

THE DIAPASON

DECEMBER, 1991



Arizona State University, Tempe, AZ
Feature interview on page 12

Silent Night

The Night Was Silent (Christmas Eve 1990)

John E. Williams

Some 2½ years ago, I wrote a letter to the editor requesting that any Diapason readers who had or knew of material pertaining to the Christmas carol "Stille Nacht, heilige Nacht" contact me. The response was most gratifying. Since that time, I have sent quite a few items to the "Stille Nacht" Archiv in Hallein, Austria, and am still keeping an eye out for more items. Meanwhile, it became possible for me to spend last Christmas in Hallein where the curator of the Archiv, Herr Thomas Hochradner (a doctoral student in musicology at the University of Salzburg), took me to a number of "Stille Nacht" places, including Oberndorf, Arnsdorf, Salzburg, etc. I chose to stay at Hallein, as that is where the Archiv is and where Franz Gruber is buried. Also, the church in which the carol was first performed was destroyed many years ago, the present "chapel" being only a memorial. There follows a brief description of the "Memorial Hour" (there are also "Memorial Hours" in Oberndorf and Wagrain where Joseph Mohr is buried).

Darkness comes early in Austria in winter. By 4:00 p.m. the small square in front of the Stadtpfarkirche of Hallein was dark, as pilgrims of all ages began to appear, their way lighted through the streets and into the square by votive candles. The Christmas tree by the grave of Franz Xaver Gruber (the composer of "Silent Night") was covered with white lights, and the doorways of the school house across the small square where Gruber lived and taught were outlined with white lights. The grave was floodlit and two candles in red lanterns burned on the grave.

As the hour of 5:00 p.m. approached, a guard of honor was posted on either side of the grave, resplendent in their City Guards uniforms of black, red, white, and gold. One by one the peal

of eight bells in the church tower began to toll until the entire peal was sounding together—then the bells were silenced one by one. During the peal, the Halleiner Liedertal (a choral group) and a group from the Halleiner Buergergardemusik ("City guard music") under the direction of Josef Grabner took their place in front of the door of the Franz Xaver Gruber House (part of the school house).

As the bells were silenced, a brass quartet played from the second floor windows (the closest thing in the area to a tower which could be used) in which candles glowed red. Then in song, the spoken word, and the music of the brass quartet, "The Franz Xaver Gruber Memory Hour" took place. Most of the carols would not be known by Americans, but I recognized "Still, Still, Still" and "Lo, How A Rose E'er Blooming." Then came the moment everyone was here for. Amid silence so deep it was awe-striking, two men and a guitar appeared, and 3 stanzas of "Stille Nacht, Heilige Nacht" were performed in the original version, original key, with the choirs repeating the final two phrases of each stanza. No benediction or blessing was needed. God had been thanked and praised, and the crowd had been truly blessed.

Many went immediately into the church to view the Krippen (manger scene) while the bells of the church rang out once more. I and my new-found Austrian friend, after pictures at the grave, walked down hill on the cobblestones of the narrow main street, amidst the white lights of Christmas, in quiet fulfillment. ■

John E. Williams is Organist Emeritus at Laurinburg Presbyterian Church and Professor of Music Emeritus at St. Andrews Presbyterian College, Laurinburg, NC.

Letters to the Editor

Lessons and Carols

J. Bunker Clark's letter in the October, 1991 issue is particularly timely as we approach the Christmas season.

To those interested in the King's College service of lessons and carols, might I heartily recommend Stephen Cleobury's fascinating article which ap-

peared in the December, 1988 issue of *The Musical Times*? Apart from giving a fine history of the King's service, it contains much of great interest and makes for engrossing (and topical) reading, bedtime or otherwise.

Mark Buxton
Toronto, Ont., Canada

Here & There

Midwestern Historical Keyboard Society's 1992 annual meeting takes place April 30–May 3 at Eastern Illinois University, Charleston, IL. The program will include Larry Palmer in recital, "Music of the Harpsichord Revival;" Seth Carlin in a fortepiano Schubert recital; Edward Parmentier in a presentation on pre-Bach German harpsichord music; along with a performance of all of J.S. Bach's multiple-harpsichord concertos, instrument exhibits, a harpsichord care workshop, papers, festivities, etc. For information: MHKS, 251 Redondo Rd., Youngstown, OH 44504.

The 39th International Competition for Organ Improvisation Haarlem will take place July 7–11, 1992. Applicants submit recordings of improvisations on given themes. Ten contestants will be chosen to compete on the Christian Müller organ of the St. Bavo Church in two public preliminary rounds and the

finals. The winner will receive a monetary prize of Dfl. 7,500.—. Each of three other finalists will receive Dfl. 1,500.—. All contestants will receive accommodation expenses. For information: Stichting Internationaal Orgelconcours, P.O. Box 3333, 2001 DH Haarlem, The Netherlands; tel 023 - 160574, fax 023 - 160576.

The 4th International Organ Competition in Odense, Denmark, will take place August 13–21, under the patronage of His Royal Highness Prince Henrik of Denmark. The competition, which has been arranged by the City Magistrate of Odense, will be open for young organists under the age of 35 and of all nationalities.

The contest will consist of three rounds. Nineteen competitors can participate in the first round. Of these, ten will be selected for the second round, and five will be selected for the finals. The program includes standard reper-

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toire and one recent Danish work.

The city of Odense has offered three prizes: first prize of Dkr. 20,000, second Dkr. 15,000, and third Dkr. 10,000. In connection with the prizes, organ pipes with inscription will be handed out. The fourth and fifth finalists will also receive inscribed organ pipes, donated by Marcussen and Son, Aabenraa.

The opening concert will take place in Odense Concert Hall with the Odense Symphony Orchestra and with one of the jury members as soloist. The first round will take place on the 56-stop Marcussen organ in Odense Cathedral; the second round on the 37-stop Marcussen at St. Hans Church; and the finals on the 46-stop Marcussen in Odense Concert Hall. During the week, six organ concerts are planned with members of the jury as soloists: Martin Haselböck, Grethe Krogh, Susan Landale, Jon Laukvik, Jacques van Oortmerssen, Simon Preston, and Anders Riber.

Application deadline is April 1. For information: Secretariat, The 4th International Organ Competition, Laessøgade 74, DK-5230 Odense M, Denmark.

The 1992 Sidney R. Case Competition for Young Organists, which is intended to encourage study in liturgical organ-playing and provide experience in open competition, is announced by St. John's Episcopal Church in Beverly Farms, MA. Applicants must be currently enrolled in a high school or college, and may not have participated in any open competition. Organ majors

must not anticipate graduation from undergraduate studies earlier than May, 1994—all other undergraduate or high school students are encouraged to apply. There is no age limitation. The first prize is \$500; runner-up \$250. The repertoire requirements are a slow (middle) movement from a Bach Trio Sonata and one other piece of the contestant's choosing, with the total playing time not to exceed twelve minutes. The sight-reading of a hymn is also required. The competition will take place on Saturday, May 2, 1992. Applications must be received by April 6, and are available from Mark Dirksen, Director of Music, St. John's Episcopal Church, P.O. Box 5610, Beverly Farms, MA 01915; 508/927-0229.

The service of Advent Lessons and Carols at the Episcopal Cathedral of St. Philip Atlanta, GA on December 8 was recorded for syndication by the American Public Radio. The service was recorded and produced by local station WABE, in cooperation with KUSC of Los Angeles, and syndicated by the American Public Radio as part of a four-part series to be sent to 400 affiliated stations this month.

The Iowa City Early Keyboard Society, continuing its tradition of presenting historically authentic musical performances in eastern Iowa, is presenting its seventh annual Early Music Iowa Subscription Concert Series. The series opened October 20 with harpsichordist Eiji Hashimoto, a native of Japan currently harpsichordist-in-resi-

dence at the University of Cincinnati's College-Conservatory of Music. In addition to several recordings, he has to his credit several urtext editions of 18th-century keyboard music.

Fortepiano and Beethoven specialist Kenneth Drake performed on November 24. He is currently a member of the piano faculty at the University of Illinois, Urbana. Drake performed on his original Broadwood fortepiano built in 1816.

Concluding the series on March 1 will be San Francisco harpsichordist Katherine Roberts Perl. She has served on the faculty of the San Francisco Early Music Society Summer Baroque Workshops and the San Francisco Conservatory of Music.

The series takes place at Preucil School of Music, Iowa City. For information: John Fix, Early Music Iowa, 4 Ashwood Drive, Iowa City, IA 52245.



Methuen Memorial Music Hall

The Methuen Memorial Music Hall in Methuen, MA, presented a series of eighteen weekly organ recitals during 1991, its forty-sixth season. Extending from June 5 through October 2, the series included organists from across the country as well as from Switzerland, England and Latvia. The recitalists were Hannes Meyer, Bruce Neswick, Paul Jenkins, Brian Swager, Ann Labounsky, Andrew Fletcher, Glenn Goda, Margaret Scharf, Charles Krigbaum, Adrienne M. Pavur, John Gouwen, Frederick Hohman, Margaret Irwin-Brandon, Frederick Jodry, Renea Waligora, Timothy Hughes, Kenneth Starr and Aivar Kalejs. Music Hall Board of Trustees President Edward Sampson reported a total series attendance of over 3,300, a 10 percent increase relative to the previous year.

Appointments



Richard Anderson

Richard Anderson has joined Rodgers Organ Sales of Hillsboro, OR, as sales manager responsible for pipe organ, electronic organ and keyboard sales to churches and homes in northern Oregon and southwest Washington. Previously Anderson spent 16 years with Rodgers Organ Company, later

Rodgers Instrument Corporation, Hillsboro, in various marketing and sales positions including 4½ years as Rodgers' director of marketing. Rodgers Organ Sales represents Rodgers Classic Organs, Rodgers Classic Keyboards, and pipe organs in Oregon and Washington. The Rodgers dealership is owned by Patrick and Dianne Phaneuf of Beaverton, OR.



David Burton Brown

David Burton Brown has been named Director of Music Ministries at St. James Episcopal Church, Birmingham, MI. Dr. Brown assumed this position following a 41-year tenure of former organist/choirmaster, Kent McDonald.

David Brown has served parishes in Pennsylvania, Indiana, New Jersey, Tennessee, and Germany, and most recently was Interim Organist/Choirmaster of First Presbyterian Church, Philadelphia. He will be responsible for all organ playing at St. James, three of the four parish choirs, and a concert series.

Brown was educated at Westminster Choir College, Princeton, NJ, and Indiana University, Bloomington, IN, and has recently completed a year's sabbatical in Hamburg, Germany where he studied organ with Heinz Wunderlich and conducting with Roland Voigtlander. While in Germany he was Kirchenmusiker (organist/choirmaster) of Emmauskirchengemeinde in Hamburg, and played many recitals in Germany, Denmark and England.

St. James has a well-established ministry through music, with an RSCM-affiliated graded-choir program, a professional parish choir, and special musical events through the church year.



Barbara Harbach

Barbara Harbach has been appointed Professor of Music at Washington State University, Pullman, WA, where she will teach organ and harpsichord, performance practice, and music theory. Harbach is a graduate of Penn State, Yale, and the Eastman School of Music. A specialist in contemporary organ and harpsichord music, she has recorded compact discs with Gasparo Records, Kingdom Records, and Albany Records. She is also involved in the research, publication, and recording of

music by women composers, especially from the 18th century. An active composer, Harbach has written over 100 choral anthems and keyboard works. Harbach records and performs throughout the country, with upcoming performances at the Redlands Organ Festival and the AGO National Convention in Atlanta.

Dr. Harbach also assumes responsibilities as Organist and Director of Music at Trinity Lutheran Church in Pullman where she will conduct the adult and youth choirs.

Here & There

Gerald Bales' *Elegy for Trumpet and Organ* was given its Canadian premiere by organist Paul Merritt and trumpeter Larry Larson at First-St. Andrew's United Church, London, Ont., September 29. *Elegy* was commissioned by Richard Proulx and Larry Larson, who together played its world premiere in Chicago in January, 1991.

Bales' *Eclat for Large Orchestra* was performed at the University of Western Ontario (London, Ont.) October 26. The University Symphony Orchestra was conducted by Jerome Summers.



Diane Meredith Belcher

Diane Meredith Belcher played her 1990-91 season in a "great way:" her recitals in Atlanta, Carbondale, IL, Chicago, Memphis, Greenville, SC, Little Rock, and Minneapolis were all played while "great with child." The 10-lb. bruiser, James MacGregor Ayer, arrived on May 27 to proud parents Diane and John Ayer. Ms. Belcher also managed to accompany and sing in Ayer's new Pro Organo release with the Memphis Boychoir (*What Sweeter Music*), recorded just one month before the birth. This season baby James will be traveling to Clarksville, AR; Chattanooga; Ursinus College, PA; Jacksonville, FL; Washington, DC; Columbus, OH; Akron, OH; Newark, NJ; and Charleston, WV, for his mother's recitals. Inquiries for the 1992-93 season should be addressed to Julie Lang, personal manager, 340 S. Reese, Memphis, TN 38111; 901/327-2417.

This past fall, Delores Bruch, professor and chair of the organ department at the University of Iowa, continued her involvement with historic organs. September 9 she played a program of solo and chamber music by Mozart at Zion Lutheran Church, Iowa City; organ by George Stevens (1853), renovated and rebuilt by A. David Moore (1976). On September 15, Dr. Bruch played music of Franck on the 1883 Moline organ at St. Mary's Catholic Church, Iowa City. The organ is the only extant 3-manual instrument by Moline, and was restored by Michael Quimby. October 20, she played the dedicatory concert on an early 20th-century Felgemaker, which was refurbished and moved to St. Wenceslaus Catholic Church, Iowa City, by Quimby Pipe Organs. And November 17, Bruch

played the dedicatory concert at Unitarian Universalist Society, Iowa City; organ by Felgemaker (1908), refurbished by John Bixler and Vince Gilbert. In addition, Dr. Bruch chaired a panel on September 22 at the centennial celebration of the Schuelke organ (1891) in St. Boniface Catholic Church, New Vienna, IA.

Volume II of *Pulling Out All the Stops* is now available. Written and illustrated by Catherine Fischer, the book is a "humorous look at the pipe organ." \$5.50 from C. Fischer, P.O. Box 9051, Pittsburgh, PA 15224.

Bainbridge Records has announced the release of *The Christmas Album* by the late Virgil Fox. This original Command Records Classic was recorded at the Church of St. Paul the Apostle in Manhattan in 1965, and includes *The First Noel*, *In dulci jubilo*, *I wonder as I wonder*, *The Virgin's slumber song*, *Vers la creche*, *I saw three ships*, *God rest ye merry, gentlemen*, *Divinum Mysterium*, *O holy night* and *Variations on 'Adeste fideles.'* For information: Bainbridge Records, P.O. Box 8248, Van Nuys, CA 91409-8248; 213/476-0631.



Michael Gailit

Michael Gailit of Vienna, Austria, makes his sixth tour to the United States in January/February 1992. During the tour, he will perform again the complete piano and organ works by Julius Reubke in one program (*Mazurka*, *Scherzo* and *Sonata* for piano; *Trio* and *Sonata* for organ), this time at the Sixth International Organ Festival at the University of Redlands, CA (January 20-22). On this occasion, he will also give a lecture on Reubke and the structure of Reubke's organ sonata, the *94th Psalm*. Gailit's tour also includes appearances with music by J.S. Bach, F. Schmidt and F. Liszt at Pittsburgh Cathedral, PA (February 4) and Baylor University, Waco, TX (February 11). A member of the faculty of the Vienna Academy of Music, Gailit has performed in the U.S. since 1984 and is represented by Concert Artist Cooperative.

David A. Gell marked his 30th anniversary year as a church musician with a recital of Dutch organ music on November 3 at Trinity Episcopal Church, Santa Barbara, CA. The Santa Barbara Boys Choir sang the service of Evensong following the recital. Born in Calgary, Alberta, Canada, Mr. Gell moved to southern California, where he began studying organ at the age of 14. He continued studies at Azusa Pacific University, New Orleans Baptist Theological Seminary, the University of Hawaii and the University of California at Santa Barbara. The anniversary recital included music of Sweelinck, Van Noordt, Kee, and Zwart.

Compositions of James McCray were featured in a faculty recital at Colorado State University October 8. Works included *Cold Blows the Wind*, *Laudate Dominum*, *Sonne of God*, *Unto Thee*, *Winds Through the Olive Trees*, *Love Is*, *Nocturne in a Deserted Brickyard*, *Set*

Me As a Seal, I Was Glad, There is No Rose, Nowell, Nowell, A Child Said, and A Jubilant Song. Performers included Colorado State University's Women's Choir, John Lueck, director; Hope Mitchell, flute; Stephanie Bennett, piano; Janine Ross, conductor; Lisa Bryan, piano; June Bowser, soprano; James McCray, piano; Virginia Runyan, mezzo-soprano; Girls' 21 of Cherry Creek High School, Charlotte Adams, director, Nancy Diel, accompanist; and Allison Russell, oboe.



Former students of Emmet Smith at 40th anniversary celebration

performed on the 110-rank Aeolian-Skinner organ at the RLDS Auditorium in Independence, MO. The recordings are available from Herald House 1-800/767-8181, and Gothic Records 1-800/735-4720.

On October 7 and 8, many former students and friends of Emmet G. Smith gathered on the campus of Texas Christian University in Fort Worth, TX, to celebrate the beginning of Mr. Smith's 41st year as instructor of organ at TCU. Smith now holds titles of Professor of Organ and Church Music, University Organist, as well as the distinguished chair as Herndon Professor of Music at TCU.

Emmet Smith began teaching organ at TCU in 1951. He has taught hundreds of students during the past four decades and holds the distinction of having had 12 students win Fulbright awards for study abroad, in addition to numerous other international scholarship winners amongst his students.

More than 90 former students attended this two-day celebration, coming from all parts of the United States and from Canada. Smith was presented with a computer, as well as an original, commissioned calligraphic work of art, and given a scrapbook of memorabilia sent by students and friends. The picture was taken around the organ console in TCU's Ed Landreth Hall, and includes some of the former students with their teacher.

