

THE DIAPASON

NOVEMBER, 1991



Paula Pugh Romanaux Residence, Kalamazoo, MI
Specification on page 14

Alec Rowley, 1892-1958

I am preparing a book on the life and work of the British composer Alec Rowley, to be published by Thames Publishing, London, next year—the centenary of his birth, and I wonder if you could help with some of my research.

I understand that around the end of the Second World War a number of American servicemen were composition students of Alec Rowley at the Trinity College of Music, London. A recital was given at Wigmore Hall, London, in 1945 when works by eighteen of these students were performed; the recital was subsequently broadcast to the U.S.A. I have managed to trace a "Presentation American Students' Concert" broadcast on the North American Service of the BBC on 4-5th December, 1945; this concert did in fact feature American students of Alec Rowley—all of the members of the U.S. Forces.

It is known that works by Alec Rowley were mentioned in the "Recital Announcements" of THE DIAPASON, and that at least one of the former students sent a copy of the appropriate issue to Alec Rowley.

Have any readers either (a) actually studied under Alec Rowley in the 1940s or (b) know of the whereabouts of American students?

In conjunction with the book, you may be interested to know that I am arranging a concert, featuring the music of Alec Rowley and his friends (John Ireland, Ernest Moeran and Peter Warlock), at the Assembly House, Norwich, at 7:30 p.m. on Saturday, 13th June, 1992; proceeds going towards the foundation of a music scholarship in Alec Rowley's name at the University of East Anglia. Incidentally, the date of this concert falls within the period of the 50th Anniversary Reunion of the U.S.A.A.F. in East Anglia during May to June next year.

Any information about Alec Rowley and his wartime American students would be much appreciated. All material received will, of course, be duly acknowledged.

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tel. (0603) 53287
fax (as above, please telephone first)

IN-Group Forum

8' Manual Stops

William Brame's comments in the May issue on the scarcity of manual 8' stops in smaller organs were interesting and absolutely true. Only recently has the organ world begun to reevaluate a tonal philosophy which cut unison tone to the bone and virtually eliminated strings—the tradeoff being extensive upperwork on manuals and pedal.

Two-manual organs of 20-30 ranks are still being built with only a Principal and Rohrflute at 8' on the Great and with ONE unison flue, usually a Geddeckt or Gemshorn, on the other division where it supports a chorus of 4, 4, 2, 1½, III, with or without a Nazard and Tierce.

In their quest for what even a traditionalist like William Barnes praised decades ago in *The Contemporary American Organ* as the "ear-tickling" effects of high-pitched stops, many denied the necessity of and forgot the uses of multiple *mp* to *mf* 8' voices.

These include:

- providing variety, color and warmth for the demands of organ literature and choral accompaniment,
- a "softer" voice on the Great capable of accompanying Swell solos,
- combining to form the solid foundation tone necessary in typically dead American churches.

Numerous installations over the past decades have proved that the smaller and/or deader the room, the less favorable it is to upperwork. And even in a favorable acoustic, a palette of 8' flues provides variety in the musical tasks which church organists perform over and over again, Sunday after Sunday. Choral accompaniment is a further challenge, as much of it is clearly *orchestral* in nature; the organ part is essentially a *transcription* and multiple 8' stops under expression are needed.

19th-century builders understood these concepts and endeavored to balance the demands for developed Diapason choruses with requirements for *multiple* unison stops. For example, the 1870 Odell I used to play had choruses, mixtures and reeds plus *four 8' flues on each manual*—a typical 19th-century stoplist. It is interesting to compare that 22-stop Odell with the IV/62 jewel that Henry Willis built for Salisbury Cathedral in 1876, which also had four 8' flues on the Great, Swell and Choir.

This "balanced" philosophy is returning to the organ world, as exemplified by the new 2-manual organ of some two dozen voices built by Manuel Rosales for University Methodist Church in San Antonio. It has four 8' flues on each manual—in addition to complete choruses and mutations—offering a wealth of *choices* to the organist.

On the Great, the desirability of an open 8' *mp* accompanimental voice such as a Dulciana, Gemshorn, Waldflute, broad Salicional or Viola is true regardless of the organ's size. I recently played the huge Skinner in Rockefeller Chapel at the University of Chicago where the Great has: 32, 16, 8, 8, 8, 8, 8, 8, 4, 4, 4, 2½, 2, Mix, Mix, 16, 8, 4. Of these riches, which stop can be used to accompany the quieter solo stops of the other divisions? Not the three Open Diapasons, not the two big flutes and not the chuffy Bourdon added in a misguided renovation. The 8' Erzähler, a forthright yet transparent voice, is the perfect solution. (The Great 32' Violone—a lovely Geigen—also works well except for the difficulty of playing just the left-hand *up two octaves*.)

With the exception of *pianissimo* voices like Echo Dulcianas and Aeolines—luxury stops which are a waste of resources in a 2-manual—a greater investment in 8' flues than has been the case in the past decade will allow both organ and organist to function better. It is good to see them coming back into the best organs of the day.

Joseph Horning
Los Angeles, CA

Please feel free to send a message to the *IN-Group Forum* regarding any of these or other topics, either via mail to THE DIAPASON, *IN-Group Forum*, 380 Northwest Hwy., Des Plaines, IL 60016; or on-line to Herb Huestis at CompuServe ID #70771,1047.

A gift subscription to The Diapason. The perfect holiday gift. See the coupon on page 16.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$15; 2 yr. \$25; 3 yr. \$35 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$25; 2 yr. \$40; 3 yr. \$58. Single copies: \$2 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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Here & There

A symposium entitled, *The Historical Organ in America*, will take place January 12-16, 1992 at Arizona State University, in Tempe, AZ. The event is described as "a festival and symposium on historically-inspired American organs and their future," presented by The American Organ Academy, Arizona State University, and the Westfield Center. The symposium coincides with the installation of a new 28-stop tracker organ being built for Arizona State University by Paul Fritts & Co., of Tacoma, WA. The Fritts organ will be heard in recitals throughout the symposium, will be submitted to an *Orgelprobe*, and its tonal resources will be explored with a wide variety of repertoire during a masterclass. A distinguished panel of organists and organbuilders has been assembled. The symposium will begin with a session on historical organbuilding treatises, followed by the *Orgelprobe*. Five sessions will be devoted to specific examples of American historic organs; two sessions will focus on eclectic instruments and the responses such instruments evoke from performers and teachers; two other sessions will discuss case design, the organ in architecture, and organs in private residences; and the future of historical organbuilding. For information: The Westfield Center, One Cottage Street, Easthampton, MA 01027.

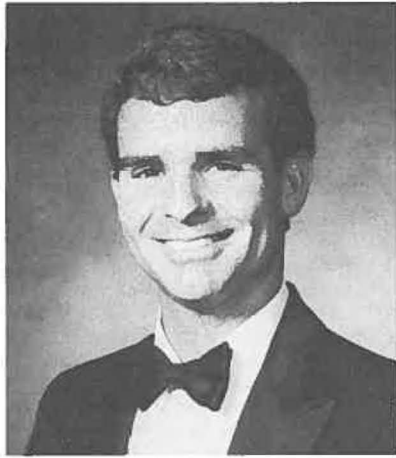
The Concert Series of the First Presbyterian Church of Deerfield, IL is sponsoring the Third Annual Organ Competition with award money of \$700 first prize and \$400 second prize. Application and tape deadline is February 20, 1992 with the final competition on March 7. A winner's recital will be performed on Sunday, April 5, on the 58-rank Noehren organ. Maximum age of applicant is 30.

For information contact Lee Nelson, Director of Music, First Presbyterian Church, 824 Waukegan Road, Deerfield, IL 60015; 708/945-0560.

The Chicago Club of Women Organists announces its 41st annual Gruenstein Memorial Organ Contest for young women organists to be held in May, 1992. The competition is open to women who will not have reached their 30th birthday by May 1, 1992. The required piece for this year is J. S. Bach's *Prelude and Fugue in B Minor*, BWV 544. Preliminary judging will be by tape or cassette and the recording must not be done before January 1. Deadline for receiving tapes or cassettes is April 1. For further information and an application form, write to Dr. Elizabeth Naegele, 2516 Edina Boulevard, Zion, IL 60099-2702.

Appointments

William Bravener has been appointed Director of Music, Immanuel Evangelical Lutheran Church, Watertown, WI. As a full-time member of the professional staff, Mr. Bravener will serve as the primary organist and director of a multiple choir program. He earned a B.A. degree from the University of Northern Iowa and was an organ student of Philip Hahn. He leaves the positions of Director of Music at Calmar Lutheran Church and Coordinator of Community Education at Northeast Iowa Community College, Calmar, IA.



Robin Dinda

Robin Dinda has been appointed Assistant Professor of Humanities (Music) at Fitchburg State College, Fitchburg, MA. He received degrees from Davidson College, the University of Cincinnati, and the University of Michigan, and holds the Fellowship Certificate of the AGO. Organ teachers have included Wilmer Hayden Welsh, Paul Jenkins, David Mulbury, Marilyn Mason, and Robert Glasgow. An active recitalist and workshop clinician, he has made solo appearances at national conventions of the American Guild of Organists and the American Theatre Organ Society as well as the Redlands Organ Festival. As a performer and lecturer, his main field of concentration is American organ music of the nineteenth and twentieth centuries.

Dr. Dinda is also a published composer, with numerous commissions and performances to his credit. Composition teachers of his have included Wilmer Hayden Welsh, Allen Sapp, William Albright, and William Bolcom. Recent premieres of his music include *Annapolis Procession*, performed by James Dale at the Region III AGO convention in Annapolis, and *Five Pieces in Contemporary Notation*, performed by David Craighead at the Regions I & II AGO conventions in Syracuse.

Dinda was formerly Lecturer in Humanities at Fitchburg State College for the last two years. He continues as Minister of Music at First Church, Nashua, NH, where he heads a music program of six vocal and handbell choirs.

Mark P. Huth has been appointed director of music for Augustana Lutheran Church, Portland, OR. In addition, he recently accepted the position of staff organist for the Portland Winter Hawkes hockey team. His organ instruction has been with Dale Fisk, Lee Garrett, Jonas Nordwall, and Tom Hazleton. Huth is manager of marketing administration of Rodgers Instrument Corporation in Hillsboro, OR.

Earline Moulder has been appointed college organist at Drury College, Springfield, MO. She continues as chairperson of the organ division at Drury. Dr. Moulder is also organist at King's Way Methodist Church, Springfield, where she has initiated an organ



Earline Moulder

concert series for the recently installed 55-rank Casavant, the only mechanical-action organ in that city.

Dr. Moulder received the DMA from the University of Kansas and the MMus degree from Indiana University where her teacher was Oswald Ragatz. She has also studied with André Marchal in Paris and has concertized in Europe, the U.S.A., and the Middle East where she has done research in music.



Gary Zwicky

Gary Zwicky has been appointed organist-director of Union Chapel in Oak Bluffs on Martha's Vineyard, MA, for the summer of 1992. Dr. Zwicky succeeds Harold Heeremans, who served in that position since 1947, retiring at the beginning of this past summer, following which Peter Boak, then Marshall Bush served as interim organist-director. Professor Heeremans, a former national president of the AGO, will continue as organist-director of First Congregational Church of Falmouth, MA, during the academic year. Zwicky received his degrees from the University of Wisconsin and from the University of Illinois, where he was the first to receive the Doctor of Musical Arts in Organ. He later studied organ and conducting with Paul Callaway at the College of Church Musicians, as well as composition with Leo Sowerby, who also coached him for the AAGO degree. Zwicky earned the FAGO degree in 1970. He will continue as Professor of Music at Eastern Illinois University, where he has taught organ and related subjects since 1966. Dr. Zwicky also held a national AGO post as Director of Guild Student Groups, and served for ten years as organ chairman, and additionally as Supervisor of Syllabus Publications, for the Illinois State Music Teachers Association. He and his wife, Elaine, continue as co-organist/directors at Trinity Church, Mattoon, when they are not on the Vineyard.

Here & There

The American Guild of Organists has announced the winners of the 1991 Regional NYACOP competitions:

Region I, Division I, Philip Fournier,

Portland, ME; Division II, Michael Lizotte, Oberlin, OH;

Region II, Division I, Mark C. Law, Syracuse, NY; Division II, Brian Carson, Rochester, NY;

Region III, Division I, John Lowe, Madison Heights, VA; Division II, Elizabeth Melcher, Rochester, NY;

Region IV, Division I, Mary Catherine Race, Nashville, TN; Division II, Jeff R. McLelland, Hattiesburg, MS;

Region V, Division I, Joel Hastings, Ann Arbor, MI; Division II, Martin Jean, Valparaiso, IN;

Region VI, Division I, Melissa J. Pichette, Lawrence, KS; Division II, Ann Marie Rigler, Iowa City, IA;

Region VII, Division I, Stephen M. Rogers, Dallas, TX; Division II, Keith Weber, Tyler, TX;

Region VIII, Division I, Rick Simcock, College Place, WA; Division II, Tamara Still, Seattle, WA;

Region IX, Division I, Samuel Metzger, Phoenix, AZ; Division II, Derek Nickels, Tempe, AZ.

In 1992 *Organa Europae* will be celebrating its 25th year of publication, and adding another 13 color reproductions to the 324 which have already appeared. The calendar for 1992 will include the organ at St. Boniface, Medemblik (NL), the neo-Silbermann at St. Peter, Basle (CH), the Antegnati at Brescia (I), the Steinmeyer at Lindau (D), the Gospel organ at Grenada (E), the 1717 organ at Finedon (GB), a little organ by an unknown builder in the Nordiska Museet at Stockholm (S), a romantic organ in the St. Vituskerk at Naarden (NL), the Riepp/Callinet/Stiehr at Cole (F), the ancient case by Veit de Bendt at Kempen (D), the chapel of Trinity College, Caambridge (GB), the Dutch organ at St. Eustache, Paris (F), and the choir organ at Wihlering (A). The calendar is available for U.S. \$25.00, Can. \$28.00; copies of *Organa Europae* 1970-1991 are still available each at U.S. \$18.00, Can. \$20.00. The whole collection 1970-1992 is U.S. \$400.00, Can. \$450.00 by air mail. Send check with order to *Organa Europae*, B.P. 16, F 88101 Saint-Dié Cedex France.

Midwestern Historical Keyboard Society's 1992 annual meeting will be April 30-May 3 at Eastern Illinois University, Charleston, IL. Features will include a harpsichord recital by Larry Palmer, a fortepiano recital by Seth Carlin, and performances of all the multiple-harpsichord concertos of J. S. Bach. Further information may be obtained from MHKS, 251 Redondo Rd., Youngstown, OH 44504; 216/746-0390.



Joseph Adam

Joseph Adam was recently named First Prize winner of the 16th International Organ Competition at St. Albans, England. The prize includes a cash award and the British Telecom First Prizewinner's Travel Bursary, which will fund an international recital tour in 1992-93. Mr. Adam was one of nineteen competitors from twelve countries invited to participate in elimination rounds as part of the biennial International Organ Festival in St. Albans, held July 4-13. Judges for the competition were Bernard Lagace, Naji Hakim, Simon Preston, Hans Fagius and Ullrich Bohme. Second prize was awarded to Luca Antoniotti from Italy, and third prize to Christopher Nickol of Great

Britain; Christoph Kuhlmann of Germany was the Tournemire Improvisation prize winner.

Mr. Adam is organist and director of music and liturgy at Sacred Heart Church in Bellevue, WA, is a member of the Cathedral and Compline Choirs at St. Mark's Cathedral in Seattle, and has recently joined the editorial board of *Ionian Arts Inc.* He holds degrees in piano from The University of Iowa and the Performer's Certificate in organ from the Eastman School of Music, where he is enrolled in the DMA program; he has also done additional study at the University of Washington. His organ studies have been with Delores Bruch, Russell Saunders and Carole Terry. He competed as the Northwest Regional Winner in the AGO National Young Artist Competition at the 1990 Boston Convention, and has performed widely throughout the Midwest and Pacific Northwest. He is Dean of the Seattle AGO Chapter.



