

# THE DIAPASON

OCTOBER, 1991



St. John's Anglican Church, Stirling, Ontario  
Specification on page 14

## Letters to the Editor

### Lessons and Carols

Henry Fusner's short piece in the October, 1990 issue about the service of lessons and carols at King's College, Cambridge, brings back memories when I was lucky enough to attend both the Advent and Christmas Eve ones there in 1962—both after long waits in the cold queue.

One feature of the English service is that the lessons are read by individuals who are identified only by title (I quote from the 1962 Christmas Eve booklet): a chorister, a choral scholar, a representative of the Cambridge churches, a representative of the city, the organist, a representative of our sister college at Eton, a fellow [of the college], the viceprovost, the provost. Other readers at the Advent service not duplicated above: a tutor, the master over the choristers, the lay dean, the dean. Upon moving to my present location, I was determined to see if this couldn't be adapted to an American setting.

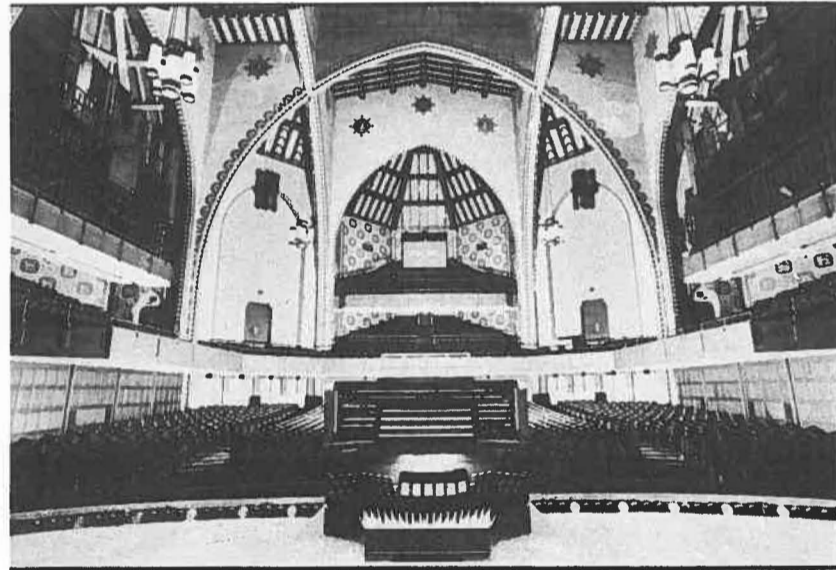
The Lawrence-Baldwin chapter of the American Guild of Organists, newly established (but since absorbed into chapters in Topeka and Kansas City), sponsored its first Service of Lessons and Carols in early December 1967, and it became a kind of town choir

convention. The carols were sung by choirs of the local Catholic, Baptist, Congregational, Presbyterian, Methodist, and Episcopal churches, the other carols sung by everyone. Several organists, including the host, took turns at the bench. Readers were identified in the program only as a businessman, a city official, an organist, a military officer, a minister, a student, a school official, a chorister, a university official, but named on the back of the program. (The businessman, for example, represented the Chamber of Commerce.) Proceeds from the collection went to a local charity. This became a successful annual event, and the number of choirs participating increased. It was always a great delight to have the opportunity to hear the varying choir styles, a highlight being the choir of one of the black Baptist churches. Had we been blessed by a slightly larger and continuing AGO chapter, we'd probably be doing it still.

I write only to suggest that other AGO chapters might consider putting on their own December service of lessons and carols. It takes a lot of work, but can be a marvelous occasion.

J. Bunker Clark  
Lawrence, KS

## Here & There



Curtis Sesquicentennial Organ

For the 20th consecutive season, The Curtis Organ Restoration Society will present the 1925 silent classic, *The Phantom of the Opera*, with accompaniment on the Curtis Sesquicentennial Exposition Organ (Austin Op. No. 1416, 162 ranks) in Irvine Auditorium, University of Pennsylvania, on October 31. The 8 pm screening will be accompanied by Lee Erwin; 10 pm by Adlai Waksman. CORS, a nonprofit, volunteer organization at the University of Pennsylvania, has maintained the organ since 1972. The Society is devoted to the preservation of the organ and sponsors programs consisting of weekly recitals, concerts, repertoire classes, tours, and a silent film series. The first recording of the Curtis Organ was issued by the society in 1988. In addition to regular conservation and maintenance projects, CORS has realized the design and construction of a MIDI interface to the organ.

For information: The Curtis Organ Restoration Society, 110 Houston Hall, University of Pennsylvania, Philadelphia, PA 19104-6306; 215/898-2848; fax 215/222-6671.

St. Mark's Episcopal Church, Glen Ellyn, IL, has announced a series of concerts celebrating the installation of

a new 20-stop tracker action organ by J. W. Walker of Brandon, Suffolk, England. The series includes Gerre Hancock, October 12; Charles Snider with members of the Chicago String Ensemble, November 24; Edward Zimmerman, December 15; Robert Poovey, January 19; St. Mark's Brass Ensemble, February 16; Richard Webster, March 15; David Schrader, April 26; and Bruce Neswick, May 24. Charles H. Snider, Jr. is organist and choirmaster of the parish. For information: St. Mark's Episcopal Church, 393 N. Main, Glen Ellyn, IL 60137; 708/858-1020.

The American Boychoir will perform several concerts with the Boston Symphony, October 16, 19 and 22 in Symphony Hall, Boston, and October 26 in Carnegie Hall, NY.

The Twenty-third International Children's Choir Festival will be held December 28, 1991-January 1, 1992 in Monterrey, Mexico under the auspices of the Children's Choir Federation, 29 Manchester, Morgantown, WV 26505. Federation president Rodolfo Torres invites boychoirs, girlchoirs, children's choirs and children's dramatic and dance ensembles to participate in the festival and to perform in the Concert of the

# THE DIAPASON

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Nations on December 30 and in the Federation's annual New Year's Eve talent showcase, gala and vespers. Host choirs for the festival will be the Singing Boys of Monterrey under the direction of Ricardo Osuna and the Metropolitan Children's Choir of Monterrey under the direction of Luzmaria Garcia and Ruben Magana.

The convention program committee of Music Teachers National Association invites the submission of proposals for papers, panels, performances, lecture-recitals and demonstrations to be presented at the 1993 MTNA national convention, March 20-25, in Spokane, WA. Deadline for submissions of proposals is November 26, 1991. The theme of the convention will center on motion in music. The relevance and significance of motion is elemental to all music taught, performed and heard. Proposals concerning its broadest application to teaching and performing are encouraged.

In addition, the committee solicits proposals relevant to teaching, performance, research and creativity in various major subject areas, including vocal, organ, choral and church music. Convention presentations generally are limited to 60 minutes in length, although opportunities exist for presentations of greater length. Send all proposals to: 1993 Convention Program Committee, Music Teachers National Association, 617 Vine Street, Suite 1432, Cincinnati, OH 45202-2434.

The Guild of Carillonneurs in North America is sponsoring a composition competition for new music written for a carillon of up to 48 cast bells. First and second prizes will be \$800 and \$400, respectively. The deadline for entries is January 15, 1992. For further details, contact: John Gouwens, Att'n Composition Competition, CMA Box 133, Culver, IN 46511.

Le Grand Prix de Saint-Rémy-de-Provence has announced its 1992 Concours International de Composition pour Orgue. The competition is open to composers of any nationality, without age limit. Applications will close on April 30, 1992; scores must reach the contest secretariat before June 1. Candidates are required to write one work for large organ, 10 to 15 minutes long, taking into account the possibilities offered by the Grand Orgue de Saint-Rémy-de-Provence. First Prize is 10,000F; Second Prize 5,000F. For information: Grand Prix de Saint-Rémy-de-Provence, 5, rue Carnot, 13210 Saint-Sauveur-Lès-Albi, France.

The Society for the Conservation of Anglican Music has awarded grants of \$1,000 each to the choirs of Washington National Cathedral, St. Peter's Kirkgate (Leeds Parish Church) in Leeds, England, All Saints' Church Ashmont in Boston, and St. Luke's Church in Evanston, IL.

The Society is an organization dedicated to the furtherance of interest in

the music of the Anglican Communion and the support of choirs performing such music. Money derived from membership fees and from contributions is distributed by the Society in the form of grants to choral foundations throughout the world which regularly offer a high level of proficiency in the performance of music in the Anglican tradition.

Headquartered in Washington, DC, and with members throughout North America and Britain, the Society is a non-profit corporation with 501(c) (3) tax-exempt status. Membership is open to anyone, regardless of religious affiliation, who supports the aims of the Society. A periodic newsletter is published and membership information is available upon request. Inquiries should be addressed to Mr. William J. Prather, Secretary, 10400 Democracy Lane, Potomac, MD 20854.

## Appointments

Jess Anthony has been named director of cultural programs for the College of Arts, Humanities and Social Sciences at the University of Arkansas at Little Rock. His responsibilities will include managing Artspre, UALR's annual performing arts series, and the Community School of the Arts.

Formerly music critic for *Spectrum Weekly*, Anthony holds a DMA from Eastman School of Music, and MMus from the University of Michigan. He is also organist at Lakewood United Methodist Church in North Little Rock. Anthony's professional affiliations include the American Guild of Organists, the American Musicological Society, and the Organ Historical Society.



Jayson Rod Engquist

Jayson Rod Engquist has been named Minister of Music at Northfield Congregational Church, Weston, CT. In recognition of the growth within the music program of the church, Engquist continues in his sixth year at the post, now full-time, where he directs a program of six musical groups, including three singing choirs, a handbell choir, a recorder consort, and a folk/guitar ensemble which appears at local nursing facilities, the Connecticut Hospice, and for informal church activities. The church also sponsors a winter concert series honoring the memory of long-time organist Ruth Bennett Nytvéd. The church houses a 1973 Casavant mechanical-action organ.

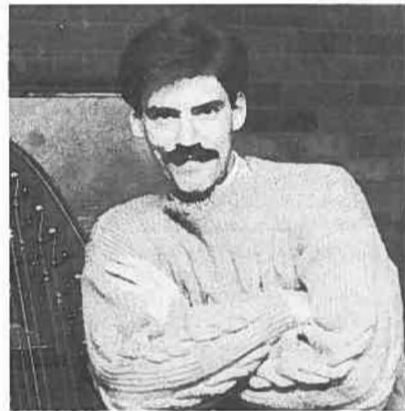
Gregory Gyllsdorff, FAGO, ChM, has been appointed Organist and Choir Master at St. John's Episcopal Church, Detroit, MI, where he will conduct the church's professional choir, oversee a concert series, and preside over the church's three pipe organs. Mr. Gyllsdorff received the BFA and MFA degrees in music from Carnegie Mellon University in the organ class of Donald Wilkins. As the recipient of the Waldron Scholarship Award, he studied further at the Conservatory of the Ecoles d'Art Americaines in Fontainebleau under the late Nadia Boulanger and André Marchal. He has been a winner of Carnegie Mellon's annual concerto

competition, the Pittsburgh Concert Society's organ auditions and the Pittsburgh AGO Chapter's organ playing competition. Currently he is a doctoral candidate in organ and church music at Indiana University in the class of Marilyn Keiser. While at Indiana he served as an associate instructor teaching a course in keyboard skills to graduate organ students. He earned the ChM certificate in 1980, the AAGO in 1985, and the FAGO in 1989. In addition to his duties at St. John's, Gyllsdorff also serves as choir director at Temple Israel in West Bloomfield, MI.

Robert Ulery, President of Rodgers Instrument Corporation, has announced the promotion of Dan Hall to the newly-created position of Customer Service Department Manager.

Philip Brunelle, executive director of the Plymouth Music Series, has announced the appointment of Frank Stubbs as general manager of the Music Series. Stubbs, who is leaving Purdue University, West Lafayette, IN, has been involved in arts management since 1978 when he served as assistant director in the department of university bands. In 1988 he became head of the department of university bands and orchestra with responsibility for administration and financial operations as well as a major development program.

Stubbs will assume the position currently held by Jeanne Patterson. Ms. Patterson, who will become special projects consultant, has been instrumental in the development of the series for 21 years, serving first as a volunteer and then for many years as the sole staff person.



Brian Swager

Brian Swager has been appointed Carillon Editor for THE DIAPASON. He is Lecturer in Carillon at Indiana University, where he teaches carillon and plays weekly recitals on the Arthur R. Metz Memorial Carillon. A native of Ohio, Swager did his undergraduate work in organ at the University of Akron with Richard Shirey. While completing an MMus at Indiana University, he began carillon studies with Linda Walker Pointer, and upon winning a Fulbright-Hays grant, studied with Jo Haazen at the Royal Belgian Carillon School, receiving the Final Diploma with great distinction. He was awarded a Premier Prix in organ from the Conservatoire National de Région, Rueil-Malmaison after a year of study with Marie-Claire Alain on a scholarship from the French government. Swager is currently completing a doctorate in organ performance at I.U. where he is a student of Larry Smith. Last summer he won the silver medal (2nd prize) in the Queen Fabiola International Carillon Competition in Mechelen, Belgium.

## Here & There

Young Sydney organists took the major honors at this year's Sydney Organ Competition held in the Great Hall of the University of Sydney. Robert Wagner of Hunters Hill won the Vincent Sheppard Memorial Prize of \$1000 for

the best entrant in the Open Section, presented to him after the finals by Miss Pamela Sheppard. He played Bach's *Sonata No. 5 in C Major*, BWV 542, *Gargouilles et Chimères* from Vierne's *Pièces de Fantaisie*, Op. 55, No. 5, and the *Prélude et Fugue sur le nom d'Alain*, Op. 7, by Duruflé. A final year student at the Sydney Conservatorium of Music, Wagner is Organist of St. Matthew's Church, Manly.

The Fernand Létourneau Prize of \$400 for second place went to Dean Cross of Newcastle, who came originally from Perth. He played Bach's *Tocatta and Fugue in D Minor*, BWV 538, Schumann's *Sketch No. 4 in D flat*, and *Variations and Tocatta on Morton Bay* from Colin Brumby's *Captain Logan's Fancy*.

Both the Junior and Intermediate Sections were won by 15-year-old David Blunden of Riverview in the Lower Blue Mountains and a student at Trinity Grammar School. His playing of Bach's *Tocatta and Fugue in D Minor*, BWV 565 and Prestons' *Allelujahs* earned him the Intermediate Section prize.

Adjudicators included Michael Dudman, Dean of the Faculty of Music at Newcastle University; Dennis Hennig, Senior Lecturer in Musicology at the Sydney Conservatorium of Music; and John O'Donnell, Senior Lecturer in Musicology at Melbourne University.

Christoph Albrecht is featured on a new CD recording, *Max Reger, Die grossen Orgelwerke III*. The disc includes fantasies on "Ein feste Burg," op. 27, "Wachet auf," op. 52, no. 2, and "Wie schön leucht," op. 40, no. 1, performed on the Sauer organ at St. Thomas Church, Leipzig. Ars Vivendi 2100188. For information, Koch International, 516/938-8080.

through the years. Mr. DeWitt received a memory book with letters and pictures from past and present choir members, ministers and friends. He also received a love offering from the church. During his tenure at the church, the Chancel Choir has grown from 22 to 85 members.

Husband & wife team Janette Fishell & Colin Andrews recently completed a five week concert tour of the U.S.S.R. During this period they performed 14 duo recitals in the Black Sea region, the Crimea and the Ukraine.

In most instances Dr. Fishell became both the first woman organist to perform in each city as well as the first American. It was British concert organist Andrews' fourth tour of the Soviet Union. On their return to the U.S., Dr. Fishell participated in the Mobile AGO regional, and both performed at the San Anselmo Organ Festival. Fishell and Andrews are represented by Concert Artist Cooperative in California.



Ruth Ann Hagglund

Ruth Ann Hagglund, 13-year-old student of William Fawk of Salem, OR, performed a recital July 19 at Trinity Lutheran Church in Silverton, OR, on the church's recently enlarged 40-rank Casavant organ. She is organist at Trinity Lutheran Church in Sheridan, OR, which was designed by architect Pietro Belluschi of Portland, OR. A pipe organ is presently being installed and Hagglund will play the dedicatory recital.

Her July program included *Trio Sonata No. 1 in E Flat, Liebster Jesu wir sind hier* (BWV 633), and *Wachet auf, ruft uns die Stimme* (BWV 645) by Bach; *Tocatta and Fugue in F Major*, Buxtehude; *Pastorale*, Kuchar; *Rigaudon*, Campra; and *Finale from Symphony No. 4*, Widor. She also studies piano with Mr. Fawk and is accompanist at the Sheridan High School where she maintains a 4.0 grade average.