Organizers of the event were Betty Boles, Larry Peterson, and Mark Scott.

Michael Stairs is featured on a new CD recording, *A Longwood Gardens Christmas*, Longwood Gardens Organ, volume 3. The disc includes 19 carols, sacred and secular, played on the 1930 Aeolian/1958 Moller organ at the Longwood Gardens. DTR9102CD. Available from DTR Co., 14 Station Avenue, Haddon Hts., NJ 08035-1456; 609/547-6890.

Gothic Records has released two new compact discs featuring Frederick Swann and the Choir of the Crystal Cathedral: *O Magnify the Lord* (G-49048) includes the choir, organ and carillon in works by Swann, Knox, Whipple, Hebble and DeVos. *Four Masterworks for Organ* (G-49049) includes the *Sonata in F Minor*, Mendelssohn; *Passacaglia and Fugue*, S. 582, Bach; *Choral in E Major*, Franck; and *Introduction, Passacaglia and Fugue*, Wright. CD \$16.98 plus postage; cassette \$8.98

plus postage: Gothic Records, P.O. Box 1576, Tustin, CA 800/735-4720.

In July and August, James Welch toured Switzerland in a series of concerts and recordings. On July 26, he was the concluding artist for the 29th Annual International Festival of Organ Music in Magadino, in the Canton of Ticino, near Locarno on Lake Maggiore. Held on the Mascioni organ at the Parish Church of San Carlo in Magadino, the festival featured organists from Switzerland, Germany, Poland, Italy, and the US. On July 30 he made a recording for Swiss Radio (DRS) on the 1987 Kuhn organ at St. Paulus Church in Basel. The all-American program consisted of works by Hewitt, Buck, Purvis, Albright, Sousa, and the European premiere of Franklin Ashdowns "Fanfare-Trumpet Tune." The program is being aired this fall on Swiss radio. Concluding the tour on August 4 was a recital at the LDS Church in Winterthur.

The Cathedral Choral Society (Washington Cathedral) has announced the winner of its second National Young Composer's Contest for a Christmas choral composition. He is Cary Boyce, age 35, Associate Instructor and third year doctoral student in composition at Indiana University School of Music in Bloomington. The anthem is an a cappella setting for large chorus of the Magnificat antiphon, *Hodie Christus Natus Est* (Today Christ in born).

Boyce, a native of Santa Rosa, CA, holds the MMus in composition from North Texas State University, and is an active performer, conductor, tenor soloist, and pianist for several ensembles including Pro Arte at Indiana and Collegium Musicum at North Texas. He has studied composition with Martin Mailman, Eugene O'Brien, and currently, Claude Baker.

The three judges were Dr. Richard Wayne Dirksen, whose history as artist, composer, organist, choirmaster, conductor, teacher and Canon Precentor at Washington National Cathedral spanned forty-nine years; Dr. Robert A. Harris, Professor of Conducting and Director of Choral Organizations at the Northwestern University School of Music in Evanston, IL; and Bertha Terry Donahue, violist and composer of numerous choral and instrumental compositions. Eighteen entries from ten states, the District of Columbia and Canada were considered.

Close second and third place choices

were Brian Nathan Fairbanks of Seattle, WA, and Gary Patrick Davison of Dallas, TX.

First place winner Cary Boyce was awarded a one thousand dollar prize. The competition is part of the Cathedral Choral Society's 50th Anniversary celebrations, and follows in the Society's tradition of being a showcase for young soloists and composers. The winning work will be premiered at its annual Joy of Christmas concerts on December 14 and 15.

On September 28, Washington National Cathedral held its first open house after the completion of the cathedral. Master carver Vincent Palumbo demonstrated the stone carver's art; Cathedral Carillonneur Edward Nassor presented demonstrations of the carillon; performances took place by the Renaissance Dancers and by Ironweed, a local group featuring hammer dulcimer and guitar music; the great organ was played; a king was on hand to "knight" children at the popular Medieval Workshop; and it was the only day in the year when the public was invited to climb the Gloria in Excelsis Tower, which houses the cathedral's bells.

The 58th annual Los Angeles Bach Festival took place at First Congregational Church, October 18-27, Thomas Somerville, artistic director. This year's festival included concerts by Peter Hurford, Igor Kipnis, and the Bach an' All Chamber Ensemble, and a performance of the *Mass in B Minor* by the festival chorus and orchestra.

House of Arts has introduced "The Music Organizer." Designed to store a large collection of music, The Music Organizer is made with birch veneer and solid birch trim. The tall, slender design takes up a small amount of floor space. The base measures 15½" x 11¼"; height is 57¼"; 25 storage levels; choice of finishes: satin black, honey maple, walnut, cherry, or natural for \$365; unfinished \$335. House of Arts, 282 Stepstone Hill Rd., Guilford, CT 06437; 203/458-2533.

VQR Digital has announced the release of three new recordings. *A Child is Born: Christmas at the National Shrine of the Immaculate Conception* (VQR 2021) features the Shrine Choir with Leo Nestor, director of music, and Robert Grogan, organist. *Ave Maria* (VQR 2041), with Sue Ann Pinner, soprano and director, highlights the historical progression of sacred music in the Roman Catholic Church, most specifically, Marian music. *The Wind of Heaven* (VQR 2051) includes sacred choral music by K. Lee Scott with the Lee Scott Singers, directed by the composer, Sue Mitchell Wallace, organ, Henry Rubin, violin. Available in compact disc (\$15.95 plus \$1.50 P&H) and real-time cassette (\$9.98 plus \$1.50 P&H). For information: VQR Digital, P.O. Box 302, Needham, MA 02192; 617/444-8687; fax 617/444-9812.



John Obetz

RBW Records announces the release of *Auditorium Organ Christmas Encores* featuring organist John Obetz.

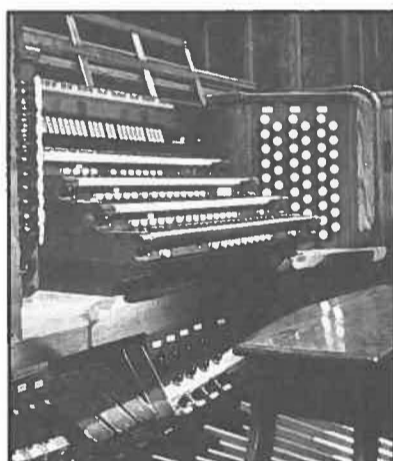
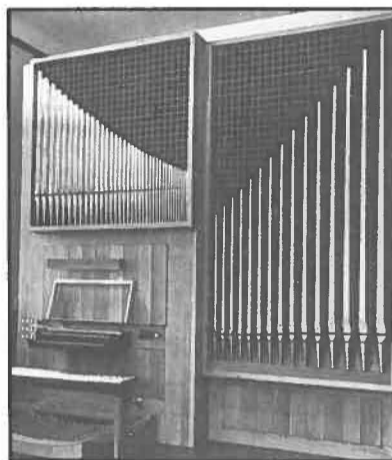
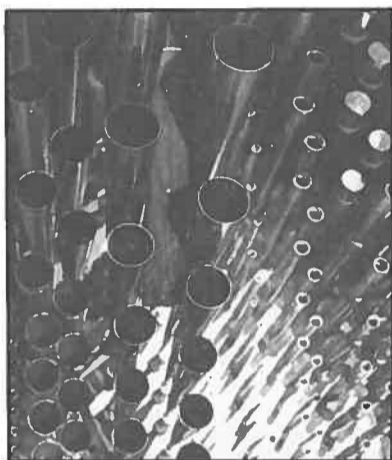
For his first digitally recorded Christmas CD and cassette, Dr. Obetz has chosen pieces that have proven to be audience favorites over the years he has produced his weekly radio program, *The Auditorium Organ*. Nine of the 22 selections are familiar carols, and another nine are arrangements of carols reflecting the musical traditions of America, Austria, Belgium, England, France and Germany, and representing styles ranging from the 18th to the 20th centuries. This is Obetz' second CD to be recorded in Stereosurround, and is

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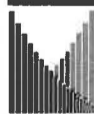
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Carillon News by Brian Swager

Composition competitions

The Guild of Carilloners in North America has announced a competition in the interest of encouraging new works composed expressly for the carillon. Works must be between four and ten minutes' duration and must be submitted by January 15, 1992. First prize is \$800, second is \$400, and winning pieces will be premiered at a congress of the GCNA. Complete regulations are available from John Gouwens, Attn Composition Competition, CMA Box 133, Culver, IN 46511.

The Belgian Carillon School has also announced a carillon composition contest. The winner will be awarded the Jef Denyn Prize, 30,000 Belgian Frank, and the composition will be featured as the obligatory work in the 1993 Queen Fabiola International Carillon Competition. Two other prizes may be awarded in this category for virtuoso works, and a second category is reserved for pieces based on an old folk song or the like. Compositions must last between six and seven minutes, and must be submitted by March 31, 1992. Complete information and regulations are available from the school at Fred. de Merodestraat 63, 2800 Mechelen, Belgium.

Japan discovers the carillon art

The carillon, as an instrument, is

relatively new to Japan. The first came in 1985 as a gift from the Flemish government on the occasion of the city of Osaka's 400th anniversary. In 1988, a 25-bell automatic carillon was made for the city of Nagoya. Next in line was Itami, with a carillon that is playable manually from a baton-type keyboard.

A new 50-bell carillon was delivered by the Royal Eijsbouts Bellfoundry of the Netherlands to the Shinji Shumeikai, an esoteric school in Shigaraki (Shiga), Japan. The carillon, with a burden of 8,000 lbs., was installed in an elegant, white, 200-foot tower designed by the famous Chinese architect I.M. Pei. The tower stands near a temple on the campus which is situated in the center of a nature reserve and surrounded by a mountainous landscape. Eight gigantic sculptures—reminiscent of the Easter Islands—loom over visitors, who are invited to partake in the traditional Japanese purification ritual at a sparkling waterfall. Given this setting, the crystal clear sounding bell tones whirling down from the sky have inspired the Japanese to name the instrument "Joy of Angels."

Jo Haazen, director of the Royal Belgian Carillon School and Mechelen City Carillonneur, played the dedicatory recital on December 23, 1990 for no less than 15,000 enthusiastic listeners.

Music for Voices and Organ by James McCray

Music with additional solo instruments (Flutes and Trumpets)

The Spirit of the Lord came upon Gideon, and he blew a trumpet.
Judges 6:34

The flute is not an instrument which has a good moral effect: it is too exciting.
Aristotle, *Politics*

The two most common instruments added to choral singing, especially in church, are probably the flute and the trumpet. They provide very different moods. The flute, quite often, is a gentle addition that flows into the music and adds a passive or haunting quality; it

blends well with the voices and/or organ. The trumpet tends to be used with a stronger, bravura style. It is majestic or festive, and has the tendency to overpower a choir unless the performer is very sensitive to the situation.

Both instruments have numerous players, and usually can be found in abundance in most congregations. There are many settings and arrangements which use these solo instruments with choirs. What makes these instruments used so frequently? It might be their immediacy. A survey of any public school band program will reveal that these are popular instruments. Although they are not considerably easier to play than most other band instru-

ments, they are easier than some. Band directors often have to coerce students into playing instruments such as the tuba, the baritone horn, the bass clarinet, etc., but with the flute and trumpet, it sometimes is a matter of trying to discourage students from taking them. At our annual summer music camp for students age 12-18, we have more flute players register than all of the other woodwind instruments combined! And, in the brass area, the trumpets almost have the same situation although the total number of brass is lower than woodwinds.

Do people choose flute because it is easy to carry? Maybe. It is more likely that it is relatively inexpensive, easily learned, has a place of prominence in both band and orchestra. The trumpet tends to be a hero instrument, and its music has a flashy character that is especially attractive to boys. Nevertheless, whatever the fascination, composers use these two instruments with great frequency in both sacred and secular works. The body of literature available to conductors is considerable.

With lots of music and players it is only natural that church choirs should program this material with some degree of frequency. The addition of these popular instruments can create a distinctly new mood for a service, and with limited rehearsal, they quickly can be integrated into the music. Also, since there is a massive amount of solo/keyboard literature for them, it is easy to also use them for an offertory on that same service day, which gives yet another color of sound to the service. Even performing a simple hymn setting on one of the instruments can be effective. Choose a common hymn, let the soloist play the melody, give the organist an opportunity to play the second stanza with some "additional" improvisation if possible, and return the solo instrument for a third verse. Simple, instantaneous offertory music that will please the congregation.

The music reviewed this month features these two common instruments with choral/keyboard settings. Have a Happy 1992. Next month will begin the reviews for the Lenten/Easter season.

Trumpet music

God is my rock, Allen Pote. SATB, keyboard, and optional trumpet, CPP/Belwin Mills Inc., BSC00131, \$1.10 (M-).

Based on Psalms 62 and 90, this fast, driving setting has many modulations as the verses unfold. The trumpet part is different from the keyboard music,

and is a vital part of the music's spirit. At times the choir moves into unison and two-part music; the last verse treats the soprano line as an obbligato which doubles the trumpet before returning to the opening material. Keyboard material is easy with some polychords in the left hand that require all five fingers. The choir and congregation are certain to enjoy this one. The trumpet (B^b) music is on the back page. Highly recommended.

Let all the people praise thee, Natalie Sleeth. Two parts (any combination), keyboard, and trumpet, The Sacred Music Press, S-474-3, \$1.10 (E).

This is one of the Sleeth anthems that has a lively rhythmic accompaniment, easy singing for the voices, and involves the congregation in a familiar tune. In the middle they join the choir on Croft's famous St. Anne (O God Our Help), while the choir sings in four parts (optional), or in unison with the keyboard playing their SATB parts as accompaniment. At the end, the dancing, rhythmic opening returns and builds to a joyous, loud closing. The trumpet is also on a separate back page. A sure winner.

O day of rest and gladness, Johann Steurlein (1546-1613), arr. by S. Drummond Wolff. SATB, organ, and trumpet, Concordia Publishing House, 98-2907, \$1.00 (M).

The trumpet is soloistic, but not difficult. Each of the verses sung by the choir has a different setting but retains the basic hymn tune; some have contrapuntal lines, but generally a homophonic texture prevails. The accompaniment is chordal and provides a solid support for the singers. This is a useful anthem that has vigorous energy and good part writing. The trumpet part is on the back cover.

I will exalt you, Peter Mathews. SATB, organ, and trumpet, Morning Star Music Publishers, MSM-50-7003, \$1.50 (M+).

The trumpet music is busy at times, with a recurring triplet motive that is used throughout; there are a few high notes, but all are well within the ability level of an average player. This anthem has depth, good craftsmanship, and is something that will take a bit of work to perform. Sections are exposed, and the organ writing, on three staves, is also soloistic. The music has quality and a freshness without being highly dissonant. There are several sections with varying tempi in the 16 pages of music. It will need a solid choir, and will be suitable for a festive, special occasion. Good writing.

Day by day, Jonathan Willcocks. SATB unaccompanied, with trumpet, Roger Dean Publishing Co. of Lorenz, HRD 322, \$1.10 (M+).

Using the celebrated St. Richard of Chichester text popularized in the 1960s Willcocks has created a sensitive, mildly dissonant anthem that, at times, is contrapuntal. The trumpet here remains quiet and its fanfare passages, which are interspersed throughout, create a different quality at the soft level. The slow tempo and interesting harmonies combine into a thoughtful setting. ▶

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Flute

Amazing grace, arr. William D. Hall. SATB, flute, and piano, National Music Publishers, WHC 25, no price given (M-).

Hall suggests that the flute part could be whistled; its music is a gentle, folk-like tune that is heard as a solo with the keyboard and as a countermelody to the singing. There is one brief section for unaccompanied two-part women that leads to a section for two-part men with accompaniment. The familiar tune is always present throughout the verses. Attractive setting, and useful for young voices as well.

Journey of faith, Robert A.M. Ross. SATB, organ, flute, and optional congregation, Theodore Presser Co., 312-41561, \$.90 (E).

Most of this setting is in unison. The music has quiet, flowing lines that are chant-like, and the text tells a story. The organ is on two staves with registration suggestions. There is an ethereal quality to the music; often the organ holds chords for several measures while the voices and/or flute weave above it. The last verse has a four-part unaccompanied choral setting that then ends quietly with the organ and flute. Lovely, easy music.

Not unto us, O Lord, Richard Wienhorst. Unison, keyboard, and flute, Augsburg Fortress Publishing, 11-4690, \$.80 (E).

Using a fragment of Psalm 115, this setting could be sung by a soloist or unison choir. Much of the three-page setting is for flute and keyboard. The music is quite easy, especially the keyboard; the flute has a modal, tuneful theme with notated ornamentation which is later reflected in the vocal line. Simple, charming music.

Sheep may safely graze, J.S. Bach (1685-1750), arr. by James Winfield. SATB, 2 flutes, and organ, Somerset Press of Hope Publishing Co., MW 1244, \$1.10 (M).

This arrangement of the popular movement from Bach's Cantata 208 (Hunt Cantata) gives the flutes the flowing melodies. The keyboard material is considerably easier than the original, and the chorus sings the typical homophonic music; later the text paraphrases the 23rd Psalm. There is repeated material and a coda. Easy enough for most church choirs, and a setting to show off two fine flute players whose music sounds more difficult than it is.

This child of ours, Paul D. Weber. SATB, organ, and flute, Augsburg Fortress Publishing, 11-2532, \$1.00 (M-).

The Jaroslev Vajda text is appropriate for a child's Christening, and concerns what parents do in raising a child. The words are very sensitive and touching. The flute part often plays very high, and has a busy part with changing articulations. Much of the choral music is in unison with the second verse in a four-part unaccompanied setting at a faster tempo. Lovely music that, if used for Baptisms/Christenings, will certainly speak to the tender feelings of the parents and the congregation.

New Recordings

Christmas at York Minster. The Choir of York Minster; Philip Moore, Organist and Master of Music; John Scott Whiteley, assistant organist. York Ambisonic CD 846 (compact disc DDD). Stereo/Ambisonic UHJ surround sound. TT 56:26.