The Chenaults

Representation of **Elizabeth and Raymond Chenault**, duo organists, has been announced by Phillip Truckenbrod Concert Artists. Known widely simply as "the Chenaults," the husband and wife duo have performed frequently in Europe as well as North America and have made major contributions to the organ duet literature through numerous commissions to contemporary composers.

Mr. and Mrs. Chenault are the organists and choirmasters of All Saints' Episcopal Church in Atlanta, a post they have held jointly since 1975, and both also teach at The Lovett School in Atlanta. They studied together at Virginia Commonwealth University in Richmond and later also at the Cincinnati Conservatory of Music. Organ teachers have included Lawrence Robinson, Wayne Fisher, Paul Callaway, Harold Abmyer, Arthur Poister and John Fenstermaker.

When they perform at next summer's national AGO convention in Atlanta they will premiere organ duets by Gaston Litaize and Naji Hakim which they commissioned. Previous commissions by the Chenaults have added pieces to the organ duet literature by Arthur Wills, John Rutter, Myron Roberts, Daniel Pinkham, Paul Lindsley Thomas, Gerre Hancock, Charles Callahan, Ronald Arnatt, Conrad Susa, Alan Gibbs, and Douglas Major. Some of these works are offered in a compact disc recording by the Chenaults entitled "20th Century Organ Music for Two" on the Gothic label. Much of this collection of new pieces is being published by Belwin Mills as The Chenault Organ Duet Library.

Helge Gramstrup is featured on a new CD recording, *Olivier Messiaen* (OTR 1007). Repertoire includes *Apparition de l'Eglise éternelle*, *Le Banquet céleste*, *Verset pour le fête de la Dédicace*, and *Messe de la Pentecôte*, performed on the organ at Maribo Cathedral, Denmark. For information: Olga Music, Boeletvej 4, DK-8680 Ry; +45 86 89 24 28.

Jean Guillou is featured on a new CD recording, *Vivaldi for Organ*, performed on the Kleuker-Steinmeyer organ at the Tonhalle, Zurich (Dorian

DOR-90118). Repertoire includes Concertos in D minor (Bach-Vivaldi, S. 596), C Major (Bach-Vivaldi, S. 594), A minor (Bach-Vivaldi, S. 593), D minor (Guillou-Vivaldi), and D Major (Guillou-Vivaldi). For information, 212/724-8724.

James Higdon is featured on a new compact disc recording, *Camille Saint-Saëns*, on the Cavaillé-Coll organ at Saint-François-de Sales, Lyon, France (Arkay Records, #AR6107). Repertoire includes Nos. 1, 2, 3 of *Six Préludes et Fugues*, op. 109; Nos. 1, 5 of *Sept Improvisations*, op. 150; and Nos. 1, 2, 3 of *Six Préludes et Fugues*, op. 99. For information: Arkay Records, 5893 Amapola Drive, San Jose, CA 95129; 408/252-7800.

American composer **Alice Jordan's** newest publication, *Suite for Organ on "Webb,"* has been issued in the Marilyn Mason Organ Series, published by Randall M. Egan, Publisher of Music, Ltd. It is available from the publisher at Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, MN 55405-2303.

François Lombard is featured on a new CD recording, *Alexandre Guilmant, Ausgewählte Orgelwerke*, Vol. 6, performed on the Cavaillé-Coll organ at the Cathedral of Notre-Dame des Miracles, Saint-Omer (Motette CD 11561). For information, Koch International, 516/938-8080.



Kenrick and Barbara Mervine

C.L.E.F. for Church and Synagogue (Concert and Liturgy Enrichment Foundation) announces the release of the new digital cassette album: *The Sacred to the Sassy* featuring **Kenrick S. Mervine**, organist and **Barbara F. Mervine**, soprano/narrator, showcasing the historic 1935 Aeolian-Skinner and Hildebrandt organs of Bristol Chapel at Westminster Choir College, Princeton, NJ.

The Sacred to the Sassy is an array of

liturgical and concert works, some of which are premiere recordings; some are obscure gems; others are familiar favorites. Included are Lidarti's *Kol HaNeshemah*, Horvit's *The Sacrifice of Isaac*, Hegarty's *Sabbath Suite* (Concert Variations on *Yigdal* and *Adon Olam*), Santiago's *Ave Maria*, two Burleigh Spirituals, and *The King of Instruments* by Albright. Engineered by DTR, it is the only commercially available solo recording of the newly enlarged chapel organ. It can be purchased for \$11.00 (postpaid) from C.L.E.F., 149 Maple St., Bridgewater, NJ 08807.



John Obetz

John Obetz was awarded an honorary membership and duly initiated into the Sigma Alpha Iota music fraternity this past June. While SAI is an organization for women musicians, the Kansas City chapter honored Dr. Obetz as National Arts Associate for being "among the most outstanding gentlemen musicians in the United States."

Frank Speller is featured on a new CD recording, *Works of Frank Speller*, with the University of Texas Concert Chorale, Patrick Gardner, conducting. The performance was recorded on the 67-stop, 4-manual Visser-Rowland organ at the University of Texas at Austin, and includes *Toccata, The Majesty of Christ*; Four Chorale Preludes; *Mass of Saint Louis*; Prelude and Fugue in A-flat major; *Gloria Patri*; *Psalm 19*; Four Biblical Dances for Organ; *Hail Mary*; and *Te Deum*. Order no. TROY049, Albany Records, Box 5011, Albany, NY 12205; 518/453-2204; fax 518/453-2205.

On May 19, 1991, **John Weaver** was honored by Madison Avenue Presbyterian Church upon the completion of twenty-one years as director of music. The St. Andrew Chorale, directed by



John Weaver

Mr. Weaver, sang a concert of music he has written within the last five years, all of it commissioned works, and most either published or in the process of publication. The occasion was marked by the reading of a resolution from the Session and the presentation of a gift purse.

Pipe Organ Sales and Service of Atlanta, GA, and Wicks Organ Company of Highland, IL, held their fourth annual organ adjudication at historic St. John's Church in Savannah, GA, on their 64-rank Wicks organ. First Place honors were taken by Daniel Brondel, a student of Sarah Martin. Joel Gregory, also a student of Mrs. Martin, took second place. Third place was taken by Stephen Furches, a student of Willis Bodine.

Judges were Irene Feddern, organist and choirmaster at Christ Church in Savannah, GA; Pat Long, organist and choirmaster in Charleston, SC; and Ken Yates, organist and choirmaster of St. John's Church in Savannah, GA.

The Wicks Organ Company and Pipe Organ Sales and Service sponsored this event. Awards were in the amounts of \$500, \$300, and \$150. In addition the winners received plaques. All who entered received a certificate for their participation.

The 69th annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, the home of the late Thomas H. Cisler, founder of the society. The program was announced in traditional manner with chorales played by a brass choir. To open the program, all present joined in singing "Now Thank We All Our God,"

accompanied by the brass choir.

From the organ compositions by Bach, the chorale preludes "Kyrie, God the Father Everlasting" and "Christ, Comforter of the World" from The Catechism Chorale Preludes, and Partitas One and Two from "O God, Thou Holy God" were played by Mrs. Sarah H. Buchert. From Bach's compositions for clavier, Mrs. Barbara K. Beittel played the Canon in Counterpoint at the Fifth from *The Art of Fugue*. From the instrumental compositions by Bach, Mrs. Susan Davis played the Saraband from the D Minor Suite for Solo Cello, and Mrs. Barbara K. Beittel and Mrs. Susan Davis played the Twelfth Canonic Fugue for Clavier and Cello from *The Musical Offering*. From the motets, church cantatas, and oratorios, presentations in the sequence of the Christian Year were given by choir with instrumental accompaniment.

The traditional closing numbers of the program, in observance of the death anniversary of Bach, were his melody "Come, Sweet Death," played on the solo cello by Mrs. Susan Davis, and the chorale prelude for organ, "Before Thy Throne I Now Appear," played by Miss Lillian E. Cisler.

St. Thomas Church, New Haven, CT, recently celebrated the rebuilding of its historic organ with a dedicatory recital September 15 by Steve Roberts. The new organ by the reorganized Aeolian-Skinner Organ Company incorporates much pipework from the 1869 organ.

Theodore Presser Company and **Coronet Press** have announced the availability in uniprint of the Full Score (392-41184B, \$16.00) and Continuo part (392-41184C, \$8.00) to Michael Haydn's Christmas Cantata *Run, Ye Shepherds, to the Light* (392-41184, \$4.00). Together with the publication of the companion piece, *Gloria in Excelsis* (392-41544, \$1.60), this release now makes it possible for a choir of modest size to perform this work in its entirety with small orchestra.

The Ives Collection, edited by Barbara Tagg, has recently been published by Peer Southern Concert Music, Theodore Presser Company, sole distributor. Premiered at the 1991 convention of the American Choral Directors Association, the collection comprises 2-part arrangements of selections from Ives' *114 Songs*. The octavo (61757-101) is priced at \$1.20; the set of two piano-vocal scores (61756-102) is available for \$10.00.

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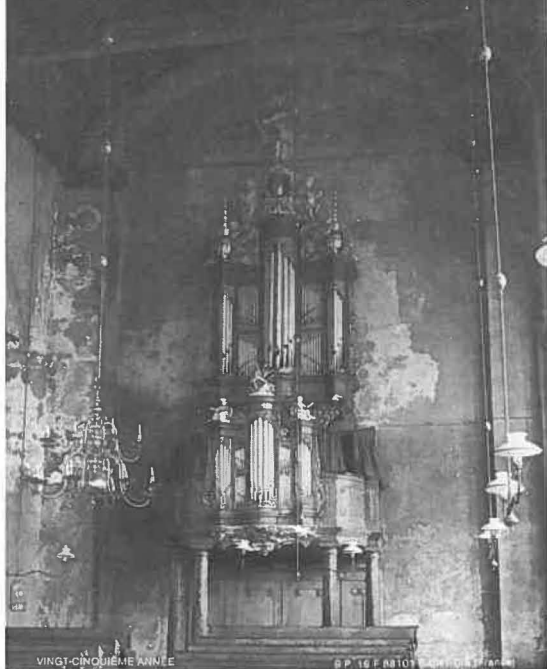
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ORGANA EUROPAE 1992



Southern Concert Music have announced the publication of the vocal score to William Russo's chamber opera *The Shepherd's Christmas*. Based on a famous nativity play of the Middle Ages, the opera is an hour long, with seven characters and a chamber ensemble of ten players. Unique in its odd humor and its combined realistic/symbolic presentation of the religious theme, the medieval production was the first to introduce social commentary and a sense of compassion for the poor.

The Shepherd's Christmas vocal score (61768-265, \$32.00) is available through music dealers; performance materials are available on rental from the publisher. For further information, contact the Sales or Performance Department, Theodore Presser Company, 215/525-3636.

The American Boychoir has released three new recordings. Two holiday recordings include the 1991 Hallmark Greeting Card Christmas recording, and *Trumpets Sound—Voices Ring: A Joyous Christmas* on MusicMasters. The third release includes music from Stephen Spielberg films with the Boston Pops on Sony Classics.

In the Hallmark, the choir is accompanied by the London Symphony, available in CD and cassette in Hallmark gift stores. *Trumpets Sound—Voices Ring* includes the Atlantic Brass Quintet and organist William K. Trafka at Mechanics Hall in Worcester, MA. The Spielberg film music recording includes the Tanglewood Festival Chorus, and is conducted by John Williams.

Cathedral Music Press has released two new works for organ. *Organ Voluntaries for the Church Year*, by L. Dean Bye, is a collection of easy to moderate solos arranged for the church year (\$5.95). *Eight Chorale Preludes for Organ* is a collection of arrangements

based on well-known hymn tunes including Aberystwyth, Dunfermline, Hyfrydol, Praise my Soul, Rockingham, St. Botolph, St. Columba, and Veni Creator (\$8.95). For information: Mel Bay Publications, Pacific, MO 63069; 314/257-3970.

The Pastoral Press has announced the release of *Cantor Basics*, by James Hansen. The book provides practical suggestions on the role of the cantor for both established cantor programs and for those churches just initiating this ministry. ISBN 0-912405-81-3; 122 pp., paperback; \$9.95. For information: The Pastoral Press, 225 Sheridan St., N.W., Washington, DC 20011-1492; 202/723-1254.

Nunc Dimittis

Donald G. Hoyer died on July 8 in Lawrence, KS, following a long illness. He was born September 21, 1935, in McPherson, KS, the son of Albert W. and Bertha Schroeder Hoyer. Mr. Hoyer operated Hoyer Organ Co., a pipe organ and piano service company, since 1963. He also worked for Reuter Organ Company in Lawrence for five years prior to that time.

Mr. Hoyer was an active member of the Greater Kansas City Chapter of the AGO. He was active at Immanuel Lutheran Church in Lawrence for 32 years and held many offices there. Other hobbies included oil painting, motorcycling, piloting a private airplane, and model railroading. Mr. Hoyer married Karen Puckett on June 12, 1965, in Lawrence, where she survives. Also surviving is his son, Timothy, of Linden, NJ; his mother, Bertha M. Hoyer, of Lawrence; and his sister, Velma L. Dauer, of Green Bay, WI.

Music for Voices and Organ by James McCray

Familiar Christmas tunes and texts

I hope your Christmas has had a little touch of Eternity in among the rush and pitter and all. It always seems such a mixture of this world and the next—but that after all is the idea!

Evelyn Underhill
Letters

There can be little doubt that during the Christmas season, most people expect (demand?) to hear familiar Christmas music. That special feeling experienced at hearing and singing those marvelous melodies and traditional texts is something that extracts an inner strength and draws warm memories to the surface. Music and Christmas are inseparable in our storehouse of the mind, and each December people seek a return to those halcyon days of their past in which familiar Christmas music glistens in the winter chill.

As church musicians, we strive to strike a balance between new music and that familiar to the congregation. Often new music is actually old music such as a Buxtehude or Bach cantata that is unfamiliar to the singers and listeners. While the congregation recognizes the well-established names such as Bach, Brahms, and other choral masters, typically they are not necessarily the composers who touch them the most. Certainly each congregation has its musical aesthetes whose taste and understanding surpass the traditional mono-thematic anthem; however, the majority probably prefer those thin immediate settings that vaporize upon hearing. As trained musicians, we feel a need to bring to our choirs that repertoire that has continued to communicate throughout the centuries of the church.

Somehow, though, Christmas music is different. Usually the tunes, the words, and the forms are very standard. Most carols follow strophic hymn patterns, and generally their harmonies are simple and straightforward. Christmas melodies, both sacred and secular, bombard the public from the post-Thanksgiving days through the end of December, and for a few glazed weeks, we bathe in their friendliness. That would seem to suggest that for those of us who are professionals, we should counter-balance the scale with more sophisticated, fresh, and less familiar compositions, but that is not the case. If our job is to communicate with and/or inspire the congregation, then we must also employ that music to which they respond. This is not to suggest that they receive diets of pop tunes, guitar masses, etc., but only that some representation of those familiar styles may be warranted.

With four Advent Sundays, and a Christmas Eve Service(s), there are ample opportunities for a kaleidoscopic approach in which diverse types of music are heard. With an average of at least two works (anthem and offertory) for each event, the choir will present over ten selections prior to Epiphany. Eight of them are Advent messages, and often those works are less common than the true Christmas music expected by people. Some carols, *O Come, O Come Emmanuel*, for example, fit into both the familiar and Advent categories, which helps the balance.

As you plan for this coming season, try to achieve a balance in your repertoire so that approximately half of it falls into that classification as *familiar* (either text, tune, or both). With careful plan-

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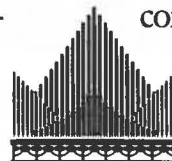
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ning and selection, nothing is compromised. Everyone's needs are addressed, and the season might be even merrier than usual. As my balance to last month's reviews of new music, those items below focus on the traditional music of this glorious season.

