

# THE DIAPASON

SEPTEMBER, 1990



Northwestern College, Orange City, IA  
Specification on page 12

## Letters to the Editor

### Easy Transposer/Pedal Virtuosity

Our long-time organist, a dedicated reader of *THE DIAPASON*, recently responded to the offer of the "Transposer Kit for Tracker Action" and "Pedal Virtuosity System," advertised in the June 1990 issue. Although either of these novel inventions may have some merit, taken individually, the most unfortunate consequences could (and did) arise from their simultaneous adoption, a risk to which potential recipients of these devices should be alerted.

While our antiquated organ might have withstood the onslaughts of the adapted bowling alley pin-setting mechanism which lifts the organ pipework and drops it onto the desired spot on the chest to effect the desired transposition, the organist's use of oversize boots and heavy ankle weights, recommended in the Pedal Virtuosity System, in this context elicited hidden structural deficiencies in our noble instrument.

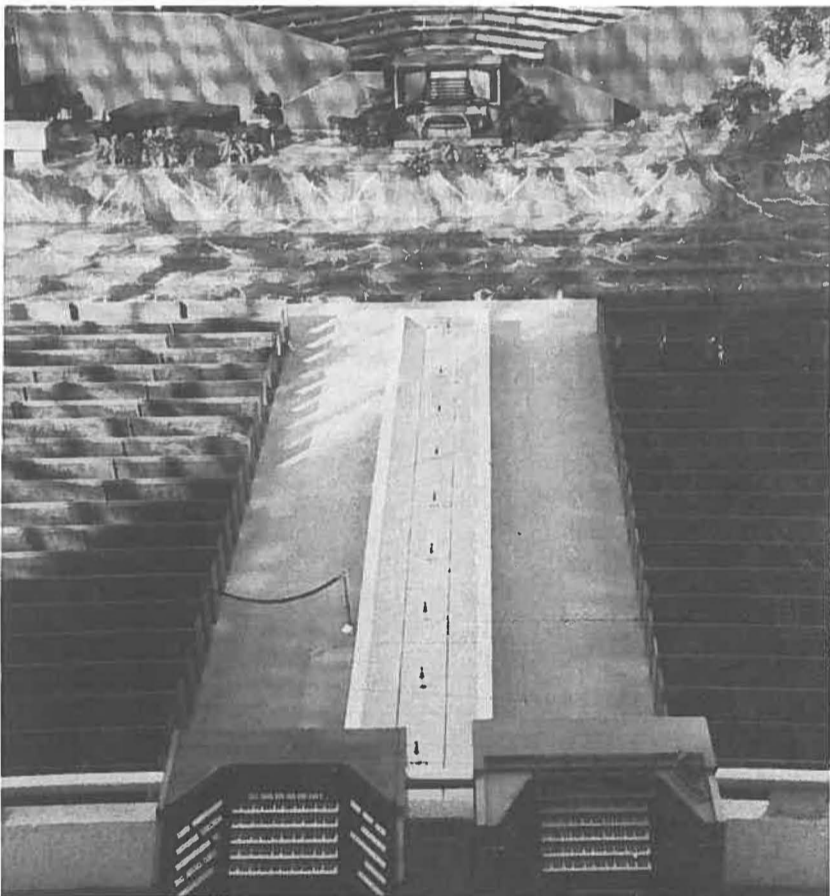
In a recent recital, in which our organist was enthusiastically improvising on the hymn tune, "And did those

feet in ancient time," using the Transposer to enhance the pedal passages, the fateful moment arrived. Although some musically progressive members of the audience mistook his performance as an exemplary rendition of a free-form aleatoric composition, the emanating audible sounds were actually symptomatic of the disintegration of the organ mechanism. The concluding piece literally "brought down the house!"

While our organist was being extricated from the collapsed pipework, he was heard uttering imprecations regarding the purveyors of these "devilish devices." Thankfully, his period of recuperation will not be long. As for the organ, anyone wishing to make an offer on a one-and-a-half manual instrument, of 15 ranks, more or less, with parti(c)al pedalboard, is invited to contact the undersigned.

Yours faithfully,  
Emerson W. Fiddle, D.D.  
Rector  
St. Wytyn's-in-the-Doldrums  
East Chesham on Rye

## Here & There



The above photo, taken at the Crystal Cathedral, depicts a possible first in organ history: the presence of three 5-manual consoles in the same place at the same time. Curators of the organ are Guy Henderson and John Wilson, who installed the original instrument and who have engineered its continuous expansion, currently at 260 ranks. The entire organ is controlled by two consoles. When this photo was taken, the Ruffatti console in the south balcony, which was too small to control the entire organ, was being replaced by a new Moller console (right).

The third annual Norman Mealy Music Memorial, "Singing Our Faith," will be held Saturday, October 13, at St. Mark's Episcopal Church, Berkeley, CA. Richard Proulx, Organist/Director of Music at the Cathedral of the Holy Name in Chicago, will discuss how a composer creates congregational song and service music. For information call St. Mark's Church, 415/848-5107, mornings.

St. Andrew's Presbyterian Church, Beaumont, TX, in conjunction with the Presbyterian Association of Musicians, Presbytery of New Covenant and the Beaumont AGO Chapter, will present a Hymn Festival introducing the new *Presbyterian Hymnal 1990* on October 21 at 4:00 p.m. Guest organist will be

Gerre Hancock, leading the combined Presbyterian Choirs and choristers from local participating AGO churches. At 2:00 p.m. preceding the Festival, Betty Peek of Covenant Presbyterian in Charlotte, NC, a member of the committee for the new *Presbyterian Hymnal*, will present a workshop on this new publication—a process begun in 1985 and ending in 1989. For further information contact Gordon M. Betenbaugh, St. Andrew's Presbyterian Church, 1350 23rd St., Beaumont, TX 77706; 409/892-8611.

The Southeastern Historical Keyboard Society will meet at Salem College and the North Carolina School of the Arts, Winston-Salem, NC, April 4-6, 1991. Abstracts of papers and Pro-

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Routine items for publication must be received not later than the 1st of the month to assure insertion in the issue for the next month. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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posals for short recitals are requested. Topics should be relevant to the interests of the society: early keyboard instruments (the tracker organ, harpsichord, fortepiano, clavichord), their repertoire, performance practices, and aspects of construction and maintenance. Presentations should be no longer than 20 minutes, allowing an additional 5 minutes for questions and comments from the audience. All proposals should include a short biography or curriculum vitae (not a resume), and a list of audio-visual requirements. Proposals for papers and lecture-recitals should also include a one-page abstract of the material to be presented. Proposals for a recital or lecture-recital should include a recital program and a cassette tape of representative performance. Send all materials to Dr. John S. Mueller, Salem College, Winston-Salem, NC 27108, postmarked by November 14, 1990. For further information, call 919/725-5512. Please note that the Society does not cover participants' expenses related to attending the conclave.

The University of Evansville has established the Neu Chapel Organ Scholarship. Worth up to \$3000, the scholarship is available by audition to a qualified freshman organ major at the United Methodist related institution. The Neu Chapel Organ Scholar will assist in various duties associated with the Neu Chapel music program and will work directly with the University Organist and the Neu Chapel worship planning staff. More information is available from Dr. Douglas Reed, University Organist, Music Department,

University of Evansville, 1800 Lincoln Avenue, Evansville, IN 47722; 1-800/444-2237, ext. 2754, or 812/479-2754.

The Church Hymnal Corporation, New York, has published *An Organist's Guide to Resources for THE HYMNAL 1982*, compiled by Dennis Schmidt, Director of Chapel Music at St. Paul's School in Concord, NH.

The book is a listing of organ settings, free accompaniments, descants, and organ-with-instrument settings for hymn tunes in *THE HYMNAL 1982*. Although designed for the Episcopal hymnal, many of the hymn tunes will be found in hymnals of other denominations as well. Listings are given of organ music based on over 350 hymns. Each listing includes composer, name of publication, volume number, page number, difficulty level, and publication information. More than 4500 listings are given from over 850 organ publications, making it one of the most complete listings of its kind on the market today.

A second volume, containing over 5500 additional listings from 1227 additional organ publications, is due out in the next few months.

The Clara and Bertha Baur Memorial Scholarship contest in organ was held May 5 at the University of Cincinnati College-Conservatory of Music. The competition is open to freshmen, sophomore and junior organ majors at CCM. Mark Lewis, winner of a \$1,250 scholarship, is a junior organ major studying with Dr. Roberta Gary; Alicia and Tricia Good, winners of \$750 and \$500 scholarships, respectively, are

sophomore organ majors studying with Dr. David Mulbury. All monies are applied to tuition for the 1990-91 academic year.

The Baur Memorial Scholarship is offered to honor Clara Baur, founder of the Cincinnati Conservatory of Music and Bertha Baur, her successor and long-time President of the Conservatory of Music. Judges were Rodney Barbour, Martha Folts and Ernie Hoffman.

The Ocean Grove Association hosted an organ/choral seminar June 10-12 in the Ocean Grove Auditorium (NJ), under the direction of Gordon Turk, Auditorium Organist. The three-day event, which was co-sponsored by the Philadelphia AGO Chapter, began with Robert Page conducting a chorus of 200 in Mendelssohn's *Elijah*. Other seminar leaders included Charles Callahan, Lewis Daniels, and Harriet Harris. Seminar activities included masterclasses led by Dr. Page, an organ recital by Dr. Callahan on the 110-rank Auditorium organ, a candlelight chamber concert directed by Dr. Turk, and a closing choral vespers service.

## Appointments



Robert Parkins

Robert Parkins has been appointed University Organist at Duke University. He will remain Associate Professor of the Practice of Music as well as Director of Undergraduate Studies in the Department of Music. He will also continue to play for chapel services and university occasions during the academic year.

A graduate of the University of Cincinnati College-Conservatory of Music and the Yale University School of Music, Dr. Parkins studied with Gerre Hancock, Charles Krigbaum, Michael Schneider, and Ralph Kirkpatrick. As a Fulbright scholar he pursued further study with Anton Heiller in Vienna. Dr. Parkins has concertized throughout the United States and in Central America. This past season he made his debut as soloist with the North Carolina Symphony. His solo recordings are available on the Gothic and the Musical Heritage Society labels, and his articles have been published in numerous journals here and abroad. Dr. Parkins is currently writing the chapter on Spain and Portugal for a forthcoming book on *Keyboard Music Before 1700* (Schirmer).

David L. Patton has been appointed Interim Cathedral Organist/Choir Director of the Cathedral Church of St. Luke (Episcopal) in Orlando, FL, and President of Professional Resources, a management consultant firm. He recently completed a tenure of over six years as Director of Music/Organist at Orlando's First United Methodist Church. Patton received his bachelor's degree in church music from Westminster Choir College, a master's degree in organ performance from the University of Illinois and an M.B.A. degree from Orlando College. His organ teachers have included Paul E. Koch, Joan Lip-



David L. Patton

pincott, James Litton and Jerald Hamilton. As a published author and composer, he will continue as a staff writer for *Creator* magazine and as a clinician for church music workshops.



William Whitehead

William Whitehead has been appointed Director of Music and Organist at the Kirk in the Hills, Bloomfield Hills, MI. In addition to directing the professional choir and providing music for the regular services and concerts, he will oversee the Music Department which consists of an Associate Organist, a Director of Children's Choirs and an Associate Carillonneur. Mr. Whitehead's concert activities will continue under the management of Roberta Bailey Artists International.

## Here & There

David Craighead is featured on a new Delos CD recording of the Rosales organ at Trinity Episcopal Church, Portland, OR. The program includes Reger, Sonata No. 2 and Vierne, Symphony No. 6. Delos DE 3096. For information: Delos International, Inc., 1032 N. Sycamore Ave., Hollywood, CA 90038; 213/962-2626.

Catharine Crozier is featured on a new Delos CD recording, *Catharine Crozier at Grace Cathedral* (San Francisco), playing the 1934 Aeolian-Skinner organ designed by G. Donald Harrison. The program includes Mendelssohn, Sonata No. 6; Schumann, Fugues 1 and 5 on BACH; Liszt, Prelude and Fugue on Bach; and Reubke, Sonata on the 94th Psalm. Delos DE 3090. For information: Delos International, Inc., 1032 N. Sycamore Ave., Hollywood, CA 90038; 213/962-2626.

*In Praise of Humanity* is the title of a new CD recording of music of Calvin Hampton, played by Harry Huff, assisted by David Higgs, on the chancel and gallery organs of Calvary Church, New York City. The program includes *Fanfare for the New Year*, *In Praise of Humanity*, *In Paradisum*, *Concerto for Solo Organ*, *Lullaby*, *Voluntary on "Engelberg"*, and the *Alexander Variations*. Pro Organo CD 7014. Information: 800/336-2224.

*They that wait upon the Lord*, an anthem by David Hurd for eight-part unaccompanied choir and soprano solo, was premiered at All Saints Church, New York City, on Easter Day. The anthem was commissioned by Mrs. G. Edward Stamm in memory of Emilie Stamm, sister of G. Edward Stamm,

the first Warden of All Saints Church. *Three Fugues*, also by David Hurd, received its premiere performance at St. Paul's Chapel, Trinity Parish, New York, in a recital played by the composer on 7 June. The subjects of the fugues are derived from the name "Thomas Julian Talley." Dr. Talley recently retired as Professor of Liturgics at The General Theological Seminary. They are published in *Time and Community*, a festschrift edited by J. Neil Alexander honoring Dr. Talley, and available from The Pastoral Press. The entire recital was played in honor of Clifford Dodds Maxwell for his many years of service to the noon-day concert series of Trinity Church and St. Paul's Chapel. It concluded with an improvisation for which Mr. Maxwell composed the theme: a musical spelling of his name.



Donald Joyce

Donald Joyce presented the premieres of a number of new works for organ in the 1989-90 season. At St. John's in the Village in New York he performed the U.S. premiere of Geneva composer Jacques Demierre's *Altus* (1988). In Bonn, at the Sinzig Festival for Contemporary Organ Music, he gave the world premiere of two American works: New York composer Tom Pierson's *Music for Organ* (1988), and his own multi-media piece, *Regards dans le jardin d'amour* (1988), based on the *Rubaiyyat* of Omar Khayyam and Persian Safavid painting. The Bonn concert, which was recorded for the Westdeutscher Rundfunk Köln, also included the European premieres of two New York composers' works: Albert Ahlstrom's *Luminescence* (1988) and Ann Callaway's *Paraphrasis* (1981). At New York's Church of the Ascension Joyce performed the U.S. premiere of two Soviet works with cellist André Emelianoff: Sofia Gubaidulina's *In croce* (1979) and Tatyana Sergeyeva's *Sonata for cello and organ* (1988). Earlier in 1989 he gave the first U.S. performance of East German composer Volker Bräutigam's *Epitaph für Maksymilian Kolbe* (1975) at the Church of St. Vincent Ferrer in New York City. Joyce continues to explore the medium of organ and keyboard synthesizers with New York composer-organist Albert Ahlstrom.

Titanic Records has just released Mr. Joyce's recording of the historic Iberian organ in Taxco, Mexico (Ti-187). Another recording for Titanic, of the historic organ in Guanajuato, Mexico, will be released next year. A Reger CD, on the Norwich Cathedral organ, is scheduled for release on the O.M. label this fall.

Austrian organist Marek Kudlicki will make his 14th tour of the U.S. in October. Recitals include October 7, Presbyterian Church, La Porte, IN; Oct. 9, First Presbyterian, Highland, IN; Oct. 14, St. Mary's Cathedral, Gaylord, MI; Oct. 17, St. Stanislaus Kostka, Bay City, MI; and Oct. 19, Metropolitan United Methodist, Detroit, MI.