John Goss: *See amid the winter's snow*; Lennox Berkeley: *I sing of a maiden*; William Mathias: *A babe is born*; John Gardiner: *Tomorrow shall be my dancing day*; Praetorius/Moore: *I sing the birth*; Peter Warlock: *Benedicamus Domino*; Scheidt/Willcocks: *A child is born in Bethlehem*; Cornelius/Atkins: *The three kings*; Traditional Car-

ols: *We've been awhile a-wandering; Away in a manger; I saw three ships; O come, o come Emmanuel; A great and mighty wonder; O little town of Bethlehem; Unto us a boy is born*; Organ Solos: Henri Mulet: *Noël*; Edouard Commette: *Offertoire sur des Noël's*; John Ireland: *The holy boy*; Louis Vierne: *Carillon de Longpont*.

Listeners wanting just one seasonal sampler of British smells and bells in their record collection can find more attractive and evocative programs than this one from York; however, those of us who love this repertoire can happily add this disc to the stack in spite of its flaws. The York Minster choir has neither the musical discipline nor the perfect blend of more frequently recorded English cathedral choirs. The boys produce a keen, well-projected sound some people may prefer to the flute-like quality of, say, King's College or Christ Church, Cambridge. The high points of this generally understated program are the anthems by Berkeley, Mathias, Gardner and Warlock. Assistant organist Whiteley ends the disc with an attractive reading of the Vierne *Caril-*

lon. Ambisonic surround-sound reproduction requires a special decoder as well as a second amplifier and set of speakers. Conventional stereo playback gives a multi-miked image with close-focus for choral detail and a surrounding haze of reverberation. The organ speaks from far away. Further comments on Ambisonic sound will have to wait until Santa brings this reviewer a new sound system.

—Randy L. Neighbarger
Chapel Hill, NC

Candlelight Carols. The Choir of Trinity Church, Boston, with brass, timpani, flute, and organ, in a program of Christmas carols conducted by Brian Jones. London 430 456; compact disc and cassette.

Trinity Church is one of Boston's oldest Episcopal parishes, with a venerable musical tradition. Brian Jones, director of music and organist at Trinity since 1984, is only the latest in a long line that includes such figures as William Selby, James Hewitt, and Horatio Parker. Jones is also in his 25th season

as director of the Dedham Choral Society. The results of his labors are on display in *Candlelight Carols*, Trinity's new release for London/PolyGram Records. This album's nineteen holiday selections range across the repertoire, from the familiar—staples like the "Carol of the Bells" and "O Little Town of Bethlehem"—to several real finds.

One of these, Hugh MacKinnon's "Sleeps Judea Fair," is a tender, pensive setting that evokes Berlioz' "Shepherd's Farewell," from *L'Enfance du Christ*. The choir is stirring in the second verse's a cappella opening, and soprano Johanna Schlegel intones her brief solo with childlike innocence.

Also welcome are John Rutter's several compositions and arrangements featured here. "I Wonder as I Wander" sets soprano Anna Soranno's lush tones against the leaner sound of the chorus, while "Candlelight Carol" offers a striking obbligato by flutist John Ranck.

Striking as well is Richard Purvis' arrangement of "What Strangers Are These?," a traditional Scottish carol that captures the bone-weariness of Mary and Joseph as they seek lodging. Bari-



Choong Hyun Presbyterian Church in Seoul, Korea, is one

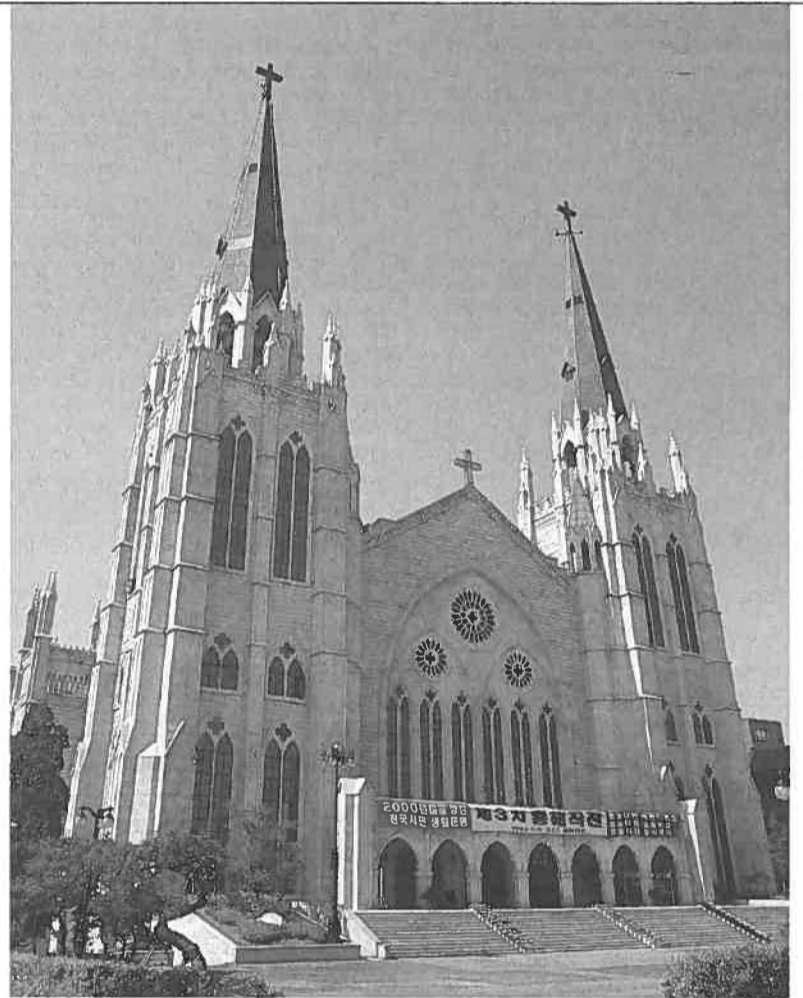
of the world's largest churches. The congregation numbers approximately 24,000. There are four services each Sunday, and many more during the week. The church has seven choirs, each with its own director and organist. Music is a vital part of its ministry. In the early 1980s, Choong Hyun broke ground on a magnificent new building. In the fall of 1983, the congregation purchased a large two-manual Allen Organ for its recently completed 2,000-seat chapel, where services were held as construction continued. In 1986, the congregation moved into its new sanctuary of more than 5,000 seats; and the search began for a large pipe organ. Representatives of the church and their consultants traveled around the world auditioning organs of many builders.

The church was prepared to commit whatever resources were necessary to get the best organ available. After three years of travel and evaluation, the search came down to one choice. The people of Choong Hyun purchased a second Allen Organ — a four-manual instrument of 107 stops. People who own Allens buy Allens. There is no higher endorsement for an organ.



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"And the end
of all our
exploring will
be to arrive
where we started
and know
the place for
the first time?"

—T.S. Eliot

tone Christopheren Nomura's atmospheric solo turn forms the hub of Herbert Howells' "A Spotless Rose."

Organist Ross Wood and a fine ensemble of percussion and brass players really deliver the goods in David Willcocks' flashy arrangements of "O Come, All Ye Faithful" and "Hark! The Herald Angels Sing." Wood makes the most of Trinity's wonderful Aeolian-Skinner organ in John Ferris' virtuosic arrangement of the old French carol, "Joseph est bien marié."

The engineering, by Bruce Humphrey, faithfully renders Trinity's famously resonant acoustic. Another nice touch is the cover art, which reproduces a splendid painting of Trinity Church and Copley Square in winter by Boston artist Thomas R. Dunlay. All in all, this is one of the most satisfying Christmas albums to come down the pike in a long time. It bodes well for further releases from London/PolyGram featuring Jones and the Trinity Church Choir that are reported to be in the works.

—George W. Harper

Great Music of Christmas. The Cathedral Choir, The Boys and Girls Choir, St. John's Cathedral, 1313 Clarkson Street, Denver, CO 80218. Donald Pearson, director. James Garvey, assistant organist. The Aries Brass Quintet and other instrumentalists. Cassette—\$8.95; CD—\$14.95.

Contents: *Hark the herald angels sing; It came upon the midnight clear; Lo, how a rose e'er blooming; Unto us a boy is born; Away in a manger; While shepherds watched their flock by night; A child is born in Bethlehem; The angel Gabriel from heaven came; The snow lay on the ground; A la ru; From heaven above to earth I come; 'Twas in the moon of wintertime; Angels we have heard on high; Joy to the world; O little town of Bethlehem; Lully, lullay; God rest you merry, gentlemen; Nova, nova; In the bleak midwinter; On this day; A stable lamp is lighted; Now greet the*

swiftly changing year; Silent night; Good Christian friends, rejoice; What child is this; O come, all ye faithful.

Organ: 1938 Kimball.

As Ray Glover says in the notes which accompany this recording, "Many of the settings are exactly as found in The Hymnal 1982 while others are enriched in anthem-like settings with descants, free accompaniments for organ and glorious arrangements for brass." There is a wide variety of sounds presented in these arrangements—from simple harmonizations to very festive settings. It is especially interesting when two different tunes are used for various stanzas of a particular carol. There is very interesting and colorful use of instrumentation and a cappella singing, including arrangements by the director himself. The choir exhibits good blend and enunciation. Perhaps more variety in dynamics and better musical phrasing would have made this a superb choral presentation as well as an excellent presentation of hymn singing. There is some attention to those details, but there could have been more.

This recording will give many ideas to choral directors and organists as they prepare music for their Christmas services. A lot of imagination and preparation has gone into the making of this recording that will be of immense interest to many.

—Dennis Schmidt, DMA
St. Paul's School
Concord, NH

Buxtehude Christmas Concert. McGill Chamber Singers and Collegium Musicum directed by Fred Stoltzfus, organ solos by John Grew. McGill Records 750029-2. Available from McGill Records, 555 Sherbrooke St. West, Montreal, Quebec, Canada H3A 1E3. No price given.

The disc, with over 73 minutes of music, offers six cantatas: *In dulci jubilo* (Christmas); *Wie soll ich dich empfangen* (Advent); *Wachet auf, ruft uns die*

Stimme (Advent); *Kommst du, Licht der Heiden* (Advent); *Das neugeborne Kindelein* (Christmas); and *Alles was ihr tut* (Epiphany). Between each cantata, John Grew, University Organist and Chairman of organ and harpsichord studies at McGill University, plays a Christmas or Advent chorale prelude. Two of these, the often played "Wie schön leuchtet der Morgenstern" and the less known, but more interesting "Gelobet seist du, Jesu Christ," are correctly referred to as choral fantasias in the accompanying notes.

The Collegium Musicum consists of two violinists, one violist, one cellist, and one organist, all of them using instruments constructed in the Baroque style. The organ is clearly a small positive. The cantatas range from just under seven to about twelve minutes in length and vary considerably in form, complexity, and mood. The first four are for three-part choir—SAB, SSB, ATB, and SAB respectively. Buxtehude's large output of cantatas is still too little known, and it is easy to forget that he was as important in the early history of the cantata as in the field of organ music. All the works on this disc are worth hearing often, but the real gem is surely *Wachet auf* with its infectious rhythms and expressive contrapuntal passages. This cantata deserves to be performed more frequently than it is, perhaps even instead of Bach's famous treatment of the same chorale.

The performers are all students or faculty members of the McGill Faculty of Music. There are seven soloists—four sopranos, one alto, one tenor, and one baritone. With the exception of the baritone Steven Lecky—an exception that has no apparent reason—all are members of the chorus. With the possible exception of Maria Ciccaglione, none of the solo voices are outstanding, but they are all pleasant and intelligently used; above all, the soloists are stylistically perfect.

The choir deserves nothing but praise. Stoltzfus obviously favors a clear, light tone, occasionally perhaps sacrificing richness of tone to clarity. The performances are buoyant and very stylish as well as technically sound and tonally impeccable. Some listeners may prefer a more robust approach rather than the chamber music effect achieved here. It is legitimate to wonder whether these performances would come across in the acoustically live but vast spaces of Buxtehude's home church, the enormous Marienkirche in Lübeck. One might add that the German diction is excellent and refreshingly free of the exaggerated sounds so often emitted by English-language choirs performing German texts.

John Grew plays the Beckerath organ of Queen Mary Road Church in Montreal. This instrument, installed in 1959, is regarded as the first modern tracker organ in Canada and it was the first Beckerath organ in the country. Grew makes excellent use of the reed and mutations stops available and gives restrained but convincing performances of five varied pieces. The several sections of the fantasia on "Gelobet seist du" are welded into a most satisfying unit. The organ sound is a delight in itself.

The accompanying booklet is a model. The cantata texts are given in the original and in excellent English and French translations. Conductor and

organist provide helpful notes on the music and, in the case of the organ works, some remarks about the registrations. The only possible complaint is that the organ specification is not given. However, the organ has been discussed in various publications, and the specification is fairly readily available.

Highly recommended on every count!

W.G. Marigold
Urbana, IL

Vocal Solos

Sateran, Leland B., *We Three Are One, a Wedding Song*, Art Masters Studio, Inc. \$1.25.

While one appreciates every attempt to lift sacred vocal wedding music out of its oft-maudlin habits, there are some more successful than this. Grace Jewel Jensen's text refers to a supreme being only in masculine pronouns and saccharine images. A vocal range of a 12th, including three octave leaps, are requirements which, if met, could be better applied to music of more substance.

Held, Wilbur, *Six Seasonal Solos*, Augsburg, \$8.00.

The inclusion of the duplicate accompanist's copy in the format (and price) is gratefully hailed. One selection is included for each of six liturgical seasons (Advent, Christmas, Epiphany, Lent, Easter, Pentecost). The texts are uniformly beautiful, although three have strong associations with other tunes. Vocal ranges within the octave, traditional harmony and technical simplicity suggest beginning soloists, or small-group unison singing, perhaps at home.

Tecson, Andrew, *Sing Unto the Lord*, Concordia 97-6042, \$6.00.

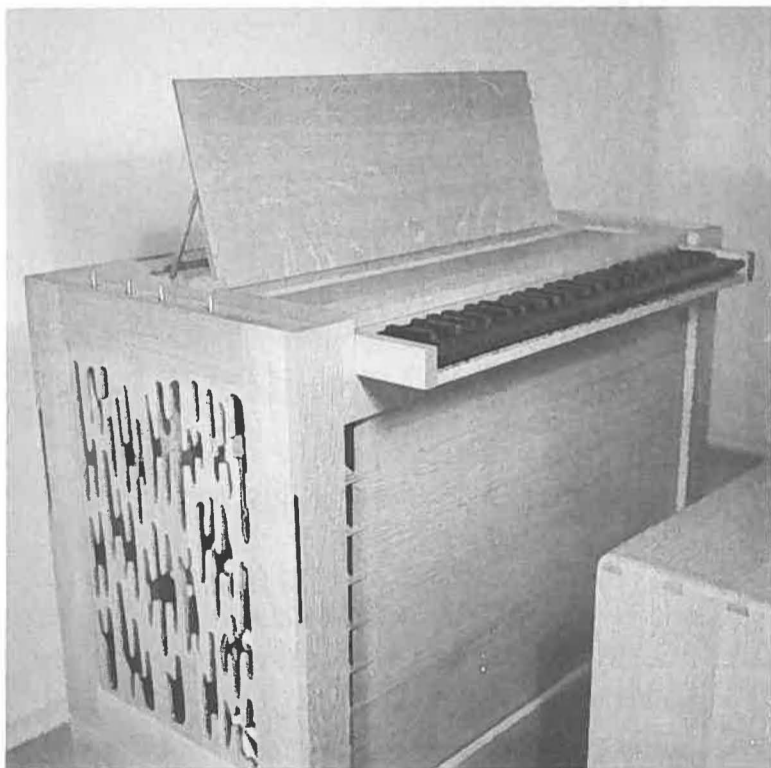
Again we acknowledge with thanks the two-copy format. This is a setting for solo voice (high) and piano (arrangement by Carolbeth True) in a jazz idiom. The text, by the composer, is based on Psalms 98 and 100. It is wonderfully expressive; the text-tune accents are exceptionally good. The middle section, exactly one-third of the piece, is for piano alone. Though the printed notes are quite adequate, the jazz chord symbols (Dmaj7, Bmi7, etc.) suggest that well-chosen improvisatory embellishments would be welcome. Sacred jazz this well-made could make believers out of some of our more conservative colleagues. It is worth a look!

—Scott Withrow
Central Congregational Church
Providence, RI

New Organ Music

The Organ Symphonies of Charles-Marie Widor (Belwin Mills/ CPP), vol. I—Symphonies I–IV; vol. II—Symphonies V–VIII, *Symphonie Romane*.

Many years ago, I played a recital which included a movement from Widor's *Symphonie Gothique*, and I well remember an organ enthusiast in the audience being particularly intrigued:



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before that concert, he sincerely believed that Widor had written only one symphony, namely the *Fifth*.

Well, Belwin Mills provides evidence that *Symphony V* was preceded by four others, and that more were to come. (One presumes that the ninth—the *Gothique* is some sort of black sheep, and, therefore, to be avoided, hence its non-appearance here.) The present two volumes are reprints, and, looking at the prices, are exceptionally good value: I remember buying most of my Widor symphonies in England and France (dreadfully expensive French copies) and, at that time, would have given my eye teeth for these two Belwin volumes.

Much fine research has been carried out into Widor and his music in recent years, notably by the American organist-scholar John Near. In particular, his doctoral thesis on Widor's life and work (Boston University, 1984) should be prescribed reading for anybody who plays the composer's music. Dr. Near is preparing the symphonies in a new scholarly edition (A/R Editions) which, one hopes, will become the standard version used by all performers in the years to come.