Angels we have heard on high, arr. Stephen Paulus. SATB and organ, European American Music Corporation, EA 613, \$.95 (M-).

This carol is one that always seems to inspire singers; those long, melismatic lines on "Gloria in excelsis" seem to reach deep into the heart. In this arrangement, there are three verses with the middle one primarily unaccompanied. The organ, on three staves, has busy, pulsating rhythms that drive the music. At times the harmony has momentary shifts to add color to the traditional melody which remains intact. Lovely and highly recommended to any type of church choir.

Christmas Day (Choral Fantasy on Old Carols), Gustav Holst, arr. L. Pugh. SATB, SATB soli, and piano, Roger Dean Publishing Co., HRD 187, \$1.25 (M).

Most of Holst's original medley is here with tunes such as "Good Christian Men" and "The First Nowel" as the unifying elements. There is music for different soloists and a solo quartet. The keyboard is accompanimental and easy.

Away in a manger, arr. Bradley Ellingboe. SATB unaccompanied, Mark Foster Music Co., MF 559, \$.90 (M-).

The first verse revises the melody and is sung by sopranos above a humming choral background; the second verse has the more traditional melody. This setting is very gentle with syllabic chords in traditional harmonies. It is a charming version that captures the basic spirit of this children's carol, and then translates it for adults. Lovely arrangement.

Lo, how a rose e'er blooming, arr. Marie Stultz. SA and organ, Morning Star Music Publishers, MSM-50-9901, \$1.00 (E).

This is from a new series called Treble Chorus of New England. It contains extensive teaching suggestions and background information which makes it particularly useful for school groups. The keyboard is simple with registrations, and the first verse is in unison. The harmony part is a descant which has a relatively high tessitura, but comfortable for most children's choirs. Easy, delicate, and delightful music for treble choirs.

Silent Night, arr. Craig Courtney. SATB, congregation and keyboard, Beckenhorst Press, BP 1366, \$1.25 (M).

Using chromatic, Romantic harmonies, this setting's accompaniment adds much to the simple tune. The melody is always present in one of the choral parts, but Courtney has extended the

harmonic palette so that this arrangement takes on concert proportions with dramatic fills, flowing triplet passages, etc. The congregation sings on the second and third verses. There is an alternate ending which allows this to be attached to his version of "O Holy Night;" both also have optional full orchestral accompaniment.

O little town of Bethlehem, arr. Mark Shepperd. SATB unaccompanied, AMSI #605, \$1.00 (M+).

The difficulty in this setting is the low tessitura for the basses who have to sing extended passages on low F. The traditional melody is replaced by Forest Green, and it is used throughout the entire setting, never hinting at the more familiar tune (Forest Green is a recognized alternate for these words, however). There are several verses with the last one modulating to a higher key.

Resonet in laudibus (Praise the Lord in joyful song), Hans Leo Hassler (1564-1612). SATB unaccompanied, Carl Fisher, Inc., CM 8327, \$.90 (M-).

This medieval Christmas hymn has been arranged by many composers. In Hassler's version the music dances in one and remains homophonic. The editor, Patrick Liebergen, suggests that it could be performed with or even by a brass choir; parts are available from the publisher. This is a fast, easy carol that could be sung in Latin or English.

Patapan, arr. Llifon Hughes-Jones. SA and piano, Robertson Publications of Theodore Presser Co., 312-41603, \$.95 (M-).

This happy setting includes both an English and a Welsh text for performance. The quick tempo and rhythmic accompaniment add to the joyous mood. There are three verses which maintain the melody, but shift the alternate verse slightly. Delightful setting for young voices or adults.

We three kings, arr. Randall Davidson. SATB, TBB soli, and organ, Boosey & Hawkes, B6397, \$1.25 (M+).

This wonderful "concertato" setting uses three male soloists as the Kings who begin the performance above a clever organ background that is also soloistic. Later there is a verse for a mixed solo quartet and three short verses for each solo King; the remaining material is for the choir. An accompanimental version for strings, harp and psaltery is also available. It could even be staged with the Kings in costume in a processional from the back of the church. This six-minute setting is a true winner for those choirs with solid male soloists. Highly recommended.

On Christmas night (Sussex Carol), arr. Barbara Baltzer Kinyon. SATB, keyboard, optional handbells and/or flute, Agape of Hope Publishing Co., RS 7722, \$1.10 (M).

Three octaves of handbells are needed and they add harmonic color usually playing full, static chords. The

flute has a busy, flowing line above the choir and at times interacts with the handbells. The choral writing is easy with simple block chords and one unaccompanied verse. There is a modulation and a loud, climactic finish. Useful for most choirs.

New Recordings

Carol Rhapsody, Christmas Carols for the Organ, Dr. John Walker, organist. XPressions, 13 Roosevelt Ave., San Rafael, CA 94903.

In dulci júbilo (S. 608, 729), Bach; *Greensleeves*, Wright; *A minuit fut fait en Reveil* and *Bon Joseph écoutez moi*, Dandrieu; *Vom Himmel hoch*, Pachelbel; *Wie schön leuchtet*, Drischner; *Il est ne le Divin Enfant*, Busser; *Carol Rhapsody* and *Forest Green*, Purvis; *I wonder as I wander*, Hebble; *In dulci júbilo*, *Resonet in laudibus*, *Wachet auf*, Karg-Elert; *Venite adoremus*, Gehrenbeck; *Rhapsodie sur des Noël's*, Gigout; *Lo, how a rose* and *We three kings*, Barr; *Gesu Bambino*, Yon.

John Walker, organist of the Riverside Church in New York, performs a thoroughly delightful and varied program of carol settings on two Reuter organs. The first half of the recording was made on the IV/60 instrument in Augustana Lutheran Church, Denver, CO, and the second half on the IV/80 Reuter in First United Methodist Church, Colorado Springs. Both instruments were rebuilt in the 1980s while retaining pipes from earlier Reuters of 1940 and 1954. The combination of organs, organist and repertoire makes for an enjoyable Christmas package. No doubt the snow covered mountains and clean air of Colorado provided their share of inspiration!

Walker's choice of repertoire will be of interest to organists who are either searching for something new or revisiting the familiar for the holiday season. The 21 compositions range from the Baroque to the contemporary. Most could be performed on smaller organs, but the richness of registration particularly for Purvis and Karg-Elert is best suited to large (romantic) instruments as heard here. Walker's effortless technique and clean style make even the most difficult pieces sound easy. It was refreshing to hear many familiar organ hits played so competently. Of special interest were the lovely preludes by John Barr.

The CD is also enhanced by program notes written by Arthur Lawrence which give meaning and organization to this musical pastiche. The CD insert includes the specification of both organs, unfortunately without referring to which stops were retained from earlier days. Although the rooms do not appear to have much acoustical resonance, both organs make more than a favorable impression due in no small part to John Walker's choice of repertoire and beau-

tiful registrations. For those who wish for an artistic and often luscious performance of familiar carol settings this holiday season, this 71-minute CD is recommended.

— Timothy Wissler
Atlanta, GA

The Angel Gabriel. Advent and Christmas music, St. Gabriel the Archangel Church. Available from St. Gabriel the Archangel Church, 6303 Nottingham Avenue, St. Louis, MO 63109.

It is quite a refreshing change to listen to a Christmas record like this one. The recording is dedicated to the parish family at St. Gabriel Church on the occasion of their Golden anniversary. As a local production with a limited number of copies, there are some recording problems in terms of balance, and the choir's intonation is not always perfect. However, there is a certain sincerity that one can sense throughout. In fact, the more one listens, the less the imperfections become noticeable.

A number of fine performances can be heard here. The children's choir has a particular charm, and the organist, John Powell Walsh, is simply excellent. His accompanying is sensitive, and he gives Bach's *In dulci júbilo* an impressive rendition. The choir's singing of the Gregorian chant *Puer Natus* deserves praise; it is clear that they are both musically and textually very well acquainted with this genre. A special composition included on this record is the *Magnificat* by Carolee Coombs-Stacy, who dedicated this work to the musicians at St. Gabriel's.

This record has a rather distinctive character. It does not pretend to be a concert performance, but instead effectively conveys an ecclesiastical Christmas spirit. As such, it is a refreshing reminder of the meaning of Christmas.

Carols: Traditional Christmas Favorites. Available from Coral Ridge Chancel Choir, 5555 North Federal Highway, Fort Lauderdale, FL 33308.

Three outstanding musicians collaborated in the making of this recording. One of America's foremost composers, Walter L. Pelz, arranged the music, Roger G. McMurrin directed, and Diane Bish puts in a wonderful performance on the organ bench, while a brass quintet provides additional splendor.

The "Pelz Carols," as they are called here, are the key element that distinguishes this from other Christmas recordings. Walter Pelz indeed has done a superb job in arranging such favorites as *Angels we have heard on high*, *O Come, O Come Emmanuel*, *Joy to the World*, *God Rest You Merry Gentlemen*, and so forth. His arrangements have a distinct contemporary sound; they feature soloists regularly, and have a virtuosic organ part.

Pelz's descant writing, however, is not very convincing. His descants appear not to be conceived as a polyphonic counterpart to the melody, but rather

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grow out of the harmonic arrangements he has given the Christmas carols. Consequently, *Of the Father's Love Begotten* has a meandering descant, and *O Come, All Ye Faithful* has a monotonous descant which seems to use only the notes d, e, and g. Fortunately, descants are merely an incidental component of the "Pelz Carols," and distract only in a small way from the overall effect.

This reservation aside, these arrangements are very appealing. The choir is excellent, Diane Bish skillfully plays the great Ruffatti 6600-pipe organ, and the instrumentalists lend a glorious quality to the music. This is an enjoyable record which you will want to add to your Christmas collection.

—Peter Janson

Catharine Crozier in Recital. G 49041, Gothic Records, P.O. Box 1576, Tustin, CA 92681. J. S. Bach: *Fantasia and Fugue in G Minor*, BWV 542; Hindemith: *Sonate I*; Bach; *Partite diverse*, "Sei gegrüßet, Jesu gütig," BWV 768; Distler: *Orgel partita*, "Wachet auf, ruft uns die Stimme"; Sokola: *Passacaglia Quasi Toccata Na Tema B-A-C-H*.

Organ performance could not have a more elegant example than Catharine Crozier. A matchless illustration of the technical approach formulated by her late husband Harold Gleason, Crozier remains an informed and vital performer. The reissue on CD of Gothic Record's 1979 *Catharine Crozier in Recital* reminds organists that interpretation should always be re-evaluated in terms of current information. Recorded at the time when newer concepts of historical performance practice were arguing against the legato emphasis of much of the Gleason Method, Crozier's performance acknowledged the validity of this information. Her interpretations combine tasteful articulation with the solid technical control she always has exemplified.

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built by Theodore Kuhn for Alice Tully Hall at Lincoln Center, Crozier emphasized its Baroque capabilities in her selection of music. Opening with J. S. Bach's *Fantasia and Fugue in G Minor*, BWV 542, she shaped the improvisatory episodes of the Fantasy with intelligent phrasing and registration. Using a light reed in the pedal, Crozier maintained a remarkably steady tempo throughout the energetic pace of the Fugue. Her playing remained clear and articulate with a natural sense of drive toward the end.

The variations in Bach's *Partite diverse*, "Sei gegrüßet, Jesu gütig," BWV 768, allowed Crozier to illustrate different solo possibilities on the Kuhn organ while demonstrating a range of nuance in phrasing and articulation. Similar tempos tend to group metrically similar *partite* together, and her constant awareness of the chorale tune has influenced the shape of the musical lines. The recording was silent between each different setting.

Crozier's performance of three 20th-century compositions pointed out their clear links to the past. Hindemith's *Sonate I* has become associated with her through her relaying the composer's own comments to her. While not the only valid approach, Crozier's ideas have authority. She has consistently weighed his remarks in terms of changing performance concepts. On this recording Crozier again used the shape of Hindemith's musical phrases to communicate their musical idea. Terraced dynamic changes and logical registrations give structure to the movements.

Crozier's playing in Distler's *Orgel-partita*, "Wachet auf, ruft uns die Stimme" is perhaps the most dramatic. Her technical control provides a clear shape for the composer's florid *cantus firmus* opening and his shifting rhythmic structure in the Bicinium second movement. Bringing this virtuosity to Sokola's *Passacaglia Quasi Toccata Na Tema B-A-C-H*, Crozier concludes the recording with matter-of-fact mastery,

using the power of the organ to build to the final pedal cadenza.

Harry Huff, with David Higgs, *In Praise of Humanity: Music of Calvin Hampton*. CD 7014, Pro Organo, Cincinnati, OH 45212-0043. *Fanfare for the New Year; In Praise of Humanity; In Paradisum; Concerto for Solo Organ; Lullaby; Voluntary on "Engelberg;" Alexander Variations*.

Both performer and instrument speak with particular insight on Pro Organo's *In Praise of Humanity: Music of Calvin Hampton*. Recorded in the late composer's Calvary Church in New York City by his assistant Harry Huff, the CD presents for the first time a collection of Hampton's shorter organ pieces. The distinct sound of the 1887 Roosevelt/1936 Aeolian-Skinner suits the compositions, although most were commissioned for other specific instruments or situations. Huff was the performer for two important Hampton premiers in New York.

Much of the first half of the recording is practical music for services. *Fanfare for the New Year* (1983) was written at the request of Huff to utilize the mammoth State Trumpet during the New Year's Eve service at the Cathedral of St. John the Divine. The title work, *In Praise of Humanity* (1981), swings along in 10/16 meter. Originally the third selection of Hampton's *Suite in Five Movements*, the Scherzo was published in its final form in the AGO's *Anthology of American Organ Music*.

The most substantial work on the recording is Hampton's *Alexander Variations*, an organ duet commissioned by Grace Cathedral in San Francisco in the last year of his life. Written for two organists at two consoles, the sizeable set of twelve variations is recorded here by Huff and David Higgs. The 8-rank 1978 Gilberti/Hampton organ at Calvary Church joins the larger Roosevelt/Aeolian-Skinner. Based on a stately theme reminiscent of Elgar, the settings alternate fast and slow treatments that

evoke many possible organ colors and moods. Both organists seem well in control of the technical challenges Hampton requests.

John Tuttle, *Organist*. G 48629, Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681. Willan: *Introduction, Passacaglia and Fugue*; Cook: *Fanfare*; Dupré: *Variations sur un Noël*, op. 20; Duruflé: *Suite pour orgue*, op. 5.

Canadian organ music remains most recognized through the compositions of Healey Willan. In its CD *John Tuttle, Organist*, Gothic Records provides a fine performance of Willan's masterpiece *Introduction, Passacaglia and Fugue* played by one of Canada's leading organists on the instrument for which the music was written. Organist himself at St. Paul's Anglican Church in Toronto since 1975, Tuttle acknowledges the distinctive sound of the reverberant room's original 1914 Casavant organ with his own interpretation.

Willan played the first performance of the work at St. Paul's in 1916, during his own seven-year tenure. Although the organ has had fairly extensive tonal revision in its upperwork, it retains its original chorus reeds, considered by some to be the finest examples of English chorus reeds in North America. Tuttle's familiarity with the sounds of the instrument does justice to Willan's music. His conception allows the Reger-influenced passage work to become a wash of sound, while the stops chosen build blocks of color. The organist uses his considerable technique to work with the room rather than against it.

Tuttle's performance of John Cook's *Fanfare* takes advantage of the instrument's chorus reeds on the Swell, Great, and Tuba divisions. Built by Harrison and Harrison of Durham, and by Frank Wesson and W. G. Jones, the chorus reeds speak from different areas of the sanctuary. These are used in juxtaposition with the organ's upperwork reworked in 1956 to incorporate more assertive principals.