David Hurd recently has completed two new compositions. *Missa Brevis* is a setting of Kyrie eleison, Gloria in excelsis, Sanctus & Benedictus, and Agnus Dei for unaccompanied four-voice choir. It was composed in honor of The Rev'd R. DeWitt Mallery who has retired after 31 years as Vicar and later Rector of All Saints Church in New York City. The primary thematic content of the entire setting is derived from the spelling of Fr. Mallery's name. *Missa Brevis* was premiered at All Saints Church on 9 May, Ascension Day, and has been repeated in liturgical context on 12 May and 23 June. *Tocatta* for organ was commissioned by Gerald Morton, Director of Music of St. Philip's Church, New York City. Mr. Morton premiered this work on 16 July in recital at The Riverside Church, also in New York.

The Choir of Trinity Church, Boston, Ross Wood, organ, Brian Jones, director, has released a new CD recording, *Candlelight Carols*, on the London label (430 456-2). The disc features 19 well-known carols accompanied by brass, timpani, flute and organ. Available in most record stores. For information: Music Office, Trinity Church, Copley Square, Boston, MA



Pictured are Raymond and Elizabeth Chenault after their duet organ recital at St. Paul's Cathedral, London, England, on July 5. The Chenaults also played recitals at Birmingham Town Hall and York Minster Cathedral. Their program consisted of organ duets that they have been commissioning since 1979, including the world premiere of "Eclogue" by British composer Richard Sheppard, who was present for the premiere at their York Minster recital.



Thomas A. DeWitt

Thomas A. DeWitt was honored on July 31 for his 20 years as organist/choirmaster at Morrison United Methodist Church, Leesburg, FL. The choirs performed several original songs and related funny things that happened

# The American Musical Instrument Society



is an international organization founded in 1971 to promote study of the history, design, and use of musical instruments in all cultures and from all periods.

The Society holds annual meetings with symposia, papers, and performances of interest to the membership.

The *Journal*, published annually, presents scholarly articles about the history, design, and care of musical instruments.

Three issues of the *Newsletter* disseminate information about worldwide activities, book lists and comments, and short articles of general appeal to curators, collectors, performers, and others interested in musical instruments.

For membership information, please contact the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390, U.S.A.

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02116. Still available in cassette format only is *Favorite Anthems from Trinity*.



Silvie Poirier and Philip Crozier

Silvie Poirier and Philip Crozier played a concert tour of Europe this past June. They presented duet concerts in the Propsteikirche, Dortmund; Neuss Munster (Germany); Lunner-Kirke (Roa, Norway); and in Poland. The latter was at the invitation of the International Festival of Organ and Chamber Music in Radom/Oronsko (recorded and broadcast live by Polish National Radio), with recitals in Ostrowiec, Jedlinsk, Oronsko and Garbatka-Letnisko. Repertoire included Samuel Wesley's *Duet for Organ*; Merkel, *Sonata in D Minor*; Leighton, *Martyrs*; Schubert, *Fuge*, op. post. 152; along with works by Walcha, Mozart, Jackson, Fricker, Ropek, Vierne, Albrechtsberger, and Hollins. Philip Crozier is Director of Music at St. James United Church, Montreal, and organist-choirmaster at Temple Emanu-El Beth Shalom, Montreal.

Robert L. Tusler is the author of a new book, *Music: Catalyst for Healing*. The book is a philosophical, theoretical and practical basis for the use of music in mental hospitals, institutions for the handicapped, and in private practice. Dr. Tusler, Professor Emeritus of the University of California, Los Angeles, is a musician, teacher, scholar and author who has devoted his life to music and music therapy. Among his other published works are *The Organ Music of Jan Pieterszoon Sweelinck* and *The Style of J. S. Bach's Chorale Preludes*. He is presently researching the life of the 18th-century Dutch composer Willem de Fesch. *Music: Catalyst for Healing* is available for \$25 (NL £50) from Robert Tusler, Breelaan 92-P, 1861 GH Bergen NH, The Netherlands.

On June 24, James Welch premiered a new composition by Franklin Ashdown. Entitled *Capriccio and Dialogue on Two Hymn Tunes*, the work juxtaposes "Coronation" and "Old Hundredth," and is dedicated to Dr. Welch. The premiere took place on the 61-rank Fisk organ at Jacques Littlefield's Pony Tracks Ranch in Portola Valley, CA, near Stanford University. Dr. Ashdown, visiting from New Mexico, was present for the premiere performance. The recital included other works by Bach, Mendelssohn, Stanley, Wely, and Hurford. Joining Dr. Welch on the program in Charles Callahan's new "Ragtime" for four hands and four feet was organist Russell Hancock, a graduate student at Stanford.

On Saturday, July 27, the Schantz Organ Company invited the Orrville, OH community to an Open House. Among the items on display was the case for the Antiphonal Organ currently being built to augment the existing Aeolian-Skinner organ in Christ Church Cathedral, Houston, where Clyde Holloway is organist. Approximately 600 people toured the company's facilities where craftsmen demonstrated the various operations in pipe organ building.

Oxford University Press has announced the publication of Andrew Carter's *Benedicite*, commissioned by the British Federation of Young Choirs for the Edinburgh Singing Day and first performed November 5, 1989, conducted by Philip Ledger. The first American performances will take place October 27 in Dallas, TX, by the Chancel Choir, Youth Choir, and Elementary Choristers of Highland Park United Methodist Church, led by Mark Unkenholz, associate director of music. Carter's setting of the canticle from the Book of Common Prayer includes additional material in the form of six short sections for SATB chorus and three sections for children's choir. Duration: 35 minutes. For a perusal score and tape of *Benedicite* and additional information, contact the Music Department of Oxford University Press at 800/334-4249, ext. 7168.

Yale University Press has announced the summer 1992 publication of *A New Hymnal for Colleges and Schools*, a non-denominational, ecumenical collection of over 400 hymns and 100 psalms that are particularly appropriate for worship services in academic communities. To be published in association with the Yale Institute of Sacred Music, Worship and the Arts, the *New Hymnal*

has been edited by Jeffery Rowthorn, Suffragan Bishop of the Episcopal Diocese of Connecticut, and Russell Schulz-Widmar, Professor of Church Music at the Episcopal Theological Seminary of the Southwest and organist at the University United Methodist Church in Austin, TX.

The hymnal is an update and revision of the *Hymnal for Colleges and Schools*, first published in 1956 and now out of print. Designed to reflect the diversity of the educational communities it will serve, the *New Hymnal* offers such features as hymns and spiritual songs drawn from many countries and many different traditions; use of gender-inclusive language wherever possible; and inclusion of many hymns written in the past quarter-century, as well as some new texts and music especially commissioned for this collection.

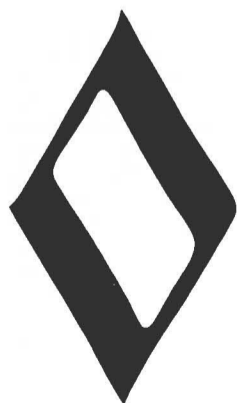
The Editorial Advisory Board for the Hymnal includes The Rev. Harry Adams, The Rt. Rev. Frederick Borsch, Marguerite Brooks, Meg Irwin-Brandon, The Rev. Robert Johnson, Richard Proulx, The Rev. Allison Stokes, and David Wheadon. Finished copies of *A New Hymnal for Colleges and Schools* will be available in June 1992. For additional information, please contact Mary E. Coleman, 203/432-0912.

The Federation of Diocesan Liturgical Commissions (FDLC) is offering a new computer program for IBM compatibles called *Schedule Maker for Liturgical Ministries*. The program creates Mass schedules for Sundays, holy days, and week days to assign liturgical ministers according to seven different criteria. *Schedule Maker* uses pop-up and pull-down menus, on-line help screens in all menus, and works with any printer. \$150 per copy, 3 1/2 and 5 1/4 discs: FDLC National Office, P.O. Box 29039, Washington, DC 20017.

The Office of Liturgy in the Diocese of Orlando has produced a diocesan liturgical calendar that incorporates calendars of various denominations, and includes a study guide. The traditions included are Byzantine Catholic, Orthodox Christian, Episcopalian, and Lutheran, as well as the diocesan calendar, the Roman Catholic liturgical year, and the calendars of various religious orders. For information: Office of Liturgy, P.O. Box 1800, Orlando, FL 32802-1800.

The Liturgical Press has released a video, *Training the Parish Cantor*, with James Hansen. ISBN #7841-6, 52 minutes, \$59.95. The Liturgical Press, St. John's Abbey, Collegeville, MN 56321, 612/363-2213.

## Yale Institute of Sacred Music



The Institute of Sacred Music is a graduate program within Yale University for interdisciplinary study in music, the arts, liturgy and theology.

Its central objective is to prepare individual musicians, ministers, artists, and teachers by exploring the relationship between music, the fine arts, literature and worship. Application deadline for 1992-93: January 1.

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Master of Sacred Theology

Through the School of Music: Master of Music  
Master of Musical Arts  
Doctor of Musical Arts

Dual degree: Master of Music/Master of Arts in Religion

The Institute of Sacred Music takes great pleasure in announcing the appointment of

Victoria Ressmeyer Sirota

as Assistant Professor of Church Music at the Institute and Yale Divinity School.



Professor Sirota has taught at Boston University, the Boston University Tanglewood Institute, Northeastern University, the Massachusetts Institute of Technology and Concord Academy. For her doctoral research she was awarded grants and fellowships from the Woodrow Wilson Foundation, Oberlin College and the *Deutscher Akademischer Austauschdienst*. She was a postdoctoral fellow at Radcliffe's Bunting Institute. She has appeared as a recitalist in the United States and Europe. A past Dean of the Boston Chapter of the American Guild of Organists, she is an active spokesperson for the role of the musician in the spiritual life of the church.

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## Nunc Dimittis

**James Breneman**, of Phoenixville, PA, died July 18 of an apparent heart attack in San Diego, CA, at the age of 46.

Mr. Breneman was owner of the Colonial Theater in Phoenixville and worked as technician on the organ at the Philadelphia Civic Center and the John Wanamaker Store. He had worked for the Sun Oil Co. for 17 years before buying the Colonial Theater. He installed an organ in the theater and sponsored monthly Sunday afternoon organ recitals, featuring a mix of silent movies and sing-alongs. A graduate of Haverford High School, Breneman attended Drexel University for five years. He was a member of the Chapel of the Good Shepherd in Yeadon, the American Theatre Organ Society, and was an Eagle Scout with the Boy Scouts of America.

**Gaston Litaize** died August 5 at the age of 82. News of his death reached THE DIAPASON as this issue was going to press. A complete notice will be published in the November issue.

**Helmut Walcha** died August 11 in Frankfurt, Germany. He was 83 years old.

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, with violinist Henryk Szering, the six sonatas for violin and harpsichord. Born in Leipzig in 1907, he attended the Leipzig Institute of Music, studying organ with Günther Ramin and composition with Sigfrid Karg-Elert. 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. He was the composer of three volumes of chorale preludes and edited a collection of Handel organ concertos.

A tribute to Mr. Walcha will be published in the November issue of THE DIAPASON.

## Music for Voices and Organ

by James McCray

### New Christmas music for choirs

Heap on more wood!—the wind is chill;  
But let it whistle as it will,  
We'll keep our Christmas merry still.

—Sir Walter Scott

The typical seasons of Christmas blend together for most congregations. Advent, Christmastide, and Epiphany generally are lumped together as Christmas, even though the church year clearly dictates distinct differences. The adult secular world has a more practical approach to these periods which may be referred to as: Purchasing, Opening, and Putting Away. Children also have their own seasonal deviations: Anticipation, Packages, and Return to School. Interestingly, their organization may be closer to the church year than that of adults.

It is early July, and our church staff just scheduled its *first* Christmas meeting for the following week. The Christmas in July sales have permeated back into the church . . . The meeting is to review our notes from the past Christmas season in the hope that we will avert problems that surfaced from our oversight in the previous planning in July the year before. The cycle is mind boggling! Have you ever noticed how each year so many people make the comment, "I sure am glad that Christmas is finally over"? This is why: the season lasts from July through February.

Nevertheless, without this kind of careful scrutiny and planning, there would be certain chaos. Securing a time when the sanctuary can be kept free of weddings for decorating, getting the deadlines for the advance notices and Christmas letters firmly in place, ordering the bulletins, etc., requires early coordination. Let's face it, Christmas is "Big Business" in more ways than one.

As church musicians we need to be selecting the music, securing additional instrumental musicians, determining rehearsals, and the other innumerable details. Inevitably, it is this yearly dedication which is the hinge on which the Christmas door opens or closes. Two years ago, our large church added a fourth Christmas Eve Service to its schedule in an effort to accommodate the overflow of worshipers; we now have services at 4:30, 6:00, 7:30, and 11:00, which suggests that all of the preparation and attention to details must have a definite positive influence on the matters at hand—we have been growing and attracting so many new worshipers

who are from outside our denominational community. So, I guess the stretching of the Christmas Season from the 4th of July to the end of Epiphany makes sense.

To jolt you into your seasonal spirit, the reviews this year will be in two categories. This month features new Christmas music and next month will concentrate on settings of traditional carols. Take off your muffler and gloves and come into the summer warmth of Christmas. Fa, la, la, la, la.

**Advent Carol**, Dale Wood. SATB and organ, AMSI, #119, \$1.10 (M-).

Although this was first published in 1965, it is re-released and merits attention. The music has a modal folk-song character as the textual verses unfold with slight variations of arrangement (SA, unison men, etc.). The organ is on two staves and is accompanimental with a chordal background for the more tuneful voice lines. Very attractive and useful for most choirs.

**Christmas Stars**, Alice Parker. Unison and keyboard, Choristers Guild, CGA-557, \$.75 (E).

This is a gentle children's choir unison setting with some brief two-part areas. The accompaniment is an easy, tasteful solo that provides a gossamer, ethereal background for the simple, haunting melody. The music is lovely, sensitive, and a fine contrast to the typical children's songs that are fast, repetitive, and jubilantly loud. Highly recommended for children's choirs, but also sophisticated enough to be an adult solo.

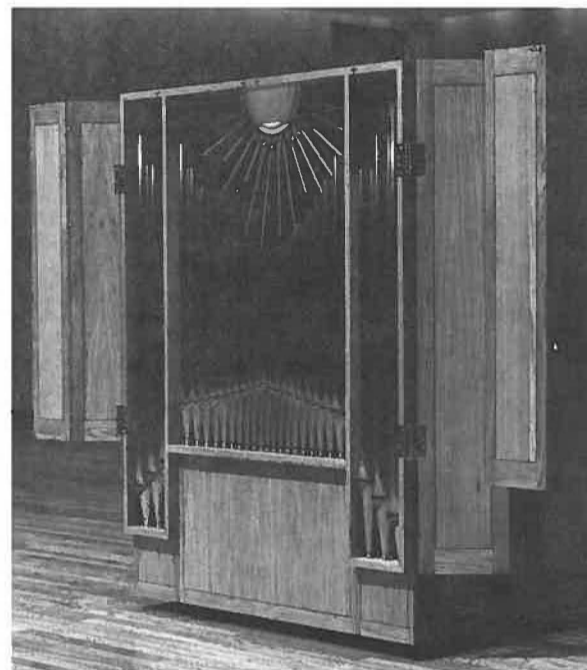
**Noël, Noël**, Carl Schalk. SATB, 10 handbells (or celeste), and organ, Morning Star Music Publishers, MSM-50-1022, \$1.00 (M-).

Only one word, Noël, is used in the entire piece. The bells play arpeggiated chords with the organ providing sustained chords, and their music is pretty, simple, and primarily a mood enhancer. The choir sings in unison, two parts and in an unaccompanied four-part setting. Schalk's repetitive Noël creates a sweet, tranquil atmosphere that is mesmerizing.

**This new Christmas Carol (Epiphany)**, Jane Iverson. SATB, flute and finger cymbals, Twin Elm Music Publishing Co., no price given (M-).

Iverson is a Wyoming composer, and her Epiphany carol is a simple, attrac-

University of Illinois, Krannert Center for the Performing Arts. Continuo organ: seven stops, single transposing manual, 1989.



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tive setting. The flute and cymbals begin with an unadorned melody statement that leads to the entrance of the women. The second area is slower with the choir in four parts. At times the flute plays alone. The music has a joyful spirit and is easy enough for a small church choir. The addition of the cymbals adds a processional quality to the visit of the Wise Men. Recommended as a new addition to the Epiphany repertoire.

*In the Still of the Night*, Noel Goemanne. SATB, piano, and optional solo, G.I.A. Publications, Inc., \$80 (M-).

This sectional work has a recurring "burden" that is sung by the choir in Latin and connects directly as a response to the previous solo statements. The modal music and hollow piano chords add to the austere character of the music. Interesting, yet simple, this anthem offers a useful contrast to any service and features a soloist.

*Follow the Star*, Carl J. Nygard. SATB and keyboard, Beckenhurst Press, Inc., BP1365, \$1.10 (M).