Although it cannot be denied that this edition is easy on the wallet, one must sound a fairly hefty caveat to the player in search of a reliable text from which to work. Widor himself published various editions of the symphonies, and rarely ceased to revise his work. This is particularly true of the first four symphonies: for example, *Symphony II*, which first appeared in 1872, acquires its *Salve Regina* nearly thirty years later in the 1901 edition, when the *Scherzo* from the same symphony is discarded. It is a matter of personal taste as to whether some of these changes 'improve' the symphonies: I have always felt that the *Salve* is a rather incongruous addition, although it would be perfectly at home in the more rarefied atmosphere of, say, the *Symphonie Gothique*, or the *Symphonie Romane*. Likewise, the removal of the dignified *Prélude* from *Symphony VIII* during the same period of revision is sad, especially since editions such as the present one fail to recognize that it ever existed: why not print it as an appendix?

Another problem with these reprints is the failure to correct errors (flats which should be naturals, naturals which should be flats, and so on) which seem to have been with us for many a year. Anybody wishing to learn *Symphony IV* will encounter this particular hurdle fairly soon. In addition, the print is not distinct, and often difficult to read. And the copies don't lie flat on the music desk—hardly 'user-friendly' to a player tackling the complexities of *Symphonie VIII*, for example.

The need for a good, legible, accurate edition of the Widor Symphonies—including movements excised from later editions, details of revisions, and a thorough preface—is long overdue: Dr. Near's *urtext* is awaited with bated breath. Although the present editions are flawed, they do contain some terrific music, music which has been subjected to scandalous neglect over the years. For the very fact that they exist, one should be grateful: how much of Widor's *oeuvre*—which cries out to be performed—is either unavailable, or accessible only through visits to certain libraries!

Bearing all this in mind, one perhaps should not dissuade those wishing to play Widor's organ symphonies from buying these editions as stop-gaps: keep an eye open for Dr. Near's forthcoming editions, and *do* read his dissertation!

—Mark Buxton
Toronto, Ontario

Peace Prelude, Joe Utterback. Jazz-muze 1991-003-01. \$7.50.

The subtitle of this composition reads: "An organ meditation on the beauty, quiet joy, and strength of peace." These adjectives then are described musically in this piece in sec-

tions marked "flowing, relaxed, introspectively," "very warm, rich, moving" and "full, loud, grand, expansive." The piece begins with a haunting melody which will be the main theme in all sections of the piece, first beginning ethereally in the manuals. Subsequent voices follow in imitative style and in inversion. The pedal then produces the same theme in augmentation in a different key. The feeling of a definite key center appears more sharply focused in the second section, as arpeggiated chords accompany the pedal melody. The third section begins with the same music as the beginning, only with a stronger registration and the pedal notes in octaves. The arpeggiation of the second section is taken up again in the right hand as the registration gets stronger and stronger. Big chords expanding outward from the center conclude the piece on a rather surprising E-flat 7th chord.

The piece is very well written and descriptive of the many sides and aspects of peace. It was composed during the time of the Persian Gulf War for a service which included Haydn's *Mass in Time of War*, and would make a good addition to any service or recital which concentrates on the theme of peace.

Tu es Petrus; Grande Pontificale pour Orgue, Roger Matton. Les éditions Ex Arte Enrg. No price listed.

This work was written by Canadian

Roger Matton to celebrate Pope John Paul II's pontifical visit to Quebec City in 1984. It is based on four principal themes: the antiphon "Tu es Petrus," the hymn "Veni Creator," the antiphon "Salve Regina" and a free invention on the word pattern "Tu es Petrus." Suggested registration for the piece is given at the end.

Fanfare- and toccata-like writing provides the bulk of the texture. This is a very captivating piece that will add an air of excitement to a festival service. The composer is fond of 9th, 11th, 13th, etc. chords, which are a big part of the homophonic sections. The contrapuntal sections may be a bit tricky, as each hand follows a different pattern in run sequences. It is a challenging piece, but well worth the time spent to learn it. It should be a hit.

Classical Keyboard Pieces for Beginners, compiled by Jacques Van Oortmerssen. Edition Boeijenga Sneek. Available from Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0C 1R0. US \$9.60, Canadian \$12.00.

The introduction states: "The pieces in this collection were written specifically for the musical education of beginners, and appropriate to all keyboard-instruments: piano, harpsichord, clavichord and organ." The pieces are taken from various published methods and collections. It could be compared to a

"John Thompson" graded method for keyboard. Usually there is one note per hand, although occasional duet and trio parts are written. The collection includes works by Christian Friedrich Ripper, J. C. (or C.P.E.?) Bach, Thomas Haigh and Samuel Arnold. The pieces are sonatinas, minuets and lessons. All are fingered.

This may be a good collection for early training of keyboard technique.

Sonata in Do Maggiore, Gioacchino Rossini. Boccaccini & Spada Editori, Roma (Theodore Presser Co., selling agent). No price given.

Although this composer, known for his operas, did not write many works for organ, this sonata was found in a non-autograph manuscript collection of works by several Italian composers. The style of the music is very simple, almost harpsichord-like in construction. The right hand has charge of the melody, with frequent arpeggiated chords, while the left hand usually plays two- or three-note chords to accompany. There is no pedal part, probably owing to the limited pedal of Italian organs of the time. This is a short one-movement sonata which gives an example of a very elementary style. Perhaps it is the work of a very young Rossini?

—Dennis Schmidt, DMA
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Organ Design

Based on Registration

Robert Noehren

There is a general notion in the organ world that organs designed by men with special knowledge reflect the taste of an organist, an organ builder, an organ expert, or even a committee. There is often the expectation that a new design will represent at least some originality and will not be exactly like any other. But shouldn't a new design be conceived as an instrument which will be ideal for the performance of certain organ music and/or function in the services of the Church?

Most designs today reflect the influence from some source of traditional organ building. While there is concern in general about how such an instrument will function, the design is rarely focused specifically on detailed registrations for actual performance, and one never hears of a design which has been based on a study of registration found in those scores of organ composers whose music is most often performed. Using such a procedure, a designer could simply draw up a list of registers and registrations to be found in organ scores, as the composer has planned and indicated them, much as he has scored the orchestration of a work written for orchestra.

There have been organ builders in the past who were especially concerned about the performance of music for the organ and tried to conceive of their instruments to serve such a purpose. Perhaps the most convincing example of this was Aristide Cavallé-Coll, who appeared in France during the middle of the nineteenth century. For 50 years, from 1840 to 1890, the course of organ building and organ playing in France was dominated by this unusual builder, who, during his lifetime, built some 500 organs and exerted a tremendous influence on music for the organ and the art of organ playing.

Cavallé-Coll conceived an instrument which has remained the inspiration for all the major French organ composers from César Franck to Messiaen. He created an instrument which, in the variety and disposition of its registers and divisions, became one of the most complete and practical mediums of expression in the entire history of the organ. Beginning with Franck, almost all the composers of French organ music throughout the nineteenth and twentieth centuries accepted Cavallé-Coll's conception of the organ as a practical model for their writing. Franck, almost at once, used his new organ at the Parisian Church of St. Clotilde, one of Cavallé-Coll's early instruments, as a model for the registrations he desired. It was a pattern which was to continue, sometimes in more and more detail, by many composers to follow who came under the influence of this unique conception.

It is possible then to study and come to a greater understanding of the general conception of this organ simply by following the music written for it and by discovering the registrations which the composers specified within their scores. Even after Franck and Cavallé-Coll had passed on, this organ remained a model instrument for composers who came later. Charles-Marie Widor, born in 1845, just as Cavallé-Coll was beginning his career, lived well into the twentieth century and, throughout his lifetime, found the Cavallé-Coll organ indigenous to his style. Louis Vierne and Charles Tournemire, both born in 1870, in similar fashion also used and specified their registrations for such an instrument. These composers indicated the registration for all their organ works just as thoroughly as it was necessary for them to orchestrate their works for the modern symphony orchestra.

The instrumentation characteristic of Cavallé-Coll began almost with his first organs. As he sought to increase the expressive possibilities of his organs, Cavallé-Coll also introduced the first serious use of an enclosed division, the Récit, and, during the years which followed, added a second and even a third enclosure in his larger instruments whenever that was possible. However, from the beginning, the pattern of his disposition of the manuals and registers remained similar throughout his career regardless of the size of the instruments, and he tended to create a standardized instrument reflecting the registrations of the composers who wrote for the instrument. For instance, one invariably finds four 8' flue registers consisting of a *montre*, *bourdon*, *gambe* and *flûte* to be basic to the Grand Orgue of every Cavallé-Coll organ of more than twenty registers.

Widor, like Franck, specified the registration of all his organ music to fit the instrumentation of the Cavallé-Coll conception. One finds in the movements of his symphonies the registrations he desires at the beginning and throughout the course of each work.

Likewise, Vierne, a pupil of Franck, specified the registrations in all his works for organ. In a study of his works we soon discover indications for a *Positif expressif*, and this tells us that, in the design of a comprehensive instrument, it is necessary to have at least two enclosures, one for the Récit and another for the Positif.

Charles Tournemire, another pupil of Franck and contemporary of Vierne, was even more precise in specifying registrations for his organ compositions. Tournemire was a successor of Franck as organist of the Church of St. Clotilde from 1898 until his death in 1937. During the course of his tenure there and at his instigation, an enclosure for the Positif and several more registers, typical of voices Cavallé-Coll developed and introduced into his later instruments, were added to the organ at St. Clotilde. His major work, *L'Orgue Mystique*, consisting of 51 suites written for the Sundays and feast days of the church year, requires an organ typical of Cavallé-Coll with two enclosures, the usual one for the Récit and another for the Positif. In all his organ scores, Tournemire refers to the manuals by using Roman numerals, and numbers them according to their location on the console: the bottom keyboard is I, representing the Grand Orgue, the next above is II, the Positif, and above is III, the Récit.

In a work for orchestra, it is necessary for the composer to determine the instrumentation he desires as he prepares the score, and for its performance, an orchestra will be assembled containing all the instruments which his score requires. Somewhat in the same fashion, it should be possible to have organs which contain all the registers to be found in the scores of Franck, Widor, Vierne, Tournemire, Alain and Messiaen. It should then be possible to draw up a disposition for an organ by assembling all the registers identified in these scores

Figure 1

I (<i>Grand Orgue</i>)	Great Organ.	Basson	Fagotto.
II (<i>Positif</i>)	Choir.	Hautbois	Oboe.
III (<i>Récit</i>)	Swell.	Cor anglais	English horn.
I, III	Swell to Great.	Trompette	Trumpet (Cornoepen).
I, II	Choir to Great.	Clairon	Clarion.
II, III	Swell to choir.	Bombarde	Trombone 16', — or (Tuba magna).
I, II, III	Swell and choir to great.	Anches	Reeds.
Tirasse I	Great to Pedal.	Octavin	Harmonic Piccolo 2'.
Tirasse II	Choir to Pedal.	Nazard 2 2/3	Twelfth 2 2/3.
Tirasse III	Swell to Pedal.	Plein-Jeu	Mixture.
Quintaton	Quintadena.	Tierce 1 3/5	Tierce 1 3/5.
Bourdon	Stopped diapason.	Cornet	Cornet.
Flûte	Flute.	Doublette 2	Fifteenth 2'.
Montre	Open diapason.	Quinte 2 2/3	Quint 2 2/3.
Prestant	Octave 4'.	Septième	Septieme 1 1/7.
Salicet 4	Violina 4'.	Piccolo 1	Piccolo 1'.
Salicional	Salicional.	Fourniture	Mixture.
Dulciana	Dulciana.	Mixtures	Mixture.
Gambe	Viol di gamba.	Petites mixtures	Soft mixture.
Violoncelle	Cello.	Anches préparées	Used only in french organs.
Soubasse	Bourdon 16'.	Boite fermée	Swell-box closed.
Contrebasse	Diapason 16'.	Boites ouvertes	Swell-boxes open.
Cor de nuit	Gedeckt 8'.	Boite mi-ouverte	Swell-box half open.
Fonds	Foundation stops.	Boites mi-ouvertes	Swell-boxes half open.
Unda Maris	Unda Maris.	Octave grave	Sub-octave.
Voix céleste	Vox angelica.	Octave aiguë	Super-octave.
Voix humaine	Vox humana.	M. D.	Right hand.
Clarinet	Clarinet.	M. G.	Left hand.
Cor de basset	Corno di bassetto.		

Figure 2. Franck: *Prélude, Fugue and Variation*

GRAND ORGUE	POSITIF	RECIT	PÉDALE	
	Flute 8'	Bourdon 8' Flute 8' Hautbois 8'	Flute 16' Flute 8' Flute 4'	REGISTRES
Fonds 16', 8', 4'	Fonds 16', 8'	Fonds 8', 4' Anches	Fonds 16', 8'	ENSEMBLES
II - I III - I (Fugue)	III - II (Fugue)		Tirasses (Fugue)	ACCOMPLISSEMENTS


and arrange them over the several manuals and pedal in the traditional form, just as the various instruments of the orchestra are identified and assembled on stage for performance. In fact, it would seem that Tournemire anticipated such a plan, for he has provided an Index in the preface to his suites of *L'Orgue Mystique* which indicates all the registers he has specified throughout his scores (Figure 1).

To prepare a disposition for such an organ, an open plan with columns representing each of the various manual and pedal divisions may serve to assemble all the registers from the organ scores. These columns may be divided into three parts, with individual registers to be placed in the upper compartment, choruses of registers in the second compartment, and couplers in the lower compartment. By using the Index of Tournemire as his scores are studied, it is possible to confirm in which division each register belongs. After completing these lists, the individual registers which comprise the various choruses or ensembles can be itemized.

Beginning with the larger movements from the symphonies of Widor and Vierne, it is possible to determine first how the foundation stops and mixtures will be assembled on the Grand Orgue, Positif, Récit and Pédale organs. This may be followed by a study of the choruses which comprise the anches or reeds: the bombards, trompettes and clairs, according to their placement on the various keyboards.

The identification of the various registers, ensembles and couplers can be determined by a study of the various scores in detail with the Index of Tournemire to be used as reference.

We may begin, for example, with one of the various works for organ by César Franck, such as the *Prélude, Fugue and Variation*. For the *Prélude*, we discover that Franck indicates a bourdon 8', flûte 8' and hautbois 8' to be played on the Récit; for the left hand a flûte of 8' to be drawn on the Positif; and in the Pédale flûtes of 16' and 8' pitch. These registers may accordingly be entered in the upper compartments of the master plan (Figure 2). Following the *Prélude* there is a short interlude and now appear indications of registers as a group or ensemble. Here Franck indicates fonds at 8' and 4' on the Récit, fonds 16' and 8' on both the Positif and Grand Orgue and fonds 16' and 8' for the Pédale. These groups may be placed temporarily in the middle compartments of the appropriate columns. All manual and pedal couplers are drawn and these will be placed in the lower compartments. For the Fugue, Franck indicates fonds et hautbois 8' on the Récit; fonds de 8' on the Positif; fonds de 8' on the Grand Orgue; and fonds de 8' and 16' for the Pédale. At the beginning of the last line of the Fugue, fonds de 16' and its anches on the Récit are to be drawn. At the end of the Fugue, the player



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Figure 3. Tournemire: *L'Orgue Mystique*, Suite 33, Offertory (page 1)

Figure 3 shows the first page of the Offertory from Suite 33 of *L'Orgue Mystique* by Tournemire. The score is in 4/4 time, marked *♩ = 40 senza rigore*. It features three systems of music. The first system is marked *Boîtes ouvertes* and includes registration instructions: III Bourdon 8', Flûte 8', Voix céleste 8', Gambe 8'; II Bourdon 8', Flûte 8', Unda maris 8', Gambe 8'; I Bourdon 8', Flûte 8'. The second system is marked *ad libitum Boîtes fermées* and includes: Unda maris au II, Bourdon 16'. The third system is marked *a Tempo* and includes: II - Bourdon 16', + Unda maris. The score includes various dynamics like *legato*, *mf*, and *ff*, and performance markings like *Tirasses* and *Boîtes mi-ouvertes*.

Figure 4

GRAND ORGUE	POSITIF	RECIT	PÉDALE	
Bourdon 8' Flûte 8'	Bourdon 8' Flûte 8' Unda Maris 8' Gambe 8' Bourdon 16'	Bourdon 8' Flûte 8' Gambe 8' Voix Celeste 8'	Soubasse 16' Bourdon 8'	REGISTRES
				ENSEMBLES
II - I III - I			Tirasses	ACCOUPLLEMENTS

returns to the registration of the Prélude. (Throughout this work dynamic marks refer to use of the Récit louvres, and the player will at his discretion treat the opening and closing of the louvres accordingly.)

We may look further to another example, page 4 from Suite 33 of *L'Orgue Mystique* by Tournemire (Figure 3, the first page of the Offertory), indicating every detail of the registration and expression. As noted, the registration for its performance calls for a bourdon 8', flûte 8', gambe 8' and a voix celeste 8' to be drawn on the Récit; a bourdon 8', flûte 8', unda maris 8' and a gambe 8' on the Positif; a bourdon 8' and flûte 8' on the Grand Orgue; and a soubasse 16' and bourdon 8' for the Pédale. At the beginning of the first line a bracket indicates that all three manuals are to be coupled and that the piece is to be played on the Grand Orgue. There is also an indication that the boxes are to be open (Boîtes ouvertes). At the last measure of line one, the player is reminded that all the pedal couplers are drawn. At the last measure of the second line, the right hand goes to the Positif and, at the vertical dotted line moves again to the Récit. The expression mark at that measure indicates that the boxes will gradually close and by the second measure of line three will be completely closed (Boîtes fermées). Also, at that point, the unda maris will be retired and a bourdon 16' added, and the right hand will play on the Positif. On line four at the second measure the pedal couplers will also be retired. At the last measure the bourdon 16' of the Positif will be retired and the unda maris again added. The bracket and roman numerals I, II and III also tell the player to return to the Grand Orgue with all manual couplers drawn. At this point the boxes are to be opened halfway (Boîtes mi-ouvertes). In Figure 4 we have added on our chart all the registers Tournemire requires for the performance of this work.

Beginning with the larger movements from the symphonies of Widor and Vierne, it is possible to determine first how the foundation stops and mixtures will be assembled on the Grand Orgue, Positif, Récit and Pédale organs. This may be followed by a study of the anches or reeds as they are assembled as choruses—the bombardes, trompettes and clairons according to their placement on the various manuals and pedal. The master chart may appropriately be used for this purpose.