Gaston Litaize will hold a series of masterclasses on the music of César Franck, in commemoration of the 100th anniversary of his death. These will occur in Bonn from November 19-21. For information: Johannes Geffert, 5300 Bonn 1, Goethestrasse 36.

Christoph F. Lorenz, Organist and Director of Music at St. Peter's Roman

Catholic Cathedral in Düsseldorf, West Germany, will perform a recital at St. Bartholomew's Church (NYC) on Tuesday, October 16 at 6 pm. His program will include works by Sweelinck, Pachelbel, Justinus H. Knecht and Basil Harwood.

Dr. Lorenz received his musical training at the Cologne Musikhochschule where he studied with Prof. Clemens Ganz, organist at the Cologne Cathedral. He furthered his studies by working with Jean Langlais in Paris, Jan Jargon in Krakow, Guy Bovet in Geneva and George Malcolm in London. Dr. Lorenz is also Professor of Musicology at the "Pontificio Istituto di Musica Sacra" in Rome and Director of Music at the University of Düsseldorf.



Andrew Lumsden

photo by Gerald Place

Phillip Truckenbrod Concert Artists has announced representation of the English concert artist Andrew Lumsden, Sub-Organist of Westminster Abbey since 1988.

Mr. Lumsden was a chorister at New College, Oxford University, and later Assistant Organist at Winchester College before going to St. John's College, Cambridge University, as Organ Scholar under George Guest. After graduating from St. John's he became Assistant Organist at Southwark Cathedral, holding that post until moving to Westminster Abbey.

Lumsden was honored as National Young Organist of the year in 1985 and the following year took top honors at the Manchester International Organ Competition, winning over competitors from a dozen countries. He has performed with such major orchestras as the London Philharmonic at Royal Festival Hall and the Amsterdam Baroque Orchestra at the Dutch Royal Palace in The Hague. He is a frequent BBC broadcast recitalist and records for Guild Records. He is the son of Sir David Lumsden, Principal of the Royal Academy of Music and immediate past president of the Royal College of Organists, and the brother-in-law of John Scott, Organist of St. Paul's Cathedral, London.

The world premiere of William Mathias' *Carillon* for organ was given by Todd Wilson in his recital on 22 June 1990, at the Montreat Conference on Music and Worship in North Carolina. The composer was artist in residence at the conference where he led performances of his 'music morality' *Jonah* on 21 and 28 June, in addition to giving lectures and workshops.

*Carillon* was commissioned by the Allen Organ Company as 'an extension of their commitment and responsibility to the organ community and the cause of organ and sacred music.' Dr. Mathias was asked by the Allen Organ Company to 'provide a piece appropriate for both church and recital . . . within the grasp of a normal player and a normal audience.' *Carillon* is based on the sonority of bells, the overtone harmonies generated by bells, and the type of music associated with the carillons of Belgium and Holland: simple, bright, and generally repetitive tunes played over relatively slow-moving, sonorously consonant pedal harmonies. It is published by Oxford University Press.

*Metamorphosis*, a work for organ and percussion by Richard M. Peek, received its first performance on June 10 at Covenant Presbyterian Church,

Charlotte, NC. Performers were Richard Peek, organist, and Harvey Warner, percussionist. In addition to organ, the work is scored for timpani, wood blocks, bass drum, tamtam, marimba, and orchestral bells. Other works on the program were by Sweelinck, Scheidt, J.S. Bach, Franck, Creston and Dupré.

**Danielle Rheinhardt** is the winner of the 1990 Young Artists competition in Organ Performance (Junior Division) sponsored by the Evansville AGO Chapter. She is a recent graduate of William Henry Harrison High School in Evansville and will attend the University of Evansville where she is the recipient of the Neu Chapel Organ Scholarship for the 1990-91 academic year.



**Hampson A. Sisler**

A new 11-movement suite by **Hampson A. Sisler**, *The American National Holidays Suite*, has been published by Laurendale Associates, Van Nuys, CA. Scored for organ and optional percussion and chorus, the work was written for use at Lafayette Presbyterian Church, where Sisler has been organist-choirmaster since 1986. Information: 15035 Wyandotte Street, Van Nuys, CA 91405; 818/994-6920.



**Christopher Wicks**

**Christopher Wicks**, 14-year-old student of **William Fawk** of Salem, OR, performed a recital July 6 at Trinity Lutheran Church in Silverton, OR, on the recently enlarged Casavant organ.

He has been organist at the First United Methodist Church in Silverton since age 12 and is a senior at Silverton High School (4.0 grade average).

His program included *Prelude and Fugue in G (BWV 541)*, *Concerto No. 4 in C*, Bach; *Prelude and Fugue in C*, Böhm; *Concerto No. 6 in B-flat*, Handel; *Toccata from Symphony 5*, Widor; *Communion (L'Orgue Mystique)*, Tournemire; and *Litanies*, Alain. Wicks studies piano, also with Mr. Fawk, and is accompanist for several professional soloists. He recently won first place in a state-wide piano competition at the annual Music Festival at Pleasant Hill, OR. His composition for woodwind quintet was selected for the Ernest Bloch Festival in Newport, OR, in June, performed by music faculty members from Stanford University. He studies composition with Tomas Svoboda at Portland State University.

This fall he will also attend Willamette University in Salem taking 12 hours of liberal arts courses and continuing organ and piano study with Mr. Fawk. The following year he plans to attend a conservatory of music.



**Gundel Zieschang**

East German organist **Gundel Zieschang** will tour North America in October and November. Since 1984 she has served as concert organist at the Marktkirche in Halle, as well as piano and organ instructor at the School of Sacred Music in Halle. For information, contact Herb Brokering (612/888-5281) or Wayne Earnest (803/356-3055).

The **American Boychoir School** of Princeton, NJ, has completed a busy season which included four major tours, 140 concert appearances, recording sessions, television filming and recordings as well as several orchestral appearances. Highlights of the season included three concerts—in December and in May—with the Boston Pops under the direction of John Williams. The choir also taped a "Christmas at the Pops" for a PBS Special and joined the Pops in recording music from film scores by John Williams for Sony Classics. During March, the choir sang a performance of the Mahler Third Symphony with the Vienna Philharmonic under the direction of James Levine in New York's Carnegie Hall. Earlier in the season

the choirboys participated with the Westminster Choir in three performances of Britten's *War Requiem* with the New Jersey Symphony conducted by Hugh Wolff.

Recently released recordings include *The American Boychoir on Tour* on Ocaso and Bernstein's *Chichester Psalms* and Davidson's *I Never Saw Another Butterfly* with the American Symphony Orchestra on Musical Heritage Society and Musicmasters. Future recordings to be released, in addition to the Boston Pops recording, include a second recording with Michael W. Smith, the 1991 Hallmark Christmas Record and *Hymnody of Earth* with New Age, folk artist and Boychoir alumnus, Malcolm Dalglish.

The **American Boychoir School**, North America's only non-sectarian boychoir school, includes 65 students from 25 states in the fourth through eighth grades. The choir was founded as the Columbus Boychoir in Colum-

bus, OH, in 1937, and the school moved to Princeton in 1950. During the 1990-91 season, the choral program will include two touring choirs and a training choir. The Director of Music is James Litton, and Robert Palmer is the assistant.

The **Gary Beard Chorale**, a part of the music ministry of Lindenwood Christian Church, Memphis, TN, was the guest chorus for the Opera Memphis production of Verdi's *Don Carlo*, staged last March 3 and 8. Fourteenth-century period costumes complemented the performance. The chorale, a 25-member professional ensemble, has recently begun appearing under the auspices of Community Concerts, a division of Columbia Artists Management, Inc., and has performed in New York's Weill Recital Hall at Carnegie Hall, as the chorus-in-residence for Hinshaw Music's "Celebration" workshops, and has toured Europe.

## Nunc Dimittis



**Douglas L. Butler**

**Douglas L. Butler** died July 1 in Seattle, WA, at age 46, of pneumonia. His doctoral dissertation, *The Organ Works of Felix Mendelssohn Bartholdy*, University of Oregon, Eugene, 1973, formed the foundation for subsequent articles in *The American Organist* and *THE DIAPASON*. He reviewed the new edition of Mendelssohn's organ works, edited by Dr. William A. Little, Novello, London. His recent area of research was the organ duet genre.

A native of Georgia, Butler received his early training at Stetson University, DeLand, FL, and University of Florida, Gainesville, with Paul Jenkins and Willis Bodine. At the University of Oregon, he studied with John Hamilton. He also collaborated with the early music/chant expert Dr. Mary Berry in performances of Dupré's *Fifteen Antiphons* and Couperin's *Mass for Parishes*. In recent years, he held a variety of organist/director positions in San Francisco, CA; Albany, GA; and Anderson, SC. He was represented by Ruth Plummer, Artists' Representative for Artist Recitals Concert Promotional Service, Los Angeles,

CA. A memorial service for Dr. Butler was held on July 5 at St. Mark's Cathedral, Seattle, WA. He is survived by his father. A tribute to Douglas Butler by Northwest musicians will take place on November 9, 1990, the date that had been scheduled for a repeat performance by Dr. Butler on the 1990-91 concert series at St. Mark's Cathedral.

**E. Lyle Hagert**, of Minnetonka, MN, died July 13 at the age of 52 after a long illness. He was organist and choir director at St. David's Episcopal Church in Minnetonka.

A native of Mott, ND, Hagert was born March 19, 1938. He first played the organ in church at age 12, at the Evangelical Lutheran Church in Northwood, ND. He attended the University of Minnesota, and earned bachelor's and master's degrees in music from the University of Michigan. He also studied sacred music with Robert Baker at Union Theological Seminary in New York, and received a master's degree in musicology from Washington University in St. Louis.

From 1961-63 Hagert was assistant organist and choirmaster of the Cathedral Church of St. John the Divine in New York. He served Union Ave. Christian Church in St. Louis until he accepted a position at Gethsemane Episcopal Church in Minneapolis in 1971. He was a finalist in the Grand Prix de Chartres in 1972.

Hagert served on the faculties of Stephens College in Missouri, the University of Minnesota, and St. Olaf College. He was a former state chairman of the AGO and chaired many regional conventions. Services were held July 17 at St. David's Episcopal Church, Minnetonka, and July 18 at St. Paul's Episcopal Church, Grand Forks, ND.

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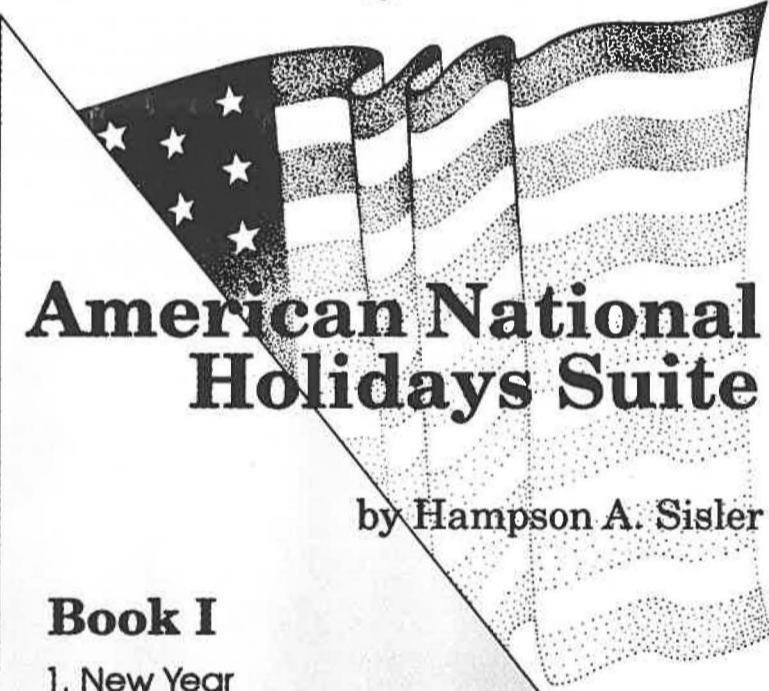
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## Music for Voices and Organ

by James McCray

### Christmas music: pre-twentieth century

The Christmas season, possibly more than any other, is filled with nostalgic memories. It is a time when people want to remember the past, especially theirs, and part of the tradition is consistency. Most of us probably choose the same kind and size of Christmas tree each year; we set it in the same place and adorn it with the same decorations. There are many other features of the season that we repeat with little variation and among them is music. Congregations expect to hear familiar music and in some cases are disturbed that the popular carols are not sung during Advent; for many, Advent and Christmas are merged into one and only too often choir directors are criticized for not performing those tunes and carols that evoke warm memories of times past.

Naturally, it is possible to choose new arrangements of familiar carols which give the choir some variety. But, part of our responsibility is to help the congregation recall the events surrounding the birth with new levels of understanding. So much hype takes place at Christmas through commercial avenues that the sensitivity of the season becomes pale and clouded. Everyone is bombarded with messages that numb the senses and the secularization of Christmas has grown to the point where the religious aspect is almost secondary. For example, this year review the content and nature of the Christmas cards you receive, and notice how few actually focus on the birth of Christ.

As you prepare for the Christmas season this year, it is useful to review your repertoire from the past. It is

possible that almost all of the music you are performing between Advent and Epiphany may be of the same basic type. Each of us falls into patterns that may be surprising; see if during these weeks you are giving your choir and congregation music that moves beyond the familiar and is in a style other than the typical carol or anthem. If not, give consideration to choosing some music that is from the Renaissance or Baroque period. By programming a work that is over 300 years old you are helping to focus on the universality of Christmas. Instead of merely evoking memories for people of their past Christmases, you are calling to mind that the traditions extend far back in time. In the past 25 years Renaissance Christmas Madrigal Dinners have become very popular, especially on college campuses. They attract thousands each year who come to see the Renaissance costumes, dances and festivities that were experienced centuries ago; they are, it seems, linking with the past. This escape somehow minimizes the commercialization of TV and shopping malls, and offers a different perspective on the celebration of the season. Therefore, bringing in music from these periods to the worship service seems most appropriate and desirable as well.

The Christmas choral reviews this year will be in two separate columns. Those below focus on works which pre-date this century; next month's column will feature works from our century. As this reviewer has urged so often, now is the time to choose your Christmas music and additional instrumental musicians so that you are fully prepared for the accelerated pace of December.

**Nun komm der Heiden Heiland (Come Now, God's Chosen Saviour), Cantata BWV 61, J.S. Bach (1685-1750).** SATB, STB soli, strings and/or keyboard, Hanssler-Verlag, HE 31.061/03, keyboard-vocal score \$5.00, HE 31.061/05 choral score, no price given (M+).

Bach wrote two settings of this chorale; the other is Cantata 62 which is

just a bit more difficult with longer solos, but also highly recommended. In this cantata for the first Sunday in Advent, there are six movements. The chorus has an extended opening movement in which the chorale is clearly visible, and then they return for the last movement which is brief, but more contrapuntal than the usual final chorale statement that ends many Bach cantatas. The solos are not unusually difficult, although the tenor will need a solid range and ability; he has a recitative and extended aria. There is also a short bass aria (easy) that is followed by a soprano aria (medium). The total performance time is about 16 minutes. It is one of Bach's easier cantatas and the instrumental parts are not difficult although the choral movement is busy for them during the opening chorale statements. This edition by Reinhold Kubik has German and English versions. For those choirs who have never performed a Bach cantata, this is a good choice because it is simple, immediately attractive, and uses limited instrumentalists. Highly recommended.

**Three Christmas Motets, Jacob Handl (1550-1591).** SATB unaccompanied, Broude Brothers Limited, CR 57, no price given (M).