The keyboard has a busy, arpeggiated background for the voices. This anthem is useful for a youth choir. The ranges are comfortable for all voices and music is tuneful with two distinct melodic areas that recur in various arrangements including a solo at the beginning.

*Who lies in yon manger?* Peter Brown. SATB, tenor solo, and organ, Robertson Publications (Theodore Presser Co.), 312-41602, \$85 (M).

There are five verses with the second for a tenor solo and an optional soprano/

tenor duet for the fourth. Two of the choral verses are the same and the final one has some harmonic variation. The keyboard is on two staves and generally doubles the voices. An easy carol.

*Christmas Dove Lullaby*, Jeanne Julseth-Heinrich. Two-part, keyboard, and flute, Curtis Music Press (Neil Kjos Pub.), C9102, \$.95 (E).

The flute often plays in parallel thirds with the unison choir. There are three verses, two are exact repetitions, and the third has the same harmony but begins in a freer, recitative style that eventually returns to the opening tempo. Very easy music for young voices.

*The Miracle Squad*, Jan Holdstock. Oxford University Press, 19 336891 9, \$12.50 (full score), children's chorus, soloists, Orff instruments and keyboard (E).

This 30-minute musical play for children has seven scenes and concerns the cream of Heaven's angels who are responsible for insuring God's miracles and decrees. The scenes take place in Heaven, Caesar's Palace, and Bethlehem. There are speaking parts, a chorus, and the instrumentation, which is published separately, calls for piano, recorders, 2 glockenspiels, xylophone and small percussion. The music is in unison with strophic verses for most songs. The play is a cute, clever setting that will have great audience appeal; however, permission for performance must be secured from the publishers.

*Jesu, Sweet Son Dear*, Robin Orr. SATB unaccompanied, Paraclete Press, PPM09103, \$1.00 (D).

Orr, a British composer with a distinguished career, has created a fragile, dissonant, and highly sensitive setting that will require a solid choir such as that of a university level. The delicate music is contrapuntal with independent lines that weave surprising harmonies. Challenging music for advanced groups.

pursued his goal. This bibliography would be very useful in college music literature classes, in libraries and in the hands of those of us who search diligently for new literature which has musical and textual integrity and an overall appeal to our singers.

—William Schnell  
Glenbrook South High School  
Glenview, IL  
Past-President, A.C.D.A.  
Central Division

## Book Reviews

*Twentieth-Century Choral Music: An Annotated Bibliography of Music Suitable for use by High School Choirs*, 2nd ed., J. Perry White. 226 pp. 1990. 90-20005 ISBN 0-8108-2394-2. \$25.00. Scarecrow Press, Inc., P.O. Box 4167, Metuchen, NJ 08840.

Contained in this bibliography are 367 choral works (octavos—NO extended works) from the 20th century which the author feels are accessible compositions for high school choirs. A quote from the promotional material put out by the publisher accurately describes the information given about each piece.

All entries are fully annotated, arranged by voicing, and listed alphabetically by composer. The annotations include a brief description of style and comments pertaining to the appropriate usage of each item. Range, difficulty, source of text, duration, date of publication, and publisher are also given.

A few statistics about the music contained in this bibliography tell something about the contents:

- 60% of the pieces listed are from the last two decades and only 70% from the first half of the 20th century. Thus, it is one of the most current choral bibliographies on the market.
- 169 composers are represented.
- A little more than 50% of the texts of the works reviewed are secular in content.
- Nearly 75% of the literature is for SATB or SATB divisi choirs. —65 pieces are for SSA (or SA, SSAA) —17 are for TTB (TB, TTB) —16 for SAB
- 7% of the pieces included are out of print (information provided by the author. An asterisk next to a title means "out-of-print").

The author's helpful descriptions of the "style" and his "comments" about each piece are well and succinctly written.

There are five categories he chose to use in ascribing levels of difficulty to each piece: Easy, Med-Easy, Med, Med-Dif, and Dif. Randall Thompson's *Alleluia* he rates as "Med-Dif," Aaron Copland's *The Promise of Living* as "Med" and Charles Ives' *The Sixty-Seventh Psalm* as "Dif."

White's purpose for assembling this bibliography is not to present a definitive bibliography on the whole body of 20th-century choral literature. As he states in his "Introduction to the First Edition":

... the author has sought to survey a significant volume of twentieth-century choral music and to evaluate it according to its appropriateness for performance by high school ensembles of varying size, skill, and maturity. The annotations are intended to help guide the choral director to quality literature that lies within the capabilities of the high school student.

Music was selected for review through a systematic search of publishers' catalogues, the Kansas University Choral Library, other bibliographies, and the author's own personal library. An attempt was made to include all of the major figures of the century as well as those composers who initiated important trends during the period.

As a choral director at the high school level for over thirty years, I find that I'm still constantly searching for new ideas on quality literature. I appreciate the integrity with which White has


*The Performer Prepares*, by Robert Caldwell. Dallas, TX: Pst...Inc., 1990. 163 pages. \$16.95. Available from the publisher, P.O. Box 800208C, Dallas, TX 75380-0208; add \$2.25 shipping.

Musicians often think that the closer their performance comes to fulfilling the composer's intentions, the better it is. However, this belief that the performer, as the servant of the composer, should strive to "get it right" fails in the face of strong, inspired, and exciting performances which ignore the composer's explicit instructions. Changing perceptions of the nature of music, the differing values of musicians, and the re-education of our ears all challenge the idea that a good performance is simply one that matches established criteria of execution.

Robert Caldwell maintains that successful performance outcomes are as varied as the nature of the individual performers themselves, and that they are the result of the development of a set of learned skills that can overcome negative attitudes and release inner resources required for compelling performances. He clearly understands the self-consciousness and lack of confidence, the fears and conflicts, the tensions and anxieties, that torment many recitalists at all levels of accomplishment. But in place of simplistic solutions, he advocates a structured approach that allows for each performer's individuality. When diligently practiced, he claims, his method helps develop those desirable inner states of mind necessary for enhancing performance capabilities. The art of creating an inspired performance requires, in addition to technical and interpretive skills, a conflict-free commitment to the task, involving the fusion of mind, body, and music. The challenge of exploring and integrating the various facets of the performer's personality is the first stage on the path to peak achievement.

The performance does not begin when the musician steps on stage; it begins long before, in the imagination, with the decision to perform. In the early chapters of the book, this dominant idea is elaborated through an account of how the musician must sort out, with the help of an "action/outcome grid," essential personal, musical, and performing aspirations. This chart encourages the musician to focus on and evaluate all stages of the performance, from planning through rehearsing and performing to afterward. Once the image of a successful performance is built up, it is refined with reference to categories of inner states, outcome, beliefs, values, emotions, state of mind, physiology, and time and place of performance. Their integration is achieved with the help of a series of "tuning questions," designed to clear up language usage. Here and elsewhere in the book, the exposition of this method is accompanied by a running commentary of actual workshops the author has conducted with students or clients, both singers and instrumentalists.

The treatment of stage fright emphasizes the need to overcome debilitating bodily changes through step-by-step exercises designed to substitute more appropriate feelings for the unwelcome fear. The recommended techniques are similar to those used to treat phobias and post-traumatic stress syndromes. Connecting with the audience through a commanding stage presence is achieved through a "switcher technique," in which the performer imagines herself or himself on stage, through the eyes of an appreciative and admiring



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member of the audience and imbued with desirable qualities.

The psychological methods in this book have a close but unacknowledged affinity to rational-emotive therapy and its variations, cognitive therapy and cognitive behavior modification.<sup>1</sup> These educational therapies attempt to combat irrational beliefs that generate disturbing emotional reactions through imagery, role playing, restructuring inner dialogue through language devices, and the learning of new cognitive coping skills. The use of the imagination to develop a positive outlook on performance problems, so prevalent throughout the book, reflects reliance on these approaches. While these helping methods are not new—the principles have been applied in counseling for about thirty years—neither is their application to problems of musical performance.<sup>2</sup> However, this book serves the valuable function of making them available to the wider musical community in a non-technical form.

The inadequacies of these techniques relate chiefly to the appropriateness of a didactic approach to changing internal dialogue and to the neglect of unconscious factors. Yet, Caldwell's approach has the merit of encouraging the exploration of feelings and the working through of emotional issues from the past in a general way. His eclectic approach is consistent with those aspects of rational-emotive therapy that involve the substitution of rational beliefs, the emphasis on conceptualization and giving meaning to experiences, the transformation of insights into action, and teaching clients the coping skills they can apply without the constant assistance of a therapist.

Some of the techniques advocated in this book are borrowed from the work of pioneers in sports psychology. Also, fragments of transcriptions of the author's dialogue with his clients resemble that employed in hypnotic suggestion. Other strategies are acknowledged to have been influenced by the work of language and communications theorists who promote the self-help system of "neuro-linguistic programming" as an effective form of psychotherapy and a counseling technique.<sup>3</sup> Reframing—changing the context in which a person perceives events in order to alter their meaning, and thus comes to see things differently—plays a prominent role in this approach. However, a critical assessment of neuro-linguistic programming reports that research data do not support its basic principles or procedures.<sup>4</sup>

Does the approach work? According to the anecdotal reports of spectacular improvements, it does. A companion video (\$39.95) by the author is available which presents a before-and-after comparison of the performances of a singer who employs the techniques presented in this book. Her final performance is described as one which exhibits "... those qualities that are difficult to put your finger on... more relaxed, more involved, more focused—more of some intangible quality we recognize as performance excellence." (p. 159.)

The author's direct, persuasive, and personalized style contributes to the readability of this attractively designed volume. Nevertheless, the omission of a carefully conceived theoretical foundation, the absence of supporting bibliographical references ("The approach of this book is based on the contributions of so many people that I will simply list them: . . ."), and the lack of independent corroborating evidence are deficiencies that may disappoint some critical readers. Perhaps the publication of this thoroughly pragmatic book will stimulate researchers in music psychology to resume the search for confirmation of the claims for improvement in performance it contains.

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

#### Notes

1. These theories, the work of Albert Ellis, Aaron T. Beck, and Donald Meichenbaum, respectively, are outlined in Gerald Corey, *Theory and*

*Practice of Counseling and Psychotherapy*, 3rd ed. (Brooks/Cole, 1986), Ch. 9. Ellis, for example, used his own technique to conquer a fear of speaking in public—like music, a performing art.

2. Margaret J. Kendrick, Kenneth D. Craig, David M. Lawson, and Park O. Davidson, "Cognitive and Behavioral Therapy for Musical-Performance Anxiety," *Journal of Consulting and Clinical Psychology*, 50 (1952), 353-362. This study reports increased musical performance effectiveness through the development of constructive skills involving awareness of negative thought and the substitution of positive and task-oriented self-statements. The 40 bibliographical references accompanying this article include six other studies on musical performance anxiety, specifically. For a comprehensive discussion of the problem, see Dale Reubart, *Anxiety in Musical Performance* (Da Capo Press, 1985).

3. See Richard Bandler and John Grinder, *Frogs Into Princes: Neuro-Linguistic Programming* (Real People Press, 1979); *Reframing: Neuro-Linguistic Programming and the Transformation of Meaning* (Real People Press, 1982); and others. The process of reframing is also employed in several other major therapies.

4. Christopher F. Sharpley, "Research Findings on Neurolinguistic Programming: Nonsupportive Data or an Untestable Theory?" *Journal of Counseling Psychology*, 34 (1984), 103-107. While the principles of NLP are not easily demonstrated in laboratory settings, the lack of rigorous testing has not precluded its use in the therapeutic community.

## New Recordings

**Suonate a due organi.** Played by Giancarlo Parodi and Arturo Sacchetti. Eco 706c. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.

The music on this record consists of one-movement sonatas for two organs by Luigi Cherubini (1760-1842), Franz Danzi (1763-1826), and Johann Baptist Cramer (1771-1858). In addition, there are three-movement sonatas for two organs by Muzio Clementi (1752-1832) and Giuseppe Callignani (1851-1923), and "Entrata pontificale" by M. E. Bossi (1862-1925).

It is fairly well known that a vast amount of music for two organs exists, but most of it remains buried (and hence unplayed) in various libraries and archives, and relatively little has been offered on recordings. While I am not prepared to say that most of these compositions have never been recorded, the Danzi sonata is, I think, the

only one included on a generally available recording. It can be found on the record performed by Walter Opp and Wilhelm Krumbach on the Ebrach organs (Christophorus SCGLP 75901). There, significantly, it is one of two relatively late works included. Here it is probably the earliest, for this record contains primarily unknown works of the 19th and early 20th centuries. The compositions are all played from copies in the archives of Milan Cathedral, where, apparently, candidates for the position of organist were, traditionally, required to submit a composition for two organs as part of their application! Unfortunately, there are no longer two suitable organs available in Milan Cathedral for recording purposes.

Unlike much early music for two organs, the compositions heard here—except possibly for the Danzi—do not exploit antiphonal possibilities to any extent. Eco's engineers make little attempt to separate the sound of the two organs. None of the compositions makes any extensive use of the pedals. They all require two organs of substantial size and they would not work well with a



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Chimes  
Tremulant

#### S W E L L

16 Lieblichgedackt  
8 Gedackt  
8 Viola Celeste II  
4 Spitzprinzipal  
4 Koppelflöte  
2 2/3 Nasat  
2 Blockflöte  
1 1/2 Terz  
IV Mixture  
16 Basson  
8 Trompette  
4 Clairon  
Tremulant

#### P E D A L

16 Diapason  
16 Bourdon  
16 Lieblichgedackt  
8 Octave  
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4 Choralbass  
IV Mixture  
16 Posaune  
8 Trompete

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small positiv or the like as the second instrument.

The Cherubini sonata consists of a massive introduction, a surprisingly entertaining fugal allegro, and a reprise of the introduction. There is little sign of the opera composer here! Danzi's sparkling allegro, actually a rondo, seems too long (6½') for its ideas. (I do not have the same impression when listening to the more thoughtful and varied performance by Opp and Krumbach however.) As might be expected, the works by the two keyboard virtuosi, Cramer and Clementi, are extremely effective. Both contain some nasty passages that would require considerable practice. Clementi's three-movement sonata is not actually that at all; a delightful and extensive opening allegro is repeated, almost unchanged, after a somewhat uninspired second movement. Gallignani's sonata ("per la Consumazione") was apparently inspired by Schumann. It is more obviously symphonic than the other works and offers considerable scope for imaginative registration. It is a predominantly sober, well-integrated composition far superior to the other works by this composer that I have heard. The Bossi "Entrata" is a dignified, impressive example of its kind and would be very useful for grand occasions.

The organs used on this record are the Gospel and Epistle organs of St. John Lateran in Rome. Both were built by Nicola Morettini of Perugia in 1886/7. The larger Gospel organ is a three-manual of 46 stops, while the Epistle organ is a two-manual of 24 stops. (I would like to mention that in a recent review, relying on a usually reliable source book, I referred to the Gospel organ as a two-manual of 46 stops built in 1873!) The instruments are famous examples of the "Cecilian" reform of Italian church music and early Italian examples of organs with full-compass stops and well-developed pedal organs. They do not offer the kind of aural delight associated with such famous pairs as those in Ottobeuren, Ebrach, or Muri, but they are well-matched and entirely appropriate for almost all of this music. On paper, these organs look excessively dull: The *Grande organo* of the Gospel organ has two 16', seven 8', and three 4' stops. The top is provided by Quinta, Terza, and two Plenos (composition of the latter not given). The eight-stop *Positivo* of the Epistle organ consists of one 16', one 4', and six 8' stops! While there are some murky spots, particularly in the Clementi sonata, there is more brilliance and sparkle than one would expect. There are a

number of fine flute stops. The heavy reeds are less satisfactory—coarse-sounding by any standards.

On the basis of other recordings, Parodi and Sacchetti, two of Eco's favorite performers, are quite different players, but they combine beautifully here. Only in the Cherubini sonata did there seem to be minor disagreement about how to finish off musical phrases.

The record jacket contains an essay, in Italian and (good) English translation, about music for two organs, but very little information about the music being performed on this record. Basic organ specifications and biographical material about the performers are in Italian only.

There is not much likelihood of this music being widely performed, but it is all worth listening to, and the record should appeal to most organists and organ enthusiasts. The Eco company is certainly due a vote of thanks for its extensive contribution to the field of organ recordings!