It will obviously be necessary to study a large number of representative scores of Franck, Widor, Vierne, Tournemire, Alain and Messiaen and so gather all the names of the registers and their location within the organ. Once we have accumulated a large and representative number of forms, each containing a list of the necessary registrations for the indicated composition, it will be possible finally to create a disposition for a large three-manual and pedal organ containing all the required registers for the performance of virtually any organ composition composed in France after 1850 (Figure 5).

Figure 5

GRAND ORGUE	RÉCIT	PÉDALE
16' Montre	16' Bourdon	32' Soubasse
16' Bourdon	8' Bourdon	16' Contrebasse
8' Montre	8' Gambe	16' Violon-basse
8' Bourdon	8' Voix Celeste	16' Soubasse
8' Flûte	4' Flûte	8' Flûte
8' Salicional	8' Nasard	8' Bourdon
4' Prestant	2' Octavin	8' Violoncelle
4' Flûte	Plein Jeu	4' Octave
2 1/2' Quinte	Cymbale	4' Flûte
2' Doublette	16' Basson	32' Contre-Bombarde
Plein Jeu	8' Trompette	16' Bombarde
Cornet	8' Hautbois	16' Basson
16' Bombarde	8' Voix Humaine	8' Trompette
8' Trompette	4' Clairon	4' Clairon
4' Clairon	Tremblant	
POSITIF		COUPLERS
16' Quintaton		Positif to Grand Orgue
8' Montre		Récit to Grand Orgue
8' Bourdon		Octave Grave to Grand Orgue:
8' Flûte		Grand Orgue
8' Gambe		Récit
8' Unda Maris		Récit to Positif
4' Prestant		Octave Grave to Récit
4' Flûte		Tirasses:
2 1/2' Nasard		Grand Orgue
2' Doublette		Positif
1 1/2' Tierce		Récit
1 1/2' Larigot		
1' Piccolo		
Plein Jeu		
16' Cor Anglais		
8' Trompette		
8' Cromorne		
4' Clairon		
Tremblant		

Unlike orchestras, the size of organs is usually determined by the size and acoustics of the rooms in which they are to stand and many other factors, including cost. According to the method described here, the design of the most complete instrument would involve great cost and a large church or hall for its installation. Although this is only occasionally possible, the goal in every case should still remain one which represents an organ designed solely on the basis of registration. In an organ of moderate size, with perhaps 40 registers, it will not be possible to have every specified register to be found within the wide range of French organ music after 1850. Nevertheless, it will be possible to have a complete representation of all the necessary registers. For example, a choice of solo reeds will have to be made; if it is not possible to have an English horn 8', the organist may still have a choice of an hautbois or a clarinet, or a solo register appropriate for a passage designated for the English horn 8'. It will still be possible to have the required montres, prestants and mixtures; the bourdons and flûtes harmoniques; and strings in each manual division. With thought and imagination even smaller organs limited to two manual divisions may still be designed rather successfully on the basis of registration.

The material presented here is little more than an introduction to a unique method for the design of an organ. It is based, of course, on the French organ of Cavalié-Coll and the composers who wrote for it. Nevertheless, it represents a method for organ design which could be extended to embrace a more comprehensive style to include other national styles. Needless to say, much more is required for the design of an organ than a mere list of keyboards and registers. An organ disposition, such as we have presented here, is only a list of stops from which a complete design, with specifications and details of construction can be prepared. To illustrate this method of design, we have only necessarily been limited to a rather narrow study of the French organ and its music. Like the various instruments of the orchestra, the registers of any organ must be re-created by a skillful organ builder to produce a tone and character close to what the composers had in their ears as they conceived the music. Such a builder will also have the ability to scale and construct the pipes in their many forms to re-create all the characteristic registers for the organ he plans. For instance, the flute or the clarinet of the orchestra are well-known. Each has a characteristic tone color, and makers of flutes and clarinets, at their best, faithfully re-create these instruments over and over again. So should we expect the organ builder to re-create the typical registers or "instruments" of the organ, so that the organist will always have available a total instrument on which he can faithfully perform a re-creation of the music written for it. With such an approach to design, a thoughtful organ builder will gradually come to a more realistic understanding of how an organ works in registration, and how the various registers go together successfully in various registrations. Such a builder will also have the knowledge and skill to construct the mechanism for the organ, to include a sensitive key-action representing a coordination of windchests with the voicing of the pipes.

Notes


1. The Tournemire Index may also serve as a translator of the French organ terminology into English. (It will be noted that some of the English terms, as they are used in English speaking countries, are not precisely indicated.)
2. By following such a study as is here outlined, it will soon become evident that the designs of many American organs reveal a lack of essential registers. For example, it is the exception to find a string register (gambe or salicional) on the Great, Positif or Choir division of a typical American organ. Also, often missing from the Positif division and the Great divisions (less so) is a trumpet.
3. Franck does not indicate the use of mixtures but intends that they be used together with the reeds (jeux d'anches).

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Paul Fritts: An Organ Builder who "Walks the Line" Between Antique and Modern

Herbert L. Huestis

Red is the color of the new organ for Arizona State University and the workmanship and artistry of this instrument are no less stunning than the hue of the case. The polished tin facade pipes gleam with elegance, and hundreds of milled wood parts are exquisitely executed. All this, and Paul Fritts says, "I just want to run an efficient shop, so I can pay my employees a good wage and benefits." A self-effacing way of looking at things is the norm for this Tacoma, Washington, organ builder.

Typical of the challenges that confront a classical organ builder in these times, Paul Fritts walks many a tight rope. He hopes to provide his clients with an organ of exceptional artistic merit, and at the same time, create a comfortable and rewarding working environment for his associates. On top of this, he must obtain the trust of his clients, so he will have a free hand to create an organ of lasting integrity.

And that's only the beginning. For the last fifteen years, Paul Fritts has pursued his dream of organ building in the spirit of the baroque masters, but has forged ahead in today's world, using an arsenal of modern techniques and tools. He states that organ building will never be what it was in the sixteenth, seventeenth or eighteenth centuries, but is now a completely contemporary and up-to-date craft. For him, this is no antiquarian exercise.

He makes the observation that "No matter what kind of organ building you ascribe to, you will follow *some* sort of tradition—my roots are in the past. We have a modern shop; my employees come from ordinary jobs; we use today's power tools and do our drafting with a computer. But I am most comfortable with the antique models, so we base our organs on the work of the old masters."

We continued our tour of the organ at a double-page computer monitor. He deftly called up CAD (computer assisted drafting) files on every aspect of the organ. Pipes, reed shallots, wind system, tracker runs, windchest layouts—they were all there. Yet barely 20 feet away, in contrast to the computer images, we touched beautiful carvings of whimsical cherubs, the richness of the Chinese red case, polished mahogany sliders, quarter-sawn oak pipe racks and marvelously smooth and tactile stop actions. All these elements were coming together like a rising Phoenix on the shop floor—this beautifully sculptured mass of wood and metal would soon utter its first breath.

I asked Paul about the organ's new home.

"The most intriguing aspect of this project for me, is that the room is as carefully designed as the organ. Some ninety feet in length, it is a barrel vaulted chamber that is as historically derived as the organ. It emulates the kind of high-baroque room in which this type of organ was usually found."

He explained that, as always, the acoustical setting would spell the eventual success of an organ. In this case, Professor Robert Clark and the music department of Arizona State University have gone a giant step further and studied the architectural aspects of eighteenth-century rooms as well as the organs themselves. By modeling the organ after Schnitger's masterpiece at the Aa-Kirk in The Netherlands, Fritts was able to make a versatile organ that would play a very large amount of literature with just 28 stops. Since there is a large Skinner organ on the campus as well, they could focus on the design of a baroque organ.

As the project took shape, the university planners gave the organ builder their complete trust. In return, the Fritts Company felt a great responsibility to deliver an organ which embodied the finest craftsmanship the men and

women of the shop could muster. "It's a little bit of a tight-rope, but we try to give the best value we can—and still stay in business," says Paul Fritts. His associates, Charles Ainsley, Ricky Frith, Judy Fritts, Robert Lange, Gordon Porth and Cooper Sherry share these sentiments. Fritts' commitment to the organ building world goes beyond this project. All the scales and data from the new organ are going into a data base that will launch a documentation effort through the American Academy of Organ Building. Paul believes that his artistry is reflected in the voicing of the pipes and doesn't mind sharing the numbers. With this new database, technical aspects of both historical and modern organs will be made available to organ builders, scholars and performers.

Along with the dedication of the new organ, the symposium, "The Historical Organ in America," will be held January 12–16 at Arizona State University. This conference is a presentation of The American Organ Academy, Arizona State University, and The Westfield Center (for information: 602/965-6536; 413/527-7664). Along with the Fritts organ, a number of historically inspired organs will be described and documented. Drawings and scalings will be published in an effort to support the construction of handcrafted mechanical action organs by artisan builders. Hopefully, this will encourage the sharing of information and knowledge, rather than the jealous guarding of organbuilding "secrets."

Documentation

Nearly all aspects of the organ are thoroughly documented, right down to the smallest details. I was intrigued by some of the pipework, such as the *Viol de Gamba*, which is actually a reed stop, rather than a string. The CAD (computer assisted drafting) drawing is shown below, along with a photograph of the 'C' pipes.

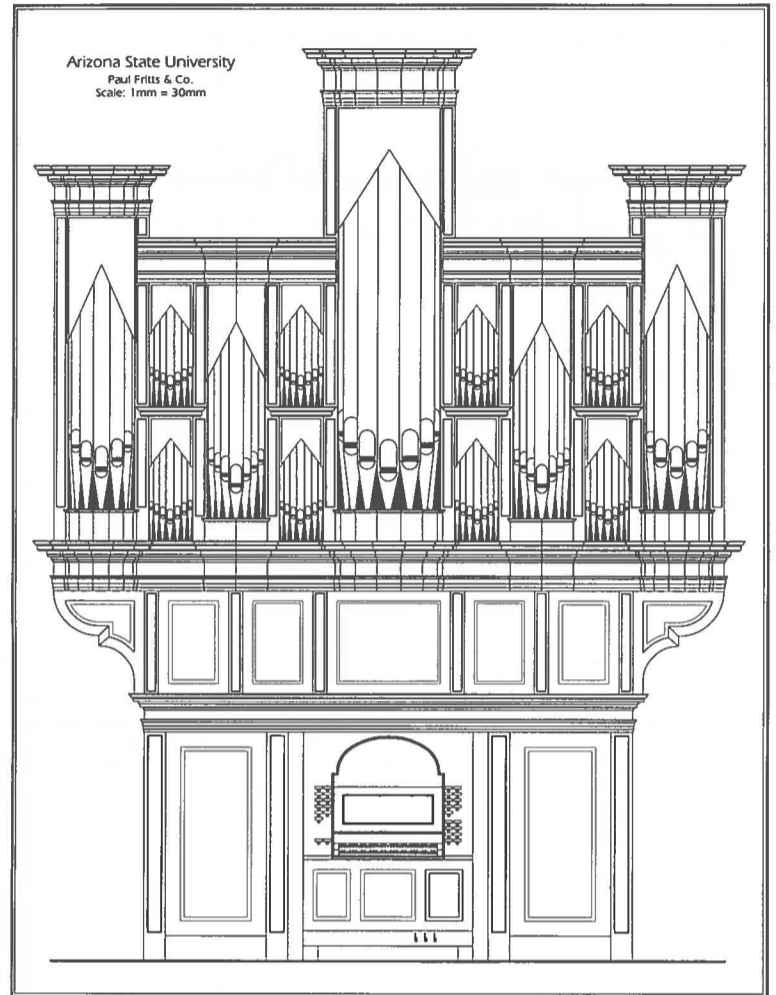
Other drawings and data Paul is submitting for the symposium include:

- Case design
- Windchest and pallet design
- Shallot scales
- Hauptwerk pipe scales
- Unterwerk pipe scales
- Pedal scales

I wanted to know how Paul felt about the organ, as it took shape. He said, "You might say that we're in a state of pre-installation euphoria! There are many aspects of this organ that we feel are the best we've ever done, and certainly we have reached a level of craftsmanship that is very rewarding." After the Symposium at Arizona State is over, they're off to Korea to install an organ that has already been shipped there. Their plate is hardly empty or their cup half-full!

With such a busy schedule there has been little time for reflection. But as we pondered the impact of this new organ, it became obvious that today's artisan builder does a high-wire balancing act between new and ancient expressions of his craft, hand-work and high-tech, security and risk, trust and responsibility. These are the challenges of a modern commitment to authentic organ building.

Those who would follow that star must indeed, "walk the line," just as Paul Fritts does. ■



CAD drawing of organ case

Note: CAD (Computer Assisted Drafting) drawings are plotted in full scale, and require few measurements on the drawing. These illustrations are not to scale; therefore the data are incomplete. Full scale drawings are available for study.

Arizona State University Tempe, AZ

Hauptwerk

- 16' Principal
- 8' Octave
- 8' Hohlflöte
- 4' Octave
- 4' Spitzflöte
- IIr Nasat/Cornet
- 2' Octave
- Mixture IV-VI
- 16' Trompet
- 8' Trompet
- 8' *Viol de Gamba* (spelling as in the Alkmaar Schnitger organ)

UNTERWERK

- 8' Gedackt
- 4' Principal
- 4' Blockflöte
- IIr Quint/Sesquitarra (note "old style" spelling)
- 2' Gemshorn
- Scharff IV-VI
- 16' Dulcian
- 8' Trichterregal
- 4' Schalmey

PEDAL

- 16' Principal†
- 8' Octave*
- 4' Octave*
- 2' Nachthorn
- 16' Posaune
- 8' Trompet*
- 4' Trompet
- 2' Cornet*

Couplers: Unterwerk/Hauptwerk, Hauptwerk/Pedal, Unterwerk/Pedal.

Other: Tremulant, Wind Stabilizer.

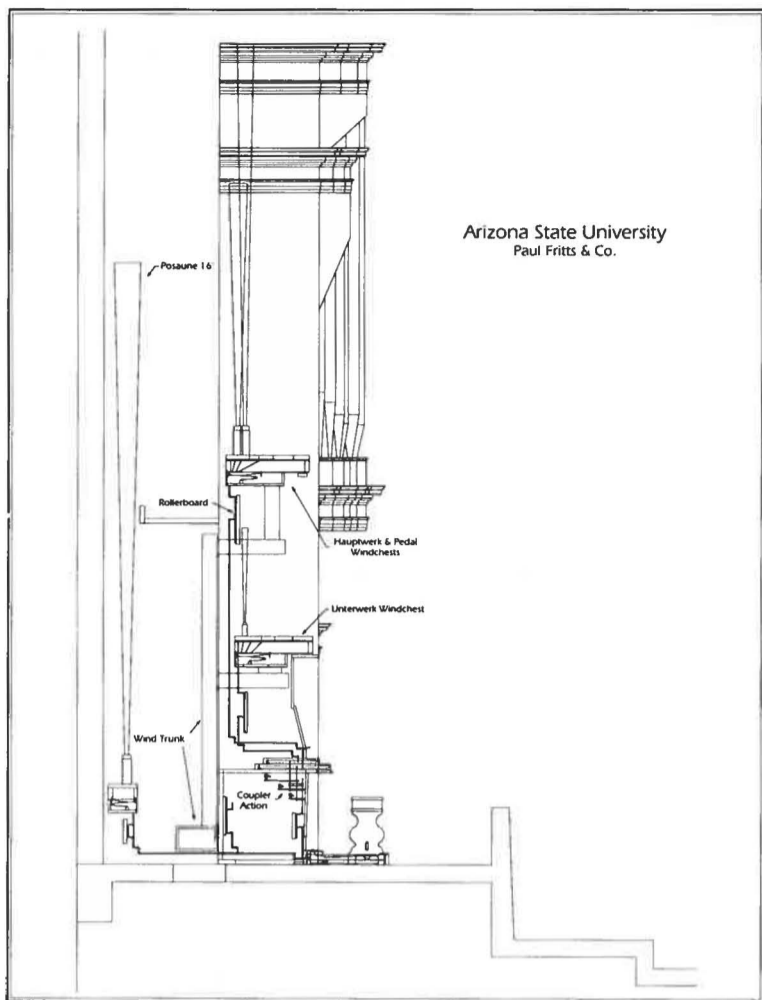
Compass: Manual 58 notes, Pedal 30 notes.

Casework: Decorated and ornamented in the manner of 16th and 17th century Ger-

man-Dutch organs. The custom designed case features solid wood construction throughout.

* Transmissions from other pedal stops.

† Some bass pipes shared with Hauptwerk.



Arizona State University
Paul Fritts & Co.