The three texts are *Regem natum, Natus est nobis, Resonet in laudibus*. Lee Egbert, the editor, has provided extensive and scholarly background information; his edition includes both Latin and English texts for performance, and he provides a keyboard reduction of the parts. The third motet is antiphonal between small and large choirs. The first motet is contrapuntal with some low notes for the altos, but the other two settings are easy enough for any type of church choir. The music is lovely and highly recommended.

**Dixit Maria (Gabriel Came To Mary), Hans Leo Hassler (1564-1612).** SATB unaccompanied. J. Fischer of CPP Belwin Inc., FEC 09679, \$1.10 (M).

There is a mixture of contrapuntal

and homophonic areas in this attractive motet. Latin and English texts are provided. The last section is repeated. The vocal lines have limited ranges and follow lyric step-wise motion that adds to the flowing spirit of the work. The edition is by A. Edmonds Tozer, and was out-of-print for a while. Excellent Renaissance music for any type of choir.

**Hodie Christus natus est (On This Day, Christ Was Born), Hans Leo Hassler.** Double choir SSATB/SATBB unaccompanied, Theodore Presser Co., 312-41583, \$2.25 (M+).

The choirs are intended to be separated for antiphonal effect. They often perform together, but maintain their 10-part texture. Edited by the late Maynard Klein, this edition has a keyboard reduction and Latin/English texts for performance. The music is not difficult although full vocal ranges are used for most parts. Useful for large groups and as a concert work.

**Two Bach Chorales, J.S. Bach.** SSAB and keyboard, Alfred Publishing Co., 7745, \$1.10 (E).

The two chorales edited by Patrick Liebergen for SSAB are taken from Bach's *Christmas Oratorio*; they are *Break Forth, O Beauteous Heavenly Light* and *Thee With Tender Care*. His arrangement does not alter the original SATB version because the alto part is just a low version of the tenor line. Only an English text is given. Useful music for junior or senior high choirs having few men.

**Hodie nobis coelorum rex (Born Today the King of Heaven), Jacob Handl.** Double choir SATB/SATB a cappella or accompanied, G.I.A. Publications, Inc., G-3287, \$1.00 (M).

This festive motet is antiphonal with only a few phrases of the groups singing together. Lee Egbert, the editor, has also provided an English version for performance, and it fits the original music very well. The music is not difficult but does move through some

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chromatics that gives it a strong harmonic character. The tessitura is good for all parts with occasional low notes for the alto. It is possible to have one choir performed by instruments for contrast. Quality music and solid edition.

**Magnificat in D, Jan Dismas Zelenka (1679-1745).** SATB, SA soli, chamber orchestra with organ, Carus-Verlag 40.063/01 (M+).

As with other editions by Carus, it is possible to purchase just the choral score in a less expensive version than this full score. The orchestra includes 2 oboes with optional timpani and 2 trumpets in addition to the strings and organ. Their music is very active throughout with a mixture of voice doubling and separate contrapuntal lines to enhance the texture. Only a Latin text is given for this 11-minute setting. Within the three movements there are numerous short internal sections with tempi changes. Zelenka was a Prague musician whose music is less common to most directors in America, but he was well respected in Czechoslovakia during his lifetime. This setting has been recorded on a Supraphon 11123145 G label. Good music that is not difficult.

**Ave Maria, Robert Parsons (c. 1530-1570).** SAATB unaccompanied, Oxford University Press, TCM 115, no price given (M+).

This five-part motet is completely contrapuntal with imitative lines and long melismatic phrases. The editor, John Milton, has provided a keyboard reduction for this scholarly edition. The alto parts tend to be somewhat low, but the other ranges are comfortable. Only a Latin version for performance.

**Uns ist ein Kindlein (For us this morn is born), Michael Praetorius (1571-1621).** SATB unaccompanied, G.I.A. Publications, Inc., G-2910, \$.60 (E).

This is a very easy, three-page, block-chord setting from his *Musae Sioniae* of 1609. Although too brief for an anthem, it would serve well as an introit or in conjunction with some other brief work. Easy enough for young voices; optional keyboard.

## Service Music

**Psalter. A Collection of Responsorial Psalms for Use at Mass, edited by Jeanette Szudy Dandurand.** American Catholic Press, 16160 South Seton Dr., South Holland, IL 60473. 434 pp.

The *Psalter*, published by American Catholic Press, is a collection of musical settings of the three lectionary cycles of psalms and canticles and the appropriate refrains used with these psalms and canticles, including the common refrains. The main purpose of this collection is to supplement the *Leaflet Missal* and other hymnals published by American Catholic Press. (Parishes that do not subscribe to the *Leaflet Missal* may secure permission to reprint congregational refrains, free of charge, by contacting the publisher.)

The music and texts of the *Psalter* are compiled in a green, plastic, three-ring binder, similar in size to the accompaniment version of the *Lutheran Book of Worship*. The book is divided into four main sections: Introductory Material, Psalms with Refrains, Special Settings and Indexes.

The Introductory Material is made up of four components. First is a five-paragraph "Foreword" by Father Joseph Gelineau, S.J., excerpted from his introduction to *Le Psautier de la Bible de Jerusalem*, which provides a very brief overview of the use of the Psalms in Christian worship. Next follows a four-page Introduction. In large part this material is extracted from an accompanying American Catholic Press booklet "Singing the Psalms: Why and How," by Rev. Michael Gilligan, Ph.D. The Introduction touches on a "psalm re-

vival" taking place in parishes, the use of Gregorian psalm tones, common refrains, common psalms, and metrical psalms, the "implementation of the Roman lectionary," a brief description of psalm accompaniment and texts used in the *Psalter*, and a suggested guide for introducing psalm singing in the parish. The third component is a one-page section titled "Responsorial Singing" that briefly outlines the procedure of singing a psalm responsorially. The Introductory Material concludes with a one-paragraph inspiration-oriented quotation from Grayson Brown titled "The Idea of Singing" (also an excerpt taken from his article "How Can I Keep from Singing" found in its entirety in *Liturgy*, VI, 1987).

The next two parts, Psalms with Refrains and Special Settings, make up the main body of the *Psalter*: a collection of the psalms, canticles and common refrains used in the Mass. It is here that one's interest is piqued, one's hopes are raised, wishing that this will be the new collection of psalm settings that will rival the Gelineau psalter by providing a new concept in psalm-tone singing and a new collection of first rate refrain settings. Unfortunately, it is also here that one is disappointed.

The psalms for Sundays and Holydays are arranged in alphabetical order. The proper and common refrains are found on the left hand side of each of two

pages, the psalm itself on the right hand side (avoiding unnecessary page turns). Type face and size vary between refrain and psalm, that of the psalm being somewhat smaller (appearing to have been printed from a standard typewriter), making reading from a distance a bit difficult. The depth of print is lighter on some pages than on others, which also influences distance reading.

All of the texts in the *Psalter* are set to one of just five of the standard Gregorian psalm tones. The particular tones were chosen to reflect the different "moods" of the church year (e.g. the "confident, joyful mood of mode 5 is used . . . for Eastertime," the "reflective, even penitential character of mode 4 is used . . . for Lent and Passiontide," mode 2 for Christmas/Epiphany, mode 6 for Ordinary Time, mode 8 for Ordinary Time and Advent). There is also one setting of the *tonus peregrinus*. There are many excellent reasons for using psalm tones (both Gregorian as well as newly composed) for chanting the psalms, not the least of which is the simple melodic shape that can be easily memorized, consequently allowing the cantor more freedom to concentrate on the text being proclaimed. It is for just this reason that it seems unnecessary to print each text along with its corresponding tone. One page of printed tones coupled with an indication as to which tone is most

appropriate for each refrain would be sufficient for both accompanist and psalmist.

With the possible exception of settings by Robert Kreutz and Noel Goemanne, these newly composed psalm refrains can be described as musically bland. The melodic writing shows little character or imagination. While most melodies move by step or small skip, there are occasional awkward turns within a line (for example, the descent of a minor sixth, leading to the final pitch of the Common Refrain Round "The Lord is Kind"). At times, the melodic material for the psalm refrain is derived from the recommended psalm tone (e.g. "A Light Will Shine" seemingly based on psalm tone 2, and the opening of "All the Ends of the Earth" on psalm tone 5). There are occasional errors in the harmonization of refrains (for example parallel octaves between outer voices in "Lord, today we have seen your glory," a harmonization which otherwise follows the voice leading rules of the Common Practice Period).

The coupling of textual meter to melody is, as a rule, poorly done. The metrical structure of a text frequently seems to have been ignored when placed with its tune (examples include the Common Refrains "Remember your love and your faith-ful-ness;" "Be mer-ci-ful, O Lord, O Lord, be mer-ci-

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ful, for we have sinned"). All refrains fall into one of seven basic meters (4/4, 4/8, 2/4, 2/2, 3/8, 3/4, 6/8) and one in 5/8. Rhythmic values are simple duple and simple triple groupings. There is no use of triples in duple meter, and no use of such basic musical devices as hemiola (in spite of the inherent presence within the spoken word!). What appears to have been an attempt to provide simple, easily sung refrains has resulted in a simplistic setting of these important texts.

The *Psalter* concludes with nine indices that identify the common psalms and refrains for the liturgical year, equivalent metrical psalms (many of which can be found in the "Leaflet Missal), incipits of psalm verses, frequently used psalms, biblical reference, psalms by order of the liturgical year and use in the liturgy, and an alphabetical index of the psalms. While the editor of *Psalter* indicates that the American bishops allow the use of metrical Psalms after the First Reading to encourage singing of the Psalm, the most recent of the liturgical documents on music, *Liturgical Music Today*, states in the section "Methods of Singing the Psalms" that "metrical psalms should not be used as substitutes . . . for the responsorial psalm in a liturgy of the word" (#40); it appears that the use of metrical psalms following the First Reading at Mass is ambiguous, at best.

The bottom line: there is nothing really new in this compilation of the liturgical psalter. While this particular collection may fill a need for the users of the *Leaflet Missal*, it does not really fill the need for highly crafted psalm and refrain settings.

—Kenneth Sotak  
Queen of All Saints Basilica  
Chicago, IL

## New Recordings

André Marchal. *J.S. Bach: Chefs-d'oeuvre pour orgue. 3 Preludes et Fugues, Fantaisie en Sol Majeur, Chorals. Compact Disc, Ades 13.279-2, available from the Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5915. \$20 plus \$2 per order for postage.*

A new compact disc, released last year, comes to celebrate the tenth anniversary of the death of André Marchal. Remastered from a recording made in May of 1964 on the large Metzler organ at Grossmunster, Zurich, the performance includes the Preludes and Fugues in C Major (BWV 547), A Minor (BWV 543), B Minor (BWV 544), Fantasy in G Major (BWV 572), *Schmücke dich* (BWV 654) and fifteen chorale preludes from the *Orgelbüchlein*. The sound is clearer and brighter than the earlier recording; the liner notes, written in French, reflect the religious and expressive aspect of the music.

Marchal recorded these pieces at the height of his career and his playing is always convincing in its strong rhythmic thrust at the same time he maintains his characteristic lyricism. It was typical of Marchal to make only one take of each piece lending a spontaneity which sounds like a live performance. The registration is wonderfully rich and majestic in the preludes and fugues while preserving the clarity of line.

It was particularly enjoyable for me to hear this new version since most of the pieces presented here were ones that I had studied with him the year he made the original recording, and I was reminded of how much his playing reflected his teaching during that period. The liner notes assert that Marchal completely changed the manner of interpreting Bach: the program demonstrates this in the most convincing manner in his registration and in the

metamorphosis of these famous passages. Listening to this new release is indeed like being present at one of Marchal's most memorable recitals and hearing his unique artistry again as if for the first time.

—Ann Labounsky

César Franck: *Complete Organ Works*. Anthony Newman performing on the Rieger organ of the Episcopal Church of the Holy Trinity, New York. Newport Classics NCD 60060/60061 (two CD's, available individually, no price given).

Few would dispute the prominent place accorded the dozen organ works of César Franck among the 19th century's significant bequests to the literature of the organ. While, with the exception of his d-minor Symphony, Franck's works for other media seem to go in and out of fashion in regular cycles, he was first and foremost an organist, and it is here that he found his true voice as a composer. Since the days of the French revolution, the art of organ performance and composition in France had been in a state of decline, with the tastes of the people favoring a lighter, less serious and more secular style of music. Franck took his inspiration both from the Church and from a new and entirely different type of organ being constructed by Aristide Cavaillé-Coll—one with an orchestrally-conceived tonal scheme and newly-developed mechanical/registrational possibilities. Cavaillé-Coll's instruments (and the richly resonant buildings which housed them) made possible for the first time the creation of a great French symphonic organ school, a tradition which would see its genesis in these twelve monumental works.

After a debut recording on Sheffield records while still in graduate school, Anthony Newman achieved stardom (and almost a cult following) via a series of major recordings on the Columbia label beginning in the very late 1960s. His first Columbia recording, featuring Bach organ works performed partially on his Eric Herz pedal harpsichord, raised eyebrows from coast to coast. Gifted with remarkable technical abilities and a flamboyant style, Newman presented an entirely new vision of Bach performance practice characterized by extreme ornamentation, insertion of cadenzas, rhythmic alteration (sometimes distortion), and almost unbelievably fast tempos. Those were interesting times! Visual art was bright, colorful, and cheap, and the music world had the Beatles, Virgil Fox performing with light shows before throngs of cheering youngsters, and the incredible popularity of "Switched On Bach." Anthony Newman was almost shame-

lessly "hyped" as a sort of Bach "guru" whose inspiration came from the likes of zen, meditation, and health food. Newman's highly unorthodox way with Bach (and Franck, and Liszt, and others whose music he recorded for Columbia) was never fully accepted by the "serious" musical community, in spite of quite favorable reviews in *Rolling Stone* and elsewhere, and as he moved back to smaller record labels such as Vox and Sine Qua Non in the mid 1970s, a trend toward a more conservative style was evident in his playing.

Given Anthony Newman's unique recording history, I had hoped at least for an interesting new approach to this literature. Unfortunately, while unorthodox, these performances offer no new insight into the music. As expected, tempos are on the brisk (sometimes very brisk!) side. Rather than heightening the excitement, however, the results effectively eliminate all of the drama, pathos, and grandeur of powerful works such as the *Trois Chorales*, the *Pièce Héroïque*, and the *Grand Pièce Symphonique*. Similarly, the poetry, emotion, and deeply religious fervor of Franck's more introverted works such as the *Prière* and *Cantabile* are simply whitewashed away. While Newman does demonstrate an interesting and effective flexibility of rhythm and superb technical control, his performances are repeatedly undone by the almost universally rushed tempos and a lack of attention to detail, elements which trivialize this profoundly moving music.

I also have reservations about this instrument, a new Austrian tracker built by Rieger and designed by Newman. The notes point out similarities to Franck's own instrument at Ste. Clotilde, and the specifications certainly suggest a French instrument. Nevertheless, my ears register the sound of a Germanic tracker, not a Cavaillé-Coll. And, the problems are compounded by a room acoustic which seems far "deader" than even the smallest Parisian church, further removing us from the realm of authenticity.