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The rest of the recording is given over to two French compositions. Marcel Dupré's *Variations sur un Noël*, op. 20, remains rhythmically solid, although the softer-edged speech of the English-conceived pipes blurs the distinctiveness of Tuttle's clear articulation. The organ builds to an impressive full-organ sound for the final variations.

The power of the St. Paul organ is also a plus for Tuttle's performance of Maurice Durufle's *Suite pour orgue*. The somber *Prélude* is an expansive arch again painted with broad tonal brush strokes, while the melodic theme of the *Sicilienne* floats on the room's resonance. Using the first version of the *Toccata*, Tuttle ends the Suite with well-spaced fire and drama.

—Jess Anthony
Little Rock, AR

Christmas Masterpieces and Familiar Carols. The Westminster Choir, Joseph Flummerfelt, conductor, with the New Jersey Symphony Orchestra and members of the Concerto Soloists of Philadelphia. Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681. 800/735-4720. Number G 47931, CD: \$16.98, Cassette: \$8.98, plus \$1.25 postage.

Contents: *Jauchzet, frohlocket* (from *Christmas Oratorio*), Bach; *Christus*, Mendelssohn; *There were shepherds, Glory to God, For unto us a child is born and Hallelujah* (from *Messiah*), Handel; *God Rest You Merry, Gentlemen*; *The Boar's Head Carol*; *The Shepherd's Carol*; *How Far to Bethlehem?*; *O Little Town of Bethlehem*; *The Sussex Carol*; *Jesus, Jesus Rest Your Head*; *Good Christian Men, Rejoice*; *It Came Upon the Midnight Clear*; *Now is born the divine Christ Child*; *Shepherds' Farewell*, Berlioz; *Good King Wenceslas*; *Song of the Crib*; *The Wassail Song*; *We Wish You a Merry Christmas*.

This recording is a re-release of material originally produced in 1979. The contents are familiar Christmas carols as well as portions from Bach's *Christmas Oratorio*, Mendelssohn's *Christus*, and Handel's *Messiah*.

The pieces sung are delightful, festive and joyous in nature. However, the recording was made in a rather dry acoustic, which tends to cut off the sound. "For unto us" is distinct, but a bit choppy (is separation for clarity worth the cost of losing the musical line?). The "Hallelujah Chorus" is very energetic, but also somewhat punched in feeling. (Also disturbing was the breath taken between the phrases, "The kingdom of this world is become" and "the kingdom of our Lord, and of His

Christ.") The carols are all sung a cappella, except for "It Came Upon the Midnight Clear" (accompanied by organ) and "Shepherds' Farewell" and "Good King Wenceslas" (accompanied by instruments). There is good variety through changes of dynamics and texture in the singing of the carols.

The program notes include information to the choir and director, as well as texts of the pieces.

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

Book Reviews

For the Love of Music, Interviews with Ulla Colgrass. Oxford University Press, 1988. No price given.

Belgian-born Ulla, wife of composer Michael Colgrass, puts under one soft cover her interviews with twenty-two musicians (members of a string quartet count as one) conducted from 1977–1987, originally for *Music Magazine*. The musicians are well varied in age, performance media (including composers and conductors) and musical training.

The format is largely question-answer, accommodating the spasmodic reader for whom piece-meal scanning is appropriate; the language is non-technical. Though varying her wording of questions, Colgrass touches on many of the same subjects with each interviewee, i.e., philosophy of performing; how travel and other inconveniences affect performers; evaluation of cultural/musical climates; differences between Europe and Canada/United States in this regard.

Of particular interest to readers of this journal is a 1979 interview with the late Virgil Fox; readers' opinions will probably be affirmed rather than changed.

Answers to the questions are occasionally thought-provoking, as in tenor Jon Vickers' reply to the question: (In preparing and performing a role) "how do you control your emotion?" "... in the preparation of the work you surrender your emotions. You create the emotion, you don't experience it."

Other answers are surprising, as when pianist Glenn Gould defends MUZAK!

Some are depressing: Q. "Having two young children, do you ever despair over the future?" A. "I think the future looks terrible." (Anton Kuerti)

But some are uplifting: "The actual music-making is just a pleasure. Getting out onstage and playing is great." (Richard Stoltzman)

No "polite" answers. Even fewer "politically correct" answers. If that is for you, so is the book!

Schmidt, Dennis, compiler; **An Organist's Guide to Resources for The Hymnal, 1982.** Hymnal Studies 7, The Church Hymnal Corporation, New York, \$12.95.

A listing of organ settings, free accompaniments and descants, and organ and instrument settings for each tune in the collection (do we still refer to this as the *new* Episcopal hymnal?). Because the melodies are dealt with alphabetically by tune name, the usefulness extends to those using other hymn collections. Appendix A lists 92 publishers and, where applicable, their parent companies and/or distributors. Appendix B lists the tunes by composer. Although needing continual updating, this catalogue can and will be a significant time-saver for many.

—Scott Withrow
Central Congregational Church
Providence, RI

New Organ Music

Johann Sebastian Bach, **Complete Preludes and Fugues for Organ.** Dover Publications, \$6.95.

Twenty-Five Preludes and Fugues (including the *Eight Short Preludes and Fugues*) are reproduced in this volume from the nineteenth-century Bach-Gesellschaft edition. BWV numbers have been added, but that is the only addition to a text that is still essentially correct and musically satisfying. It is a sturdy volume with good paper, sewn signatures, dark print, a compact format, and a durable paper cover. It would be worth purchasing even at three times the current price.

Carl Ph. E. Bach, **Concert in G for Organ (Harpisichord, Piano), Strings and Continuo; Score Ed. Nr. 638P.** Musikverlag Hans Sikorski, Series: ARS Instrumentalis Nol. 49.

Imagine a concerto for keyboard and strings in galant/pre-classic style with three well-developed movements that combine aspects of sonata form and the Baroque concerto grosso, an organ part for manuals only that is charming and brilliant but does not demand extraor-

dinary technical skills from the player, and music that expresses its sentiments in easy-to-understand phrases and periods of four and eight measures. C.P.E. Bach's *Concerto in G* does all of that, and more, with grace and refinement. This edition of the work, edited by Helmut Winter, was originally published in 1964. Presumably, the string parts can be rented from the publisher, though no information is provided in the score.

—Edmund Shay
Columbia College
Columbia, SC

Noel Goemanne, **Prelude and Canzone for Organ.** H.W. Gray, GSTC 01046, \$3.50.

The brief declamatory Prelude, laden with gratuitous dissonances, precedes a longer, resolutely diatonic Canzone whose measured flow and harmonies of the seventh recall Flor Peeters' *Elegy*. An introductory quotation which begins, "When the soul is engaged in battle . . ." seems to beg comparison to a similar motto with an albeit different conclusion in Jehan Alain's *Litanies*.

Noel Goemanne, **Rhapsody for Organ.** H.W. Gray, GSTC 01045, \$3.50.

A measure-long motif animates this eleven-page toccata. The halting beginning with gradually less frequent fermatas, the use of broken chords to propel the melody, and the culminating canonic statement of a theme that has been rigorously homophonic all echo a style used by César Franck and others who wrote for the harmonium. The pedal cadenza would make a good study piece for the beginning to middle level student.

Alfred V. Fedak, **A Lenten/Easter Suite, Selah, 160-123, \$6.50.**

Five tunes from diverse sources, all found in the (Episcopal) Hymnbook 1982, receive equally contrasting settings here. The Intonation on "All Glory, Laud and Honor" (St. Theodulph) is treated in a Bach style, as a chorale with cadenzas between each phrase. The modal tune *Kedron* (Sunrise to Sunset Changes Now) is expressed in a gently flowing canonic counterpoint. The drum style accompaniment for "Now Quit Your Care" (*Quittez Pasteurs*) is fashioned in a French Noel style that would be equally appropriate for the Christmas season. The setting of "O Sacred Head Now Wounded" takes its character from the use of chromaticism and dissonance, and the Improvisation-Toccata "The Strife Is O'er" rounds off the suite with the flair of a French toccata.

Melvin Rotermond, **Five Preludes, Augsburg Fortress, 11-6040, \$6.00.**

These chorale preludes are thoughtful, modest and accessible. Three of them contain four-part settings suitable for accompanying congregational singing. An attractive setting of "To God the Holy Spirit" (*Nun bitten wir*) is accompanied by a repeated note motif in a North German style. *Cwm Rhondda* and *Lobe den Herren* receive jaunty concertato-like treatments while "Children of the Heavenly Father" and "If God Himself Be For Me" are set in other contrasting ways. Any of these would make a good model for improvisation.

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Bernard Schulé, *Danse et Contemplation, Cantate Domino* (Lausanne, Switzerland), C.D. 3059, no price given. For organ, 4 tympani, 3 trumpets and 3 trombones.

The Swiss composer Schulé, a contemporary of Messiaen, was an assistant at Sainte-Clotilde in Paris during the Second World War years 1938-1945. This excellent work for organ, brass, and timpani was premiered in 1986 at Lausanne.

The composer suggests that the brass and timpani might be placed in different resonant spaces in the sixteenth-century Venetian style so as to enhance the dialogue between the three forces. The dance in the title refers to the opening sarabande presented in dialogue, starting with the timpani. The six brass voices follow in counterpoint with a livelier dance in 6/8. The organ solo takes off in the contemplative middle section in a gentle chorale, which is taken over by all the forces with increasing animation to the end. "The tonal venue in which he receives his performers and audience is to be considered not at all a return to classicism but a rediscovery of the value of consonance."

Heinz-Roland Schneeberger, *Pièces d'orgue en la et chorals, Cantate Domino*, C.D. 3060, no price given.

The first four pieces in this collection published in 1990 date from 1977 and could be performed as a neo-baroque suite in the German mode. The *Fantaisie* introduces a motif that is taken up by the *Ricercare et Bicinium*, the *Cantus firmus coloré* and the *Fanfare et fugue pour pédale solo*. The music is not difficult except for a bit of double pedal flair, and usually shuns the dramatic in favor of the expository style. The three short contrapuntal chorale settings, two of them called intonations, use tunes that are relatively unknown in the United States. The tune for Psalm 100 corresponds nearly to the Christmas carol *Puer nobis nascitur*. The settings for *Auf dich hab ich gehoffet, Herr* and *Christus, du bist uns Licht und Tag* do not use the tunes that you might expect if you know Bach's chorales by the same names.

Claude Dubuis, *A toi la gloire, ô Ressuscité! (Trois variations et fantaisie-chorale)*, Cantate Domino, C.D. 3061, no price given.

See the *Conquering Hero Come*, Handel's stirring chorus about the Jewish hero Judah Maccabee, appeared a century later with a Christianized text in a Swiss Psalter of 1896. The original French text by Edmund Budry, *A toi la gloire, ô Ressuscité!*, has since passed into English language hymnals as "Thine Is the Glory, Risen Conquering Son."

In a contrapuntal style that recalls J.S. Bach, Dubuis treats the cantus firmus as an utterly lyric theme, twice as the middle voice of a trio texture, and once in a motet style with tune in the pedal. The bold chords of the finale, *Fantaisie-choral pour un jour glorieux*, begin to reach for the intensity and drama inherent in Handel's music. Any of this moderately difficult music would be appropriate for prelude music and the fantasia would sound well as a postlude.

Henri Kergomard, *Moment Eidétique, "autour du Mi" pour orgue, Lemoine (Presser in U.S.A.) 25052 H.L., \$7.00.*

The eidetic moment, a strong dose of the imagination, is here played out on a "prepared organ," requiring a few tuning adjustments. An instrument with mechanical action for both keys and stops is required, because gradual opening or closing of stops and notes to produce a beat is the main variable of this piece whose limited tessitura is explicit in the title "right around E."

Vincent Paulet, *Pour en revenir à l'orgue français, Lemoine, 25035 H.L., \$5.75.*

The title of this short Elegy means "towards a restoration of the health of

the French organ," and in this case, a healthy French organ is assumed to be the classic French organ. A traditional Cromorne en Taille registration opens and closes, having given way in the middle to a trio for three bright fonds combinations. Stepwise motion is suppressed, usually in favor of augmented and diminished octaves and the texture ranges from dense counterpoint to a single line.

—Gale Kramer, D.M.A.
Wayne State University

Fanfare and Advent Toccata, David Lee Heinzman, Laurendale Associates PO-1000. \$3.50.

Veni Emmanuel, David Lee Heinzman, Laurendale Associates PO-1001. \$3.50.
Meditation on Silent Night, David Lee Heinzman, Laurendale Associates PO-1002. \$3.25.

Here are three pieces which provide a new and fresh approach to the treatment of three hymns of the Advent-Christmas season. The "Fanfare and Advent Toccata" is based on the tune

"Nun komm, der heiden Heiland," and the other two are based on "Veni Emmanuel" and "Stille Nacht." The composer's interesting use of harmonic color, ostinato accompaniment, canonic writing, modulation and altered rhythms make these pieces very pleasing, and will be good additions to holiday services or recitals. They could even be played together as a carol suite, nicely contrasting in mood.

Medieval Intrada, K. Lee Scott, Concordia 97-6020. \$5.75.

This piece, arranged for two trumpets, two trombones and organ, is based on the tunes *Conditor alme siderum* and *Adesta Sancta Trinitas*. The two melodies are presented rather simply at the beginning of the piece. The most interesting part is in the middle, where the trombones play the second melody against an organ flourish. In the last section, the brass play parallel fifths which remind us of the first tune, while the organ plays the second tune. If the last section had been as interesting as the middle section, this would have been a stronger piece. The organ part

in the last section is especially thin against the brass writing. Maybe that is the composer's view of medieval music, but it seems to make for a rather uncertain ending to this "intrada."

Missa Ungarica Pro Organo, Bryan Hesford, Cramer Music (through Boosey & Hawkes) J.B.C. 2045. \$9.00.

According to the composer, the movements of this piece may be performed as a whole or as separate voluntaries in a service. The movements do not follow the normal ordinary for the mass: *Introit, Gradual, Priere, Communion, and Litanies-Postlude*. It is not clear from the notation whether the pieces are based on pre-existing melodies, but one can sense folk-like qualities in the melodies. This is generally light-hearted, uncomplicated music that might work well to augment certain portions of a church service. Various moods and tempos are presented, from the pensive *Introit* and *Communion* to the festive *Litanies-Postlude*.

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



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- 4 Spitzflöte
- 2 2/3 Quinte
- 2 Superoctav
- 2 Waldflöte
- IV Mixtur
- III Scharf
- 16 Contre Trompette
- 8 Trompette Harmonique
- 8 Trompette
- 8 French Horn
- 8 Krummhorn
- 4 Clairon
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- 8 Flüte Harmonique
- 8 Flüte Bouchée
- 8 Voix Celeste II
- 8 Voix Celeste (flat)
- 4 Principal Conique
- 4 Flüte à Fuseau
- 4 Salicet Celeste II
- 2 2/3 Nasard
- 2 Flüte à Bec
- 1 1/3 Tierce
- 1 Sifflet
- IV Fourniture
- 16 Bombarde
- 16 Basson
- 16 Vox Humana
- 8 Trompette Harmonique
- 8 Trompette
- 8 Hautbois
- 8 Vox Humana
- 4 Clairon
- Tremulant

CHOIR

- 16 Quintadena
- 8 Holzgedackt
- 8 Erzähler
- 8 Erzähler Celeste
- 4 Spitzprinzpal
- 4 Koppelflöte
- 4 Erzähler Celeste II
- 2 2/3 Nasat
- 2 Oktav
- 2 Blockflöte
- 1 1/3 Terz
- 1 1/3 Quintflöte
- III Cymbale
- III Dulzian
- 8 Trompette Harmonique
- 8 Kleine Trompette
- 8 Cor Anglais
- 4 Schalmei
- Tremulant

PEDAL

- 32 Contre Basse
- 32 Contre Bourdon
- 32 Contra Violone
- 16 Diapason
- 16 Bourdon
- 16 Lieblichgedackt
- 16 Violone
- 8 Octave
- 8 Gedacktflöte
- 8 Violincello
- 5 1/3 Quinte
- 4 Choralbass
- 4 Flüte Ouverte
- 2 Zauberflöte
- IV Mixtur
- III Scharf
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- 16 Fagott
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Historic Organ Tour XXV—A Bach Pilgrimage The University of Michigan

Seventeen persons representing nine different states were participants on "Historic Organ Tour XXV—A Bach Pilgrimage," led by Marilyn Mason of the University of Michigan, June 18–July 1. The primary focus of the tour was to see the cities where Bach lived and worked. The group also saw, heard and played many of the organs of Gottfried Silbermann.