**Fabbriche di Suoni: organi storici del comprensorio amerino-narnese in umbria. Played by Wijnand Van De Pol and Gabriele Catalucci. Eco 726C. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$11.00 plus \$2.00 postage per order.**

This recording is devoted to six organs in a small, but well-defined area between Rome and Perugia. Three of the organs are found in Amelia, a village of some 4,000 people, one in Otricoli, one in Calvi, and one in Foce. The record, made in 1984, was sponsored by a local promotion group, "Consortio per l'Assetto del Territorio e per i Beni Culturali del Comprensorio Amerino-Narnese." Side 1 includes a ricercare, a toccata, and a fantasia by Adriano Banchieri (1568-1634), played by Catalucci; "Ricerca Quarto" and "Capriccio di durezza" by Frescobaldi (Van De Pol); "Sonata secunda" by Andrea Lucchesi (1741-1801); "Pastorale" by Giovan Battista Cervellini (1735-1801); and "Adagio cantabile" by an anonymous early 19th-century composer. The last three are also played by Van De Pol. Side 2 includes "Quattro Versi," "Canzone," and "All'Offertorio" by Domenico Zipoli (1688-1726); "Quattro arie" by Bernardo Pasquini (1637-1710); "Aria del organo di Frascati" by an unknown composer identified as "Scuola di B. Pasquini"; and "Fatemi la Grazia-Preghiera" and "Preludio in Do maggiore" by Bossi. On this side, Van De Pol plays the Bossi, Catalucci the rest. The compositions are not always

clearly identified. Only the Frescobaldi pieces are likely to be known to everyone, although the Pasquini arias include two melodies that may be familiar. The varied arrangements, taken from a Berlin manuscript will, however, not be familiar to many!

The music is all well worth hearing and performing, particularly, I think, the pieces by Pasquini and his unknown follower. The Lucchesi sonata is a rather intriguing combination of late 18th-century fluency and early "operatic" bombast—an easy introduction to much 19th-century Italian organ music in fact. The compositions by Banchieri pale beside those of Frescobaldi, but when heard by themselves they are attractive contrapuntal pieces of some merit. The dullest piece on the record is the first composition by Bossi, an overlong and extremely Romantic prayer. This is not vintage Bossi!

The organs heard here range in date from 1680 to 1908. They are all one-manual instruments and they are, with one exception, small. The exception is the organ built in 1841 by Angelo Morettini (Perugia) for the church of St. Augustine in Amelia; it has 28 stops. This instrument is used for Lucchesi, Cervellini, and the anonymous 19th-century composer. Music and instruments are more carefully matched here than on many of Eco's historical releases. Bossi is played on a nine-stop (2 of them on the Pedal) organ built by Nicola Morettini in 1908. Its three-stop (!) full organ, heard in the Bossi "Preludio," is amazing! Banchieri is played on the oldest instrument heard here, an organ of about ten ranks (seven of them making up the pleno) built in 1680. An organ including material from the 17th and 18th centuries is used for Frescobaldi; a ten-stop instrument built in 1748 by the South German Johann Conrad Werle—is used for Zipoli; and an organ containing pipework from the 17th to 20th centuries is used for Pasquini and his disciple. As the record notes carefully point out, only the Werle organ has been recently restored.

Ideally, some of the organs should have been attended to before being used for recording. The oldest organ, in the Benedictine monastery in Amelia, is a little uneven and occasionally shrill. The Werle organ presumably benefitted from its restoration and now has a lovely sweet tone. I was most impressed by the sounds heard in the Pasquini arias and the beautiful varied aria by the unknown follower of Pasquini. The "Voce Umana," used alone for one variation, is really striking, and the flutes

are delightful. One might mention that the 20th-century additions to this organ, most notably a divided "Tromboncini," are not used here.

The 1680 organ has one intriguing feature that can be seen clearly in the photograph. A second keyboard is located at floor-level directly beneath the organ gallery, and long trackers run vertically to the normal console. There appear to be no stop-knobs down below. The object was clearly to allow someone to play the instrument without entering the cloistered portion of the building. Apparently the date of this odd installation is not known.

Van De Pol is fairly well known in the organ world. Dutch-born, he studied with Helmut Rilling, but above all with Germani and Tagliavini. He is, or at least was fairly recently, a professor in Perugia and organist of the Anglican church in Rome. Catalucci was a student of Van De Pol and of Kenneth Gilbert. She is active in Europe as a teacher and recitalist. Both players are stylistically aware, rhythmically impeccable, and imaginative in their use of available resources.

The jacket notes, in Italian only, have nothing to say about the music, but they are very informative about the organs. The specifications include information about manual and pedal compass—only the 1841 and 1908 organs actually have pedal stops—the division of manual stops, and the temperament of each organ. A small photograph of each organ is included. There is also an indication of which stops are used in each piece, although these indications are not always completely accurate.

Technically, this is as good as any Eco recording I have heard. The review copy had a slight buzz, heard only very briefly, at the beginning of side 2.

Highly recommended for instruments, repertory, and performance!

—W. G. Marigold  
Urbana, IL

**Sing We Now of Christmas, The Crystal Cathedral Choir, Frederick Swann, Director of Music and Organist, Mark Thallander, Assistant Director and Organist. Gothic Records, P.O. Box 1576, Tustin, CA 92681; phone 1-800/735-4720. CD \$18.23 includes postage; Cassette \$10.23 includes postage.**

*Angels We Have Heard on High*, arr. Swann; *Sing We Now of Christmas*, arr. Prentice; *He Is Born*, arr. Bock; *Gloria in Excelsis*, Cobb; *No Candle Was There and No Fire*, arr. Stickle; *Joy to the World*, Young; *Away in a Manger*, arr. Whitehead; *Carol-Prelude on Bring a torch*, Williams; *Torches*, Matthews; *Silent Night*, arr. Swann; *Good Christians All, Rejoice*, arr. Martin; *How Great Our Joy*, arr. Rutter; *Around the Manger*, Beach; *We have Seen His Star*, Caldwell; *O Little Town of Bethlehem*, arr. Swann; *Greensleeves*, Purvis; *Sing We Noel*, Goemanne; *O Holy Night*, Adam; *O Come, All Ye Faithful*, arr. Swann.

This 56-minute Christmas recording by the 100-voice Crystal Cathedral Choir may be just the right gift for those who follow this international TV ministry. For the choir which is heard around the world and sings seven Christmas Eve services, Frederick Swann has chosen a repertoire of familiar carols and anthems mostly by American composers and arrangers. It is not surprising that the repertoire here is middle of the road with hints of 1930-40 Hollywood scores to please the viewing public. Swann's carol arrangements are particularly effective for warming the heart and brightening the holiday season. Let's face it, Christmas is not

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the time when most church musicians look for the unusual.

The Cathedral Choir sings the homophonic compositions with uniform vowels and rhythmic vitality making the CD's text insert helpful but not necessary for listening. The choral sound is full bodied but lacks a focused blend particularly in the treble voices. The recorded sound of the choir is often distant, giving a spaciousness to the room, but camouflaging the choir's true identity.

The real winner of this recording is the organ, both in the playing and sound. Swann and his colleague, Mark Thallander, accompany with style and excitement. Organists will find inspiration here in colorful registration, while enjoying the thrill of this large instrument from trumpet enjamades to flute celestes.

—Timothy Wissler  
Atlanta, GA

## New Organ Music

Gian Carlo Menotti, *Ricercare*. G. Schirmer Ed. 3803, \$8.95.

Iain Hamilton, *Le Tombeau de Bach*. Theodore Presser Co. 413-41142, \$15.00.

Jennifer Bate, *Homage to 1685*. Novello Cat. No. 01 0227, \$12.95.

Honoring the compositional techniques of the past is almost a defiant act these days, but as the "post-modern" era of musical history develops more and more composers are drawing on the music of their predecessors for inspiration and insight. These three works are a case in point.

Menotti's *Ricercare* has a somewhat misleading title: it is an example of the lesser-known type of *ricercare* which explores two or three different themes in homophonic, not contrapuntal, style. Its several sections contrast declamatory writing with more cantabile, melodic music; the central section is a nifty scherzo. The composition as a whole is not particularly idiomatic for the organ, however; there are neither any indications of registration nor suggestions for solo possibilities, though the texture and dynamics clearly call for both. But as an attractive example of Menotti's approachable, tonal style, *Ricercare* would make a pleasant, moderately difficult addition to a recital.

Iain Hamilton's *Tombeau de Bach* (subtitled "Reflections on Six Chorales") is a much more intentional look back at earlier music. It consists of four chorale preludes (on *Jesus Christus unser Heiland, Vom Himmel hoch, Ach wie nützlich, and Auf, auf! mein Herz*) and a toccata (on *O Haupt voll Blut und Wunden*) introduced and followed by a "Prelude," "Postlude," and "Fantasia" on *Mach's mit mir, Gott, nach deiner Gut*. (This last chorale will be familiar as the pivotal central chorale of the *St. John Passion, Durch dein Gefängnis, Gottes Sohn*.)

Several of Bach's chorale prelude styles are employed—cantus firmus in the pedal with motivic passage work in the manuals; phrases of a chorale interspersed with free, improvisatory flourishes; and flowing contrapuntal accompaniment of an unadorned chorale—but the harmonic idiom is thoroughly modern. While the technical difficulties are not overwhelming in the individual pieces the entire 20-minute suite would be a major undertaking for both listener and performer. The middle chorale preludes may easily be extracted however, and there is much provocative music here, especially for *Passiontide*.

Jennifer Bate has become familiar as a consistently reliable composer of exciting, idiomatic organ music, and *Homage to 1685* is no exception. Written to mark the tercentenary of Bach, Handel and Scarlatti, the composer's own note describes these four studies: "Each movement is designed to develop various organ techniques, from rapid

changes of keyboard and crossing hands to articulation of hands and feet and pedal *glissandi* . . ."

But these are no dry etudes. The wit and verve that Ms. Bate brings to this assignment will be matched by the organist's pleasure in performing them, from the opening *moto perpetuo* on B-A-C-H, through a gigue on a theme of Scarlatti and a subtle, attractive Largo, to the flashy Dupré-like closing toccata on Handel's "Harmonious Blacksmith." Highly recommended.

—Mark Dirksen  
St. John's Parish, Beverly Farms

## New Handbell Music

*I Saw Three Ships*, arr. Scarlett H. Varella. Choristers Guild (distributed by The Lorenz Corporation), CGB-125, \$2.50 (M+), for 5 octaves of bells.

Here is a wonderful setting much like a fantasia, with hints of "Bring a Torch, Jeanette, Isabella," and "Here We Come A-Wassailing," all the time maintaining the "three ships" motif. The arrangement is set on twelve very readable pages and would be a nice challenge with a fresh approach for any choir. Recommended.

*Coventry Carol*, arr. Cynthia Do-

brinski. *Agape* (A division of Hope Publishing Company), No. 1537, \$2.25 (M), for 3-5 octaves of bells.

This splendid setting of the traditional English carol opens with an appropriate "rocking" motif and closes with the same. Sandwiched between are interesting variations on the melody with moderate melodic and tempo changes making for a well-written piece for bells by an expert in the field. Recommended.

*Wexford Carol*, arr. Susan Rucker. Concordia Publishing House, #97-6053, \$1.25 (E+), for 3 octaves of bells.

Although this Irish carol is less familiar than others, it is introduced in a solo line and then expanded to the end. Interesting new material for the season.

*Simply Ring, Christmas II*, compiled by Beverly Steele Gaia. Broadman Press (distributed by Genevox Music Group), #4578-90 (E), for 2 octaves of bells.

This is a nice collection for a two-octave choir or any beginning smaller group of ringers. The selections are arranged to give a full sound by implementing several bells at a time in the harmonic structure. Included are "Away in a Manger," arr. Bill Ingram; "Deck the Hall," arr. Allison Duvall; "O Sing a Song of Bethlehem," arr. Bobby Jones; "What Child Is This," arr. Johnie Dean. The arrangements are all

fairly short and are highly recommended. No price is given.

*He Is Born*, arr. Bob Burroughs and Anna Laura Page. Van Ness Press, Inc. (distributed by Genevox Music Group), no price given for either bells or organ scores, #4184-35 (M), for 3 octaves of bells.

Handbells and organ always make a natural marriage, and this arrangement has been well designed to make the most of this match. Some nice things happen throughout this arrangement not only as duet but as ensemble effect. A terrific way of bringing this French carol to the ringer and audience alike in a brilliant way. Highly recommended.

*March of the Magi Kings*, Theodore Dubois, arr. Jeffrey Honore. Broadman Press (distributed by Genevox Music Group), no price given, #4578-91 (M+), for 4-5 octaves of handbells.

I have dabbled with this old chestnut on the organ from Christmas to Christmas trying to wedge that high note while playing the rest of the piece and I have never quite had the time to put it together. Here is the same piece arranged for bells. For those hearing and playing it for the first time, the music is very programmatic and the title is easily imagined. A nice change from the routine.

—Leon Nelson



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# Organ Music of Ralph Vaughan Williams: A Descriptive List of Original Works and Transcriptions

Randy L. Neighbarger

The organ played a small but important part in the musical development of the English composer Ralph Vaughan Williams (1872–1958). The strong connection between the Anglican church and the English musical establishment at the end of the nineteenth century gave the organ and its literature a central place in English musical training. While he was still a child, Vaughan Williams' parents had an organ installed in the family home to encourage his daily practice. When he entered the Royal College of Music he continued to take organ lessons, and many of his composition, theory, and conducting professors were also organists. From 1895 to 1899 Vaughan Williams was organist at St. Barnabas Church, South Lambert. This was the only position of its kind he ever held. Vaughan Williams admitted, perhaps with overstatement, "I never could play the organ", and as a performer he was more comfortable with the viola.

Not surprisingly, when RVW turned his full attention to composition, he wrote few organ works. However, his time at St. Barnabas had taught him the importance of good music in the worship service, as his choral music and hymnal editing show. He believed folk song and other native sources should be part of the church's musical life. "Why should we not enter into our inheritance in the church as well as the concert hall?"<sup>2</sup> The organ preludes based on Welsh hymns and folk songs attest to this conviction. And, few as they are, the organ works represent every period of Vaughan Williams' career, from his student days at the RCM to the late 1950s.

Also of importance to the practical church musician are the useful transcriptions, made with the approval of Vaughan Williams or his publishers, of music not originally intended for organ. The arrangement of orchestral works is especially fitting. RVW was fully satisfied with the orchestral sound of the organ he knew in the first half of the twentieth century, and he thoroughly disliked the "bubble-and-squeak" sound<sup>3</sup> of the mid-century neoclassical organ. The transcriptions range from easy service pieces to music appropriate for recitals.

The following list of original works and transcriptions is arranged chronologically within each separate category. The entries include date of composition, manuscript information if applicable, publication and availability data, duration, and level of difficulty.

## Notes

1. Ralph Vaughan Williams, "Musical Autobiography," in Hubert Foss, *Ralph Vaughan Williams* (London: George G. Harrap & Co., 1950), p. 29.
2. Ralph Vaughan Williams and Gustav Holst, *Heirs and Rebel: Letters Written to Each Other and Occasional Writings on Music*, ed. by Ursula Vaughan Williams and Imogen Holst (London: Oxford University Press, 1959), p. 38.
3. James Day, *Vaughan Williams*, rev. ed., Master Musician Series (London: J. M. Dent & Sons, 1975), p. 64.

## Unpublished manuscripts

**Organ Overture (1890).** British Library MS 57266.

A student piece written while RVW was at the Royal College of Music.

**Passacaglia (Adagio) (1891).** British Library Additional MS 57266.

This unfinished student exercise was modeled after the Bach *Passacaglia*.

**B. G. C. (1933).** MS privately held.

The ostinato figure "B, G, C" moves among the voices and changes duration throughout this tripartite work written for the wedding of Barbara Gordon Clark. Some lists of Vaughan Williams' music call this a passacaglia.

**A Wedding Canon (1947).** MS privately held; photocopy on deposit at British Library.

A short piece written for a family celebration.

## Published works

**3 Preludes Founded on Welsh Hymn Tunes (1920).** Stainer and Bell, 1920. Ref. M031. United States distribution: Galaxy Music Corp. 1.5087.2.

These best-known of RVW's organ works are based on hymn tunes written by nineteenth-century church musicians. Registrational directions are for three-manual organ.

1. "Bryn Calfaria," (Maestoso). Tune by William Owens. The fragmented tune appears in a freely contrapuntal texture. Bibliography: Dickinson, A.E.F. *Vaughan Williams*. London: Faber and Faber, 1963. p. 422. With the composer's approval, organist Henry Lang played a variant of the closing *largamente*, withholding the pedal until the third beat of m. 55 then entering with two octave D's of eighth-note duration in imitation of the hymn tune in the soprano.

2. "Rhosymedre," (Andantino). Tune by J. D. Edwards. The unadorned tune is stated twice, first in the tenor, then in the soprano, against a flowing accompaniment of thirds and sixths.

3. "Hyfrydol," (Moderato maestoso). Tune by R. H. Prichard. The tune is densely harmonized over an active pedal line.

Duration: 4, 5, 2 min. Medium.