What are the best recordings of Franck's *Oeuvre Intégrale*? My personal favorites are either out of print or very difficult to obtain. Marcel Dupré's 1959 Mercury recordings, while incomplete, are classics, and deserve reissue on CD. Wolfgang Rübsam's LP set for PSI, spottily imported in the past, is very good—IF you can locate a copy. Other winners which can be found among cut-outs and used records include a fine set by André Marchal on Musical Heritage Society LPs, and two different sets recorded by Jean Langlais at Franck's own Ste. Clotilde. Alternatives which are more readily available today include

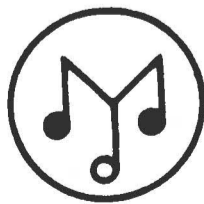
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—David Kelzenberg  
Iowa City, IA

Donald Joyce at the Great Organ of Norwich Cathedral. Distributed in the U.S. by Discos CBS International for O. M. Records. Clarke: Trumpet Voluntary; Purcell (arr. Grace): Trumpet Tune and Peal; Lefébure-Wély: *Choeur de Voix humaine*; Lang: Fanfare, Tuba Tune; Mulet: Toccata "Tu es Petra"; Vierne: *Naiades*; Cocker: Tune for a Tuba; Saint-Saëns: Fantaisie in E flat major; Johnson: Trumpet Tune in C major; Reger: Benedictus, Op. 59 No. 9; Jongen: Toccata; Bach: Air for the G String; Gigout: Scherzo; Brewer: *Marche Héroïque*; Widor: Toccata from Symphony No. 5.

Bach Organ Music, Donald Joyce, organ. Hellmuth Wolff organ at Christ Church, Oyster Bay, NY. Titanic Records, Ti-171 (P.O. Box 204, Somerville, MA 02144-0204). Chorale-Partita, *Sei gegrüßet, Jesu gütig*, BWV 768; Fugue in D minor, BWV 539; Canonic Variations, *Vom Himmel hoch*, BWV 769; Sonata in D minor, BWV 527; Toccata (Prelude) and Fugue in E major, BWV 566; Sonata in C major, BWV 529.

A study in contrast characterizes these discs by Donald Joyce. The first gives a delectable program of sixteen "bon bons," played on the venerable instrument at Norwich Cathedral. (The booklet notes which, by the way, need proofreading, do not name the organ or give a stop list.) The second disc presents a substantial program of all Bach, played on the Wolff organ at Christ Church in Oyster Bay, NY. Mr. Joyce, recently appointed interim Music Director and Organist of St. John's Church in the Village, New York City, seems at home in both camps.

The English program recalls a type that might have been played in the 1930s (although one or two of the works had not been composed at that time). It is a *potpourri* of light fare, punctuated by several tuba-type pieces, sure to please the casual listener and charm even the most hard-nosed professional. Among such morsels it is hard to choose a favorite; but if pressed, I would have to mention the Vierne *Naiades*, with its delicate filigree work, played at lightning speed and sounding as playful as—well, water nymphs. Another favorite, the Jongen Toccata sweeps us along with waves of sound into a blaze of glory.

A technical problem arises with a disturbing buzzing noise around the Bach Air on the G String, at least on the review copy; but this goes away fairly soon. In any case, upon hearing the Bach beguilingly dressed up with shimmering strings and haunting woodwinds (clarinet and English horn), one wonders what might be in store on the second disc.

A different kettle of fish. Like a chameleon, Mr. Joyce changes character to display his knowledge of the most recent research in the performance of Bach. He and the Wolff organ, a two-manual tracker of 33 stops tuned in a Bach temperament, seem totally comfortable with each other. He approaches Bach with a reverent attitude, keeping tempos gently in tow, allowing little deviation from the regular *tactus*. A departure from this approach appears in the Fugue in D minor, where lines seem to breathe with increased flexibility, setting off high points in melody and harmony. Also, the toccata portions of the Toccata and Fugue in E Major pulse with drama and appropriate pas-

sion. This same flexibility is applied to the slow movement of the Sonata in D minor to produce a charmingly delicate result. On the whole, however, Joyce maintains a carefully controlled approach to Bach, but one never lacking in taste and refinement.

Restraint influences registration as well. Reeds are restricted to solo melodies or full ensembles. They find no part in consort registrations, which, for example, could have enriched the fugal sections in the Prelude and Fugue in E major and one or two variations in the Partita on *Sei gegrüßet*.

Nevertheless, in both discs Donald Joyce shows himself to be a most versatile performer, possessing a commanding technique and giving evidence of his fine training with Leonard Raver, Lionel Rogg, Montserrat Torrent, and Guy Bovet. Whether in Bach or early 20th-century English style music, his playing is always tasteful, and this elegance binds these two discs together.

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

## New Organ Music

**Ausgewählte Werke für Kleinorgel von italienischen, englischen und französischen Komponisten des 18. bis 19. Jahrhunderts, edited by Gerard Bal. Edition Peters, Nr. 9930.**

According to a modern German/English dictionary, "ausgewählte" means "exquisite, prime, choice, or picked." If I had to choose only one of these words to characterize the compositions in this anthology, it would be the word "pick," since none is especially exquisite, prime, or choice. The volume is divided into three sections with the music of Italy, England, and France from the 18th century to the early 19th. The largest section is devoted to Italian compositions, which, to the casual observer, may seem idiomatically more suited to harpsichord than organ. Nevertheless, these pieces were originally indicated for "harpsichord or organ." Did Italian musicians in this period play

the organ the same way they played the harpsichord, or did composers indicate both instruments simply to increase sales? Further study is needed to answer this question.

The English section includes one composition from each of the following: William Boyce, John Stanley, James Nares, Charles Burney, John Beckwith, and Samuel Wesley. France is represented by Michael Corrette, Claude Balbastre, Jean-Jacques Beuvarlet-Charpentier, Guillaume Lasreux, and A.P.F. Boëly. There is an English *Preface* and the measures are numbered, but the *Postscript*, and *Notes on Composers and Compositions* have not been translated into English. Personally, I hesitate to invest in anthologies, and would rather buy volumes devoted to individual composers. But, if I did not know which composers to invest in, I suppose I would buy a collection like this, and yield to the "Catch 22" situation.

—Edmund Shay  
Columbia College  
Columbia, SC

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16	Quintaten	8	Gemshorn
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8	Rohrflöte	8	Flûte Bouchée
8	Flute Dolce II	4	Principal Conique
4	Octav	4	Flûte à Fuseau
4	Spitzflöte	2 2/3	Nasard
2	Super Octav	2	Flûte à Bec
2	Waldflöte	1 1/3	Tierce
1 1/3	Quintflöte	1	Sifflet
IV	Mixtur	IV	Fourniture
8	Trompette	III	Cymbal
8	Chalmei	16	Basson
	Tremulant	8	Trompette
		8	Hautbois
		4	Clairon
			Tremulant

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32	Contre Bourdon
16	Diapason
16	Bourdon
16	Lieblich Gedackt
8	Octave
8	Gedackflöte
4	Choralbass
4	Flûte Ouverte
III	Mixtur
16	Posaune
8	Trompette
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# A new kind of In Group: Interactive News

## The IN-Group Forum

The response to the idea of electronic mail that I promoted in the May issue of THE DIAPASON<sup>1</sup> has been very gratifying and creative. Readers have welcomed the idea of interactive participation for organist, builder and technician alike. Hopefully it will bring them together for mutual benefits as well as common concerns.

An activity that will help people to "voice" their concerns as well as "chatter" across thousands of miles is a forum such as IN-Group. IN stands for *Interactive News* and will feature the opportunity for roundtable communications via electronic mail as well as letters.

The *IN-Group Forum* is a "bulletin board" dedicated to the dissemination, discussion and digestion of various matters in the organ world, whether they are new to the field of organbuilding and organ playing (such as computer-aided design) or old bedrock issues that have yet to play themselves out (like comparisons between draw-knob and stop tablet consoles, and tracker vs. electric action). Hopefully, this "bulletin board" will unite individuals across the country via electronic mail and its postal counterpart.

*IN-Group Forum* will exist in two formats. Communications will be available in the form of edited submissions or the entire text, which may be downloaded on request from CompuServe #70711,1047. A regular column also will appear in THE DIAPASON in which a synopsis of submissions on topics of interest will be published.

Forum activities will be edited by Dr. Herb Huestis and various technical and faculty advisors. Comment, discussion and "chatter" are invited on various subjects ranging from technical matters like tuning and maintenance, to issues in organ playing or even things like computerized business models for organbuilders and technicians.

For those who choose the electronic mail route, assistance will be available to help new computer users "learn the ropes" with advice on such things as setting up a modem, what kinds of computers will work (nearly all), and how to "link up" computer networks and FAX machines. For advocates of the typewriter or the "McWilliams II Word Processor"<sup>2</sup> (a pencil), cards and letters will take a little longer, but will work just as well.

Written and downloaded submissions to *IN-Group Forum* are not only welcome—the whole concept of a player's and technician's forum is based on your participation. You are encouraged to send correspondence of general interest on-line to Herb Huestis at CompuServe ID # 70771,1047 or to the office of THE DIAPASON, Att. *IN-Group Forum*, 380 Northwest Highway, Des Plaines, IL 60016.

The scope of this *interactive communications forum* depends on responses, the content of submissions and the best formats that emerge to keep *IN-Group* participants going. Hopefully, these forums will be a catalyst for many interesting possibilities.

Sincerely,  
Herb Huestis

### Notes

1. Herbert L. Huestis, "Organists, technicians and builders: step into the future—let the 'trade winds blow with electronic mail," *The Diapason*, May 1990: 9.

2. Peter A. McWilliams, *The McWilliams II Word Processor Instruction Manual*, Hollywood: Prelude Press, 1983.

### Editor's note:

*IN-Group Forum* begins in this issue with a response from Timothy Tikker to Herb Huestis' article, "Shedding light on heat: How to tune the organ with a thermometer," which appeared in the June issue (p. 12). Dr. Huestis in



Herb Huestis

turn replies to Mr. Tikker's comments. Are there more opinions on this subject of reed tuning? Send your replies either via electronic mail or postal delivery.

I very much appreciated Herbert Huestis' fine article on organ tuning (June issue, p. 12).

In it, however, he raises at least one issue that may be controversial: the question of how best to tune reeds. Mr. Huestis advocates adjusting a reed's resonator to the ideal maximum length for its pitch, and tuning with the wire. Others, however, tune a reed at the resonator's scroll, leaving the wire alone as much as possible. It would seem that adherents of both procedures have a similar object in mind: maximum stability of both pitch and timbre. Yet it also seems that adherents of one school would believe that the other school's procedure is the worst possible for obtaining those results, and in fact would warn that such would eventually damage the pipes.

Tuning at the wire and adjusting the slot only to modulate timbre, or simply cutting resonators to exact length, would seem to be supported by historical practice, and is probably the only procedure widely practiced in Europe to this day (note that modern European reed manufacturers normally provide much smaller resonator slots than are customary in our country). Is it possible that those who tune reeds at the resonator have found a better way?

I find Dom Bédos' instructions for voicing, regulating and tuning reed stops to be vital to this discussion (Part II, Chapter X, section 2, especially par. 1155–1162). He carefully describes the procedure for cutting a resonator to exact natural pitch and tuning at the wire. He explains that the ideal tone is both brilliant and mellow, having a firm fundamental tone, sounding almost as if a Bourdon pipe of the same pitch were playing with the reed. Paragraph 1161 reads:

The shorter the resonator, the more brilliant the tone; but there is a loss of

mellowness and sweetness: the *bourdon* is not as clearly heard. If the resonator be too long, the tone loses its edge and becomes hollow and muffled, lacking brilliance. Either extreme is unpleasant and will cause this stop not to be admired by persons well-acquainted with good tone. A middle course must be adopted between excessive and inadequate lengths. In seeking this true and natural tone, the pipes are left as long as possible so they sustain their pitch without doubling down . . . Here is where a trained ear and good taste are required . . . To make a reed stop possessing all these apparent contradictions: incisiveness, brilliance, vigor, drama, aggressiveness, promptness, and mellowness, much experience is required.

Also, at the end of par. 1157: "The longer the resonator, the richer the tone, so long as it not be muffled or excessively soft. A skillful builder will always leave reed pipes longer than a less expert craftsman."

Unfortunately, the mid-twentieth century's search for evermore brilliance in organ tone led many builders to build reeds not only of narrower scale, but shorter resonator length, as much as a half-step or more shorter than what would be acoustically correct. At least one noted European supplier still does this, even in their otherwise accurate reproductions of Clicquot-type reeds. The result is a brilliant, but "thin, flat tone" (Bédos, par. 1162), with an exaggerated, unbalanced harmonic structure producing poor blend.

I suspect that those who tune only at the scroll have little interest in producing the kind of tone that Dom Bédos described. Still, I have known some who were so adamant about this practice that they considered it a factor in at least one major organ restoration: "repairing" reeds "damaged" by years of "improper" tuning at the wire. Apparently there is a fear that the reed tongues will be kinked or de-curved by frequent manipulation of the wires.

Others hold a middle position: reeds must always be tuned at both the wire and resonator if ideal regulation is to be maintained. Still others find that resonators cut to pitch without slots produce the best tone, making tuning at the wire the only possibility.

Readers, where do you stand? I think we should all like to see detailed, reasoned arguments on both sides of this pertinent issue.

Timothy J. Tikker  
Eugene, OR

### The author replies

I find Timothy Tikker's comments to be exceptionally clear and well stated. I am particularly pleased with his documentation of the Dom Bédos material. There are a few points I would like to make:

1. I suspect that most tuners who fail to tune at the wire do so out of ignorance, rather than the persuasion that it is correct. The inescapable fact is that once a tuning scroll is moved downward on the resonator, there is no "putting it back"—for the slender line that is scribed for the scroll to follow is broken for life (or until someone solders it back).

2. The fear that tongues will be kinked or de-curved must be an erroneous concern. The tension of the tuning wire is very slight indeed, and what "burnishing" it might provide would actually increase the curve rather than decrease it. The "burnishing" of metal is actually a process of hardening the top surface only, while leaving the bottom surface alone. This tends to curve the metal toward the burnisher, not to flatten it.

The question of proper reed tuning techniques has been argued for a long time. Organbuilders and technicians eagerly awaited the publication of Charles Callahan's book, *The American Classic Organ: A History in Letters*, for insights it might provide from the correspondence of Ernest Skinner, G. Donald Harrison, or Henry Willis.<sup>1</sup>

Of course they took both sides of the issue. It is apparent that English organs remained in the care of the builder (Henry Willis), which provided a guarantee that tuners would be trained in the careful regulation of reed pipes.

In a letter to William King Covell, dated Dec. 16, 1954, Henry Willis described the regulation of his chorus reeds:<sup>2</sup>

The tuning tongues [are] set at an angle of approximately 35° and the stop rough tuned at the spring [tuning wire]. Fine regulation then takes place—when, for those not fully versed in such matters, the "tuning" wire is tapped down until the note begins to grunt and then tapped up to a clear note, no more. Tuning is then and henceforth at the tuning tongue [resonator flap]. The chief regulation control is at the spring [tuning wire] and, once set, must not be altered; tuning must be at the tuning tongue provided for that purpose, treble only excepted [from (middle) c'], which is cut to dead length.

Owing to shading . . . all tuning tongues will not finally be at an angle of 35°, but vary slightly one way or another. Tuning at 70° F.

Ernest Skinner took the opposite point of view, in a letter to Henry Willis, where he voiced his concerns about inadvertent or careless changes which might be made to the setting of the resonator flap or scroll.<sup>3</sup>

Do you ever use my French Horn? I heard that you did but were making a tuning roll to reduce the pocket [resonator body] which in my opinion is a risky thing to do, as the quality of tone depends on the depth of the pocket and this permits the passing tuner to put it all out of character. If it is made right in the first place, why change the pocket or make it possible to change it? And by passing tuners?