On Wednesday, June 19, the tour travelled by motorcoach from the Frankfurt airport to Eisenach, the city of Bach's birth. Upon arrival, we paid a visit to St. George's Church, where Bach's family provided music for many years (a list of persons and years is posted near the door) and also where Martin Luther served as a choirboy. Bach himself was baptized in this church. A visit to the nearby Bachhaus museum, with its display of old instruments and information on Bach's early life in Eisenach, followed the tour of the church and the playing of the organ. On our way to our Weimar hotel, we were able to see the Wartburg castle, an important milestone in the life of Martin Luther.

The next day was a continuation of walking "in the steps of Bach." St. Blasius Church in Muhlhausen was under construction, so it was impossible to hear the organ. However, the resident organist graciously provided information on the church and the organ. After lunch, we visited the Bach Church in Arnstadt and were privileged to play the organ there, which includes seven stops from the organ of Bach's time. Visiting the Bach museum in Arnstadt enabled members of the tour to see the original console of the organ in use while Bach was the organist. Many of the group attended the opera produc-

tion of *Fidelio* by Beethoven in Weimar that evening.

A walking tour of Weimar began our day on Friday. Weimar, the city of Bach, Goethe, Schiller, Liszt, Wagner, and many others, holds much history for lovers of the arts. Walking by the location of the palace where Bach worked in Weimar was the highlight of the tour. In the afternoon we were able to play the beautiful 2-manual, 28-stop 1730 Silbermann organ at St. Georgenkirche in Glauchau.

On Saturday we travelled to Altenburg to visit the 1735–39 Trost organ in the Scholsskirche. It is a most impressive chapel, and the facade of the organ is formidable. Since Marilyn Mason was giving a public concert that evening, many hours were available for her and the rest of the group to play the organ. The II/36 organ was one which Bach had proved, and Dr. Mason played a concert of European and American music. An unforgettable glockenspiel served as the "cherry on top of the cake" for this beautiful instrument.

Sunday began in the Wenzelskirche in Naumburg. Dr. Mason played the closing voluntary for the morning service. Since the church had advertised a public recital for 11:30 a.m., Dr. Mason gave four members of the tour an opportunity to play on the 1746 III/53 Hildebrandt organ, which Bach had proved and which Bach's son-in-law Altnikol played as organist of the church. The organ now has an electrified console on the first balcony, while the pipes, chests and case are on the third balcony. In the afternoon we had the privilege of playing the 1735–37 II/27 Silbermann organ (op. 40) at the town church in Ponitz. The late afternoon provided our first visit to St. Thomas Church in Leipzig and the nearby Bach museum.

On Monday we journeyed to Rothera to hear and play the two(!) Silbermann organs in this town. A II/30 instrument is in St. George's Church (the town church), and a 1722 I/11 organ is in St. Mary's Church (the pilgrimage church). (The 2-manual organ at St. George's Church served as the model for the new Fisk organ at the University of Michigan.) The 1722–23 I/19 Hildebrandt organ, which Bach proved, in Stormthal, was also seen, heard and played before our return to Leipzig. At 6:00 p.m. we had a special unscheduled treat. The organist of St. Thomas Church graciously invited our tour up to the balcony of the church after it was closed to the general public. There we were able to examine the 19th-century Sauer organ. The organ is scheduled for restoration, but sounded very impressive as we played Bach and some 19th-century music in this historic church where Bach was cantor for 27 years. A visit to St. Nicholas Church, Bach's "other" church in Leipzig, was also a part of the agenda.

On the next morning, Tuesday, another "unadvertised special" was enjoyed as we travelled to Köthen, where Bach served as a court musician for six years. A tour took us into the palace where we saw some construction in progress, including the installation of an

organ in one room and the restoration of a beautifully-appointed hall which may have served as the setting for much of Bach's music making. In the afternoon we had a tour of the city of Dresden. Many saw the art museum, with its "Green Vault." We also inspected the large 3-manual, 48-stop Silbermann organ at the Hofkirche in the center of the city. This is one of the last and one of the largest of Silbermann's organs.

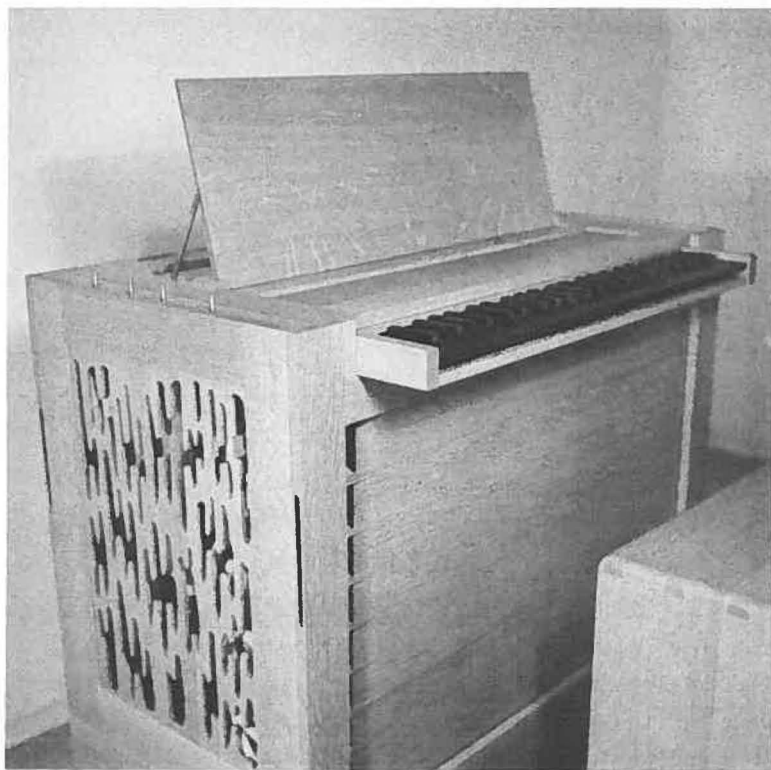
Wednesday included trips to Nassau and Reinhartsgrimm. The church in Nassau has a 1745–48 II/26 Silbermann organ with a rare "Hinterwerk" division placed at the rear of the case. The organ in Reinhartsgrimm is Silbermann's op. 30, II/26, and dates from 1731. The drive to these two towns was separated by a visit to the Silbermann museum in Frauenstein and, because of a road detour, two visits to Kleinbobritzsch, the city of Silbermann's birth. A concert by the Dresden State Orchestra, with Loren Maazel conducting music by Mozart and Bruckner, was enjoyed by many that evening in the ornate Dresden Opera House.

On Thursday the tour travelled to Freiburg to see two Silbermanns under one roof(!)—at the Domkirche. The large organ is three manuals and 44 stops, one of the early works of Silbermann. The 1718–19 I/19 organ at the front of the balcony has been in the church since 1939. A demonstration concert and tour of the church took place upon our arrival. Dr. Mason played a concert in the evening to a standing-room crowd. During the day many visited the porcelain factory in Meisen, while others journeyed through a street fair in Freiburg.

The remaining four days of the tour were spent in Berlin. Although no organs were on our schedule to be inspected here, there were plenty of activities to keep us occupied. A tour of the Karl Schuke organ factory, a bus tour of East and West Berlin "after the wall," the Pergamon Museum, the "wall" art gallery, shopping, the Kaiser Wilhelm Church, the zoo, the opera, a street market, and a beautiful final luncheon on the lakeside outside of the main city were only some of the events for members of the tour.

Those who took advantage of this tour gained a new appreciation for the life and work of Johann Sebastian Bach and Gottfried Silbermann. We saw over 20 organs on this tour, including nine Silbermanns. Also, seeing the "resurrection" that is taking place in East Germany since the fall of the Iron Curtain was a revelation to us all. A delightful group, wonderful meals, nice accommodations in Weimar, Chemnitz, Leipzig, Dresden and Berlin, beautiful organs, excellent music-making, knowledgeable tour guides . . . who could ask for more? Historic Organ Tour XXVI will be a trip to Spain February 20–March 5, 1992.

—Dennis Schmidt, DMA
St. Paul's School
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SMU Harpsichord/Early Music Workshop

For the fourth consecutive year, early music enthusiasts from across the country met for Southern Methodist University's Harpsichord/Early Music Workshop held at SMU's Fort Burgwin Research Center campus near Taos July 28—August 3. The repertoire this year included Jean-Philippe Rameau's solo harpsichord works as well as his *Pièces de Clavecin en Concerts*. With a new course for the beginning harpsichordist as well as instruction for those with developed harpsichord skills, each of the eleven participating students had ample opportunity to acquire new skills and to put them to use during this week of study.

The courses began on Monday with four hours of daily classes. Larry Palmer, longtime professor of harpsichord and organ at SMU and director of the workshop, provided instruction for the class of experienced harpsichordists. Rameau's solo keyboard works were surveyed, and each participant chose one work for detailed study during the week. Robert Poovey, a graduate of SMU and the Eastman School of Music, led the class for beginning harpsichordists. Basic harpsichord technique was presented and each student was assigned a minuet from Bach's *Notebook for Anna Magdalena* for careful work on stylistic phrasing and articulation. Various harpsichord tunings and basic harpsichord maintenance were also covered. For one session, Palmer met with the class to provide an overview of pedagogical works and information on preferred editions of harpsichord music.

All of the students, beginning and advanced, participated in a class on continuo playing, taught by Susan Ferré, musical director, co-founder, and harpsichordist of the Texas Baroque Ensemble. Each student was assigned a composition from the French Baroque period with the goal of achieving a sensitive playing of the bass-line and of realizing the figured bass. Opportunities to perform these pieces with professional players of period instruments—Michael Ishizawa, violin; Sheila Madden, viola; Charles Lang, viola da gamba; Mark Ackerman, oboe; Lee Lattimore, flute; and Danny Bond, bassoon—gave invaluable ensemble experiences.

There were five harpsichords available for practice. Two of the instruments were from the personal collections of the faculty: a wonderful "Saxon"-style two-manual harpsichord by Willard Martin, and an ornate Chinoiserie-decorated, rich-sounding French double by Richard Kingston. Two of SMU's instruments were shipped to the Fort, and one student brought his own instrument with him.

The workshop faculty performed in two public concerts. On Monday evening Susan Ferré displayed her remarkable continuo skills in ensemble pieces by Hotteterre and LeClair. She also played a rarely-heard solo harpsichord suite by Boismortier and the first suite from the Rameau *Pièces en Concerts*, assisted by flute, violin, and gamba. Robert Poovey took the harpsichord part in the fifth set of Rameau pieces, and also displayed a true sense of the French Baroque style. Larry Palmer performed on Thursday evening, giving wonderfully-vibrant readings of Bach's fifth "English" Suite and several solo pieces by Rameau. The third and fourth Rameau suites were also included in this concert, along with a lovely sonata for harpsichord and violin by the ten-year-old Mozart.

On Wednesday the class travelled to Santa Fe to attend a concert of its well-known chamber music festival. On the program were piano trios by Beethoven and Mendelssohn and the *Fantasy-Duo* for violin and piano by John Harbison,

a composer-in-residence of the festival.

In the concluding event of the workshop on Friday evening, the students presented a public recital, performing both the solo and ensemble pieces worked on during the preceding days. Akiko Enoki-Sato, a harpsichord major at SMU, completed the cycle of the five Rameau *Pièces en Concerts* by performing two movements from the second suite. The outstanding professional instrumentalists joined the students in the concert, an excellent way to end a week of study, which proved to be rewarding for all involved. The faculty could not have been more friendly and supportive, and perhaps best of all, the workshop provided wonderful opportunities for establishing new friendships that will prove to be lasting ones for many.

As if the aural beauty of early music were not enough, SMU's summer program takes place among the splendid scenic beauty of northern New Mexico. Fort Burgwin lies nestled amid the rolling hills and pine forests of a valley 7,000 feet high in the Sangre de Cristo



Faculty and students of the 1991 Fort Burgwin Harpsichord/Early Music Workshop

mountain range, ten miles south of Taos. It provided a stellar environment in which to study and perform music, and the site helped to make a wonderful experience even more memorable.

— Robert Tift

Robert Tift from Spirit Lake, Iowa, graduated in 1988 from Southwest State University in Marshall, MN, with the BA in music. He has made a comprehensive collection and study of recordings by Hungarian harpsichordist/organist Janós Sebástyén. Tift plans to enroll in the School of Library Science, University of North Texas in spring, 1992.







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In memoriam Helmut Walcha

1907–1991



Helmut Walcha at his Forster und Nikolaus house organ, 1959

Helmut Walcha died August 11, 1991 in Frankfurt, Germany, at the age of 83. Known for his interpretations of the music of J.S. Bach, Walcha had recorded the complete organ works twice as well as the complete Well-Tempered Clavier and other harpsichord works. Born in Leipzig in 1907, he studied organ with Günther Ramin and composition with Sigfrid Karg-Elert at the Leipzig Institute of Music. In 1929 Walcha was appointed professor at the State Institute of Music and became head of the sacred music division by the end of World War II. In the 1950s Walcha recorded the complete Bach organ works for Deutsche Grammophon and began attracting students from all over the world. The following tributes by Robert Anderson, Delbert Disselhorst, and Russell Saunders are offered in Memoriam Helmut Walcha.

Remembrances of Walcha

I find it difficult to know where to begin when writing about Helmut Walcha. I have many fond memories of my two years of study (1957–59) and subsequent encounters. Walcha was a sensitive musician taking a firm stance regarding his interpretive ideas. He was well aware of his influence as a Bach scholar. Incredible record sales in Japan in the '50s; a special display of his organ recording of Bach's *Art of Fugue* for Deutsche Grammophon in the German Pavillion at the Brussels World's Fair in 1958 (this recording and that of Bach's Brandenburgs were the best-selling items for DGG); record attendance at Bach recitals in Royal Festival Hall, London; these are some of the events which attested to his wide-reaching influence. At E. Ploix Musique in Paris in March of 1958, M. Ploix said, "Oh, you are with Walcha! His recordings sell the best of all Bach recordings in France!" I remember well my reactions to the first Decca releases in the early '50s. I found a convincing, indeed extraordinary understanding of the idiom—an identification of Baroque keyboard style coupled with the sound of the old organs—something which I had not heard previously. In those days, I thought that organists were playing games with Bach—creating screwy "articulations" with hot-stove 16ths and

legato 8ths; registration had no stylistic commonality. Walcha had a formula, but this seemed to be the thing that was needed at this time. Indeed, many of the great organists beginning their careers in the '50s were strongly influenced by Walcha. One could hear this in their early recordings. Walcha fit like a glove for me after McCord and Baker (Dickinson), Fleischer (Straube) and Marriott (Dupré).

Walcha was devoted to Bach and Buxtehude and to polyphonic music in general, including the modern neo-classicists. He had no use for Romantic music (his encounters with and subsequent rejections of Reger and Karg-Elert were a *cause célèbre*) and in his repertoire explored only slightly the music of other lands, although he showed an interest in French and Italian music. He played one piece by Sweelinck. I played for him a recording of Fantasias for gamba consort by Purcell; he was astounded! He said, "I never knew that there was a contrapuntist in the Baroque era to equal Bach."