**Prelude and Fugue in C Minor (1921).** Oxford University Press, 1930. 31.259.

This massive work, with dissonant modal harmonies and polytonal gestures, is reminiscent of *Flos Campi* and other of the composer's middle period works. The *Allegro con fuoco* prelude (140 mm.) alternates chordal and polyphonic sections in a baroque concerto form. In measure 114, the surprising a-natural in the manual bass clef appears as an a-sharp in the orchestral transcription of the prelude (British Library Additional MS 50393) suggesting a pub-

lisher's error in the organ version. The orchestral score confirms the a-natural/a-sharp cross relation in m. 115. The triplet figure in the modal fugue subject generates two-against-three rhythms throughout the four-voice fugue's 139 measures. Registration directions are for a 3-manual organ. Some reference sources indicate the organ version was derived from the orchestral score; however, an early manuscript sketch labeled "organ prelude tune" (Additional MS 57294D) indicates the work was conceived for organ.

Bibliography: Ellingford, Herbert F. "Bach and Vaughan Williams." *The Organ*, vol. 11, no. 41 (July 1931): 14–19; vol. 11, no. 42 (Oct. 1931): 85–87. Musical examples from the *Prelude and Fugue* illustrate passing tones and chords foreign to the prevailing tonality of their context. These are compared with similar passages in works by J. S. Bach.

Duration: 10 min. Difficult.

**A Wedding Tune for Ann (1943).** Edited by Christopher Morris. MS privately held. In *A Vaughan Williams Organ Album*, Oxford University Press, 1964.

This pastoral triple-time work written for the 1943 wedding of Ann Pain was published posthumously. It is in simple song form, and the harmony is colored by parallel sevenths.

Duration: 2 min. Medium-easy.

**Two Organ Preludes Founded on Welsh Folk Songs (1956).** British Library MS 50403. Oxford University Press, 1956. Now available only in *A Vaughan Williams Organ Album*.

The music is thinly textured, with harmonies often restricted to open fourths, fifths, and octaves. Melodic contours are angular with wide leaps.

1. "Romanza—The White Rock" (Andante sostenuto).

2. "Toccata—St. David's Day" (Allegro).

Duration: 2, 1½ min. Medium, Medium-difficult.

## Transcriptions

**Five Mystical Songs. "Antiphon" (Organ Solo No. 3).** Arr. Henry G. Ley. Stainer and Bell, 1922. Out of print, but available directly from Stainer and Bell's Made to Order service. United States distribution still available: Galaxy 1.5076.7.

Ley was a faculty member at the Royal College of Music and musical director at Eton College. Vaughan Williams dedicated the *Prelude and Fugue in C Minor* to him. The idiomatic arrangement of "Antiphon" converts the choral finale of *Five Mystical Songs* (a setting of George Herbert's text "Let all the World in Every Corner Sing") into a toccata. Registration directions are for three manuals. Published with "Alla Sarabanda."

Duration: 3 min. Difficult.

**A London Symphony. "Slow Movement" [Lento] (Organ Solo No. 1).** Arr. Henry G. Ley. Stainer and Bell, 1922. Out of print, but available through the publisher's Made to Order service.

According to Vaughan Williams, the

second movement of *A London Symphony* is a somber tone painting of Bloomsbury Square on a November afternoon. This transcription represents the symphony's first published version (1920) and includes several measures cut from the revised version of 1936. Ley's arrangement is expertly crafted and lies well under the hands despite the often ominous appearance of a four-staff score with tremolo effects, thumbing, and double- and triple-pedaling. Frequent registration suggestions reflect the original orchestration.

Duration: 10 min. Medium-difficult.

**Phantasy Quintet. "Alla Sarabanda" (Organ Solo No. 3).** Arr. Henry G. Ley. Stainer and Bell, 1922. Out of print, but available through the publisher's Made to Order service. United States distribution still available: Galaxy 1.5076.2.

This quiet arrangement of the third movement from the 1912 string quintet was published with the "Antiphon" from *Five Mystical Songs*.

Duration: 2 min. Medium-easy.

**A Sea Symphony. "Largo sostenuto" (Organ Solo No. 2).** Arr. Henry G. Ley. Stainer and Bell, 1922. Out of print, but available through the publisher's Made to Order service.

*A Sea Symphony*, Vaughan Williams' first successful large-scale work, premiered at the Three Choirs Festival in 1910. The text, from poems by Walt Whitman, presents the metaphorical image of the human spirit in the cosmos as an explorer-sailor on uncharted seas. The *misterioso* second movement, "On the Beach at Night Alone," presented Ley with the problem of compressing a dense orchestral texture, a baritone solo, and a choral part into a form comprehensible to the listener and manageable by a single organist. The vocal parts are sometimes subsumed into the orchestral texture, omitted entirely (in which case an orchestral counter-melody is brought to the foreground) or, where possible, put in solo relief against an accompaniment. Registration is for a large three-manual organ.

Duration: 12 min. Difficult.

**Dirge for Fidele.** Arr. Alec Rowley. Edwin Ashdown, 1928. Out of print.

The original song for two mezzosopranos and piano takes its text from *Much Ado About Nothing*, act 4, scene 2.

Duration: 3 min. Medium-easy.

**Hymn Tune Prelude on "Song 13" by Orlando Gibbons.** Trans. Stanley Roper. Oxford University Press, 1930. 31.259.

RVW wrote this meditative work for pianist Harriet Cohen. In Roper's arrangement the Gibbons melody is played with thumbing on the great against an accompaniment on the swell. Suggested fingerings are included.

Duration: 2½ min. Medium.

**"Carol" (Andante con moto) and "Musette" (Lento) from Suite for Viola and Small Orchestra.** Arr. Herbert Summison. Oxford University Press, 1938. Now only in *A Ralph Vaughan Williams Organ Album*.

The carol tune, avoiding square phra-

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## BACH WEEK 1991

BACH WEEK, sponsored by Columbia College and Lutheran Theological Southern Seminary, Columbia, SC, took place June 17-21, 1991. The opportunity to immerse oneself completely in the study of Johann Sebastian Bach's organ music, to hear outstanding performances by prominent Bach interpreters, and to receive state-of-the-art information on articulation, pedaling and fingering in the organ works of the Master is an opportunity that I look forward to from year to year. Edmund Shay of Columbia College, Director of Bach Week, Roberta Gary of the University of Cincinnati College-Conservatory of Music, and Joan Lippincott of Westminster Choir College were joined by Alexander Technique practitioner Laury Christie of the University of South Carolina in providing an experience for the twenty-two Bach Week participants that was inspiring, enlightening and renewing.

The Faculty Recital, performed on the Flentrop organ in Christ Chapel at the Lutheran Seminary, was the highlight of the week. The playing of Drs. Shay, Gary and Lippincott coupled with a fine instrument in a gratifying acoustical environment, provided performances of Bach's works that were no less than definitive. Roberta Gary began the program with sensitive performances of *Schmücke dich, o liebe Seele*, BWV 654 and *Herr Jesu Christ, dich zu uns wend'*, BWV 655, followed by the Prelude and Fugue in F Minor, BWV 534. Joan Lippincott continued the program with two settings of *Allein Gott in der Höh sei Ehr*, BWV 676 and 677, and a powerful presentation of the Prelude and Fugue in C Major, BWV 547. Edmund Shay concluded the recital with a lyrical and graceful interpretation of *Nun komm, der Heiden Heiland*, BWV 659, another setting of *Allein Gott* (BWV 711), and a vigorous performance

of the Prelude and Fugue in A Minor, BWV 543. The large and appreciative audience consisted of residents of the capitol city as well as workshop participants.

The masterclasses conducted by Joan Lippincott and Roberta Gary were particularly helpful. Everyone who wanted to play in the masterclass had an opportunity to do so, some experiencing the flat pedalboard of the Flentrop organ for the first time.

The Participants' Recital, which was also held at the Seminary, featured Eddie Abernathy (Cincinnati, OH), Denise Jeffries (Hartsville, SC), John Mackey (Chicago, IL), Michael Sanders (Costa Mesa, CA), Chris Swallow (Cincinnati, OH), Barbara Saunders Taylor (Winnsboro, SC), and Robert Zay (Morgantown, WV).

The morning schedule began with breakfast together in the College dining hall followed by a lecture/demonstration at the Casavant organ in the recital hall. Joan Lippincott began the lecture series by giving touch and articulation guidelines, emphasizing the concept of playing as if each tone were a pearl. She spoke of the deeper understanding of Bach's performance practice that began during the organ reform movement of the 1920s with discoveries made by Albert Schweitzer and more recently by Harald Vogel and others through the process of playing the instruments used in Bach's time.

Some of the participants were familiar with the open style of articulation, while others experienced it for the first time. Edmund Shay pointed out that when one uses an open style of articulation, there is more opportunity for variety as one chooses how much or how little space will occur between notes in various figures and passages.

Prof. Lippincott presented information on rhetoric and musical figures in



Bach Week participants

the Baroque and shared her findings on the use of slurs. Although she suggested that the information given might be more than we wanted to know, the fascinating material left us eager to hear more.

Roberta Gary presented guidelines for fingering, pedaling, and ornamentation, emphasizing the need for all-toe pedaling, no finger substitutions, and no modern legato in the playing of Bach. She acknowledged that there may be a few exceptions to these rules, but that we should not look for them too soon. Dr. Gary spoke of keeping the hand compact, not extending the fingers out a lot, and allowing the arm to lead the hand over the keyboard. She introduced the concept of using our "rockers" or "sit-bones" rather than pivoting on the bench.

In another lecture, Dr. Gary gave step-by-step procedures for efficient practicing. She suggested that it is important to work on several pieces concurrently and to be kind to oneself during the learning process.

The three faculty members gave guidelines for registration and demonstrated creative use of various stop combinations in the literature that they played and discussed during the week.

Part of each morning was devoted to learning and practicing principles of the Alexander Technique. Although it takes time to master the Alexander principles, we immediately became aware of a

release of tension from our neck, shoulders, and back.

The afternoon sessions consisted of in-depth discussions and performances by the three faculty members of Trio Sonatas II, III, and IV; Preludes and Fugues in B Minor, F Minor, A Minor, C Major (9/8) and the Dorian Toccata and Fugue; Leipzig Chorales 1-6, and chorales 15-28 of the *Orgelbüchlein*. Edmund Shay presented convincing evidence of number symbolism in the C Major Prelude and Fugue and in other works discussed. He gave participants a detailed handout listing books and articles on ornamentation, number symbolism, motivic symbolism, touch and articulation and giving a summary of number symbols in Christian theology.

I was pleased to note that several major organ companies including Andover, Petty-Madden, W. Zimmer and Sons, Southeastern Pipe Organ Services, and Pipe Organ Sales and Service (Lithonia, GA) joined local donors in providing funds for Bach Week. I hope that this indicates a trend on the part of organ companies to lend their support to educational programs that advance the art of organ playing.

For information on Bach Week 1992, contact Edmund Shay, Columbia College Music Department, Columbia, SC 29203-9987; 803/786-3613.

—Carolyn Swallow  
Hartsville, SC

### ◀ Neighbarger: RVW

seology by alternating between four and five beats per measure, is in solo against a quiet chordal accompaniment. The suggested registration in "Musette" highlights the melody in a variety of combinations for three manuals.

Duration: 2½, 3½ min. Medium, Medium-easy.

**Two Hymn Tune Preludes.** Arr. Herbert Sumsion. Oxford University Press, 1938. Out of print.

These two quiet preludes were originally for small orchestra.

1. "Eventide" (Lento sostenuto).
2. "Dominus Regit Me" (Andante con moto).

Duration: 3, 3½ min. Medium-easy.

**Five Mystical Songs. "The Call."** Arr. Herbert Byard. In *Two Pieces Arranged for Organ by Herbert Byard*. Stainer and Bell, 1946. Out of print, but available from the publisher's Made to Order service.

This literal arrangement of a gentle baritone solo (originally with a text by George Herbert) provides registration for a two-manual instrument.

Duration: 2½ min. Medium-easy.

**Greensleeves.** Arr. Stanley Roper. Oxford University Press, 1947. 31.081. Also available in *A Vaughan Williams Organ Album*.

The arrangement is only of the tune, not of the fantasy extracted from *Sir John in Love*.

Duration: 3 min. Medium-easy.

**Variations on "Aberystwyth"** from *Household Music*. Arr. Herbert Byard. Oxford University Press, 1949. 31.158.

*Household Music* is a collection of three preludes on Welsh hymn tunes for string quartet. The organ arrange-

ment of three variations on Joseph Parry's "Aberystwyth" suggests a modest registration on two manuals.

Duration: 3 min. Medium.

**Prelude: The New Commonwealth.** Arr. Christopher Morris. Oxford University Press, 1960. Now available only in *A Vaughan Williams Organ Album*.

The prelude, from the orchestral score to the 1941 film *49th Parallel*, crescendos gradually from *mp* to *FF*.

Duration: 2 min. Medium-easy.

**Land of Our Birth.** Arr. Stainton de B. Taylor. Oxford University Press, 1961. Now only in *A Vaughan Williams Organ Album*.

The patriotic song "Land of Our Birth" was derived from *Thanksgiving for Victory*, a large-scale work for chorus and orchestra written at the conclusion of World War II. The organ arrangement is ceremonial.

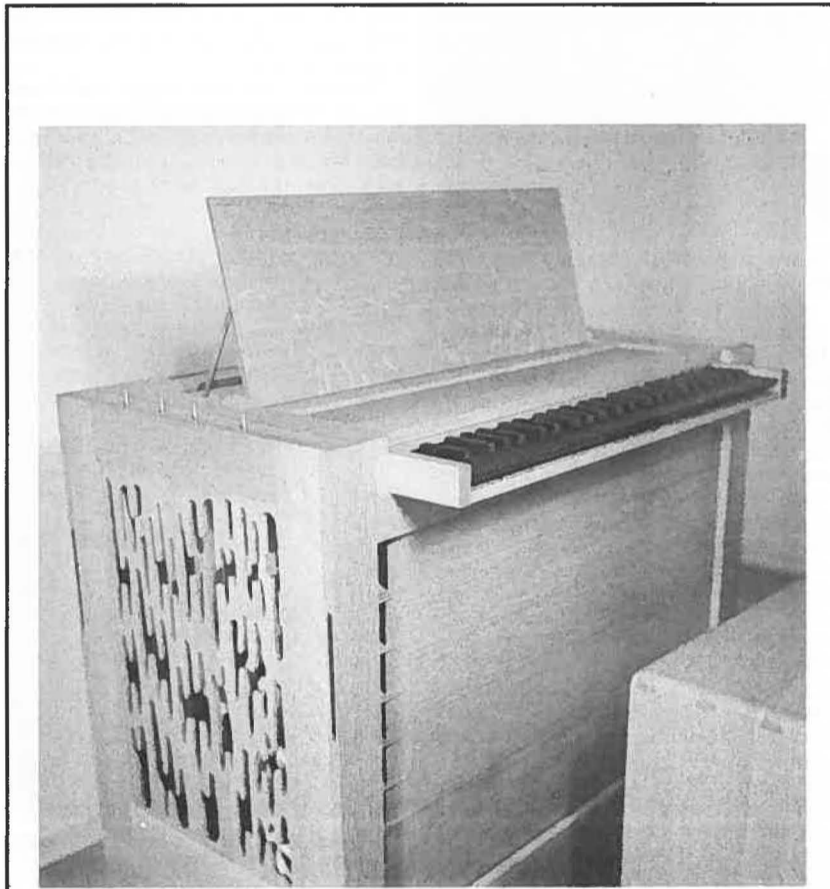
Duration: 4 min. Medium.

### Collection

**A Vaughan Williams Organ Album.** Oxford University Press, 1964. [31.187]

Contents: *A Wedding Tune for Ann*, *Two Organ Preludes founded on Welsh Folk Songs*, "Carol" and "Musette" from *Suite for Viola and Small Orchestra*, *Greensleeves*, *Prelude: "The New Commonwealth"*, *Land of Our Birth*.

Randy L. Neighbarger recently received the Ph.D. in historical musicology at the University of Michigan, where he also studied organ. He also holds a degree in English literature from Denison University. Currently a resident of Chapel Hill, NC, he is working on a book about music for 18th-century Shakespeare productions. Dr. Neighbarger is also Assistant Music Director for public radio station WCPE in Raleigh.



## BRUNZEMA ORGANS INC.

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Post Office Box 219  
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# OHS Convention 1991

Baltimore, July 7-13

William F. Brame & Buford T. Goodman

These reviewers did not arrive in Baltimore until shortly after Nancy Cooper's recital on Monday, but all reports give a glowing account of the fine playing and interesting contemporary mechanical-action instruments (organs by Wilhelm, Howell, and Kleuker) on the first day of the convention. This was preceded on Sunday night by a recital on the Aeolian-Skinner at St. Michael and All Angels by Lawrence Bowie. It is interesting that the first recital we attended was on the Charles Fisk organ at Mount Calvary Church, controversial when it was built in 1961 while Fisk was still associated with Andover Organs. The recital by Joseph Stephens was marred by excessive temperatures and no air conditioning—the out-of-tuneness of the reeds seemed to destroy the ambience of this instrument. It is a striking instrument, but one can well imagine the shock it must have created at its inception. It marked the beginning of a new era in organ-building in this country, and we are grateful to the late Mr. Fisk for his efforts to shake us from our complacency in the rather mundane design of that day. It is a fiery, brilliant organ that demands insight to make it work successfully.