No doubt, Henry Willis' recommendations were motivated by the knowledge that for completely stable tuning the spring tension of the wire on the reed tongue must be completely "settled," i.e., there must be no tension induced by the movement of the wire during the tuning process. Also, there may have been concern that dirt could be trapped between the tongue and shallot, unknown to the tuner.

It is also clear from his description that 1) reeds were tuned at the same temperature as the regulation was made, and 2) the length of the resonator was set so carefully that the angle of the flap would be very regular, permitting extremely fine tuning without damage to the flap. Unfortunately, a tuning scroll is a tuning mechanism which is more easily damaged as it is "opened."

I feel that the "middle position" is actually the best, for those who think the problem through. Tuning the resonator to compensate for substantial changes in temperature is recommended by Noel Bonavia-Hunt (1950), but the process involves adjustment of both the resonator and the wire, a little at a time:

The temperature of a building varies from time to time according to the changing seasons of the year and the relative lengths of tube and tongue are bound to be changed and therefore to require re-adjustment. This re-adjustment can be done either at the tongue by means of the tuning spring or at the top of the tube by means of regulating the slot, or indeed by means of both in due proportion [italics mine].

## New Organs

In any case, you have to know exactly what tone you are aiming for, and how the reed pipe is likely to respond. It all has to be in the voicer's head before he touches the pipes!

A position which supports the tuning of conical reeds by the resonator exclusively will lead to a situation where the scrolls are pulled apart from the resonator and leakage occurs. If the resonator length is not absolutely fixed, tuning will be much more variable with changes in air density. So this "method" would defeat its intended purpose.

The exclusive use of "dead length" tuning, however, leads to regulation of reeds on the "free" side to make adequate compensation for temperature increases. (For as the pitch of the flues rises, the reeds will become more "closed" as they are tuned sharper.) A resonator that is cut to maximum length at 68° will become too long at 75°, causing the reed to "choke."

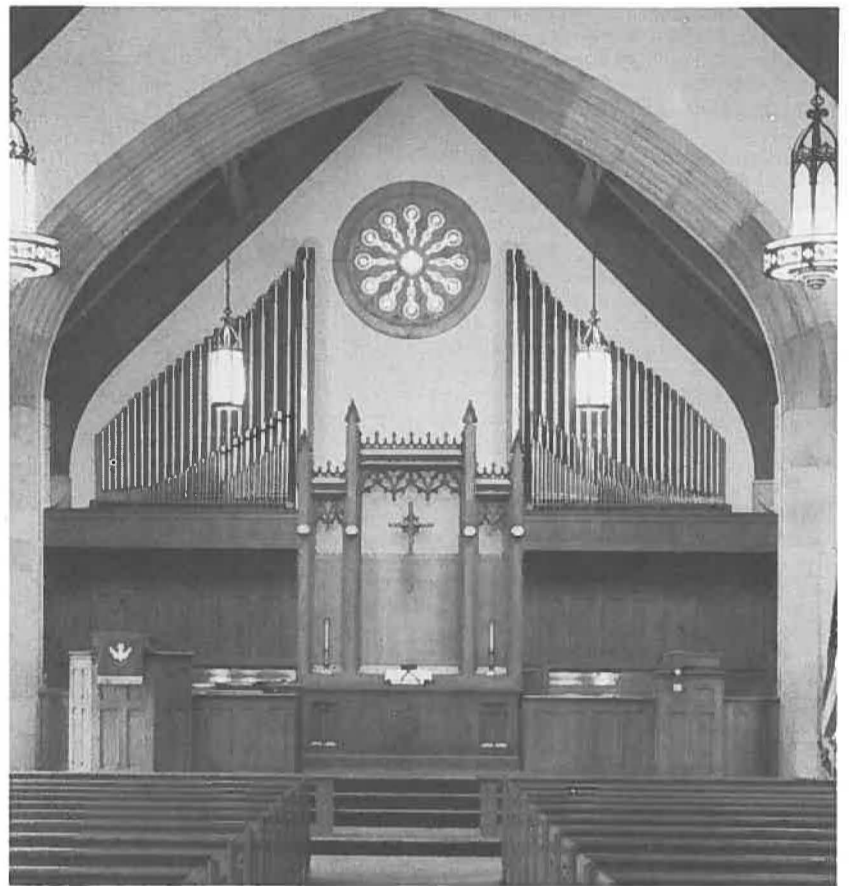
Again, the middle ground suggests that resonators may be cut to length in the treble and left with scrolls or flaps in the bass. Another solution is to solder the scrolls right up to the point of correct resonator length, leaving the adjustment only in the direction of increasing, rather than decreasing resonator length. This way, the resonators will function at dead-length a little on the "free" side, and may be adjusted with the scrolls or flaps to the exact tone the voicer requires at 68°. If the reed subsequently becomes too "close," a tiny bit may be cut off the end of the resonator or the scroll may be opened slightly. The benefit is that the scrolls do not become damaged by tuning.

It is more common for reed tongues to lose some curvature with age, rather than gain it. Therefore, the likelihood is that the tuner will wish to increase resonator length slightly to keep the tone from becoming too free. When the time comes to increase the curvature of the tongue the scroll may be returned to its dead-length position. I wish to underscore the remark by Dom Bédos, which Timothy Tikker quoted in his letter: "A skillful builder will always leave reed pipes longer than a less expert craftsman."

I also wish to concur with his remarks regarding excessively narrow scales used in the mid-twentieth century. We have found in the revoicing of some of these "neo-baroque" reeds that considerable improvement is obtained by extending the resonators and leaving the tuning scrolls in, rather than soldering them shut and cutting the pipe to dead length. (Cutting to length improves tuning stability somewhat, but leaves the scale even narrower.) The process of extending the resonator is more difficult, but increases the scale of the resonator and often improves the tone.

A final consideration is the tuning of cylindrical reeds. These tongues tend to be less stable than those in conical reeds, perhaps because the curve is greater and because the half-length resonator (which is normal) has less control over the vibration of the tongue. Every case seems to be different. However, we have observed that tuning stability can be improved if the wire is left in the position where the tone is best and the pitch changes the *least* with its movement. (That means that the resonator has maximum control.) Once this point is found, tuning to compensate for temperature changes may be done with sleeves, if they wrap completely around the top of the pipe and fit well. (Please note that no damage to the pipe is incurred with this method.) One interesting variation on this theme, observed on a Willis organ, was the use of cardboard sleeves, *lacquered* in place after the pipes were voiced.

Herbert L. Huestis



The Wicks Organ Company, Highland, IL, has built a new organ for the First United Methodist Church of Douglasville, GA. Opus 6153 for the company features a detached drawknob console and 112 square feet of oak casework with detailed molding to repeat the pattern found in existing wainscoting. The Great and Pedal divisions are cantilevered from the front wall with Choir and Swell divisions located in existing chambers off to either side with separate blowers. 8' or larger stops are zinc with a tin/lead alloy used for smaller upperwork. Voicing is equal temperament. The console is built with an oak exterior finish to match existing woodwork in a contrasting mahogany interior. The exterior is finished in a colonial style in keeping with the basic furnishings of the room. Contact by the church was first made by organist Bill Callaway in January, 1988. The committee chairman, Jerry O'Neal, visited the factory in February, 1989 to see and hear the organ set up on the floor. Installation was completed in four days. The new organ with its 1270 pipes replaces an existing electronic.

### GREAT

- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Spitzfloete
- 2' Fifteenth
- IV Fourniture
- 8' Trompette

### SWELL

- 8' Rohrfloete
- 8' Viola
- 8' Viola Celeste TC
- 4' Nachthorn
- 2½' Nazard (19 pipes)
- 2' Octavin (12 pipes)
- 8' Trompette
- 4' Clairon (12 pipes)
- Tremolo

### CHOIR

- 8' Copula
- 8' Viola (Sw)
- 8' Viola Celeste (Sw)
- 4' Prinzipal
- 4' Spillfloete
- 2½' Nasat
- 2' Blockfloete (24 pipes)
- 1½' Terz TC (37 pipes)
- 1½' Quinte (12 pipes)
- 1' Siffloete
- 8' Cromorne
- Tremolo

### PEDAL

- 32' Principal Resultant
- 32' Bourdon Resultant
- 16' Principal (12 pipes)
- 16' Subbass (12 pipes)
- 16' Lieblich Gedeckt (dual valves)
- 8' Octave
- 8' Rohrfloete (Sw)
- 4' Choral Bass (12 pipes)
- 16' Contre Trompette (12 pipes)
- 8' Trompette (Sw)

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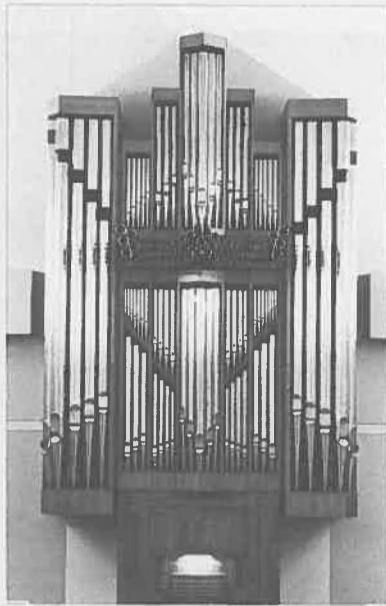
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### Notes

1. Charles Callahan, *The American Classic Organ: A History in Letters*. Richmond: The Organ Historical Society, 1990.
2. *ibid.*, p. 383.
3. *ibid.*, p. 281.

**Cover**

The van Daalen Organ Company, Minneapolis, MN, has built a new organ for Christ Chapel/Performing Arts Center at Northwestern College, Orange City, IA. The organ is funded in part by donations from the Friends of Arvella Schuller Committee, and therefore is named after Arvella Schuller, the wife of the Rev. Robert H. Schuller, founder and pastor of the Crystal Cathedral and the "Hour of Power" TV program. Three wedged bellows fed by two blowers supply the 3" of wind pressure for the entire instrument. The key action is mechanical and the stop action electrical, with a solid state combination action. The voicing was done entirely in the chapel. Casework is white oak. The first of three dedicatory recitals was played by Karel Paukert on November 28, 1989. Dr. Rodney Jiskoot, professor of music at Northwestern College, performed the second recital on January 28, 1990. Mary Lou Wielenga, adjunct instructor at Dordt College, performed the third recital on April 3, 1990.



- GREAT**
- 16' Praestant
- 8' Praestant
- 8' Flute Harmonique
- 8' Rohrflute
- 4' Octave
- 4' Spillflute
- [ 2 3/4' Gross Quint
- [ 2 3/4' Cornet 3 ranks
- [ 2' Octave
- [ 2' Mixture 4-7 ranks
- 8' Trompet
- Tremolo
- SWELL**
- 8' Viol Principal
- 8' Gamba
- 8' Celeste from c12
- 8' Bourdon
- 4' Principal
- 4' Waldflute
- 2' Octaviane
- [ 2 3/4' Quartane II
- [ 1 1/2' Quint
- [ 1 1/2' Acuta 4-5 ranks
- 16' Basson
- 8' Trompette
- 8' Hautbois
- Tremolo

- CROWN POSITIVE**
- 8' Hollflute
- 4' Rohrflute
- 2 3/4' Rohrquinte
- 2' Kegelpipe
- 1 3/4' Tierce
- [ 1' Siff flute
- [ 1' Scharff 3 ranks
- 8' Dulciana
- Tremolo
- TROMPETERIA**
- 16' Trompette Magna
- 8' Trompet Real
- 4' Bajoncillo

- PEDAL**
- 16' Praestant
- 16' Subbass
- 8' Open Bass
- 8' Gedeckt
- 4' Choral Bass
- [ 2 3/4'-2' Rauschquint
- [ 2 3/4'-2' Mixture 5 ranks
- 32' Bombarde
- 16' Posauna
- 8' Trombone

Visser-Rowland Associates, Houston, TX, has built a new organ for Central Presbyterian Church, Russellville, AR. The organ has mechanical key action and electric stop action. The church had organ chambers but no good location or space for a pipe organ. The encased instrument had to be fitted into a newly created niche, taken out of one of the existing organ chambers, in a wall to the right of the chancel. The windchests are laid out in major third format and the tuning is in equal temperament at A = 440. Winding is through a single bellows and wooden wind trunks, giving the organ gently flexing wind. The visual concept was developed by Kathleen Schmidt of Visser-Rowland. The tonal design and me-

chanical and structural engineering was done by Pieter Visser, and the tonal engineering was done by Thomas Turner. The installation was supervised by Charles Eames, and the organ was tonally finished by Brian Davis.

**MANUAL I Coupler**

- MANUAL II Hauptwerk**
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktav
- 4' Nachthorn
- 2' Waldflöte
- 2 3/4' Sesquialtera II
- 1 1/2' Mixtur IV
- 8' Trompete

**MANUAL III Brustwerk (Expressive)**

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

**PEDAL**

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

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Schoenstein & Co., of San Francisco, has completed installation, enlargement and tonal revision of the Aeolian-Skinner organ at First Covenant Church of Oakland, CA. Originally installed at St. John's Presbyterian Church, Berkeley, it was one of the last of the Harrison era and one of the first of the Whiteford era at Aeolian-Skinner. The challenge faced in moving the instrument was to fill a non-reverberant building which was at least twice as large as the organ's original home. Schoenstein added eight new voices, some of which had been prepared for in the original instrument. Re-scaling and re-voicing of most of the primary and secondary chorus voices of the instrument gave it a full, noble and robust ensemble with the necessary warmth in the mid range to fill the dry acoustic graciously. The organ has been featured in recitals by Sandra Soderlund, Robert Plimpton and other artists. The entire project was under the direction of Robert Rhoads, Schoenstein factory manager. Scaling of the new stops was by Terrence Schoenstein, who worked on the original Skinner installation. Re-scaling and re-voicing was carried out by Stuart Goodwin. Organist of the church is Debbie Yee.



Casavant Freres Limitee has built a new 20-rank electro-pneumatic organ for Christ the King Lutheran Church, Brookfield, WI. The instrument is located at the end of the room, on the long axis, with choir and console directly below and in front of the pipework. The case work at the base of the organ, which both encloses the mechanism and provides an acoustical reflector for the choir, was supplied by members of the church. Scott R. Riedel served as organ and acoustical consultant to the project which included reorientation and re-decorating of the worship space, replacement of the former electronic instrument, a new music rehearsal room, and other extensive additions to the building. Installation of the organ was supervised by Thomas Erickson, area representative for the Casavant firm. Voicing was by Gaetan Robert of the Casavant head office staff. Events in celebration of the dedication of the organ included a Hymn Festival/Concert with David Cherwien as guest organist, and the first performance of Mr. Cherwien's *Postlude on Beautiful Savior*, composed for the occasion.