Lessons were very exciting. Most of us never cared to play wrong notes for Walcha so we practiced eight hours a day. Making sacrifices by practicing in cold churches was no different than I had experienced in Chicago winters. Nothing would escape his notice; Walcha's ear was the keenest I have ever known. He knew the pieces contrapuntally—he learned them horizontally, voice by voice. He did not conceive music vertically, concentrating on the visual picture. Being blind, he could enjoy the thrill of Bach's linear counterpoint. His highly-developed power of concentration was phenomenal. He refused to have his sight partially restored, fearing that he would lose this power.

There are many touching remembrances. The first time he improvised on BACH comes to mind; he was finally ready to take the plunge, such respect for the master! He invited us over for a Christmas party and insisted on playing his "gift" program before the candles heated the room and put the organ out of tune! At the occasion of the International Organ Course in the summer of 1963, he invited Donald McDonald and me to his home one evening. He said, "you remember when I received the



Walcha with Fulbrighters Margaret Leupold Dickinson, Doris Parr, Melvin Dickinson, Sheila Beck Dietrich, and Robert Anderson at the Dreikönigskirche

Goethe Prize of the City of Frankfurt in 1957. I was given a case of very fine wine. In honor of your visit, we will drink the last bottle tonight." We would drive to his house on occasion; his directions were explicit and easy to follow. His prowess as an improviser was certainly on par with the French and Dutch masters. We heard at the Dreikönigskirche on a weekly basis the most incredible hymn preludes and free improvisations. His efforts were intimately at one with the service of the day (he never improvised in concerts). He knew the entire hymnal, all stanzas, so that he could vary his accompaniment appropriately. I asked him if we could record some services. He gave it serious consideration for a week then responded in the negative. He said that it would destroy the spontaneity of the moment. I wonder if his improvisation was ever captured on tape. Edgar Bil-lups (St. Paul's Cathedral, San Diego) and I played a program of French music at his church. He found it strange that other stops were used in the solo combination when Couperin said *Tierce en Taille*. Regarding Messiaen's *Dieu parmi nous* he said, "it is certainly very difficult—I have heard it on occasion at competitions."

Walcha put the *Art of Fugue* back in his fingers (it had never left his mind) in three weeks. I was asked to help him recall a program of North German Baroque music when his wife was ill; I gladly went to his house. The program was one week later at the University. I arrived carrying a rose for his wife. He took it and thanked me for the yellow rose! How did he know this? He said, "I am so glad that you could come; I don't want to take up your valuable time, but thank you. This will take only two hours." We began with the Buxtehude *Te Deum*, correcting, verifying notes and note values in each bar and voice. After two pages of minute corrections he put the result together in his head and played it through correctly! Our work was interrupted by a call from Kurt Hessenberg (composer colleague at the Frankfurt Hochschule). They talked for five or ten minutes. Without saying a thing he came back to the organ and we resumed in mid-bar where we had stopped. At the end of our rehearsal he checked his watch and said, "Do you see? Exactly two hours!" It should be mentioned that when he was uncertain about some detail he usually chose the right (and logical) solution. I have heard him forget in performance, but not often. Standard procedure for him in '57-'59 was to come to the Dreikönigskirche on the Saturday Vesper at 5:00 p.m., climb to

the organ loft, open the console jangling keys while the bells tolled. When they died off, he would sail into the Bach D Major without missing a note! I translated Leonhardt's small volume, *The Art of Fugue—Bach's Last Harpsichord Work; An Argument*, for Walcha. Without getting into the matter of who was right or who was wrong, it was a revelation to see him cite examples to refute or support arguments from his intimate knowledge of Bach's entire keyboard *oeuvre*, voice by voice.

He instilled a sense of perfection, a sense that Bach's music was worth nothing less. His contributions to the interpretation of German Baroque organ music and the revival of interest in old organs were, for that time, of greatest significance. Gone is one of the most profound influences on my life as a musician and teacher.

—Robert Anderson
Southern Methodist University

Helmut Walcha (1907–1991)

Helmut Walcha's death in mid-August brought into sharp focus the importance of acknowledging the rich legacy of artists of this stature whose contributions are too often easily overlooked once they have distanced themselves from the public spotlight. As a performing artist, church musician, and teacher, Walcha occupied an extraordinarily important place among the great musicians of this century.

Though he received numerous invitations, he unfortunately never chose to tour in this country. He felt that extensive concert tours of this nature would have taken such a toll on physical and mental resources that the preparation deemed adequate for any given recital would have been unduly sacrificed. His reputation on this side of the Atlantic was first made by the monumental Bach recordings for the Archive production of Deutsche Grammophon. It was begun only a few years after the end of World War II, and was the first enterprise of such magnitude on historic instruments. Beginning with the Stel-lenwagen organ at St. Jakobi in Lübeck and the Schnitgers at Cappel and Alkmaar, it concluded with the Andreas Silbermann instrument in St. Pierre-le-Jeune in Strasburg. This entire project involved two complete recordings of the Bach works, the Lübeck and first Cappel recordings made in mono and the Alkmaar and Strasburg recordings in stereo. His final organ recordings, devoted to Baroque composers before Bach, were made in 1977 on the newly restored Schnitger at Cappel. In addi-

tion to this extensive project of organ recordings covering nearly thirty years, Walcha recorded a number of Bach harpsichord works, including the complete *WTC*, the Inventions and Sinfonias, the Italian Concerto, the Goldberg Variations, and, with the violinist Henryk Szering, the six violin/harpsichord Sonatas. These recordings represent a performing repertoire of more than 330 works. While this in itself is a remarkable accomplishment, it is all the more impressive when one notes that at a moment's notice any of these works could be taught, performed, or discussed with keen analytical observation. Works once learned were firmly engraved in his memory, and it was very rare when any detail eluded him.

When the first of these recordings became available in the 1950s it was clear that an important new voice was being heard. The sound of the historic instruments in itself was a totally new experience for many in this country, but the crystalline clear projection of Walcha's performance style had particular impact. There was immediate interest in this country to study with him. The Fulbright program in Germany began in the 1950s and from this point on for many years American Fulbright students as well as others on foreign grants went to the Hochschule in Frankfurt am Main. The organ class very soon had an international flavor with as many or more foreign students than German. It was a source of great pride for Walcha, for many of the students had already completed graduate degrees and some were firmly established in professional positions. In all cases they had come with one particular intention in mind—to study the works of Bach. For most of the students, time could be devoted completely to practice, so the expectations on both sides of the equation (Walcha and student) could be and were high both in terms of extent of repertoire to be explored as well as quality of performance to be attained.

Walcha was a dedicated teacher in all respects. The occasions were few when concert or recording activities resulted in lesson cancellation, and for the students that one hour with him was the focal point of the week. Viewed from the outside his approach to teaching was sometimes regarded as extremely dogmatic and inflexible, for he did expect all students to copy and assimilate the detailed articulation markings from his library scores prior to lessons on the works in question. It was less a matter of dogmatism, however, and more a concern that the student establish sound principles and work habits in learning a contrapuntal score. There was no room for a casual approach to performance. Walcha's strong belief in the vocal impulse in Bach's writing led to his insistence that individual contrapuntal lines be experienced through singing as well as playing. All students remember well the playing of *Orgelbüchlein* chorales with Walcha singing one line and the performer another. The *Orgelbüchlein* was the beginning repertoire for nearly all students, and though he initially made no explicit requirement that the complete collection be studied, once work had begun on a few of the chorales it became clear that all should be learned. Some of the most memorable lessons for me and I'm sure for others as well were those involving the study of the *Orgelbüchlein* chorales. Once basic principles of study had been established and concepts understood free works were assigned. Fastidious attention to analytical details of form and material as a basis for a performance concept and extraordinary care and sensitivity in determining registration for any given work were of paramount importance. For those who studied *Art of Fugue* prior to the publication of his edition it was expected the work be learned from open score and details of articulation be worked out independently. He welcomed the students' discoveries as they were involved with the work for the first time and was enthusiastic in discussing performance concepts, however different



Helmut Walcha at the Beckerath organ of St. Ludwig, Munchen

they may have been from his own, providing those ideas had been formulated with appropriate consideration for the many possibilities suggested by the score. There was no place for any careless or superficial approach.

An extremely significant area of Walcha's activity concerned his position as organist of the Dreikönigskirche. It was here that one had the opportunity twice a week to hear his phenomenal abilities as a church musician. Whether it concerned the improvisations on the chorales, the accompaniments to congregational singing, the performance of standard repertoire, or the free improvisations, there never was a hint that it was merely routine—a valuable lesson indeed. Without question he was one of the most gifted improvisers of the century. For him improvisation grew out of the service context. He did not improvise in concerts, nor did he want the improvisations recorded. A vast palette of colors, styles, techniques, and an ever present sensitivity and freshness of approach characterized these performances week after week. The published four volumes of chorale preludes obviously capture much of his ability in this regard, but countless improvisations of large dimension with contrapuntal and technical virtuosity of the highest order remain forever lost. (The only recordings of very short improvisations were those made to demonstrate the tonal properties of the Cappel organ for Archive, a recording no longer available.)

Even after he retired from concertizing, teaching, and from the church position, he continued to be active in a variety of projects. Study and practice of the repertoire continued to occupy much of his time. I recall numerous occasions when a phone call or visit to his home would quickly focus on the marvels of a particular work then being studied and few visits to his home seemed complete without his performing one or more works on the organ or harpsichord. It was perhaps less a desire to play for an audience than it was an opportunity to share something of significant value—an *Orgelbüchlein* chorale, a prelude and fugue from the *WTC*, a trio sonata. It was Hausmusik of the highest quality.

During his retirement years he also studied French, there being no particular practical reason other than providing an activity that would keep his mind active and receptive to new information. At one point in his retirement years he was interested in assessing all of the recording projects long since completed. Basic concepts of performance were critically considered as was the use of the organs. With much of the original work he remained completely satisfied, but in certain instances expressed reservation about this or that aspect of the performance. Having made a performance debut at the age of 17 he continued to learn during the 66 years that followed.

He was a remarkable artist and a dear friend to so many. We mourn his death, honor his memory, and reflect on the many rich contributions of his long and productive life.

—Delbert Disselhorst
University of Iowa

Helmut Walcha: Recollections

Before the advent of the doctoral degree in performance, Americans considered European study the zenith for educational credentials following the master of music degree. The first American Fulbright grants for study in Germany following World War II were awarded in 1953. I was one of four organists selected for study with Helmut Walcha at the Hochschule für Musik, Frankfurt am Main, and that year marked the first of many years of countless Americans traveling abroad for study with him. My request for study with Prof. Walcha was prompted by the appearance in the U.S. of his Bach recordings on historic instruments in North Germany. It was a foregone conclusion that Walcha's contacts in North Germany would provide access to these instruments, forbidden to our generation because of World War II. There were many aspects of his playing on those recordings that drew me to him: the fluid quality of his contrapuntal lines, the articulation that breathed life and character into each line, and the architecture of the music was revealed more strongly and convincingly with less fussy registration and manual change. I was to discover that these qualities would reveal to me the heart and focus of his teaching. Later in life I would realize and appreciate that the trends in modern performance owed their roots to Walcha's approach.

Aboard the *Independence*, we sailed from New York through the Mediterranean, landing in Genoa where we boarded a train, taking us through Switzerland and the Alps before arrival in Germany for three weeks' orientation. The opportunity for having time with the entire group of students (many of whom are now successful artists in their respective fields) and to see so much of the world aboard a luxury liner was a plus missing from students' travel via the airlines today.

Arrival in Frankfurt found much of the city still in ruins, including the auditorium that had housed the school's organ. Lessons were at the Dreikönigskirche, and Prof. Walcha asked me to play for him at the first lesson. After hearing Bach's Prelude in E-flat, he inquired what I wished to study. He seemed surprised a college professor would want to study the *Orgelbüchlein*. Yet he was pleased when I gave my reasons, and offered instructions for copying his articulation indications from his scores at the Hochschule. At the second lesson I learned that the note preceding the articulation mark was also to be articulated and we com-

menced *Jesus Christus, unser Heiland*. He instructed me to play the soprano and pedal, sing the tenor, and he would sing (*directly into my left ear!*) the alto. It was a disaster, but practice sessions the next week proved the value of singing in connection with instrumental performance. Revealed as well was the secret of the fluid quality I had heard in his recordings and that prompted me to seek him as a teacher.

Since I was in the early part of my career as a college instructor, he asked if I might wish to pursue the Bach chronology he employed with his usual students. He did not accept at that time beginning students (only those who had studied the Eight Short Preludes and Fugues), preferring to commence with the *Orgelbüchlein*. I accepted his proposal hastily and proceeded to cover for the remainder of the first semester works such as the Canzona, BWV 588; Fugue in B Minor (on a theme of Corelli), BWV 579; Prelude and Fugue in C Minor, BWV 549; Fugue in C Minor, BWV 574; Prelude and Fugue in G Minor, BWV 535. I was grateful for having learned this portion of the repertoire so often neglected in favor of the later and more extended works; I continue to use these works in private lessons and repertoire classes.

His *Well-Tempered Clavier* classes were a highlight of the year's study. They emphasized analysis, performance, and provided a vehicle for communicating his philosophies, practice methods, and related areas of life and the profession. It was in one of these sessions he related it was easier for him to concentrate during practice sessions since he did not have to endure the distractions encountered by sighted persons.

Other memorable events were the Saturday Vespers at Dreikönigskirche and his harpsichord concerts at the University. His organ performances at Vespers provided the stimulus for study of works I had not coveted in my early career such as the Toccata, Adagio, and Fugue and the *Pièce d'Orgue* (Fantasy in G Major, BWV 572). At Vespers we heard premieres of the first volume of his chorale preludes. Although not yet published, he thoughtfully forwarded an inscribed copy after publication by Peters the following year.

His first performance of the *Art of Fugue* was our privilege to hear, and E. Power Biggs was also present that evening. The Walchas descended from the loft following the performance with tears in their eyes, for it was the last of the Bach works they had learned together. Walcha did not resort to Braille, but learned each voice as his wife dictated it to him, and she assisted him in performances. It was "their" work, "their" performance. Some of my friends were so shattered following the concert, we chose to be alone to reflect upon the experience as we walked home along the Main River.

Professor and Frau Walcha were kind and hospitable to the American students. He spoke no English in lessons but was considerate of the language deficiencies many of us possessed, speaking clearly, slowly, and proving the international speech of music. At that time Frau Walcha was involved with learning English and reading American professional journals.

He was impressed with the motivation of his American students, referring to some as being "sehr fleissig" (very industrious). Yet he refused to teach a student who did not work. He admired those who played from memory and wished he could convince more of his students to memorize. The last few months I wanted to concentrate on polishing my next faculty recital in the States, but he persisted in covering repertoire with me, suggesting that I learn Trio Sonata 6 and the Prelude and Fugue in E Minor, BWV 548 (new repertoire) at my last lesson! It is a luxury for a performer-teacher to have the opportunity to devote one's days to practice and study, so I am grateful for the path he suggested I pursue with



Cover

Lauck Pipe Organ Company of Otsego, MI, has built an organ for the residence of Paula Pugh Romanaux of Kalamazoo, MI. The organ has 7 ranks and is the builder's opus 23. It has mechanical key and stop action. Casework is of cherry with basswood pipe shades. Natural keys, drawknobs, coupler levers and key cheek inlays are of ebony, manual and pedal sharps are of cherry. The two pedal stops are extensions of the Swell Gedeckt and Spitzflute. The facade pipework is from the Great 8' Principal and is made of hand burnished tin. All pipework was made by the builder as well as manuals and coupler chassis. Winding is steady at a pressure of 3". The owner requested a warm and intimately voiced instrument. Ms. Romanaux is college organist and instructor at Kalamazoo College and music director of St. Luke's Episcopal Church in Kalamazoo.