## Tuesday

The first recital on Tuesday morning was by James Hammann (of New Orleans) on a c. 1901 Adam Stein organ



Adam Stein, St. Mary's Church (Episcopal)

(one of several instruments by this distinguished Baltimore organbuilder to be heard) in a program well-tailored to this larger three-manual organ at St. Mary's Church. Installed in a side chamber, the organ suffers from not being within the room and comes off as a rather disciplined sound. One person attending the recital was responding to the reaction of a much younger organist when asked why the organ did not have more volume. The older organist answered with, "These organs were built for gentler ears"—a wise observation when compared with the decibel level of some instruments being built today. Rachelen Lien (also of New Orleans) joined Dr. Hammann in a side-splitting presentation of "The Ride of the Valkyries" by Wagner (transcribed by Dickinson and Garden), with the performers wearing appropriate horned helmets. Every recital followed the long established OHS convention tradition of the singing of a hymn—it is always a thrilling sound to hear over 200 musically knowledgeable people unite in a stirring hymn.

The second recital on Tuesday was by Randolph Waller (of Plainfield, NJ)

William F. Brame and Buford Y. Goodman are retired as church organists of Kinston, NC. Mr. Brame continues as a sales representative for Goulding & Wood, Inc., Indianapolis, IN.

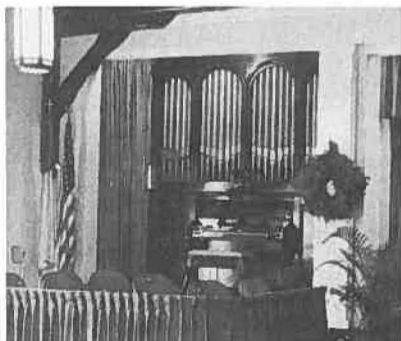
Photographs courtesy William T. Van Pelt.



Hook & Hastings, Strawbridge United Methodist Church

on an unrestored 1887 mechanical-action Hook & Hastings at Strawbridge United Methodist Church. This unusual installation features the unenclosed pipework within the room with the larger pipes to the front and the smaller ones toward the back. It is hard to figure out where they hid the swell box. Mr. Waller's playing was extremely attractive and he remained unflappable as the organ developed a cipher along the way. He played with a lot of style and included a fascinating work by the little-known René Vierne, brother of Louis, along with music of Bach, Telemann, Mozart, Brahms, Sibelius, and Boëllmann. Waller did a fine job of showing this organ, in need of restoration, and created quite a stir with his superb playing.

Tuesday afternoon began with a recital by Michael Simpson, native Richmond, VA organist, paired with a program by Robert Barney of the Boston area. The recitals were presented in tandem due to the smallness of the buildings and repeated as the audiences switched locations. Mr. Simpson played upon a one-manual instrument of unknown origin at the Chapel of the Holy Evangelists (Episcopal). It is surmised that this organ was the work of a New York organbuilder c. 1853. Both this organ and the instrument played by Mr. Barney in Second and Fourth Baptist Church were one-manual organs with



Pomplitz, Second and Fourth Baptist Church

an independent 16' in the pedal (one pedal compass was 18 pipes and the other 20 pipes), and these few pipes did make a marked difference in the flexibility of the program. A one-manual instrument (with or without pedal) demands a fine, sensitive, well-controlled manual technique and both of these men did a superb job of making their recitals very musical and enjoyable. Mr. Simpson distinguished himself with a fine reading of the little known Edward MacDowell "Shadow Dance," and a charming rendition of the Lemare set-

ting of "Auld Lang Syne." Mr. Barney's program on the Pomplitz organ of the 1875 era was also well chosen for the instrument. From his fine rendition of the *Improvisato* of Arthur Bird (1856-1923) to his equally interesting *Allegro Maestoso* by Eugene Thayer (1838-1889) the audience's attention seldom wavered.

The Tuesday 4:30 pm recital featured Bradley Rule of Tennessee. An organ-builder formerly with the Andover Company, he studied organ with John Brock of the University of Tennessee, where he received the BMus in organ. The program was played on a Niemann organ—these reviewers' first experience hearing such an instrument—at the Church of St. Leo the Great. Niemann served his apprenticeship with Cavallé-Coll, and produced a stunning, colorful organ. Mr. Rule's program effectively displayed the organ's versatility. Of great interest were two hymn preludes by the late Seth Bingham which worked so well on this flexible instrument. Rule chose two well-known tunes—"Rock of Ages" and "Jesus Lover of My Soul"—much to the delight of the "laymen" in attendance. His skillful handling of the Vierne *Carillon de Westminster* displayed the brilliance and vitality of the organ (along with an effective swell box) and the influence of Cavallé-Coll.



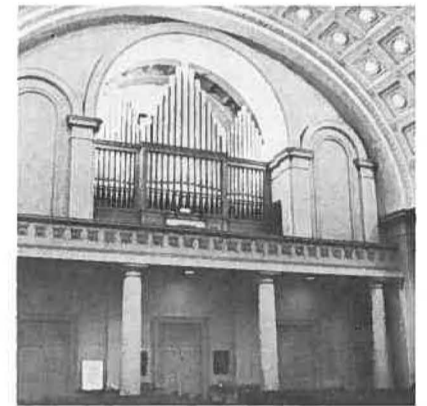
Roosevelt/Schantz, Basilica of the Assumption of the Blessed Virgin Mary

We had looked forward to hearing the famous 1884 Hilborne Roosevelt organ in the Basilica of the Assumption of the Blessed Virgin Mary in Baltimore. This organ was rebuilt in 1989 by the Schantz Company. It received a new console, all new chests and winding, retaining the pipework. The organ comes off beautifully and bears testimony to the high quality workmanship of Roosevelt's work in spite of some winding problems with the rebuild. The recital was played by Thomas Spacht of Baltimore, who had served as consultant on the project. Dr. Spacht opened with the *Allegro* from Vierne's *Second Symphonie*, and included four organ chorales by Ludwig Lenel, works by Edward Shippen Barnes, and the always popular *Variations on "The Last Rose of Summer"* by Dudley Buck. The *Passacaglia* from Rheinberger's *Sonata VIII* fit the instrument nicely, and presented opportunities to show the many colors of the organ. Dr. Spacht's playing of the *Concert Variations on the "Austrian Hymn"* by Paine was a thrilling ending to a fine performance.

## Wednesday

Wednesday morning opened with an-

other set of paired recitals by George Bozeman on a two-manual Niemann (1893) at the First Unitarian Church and Lois Regestein on a one-manual Niemann (1880) at the church's Parish Hall. One finds this pairing interesting



Niemann, First Unitarian Church



Niemann, Parish Hall, First Unitarian Church

as the approaches are entirely different. Both Mr. Bozeman and Mrs. Regestein have played at many conventions and are highly respected for their contributions of time and talent to further the causes of the OHS. It gave one pause to wonder when Bozeman selected the Bach *Passacaglia* for an opener—the pedal having only a 16' Open Wood and a 16' Bourdon—but he pulled it off with amazing results. The next group of numbers were by Katherine E. Lucke (1875-1962), who was organist of this First Unitarian Church at one time—charming pieces published by Gray in the St. Cecilia series. Bozeman closed with the stirring *Organ Fantasy* on "Sine Nomine" by the Baltimore composer Howard Rutledge Thatcher (1878-1973). The Regestein recital on the one-manual Niemann was an excellent foil to Bozeman's program. She "did battle" with this small organ and she was clearly the winner. Regestein worked around the distressing winding problems (caused by the removal of the original reservoir and substitution of a smaller modern one) with great ease and did an outstanding job of presenting *Two Pieces* that were composed by "Archie" (Rachel Archibald) who is known to many OHS convention goers. These pieces were composed for viol consort by Mrs. Archibald and transcribed by her for organ. The program continued with "LaFayette's Welcome" composed by Arthur Clifton for the veneration of this distinguished Friend of America. Mr. Clifton was also one-time organist of First Unitarian Church, and Mrs. Regestein delighted in recalling that

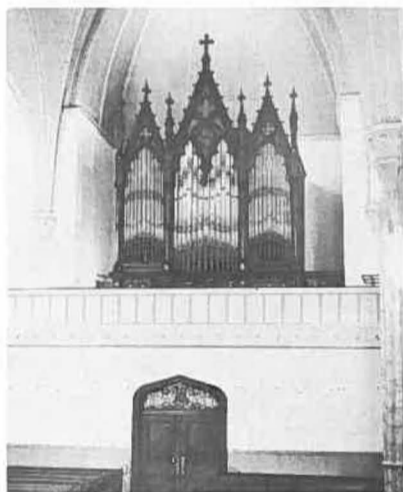
she bought this music for 50¢ at a rummage sale. Her interesting program closed with Niels Gade's *Tone Piece No. 1*.

The usual "mid-morning" recital on Wednesday was replaced with a dissertation by German native Hans Martin Heinrich Kares on the German influence on American organbuilding. Mr. Kares holds a BMus in organ from Bridgewater College in Virginia and advanced degrees from Phillips University in Marburg, Germany. The lecture dealt with the German organbuilders who migrated to this country and the profound influence they had on the American organ. He included slides of advertisements of German-American organbuilders.

Marilyn Kay Stulken of the University of Wisconsin played a recital on a small two-manual Niemann in Old Otterbein United Methodist Church. Her program was played with her usual flair and was well received by the audience. She managed to show this Niemann to its advantage, and made maximum use of the resources at hand.

Next on Wednesday was a recital by Michael Kaminski of Brooklyn, NY, on a 4-5-1 Adam Stein of 1902 at Light Street Presbyterian Church. In all fairness to the organist and the organ, it must be said that the organ was in a poor state of repair, and neither served the other well. The Scheidt composition suffered badly from the poorly functioning organ. Other works were by Arthur Foote and C.P.E. Bach. One hopes that Mr. Kaminski can be heard again under more favorable circumstances.

Michael Britt, Director of Music and Organist at the Shrine of the Little Flower in Baltimore, performed at Holy Cross Church on an 1866 organ by the Baltimore Church Organ Company. Mr.



**Baltimore Church Organ Co., Holy Cross Church (Roman Catholic)**

Britt played extremely well and his sense of colorful registration belies the fact that he is also an accomplished theatre organist. The organ is a large two-manual with a generous (for that era) pedal division. The Guilman *Grand Chorus in D Major* was a stirring opening number, well chosen for this instrument. Karg-Elert's *Claire de Lune* brought out the use of soft stops—the use of the Dulciana, Salicional, Gamba along with the delicate Violina 4' made this a moment to remember. It was a delight to hear a composition played on mostly all soft stops. The recital closed with a Phantasy on the hymn "Holy, Holy, Holy" by Piet Post, followed by the congregation singing this well-known hymn.

Ann Elise Smoot, a student of Thomas Murray, played the large Skinner made famous by Virgil Fox in the Brown Memorial Park Avenue Presbyterian Church. Brown Memorial has the largest extant collection of Tiffany windows in any church and it was an impressive time to watch the sun set in this handsome church. Ms. Smoot belied her age and experience and gave a first-rate performance on the 1930 Skinner, where it was evident she felt right at home, having studied on the famous Woolsey Hall Skinner. From the Mendelssohn Sonata to a brilliant reading of



**Skinner, Brown Memorial Park Avenue Presbyterian Church**

the Final from the Vierne Symphony No. 1, it was evident that this young organist knew what she was doing, and we should hear more from this promising talent down the road.

#### Thursday

Thursday morning opened at The Lutheran Church of the Redeemer with a recital by Elise C. Hoermann, Maryland organist, on the Wilson S. Reiley organ so handsomely restored by David Storey, Baltimore organbuilder. It is a



**Reiley/Storey, The Lutheran Church of the Redeemer**

small 4-5-1 organ but it was well displayed by varied settings of *Jesu, meine Freude*, followed by a group of chorale preludes for the church year by different composers. The program ended with a fine reading of the Prelude and Fugue in D by Dietrich Buxtehude. This recital was paired with one by Philip T. D. Cooper on the c. 1860 one-manual organ (builder unknown) in Old Salem Lutheran Church in Catonsville, MD. Mr. Cooper played a group of little-known (to these reviewers) organ works with understanding, charm and interest. He made the small organ seem like a much larger instrument. One noted again that this one-manual had a 16' Pedal Bourdon of 18 pipes which made a decided difference.

Peter Sykes played an excellent recital on the c. 1887 Niemann in the chapel of the former St. Joseph's Passionist Monastery. This organ is a little more versatile than the instrument preceding it in that it does have a reed (Oboe TC) and the Great has a Mixture II. The program opened with a group of charming pieces by James Woodman and continued with a Pastoral in D-Flat (Sonata XII) by Rheinberger. One would ponder the wisdom of playing the Reger Introduction and Passacaglia (D minor) on an instrument of this size, but Mr. Sykes' great restraint made it sound much larger and versatile than it is.

It was a happy pairing of Rosalind Mohnsen with the only Jardine we were to hear at this convention, at the Chapel of Mt. de Sales Academy. Some feel that Jardine was one of our more colorful organbuilders, and Miss Mohnsen made effective use of the organ. She opened with the Fantaisie in E-Flat by Saint-Saëns, playing the arpeggios with great control on perhaps the most beautiful flute stops these reviewers have

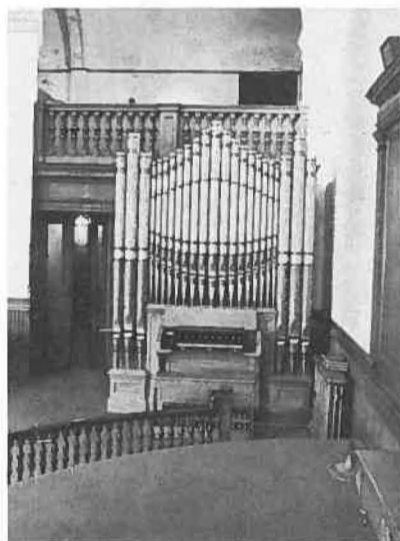
heard. The Lefebure-Wély *Récit de Hautbois ou de Trompette harmonique* was a charming addition. Mohnsen closed with a Concert Etude by George Whiting, leaving us wishing to hear more of her handsome playing.

Marian Ruth Metson, on the faculty of Boston University, played a recital on a Niemann organ of 1893 installed in the Church of St. Peter the Apostle. It was fascinating to hear the now almost forgotten "Toccatina for Flute" from *The Primitive Organ* by Pietro Yon. This work deserves wider use as nothing can show the flute stops quite as well. Metson included the very attractive Communion on the Hymn Tune "Irish" (we closed the recital with that hymn) by Basil Harwood, along with four of Gardner Read's *Six Preludes on Southern Hymns*.

We all occasion those "magic moments in music" in our listening, and Thursday night at Corpus Christi-Jenkins Memorial Church provided a moment of sheer beauty at the recital by Bruce Stevens on the very beautiful Odell organ, a large two-manual of 1889. The program opened with a Passacaglia by Kerll, displaying a warm foundation tone surrounded by a haze of upper harmonics that was almost transparent. Again, the use of soft stops was remarkable. This whole organ is subtle in its individual voices, yet comes together for an exciting, thrilling ensemble. The acoustical environs were a great aid to both the organ and the player, and Mr. Stevens played wonderfully. This organ was notable, not only for its refinement, but for its stable winding. Mr. Stevens closed with the Rheinberger Sonata XVI—a magnificent ending to a real musical feast.

#### Optional Tours

The Thursday recitals closed the convention, but there were two days of "Optional Tours." Friday opened with a recital by Peter Crisafulli (Organist-Choirmaster of All Saints', Chevy Chase, MD) on a one-manual 1885 Hilborne Roosevelt (restored by Richard Howell of Baltimore in 1985) in the chapel of Lovely Lane United Methodist Church. The obligatory Pedal 16'



**Roosevelt/Howell, Chapel, Lovely Lane United Methodist Church**

Bourdon has a compass of 27 pipes. From the opening of "God Save the King" by Charles Wesley to the closing with a charming work by Frank Bridge, it was a beautifully played recital.

We were treated to yet another Roosevelt at St. Luke's Church, Franklin Square, Baltimore. This is a comparatively large 1884 Roosevelt of three manuals. St. Luke's is unique in that the first American performance of *The Crucifixion* by Sir John Stainer was heard there in 1887. Mr. Lloyd Bowers, the resident Organist-Choirmaster of St. Luke's, played the recital, displaying his sure knowledge of the organ's most effective use. Karg-Elert's "Waters of Babylon" was most successful, along with the same Passacaglia from Rheinberger's Sonata VIII that we had heard previously in the week. Bowers in-

cluded a charming Whitlock work, known to many of us, and concluded with the Dubois Toccata in G Major, a fitting ending to a fine recital on this handsome instrument.