**GREAT**

- 16' Gemshorn
- 8' Prinzipal
- 8' Bordun
- 4' Oktav
- 4' Zaubrerflöte
- 2' Praestant
- IV Mixtur
- 8' Bombard

**SWELL**

- 8' Viola Pomposa
- 8' Viola Coelestis
- 8' Singend Gedackt
- 4' Geigen Prinzipal
- 4' Rohrflöte
- 2' Nachthorn
- 1 1/2' Spitzquint
- III Scharf
- 16' Fagot
- 8' Trompete
- 8' Vox Humana
- 4' Klarine Tremulant

**CHOIR**

- 8' Koppelflöte
- 8' Spitzflöte
- 8' Spitzflöte Coelestis
- 4' Pommer
- 2 1/2' Rohrnat
- 2' Klein Prinzipal
- 2' Blockflöte
- 1 1/2' Terz
- III Zimbel
- 8' Bombard
- 8' Krummhorn
- 4' Rohr Schalmei Tremulant

**PEDAL**

- |                |                          |
|----------------|--------------------------|
| 32' Untersatz  | 4' Choralbass            |
| 16' Prinzipal  | 4' Gedackt               |
| 16' Subbass    | 16' Posaune              |
| 16' Gemshorn   | 16' Fagot                |
| 16' Gedacktbas | 8' Trompete              |
| 8' Oktav       | 4' Rohr Schalmei         |
| 8' Gedackt     | Zymbelstern (Reversible) |

**GREAT**

- 16' Gedecktbass
- 8' Prinzipal
- 8' Gedeckt
- 4' Oktave
- 2' Blockflöte
- II Cornet
- IV Mixtur

**SWELL**

- 8' Rohrflöte
- 8' Salizional
- 8' Vox Coelestis
- 4' Koppelflöte
- 2' Oktave
- 1 1/2' Quint
- 8' Oboe Tremulant

**PEDAL**


- 16' Gedecktbass
- 8' Prinzipal
- 4' Oktave
- 16' Posaune

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# The Organ Works of Paul Amadeus Pisk

Any Raquel Carvalho Fagundes



Paul A. Pisk, April, 1988 (photo by Robert Vos)

Paul Amadeus Pisk (1893–1990) was the last surviving member of the Second Viennese School. He is important in the field of music not only because of his direct contact with Schoenberg, Berg, and Webern, but also because of his activities as a composer, music journalist, musicologist, pianist, and educator. His over one hundred compositions range from orchestral and chamber music to vocal and keyboard works. Among them are eleven works for the organ, an unusually large number for this medium by a member of the Second Viennese School (see Appendix 1).

Paul Amadeus Pisk's musical training took place in Vienna, including musicology, composition and piano. In 1916 he received a Ph.D. degree in musicology from the University of Vienna with Guido Adler as his major professor. Pisk continued his musicological interest with contributions to various publications, the most important ones including the *Wiener Arbeiterzeitung*, *Musikblätter des Anbruch*, *Musical Quarterly*, *Modern Music*, and *Journal of the American Musicological Society*.

After his high school studies at the Vienna Conservatory, Pisk then composed independently until Schoenberg accepted him as a private student. He studied with Arnold Schoenberg at least from 1918 to 1919.<sup>1</sup> Pisk's talent was recognized by several awards, among them the "City of Vienna Award" (1925) for his *String Quartet*, and later in the United States, the California Composers Contest (1954) and the Texas Composers Guild Contest (1958).

Schoenberg did not impose his own compositional methods on his students, nor did he present any of his own compositions while teaching in Europe, but rather embarked on detailed analyses of works by Bach, Mozart, and Brahms when a specific compositional problem arose. Schoenberg's major concern focused on basic compositional principles of Western music. Although Schoenberg is associated with the twelve-tone concept, Pisk experimented with but did not adopt it as a personal compositional procedure, preferring more conventional means of achieving his musical goals. Nevertheless, Schoenberg was a powerful influence on Pisk, as Pisk himself explained in an interview:

I learned from him technical skill, analysis, and self-discipline . . . I never tried to write music to please anybody but only to express myself in it. This is my basic philosophy for the teaching of composition. Every student should follow his own style and never adopt another. But in his style he must be technically flawless. The laws of symmetry, balance, tension, etc., are eternal and don't change.<sup>2</sup>

Pisk also mentioned that "to study with a master whose greatness I recognized from the first moment helped me to overcome all obstacles. Schoenberg's personal interest in the students, his intensity (he often paced the floor during lessons), and his uncanny observations of every detail are unforgettable."<sup>3</sup> Schoenberg's influence on Pisk is reflected in his organ compositions, especially with regard to balance and technical perfection.

In 1918 Arnold Schoenberg founded an organization called the *Verein für Musikalische Privataufführungen* (Society for Private Musical Performances), of which he was president for life. His purpose was to provide opportunities for artists to perform and listen to new music from all parts of Europe. According to Pisk, this was "the first systematic attempt to organize regular performances of new music in a non-commercial setting."<sup>4</sup> Schoenberg organized weekly concerts open only to members and invited guests. Music by Stravinsky, Bartók, Reger, Debussy, and others was represented, although his own works were not performed until the second season of the *Verein*. Pisk served as the first secretary of this organization and was a frequent pianist at the concerts.

The *Verein* came to an end in 1921 because of economic circumstances, but the idea of an international society for the performance of new music in Vienna remained alive; so did Pisk's desire to perform new keyboard music. Rudolph Réti (1885–1957) and Paul Stefan (1879–1943) formed another group to re-establish contacts with their contemporaries who lived in former "enemy" countries.

Any Raquel Carvalho Fagundes is a native Brazilian who immigrated to the United States with her family at the age of one. She returned to Brazil at the age of 15 and received a B.M. in piano and organ at the Universidade Federal do Rio Grande do Sul in Porto Alegre, southern Brazil. In 1982, Any Raquel was granted a scholarship from a Brazilian government agency (CAPES) to continue her studies. At the University of Georgia in Athens, she received a M.M. (1984) and a D.M.A. (1988), both in organ performance. The title of her dissertation is "Cantus Firmus Treatment in Paul A. Pisk's Choral Fantasy, Op. 73." During her time in Athens, Any Raquel also worked as a church organist. Since February, 1989, she has been teaching undergraduate and graduate courses at the Universidade Federal do Rio Grande do Sul in Porto Alegre, and also is active as an organ performer throughout Brazil.

## Appendix 1 Chronological listing of Pisk's organ works

Composition	Opus	Date
1. <i>Six Choral Preludes</i> *	41	1938
2. <i>Sonata for Organ</i> **	46	1940
3. <i>Phantasy on a Mexican Folk Song</i> *	--	1941
4. <i>Prelude, Adagio and Canzone</i> **	56	1946
5. <i>Suite for Organ</i> *	64	1949
6. <i>Choral Fantasy on "When I Survey the Wondrous Cross"</i> ***	73	1951
7. <i>Prelude, Fugue and Hymn</i> *	79	1952
8. <i>Three Pieces</i> **	87	1955
9. <i>Improvisation on an American Folk Melody</i> **	92	1957
10. <i>Phantasy on "Trotzlied" of Josef Seyfried</i> *	--	1961/62
11. <i>Processional for Organ</i> **	--	1968

\*Facsimiles (unpublished) at Harry Ranson Humanities Research Center, The University of Texas at Austin.

\*\*American Composers Alliance. Independent Music Publisher: Composers Facsimile Editions.

## Appendix 2 Circumstances surrounding Pisk's organ works

Date	Composition	Known Performances	When and Where	Dedications (d) Commissions (c)
1938	Choral Preludes, Op. 41	Thomas Harmon <sup>1</sup>	University of California, Berkeley, 1970; Ladue Chapel, St. Louis, MO, 1971	
		Gerhard Krapf <sup>2</sup> Paul D. Andersen <sup>3</sup>	Washington University University of Alabama North Tex. State Univ. Denton, TX	
1940	Sonata for Organ, Op. 46	Helen Hewitt <sup>4</sup>		Helen Hewitt (d)
1941	Phantasy on a Mexican Folk Song			Lazare Saminsky <sup>5</sup> (d), University of Redlands, CA (c)
1946	Prelude, Adagio & Canzona, Op. 56	Thomas Harmon	Germany, Austria, 1981	Thomas Harmon (d)
		David Wagner Dale Peters	Kirkwood, MO, 1964 North Texas State Univ. Denton, TX 1963	
1949	Suite for Organ, Op. 64			
1951	Choral Fantasy on "When I Survey the Wondrous Cross," Op. 73	Arthur King	Truett Auditorium, Southwestern Baptist Seminary, Ft. Worth, TX, 1952	Southwestern Baptist Seminary, Ft. Worth, TX (c)
1952	Prelude, Fugue & Hymn, Op. 79			Gerhard Krapf (d)
1955	Three Pieces, Op. 87	Thomas Harmon	Germany, Austria, 1981	Thomas Harmon (d)
		Karel Paukert <sup>6</sup> Dorothy M. Fleck <sup>7</sup>	Washington University, St. Louis, MO, 1965 Washington University, St. Louis, MO, 1971	
1957	Improvisation on an American Folk Melody, Op. 92	Gerhard Krapf Dorothy M. Fleck	Washington University, St. Louis, MO, 1965	
1961	Phantasy on			Kunstelle, Social Democratic Party, Vienna (c)
1962	"Trotzlied" of Josef Seyfried			Washington University, St. Louis, MO (c)
1968	Processional for Organ			

<sup>1</sup>Dr. Thomas Harmon performed the Choral Prelude, Op. 41 No. 6, at the University of California at Berkeley in 1970 and at the Ladue Chapel in St. Louis in 1971.

<sup>2</sup>Dr. Gerhard Krapf performed the *Six Choral Preludes*, Op. 41, the *Chorale Fantasy* on "When I Survey the Wondrous Cross," Op. 73, and *Improvisation on an American Folk Melody*, Op. 82.

<sup>3</sup>Dr. Paul D. Andersen performed Choral Prelude, Op. 41 No. 2, in the late 1960s while at Washington University in St. Louis, MO, and then at the University of Alabama.

<sup>4</sup>Helen Hewitt (1900-1977) was an American musicologist who studied organ with Charles M. Widor and harmony with Nadia Boulanger. Dr. Hewitt taught at North Texas State University from 1942 to 1969; she is especially remembered for her compilation of the first four editions of *Doctoral Dissertations in Musicology*.

<sup>5</sup>Lazare Saminsky (1882-1959) was an American composer, conductor, and writer on music of Russian origin. He was among the founders of the League of Composers in New York in 1923 and established as well as directed the annual Three Choirs Festival (1926) at the Temple Emanu-El in New York, where he served as music director from 1924-1956.

<sup>6</sup>Karel Paukert performed *Three Pieces* while a student at Washington University, St. Louis, MO; 1965.

<sup>7</sup>Dorothy M. Fleck performed *Three Pieces* while a student at Washington University, St. Louis, MO; 1971.

Musicians from Italy, England, and France gathered in Salzburg in the summer of 1922 for the *Festspiele* in which Pisk actively participated as a pianist.

Once in the United States (1936) Pisk helped organize the International Webern Society at the University of Washington in Seattle, Washington in 1962. This Society was founded during the First International Webern Festival, with Pisk as its first secretary. Pisk's actual association with the Second Viennese School thus continued for over half a century.

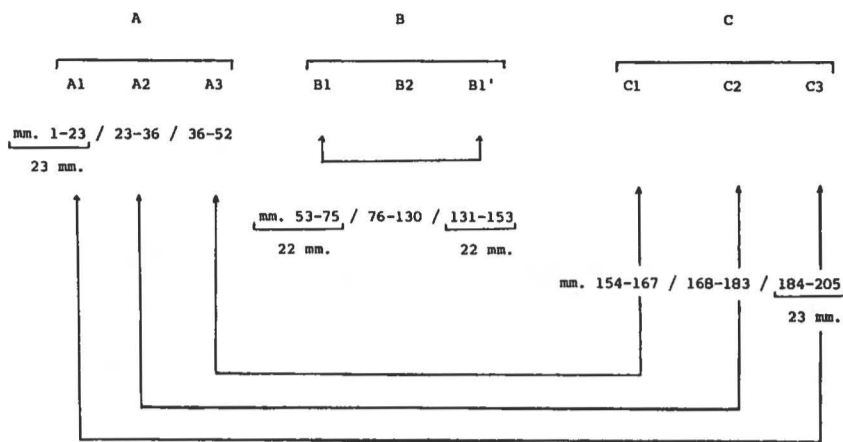
Several aspects are learned from Pisk's biographical experiences, especially Schoenberg's influence on him, a reflection of his quest for technical perfection and his exposure to a wide variety of musical literature and analyses. Pisk's talent as a keyboardist undoubtedly contributed to his compositional interests.

Paul Pisk began writing for the organ only after his arrival in the United States. Before that time, Pisk's involvement in the Schoenberg circle seems not to have provided him with the opportunity to compose organ works. Moreover, the demand for organ music in Austria, a conservative Catholic country, was basically limited to music for church services.

Once in the United States, however, Pisk's teaching positions offered ample opportunities to have organ music performed. His first position, at the University of Redlands, California (1937–1951), coincided with the acquisition of a new large Casavant organ. Organists at Redlands were very active, therefore Pisk composed

Table 1

## Formal Structure



almost half of his organ works while at this institution, including compositions commissioned by organists from other universities (see Appendix 2).

Pisk composed five more organ works while teaching at the University of Texas (1951-1963). His final organ composition was written during his last teaching position at Washington University in Saint Louis, Missouri (1963-1972).

Over half of Pisk's organ compositions use a cantus firmus, either a hymn tune or a folk melody. His most complex work, *Choral Fantasy on "When I Survey the Wondrous Cross,"* Op. 73, will be the focus of this article, a composition which can be included in any organist's repertoire—the church organist or concert performer.

Pisk composed the *Choral Fantasy on "When I Survey the Wondrous Cross"* (1951) for the dedication of the new Casavant organ at the Southwest Baptist Seminary in Fort Worth, Texas. In 1952, Arthur King performed the dedicatory recital on this 69-stop instrument in the Truett Auditorium.

The title of the composition itself suggests the structure of the piece. By definition, a chorale fantasy is an organ work in which the chorale melody is treated in the free manner of a fantasia. Such works were typical of the North German Baroque School, especially with composers such as Johann Reincken, Franz Tunder, and Dietrich Buxtehude. A multi-sectional character included textures ranging from toccata-like figuration to imitative polyphony. Hymn tunes were freely used, often ornamented or fragmented, and were frequently difficult to recognize.

The hymn tunes in Baroque chorale compositions were usually Lutheran melodies. Pisk, writing for a Baptist seminary, selected "When I Survey the Wondrous Cross," a text written in 1707 by the Englishman Isaac Watts. This familiar present-day tune is an arrangement by Lowell Mason (1824). However, the melody is adapted from a Gregorian antiphon "Ubi caritas" and its verses.

As often is the case with Gregorian chants, the tune was adapted for Protestant use. Louis Bourgeois made use of it in "Leve le coeur, ouvre l'oreille" (Lyons, 1547).<sup>5</sup> A German version of the text by Paul Eber, "Wenn wir in höchsten Nöten sein," was set to the same melody in a Hamburg publication called *Cantica sacra* (1588). In Pisk's own manuscript of the *Choral Fantasy*, the indication "Hamburg" refers to this particular edition. The first lines of the Gregorian melody, Paul Eber's adaptation, and "When I Survey the Wondrous Cross" are given for comparison in Example 1.

## Example 1

a) "Ubi caritas:" *Antiph.*  
  
 U-bi ca-ri-tas et a-mor, De-us i-bi est.

b) "Wenn wir in höchsten Nöten sein" ("Hamburg"):  
  
 Wenn wir in höch--sten Nö-ten sein und wis-sen

c) "When I Survey the Wondrous Cross:"  
  
 When I sur-vey the won-drous cross, On which the

The simple four-line "When I Survey the Wondrous Cross" with its restricted melodic ambitus conforms to the traditional tonic-dominant-tonic structure of most such hymns, although distinguished by a characteristic dactylic rhythm. Johann Sebastian Bach used a version of the "Wenn wir in höchsten Nöten sein" in two of his chorale settings for the organ: the first, BWV 641, by the same name (When we are in deepest needs), and the other with the title "Vor deinen Thron tret' ich hiermit" (Before Thy throne I step, O Lord; BWV 668a).<sup>6</sup> In the first setting Bach uses a highly ornamented form of the cantus firmus in the top voice. The BWV 668a setting again presents the complete cantus firmus, although much less embellished.