GREAT

8' Principal (facade, 80% tin)
8' Gedeckt (Swell)
4' Octave (50% tin)

SWELL

8' Gedeckt (oak)
4' Spitzflute (50% tin)
2' Principal (50% tin)
II Sesquialtera TC (50% tin)

PEDAL

16' Subbass (ext Sw Gedeckt)
8' Flute (ext Sw Spitzflute)

Couplers

Swell to Great
Great to Pedal
Swell to Pedal



Redman Organ Company, Ft. Worth, TX, has built a new organ for Our Savior Lutheran Church, Dallas, TX. The church building is a typical 1950s A-frame structure seating about 350. The organ was designed to fit the A-frame shape of the building and to display both the 8' Principal in the Great and the 8' Principal in the Pedal. A stoplist was chosen to be as complete as possible within the budget. Two extensions were used in the Pedal to provide a more complete division there and to leave funds for larger manual divisions. The Subbass plays at 16' and 8', and the Principal plays at 8' and 4'. This is done with double sliders and no complications of flap valves or extra action.

The Principal chorus is complete on the Great up through the Mixture and the Swell chorus is based on the combination of the 8' Holzgedackt and the 8' Salicional to synthesize an 8' Principal. The 4' Spitzflöte and the 2 3/4' Quinte serve both principal and flute choruses and the 2' Principal provides brilliance. The flute chorus is complete through 2' in the Great. A strong cornet is possible in the Swell as a solo and as a foil to the 8' Trompette in the Great. This Trompette is strong and full, but not dominating to the full organ. The pedal Fagott is full enough in sound to provide a good 16' support for the full organ. Finally, the Salicional and Schwebung (tuned sharp) make possible the playing of more romantic compositions than would otherwise be possible on this small organ.

The organ fills the room well and is loud enough to lead a "full throated" congregation without being overbearing. The mechanical key action is sensitive with minimum pluck for maximum control. Electric stop action and solid state combination action give greater ease of registration. 17 voices, 19 stops, 20 ranks, 1133 pipes.

GREAT

8' Principal
8' Rohrflöte
4' Principal
4' Spillflöte
2' Blockflöte
1 1/2' Mixture IV
8' Trompette

SWELL

8' Holzgedackt
8' Salicional
8' Schwebung
4' Spitzflöte
2 3/4' Quinte
2' Principal
1 3/4' Terz
Tremulant

PEDAL

16' Subbass
8' Principal
8' Gedacktbass (12 pipes)
4' Principal (12 pipes)
16' Fagott

► In Memoriam Helmut Walcha

him in covering a volume of repertoire at that time in my life.

Today's students should realize that the organ giants in the performance practice movement in the 1950s were Walcha in Germany and André Marchal in France. Between semesters in Germany, I traveled to Paris where I played for Marchal. He asked me to give his greetings to Prof. Walcha; he had not met him at that time, but he remarked he had heard his recordings, and discovered they had much in common. Articulation has been a primary consideration in performance practice this past generation throughout the world, and the departure from the persistent legato of the time in much of our repertoire was evident in the art of Walcha and Marchal. Both men were in a position of influence that permitted wide dissemination of their ideas. They represent, therefore, the roots of much that has transpired since their time.

When I departed for Europe, I was reminded by those influential in my career that I would remember and quote experiences with Walcha throughout my life. Many tend to dismiss and forget the early days of their professional careers: my year with Helmut Walcha was significant, and I continue to recall it in detail, for these

memories have not resurfaced just because of his death and this written tribute. This is an occasion for our profession to acknowledge and be grateful for the enormous contribution of Helmut Walcha. Personally I am additionally grateful because I was permitted the privilege of knowing and working with him.

—Russell Saunders
Eastman School of Music

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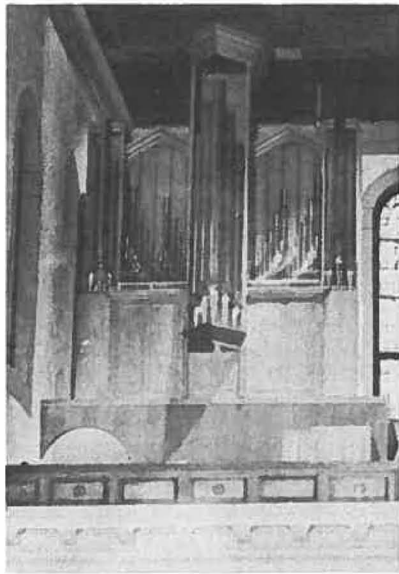
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"Helmut Walcha, Harpsichordist and Organist, 83." Thursday, August 15, 1991.

John-Paul Buzard Organ Craftsmen, Inc., Champaign, IL, has renovated the organ at St. John's Catholic Chapel, Champaign, IL. This organ was renovated, revoiced and enlarged during a two-year period ending in May, 1990. The instrument was installed by another builder in 1984 to replace a severely limited 1926 Kilgen organ. A thorough inspection and overhauling of all the mechanical systems in the organ was undertaken. Parts reused from the original Kilgen organ were replaced; the 1984 mechanical and electrical systems were modified and fine-tuned for greater reliability. All of the reed stops in the organ were replaced; tone colors more appropriate to the room and the organ's intended use were obtained by increased scalings and careful selection of shallots and reed tongue thicknesses.

After the organ was renovated, it was decided to design a new casework and make substantive tonal additions and replacements to broaden the spectrum of sound at extreme low and high pitches. New mixtures were installed on the Great, Choir and Swell, a 32' reed was installed in the Pedal, full couplers were added to the console, and the facade includes pipes of a new Pedal Principal 16'. The new casework, which incorporates strong architectural elements of the church, is made of white oak finished in hand-rubbed oils and

lacquer. A solid basswood dome, leafed in 23-carat gold mounted behind the five largest pipes, encourages visual balance between the front and rear of the church. The capitals topping the two columns closely match the ornamental plasterwork found in the pilaster capitals. A keystone in the facade's arch is enameled in red to match the President's chair, the chair and the keystone being the only furnishings in the room with elements of strong color. This is a personal message from the organbuilder, intended to recall The Monsignor Edward J. Duncan's vision, whose commission made this work possible.



King of Instruments Studios, Minneapolis, MN, recently installed a Rodgers pipe organ in the Cathedral of Christ the King, Superior, WI. The 23-ranks of pipes are housed in an oak case, with facade pipes of polished tin. The 2-manual console is microprocessor-controlled with a computer controlling multiple memory action and a 9-key transposer. Electronic stops include harp, two carillons, and 32' pedal. Pipes were voiced by Dean Christian. Merrill N. Davis III played the first public performance. Ann Stock is director of music; Dewey Collyard is organist.

GREAT

16' Gedeckt (wood)
8' Principal
8' Bourdon (wood)
4' Octave
2' Fifteenth
1 1/4' Fourniture IV
3/4' Cymbale IV
8' Cromorne
8' Hooded Trumpet (in Choir expression box)

CHOIR/POSITIV

8' Rohr Flute
8' Gemshorn
8' Gemshorn Celeste
4' Prestant
4' Spill Flute
2 3/4' Nazard
2' Italian Principal
1 3/4' Tierce
1' Scharff IV
8' Hooded Trumpet (Gt)
Tremulant

SWELL

8' Hohl Flute (wood)
8' Viola da Gamba
8' Viola Celeste (TC)
4' Spitz Flute
2' Octavin
2' Plein Jeu III
16' Bassoon & Oboe
8' Trompette
4' Clarion
Tremulant

PEDAL

32' Basse Acoustique
16' Principal
16' Violone
16' Bourdon
16' Lieblich Gedeckt (Gt)
8' Octave
8' Bourdon (from 16')
8' Gedeckt (Gt)
4' Flute (Gt)
4' Choral Bass
2' Mixture III
32' Contra Posaune
16' Posaune
16' Bassoon & Oboe (Sw)
8' Trumpet
4' Shalmei

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Jan van Daalen, Plymouth, MN, has built a new organ for Eastern Heights Lutheran Church, St. Paul, MN. The mechanical action instrument has 19 stops on two manuals and pedal, and

features a Ruckpositiv located on the front edge of the balcony. The new organ includes several ranks from the church's previous Hasse organ. Compass: 56/32.

GREAT	RUCKPOSITIV	PEDAL
8' Praestant	8' Gedeckt	16' Subbass
8' Rohrflute	4' Spillflute	8' Praestant (Gt)
8' Tolcan	4' Praestant	4' Choral Bass
4' Octave	2' Gemshorn	16' Holz Posaune
2 3/4' Quint	1 1/2' Quint	4' Hautbois
2' Principal	8' Dulcian	
2' Mixture	Tremolo	
8' Trompet		



The Knowlton Organ Co., Charlotte, NC, has restored and installed a ca. 1840 organ in St. John's Baptist Church, Charlotte. The organ, which was obtained through the Organ Clearing House, was reworked by Henry Pilcher around 1860, and consists of one manual and 8 stops. The restoration was done according to historic principles, but with slight variation for enhancement. The Pedal compass was extended from 18 notes to 27, and Knowlton provided a new pedal tracker action, fan backfall and rollerboard, and a new pallet chest for the 16' Bourdon; a new case from impost up; a new blower and double

rise bellows; the addition of a double-draw Sesquialtera on a new toeboard and jump slide.

MANUAL (56 notes)

- 8' Open Diapason TF
- 8' Stopped Diapason TF
- 8' Dulciana TF
- 8' St. Diapason Bass (1-17)
- 4' Principal
- 2' Fifteenth
- 2 3/4' Nazard
- Sesquialtera II MC
- Tremolo

PEDAL

- 16' Bourdon

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#9145 **Another Lemare Affair** . . . having fun with Frederick Hohman, Wayne Marshall, Thomas Murray and Christopher Herrick, who play music by the once-most-famous organist and keyboard wizard Edwin H. Lemare.

#9146 **A Trip to Mexico** . . . guided by organ restorer Susan Tattershall, we glimpse remarkable and historic instruments in Taxco, Guanajuato and Mexico City. Guy Bovet and Donald Joyce perform.

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PIPEDREAMS is a weekly radio series produced by Minnesota Public Radio and broadcast over stations of the American Public Radio network. For more information, contact your local public radio station, or call APR at 612-338-5000.

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 NOVEMBER

Brenda Leach; Trinity Episcopal, Boston, MA 12:15 pm
Michael Kleinschmidt; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm
Thomas Trotter; Euclid Ave Congregational, Cleveland, OH 8 pm
David Schrader, organ & harpsichord with Chicago String Ensemble; St Paul's UCC, Chicago, IL 8 pm
David Craighead; Cathedral of St Joseph the Workman, LaCrosse, WI 7:30 pm

16 NOVEMBER

Brian Jones; St John's Episcopal, Westwood, MA 8 pm
David Schrader, organ & harpsichord with Chicago String Ensemble; Elmhurst College, Elmhurst, IL 8 pm
David Craighead, masterclass; Cathedral of St Joseph the Workman, LaCrosse, WI 9 am

17 NOVEMBER

Gerre Hancock; First Congregational on the Green, Norwalk, CT 4 pm
David Spicer; First Church of Christ, Wethersfield, CT 7 pm
Nancianne Parrella; Holy Trinity Lutheran, New York, NY 5 pm
Brian Carson; St Thomas, New York, NY 5:15 pm
Cj Sambach; Commack United Methodist, Commack, NY 5 pm
John A. Davis, Jr.; Cadet Chapel, West Point, NY 3:30 pm
Gordon Turk; Red Bank United Methodist, Red Bank, NJ 4 pm
 Ebony Ecumenical Ensemble; West Side Presbyterian, Ridgewood, NJ 4 pm
 Singing Boys of Pennsylvania; Green Hill Presbyterian, Wilmington, DE 3 pm
Joan Lippincott; Westminster Presbyterian, Wilmington, DE 7 pm
Matthew Dirst; East Liberty Presbyterian, Pittsburgh, PA 8 pm
Hans Davidson; Duke Univ Chapel, Durham, NC 5 pm
Rex A. Rector; St Philip's Cathedral, Atlanta, GA 3:30 pm
 Mozart, *Requiem*; St Philip's Cathedral, Atlanta, GA 7 pm
Marianne Webb; Holy Spirit RC, Louisville, KY 3 pm
Beverly Lacy; Methodist Temple (UMC), Evansville, IN 4 pm
James Walker; Independent Presbyterian, Birmingham, AL 4 pm
 Gary Beard Chorale, Mozart, *Coronation Mass*; Lindenwood Christian, Memphis, TN 5 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
Robert Anderson; Central United Methodist, Lansing, MI 4 pm
John Gouwens; Trinity Methodist, Grand Rapids, MI 4 pm
 *Members' Recital; Our Savior's Lutheran, Milwaukee, WI 3:30 pm

Leon Nelson, with Solid Brass Ensemble; First Presbyterian, Deerfield, IL 4:30 pm
Jerome Butera, all Vierne; Community Church, Park Ridge, IL 3:30 pm
Thomas Froehlich; Pilgrim Congregational, Duluth, MN 4 pm
Lorenz Maycher; Temple Sinai, New Orleans, LA 4 pm

19 NOVEMBER

Thomas Murray, with New Haven Symphony; Woolsey Hall, Yale Univ, New Haven, CT 8 pm
James Walker; All Saints' Episcopal, Atlanta, GA 7:30 pm

20 NOVEMBER

Barbara Hollinshead, alto, Howard Bass, lute; St John's, Lafayette Square, Washington, DC 12:10 pm

21 NOVEMBER

Morley Jewell; St Paul's Chapel, Columbia Univ, New York, NY 12 noon

22 NOVEMBER

Phillip Fournier; Trinity Episcopal, Boston, MA 12:15 pm
David Higgs; First Christian, Columbus, IN 7:30 pm
Stephen G. Schaeffer, with Jane Watwood Gibbs, piano; organ/piano duets, Cathedral Church of the Advent, Birmingham, AL 12:30 pm

23 NOVEMBER

David Higgs, masterclass; Indiana Univ, Bloomington, IN 9 am to 12 noon
Marianne Webb, workshop; St Paul United Church of Christ, Belleville, IL 9:30 am

24 NOVEMBER

+**Brian Jones**; Church of the Pilgrimage, Plymouth, MA 7:30 pm
Cj Sambach; Barrington Baptist, Barrington, RI 6 pm
 Mozart, *Three Missa Breves*; Madison Ave Presbyterian, New York, NY 4 pm
Frederick Grimes and *Cantata 140* (Bach); Holy Trinity Lutheran, New York, NY 5 pm
John Clodig; St Thomas, New York, NY 5:15 pm
Ronald Cross, harpsichord; Snug Harbor Cultural Center, Staten Island, NY 7 pm
***Gerre Hancock**; St George's Episcopal, Flushing, NY, workshop 5 pm, recital 7:30 pm
 Singing Boys of Pennsylvania; St Catherine of Sienna Cathedral, Allentown, PA 7 pm
 Mozart, *Te Deum*; Good Shepherd Lutheran, Lancaster, PA
Robert Burns King; First Presbyterian, Burlington, NC 5 pm
Trudy Faber; St Philip's Cathedral, Atlanta, GA 3:30 pm
Matthew Dirst; Independent Presbyterian, Birmingham, AL 4 pm
Karel Paukert; Museum of Art, Cleveland, OH 2 pm
 +**Marianne Webb**; St Paul UCC, Belleville, IL 3 pm
Charles Snider, with Chicago String Ensemble; St Mark's Episcopal, Glen Ellyn, IL 4 pm
 Ecclesiastical Chorale, Sinfonia Camerata; Our Lady of Angels Chapel, Joliet, IL 7 pm
Lorenz Maycher; St Mark's Cathedral, Shreveport, LA 4 pm

26 NOVEMBER

James & Marilyn Biery; Center Church, Hartford, CT 12:15 pm
John Rose; St Philip RC Church, Battle Creek, MI 7:30 pm

