastorale, Air Bearnais, Choral No. 3 in A Minor, Franck; *Be thou my vision*, Travis; *The church's one foundation*, Albrecht; *Red-alling through "China"*, Boud; Toccata in Seven, Rutter.

ELIZABETH and RAYMOND CHENAULT, Cathedral Church of the Advent, Birmingham, AL, February 25: Variations on an Easter Theme, Rutter; A Fancy for Two to Play, Hancock; Canticle, Susa; Requiem Collects, Pinkham; Fanfares, Roberts; Toccata for Two, Wills; Evensong, Ragtime, Callahan; The Stars and Stripes Forever, Sousa/Chenault.

DAVID CHRISTENSEN, Mt. Holyoke College, South Hadley, MA, March 5: *Suite du troisième ton*, Guilain; Praeludium in G, Bruhns; *Herzlich tut mich verlangen*, Krol; Prelude and Fugue in A Minor, S. 543, Bach; Sonata I, Op. 65, No. 1, Mendelssohn.

DAVID CRAIGHEAD, West Side Presbyterian Church, Ridgewood, NJ, March 11: Communion, Tournemire; Symphonie-Passion, Dupré; *Nun komm der Heiden Heiland*, S. 599, Bach; *O Heiland, reiss die Himmel auf*, Walcha; *In dulci jubilo*, S. 608, Bach; *Vom Himmel hoch*, Walcha; *Noël Bourguignon*, Balbastre; *Herzlich tut mich verlangen*, Brahms; *Offertoire O filii et filiae*, Dandrieu; Prelude and Fugue in A Minor, S. 543, Bach; Fantaisie in C Major, Franck; Organbook III, Vol. II, Albright; Prelude and Fugue in G Minor, Op. 7, Dupré.

ROBERT DELCAMP, St. Anne's Catholic Church, Bethlehem, PA, March 25: Choral Song and Fugue, Wesley; A Fancy, Stanley; Cornet Voluntary, Berg; Trumpet Tune, Greene; *Kommst du nun, Jesu*, Bach; *Grand jeu avec tonnerre*, Corrette; Allegro (Symphonie VI), Widor; *O Glogotha!* (Symphonie-Passion), Maleingreau; Humoresque, ▶

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PETER DuBOIS, Asylum Hill Congregational Church, Hartford, CT, February 2: *Sonata in A Major*, Op. 65, No. 3, Mendelssohn; *Ecce Lignum Crucis*, Heiller; *Prelude and Fugue in D Major*, S. 532, Bach; *Crown Imperial*, Walton; *Scherzo* (Symphony IV), Widor; *The Ninety-Fourth Psalm*, Reubke.

MARY FENWICK, St. Paul's Parish, Baltimore, MD, March 6: *Symphonie III*, Viere.

JANETTE FISHELL, First Presbyterian Church, Greenville, NC, February 6: *Praeludium in G Major*, Bruhns; *Variations on Unter der Linden grüne*, Sweelinck; *Das alte Jahr vergangen ist*, S. 614, O Lamm Gottes, S. 617, *Prelude and Fugue in C Major*, S. 547, Bach; *Sonata III in A Major*, Mendelssohn; "Prolog in Heaven" (*Faust for Organ*), Eben; *Postlude pour l'office de Complies*, Alain; *Variations on "Good King Wenceslas"*, Eben.

GRIGG FOUNTAIN, St. John's Cathedral, Albuquerque, NM, March 6: *Sonata VI*, Mendelssohn; *Sonata I*, Hindemith.

JAVIER GARDUÑO, Luther Memorial Church, Burbank, CA, February 11: *Prelude and Fugue in G Minor*, Buxtehude; *Concerto in D Minor*, S. 596, *Toccata and Fugue in F Major*, S. 540, Bach; *Procesión y Saeta*, *Chacona en mi menor*, Estrada; *Toccatina*, Noble.

THOMAS GOETZ, First Presbyterian Church, Arlington Heights, IL, March 9: *Suite du deuxième ton*, Clérambault; *Passacaglia in C Minor*, S. 582, *Toccata and Fugue in D Minor*, S. 565, Bach; *Wondrous Love*, Wood; *Répons pour le Temps de Pâques*, Demessieux; *Fantasy in E-flat Major*, Saint-Saëns; *Choral in A Minor*, Franck.

JAMES W. GOOD, Grace Baptist Church, Durham, NC, February 25: *Petite Suite*, Bales; *Two settings of Schmücke dich*, Homilius, Bach; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Passacaglia* (Symphony in G Major), Sowerby; *Softly and tenderly*, We're

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marching to Zion, Held; *Prelude and Fugue on the name Alain*, Op. 7, Duruflé.

DAVID HIGGS, The Auditorium, Independence, MO, March 17: *Allegro maestoso* (Symphonie III), Viere; *Canon in B Minor*, Schumann; *Pièce Héroïque*, Franck; *Pastorale* (Suite), Conte; *Prelude and Fugue in D Major*, S. 532, Bach; *Andante in F*, K. 616, Mozart; *Suite*, Op. 5, Duruflé.

JARED JACOBSEN, St. Leander Church, San Leandro, CA, March 18: *Prelude and Fugue in E-flat*, S. 552, *Deck yourself, my soul, with gladness*, S. 654, *Prelude and Fugue in A Minor*, S. 543, *Passacaglia in C Minor*, S. 582, *Pastorale in F*, S. 590, *Toccata and Fugue in D Minor*, S. 565, Bach; *Free Fantasy*.