Before examining the application of the tune as a cantus firmus, the general design of the composition must be considered for a better understanding of the work as a whole. Pisk adopted multiple sections as commonly used by the North German composers. The various sections of this composition frequently overlap, and the conclusion of one section may coincide with the beginning of the next. Pisk sets off each section with a change of tempo and a change of dynamics, usually aided by a shift in manuals.

Table 1 indicates the multi-sectional divisions as well as the relationship of each. On closer study, deeper relationships emerge among the sections. Not only the

Table 2

## Cantus Firmus, Its Transformations and Motives

Table 2 illustrates the Cantus Firmus (CF) and its transformations (CF<sup>1</sup> to CF<sup>5</sup>) across five staves. The original CF is shown in the top staff. The transformations are shown in the subsequent staves. The motives derived from the CF are shown on the right, labeled 1a, 1b, 2a, 2b, 3a, and 3b.

return of the same tempi and dynamic markings, but also the use of similar material bring about three main divisions. Each of these divisions, in turn, contains three subsections.

The tune "When I Survey the Wondrous Cross" is not presented in its entirety until the conclusion of the piece (mm. 184-205), where it appears in the pedal. However, the first line of the hymn permeates and in fact, unifies the entire work. It is the transformation of this line, used as a cantus firmus in each of the subsections, that helps establish the structure outlined in Table 1.

In each of the sections, Pisk utilizes a varied form of the complete first line of the tune, usually altering it rhythmically from one section to another. Along with this tune, he derives motives from the cantus firmus and conceives accompanying material seemingly not related to it. The cantus firmus, its transformations, and motives derived from it are given in Table 2.

In section A, *Maestoso, ma non Troppo Lento*, Pisk begins with an elaboration of the cantus firmus in the top voice (CF<sup>1</sup>) (Example 2). This complete segment

## Example 2

a) original CF:

b) Pisk's CF<sup>1</sup>: mm. 1-5

of the tune appears only once in subsection A1. Pisk, however, unifies subsection A1 with a motive (1a) in every measure except m. 6 and m. 13. The last four measures of A1 contain the augmentation of this motive. Throughout this subsection Pisk adds running sixteenth-note groupings as an accompanimental figure.

With the second subsection, A2 (mm. 23-36), Pisk introduces a rhythmic alteration of the cantus firmus line (CF<sup>2</sup>) in the transposed Phrygian mode (Example 3). As in A1, this statement appears at the beginning of the subsection and in the uppermost voice. This phrase reappears, only slightly modified, in mm. 28-31, in the same voice. These two statements are separated by two measures of interlude-like material on a different manual and at a much higher range. The subsection closes with another transformation of the cantus firmus (CF<sup>3</sup>), first appearing in the left hand at m. 33, followed by its imitation in the pedal (mm. 34-35) (Example 4). This transformation preserves nearly exactly the melody of the original cantus firmus, but is disposed in eighth-note values. Pisk seems to reflect an idea often employed by Schoenberg in CF<sup>3</sup>, for the second eighth-note group is the transposed retrograde of the first.

The retrograde fragment links this subsection to the following, A3. Appearing both in eighth and sixteenth-note values (motives 2a and 2b respectively), the retrograde portion of CF<sup>3</sup> functions as the generating element throughout all of A3 (Example 5).

As mentioned earlier, the material in section A3 is related to its preceding section, whereas the tempo indications and the use of changing meters and running sixteenth notes link it to section A1. A3 (mm. 36-52) is also related to A2 by the repetition of CF<sup>2</sup> (A2 = mm. 23-36; A3 = mm. 36-39), once again in the opening portion of the subsection.

The middle division of the *Choral Fantasy* (B, mm. 53-153) offers the necessary

Example 3: mm. 23–28 (A2): CF<sup>2</sup>

Example 7: mm. 76–82 (B2): (CF<sup>3</sup>)

Example 4: mm. 33–35 (CF<sup>3</sup>)

Example 8: mm. 184–187 (C3)

Example 5: mm. 36–37 (A3)

Example 9: mm. 205–210 (Coda)

Example 6

a) mm. 53–55 (CF<sup>4</sup>)

b) mm. 59–60: motive 3b

contrast and solemnity that justifies its importance in the composition as a whole. It is the only time that the tempo indication changes from a majestic and tranquil state to an *Andante Religioso*, a marking completely in the spirit of the location for which the piece was written. Furthermore, its perfectly symmetrical form recalls the Holy Trinity, thus elevating it to the high point of the composition.

Section B1 begins with a new transformation of the cantus firmus (CF<sup>4</sup>), again in the top voice. Of all the transformations, this is the most rhythmically distant from the original, and even the intervals have been more radically changed than previously (Example 6).

After the initial statement of CF<sup>4</sup>, Pisk does not bring this transformation back in its entirety, but proceeds with motives derived from it (motives 3a and 3b) as well as fragments of these motives (see Example 5). In mm. 58–59, parallel quartal triads are used against eighth notes as contrasting accompanying material. However, the quartal triads contain an augmentation of the first half of motive 3a, and the chords in m. 59 form the retrograde of those in m. 58.

For the centerpiece of the entire composition, Pisk crafted a fugue (B2, mm. 76–130) from the cantus firmus melody. This quintessential Baroque idea reflects Pisk's concern for preserving early forms—his choice for using a fugue as the central point of the work. He imbues the fugue with the seriousness and

solemnity characteristic of the Baroque fugue. As the fugue subject, Pisk employed the transformation most similar to the original cantus firmus (CF<sup>3</sup>) (Example 7).

As Example 7 shows, Pisk accompanies the first entrance of the subject by overlapping material from the preceding subsection (mm. 76–77). B2 is the only subsection with 2/2 meter, and Pisk specified "Doppio movimento."

The tonal answers conform to the I-V entrances typical of a fugal exposition. However, the bass voice enters in the left hand rather than the pedal. A motive in the pedal at m. 84 resembles the fugue subject but is equivalent to motive 1b, first introduced in subsection A1. A thematic entrance in the pedal does not occur in the exposition.

Pisk restates the theme almost continuously throughout this subsection in different voices. He accompanies it with the inversion and uses both in stretto. In mm. 130–131, the augmentation of the first half of motive 3a links the close of the fugue with the restatement of B1, which now returns one step lower.

At the conclusion of B1', Pisk accelerates the tempo with *poco cresc. et accel.* . . . to re-establish the character of the beginning of the piece. Subsection C1 is identical to its parallel subsection A3, pitched a whole step higher and slightly shortened (by three measures). C2 is extended by three measures (C2 is equivalent to A2), but the final subsection contains the same number of measures as A1.

The entire hymn tune is finally stated in C3 in the pedal. This subsection is set in the form of a chorale with two-measure interludes between each phrase. Pisk made this setting (mm. 184–205) so convincingly complete in itself that it could almost be played independently as a chorale prelude. The beginning of C3 is given in Example 8.

Until this point, only transformations of the theme have been heard, hinting at the hymn tune. Pisk saves the whole melody for the end, as though providing the ultimate "revelation."

The coda (mm. 205–217) begins with CF<sup>2</sup> in the left hand (Example 9). The quartal triads appear as in B1 (mm. 53–75) and in triplets. Pisk uses the first seven notes of the original cantus firmus in the upper voice of mm. 211–213; the tempo indication at this point is *pesante* and the dynamics are *fff* with *pleno organo*. CF<sup>3</sup> recurs in the pedal of mm. 213–214, then in mm. 215–216, and finally in augmentation in m. 216. The five measures of long chords in the right hand bring the composition to a majestic close (Example 9).

The formal design of the *Choral Fantasy* is symmetrically conceived on several levels. A central point (B2) from which all other sections depart, thus creating an arch form, is one level. Another is the use of precise symmetry between the outer subsections (A1 and C3) and the subsections that frame the center of the composition (B1 and B1'). Pisk describes the return of B1 "as if a prayer has been said and by the end of the piece it is fully answered."<sup>6</sup>

In this work Pisk clearly brought to bear his own musical experiences in the creation of a composition: an appropriate theme laden with historical connotations, the cantus firmus technique itself and its Schoenbergian transformations, and a mirrored design that projects religious sensitivity. Not only was Pisk conscious of the commission itself, but he created an idiomatic work historically appropriate for the specific instrument, the organ.

Notes

<sup>1</sup>Kent Kennan, "Paul A. Pisk," *American Composers Alliance Bulletin* 9, no. 1 (1959), p. 7, mentions that Pisk studied with Schoenberg "for three seasons." In Hans Moldenhauer, "Paul A. Pisk," *Paul A. Pisk: Essays in His Honor* (Austin, Texas: University of Texas Press, 1966) p. 209, the period extends from 1916 to 1919.

<sup>2</sup>Moldenhauer, "Paul Amadeus Pisk," in *Paul A. Pisk: Essays in His Honor* (Austin, Texas: University of Texas Press, 1966), p. 210.

<sup>3</sup>Paul Pisk, "Memories of Arnold Schoenberg," *Arnold Schoenberg Institute Journal* 1, no. 1 (1976), p. 39.

<sup>4</sup>Paul Pisk, "New Music in Austria During

the 1920s." Article taken from Paul Pisk's archives at the Houghton Library at Harvard University, Cambridge, Massachusetts, p. 2 (Typewritten).

<sup>5</sup>Published in *Psalmes cinquante de David . . . traduits en vers françois par Clement Marot*.

<sup>6</sup>BWV 641 is found in Series IV, Band 1, p. XIX of the *Neue Ausgabe Sämtliche Werke*. BWV 668a is in Series IV, Band 2, pp. 212–214 of the same source. Bach also used this tune in his BWV 431 and BWV 432, four-voiced chorale settings with text.

<sup>7</sup>CF<sup>1</sup> signifies the first rhythmically altered version of the first line of the hymn tune.

<sup>8</sup>Pisk's program notes for the dedicatory recital.



# Calendar

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

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

## UNITED STATES East of the Mississippi

15 SEPTEMBER  
American Boychoir; Avery Fisher Hall, New York, NY 8 pm (also September 17, 7:30 pm)

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

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

19 SEPTEMBER  
**Douglas Major**, with brass; National Cathedral, Washington, DC 8 pm

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

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

23 SEPTEMBER  
**John Weaver**, masterclass; First Presbyterian, New Canaan, CT  
**Charles Tompkins**; Westminster Presbyterian, Clinton, SC 7 pm  
**Peter Stadtmuller**, with baritone; First Congregational, Columbus, OH 8 pm  
**Gloria Werblow**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm  
**Kenneth Karadin**, harpsichord with flute; Christ Church Cathedral, New Orleans, LA 4 pm

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

25 SEPTEMBER  
**Paul Tegels**; Southern College, Collegedale, TN 8 pm

28 SEPTEMBER  
**Donald Paterson**; Cornell Univ, Ithaca, NY 8:15 pm  
Church Music Weekend; Univ of Evansville, Evansville, IN (also September 29)  
**Karel Paukert**; Univ of Evansville, Evansville, IN 7 pm  
**Marilyn Keiser**; Trinity Episcopal, Oshkosh, WI  
**Patrick Fitzsimmons**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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

30 SEPTEMBER  
**Susan Armstrong**; St James, Syracuse, NY 4 pm  
**Charles Tompkins**; First Congregational, Storrs, CT 4 pm  
**Lynn Ziegler-Dickson**; Cleveland Museum, Cleveland, OH 2 pm  
**Simon Preston**; Peace Ev Lutheran, Saginaw, MI 4 pm  
**Don Cook**, carillon; Chicago Botanic Garden, Glencoe, IL 3 pm

3 OCTOBER  
**Christopher Herrick**; Mem Hall, Methuen, MA 8 pm

5 OCTOBER  
**Thomas Trotter**; First Presbyterian, Glens Falls, NY 8 pm  
**Simon Preston**; Lindenwood Christian, Memphis, TN 7:30 pm

**Steven Egler**, with flute; First Presbyterian, Saginaw, MI 8 pm  
Church Music Workshop; Cathedral of the Advent, Birmingham, AL (also October 6)

6 OCTOBER  
**Brian Wren**, lecture; United Methodist, Red Bank, NJ 7:30 pm

7 OCTOBER  
**Joan Lippincott**; Greene Mem United Methodist, Roanoke, VA 4 pm  
**Peter Dubois**; Cleveland Museum, Cleveland, OH 2 pm  
**Gillian Weir**; West End UMC, Nashville, TN 4 pm  
**Marek Kudlicki**; Presbyterian Church, La Porte, IN 7:30 pm  
**Byron Blackmore**; Our Saviour's Lutheran, La Crosse, WI 4 pm

9 OCTOBER  
**Marek Kudlicki**; First Presbyterian, Highland, IN 8 pm

11 OCTOBER  
**Christa Rakich**; Duke Univ, Durham, NC 5 pm

12 OCTOBER  
**Thomas Trotter**; Second Presbyterian, Memphis, TN 7:30 pm  
**Peter Hurford**; Univ of Alabama, Tuscaloosa, AL 8 pm

13 OCTOBER  
Bach, *Magnificat*; St John's Episcopal, Stamford, CT 8:30 pm  
**John Gouvens**, carillon; Culver Academy, Culver, IN 4 pm  
**Peter Hurford**, masterclass; Univ of Alabama, Tuscaloosa, AL noon

14 OCTOBER  
**Mary Fenwick**; Emmanuel Lutheran, Souderston, PA 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Michael Murray**; Ohio State Univ, Columbus, OH 7:30 pm  
**Marek Kudlicki**; St Mary Cathedral, Gaylord, MI 4 pm  
**+ Stephen Schaeffer**; Cathedral Church of the Advent, Birmingham, AL 3:30 pm

16 OCTOBER  
**Christoph Lorenz**; St Bartholomew's, New York, NY 6 pm  
**Judy Glass**; Southern College, Collegedale, TN 8 pm  
**Jesse Eschbach**; Louisiana College, Pineville, LA 7:30 pm

17 OCTOBER  
**Marek Kudlicki**; St Stanislaus, Bay City, MI 7:30 pm

19 OCTOBER  
**David Higgs**, with orchestra; Alice Tully Hall, New York, NY (also October 21, 28, 30)  
**Marek Kudlicki**; Metropolitan UMC, Detroit, MI 8 pm

20 OCTOBER  
Elgar, *Dream of Gerontius*; Pabst Theater, Milwaukee, WI 8 pm

21 OCTOBER  
**Judith Hancock**; Cadet Chapel, West Point, NY 3:30 pm  
American Boychoir; St Luke's, Montclair, NJ 4:30 pm  
**Jeffrey Brillhart**; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
**Raymond & Elizabeth Chenault**; St Stephen's Episcopal, Miami, FL 5:30 pm  
**Bruce Wheatcroft**; Cleveland Museum, Cleveland, OH 2 pm  
**Ernst Stender**; Trinity Lutheran, Akron, OH 4 pm  
**Peter Hurford**; First Congregational, Columbus, OH 8 pm  
**Robert Glasgow**; St Paul's Episcopal, Flint, MI 4:30 pm

22 OCTOBER  
**Grethe Krogh**; College of St Thomas, St Paul, MN 8:15 pm

23 OCTOBER  
**Frederick Swann**; Mem Presbyterian, Montgomery, AL

26 OCTOBER  
**Donald Paterson**; Cornell Univ, Ithaca, NY 8:15 pm

28 OCTOBER  
**Jon Gillock**, with harp; First UMC, Schenectady, NY 4 pm  
**Richard Heschke**; Reformed Church, Bronxville, NY 4 pm