27 NOVEMBER

Andrew Mills; St John's, Lafayette Square, Washington, DC 12:10 pm

28 NOVEMBER

Thanksgiving Day Carillon Recital; Bok Tower Gardens, Lake Wales, FL 3 pm

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29 NOVEMBER

Alexander Frey; Trinity Episcopal, Boston, MA 12:15 pm

30 NOVEMBER

Simon Preston, with Boston Symphony; Symphony Hall, Boston, MA

1 DECEMBER

Christopher Adler; Church of the Advent, Boston, MA 5:30 pm
Lessons & Carols; Church of the Good Shepherd, New York, NY 11 am
Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm
Singing Boys of Pennsylvania; St John's Lutheran Church, Easton, PA 3:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

3 DECEMBER

Simon Preston, with Boston Symphony; Symphony Hall, Boston, MA
William Trafka, with trumpet; St Bartholomew's, New York, NY 6 pm
American Boychoir, workshop/concert; ACDA/ New York Music Assn, Monticello, NY 3:30 pm
Lessons & Carols; All Saints' Episcopal, Atlanta, GA 6 pm (also Dec 4)
Birmingham Music Club, *Herod and the Innocents*; Cathedral of the Advent, Birmingham, AL 8 pm (also Dec 4)

4 DECEMBER

Anthony Newman; St Bartholomew's, New York, NY 8 pm
Celia Amstutz; St John's, Washington, DC 12:10 pm
Candlelight Service of Lessons & Carols; All Saints' Episcopal, Atlanta, GA 6 pm
Rudolf Zuiderveld, with David Hickman, trumpet; Naples-Marco Philharmonic Hall, Naples, FL

5 DECEMBER

College of St Rose Chorale; St Teresa of Avila, Albany, NY 8 pm
Singing Boys of Pennsylvania; Christmas Madrigal Feaste, Charlemagne, Mt. Bethel, PA 7:30 pm (also Dec 6 & 7)

6 DECEMBER

Simon Preston; Christ Church, Westerly, RI
Lois Regestein; Trinity Church, Boston, MA 12:15 pm
Mt Holyoke Glee Club; St Bartholomew's, New York, NY 8 pm
Handel, *Messiah*; Philadelphia Singers, Academy of Music, Philadelphia, PA 7:30 pm

8 DECEMBER

Festival of Carols; Center Church, Hartford, CT 3 pm
Frederick Grimes & Nancianne Parella; Holy Trinity Lutheran, New York, NY 5 pm
American Boychoir, Christmas concert; Carnegie Hall, New York, NY
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm
Mozart, *Solemn Vespers*; First Congregational, Columbus, OH 5 pm
Advent Lessons & Carols; St Philip's Cathedral, Atlanta, GA 4:30 pm
Simon Preston; Peachtree United Methodist, Atlanta, GA 8 pm
Lessons & Carols; Immanuel Lutheran, Chicago, IL 4 pm
Christmas Spectacular; Lindenwood Christian, Memphis, TN 7:30 pm

10 DECEMBER

Carols for Christmas; Center Church, Hartford, CT 12:15 pm

11 DECEMBER

Shayne Doty; St John's, Washington, DC 12:10 pm

12 DECEMBER

Ronald Cross, harpsichord; Lincoln Center, New York, NY 4 pm
Singing Boys of Pennsylvania; St Joseph's Catholic, Washington, NJ 3 pm

13 DECEMBER

Timothy Smith; Trinity Church, Boston, MA 12:15 pm
Handel, *Messiah*; Bethesda Episcopal, Saratoga Springs, NY 8 pm
Lessons & Carols; Good Shepherd Lutheran, Lancaster, PA 7 pm
Menotti, *Amahl and the Night Visitors*; St Philip's Cathedral, Atlanta, GA 7:30 pm (also Dec 14, 2 & 7:30 pm)

14 DECEMBER

His Majesty's Clerkes; St Luke's, Evanston, IL 8 pm
Menotti, *Amahl and the Night Visitors*; Methodist Temple (UMC), Evansville, IN 4 pm (also Dec 15, 1:30 and 4 pm)

15 DECEMBER

Handel, *Messiah*; Trinity Church, Boston, MA 7 pm
Honneger, *A Christmas Cantata*; First Church of Christ, Wethersfield, CT 4, 7 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
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
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 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
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

17 DECEMBER

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
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

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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
Karel Paukert; Cleveland Museum of Art, Cleveland, OH 2 pm

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

**UNITED STATES
West of the Mississippi**

15 NOVEMBER
Roger Sherman, with Fred Sautter, trumpet; St Mark's Cathedral, Seattle, WA 8 pm

16 NOVEMBER
Frederick Swann, workshop; Church of Gethsemane, Minneapolis, MN 9 am
William Albright; First United Methodist, Boulder, CO 7:30 pm

17 NOVEMBER
Frederick Swann; Church of Gethsemane, Minneapolis, MN 4 pm
+ Delores Bruch; Unitarian Universalist Society, Iowa City, IA
David Drury; Trinity Episcopal, Portland, OR 5 pm

Chanticleer; Grace Cathedral, San Francisco, CA 5 pm
Marek Kudlicki; St John's Lutheran, Sacramento, CA 7 pm

18 NOVEMBER
Thomas Trotter; Grace & Holy Trinity Cathedral, Kansas City, MO 8 pm
Matthew Dirst; Southern Methodist Univ, Dallas, TX 8:15 pm

20 NOVEMBER
Marek Kudlicki; First United Methodist, Ft Collins, CO 8 pm

24 NOVEMBER
TCU Concert Chorale; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Cadet Chorale, Handel, *Messiah*; U.S. Air Force Academy, Colorado Springs, CO 5 pm
Marsha Long; Grace Cathedral, San Francisco, CA 5 pm

Organ Recitals

JACQUES BOUCHER, St. James United Church, Montreal, July 2: *In Festo Ss. Trinitatis*, op. 57, Tournemire; *Choral No. 1 en mi majeur*; *Pastorale*, *Pièce Héroïque*, Franck.

PATRICE CAIRE, Crystal Cathedral, Garden Grove, CA, April 23: *Grand Choeur alla Haendel*, *Marche Funèbre et Chant Séraphique*, *Marche sur un thème de Haendel*, *Allegretto en Si mineur*, op. 19, *Verset: Fantaisie pour Orgue*, op. 19, Guilmant; *Final (Symphonie VI)*, Vierne; *Allegro vivace (Symphonie V)*, Widor; *Deuxième Suite*, Boëllmann; *Arabesque*, Rougier; *Prélude et Fugue en Si majeur*, Dupré.

RAFAEL DE CASTRO, St. James United Church, Montreal, July 16: *Wachet auf, ruft uns die Stimme*, *Prelude and Fugue in E Minor*, S. 533, Bach; *Concerto for Two Organs in D* (arr. for solo organ by R. de Castro), Soler; *Méditation*, Dupont; *Fantaisie sur le choral 'Wachet auf'*, op. 52/2, Reger.

PHILIP CROZIER, St. James United Church, Montreal, June 4: *Hymne d'Actions*

1 DECEMBER
John Obetz; RLDS Auditorium, Independence, MO 3 pm

5 DECEMBER
Handel, *Messiah*; St Mark's Cathedral, Seattle, WA 8 pm (also Dec 6, 7)

6 DECEMBER
Oregon Repertory Singers; St Philip Neri, Portland, OR 8 pm (also Dec 7, 8 pm; Dec 9, 4 & 7:30 pm)

8 DECEMBER
Welcome Christmas Concert, Plymouth Music Series; Plymouth Congregational, Minneapolis, MN 2, 7 pm
Handel, *Messiah*; Highland Park Presbyterian, Dallas, TX 7 pm
Craig Cansler, with brass; Grace Cathedral, San Francisco, CA 5 pm

Lloyd Holzgraf; First Congregational, Los Angeles, CA 4 pm

9 DECEMBER
Schola Cantorum of Texas; St Stephen Presbyterian, Ft Worth, TX 8 pm

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)

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

INTERNATIONAL

24 NOVEMBER
Simon Preston, Mozart, *Requiem*; Eglise St Jean Baptiste, Montreal, Quebec

26 NOVEMBER
Frederick Swann; Jack Singer Concert Hall, Calgary, Alberta 8 pm

27 NOVEMBER
David Liddle; Notre Dame de France, Leices-ter Sq, London, England 7:30 pm

30 NOVEMBER
Robert Jones, with violin; Central United, Sault Ste Marie, Ontario 8 pm

de grâces 'Te Deum', Langlais; *Lyric Melody*, Gibbs; *Fantasia in F Minor and Major*, K. 594, Mozart; *Dies sind die heil'gen zehn Gebot*, S. 678, *Prelude and Fugue in E-flat*, S. 552, Bach.

ROBERT FINSTER, St. Mark's Episcopal Church, Evanston, IL, June 2: *Toccata in F*, S. 540, Bach; *Mein junges Leben hat ein End'*, Sweelinck; *Choral No. 2 in B Minor*, Franck; *Sonata I*, Hindemith; *Andante*, K. 616, Mozart; *Dieu parmi nous*, Messiaen.

ANDREW FLETCHER, Methuen Memorial Hall, Methuen, MA, July 10: *Carillon on 'Orientis Partibus'*, Wills; *Voluntary in G Major*, Walond; *Rhapsody in C-sharp Minor*, op. 17, no. 3, Howells; *Reflections*, Whitlock; *Prelude in C Major*, Stainer; *An Old English Melody*, S. Wesley; *Choral Song and Fugue in C Major*, S.S. Wesley; *Postlude in D Major*, Smart; *Prelude in E-flat*, Harris; *Concert Overture in C Minor*, Hollins.

JAMES W. GOOD, First Baptist Church, Savannah, GA, May 3: *Petite Suite*, Bales;

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T. WOOLARD HARRIS, St. James United Church, Montreal, July 23: *Clair de lune*, op. 53, no. 5, Vierne; *The Emperor's Fanfare*, Soler; *Suite de Premier Ton*, Clérambault; *Master Tallis' Testament*, Howells; *Praeludium*, BuxWV 137, Buxtehude; *Toccata (Symphonie V)*, Widor.

JERRY JELSEMA, The Chicago Temple/First United Methodist Church, Chicago, IL, March 5: *Fanfare for Organ*, Arnatt; *Fantasia in G Major*, S. 572, Bach; *Sonata*, op. 65, no. 2, Mendelssohn; *Fanfare in D*, Lemmens; *Threnody*, Ferris; *Fanfare for Organ*, Proulx.

DENNIS SCHMIDT, Trinity Episcopal Church, Haverhill, MA, May 19: *Veni creator spiritus*, de Grigny; *Voluntary in G*, Wesley; *The celestial banquet*, Messiaen; *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral in E Major*, Franck; *Adagio and Rondo*, K. 617, Mozart; *Choral variations on 'Veni creator spiritus'*, op. 4, Duruflé.

CLARICE JANE SNYDER, Bert Klysz Residence, South Bend, IN, May 31: *Sonata No. 2*, Mendelssohn; *Prelude and Fugue in A Major*, Bach; *Chorale (24 Pièces)*, Vierne; *Phantasy on the hymn 'Holy, holy, holy'*, Post; *Concerto in D Major*, Druckmüller;

Prelude, Fugue and Variation, Franck; *Toccata on 'O sons and daughters'*, Farnam.

BRIAN SWAGER, Methuen Memorial Hall, Methuen, MA, June 26: *Allegro (Symphony VI)*, Widor; *Scherzo*, op. 2, Duruflé; *Neuf Préludes*, op. 231b, Milhaud; *Symphonie-Passion*, op. 23, Dupré.

FREDERICK SWANN, Dominion Chalmers United Church, Ottawa, Ontario, April 19: *Pièce Héroïque*, Franck; *Noel Variations*, Run now, o shepherds, Drischner; *Pussacaglia and Fugue*, S. 582, Bach; *Requiescat in Pace*, Sowerby; *Fantasia*, K. 608, Mozart; *Sonata on the 94th Psalm*, Reubke.

ROBERT TRIPLETT, Cornell College, Mount Vernon, IA, May 10: *Adagio, allegro, adagio in F Minor*, K. 594, Mozart; *Concerto in A Minor*, Vivaldi/Bach; *Andante in F Major*, K. 616, Mozart; *Premier Prélude Profane*, *Deuxième Prélude Profane*, *Deux Danses à Agni Yavishtha*, *Postlude pour l'Office de Complies*, Alain; *Fantasia in F Minor*, K. 608, Mozart.

PAUL VANDER WEELE, with Chicago Brass Quintet, North Shore Congregation Israel, Glencoe, IL, June 2: *Three Pieces for Ceremony*, McCabe; *Allegro (Orgelkonzert No. 4)*, Handel; *Fanfare for Bima*, Bernstein; *Suite for Brass*, Rossi; *Ma'oz Tsur*, Yiboneh Hamikdosh, Janowski; *Chant de Paix*, Langlais; *Trumpet Tune*, Stanley; *Poème Héroïque*, Dupré; *Suite for Brass*, Stravinsky; *Toccata (Symphony V)*, Widor.

PATRICK WEDD, First Presbyterian Church, Winnipeg, Manitoba, April 6: *Praeludium in C*, Buxtehude; *Sonata*, Telemann; *Praeludium in G Minor*, Buxtehude; *Trio in C Minor*, Krebs; *Hommage à Dietrich Buxtehude*, Eben; *Concert Variations: The Star Spangled Banner*, Buck; *Sonata Gioiosa*, Cabena; *Premier Livre d'Orgue* (excerpts), Hambraeus; *Pastourelle*, Gagnon; *Troisième Sonata*, Daveluy.

JAMES WELCH, The Cathedral of St. Peter and St. Paul, Washington, DC, May 12: *Toccata*, Jongen; *Scherzo*, op. 2, Duruflé; *Symphony I*, Weitz; *Fantaisie*, op. 101, Saint-Saëns; *Elegy*, Thalben-Ball; *Variations and Fugue on 'Heil dir im Siegerkranz'*, Reger.

ANNE and TODD WILSON, Central Presbyterian Church, St. Louis, MO, April 4: *Sonata in D Minor*, op. 30, Merkel; *Andante with Variations*, K. 501, Mozart; *Hungarian Dances*, 1, 3, 11, *Rondo alla Zinfarese* (arr. A. Wilson), Brahms; *Variations on a Theme of Paganini*, T. Wilson; *Adagio sostenuto (Concerto No. 2 in C Minor)*, Rachmaninoff; *Suite from Carmen*, Bizet/Biery.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
For the Month Ending 9/15/91

1. Title of Publication	The Diapason		2. Issue Date	9/15/91
3. Issue Frequency	Monthly		4. Number of Issues Published Annually	12
5. Annual Subscription Price	\$15.00 U.S.		6. Number of Copies of Single Issues Sold	0
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Wicks organ, 9 ranks, available now. Excellent condition. Walnut case; reasonable revoicing available. Great value: \$15,000 negotiable. Contact Mark Gifford, 314/567-0040.

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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.

Two-manual, 11-rank 1924 Estey. In storage. \$3995 O.B.O. Write or phone: Earle St. Baptist Church, Greenville, SC 29609; 803/233-5332.

1932 RJ Wurlitzer residential reproducing player pipe organ opus 1970. Originally displayed at the World Fair in Chicago. 6 ranks, chimes and 2 open tablets. Comes with extensive roll collection. Inquiries for detailed information package: 716/586-3811 9-5 weekdays EST, 353 Fairport Rd., East Rochester, NY 14445. Asking \$50,000.

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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.

Wicks Direct Electric pipe organ, 3M, 14R, 32-note pedal. Good condition (regular service and maintenance). Buyer to remove at own expense by March 1992. To be sold to highest bidder. For more information contact Jerry R. Witt, Director of Music, St. Brigid Church, 4735 Cass St., San Diego, CA 92109. 619/483-3030.

Moller, Op. 4607 (1927), 32 ranks, 1961 3-manual Moller console, 46 stopknobs. Presently in use. Buyer must remove between April 19 and May 15, 1992. Write for specs and conditions of removal. Submit reasonable bid by January 15, 1992. Address: Pipe Organ Removal, Dilworth United Methodist Church, 605 East Boulevard, Charlotte, NC 28203.

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