CALVERT JOHNSON, The Stetson Chapel, January 8: *Batalla Famosa*, Cancion para la Corneta con el eco, Anon. 17th century; *Sonata de Clarines*, Soler; *Toccata Quinta*, Frescobaldi; *Capriccio cromatico*, Merula; *Ricercate Quarto tono*, Canzona francesa settima cromatica, Trabaci; *Concerto in D Minor*, S. 596, Bach; *Grand Pièce Symphonique*, Franck.

ROBERT BURNS KING, St. Mary's Episcopal Church, Goochland, VA, March 2: *Symphony*, Mouret; *The Cuckoo*, Daquin; *Concerto V in F*, Handel; *Rejoice beloved Christians*, Bach; *Sonata in C Minor*, Pescetti; *Toccata* (Symphony V), Widor.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, February 18: *Pièce Héroïque*, Fantaisie in C Major, Op. 16, Franck; *Marche Religieuse*, Noël Écossais, *Offertoire sur le Noël: Joseph est bien Mairé*, Guilman; *Prelude*, *Chorale and Fugue* (Kenneth Huber), *Chorale No. 1 in E Major*, Franck.

DONALD R. M. PATERSON, Cornell University, Ithaca, NY, March 30: *Fantaisie in C Major*, *Fantaisie in A Major*, *Cantabile*, *Pièce Héroïque*, Franck.

KAREL PAUKERT, Museum of Art, Cleveland, OH, February 4: *Prelude and Fugue in A Minor*, Op. 603/3, *Prelude and*

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WILLIAM PETERSON, University of California, Berkeley, CA, March 9: *In te, Domine, speravi*, Scheidt; Fuga in D Minor, Praeambulum in D Minor, *Jesu, wollst uns weisen*, Canzon in F, Scheidemann; Toccata in F, BuxWV 156, *Durch Adams Fall*, BuxWV 183, Canzona, BuxWV 168, *Komm, heiliger Geist*, BuxWV 199, Buxtehude; *Komm, heiliger Geist*, S. 651, Bach; *Chants d'oiseaux (Livre d'orgue)*, Messiaen; *Deux Fresques symphoniques*: No. 1, Tournemire; *Hymne à l'univers*, Jolivet.

MARY PRESTON, Christ Church Cathedral, Ottawa, Canada, February 18: Concerto in A Minor, S. 593, *Allein Gott*, S. 662, 663, Bach; Fantasy in F Minor, K. 608, Mozart; *The Despair and Agony of Dachau*, Sifler; *Jauchz, Erd, und Himmel, Jubel*, Op. 67/15, Reger; Scherzo, op. 2, Duruflé; *Laudes*, Eben.

LEONARD RAVER, College of St. Thomas, St. Paul, MN, March 12: Grand Dialogue in C Major, Marchand; Variations on a Recitative, Op. 40, Schoenberg; March on a Theme of Handel, Guilman; *Rock Valley Narrative*, Hoiby; Fantasia and Fugue in G Minor, S. 542, Bach; *Requiem*, James Callahan (premiere); Symphony for Organ, Diamond.

THEODORE S. RIPPER, First Presbyterian Church, Roswell, NM, March 21: Duke Street, St. Elizabeth, Ore; *Aus tiefer Not*, Böhm; Variations on the hymntune *Southwell*, Fedak; Sonata III in C Minor, Guilman.

LARRY SMITH, Second Presbyterian Church, Indianapolis, IN, March 18: Choral No. 1 in E, Franck; *Neuf Préludes*, Milhaud; Scherzo, Op. 2, Duruflé; *Trois Préludes* et

Fugues, Op. 36, Dupré.

PETER STOLTZFUS, St. Thomas Church, New York, NY, March 11: Präludium und Fuge e-moll, S. 548, Bach; Fantasy for Flute Stops, Sowerby; *Deuxième Fantaisie*, Alain; *Stèle pour un enfant défunt*, Vierne; *Pièce Héroïque*, Franck.

HAROLD STOVER, St. Bartholomew's Episcopal Church, New York, NY, February 18: Festival Fanfare, Leighton; Sonata VI in D Minor, Op. 65/6, Mendelssohn; Pastorale, Intermezzo, Toccata, Kyrie Eleison, Benedictus (Op. 59), Reger; *The Song of Shadows, Te Decet Hymnus Deus in Sion*, Stover; *Veni Redemptor*, Leighton.

FREDERICK SWANN, United Methodist Church, Roswell, GA, February 16: Trumpet Tune and Echo, A Tour of the Organ, Swann; Passacaglia, Wright; Fugue in E-Flat, Bach; *Soft stillness and the night*, Hebble; Chorale in A Minor, Franck; *Fanfares to the Tongues of Fire*, King; Sonata on the Ninety-Fourth Psalm, Reubke.

SAMUEL JOHN SWARTZ, Bakersfield Christian Life Center, February 16: *Grand-Choeur dialogue*, Cigout; *Blessed are those*, Schmidt; The Cuckoo, Daquin; Prelude and Fugue in A Minor, S. 543, Bach; *Choral Improvisé sur le "Victimae paschali"*, Tournemire; Adagio for Strings, Barber; State Trumpets, Saylor; Final, Franck.

JAMES TAULBEE, United Methodist Church, Garden Grove, CA, March 4: Concerto del Sigr. Meck, Walther; Cantabile, Franck; *Lauda Sion Salvatorem*, Guinaldo; *Sei gegrüßet*, Bach; Sonata on the Ninety-fourth Psalm, Reubke.

ROBERT TRIPLETT, Cornell College, Mt. Vernon, IA, March 23: *Pièce Héroïque*, Prélude, Fugue and Variation, Choral No. 1 in E, Franck; Andantino, *Naiades, Clair de lune*, Vierne; *L'Assomption (L'Orgue Mystique)*, op. 35, Tournemire.

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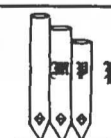
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