Side view

Opus List

As Fritts-Richards Organ Builders:

1	Shelton, WA	Shelton Methodist Church	1979	2/16*
2A	Shelton, WA	St. David's Episcopal Church	1981	2/8
2B	Tacoma, WA	Residence—David Dahl	1982	2/11
2C	Pasco, WA	Lutheran Church of the Master (owned by Dr. R. Kramer)	1982	2/9
2D	Skillman, NJ	Residence—Joan Lippincott	1982	2/11
3	Olympia, WA	Lutheran Church of the Good Shepherd	1983	2/14
4	Seattle, WA	Saint Alphonsus Parish	1985	2/33
5	San Diego, CA	All Souls' Episcopal Church	1986	3/34
6	Seattle, WA	Gethsemane Lutheran Church	1987	2/27
	Seattle, WA	Residence—Jeff Smith	1988	2/10
	Tacoma, WA	University of Puget Sound	1989	2/34

As Paul Fritts & Co. Organ Builders

Seattle, WA	University of Washington	1990	2/22
Korea	Ena R. Jin	1990	2/10
Tempe, AZ	Arizona State University	(1991)	(2/29)
Tacoma, WA	Grace Lutheran Church	(1993)	(2/22)
Tacoma, WA	Pacific Lutheran University	(1994)	(3/44)
Soledad, CA	Residence—Richard Graff	(1995)	(3/30)

*Manuals/Stops

Hauptwerk Principal chorus scales (all cut ups are preliminary)

Principal 16'

83% scraped and burnished tin; ¼ mouth width

Note	Ø	Wall Th.	Cut up
A	169.6	1.5-8	
c ⁰	150	1.4-8	30
c ¹	85	1.1-6	19.5
c ²	49	.6-5	10.5
c ³	28	.7	6.8
a ³	18.4	.6	

Octave 8'

98% hammered lead

Note	Ø	Wall Th.	Cut up
C	150	1.9-1.2	30
c ⁰	85	1.4-1	19.5
c ¹	49	1-8	10.5
c ²	28	.7	6.8
c ³	16	.6	4.5
a ³	10.6	.5	3

Octave 4'

30% tin; scraped metal

Note	Ø	Wall Th.	Cut up
C	85	1.2-8	19.5
c ⁰	49	.8-6	10.5
c ¹	28	.6-5	6.8
c ²	16	.5-4	4.5
c ³	10.6	.45	2.9
a ³	6.3	.4	1.5

Octave 2'

30% tin; scraped metal; ¼ mouth width

Note	Ø	Wall Th.	Cut up
C	46.6	.8-6	10.5
c ⁰	27.3	.6-5	6.8
c ¹	15.9	.5-4	4.5
c ²	9.3	.45	2.9
c ³	5.5	.4	1.5
a ³	3.9	.35	

Mixture & Scharff scale

30% tin; scraped metal; ¼ mouth width

Pitch	Ø	Wall Th.	Cut up
1 ½'	34.1	.6-5	8
1'	27.3	.6-5	6.8
½'	15.9	.5-4	4.5
¼'	9.3	.45	2.9
⅛'	5.5	.4	1.5

Mixture Composition

C	c ⁰	fs ⁰	c ¹	c ²	cs ³
1	13	19	25	37	50
		3'	4'	4'	4'
	2'	2'	3'	3'	3'
		2'	2'	2'	2'
			2'	2'	2'
1 ½'	1 ½'	1 ½'	1 ½'	1 ½'	1 ½'
1'	1'	1'	1 ½'	1 ½'	
¾'	¾'				
	¾'				
½'					

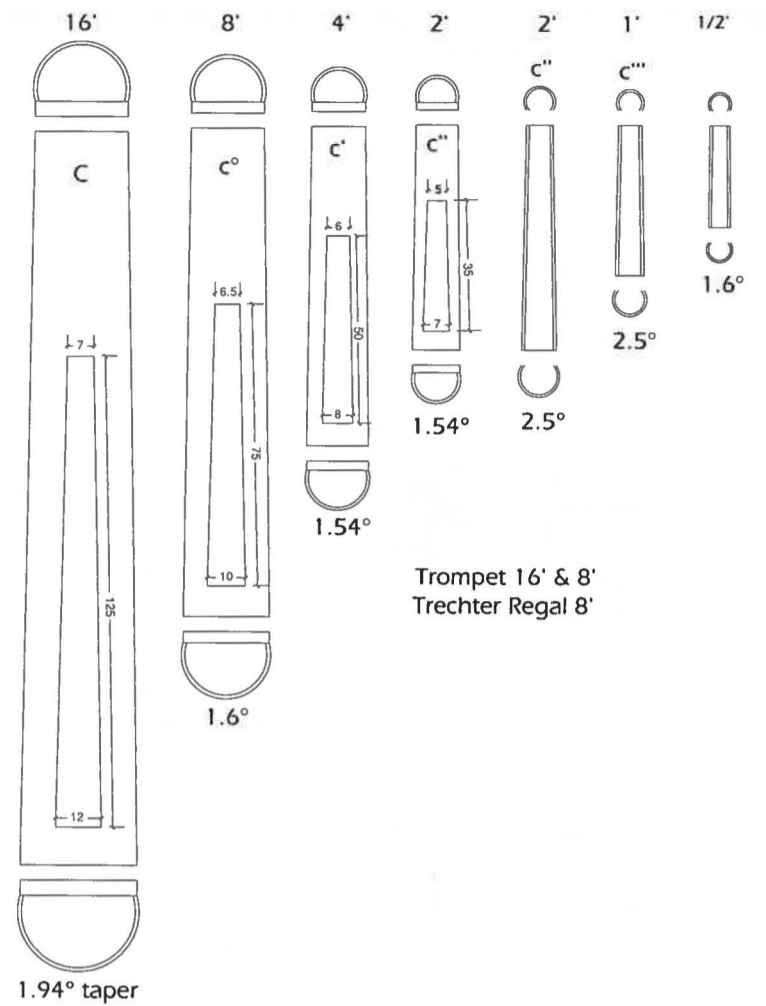
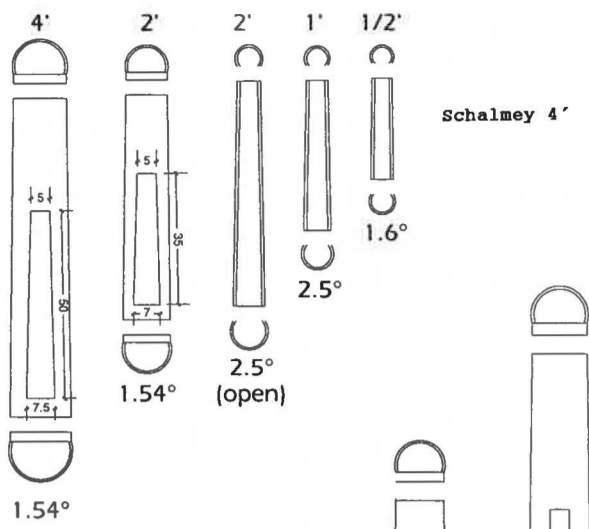


Paul Fritts and Associates (l to r): Gordon Porth (seated), Charles Ainsley, Ricky Frith, Cooper Sherry, Paul Fritts, Robert Lange (Judy Fritts not shown).

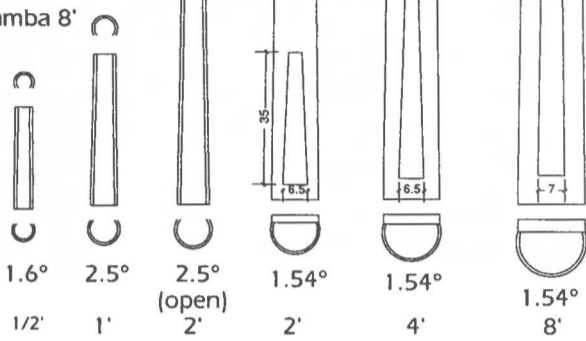


Facade pipes are 75% tin.

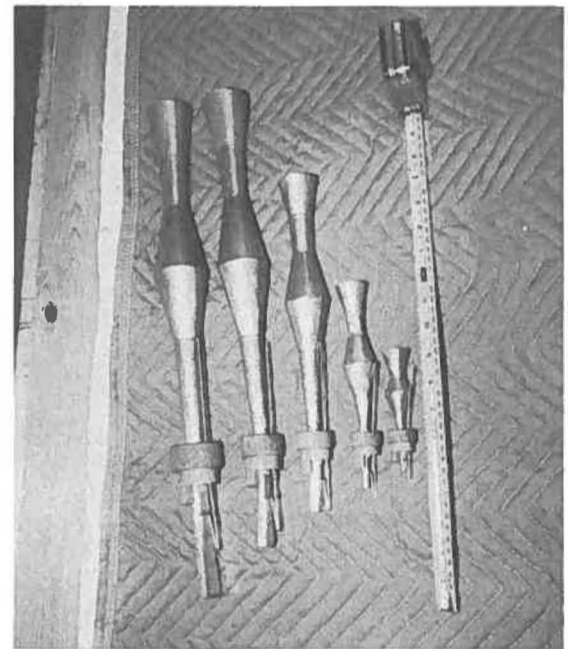
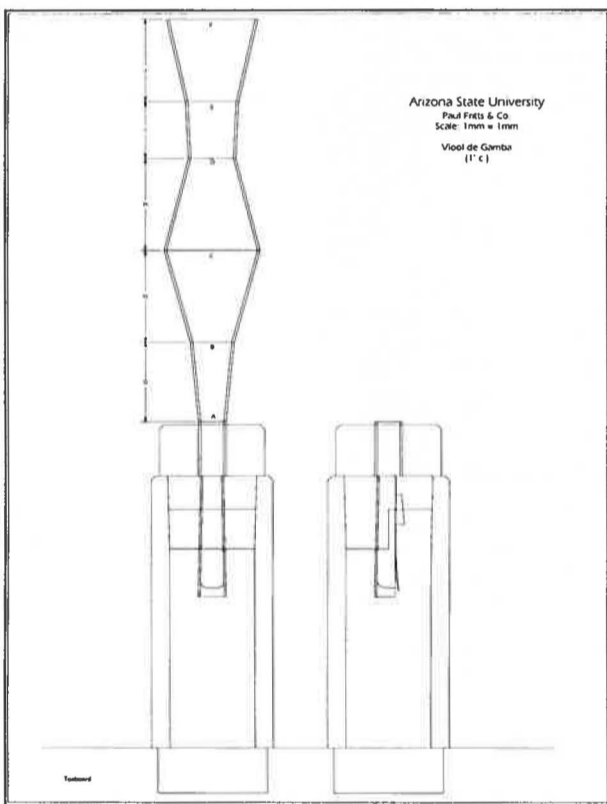
Shalot data



Viool de Gamba 8'

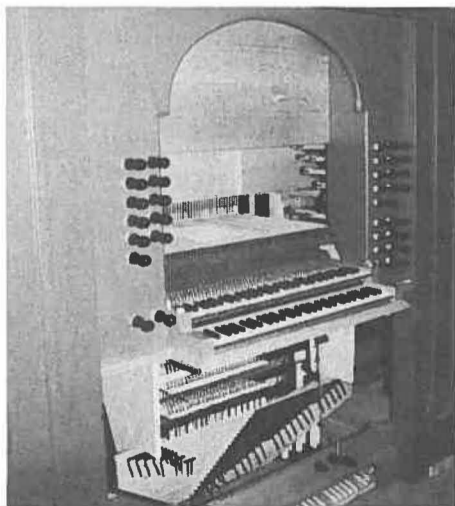


**Trompet 16' & 8'
Trechter Regal 8'**

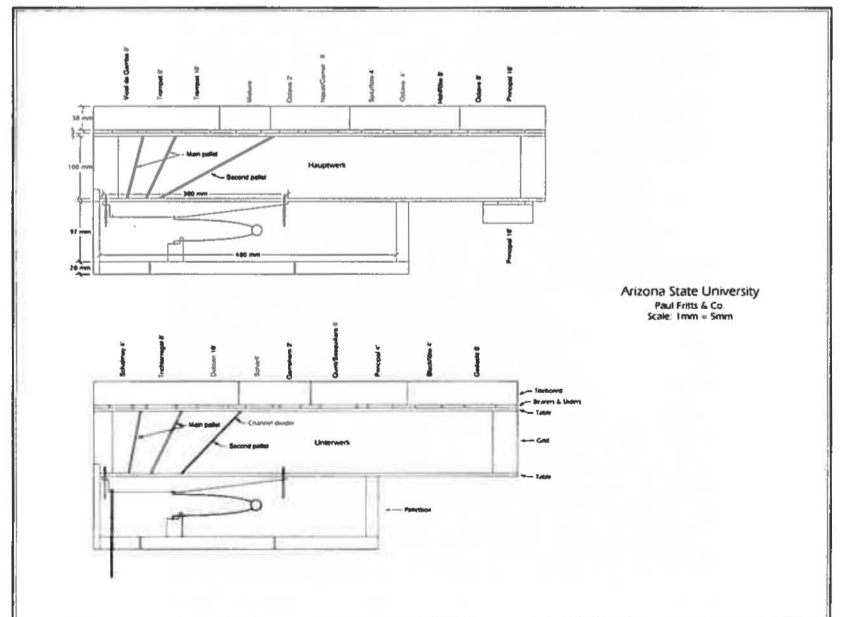


Viool de Gamba pipes

Viool de Gamba



The console inset mirrors the arch of the barrel-vaulted room in which the organ will find its home.



Windchest and pallet design

Dyer organ for Union College Barbourville, KY

by W. G. Marigold

Randall Dyer and Associates, of Jefferson City, TN, recently completed their Opus 50 for Conway Boatman Chapel at Union College in Barbourville, KY. The organ replaces a Kilgen of about the same size dating from around 1950. That instrument required a great deal of electrical work over the years, and despite rebuilding and enlarging, it was not able to meet the demands placed on it. Since the pipe-work was thoroughly buried behind plaster grilles, the sound did not really fill the large, resonant chapel. In 1989, the Dyer firm, which had cared for the instrument for some 15 years, was given the contract for a new instrument. The result is an interesting and successful attempt to solve a common problem. Funds were extremely limited, yet the organ had to be large enough to fill a 600-seat chapel used for religious services and academic ceremonies, serve as a teaching instrument, and be able to function as a recital and accompanying instrument in a fairly ambitious music program.

Tonal Resources

- 16' Gemshorn 52 pipes
- 16' Gedackt (1-24 old) 61 pipes
- 8' Principal (in case) 56 pipes
- 8' Celeste (TC-c49) 37 pipes
- 4' Octave 68 pipes
- 4' Rohrflöte 49 pipes
- 2½' Quinte (TC) 49 pipes
- 2' Spitzflöte 49 pipes
- 1¾' Terz (TC-c49) 37 pipes
- III-IV Mixture 184 pipes
- II Zimbel (TC-c49) 74 pipes
- 32' Basson/Hautbois (1-24 electronic) 49 pipes
- 16' Posaune/Trompete 68 pipes
- 16' Bourdon (old) 44 pipes

This yields the following specification:

Great Organ

- 16' Gemshorn
- 8' Principal
- 8' Gedackt
- 4' Octave
- 4' Rohrflöte
- 2½' Quinte
- 2' Spitzflöte
- 1¾' Terz
- III-IV Mixture
- 8' Trompete

Swell Organ

- 8' Rohrflöte
- 8' Gemshorn
- 8' Celeste
- 4' Spitzflöte
- 2' Octave
- 1¾' Terz
- 1½' Quinte
- II Zimbel
- 16' Basson
- 8' Hautbois

Pedal Organ

- 16' Bourdon
- 16' Gedacktbass
- 8' Principal
- 8' Bourdon
- 8' Gemshorn
- 4' Principal
- 32' Basson
- 16' Posaune
- 8' Trompete
- 4' Hautbois

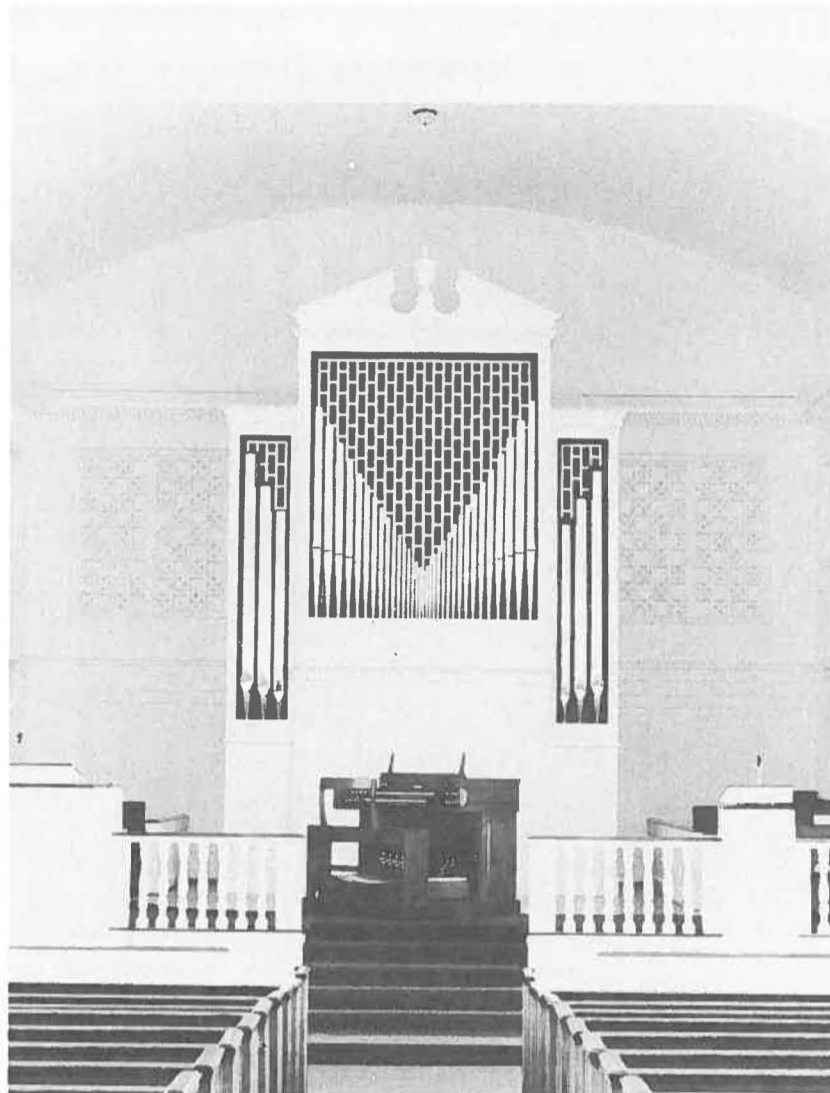
Unison couplers, Tremulant to entire organ. Totally enclosed except for 8' Principal (in case) and 16' Bourdon, for which there was no room in the free-standing case. Accessories: 12 general pistons (thumb and toe pistons); couplers (thumb and toe pistons, reversible); full organ (thumb and toe pistons, reversible). Compass: manuals 56 notes, pedal 32 notes.

The approach used here has been applied by the Dyer company to several organs. Essentially, a rather complete Great Organ is the basis from which everything else is derived. With one exception, a stop playing at one pitch on one manual plays at a different pitch on the other. All stops are independent only at the extreme ends. The pedal relies on the 16' Bourdon, helped by its placement against a masonry wall, to supply body.