Knowing that the Casavant installed in the Chapel of Our Lady of the Angels of the former St. Charles Seminary, Catonsville, MD, was among the last finished by the Casavant brothers themselves, this recital was anticipated by many. J. Michael Grant, of the First Presbyterian Church in Richmond, VA, programmed only two compositions in his recital: the *Fanfare* of Lemmens and the suite *In India* (1918) by Roy Spalding Stoughton in five movements with descriptive titles ("The Grove of Palms," "By the Ganges," "The Dancing Girls of Delhi," "Incantation," and "In the palace of the Rajah"). The organ certainly provided a colorful tonal palette for the suite. The finishing on this instrument is superb—an instrument of refinement.

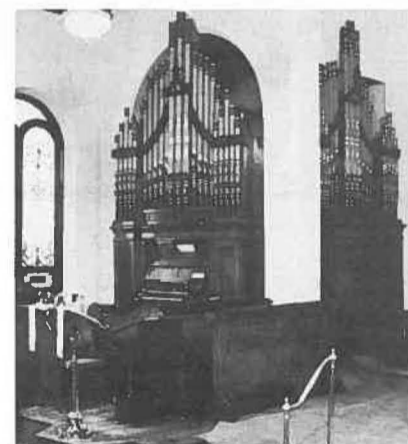
We had a repeat of the unfortunate occasion at Light Street Church and Michael Kaminski in the next program. We journeyed to the Carter Memorial Church of God in Christ for a recital by Patricia Ballinger on the fine but unrestored Johnson organ of 1891. This



**Johnson & Son, Carter Memorial Church of God in Christ**

organ contained the same singing diapasons and the handsome voicing associated with Johnson, but mechanically the organ was in less than first-class shape. Mrs. Ballinger did an admirable job of making this organ "go," but its mechanical difficulties were obvious and perhaps it was "unnerving" for recital use.

Since it was impossible for these reviewers to stay over for the Saturday optional day, our concluding recital was on Friday afternoon with James Darling playing a fine program on the 4-3-1 Pomplitz in Emmanuel Reformed Episcopal Church. Darling is well known to



**Pomplitz, Emmanuel Reformed Episcopal Church**

OHS audiences for his mature, colorful playing and his extensive knowledge of



### Cover

Gabriel Kney has installed a small mechanical-action instrument at St. John's Anglican Church in Stirling, Ontario. In keeping with architecture of the church, casework of the organ is made in the spirit of early nineteenth-century organs by Thomas Appleton. In typical English manner of this period, the design and scaling of the Cornet provides brilliance in bass, reinforcement of the middle and solidity in the treble. The composition of the cornet is:

C1	1 3/4	1 1/2	1
G20	2	1 3/4	1 1/2
C25	2 3/4	2	1 1/2

The instrument is voiced on 45 mm wind pressure from a single bellows.

### MANUAL I

- 8' Stopped Diapason
- 4' Prestant
- 4' Open Flute
- 2' Octave
- 1 3/4' Cornet III

### MANUAL II

- 8' Stopped Flute
- 8' Salicional TC

### PEDAL

- 16' Subbass



Patrick J. Murphy & Associates, Stowe, PA, has installed the 1890 Cole & Woodbury (Boston) Opus 77 in the First Presbyterian Church, Wheeling, WV. Presently at 2 manuals and 29 ranks, the organ was originally built with 26 ranks for Holy Trinity Roman Catholic Church, Central Falls, RI. In 1989 the church was closed and slated for demolition. The Organ Clearing House recommended the organ to the Wheeling church and it was removed just after Easter, 1989. Two weeks later the church was reduced to rubble.

The rebuild included retabling of the windchests, tuning collars, a Swell Mixture, expansion of the Pedal compass from 27 to 30 notes, three new Pedal stops including a wood Trombone, revoicing the reeds, a new mechanical action and detached console. The installation is at front center of an 1829 building that has had previously three organs installed by E.&G.C. Hook, J.H. Wilcox & Co., and Hook & Hastings. The present installation replaced a worn out 35-year-old electronic. The congregation finished the casework as a parish project. The organ was dedicated with a recital by Todd and Anne Wilson.

### GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Melodia
- 8' Dulciana
- 4' Octave
- 4' Flute d'Amour
- \*2 3/4' Twelfth
- \*2' Fifteenth
- \*III Mixture
- \*8' Trumpet
- \* = enclosed in swell box

### SWELL

- 16' Lieblich Gedackt Bass
- 16' Lieblich Gedackt Treble
- 8' Violin Diapason
- 8' Stopped Diapason
- 8' Aeoline
- 8' Salicional
- 4' Violina
- 4' Flauto Traverso
- 2' Flautina
- III Mixture #
- 8' Oboe
- 8' Bassoon
- Tremulant

### PEDAL

- 16' Open Diapason
- 16' Bourdon
- 8' Flute #
- 4' Choral Bass #
- 16' Trombone - wood #
- # = new stops

### ► OHS

repertoire. He added one short composition as he realized he had not "properly shown the Melodia and Dulciana in combination"—such was his attention to detail. All in all, it was a fitting ending to a marvelous convention and some fine, exciting organ playing.

We are again reminded that the soft class of stops—Dulcianas, Aeolines, Dolces, etc.—are indigenous to the 19th-century American organ and that they made the organ more flexible. It is interesting that in the case of the Johnson we heard, the Octave 4' and

the Flute 4' were on the great and the swell had a lone Violina 4'—but it did make for a handsome contrast between the divisions. We also saw an organ by a contemporary builder who is an "apostle of 19th-century organ building" which had no secondary 8' "open" stop on the great organ, only the Diapason and Stopped Flute. A quick glance through the convention handbook will show that every great division on every organ built in the 19th century had a secondary open rank on the great. ■

## A radio program for the king of instruments

- OCTOBER #9140 **Going On Record** . . . an autumn quarterly sampler of recent organ music releases on cassette and compact disc, with recommendations from host Michael Barone.
- #9141 **Highlights from Houston (I)** . . . performances by Peter Planyavsky, McNeil Robinson, Gerre Hancock, Kevin Jones, Robert Brewer and David Higgs, recorded in concert at the 1988 American Guild of Organists' National Convention.
- #9142 **Organ Plus** . . . a miscellany of pieces by Bozza, Rheinberger, Badings, Bach, Strauss and others featuring the organ in consort with trumpet, flute, violin, and even bagpipe!
- #9143 **Hans Fagius on CD and on Tour** . . . the resourceful and well-travelled Swedish organist plays Bach in Scandinavia and Scandinavian music in Iowa and Minnesota.



PIPE DREAMS 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.

**The Berghaus Organ Company, Inc.**, Bellwood, IL, has completed a new organ for All Saints Lutheran Church, Orland Park, IL. Located in one corner of a triangular room, this two-manual organ employs electrically operated slider chests for the manual divisions and electromechanical valves for the Pedal. The two sections of swellshades operate in opposing directions to one another to give uniform crescendo/diminuendo throughout the room. Casework is of red oak; compass is 56/30. Design was by Allyn Hoverland; scaling and voicing was by Leonard Berghaus.

- GREAT**  
 8' Principal  
 8' Rohrgedackt  
 4' Octave  
 2' Hohlfoete  
 2 3/4' Kornett TC  
 1 1/2' Mixtur III  
 8' Fagott  
 Tremulant
- SWELL**  
 8' Gemshorn  
 \*8' Celeste TC  
 4' Blockfloete  
 2' Principal  
 1 1/2' Nasat  
 \*1' Zimbel III  
 \*8' Dulzian  
 Tremulant
- PEDAL**  
 16' Bourdon  
 8' Offenbass  
 8' Gedackt  
 4' Choralbass  
 \*2' Mixture II  
 16' Fagott  
 8' Fagott  
 4' Fagott  
 \*prepared



**Elmer Goetz Organs**, Battle Ground, WA, has built a new organ for the Michael Doyle residence, Upland, CA. This new two-manual and pedal instrument of eight unified ranks is the firm's Opus 4. It employs electric action, solid state switching and is on 68 mm of wind pressure. The case is constructed of oak and trimmed with walnut. The pipe shades are also of walnut. The 8' Principal which is made of polished copper is housed in each of the side towers and in the center of the case. Flanking each side of the center copper Principal pipes are Gemshorns. On each side of the Gemshorn are the 75% polished tin 4' Principals.

The height of the case is 12', the depth is 3' and the width is 10'. The case is mounted on sixteen large casters so that the organ may be moved away from the wall to be tuned. The back of the case has eight large bifold doors for easy access. On the oak music rack

written in gold letters is "Soli Deo Gloria."

All the metal pipes and reed stops were built by Jacques Stinkens of Holland. The walnut Gedeckt was crafted by Charles Dewberry of Portland, OR. The voicing, done by Allen Van Zoeren of Portland, OR, and Roger Hardesty of Santa Monica, CA, uses the classical style of Arp Schnitger. The solid-state electronic system was designed and built by Richard Woolridge of Battle Ground, WA. The casework and chests were crafted by the builder, Elmer Goetz. The specifications were drawn by Michael Doyle in collaboration with Mr. Goetz and Mr. Van Zoeren. The Doyles wished to assist in the construction of the instrument and did all the finishings of the case. In preparation for the organ placement in the living room, all the carpets were replaced with oak parquet floors.

- SUMMARY**  
 16' Gedeckt (12 pipes)  
 8' Principal (13 pipes)  
 8' Gedeckt (73 pipes)  
 8' Gemshorn (73 pipes)  
 4' Principal (61 pipes)  
 2' Rohrfloete (61 pipes)  
 1 1/2' Quint (32 pipes)  
 Mixture II (122 pipes)  
 16' Krummhorn (73 pipes)

- HAUPTWERK**  
 16' Gedeckt  
 8' Principal  
 8' Gedeckt  
 8' Gemshorn  
 4' Octave  
 4' Gedeckt  
 2' Super Octave  
 2' Rohrfloete  
 Mixture II  
 8' Krummhorn  
 4' Krummhorn

- POSITIV**  
 8' Gedeckt  
 8' Gemshorn  
 4' Rohrfloete  
 4' Gemshorn  
 2' Principal  
 2' Rohrfloete  
 2 3/4' Nasat  
 1 3/4' Terz  
 1 1/2' Larigot  
 1' Siffloete  
 8' Krummhorn

- PEDAL**  
 16' Gedeckt (12 pipes)  
 8' Principal (13 pipes)  
 8' Gedeckt (73 pipes)  
 8' Gemshorn (73 pipes)  
 5 1/2' Quint (32 pipes)  
 4' Octave  
 4' Gedeckt  
 2' Rohrfloete  
 Rauschpfeife II  
 16' Krummhorn  
 8' Krummhorn  
 4' Krummhorn  
 Zimbelstern (7 bells)

## Organ Leathers

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Smith Organ Co., Wichita, KS, has built a new organ for Christ Lutheran Church, Eureka, KS. This new two-manual and pedal organ of 15 ranks incorporates eight ranks from the church's previous Kilgen organ. The Great division is exposed and surrounds a lighted stained glass window in the front of the sanctuary. The Great pipes are constructed of 70% tin content as

per the builder's specifications by Aug. Laukhuff of Weikersheim, West Germany. The console is made of solid red oak and oak veneers and employs an electric combination system and simulated tracker touch keyboards. Windchests are electro-pneumatic of the builder's new improved design. James Henry Francis is the organist and choir director at the church.

- GREAT**
- 8' Principal
  - 8' Rohrflute
  - 4' Octave
  - 2' Block Flute
  - 1 1/2' Mixture III
  - 8' Oboe (Sw)
  - 4' Oboe (Sw)

- SWELL**
- 16' Bourdon
  - 8' Violin Diapason
  - 8' Salicional
  - 8' Celeste TC
  - 8' Stopped Diapason
  - 8' Aeoline
  - 4' Principal
  - 4' Flute D'Amore
  - 2 3/4' Nazard
  - 2' Flute
  - 1 1/2' Quint
  - 8' Oboe
  - 4' Oboe
  - Tremolo

- PEDAL**
- 16' Bourdon
  - 16' Lieblich Gedackt
  - 8' Principal
  - 8' Pommer
  - 4' Octave
  - 4' Bassflute
  - 8' Oboe
  - 4' Oboe

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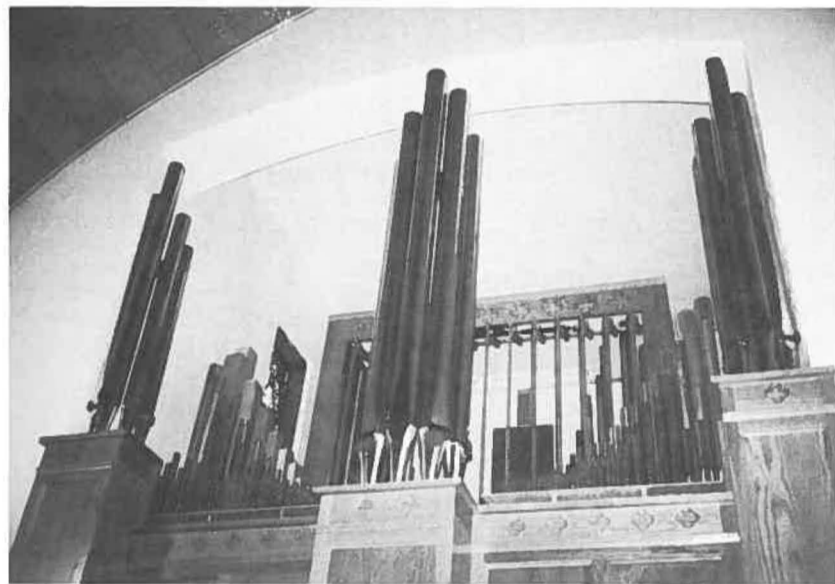
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Johnson Organ Company, Inc., Fargo, ND, has built a new organ for Hope Lutheran Church, Minneota, MN. This unit organ of nine ranks with preparations for four additional ranks replaces a 1931 Wurlitzer of four ranks. The chest and casework are in the balcony bell tower niche which gives the rear and side walls a megaphone

characteristic. The only rank to travel across the manuals is the Gemshorn. This limited use of unification allows the manuals to retain their own identity. Pipework is by Ben Williams and Artisan. Tonal finishing was done by Phares L. Steiner. Val Buysse serves as organist.