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**Joan Lippincott**; Corpus Christi Church, Chatham, NJ 2 pm  
**Haig Mardiroian**; St Matthew's UCC, Baltimore, MD 4 pm  
**John Weaver**, hymn festival; Second Presbyterian, Baltimore, MD 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Westminster Presbyterian, Dayton, OH 4 pm

26 SEPTEMBER  
**Simon Preston**, with orchestra; Roy Thompson Hall, Toronto, Ontario 8 pm (also September 27)  
+ **Gillian Weir**, with orchestra; St Mary's, Haddington, N. Edinburgh, Scotland, 8 pm

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29 OCTOBER  
**John Weaver**; Second Presbyterian, Baltimore, MD 8 pm  
**Marianne Webb**; Univ of Montevallo, Montevallo, AL 8 pm

3 OCTOBER  
**Huw Lewis**; Town Hall, Birmingham, England 1 pm

6 OCTOBER  
**Huw Lewis**; King's College Chapel, Cambridge, England 6 pm

9 OCTOBER  
**Huw Lewis**; Town Hall, Leeds, England 1 pm

10 OCTOBER  
**John Wells**; Birmingham Town Hall, Birmingham, England

11 OCTOBER  
**John Wells**; Bourne Abbey, Lincolnshire, England

13 OCTOBER  
Calgary International Organ Festival; Calgary Centre, Calgary, Alberta (through October 19)

14 OCTOBER  
**Christopher Herrick**; Christ Church Cathedral, Ottawa, Ontario 8 pm

17 OCTOBER  
**John Grew**; Christ Church, Montreal, Quebec 8 pm  
**John Wells**; Little St Mary's, Cambridge, England

19 OCTOBER  
**Kel Kolto**; Ryerson United Church, Vancouver, BC 8 pm

21 OCTOBER  
**Kel Kolto**; Robertson-Wesley Church, Edmonton, Alberta 3 pm

28 OCTOBER  
**John Wells**; St John's College, Cambridge, England

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American Boychoir, with orchestra; Pennington School, Pennington, NJ 8 pm

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

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

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

28 SEPTEMBER  
**Christopher Herrick**; St Stephen's, Belvedere, CA 8 pm

1 OCTOBER  
**\*Larry Smith**; First Congregational, Los Angeles, CA 8 pm

2 OCTOBER  
**Carlene Nelhart**; Mid-America Nazarene College, Olathe, KS 7:30 pm

6 OCTOBER  
**Delores Bruch**; St. Mary's Catholic, Iowa City, IA 7 pm

12 OCTOBER  
**Marianne Webb**; Univ of Kansas, Lawrence, KS 8 pm

13 OCTOBER  
**Richard Proulx**, workshop; St. Mark's Episcopal, Berkeley, CA 9 am

14 OCTOBER  
+ **John Walker**; Immaculate Conception, Crookston, MN 7:30 pm  
**Thomas Trotter**; Trinity Episcopal, Portland, OR 5 pm

21 OCTOBER  
**John Walker**, with orchestra; Grace & Holy Trinity Episcopal, Kansas City, MO 4 pm  
Hymn Festival; St Andrew's Presbyterian, Beaumont, TX 4 pm

28 OCTOBER  
**David Craighhead**; Pilgrim Congregational, Duluth, MN 4 pm

INTERNATIONAL

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

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

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

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

## Organ Recitals

**MICHAEL BARONE**, Christ United Methodist Church, Rochester, MN, June 19: *Rigaudon*, Campra; *Kyrie*, *Gott Vater in Ewigkeit*, S. 669, Bach; *Prelude on Tunbridge*, Willan; *Lobt Gott, ihr Christen allzugleich*, Buxtehude; *Prelude on Windsor*, Willan; *Freu dich sehr*, Op. 65, No. 5, Karg-Elert; *Processional*, Mathias; *Choral*, op. 37, No. 4, Jongen.

**DIANE MEREDITH BELCHER**, St. George's Episcopal Church, Nashville, TN, April 2: *Fantasia*, Weaver; *Allein Gott*, S. 662, 664, Bach; *Variations on a theme by Paganini*, Thalben-Ball; *Prelude and Fugue in G Major*, Op. 37, No. 2, Mendelssohn; *Prelude and Fugue in A Minor*, S. 543, Bach; *Naiades*, *Clair de lune*, *Toccata*, Vierne.

**JEROME BUTERA**, Park Ridge Community Church, Park Ridge, IL, March 14: *A Trumpet Minuet*, Hollins; *Trois Pièces*, Pierné; *Boléro de Concert*, Lefébure-Wély; *Carillon de Westminster*, Vierne.

**DOUGLAS BUTLER**, Plymouth Congregational Church, Seattle, WA, May 9: *Fantasia in G Minor*, Muethel; *Voluntary in C Major*, Neukomm; *Andante molto*, Andantino, *Organ Symphony*, Tag; *Prelude in C Major*, Kellner; *Fughetta in D Major*, Mendelssohn; *Prelude and Fugue in G Minor*, A.W. Bach.

**EILEEN COGGIN**, St. Mark's Episcopal Church, Berkeley, CA, May 13: *Mein Jesu*, No. 1, *Schmücke dich*, No. 5, *Herzlich tut mich verlangen*, Nos. 9, 10, *O Gott, du frommer Gott*, No. 7, *O wie selig*, No. 6,

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*Herzlich tut mich erfreuen*, no. 4, Op. 122, Prelude and Fugue in G Minor, Brahms.

DAVID CHRISTIANSEN, First Presbyterian Church, Bryan, TX, January 21: *Choral varié sur Veni Creator*, op. 4, Duruflé; Fantasia in G, S. 572, Bach; Cantilène (*Symphonie Romane*), Widor; Fugue, Op. 59, No. 6, Reger; Praeludium in G, Bruhns; *Nun bitten wir, Heiliger Geist, Es ist das Heil, Gott des Himmels, Erhalt uns, In dir ist Freude*, Gárdonyi; Intermezzo (Sonata No. 4 in A Minor), Rheinberger; *Carillon de Westminster*, Vierne.

LYNNE DAVIS, The Crystal Cathedral, Garden Grove, CA, May 12: *Nef, Vitrail, Rosace, Tu es petra (Esquisses Byzantines)*, Mulet; *Feux Follets, Clair de lune, Toccata*, Vierne; *Te Deum*, Demessieux; Pastorale, Roger-Ducasse; *Variations sur un Noël Angevin*, Litaize.

ROBERT DELCAMP, West End United Methodist Church, Nashville, TN, May 13: *Te Deum*, Demessieux; *Grande Pièce Symphonique*, Franck; Tuba Tune, Lang; A Fancy, Stanley; Carillon, Sowerby; Light Motion, Berlinski; Improvisation on *In dulci jubilo*, Karg-Elert.

MARY FENWICK, Drexel University, Philadelphia, PA, May 2: Choral in B Minor, Franck; Scherzo (Symphonie No. 2), Vierne; Allegro vivace (Symphonie No. 5), Widor.

DAVID HIGGS, Central Presbyterian Church, St. Louis, MO, April 22: Allegro maestoso (Symphonie III), Vierne; 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, April 1: Bach's Score, J. S. Bach; Trio in a style of Bach: *Alles was du bist*, Nalle; *The Battle of Trenton*, Hewitt; Variations on an American Air, Flagler; Fantasy on Nursery Tunes, Elmore; Variations on America, Ives; *The Great Crush Collision: March*, Joplin; Variations on another American Air, Heaps; Overture to *William Tell*, Rossini/Koch; Transcontinental Toccata, Emmanuel Pedal.

CALVERT JOHNSON, St. Anne's Episcopal Church, Atlanta, GA, April 29: Praeludium in F-sharp Minor, BuxWV 146, Buxtehude; Praeambulum super G, *O rosa bella*, *Se le phase pale*, Buxheimer Orgelbuch; Praeambulum 6 vocum, Senff; Toccata et Fuga in F, S. 540, Bach; Sonata I, Hindemith; Sonata I, Mendelssohn.

JUDSON MAYNARD, with Polly Maynard, guitar, Christ Episcopal Church, Dallas, TX, May 12: *Julia Florida, Danza Guarani*, Mangoré; Trio Sonata in E-flat, Bach; Partita for Guitar and Organ, Pinkham; Grand Solo, Sor; Andante Cantabile, Purvis; Theme, Variations, and Finale, Ponce; *It is dawning in the East*, Badings.

BETH MELCHER, First Presbyterian Church, Deerfield, IL, May 6: Toccata and Fugue in F Major, S. 540, Bach; Andante sostenuto (*Symphonie Gothique*), Widor; Final (Symphonie VI), Vierne; Sonata III, Mendelssohn; *Alléluias sereins (L'Ascension)*, Messiaen; Pageant, Sowerby.

CHARLES B. PARHAM, Jr., with Patty Parham, soprano, Whitehaven United Methodist Church, Memphis, TN, May 6: *Alleluys*, Preston; March from *Aida*, Verdi/Lemare; *Londonderry Air*, arr. Ellsasser; Canon in D, Pachelbel/Wolff; Toccata and Fugue in D Minor, S. 565, Bach; *O praise the Lord, who made all beauty*, Hopson; *Hear ye, Israel*, Mendelssohn; *Praise God, from whom all blessings flow*, Eddy; *Hail, thou once despised Jesus*, Purvis; *Beneath the cross of Jesus*, Elmore; Final, Franck.

ROBERT REUTER, Epiphany Ev. Lutheran Church, Richmond, VA, May 15: *A mighty fortress is our God*, Karg-Elert; *Now rejoice, all ye Christians, In thee is joy*, Prelude and Fugue in A Minor, Bach; *Salve regina*, Dupré; *Te Deum*, Langlais; Adagio (Symphonie VI), Widor; *The 94th Psalm*, Reubke.

JOHN SCOTT, Christ Church, Winnetka, IL, May 8: Toccata and Fugue in D Minor, S. 565, Bach; Fantasia in F Minor, K. 608, Mozart; *Ave Maria d'Arcadelt*, Liszt; Overture to *Die Meistersinger*, Wagner; *Grand Choeur Dialogue*, Gigout; *Clair de lune*, Vierne; *Moto Ostinato*, Eben; Andante cantabile (Symphonie IV), Toccata (Symphonie V), Widor.

BOB SHEPHER, baritone, with Carl Angelo, piano, Second Presbyterian Church, Indianapolis, IN, May 20: Ten Biblical Songs, Op. 99, Dvorak; *Deep River*, Spiritual; *My lady walks in loveliness*, Charles; *Hard trials*, Spiritual.

DONALD SUTHERLAND, with Phyllis Bryn-Julson, soprano, First Presbyterian Church, Morristown, NJ, April 22: Allegro risoluto (Symphonie III), Vierne; *Veni creator*, Laurin; *Monophony X for Soprano Solo*, Lewis; *King of Instruments*, Albright.

FREDERICK SWANN, Corpus Christi Cathedral, Corpus Christi, TX, May 11: *Now*

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thank we all our God (arr. Fox), Passacaglia and Fugue, S. 582, *Come, sweet death* (arr. Fox), Bach; Sonata in F Minor, Op. 65, No. 1, Mendelssohn; *Clair de lune*, Vierne; *Rou-lade*, Bingham; Grande Pièce Symphonique, Franck.

**DERRIEN SYMONDS**, Morningside Presbyterian Church, Fullerton, CA, May 6: Fantasia and Fugue in G Minor, S. 542, *Jesu Christus, unser Heiland*, S. 688, Bach; Prelude, Fugue and Variation, Franck; Fanfare, Symonds; Menuet, Ravel/Symonds; Introduction, Passacaglia and Fugue, Wright.

**MICKEY THOMAS TERRY**, National City Christian Church, Washington, DC, April 4: *The Stations of the Cross*, Op. 29, Dupré.

**MARIJIM THOENE**, with Paula Romanau, organ, and Peter Hopkins, tenor, Kalamazoo College, Kalamazoo, MI, May 9: *Kyrie primus, Christe, Kyrie tertius*, Cavazzoni; Prima Gagliarda, Seconda Gagliarda, de Macque; Ballo della Battaglia, Storace; Toccata Cleopatra a 8, Bonelli; Canzon La Lucchesina a 8, Guami; Sonata La Leona a 8, Gussago; Canzon a 8, Gabrieli; Canzon francese, Banchieri; Toccata Athalanta, Bonelli; Toccata per l'Elevazione, Frescobaldi; Toccata del secondo tono, Canzon (IV), Merula; Pastorale, Zipoli; Concerto d-moll, S. 596, Bach.

**CHARLES BOYD TOMPKINS**, First Presbyterian Church, Greenville, SC, April 30: Fanfare, Cook; Choral in E, Franck; *Von Gott will ich nicht lassen*, S. 658, Prelude and Fugue in D Major, S. 532, Bach; Fantasy in E-flat, Saint-Saëns; Rain over the Quaker graveyard, Sunday night (*Views from the Oldest House*), Rorem; *Sweet Sixteenths*, Albright; Prelude and Fugue in G Minor, Op. 7, No. 3, Dupré.

**GILLIAN WEIR**, First United Methodist Church, Shreveport, LA, March 11: Concert Piece, Peeters; *Aria detto Balletto*, Frescobaldi; Offertorio, Zipoli; *La Ballo dell'Intorcata*, Valente; Concerto in A Minor, Bach; *Moto Ostinato*, Eben; Choral No. 2 in B Minor, Franck; Les Anges, Dieu parmi nous (*La Nativité*), Messiaen; *Rosace*, Mulet; Toccata, Vierne.

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**JOHN SCOTT WHITELEY**, St. John's Episcopal Church, Tampa, FL, April 1: *Organove Solo*, Janacek; Adagio for mechanical organ, Beethoven; Prelude and Fugue in A-flat, op. 36, Dupré; Scherzetto, Op. 108, Sonata Eroica, op. 94, Jongen; *Regina Pacis* (Symphony No. 1), Weitz; *Pièce Héroïque*, Franck; Prelude on a Moravian Folk Song, Novák; Scherzo, Final (Symphonie VI), Vierne.

**DEAN WHITEWAY**, with Lloyd Bogart, bagpipe, Christ United Methodist Church, Rochester, MN, June 26: Fugue in E-Flat, K. 153, Eine kleine Gigue, K. 574, Mozart; Sinfonia from Cantata 21, *Wir glauben*, Bach; Concerto in G Minor, Handel; Variations on *Gelobet seist du*, Rubsam/Blarr; *Amazing grace*, *How firm a foundation*, Langlais; *Dieu parmi nous*, Messiaen.

**CHRISTOPHER YOUNG**, Christ United Methodist Church, Rochester, MN, June 5: *What a friend we have in Jesus*, Bolcom; Ciaccona, Vitali; Vocalise, Rachmaninoff; Toccata JMF, Rusczyński.

**DONALD D. ZIMMERMANN**, St. John's Cathedral, Albuquerque, NM, April 3: Prelude and Fugue in C Minor, S. 546, Bach; *O Sacred Head*, Op. 122, Nos. 9 and 10, Brahms; *O world I now must leave thee*, Manz; Introduction and Passacaglia in D Minor, Regér.

**BETH ZUCCHINO, SUNY**, Binghamton, NY, May 13: Prelude and Fugue in B Minor, S. 544, Four Duets, S. 802-805, Bach; Chorale Partita on *Lobe den Herren*, Ahrens; Fugue in A-flat Minor, Brahms; Andante, K. 616, Mozart; Concerto in B Minor, Walther; *Ave Maria*, Bach/Gounod; *Toot Suite*, P.D.Q. Bach.



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2M, 19R Kilgen; recently removed from church; in excellent condition. \$5,000. SASE for details. J. Quashnock, 6 Carswell, Wichita Falls, TX 76306. 817/855-2414.

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