The movable console, in French-terraced style, is solid cherry. The "tracker-feel" touch is very comfortable. Electric action, total enclosure, and a tremulant to the whole instrument were necessary to provide the flexibility desired. The Swell Hautbois manages to sound impressive either as part of an "English" full Swell or as a solo stop. The transition to the electronic pedal reed notes is so smooth that it is doubtful whether many organists would notice it at all.

Helped by the new position and aggressive voicing, the new organ sounds a great deal larger than its predecessor. Dyer's tonal director, Bradley Jones, made every stop count and secured fine tone and excellent contrasts in an instrument that seems to fulfill all the demands likely to be made on it. It may be mentioned that in southeast Kentucky, this is probably the only organ in a radius of 50-75 miles capable of giving a good account of itself in a wide-ranging repertory.

The organ was designed by Randall S. Dyer and installed by Mr. Dyer and Mr. Jones. Dr. W. G. Marigold, Professor of German and College Organist, served as consultant for the college and played the dedicatory recital, using works chosen specifically to show off the new organ. ■



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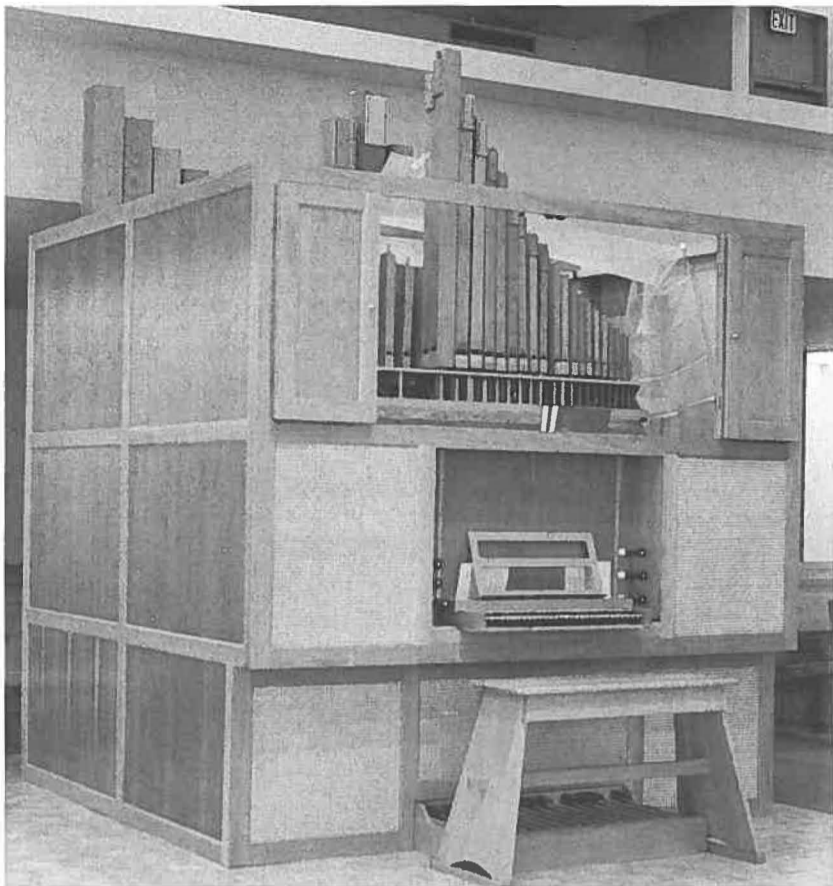
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New Organs



The Grand Rapids, MI, firm of Tyre and Goudzwaard, Inc., has installed its Opus 20 in the University Reformed Church in Ann Arbor, MI. The pipes of this mechanical-action instrument are entirely of oak and operate on a wind pressure of 78 mm. The (currently) three stops of the single manual are distributed over two chests so that the open 8' can couple independently to the pedal. There is also a manual/pedal coupler. The cabinet is of frame and panel oak with a facade of cane. Keyboard 52 notes C-d'', pedal 27 notes C-d' (flat, non-radiating). Tuning is equal temperament, a=440, although the keyboard shifts to low pitch. The entire instrument rests on a wheeled base.

Edward L. Parmentier, Professor of

Early Music and Harpsichord at the University of Michigan School of Music, was accompanied by the URC Choir and Chamber Orchestra (Linda Jones, conductor) at the dedication concert in a performance of Cantata 29 "Wir danken dir, Gott, wir danken dir" by J. S. Bach. Parmentier also performed solo works of Bach, Byrd, and Frescobaldi. Bradley Brookshire, of Cologne, West Germany, former URC organist and consultant on the installation, played works by Georg Boehm, and URC organist Bradley Lehman accompanied choir and orchestra in performances of his arrangements of "When in Our Music God is Glorified" (Stanford) and "New Songs of Celebration Render" (Strasbourg Psalter-1545).

MANUAL

- 8' Prinzipal
- 4' Blockflöte
- 2' Superoctav
- II Mixtur (prep)

PEDAL

- 16' Subbass



The Saint Dunstan-Art Organ Works, Houston, TX, has recently completed the relocation and revoicing of the 1967 electric-action Wicks pipe organ number 4724 in St. Mary's Roman Catholic Church, Texas City, TX. This organ was originally built for the Chapel of the St. Anthony Center, a long-term care facility in Houston staffed by the Sisters of Charity of the Incarnate Word. Thomas P. Martin, owner of The Saint Dunstan-Art Organ Works, designed the installation, which necessitated a complete remodeling of the sanctuary. A platform five feet over the main floor and six feet deep was constructed, and the altar was moved forward. The Swell is behind the center section, the Great Gedeckt is exposed on the left, with the 12-pipe extension for the Pedal Subbass behind. The Great Principal is exposed on the right side. The Saint Dunstan-Art Organ Works constructed a new chest frame

for the Great Principal, which originally shared a chest with the Gedeckt. It was necessary for the entire organ to be completely revoiced. The wind pressures were raised throughout from 2½" to 4½". All labial pipework was thoroughly nicked to provide a consistently prompt but non-percussive attack. The level of the Gemshorn was raised from barely audible to that of a Spitzprincipal. The Fagot was revoiced into a Trumpet.

The dedicatory recital was performed April 28, 1991 by organist Anna Marie Flusche, O.P., who had practiced for many years on the organ in its original installation. She was assisted by soprano Margaret Schwender Stenborg, trumpeter Willie Strieder, and violinist Kris Kelly. Father Paul Chovanez is pastor of St. Mary's, Pat Lamp is the music director, and Docia Woytek is organist.

GREAT

- 8' Gedeckt
- 8' Gemshorn (Sw)
- 4' Principal
- 4' Rohrflöte (Sw)
- 2' Octave
- II Mixture (Sw)
- 8' Fagot (Sw)

SWELL

- 8' Rohrflöte
- 8' Gemshorn
- 4' Gemshorn
- 2½' Nazard
- 2' Blockflöte
- 1½' Spitz Quint
- 8' Fagot
- Tremolo

PEDAL

- 16' Subbass
- 8' Rohrflöte (Sw)
- 4' Choral Bass (Gt)
- 4' Fagot (Sw)



Petty-Madden Organbuilders, Inc., Hopewell, NJ, has built a new organ for the Church of St. Joseph of Arimathea (Episcopal) in Elmsford, NY. The chapel (now church) was commissioned by Sara Newton Worthington sometime after the death of her husband, Henry Rossiter Worthington, in December of 1880. The family chapel, which contained a burial crypt underneath the chancel and sanctuary, was completed in 1883. Two years after Mrs. Worthington's death in 1893, the family conveyed the chapel to the Episcopal Diocese of New York. Over time the parish grew considerably and in 1953 a small parish house was built onto the chapel. There were four instruments in the chapel between 1928 and 1990: two reed organs, an electronic organ, and a pipe organ built by a midwestern company. In 1990 the parish renovated and expanded the parish house, refurbished the chapel and commissioned the new organ.

The firm's opus 30 is located on a platform between the last two rear roof trusses of the nave. Even though the organ is encased, only an 8' facade is visible in order to keep the organ visually balanced within the exceedingly small chapel. Acoustically transparent cloth, which to the eye appears to be plaster, masks the remainder of the instrument. The polished 8' Principal in facade is made of 40% tin-60% lead and arranged in two lateral flats separated by a central tower. The generously-scaled pipes stand on slider wind chests and speak on 50 (manuals) to 75 (pedal) mm wind pressure. With the exception of the Subbass and the lowest pipes of the Metal Gedeckt, all pipes are made of tin-lead alloy with lead predominating. The movable console is located in a chancel alcove near the choir; console and case are made of mahogany; ebony-wood drawknobs are arranged on terraced stop jambs to the left and right of the keyboards; compass is 56/32.

GREAT

- 8' Principal
- 8' Metal Gedeckt
- 4' Octave
- 2' Mixture IV
- 8' Trumpet
- Tremulant

SWELL

- 8' Gemshorn
- 8' Gemshorn Celeste (TC)
- 4' Koppel Flute
- 2½' Nazard
- 2' Principal
- 1¾' Tierce
- Tremulant

PEDAL

- 16' Subbass
- 8' Gedeckt Bass (ext)
- 16' Still Posaune

Calendar

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

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

UNITED STATES East of the Mississippi

15 DECEMBER

Handel, *Messiah*; Trinity Church, Boston, MA 7 pm
Honneger, *A Christmas Cantata*; First Church of Christ, Wethersfield, CT 4, 7 pm
Respighi, *Lauda per la Nativita*; St Thomas Seminary, Bloomfield, CT 4 pm
Lorenz Maycher; First Church of Christ, Scientist, New York, NY 1:30 pm
Frederick Grimes and *Magnificat* (Bach); Holy Trinity Lutheran, New York, NY 5 pm
A Jazz Nativity; St Bartholomew's, New York, NY 8 pm
Choral Concert; Church of the Good Shepherd, New York, NY 4 pm
Christmas on Logan Square, Philadelphia Singers; St Clement's, Philadelphia, PA 2:30, 4:15 pm
American Boychoir; St George Episcopal, Ardmore, PA
Lessons & Carols; First Presbyterian, Burlington, NC
Wilmington Boys Choir; St Paul's Episcopal, Wilmington, NC 4 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
Play of Daniel; St John's Cathedral, Milwaukee, WI 2:30 pm
Music of Christmas; First Presbyterian, Deerfield, IL 4:30 pm
Saint-Saëns, *Christmas Oratorio*; Park Ridge Community Church, Park Ridge, IL 10:30 am
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm
Wolfgang Rübensam; Rockefeller Chapel, Chicago, IL 8 pm
Edward Zimmerman; St Mark's, Glen Ellyn, IL 4 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

16 DECEMBER

Christmas Concert; Church of the Advent, Boston, MA 7:30 pm
Phillips, *Bending Towards the Light*; St Bartholomew's, New York, NY 8 pm

17 DECEMBER

Ray Cornils, with brass; City Hall, Portland, ME 7:30 pm
Handel, *Messiah*; St Thomas, New York, NY 7:30 pm (also Dec 19)

18 DECEMBER

Community Carol Sing; St Thomas, New York, NY 12:10 pm
U.S. Air Force Camerata; St John's, Washington, DC 12:10 pm

20 DECEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
New England Youth Orch and Atlantic Union College Choir with **John Rutter**; St Bartholomew's, New York, NY 8 pm
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm

21 DECEMBER

American Boychoir; Richardson Auditorium, Princeton Univ, Princeton, NJ 8 pm
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

22 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols; St Thomas, New York, NY 11 am & 4 pm
David McK Williams, *Pageant of the Holy Nativity*; St Bartholomew's, New York, NY 4 pm
Candlelight Carol Services; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
American Boychoir; Brooklyn College, Brooklyn, NY 2 pm
Handel, *Messiah*, with orchestra; First Presbyterian, Red Bank, NJ 7:30 pm
Singing Boys of Pennsylvania; Muhlenberg Chapel, Allentown, PA 3 pm
Lessons & Carols; St John's, Washington, DC 11 am
Bach, *Cantata 140*, Holst, *Christmas Day*; First Baptist, Kinston, NC 7 pm
Ryba, *Christmas Mass*; Cleveland Museum of Art, Cleveland, OH 2 pm
Mozart, *Dixit et Magnificat*, Vivaldi, *Gloria*; Independent Presbyterian, Birmingham, AL 5 pm

24 DECEMBER

Nine Lessons & Carols; Independent Presbyterian, Birmingham, AL 4 & 6 pm

27 DECEMBER

Eric Hallein; Trinity Church, Boston, MA 12:15 pm

29 DECEMBER

Lessons & Carols; St Bartholomew's, New York, NY 4 pm
Frederick Grimes and *Cantata 28* (Bach); Holy Trinity Lutheran, New York, NY 5 pm
Lessons & Carols; Grace Episcopal, Silver Spring, MD 10:15 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

3 JANUARY

Daniel Lamoureux; Trinity Church, Boston, MA 12:15 pm
John Rose, with orchestra; Philharmonic Center, Naples, FL 8 pm (also January 4)

5 JANUARY

Bach, *Cantata 65*; Holy Trinity Lutheran, New York, NY 5 pm
Thomas Bara; St Thomas, New York, NY 5:15 pm
Elizabeth Melcher, John Sittard; Longwood Gardens, Kennett Square, PA 2:30 pm
Singing Boys of Pennsylvania; First Presbyterian, Bonita Springs, FL
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Epiphany Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 6:30 pm

6 JANUARY

Harold Stover; St Mary the Virgin, New York, NY 5:30 pm
Torke, *Mass*; St Mary the Virgin, New York, NY 6 pm
Lessons & Carols; Wittenberg University, Springfield, OH 8 pm

8 JANUARY

Samuel Carabetta; St John's Church, Washington, DC 12:10 pm

10 JANUARY

Glenn Kime; Trinity Church, Boston, MA 12:15 pm

11 JANUARY

Gerre Hancock, improvisation workshop; First Presbyterian, Ft Lauderdale, FL 10 am

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12 JANUARY

Donald Williams; St Paul's School, Concord, NH 7:30 pm
John Sittard; St Thomas, New York, NY 5:15 pm
Peter Conte; Longwood Gardens, Kennett Square, PA 2:30 pm
Elizabeth & Raymond Chenault; Calvary Church, Charlotte, NC 7:45 pm
Gerre & Judith Hancock; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Birmingham Baroque; Independent Presbyterian, Birmingham, AL 4 pm

13 JANUARY

Michael Murray, masterclass; Broad Street Presbyterian, Columbus, OH 8 pm

14 JANUARY

Ukrainian Choral Concert; First Church of Christ, Hartford, CT 12:15 pm

15 JANUARY

American Boychoir, with orchestra; Avery Fisher Hall, New York, NY 8 pm
Scott Turkington; St John's Church, Washington, DC 12:10 pm

17 JANUARY

Brian Jones; Trinity Church, Boston, MA 12:15 pm
Huw Lewis, workshop; Cathedral Church of the Advent, Birmingham, AL 7 pm

18 JANUARY

Frederick Swann, workshop; First Presbyterian, St Petersburg, FL 2 pm
John Walker; Antioch Lutheran, Farmington Hills, MI 7:30 pm
Hymn Festival; Cathedral Church of the Advent, Birmingham, AL 2 pm

19 JANUARY

Thomas Trotter; First Presbyterian, Glens Falls, NY
Brenda Leach; St Thomas, New York, NY 5:15 pm
+ **Jon Gillock**; Redeemer Lutheran, Ramsey, NJ 4 pm

20 JANUARY

John Walker; Bridgewater College, Bridgewater, VA 8 pm
Cj Sambach; First Presbyterian, Red Bank, NJ 4 pm
Organ & Brass; Grace Episcopal, Silver Spring, MD 7 pm
Singing Boys of Pennsylvania; St Paul's Lutheran, Washington, DC
Calvert Johnson; Duke Univ, Durham, NC 5 pm
Frederick Swann; First Presbyterian, St Petersburg, FL 8 pm
Grethe Krogh; Cleveland Museum, Cleveland, OH 2 pm
Robert Poovey; St Mark's, Glen Ellyn, IL 4 pm
Michael Kaminski; Christ Church Cathedral, New Orleans, LA 4 pm

20 JANUARY

John Walker; Bridgewater College, Bridgewater, VA 8 pm

21 JANUARY

Karl Moyer; Union Lutheran, York, PA 7:30 pm
Richard Heschke; Christ Church, Pensacola, FL 7:30 pm

22 JANUARY

Russell Patterson; St John's Church, Washington, DC 12:10 pm

24 JANUARY

James Cochran; Trinity Church, Boston, MA 12:15 pm

26 JANUARY

Karl Moyer; St Thomas, New York, NY 5:15 pm
American Boychoir, with orchestra; Princeton Univ, Princeton, NJ 3 pm
Michael Stairs, Kerry Dietz; Longwood Gardens, Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

28 JANUARY

Choral concert; First Church of Christ, Hartford, CT 12:15 pm
Victor Hill; All Saints, Atlanta, GA 7:30 pm

29 JANUARY

Scott Reas; St John's Church, Washington, DC 12:10 pm
Kel Koito; Philharmonic Center, Naples, FL 8 pm

31 JANUARY

Haskell Thomson; Trinity Church, Boston, MA 12:15 pm
Marilyn Keiser; Pioneer Memorial, Berrien Springs, MI 7:30 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Delbert Disselhorst; Klapp Hall, Univ of Iowa, Iowa City, IA 8 pm
Lessons & Carols; St Stephen Presbyterian, Ft Worth, TX 6 pm
Christmas Concert; Grace Cathedral, San Francisco, CA 4 pm (also Dec 18, 21 & 22)
Charles McDermott; Trinity Episcopal, Santa Barbara, CA 3:30 pm

21 DECEMBER

Phoenix Bach Choir; Brophy Chapel, Phoenix, AZ 4 & 6 pm (also Dec 22, Chandler Center, 7 pm)

22 DECEMBER

David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

7 JANUARY

Singing Boys of Pennsylvania; Friedens UCC, Geronimo, TX

10 JANUARY

Simon Preston; Wooddale Church, Eden Prairie, MN
Thomas Murray; St Mark's Cathedral, Seattle, WA 8 pm

12 JANUARY

Singing Boys of Pennsylvania; Oklahoma Central State Univ, Edmond, OK

13 JANUARY

Singing Boys of Pennsylvania; Arts Center, Springdale, AR
Guy Bovet; Arizona State Univ, Tempe, AZ

17 JANUARY

Michael Murray; St Paul's United Methodist, Houston, TX 8 pm
James Higdon; St John's Cathedral, Spokane, WA 8 pm

19 JANUARY

David Higgs; First Presbyterian, San Diego, CA

20 JANUARY

Michael Gailit, all-Reubke; Univ of Redlands, Redlands, CA

21 JANUARY

Delores Bruch; Presbyterian Church, Mt Pleasant, IA 7:30 pm
Robert Parkins; Univ of Redlands, Redlands, CA 3:30 pm

24 JANUARY

David Craighead; Trinity Univ, San Antonio, TX 8 pm
Clay Christiansen; First Congregational, Los Angeles, CA 8 pm

26 JANUARY

David Higgs; Sunnyside Seventh-Day Adventist, Portland, OR

31 JANUARY

Gerre Hancock; St Luke's Episcopal, Monrovia, CA

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INTERNATIONAL

11 JANUARY

John Tuttle; Central United, Sault Ste Marie, Ontario 8 pm

17 JANUARY

Shelly-Egler Duo; All Saints Church, Winnipeg, Manitoba 7:30 pm

18 JANUARY

Shelly-Egler Duo, workshop; All Saints Church, Winnipeg, Manitoba 10 am

21 JANUARY

Kevin Bowyer; Performing Arts Centre, Calgary, Alberta 8 pm

Organ Recitals

DAVID CRAIGHEAD, Fourth Presbyterian Church, Chicago, IL, September 29: *Choral No. 1 in E Major*, Franck; *Three Nocturnes*, Delamarter; *Comes Autumn Time*, Sowerby; *Metamorphosis*, Simmons; *Allein Gott in der Höh' sei Ehr*, S. 662; *Toccata and Fugue in F*, S. 540, Bach; *Adagio*, Final (*Symphony No. 6*, op. 59), Vienne.

CATHARINE CROZIER, Grace and Holy Trinity Cathedral, Kansas City, MO, September 27: *Praeludium in G Minor*, BuxWV 149, Buxtehude; *Comest Thou, Jesu, from Heaven to Earth*, S. 650, All glory be to God on high, S. 662, Kyrie, God, the Holy Ghost, S. 671, Bach; *Suite in D*, du Mage; *The Despair and Agony of Dachau*, Siffer; *Ave Maria, Ave Maris Stella*, Langlais; *Canon in B Minor*, Schumann; *Prelude and Fugue on BACH*, Liszt.

ROBERT DELCAMP, The University of the South, Seawee, TN, July 19: *Toccata and Fugue in D Minor*, Bach; *Grand Pièce Symphonique*, Franck; *Dialogue on the Mixtures*, Langlais; *Rondo for the Flute Stop*, Rinck; *Adagio for Strings*, Barber; *Tuba Tune*, Lang; *Choral-Improvisation on 'In dulci jubilo'*, Karg-Elert.

MATTHEW DIRST, Augustana College Chapel, Sioux Falls, SD, June 19: *Sonata in F Major*, Wq. 70/3, C.P.E. Bach; *Deux*

Dances a Agni Yavishtha, Alain; *Concerto in D Minor*, S. 596, Bach; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Passacaille*, Martin.

MICHAEL FARRIS, Northpark Presbyterian Church, Dallas, TX, June 4: *Toccata, Adagio and Fugue*, S. 654, *By the waters of Babylon*, S. 653, *Trio Sonata VI*, S. 530, *Prelude and Fugue*, S. 532, Bach; *Praeludium E Minor*, Bruhns; *Cantabile, Pièce Héroïque*, Franck; *Prelude and Fugue on BACH*, Liszt.

STEVEN GENTILE, First Lutheran Church, Alexandria, MN, July 13: *A mighty fortress*, Bender; *O God thou faithful God*, Bach; *Rondo-Scherzo*, Nosetti; *Petite Suite*, *Trumpet Tune*, McCabe; *Canzonetta*, Buxtehude; *Prelude and Fugue in G Major*, S. 550, Bach; *My heart abounds with pleasure*, *Deck thyself my soul with gladness*, *Blessed ye who live in faith unswerving*, *O God thou faithful God*, Brahms; *All glory, laud and honor*, Burkhardt.

MARNIE GIESBRECHT, West End Christian Reformed Church, Edmonton, Alberta, May 10: *Prelude, Fugue and Chaconne in C*, Buxtehude; *Sonatine for Pedals Alone*, op. 11, Persichetti; *Fantasia in F Minor*, K. 594, Mozart; *Prelude and Fugue in B Minor*, S. 544, Bach; *Dieu parmi nous*, Messiaen; *Andante in F Major*, K. 616, Mozart; *Finale (Symphony VI)*, op. 59, Vienne.

JOHN GOUWENS, Methuen Memorial Hall, Methuen, MA, August 14: *Grand Dialogue*, Marchand; *Méditation (Trois Improvisations)*, Vienne/Duruffé; *Fugue (Symphony I)*, Vienne; *Prelude on 'I am sol recedit igneus'*, Simonds; *Improvisation on a submitted theme*; *Symphonie Romane*, op. 73, Widor.

RUTH ANN HAGGLUND, Trinity Lutheran Church, Silverton, OR, July 19: *Rigaudon*, Campra; *Trio Sonata No. 1 in E-flat*, *Wachet auf, Liebster Jesu wir sind hier*, Bach; *Toccata and Fugue in F Major*, Buxtehude; *Pastorale*, Kuchar; *Schoenster Herr Jesu*, Schroeder; *Finale (Symphony IV)*, Widor.

EUGENE W. HANCOCK, Marienkirche, Berlin, Germany, August 10: *Go down Moses, Yoruba Lament*, Sowande; *Homage an HDT und JSB*, Simson; *Orgel-suite I*, Kay; *Impromptu I in F*, Taylor; *We are our heavenly Father's children*, *The Lord will make a way*, Sexton; *Toccata III*, Bankole.

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- #9150 **Seasonal Salutations** ... a sampler from three centuries of organists' musical greetings for Christmas, including works by Bach, Guy Weitz and Pietro Yon.
- #9151 **Holiday Garlands** ... sparkling and colorful arrangements of familiar tunes, with George Wright, Marilyn Mason, Aram Basmadjian, Kimberly Marshall and Kurt Luedders performing.

#9152 **An Organist's Yearbook** ... reflections upon happenings during the past twelve months, including tributes to the late Jean Langlais and Helmut Walcha, previews of new instruments, and some resolutions for the New Year. Host's choice.



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DAVID HIGGS, Crystal Cathedral, Garden Grove, CA, August 9: *Prelude and Fugue in D Major*, S. 532, Bach; *Pastorale and Toccata*, Conte; *Canon in B Minor*, Schumann; *Carillon de Westminster* (with James R. Lawson, carillonneur), Vierne; *Variations on a Theme by Paganini for Pedals*, Thalben-Ball; *There is a happy land, I love thee, my Lord*, Shearing; *Suite pour Orgue*, op. 5, Duruflé.

FREDERICK HOHMAN, Methuen Memorial Hall, Methuen, MA, August 21: *Marche Slav*, Tchaikovsky/Hohman; Two pieces in D-flat: *The Seraph's Strain*, Le Carillon, Wolstenholme; *Grave*, Allegretto molto, Tempo di scherzo ma non troppo vivo (*Symphony V*), Vierne; *Passacaglia and Fugue on BACH*, Karg-Elert; *Carmen Fantasy*, Bizet/Lemare; *Largo (Xerxes)*, Handel/Lemare; *Fantasia Fugue*, op. 48, *Concert Fantasia and Variations on the tune 'Hanover'*, op. 4, Lemare.

MARGARET IRWIN-BRANDON, Methuen Memorial Hall, Methuen, MA, August 28: *Prelude in D Major*, *Fugue in D Minor*, Wq. 70/7, C.P.E. Bach; *Prelude and Fugue in C Minor*, Hummel; *Introduction and Passacaglia in F Minor*, op. 63, nos. 5 and 6, Reger; *Prélude et Fugue en mi majeur*, op. 99, no. 1, Saint-Saëns; *Siciliano for a High Ceremony*, Howells; *Three Preludes founded on Welsh Hymn-Tunes*, Vaughan Williams; *Variations on 'Pop goes the weasel'*, Hunter.

DAVID CLARK ISELE, with Cheryl Isele, soprano, Bienvenito Yangco, clarinet, Anna Yangco, violin, and Malcolm Westly, organ, Sacred Heart Church, Tampa, FL, July 31: *Prelude and Fugue in G Minor*, Buxtehude; *Greensleeves*, Purvis; *O Divine Redeemer*, Gounod; *Fantasia in G Major*, Bach; *Panis Angelicus*, Franck; *Alleluia*, Mozart; *Marche Religieuse*, Jongen; *Toccata-Finale*, Carnevali; *Were you there*, Isele; *Macarena*, Monterde/Calero; *Adagio* (Concerto in A), Mozart; *Grand Toccata*, Isele.

PAUL JESSEN, St. James United Church, Montreal, June 18: *Symphony V*, op. 42, Widor.

CHARLES KRIGBAUM, Methuen Memorial Hall, Methuen, MA, July 31: *Con-*

certo in D Minor op. 7, no. 4, Handel/Guilman; *Canon at the Fifth*, Parker; *Canzonette*, Ives; *Christian Union*, Donovan; *O Jesu, wie ist dein Gestalt*, S. 1094, *Machs mit mir, Gott, nach deiner Güte*, S. 957a, *Wie nach einer Wasserquelle*, S. 1119, *Wir glauben all an einen Gott*, S. 1098, *Toccata and Fugue in D Minor*, S. 538, Bach; *Minuetto (Symphonie III)*, Méditation (*Symphonie I*), Finale: Allegro (*Symphonie II*), Widor; *Fantasia und Fuge d-Moll*, op. 135b, Reger.

ANN LABOUNSKY, Methuen Memorial Hall, Methuen, MA, July 3: *The Winged Creatures*, Jenkins; *Amazing grace*, *Battle hymn of the republic*, *Triptyque*, Langlais; *Wondrous Love*, Barber; *Final*, Franck; Improvisation on a submitted theme.

THERESE LAFLAMME, with Andre Vallee, oboe, St. James United Church, Montreal, July 30: *Prelude and Fugue in B Minor*, Bach; *Liebster Jesu wir sind hier*, *O Gott du frommer Gott*, *Wachet auf ruft uns die Stimme*, Krebs; *Andante pastorale*, *Rhapsodie*, Rheinberger; *Fantasia et Fugue*, op. 135b, Reger.

JAMES MOESER, St. Michael and All Angels Church, Dallas, TX, May 15: *Fantasy in F Minor*, K. 594, Mozart; *Sonata IV in B-flat*, op. 65, Mendelssohn; *Sleepers wake, a voice is calling*, S. 645, *He who will suffer God to guide him*, S. 647, *O stay with us, Lord Jesus Christ*, S. 649, Bach; *Fantasy in F Minor*, K. 608, Mozart.

K. JOYCE MYNSTER, with Jerry Brabec, tenor, University of Nebraska, Omaha, NE, June 5: *Summertime*, Gershwin; *Unter der Linden grüne*, Sweetinck; *Pastorale and Aviary*, Roberts; *Hymne au Soleil*, op. 53, no. 3, Vierne; *I saw three clouds*, Lantz; *Wind in the pine trees*, op. 32, no. 2, Clokey; *Lied to the mountains and lied to the flowers*, Peeters; *To a wild rose*, MacDowell; *Herzlich tut mich erfreuen*, op. 122, no. 4, Brahms; *Concert Variations on 'The Star Spangled Banner'*, Paine.

SYLVIE POIRIER, St. James United Church, Montreal, June 11: *Veni creator*, de Grigny; *Fantasia Choral No. 1*, Whitlock; *Le Banquet céleste*, Dieu parmi nous, Messiaen.

JEFF REUSING, St. James United Church, Montreal, July 9: *Voluntary in A Minor*, Stanley; *Sonata in A Major*, Mendelssohn; *Toccata*, *Adagio and Fugue*, Bach; *Kyrie (Messe pour les Couvents)*, Couperin; *Toccata (Symphony V)*, Widor.

REGIS ROUSSEAU, St. James United Church, Montreal, June 25: *Praeludium in E Minor*, Bruhns; *Vivace (Trio Sonata VI)*, Bach; *Suite*, Alain; *Ecos*, Evangelista; *Prelude and Fugue on BACH*, Liszt.

MARGARET SCHARF, with Warren A. Scharf, Methuen Memorial Hall, Methuen, MA, July 24: *Sonata in F Minor*, Mendelssohn; *Jesu, geh' voran*, op. 65, no. 56, Karg-Elert; *Fantasia in F Minor*, S. 608, Mozart; *Martyrs: Dialogue on a Scottish Psalm-Tune*, op. 73, Leighton; *Divertissement*, *Berceuse*, *Scherzetto*, Vierne; *Requiescat in pace*, *Toccata*, Sowerby.

LARRY SMITH, First and Central Presbyterian Church, Wilmington, DE, May 12: *Prelude and Fugue in D Major*, S. 532, *Deck yourself, my soul, with gladness*, S. 654, Bach; *Magnificat primi toni*, BuxWV 203, Buxtehude; *Concerto in B-flat*, op. 4, no. 2, Handel; *Sonata*, op. 65, no. 6, Mendelssohn; *Two Meditations*, Adler; *Toccata for Organ*, Decker.

MICKEY THOMAS TERRY, Basilica of the National Shrine of the Immaculate Conception, Washington, DC, June 23: *Prelude and Fugue in A-flat*, op. 36, *Prelude and Fugue in F Minor*, op. 7, *Trois Elevations*, op. 32, no. 1, *Toccata (Deuxième Symphonie)*, op. 26), IX. *Jesus falls for the third time*, X. *Jesus is stripped of his clothes (Le Chemin de la Croix)*, op. 29), *I am black but comely (Fifteen Pieces)*, op. 18), *Moderato*, Allegro deciso (*Evocation*, op. 37), Dupré.

CHARLES BOYD TOMPKINS, Zion Lutheran Church, Ft. Wayne, IN, June 16: *Sonata III*, Mendelssohn; *Sonata III*, Hindemith; *Five Pieces for Flute Clock*, Haydn; *Fantasia in F Minor*, K. 608, Mozart; *Sketch in D-flat*, op. 58, no. 4, *Canonic Study in B*, op. 56, no. 6, *Sketch in F Minor*, op. 58, no. 3, Schumann; *Allein Gott in der Höhe sei Ehr*, S. 663, 664, *Prelude and Fugue in D*, S. 532, Bach.

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Midwestern Historical Keyboard Society's 1992 annual meeting will be April 30-May 3 at Eastern Illinois University, Charleston, IL. Features: Larry Palmer, author of Harpsichord in America: a Twentieth-Century Revival, in recital, "Music of the Harpsichord Revival;" Seth Carlin, winner of maximum NEA grant enabling performance of all Schubert's sonatas in New York this season, in fortepiano Schubert recital; Edward Parmentier, well-known harpsichordist and lecturer, in presentation regarding pre-Bach German harpsichord music. Also performance of all J.S. Bach's multiple-harpsichord concertos, instrument exhibits, harpsichord-care workshop, papers, festivities, etc. All welcome. Contact MHKS, 251 Redondo Rd., Youngstown, OH 44504.

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Practice organ wanted: two-manual & pedal; 2, 3, or 4 ranks, self-contained cabinet organ, to fit under 8' ceiling. Send information, stoplist, photo and price to BOX NV-4, THE DIAPASON.

Wanted: Kilgen Petite Ensemble for home practice organ. Send photo and info to BOX NV-3, THE DIAPASON.

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Wanted: player pipe organ with roll library. Tom Grattelo, 2818 Central Avenue, Alameda, CA 94501.

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1925, 3-manual M.P. Moller pipe organ, opus 4266. New draw-knob console and additions in 1963. Dark oak case. 45 stops, 35 ranks, and Deagan harp with full couplers and tiling tablets. 8 generals, 6 divisionals (p/ch/sw/gt). Organ available after Easter, 1992. Buyer removes. \$25,000.00 or best offer. Offers accepted until March 1, 1992. Inquiries: Organ Committee, St. Luke's Episcopal Church, 247 West Lovell Street, Kalamazoo, MI 49007. 616/345-8553.

1934 Aeolian-Skinner organ, op. 877, 2 manuals, 15 ranks; tonal modifications and additions by Aeolian-Skinner in mid-1950s. Organ available November/December, 1992. Contact the Principia College Purchasing Office, Elsau, IL 62028 for more information. 618/374-5161.

Pipe organ for sale: 22 ranks, 3 manuals, pedal. Buyer to remove from private home. Unfinished. Best offer. Organ, 5524 Stonewall Rd., Little Rock, AR 72207.

7-rank Kimball divided organ; 20 stops, 2 manuals, complete with pictures and video tape of dismantling process. Good working condition. Call or write Meryn Finley, 407 Montgomery, Decorah, IA 52101. 319/382-9040.

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1953 10-rank Hillgreen-Lane; 1973 4-rank M.P. Moller; 1965 3-rank Cannarsa/Reisner; 1965 TC-1 Allen; for price and complete specification, send SASE to Virgil Cannarsa & Assoc., 335 Orchard Avenue, Altoona, PA 16602.

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Wicks, 11 ranks, 23 stops, good condition. Available early Jan. 1992. St. Andrew's Lutheran Church, San Mateo, CA. Buyer pay removal & transportation. Make offer. Contact Bob Wunderlich, 299 Beach Park Blvd., Foster City, CA 94404. 415/574-4370.

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1965 Aeolian-Skinner, 3 manuals, 53 stops, 67 ranks. Available May 1992. Contact: John Gibson, Director of Facilities, Owen Fine Arts Center, Room B-004, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275. 214/692-2713.

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