- GREAT**
- 8' Principal
  - 8' Holzgedackt
  - 8' Gemshorn (Sw)
  - 4' Oktav (ext)
  - 4' Gedackt (ext)
  - 2' Flöte (ext)
  - III Mixture
  - 8' Trumpet (prep)
  - Swell to Great

- SWELL**
- 8' Rohrflöte
  - 8' Gemshorn
  - 8' Vox Celeste (prep)
  - 4' Praestant
  - 4' Gemsoktav (ext)
  - 4' Rohrflöte (ext)
  - 2 3/4' Nazat TC
  - 2' Principal (ext)
  - 1 1/2' Larigot (ext)
  - 8' Oboe (prep)

- PEDAL**
- 16' Gedacktbass (Gt ext)
  - 8' Principal (Gt)
  - 8' Holzgedackt (Gt)
  - 8' Gemshorn (Sw)
  - 4' Praestant (Sw)
  - III Mixture (Gt)
  - 16' Posaune (prep)
  - 8' Trumpet (prep)
  - 4' Clarion (prep)



# 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 OCTOBER**  
**Peter Hurford**; St Thomas, New York, NY 7:30 pm  
**Thomas Murray**; Univ of Alabama, Tuscaloosa, AL 8 pm  
**Frederick Swann**; First Baptist, Peoria, IL 7:30 pm

**16 OCTOBER**  
 American Boychoir with Boston Symphony; Symphony Hall, Boston, MA 8 pm (also October 19 and 22)  
**Marvin Mills**; St John's-Lafayette Square, Washington, DC 12:10 pm  
**Thomas Murray**, masterclass; Univ of Alabama, Tuscaloosa, AL

**18 OCTOBER**  
**Michael Murray**; Sacred Heart RC, Fitchburg, MA 8 pm  
**Sergei Tsatsorin**; Trinity Episcopal, Boston, MA 12:15 pm  
**Susan Armstrong**; Westminster Presbyterian, Syracuse, NY 8:15 pm (also 20 October, 4 pm)  
 Bach Motets, The Philadelphia Singers; Holy Trinity, Philadelphia, PA 8 pm  
**John Scott**; Christ Lutheran, York, PA 7:30 pm  
**John Rose**; Southern Illinois Univ, Carbondale, IL 8 pm  
**Stephen Schnurr**; Fourth Presbyterian, Chicago, IL 12:10 pm

**19 OCTOBER**  
 Singing Boys of Pennsylvania; Atlantic Union College, South Lancaster, MA 8:30 pm  
**Joan Lippincott**, workshop; Mt Calvary Episcopal, Baltimore, MD 9:30 am  
**John Gouwens**, carillon; Culver Academy, Culver, IN 4 pm  
**Cj Sambach**; First United Methodist, South Bend, IN 11 am & 2 pm

**20 OCTOBER**  
**Leo Abbott**; Mem Music Hall, Methuen, MA 3 pm  
**Brian Jones**; St. Luke's Episcopal, East Greenwich, RI 7:30 pm  
**Christoph Albrecht**; Holy Trinity Lutheran, New York, NY 5 pm  
**Sergei Tsatsorin**; St Thomas, New York, NY 5:15 pm  
**John Weaver**; Hitchcock Presbyterian, Scarsdale, NY  
**George Damp**; Anabel Taylor Chapel, Cornell Univ, Ithaca, NY 8:30 pm  
**Joan Lippincott**; Mt Calvary Episcopal, Baltimore, MD 4 pm  
**Todd Wilson**; Chevy Chase Presbyterian, Washington, DC 3 pm  
 National Cathedral Choral Society, Mozart works; National Cathedral, Washington, DC  
**Cherry Rhodes**; East Liberty Presbyterian, Pittsburgh, PA 8 pm  
**Robert Wolfersteig**; Cathedral of St Philip, Atlanta, GA 3:30 pm  
**Werner Jacob**; Museum of Art, Cleveland, OH 2 pm

+ **Douglas Reed**; First Presbyterian, Evansville, IN 4 pm  
**Cj Sambach**; First United Methodist, South Bend, IN 4 pm  
 \*Skills Enrichment Workshop; St Matthew Lutheran, Wauwatosa, WI  
 \***William Aylesworth**, masterclass; J. Michael Thompson, psalmody workshop; recital; St John's Lutheran, Wilmette, IL 4 pm

**21 OCTOBER**  
**Donald Joyce**; St. Ignatius Episcopal, New York, NY 8 pm  
**Russell Saunders**, workshop; First Presbyterian, Evansville, IN 9:30 am

**22 OCTOBER**  
**Robert Glasgow**; Holy Trinity Lutheran, Buffalo, NY 8:15 pm  
**Todd & Anne Wilson**; St. Christopher's Episcopal, Cleveland, OH 8 pm

**23 OCTOBER**  
**Paul Olson**; St John's-Lafayette Square, Washington, DC 12:10 pm  
**Donald Erb, Barbara Kolb, and William Albright**; Museum of Art, Cleveland, OH 8 pm

**25 OCTOBER**  
**Hazel Somerville**; Trinity Episcopal, Boston, MA 12:15 pm  
**Gerre & Judith Hancock**; Westwood First Presbyterian, Cincinnati, OH  
 + **David Higgs**; Christ United Methodist, Memphis, TN 7:30 pm  
**Stephen G. Schaeffer**, with Donna Stokes, soprano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Cj Sambach**; First Presbyterian, Saginaw, MI 8 pm  
**Michael Farris**; St John's Catholic Chapel, Champaign, IL 8 pm

**26 OCTOBER**  
**Susan Armstrong**; Elm Street Congregational, Southbridge, MA 7:30 pm  
 American Boychoir with Boston Symphony; Carnegie Hall, New York, NY 8 pm  
**Cherry Rhodes**; Rockefeller Chapel, Univ of Chicago, IL 8 pm  
**Frederick Telschow**, RSCM Choral Symposium; Holy Family Episcopal, Park Forest, IL

**27 OCTOBER**  
 \***Susan Armstrong**; Alliance Christian, Northwood, NH 3 pm  
 Singing Boys of Pennsylvania; Christ Lutheran, Milton, PA 7 pm  
 Cathedral Organ Benefit (multiple organists); Holy Cross Cathedral, Boston, MA 2 pm  
 CONCORA choir concert; South Congregational, New Britain, CT 4 pm  
**David Spicer**, Organ with Brass & Percussion; First Church of Christ, Wethersfield, CT 7 pm  
 Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Rafael Ferreyra**; St Thomas, New York, NY 5:15 pm  
**Christoph Albrecht**; St. Stephen's, Milburn, NJ 4 pm  
**Jan Jongepier**; Duke University Chapel, Durham, NC 5 pm  
 Athens Choral Society; Cathedral of St Philip, Atlanta, GA 3:30 pm  
**Heidi Hanz**; Georgia State Univ, Atlanta, GA 4 pm  
**Karel Paukert**; Museum of Art, Cleveland, OH 2 pm  
**David Higgs**; Christ Episcopal, Warren, OH 4 pm  
**Michael Farris**; Broad Street Presbyterian, Columbus, OH 4 pm  
**John Scott**; Christ Episcopal, Grosse Pointe, MI 4:30 pm  
 Reformation Hymn Festival; First Presbyterian, Evansville, IN 4 pm  
 Vivaldi, *Gloria*; Christ Church Cathedral, New Orleans, LA 4 pm

**28 OCTOBER**  
 Murray/Lohuis duo; St James Episcopal, Richmond, VA 8 pm

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29 OCTOBER

**David Hurd**; Lutheran Theological Seminary, Columbia, SC 8:15 pm  
**David Higgs**; First Presbyterian, Sumter, SC

30 OCTOBER

**Joseph O'Donnell**; St. John's-Lafayette Square, Washington, DC 12:10 pm

1 NOVEMBER

**Scott Turkington**; Trinity Episcopal, Boston, MA 12:15 pm  
**John Weaver**; First Presbyterian, Utica, NY 7:30 pm  
**John Scott**; Second Presbyterian, Memphis, TN 7:30 pm

3 NOVEMBER

**Brian Jones**, with members of Boston Symphony; First Parish Church, Duxbury, MA 8 pm  
Music of the Russian Liturgy for All Saints; Choir of the Church of the Good Shepherd, Arthur Lawrence, conductor; Church of the Good Shepherd, New York, NY 11 am  
**Michael Kleinschmidt**; St. Thomas, New York, NY 5:15 pm  
**Cj Sambach**; Lutheran Seminary Chapel, Gettysburg, PA 7:30 pm  
**Victor Hill**; St. Philip's Cathedral, Atlanta, GA 3:30 pm  
**John Scott**; Independent Presbyterian, Birmingham, AL 4 pm  
**Karel Paukert**; Museum of Art; Cleveland, OH 2 pm  
Brahms' German Requiem; Fairmount Presbyterian, Cleveland Heights, OH 7 pm  
**John Obetz**, with orchestra; First Presbyterian, Peoria, IL 7 pm

4 NOVEMBER

**Hans Fagius**; Univ of St. Thomas, St. Paul, MN

5 NOVEMBER

**Robert Anderson**; Holy Cross College, Worcester, MA 8 pm  
St. Thomas Choir Mozart program; St. Thomas, New York, NY 7:30 pm  
**John Scott**; First Presbyterian, Lancaster, PA 8 pm

6 NOVEMBER

**Trent Johnson**; St. John's, Lafayette Square, Washington, DC 12:10 pm

8 NOVEMBER

**Brian Jones**; Trinity Episcopal, Boston, MA 12:15 pm  
**Todd Wilson**; First Presbyterian, Lewiston, NY 7:30 pm  
**Gerre Hancock**; St. Paul's Episcopal, Muskegon, MI  
**Marek Kudlicki**; Trinity Lutheran, Des Plaines, IL 8 pm  
**Delores Bruch**; Alice Millar Chapel, Northwestern Univ, Evanston, IL 8:15 pm

9 NOVEMBER

**Delores Bruch**, masterclass; Northwestern Univ, Evanston, IL 9:30 am

10 NOVEMBER

**Thomas Trotter**; Memorial Church, Harvard Univ, Cambridge, MA  
**Catherine Rodland**; St. Thomas, New York, NY 5:15 pm  
**Cj Sambach**; St. Francis Cathedral, Metuchen, NJ 4 pm  
**+ Gordon Turk**; Nazareth Moravian, Nazareth, PA 7:30 pm  
**John Weaver**; Presbyterian, Sewickley, PA 4 pm  
**Bert Landman**; St. Philip's Cathedral, Atlanta, GA 3:30 pm  
**Marilyn Keiser**; Independent Presbyterian, Birmingham, AL 4 pm  
**Susan Duer**, fortepiano; Christ Church Cathedral, New Orleans, LA 4 pm  
**+ Karel Paukert**; new positive organ, Cleveland Museum of Art, Cleveland, OH 3:30 pm  
**Anne Wilson**, with instruments; Forest Hill Presbyterian, Cleveland, OH 7:30 pm  
**Hans Fagius**; First Congregational, Columbus, OH 8 pm  
**David Craighead**; Concordia Seminary, Ft. Wayne, IN 4 pm  
**Marek Kudlicki**; First United Methodist, Perry, IA 3 pm

12 NOVEMBER

**Audley Green**, clavichord; Center Church, Hartford, CT 12:15 pm  
Murray/Lohuis violin and organ duo; Thiel College, Greenville, PA 8 pm  
**Michael Farris**; East 91st Christian, Indianapolis, IN 8 pm

13 NOVEMBER

**Robert Grogan**; St. John's Lafayette Square, Washington, DC 12:10 pm

15 NOVEMBER

**Brenda Leach**; Trinity Episcopal, Boston, MA 12:15 pm  
**Michael Kleinschmidt**; Bethesda Episcopal, Saratoga Springs, NY 8:15 pm  
**Thomas Trotter**; Euclid Avenue 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

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

**Rex A. Rector**; St. Philip's Cathedral, Atlanta, GA 3:30 pm

**Marianne Webb**; Holy Spirit R.C., Louisville, KY 3 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

**Jerome Butera**; Community Church, Park Ridge, IL 3:30 pm

**Thomas Froehlich**; Pilgrim Congregational, Duluth, MN 4 pm

19 NOVEMBER

**Thomas Murray**, with New Haven Symphony; Woolsey Hall, Yale Univ, New Haven, CT 8 pm

20 NOVEMBER

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

22 NOVEMBER

**Phillip Fournier**; Trinity Episcopal, Boston, MA 12:15 pm

**Stephen G. Schaeffer**, with Jane Watwood Gibbs, piano; organ/piano duets, Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 NOVEMBER

**+ Brian Jones**; Church of the Pilgrimage, Plymouth, MA 7:30 pm

**Cj Sambach**; Barrington Baptist, Barrington, RI 6 pm

**John Clodig**; St. Thomas, New York, NY 5:15 pm

\***Gerre Hancock**; St. George's Episcopal, Flushing, NY, workshop 5 pm, recital 7:30 pm

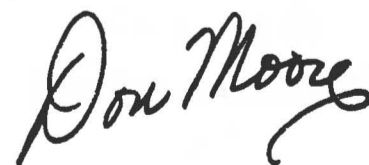
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Singing Boys of Pennsylvania; St Catherine of Sienna Cathedral, Allentown, PA 7 pm

**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

#### 26 NOVEMBER

**James & Marilyn Biery**; Center Church, Hartford, CT 12:15 pm

**John Rose**; St. Philip R.C., 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

#### 29 NOVEMBER

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

#### 30 NOVEMBER

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

#### UNITED STATES

##### West of the Mississippi

#### 18 OCTOBER

**Delbert Disselhorst**; Palmer Memorial Episcopal, Houston, TX 8 pm

**Peter Hurford**; First Congregational, Los Angeles, CA 8 pm

#### 20 OCTOBER

**Michel Pinte**; First Congregational, Waterloo, IA 3 pm

**Lynne Davis**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

\***Thomas Murray**; St Vibiana's RC Cathedral, Los Angeles, CA

#### 21 OCTOBER

**James Kibbie**; Univ of Iowa, Iowa City, IA 8 pm

**Gillian Weir**; St Thomas Aquinas RC, Dallas, TX 8:15 pm

#### 22 OCTOBER

**John Scott**; St Mark's Cathedral, Minneapolis, MN 8 pm

**James Kibbie**, masterclass; Univ of Iowa, Iowa City, IA 9:30 am

**Michel Pinte**; Univ of Northern Iowa, Cedar Falls, IA 8 pm

#### 25 OCTOBER

**John Walker**; Augustana Lutheran, Denver, CO 7:30 pm

#### 27 OCTOBER

**Michel Pinte**; Cornell College, Mount Vernon, IA 3 pm

**Carlene Neihart**; Central Presbyterian, Kansas City, MO 3 pm

#### 1 NOVEMBER

Plymouth Music Series, Russian Festival; O'Shaughnessy Auditorium, Minneapolis, MN 8 pm

**James Welch**; LDS Stake Center, Simi Valley, CA 7:30 pm

#### 2 NOVEMBER

Plymouth Music Series, Russian Festival; Univ of Minnesota, Minneapolis, MN 8 pm

**James Welch**; LDS Stake Center, Simi Valley, CA 7:30 pm

#### 3 NOVEMBER

Plymouth Music Series, Russian Festival; Basilica of St Mary, Minneapolis, MN 4 pm

#### 8 NOVEMBER

**Marianne Webb**; St. Lawrence Chapel, Univ of Kansas, Lawrence, KS 8 pm

#### 10 NOVEMBER

**John Obetz**; First United Methodist, Omaha, NE 3 pm

\***Rosalind Mohnsen**; St. Andrew's Lutheran, Lincoln, NE 4 pm

#### 12 NOVEMBER

**Frederick Swann**; Northminster Church, Monroe, LA 7:30 pm

#### 14 NOVEMBER

**Marek Kudlicki**; First United Presbyterian, Auburn, NE 7:30 pm

#### 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

**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, Fort 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

#### INTERNATIONAL

#### 20 OCTOBER

**Josef Sluys**; St Michael's Cathedral, Brussels, Belgium

**Catharine Crozier**; Deer Park United Church, Toronto, Ontario, Canada 3 pm

**John Scott**; Westminster United Church, Winnipeg, Manitoba, Canada 8 pm

#### 21 OCTOBER

**Hayko Siemens** with Brussels Festival Orchestra; Notre-Dame des Graces, Woluwe-St Pierre, Belgium

#### 22 OCTOBER

**Carl Golebiowski** with L'Orchestre de Chambre de Wallonie; Notre Dame de la Cambre, Ixelles, Belgium

#### 23 OCTOBER

**Dorothy De Rooij** with string ensemble; Eglise de Beguinage, Brussels, Belgium

#### 24 OCTOBER

**Gerhard Doderer** with Capella Lusitania; Saint-Lambert, Woluwe-Saint Lambert, Belgium

#### 25 OCTOBER

**Joaquim Simoes da Hora**; St Pierre, Uccles, Belgium

**Catharine Crozier**; Dominion-Chalmers United Church, Ottawa, Ontario, Canada 8 pm

**John Scott**; Knox Metropolitan United Church, Regina, Saskatchewan, Canada 8 pm

#### 26 OCTOBER

Organ crawl (six organists); Brussels, Belgium

#### 27 OCTOBER

**Marie-Claire Alain**; St Michael's Cathedral, Brussels, Belgium

#### 29 OCTOBER

**John Scott**; First-St Andrew's United Church, London, Ontario, Canada 8 pm

#### 2 NOVEMBER

**Mark Richli**; Matthäuskirche, Basel, Switzerland 8 pm

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► **Calendar**

**14 NOVEMBER**  
**Sylvia Polrier/Phillip Crozier**; St Matthew's,  
Ottawa, Ont 7:30 pm

**24 NOVEMBER**  
Mozart Requiem, Simon Preston, conductor;  
Eglise St. Jean Baptiste, Montreal, Québec,  
Canada

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

**Organ Recitals**

**JEROME BUTERA**, Fourth Presbyterian  
Church, Chicago, IL, June 7: *Troisième  
Symphonie*, op. 28, Vierne.

**MATTHEW DIRST**, St. John's Episcopal  
Church, Savannah, GA, March 8: Con moto  
maestoso (*Sonata in A Major*), Mendelssohn;  
*Canon in A-flat, Sketch in D-flat*, Schumann;  
*Sonata in F Major*, Wq. 70/3, CPE Bach;  
*Valet will ich dir geben, Dem wir das Heilig  
itzt*, Bach/Dirst; *Bagatelles*, Maros; *Première  
fantaisie, Deuxième fantaisie*, Alain; *Prelude  
and Fugue in G Minor*, Dupré.


**SHAYNE DOTY**, Southeastern Baptist  
Theological Seminary, Wake Forest, NC,  
May 13: *Prelude and Fugue in C Major*, S.  
531, Bach; *Five verses on Veni Creator Spi-  
ritus*, Leguay; *Sweet hour of prayer, Amazing  
grace*, Bolcom; *Chorale No. 2 in B Minor*,  
Franck; *Andante cantabile (Symphonie V)*,  
Widor; *Suite for Organ*, op. 5, Duruflé.

**MARY FENWICK**, Abington Presby-  
terian Church, Abington, PA, June 4: *Allegro  
vivace (Symphonie 5)*, Widor; *Partita on 'At  
the river'*, Spong; *Romance sans paroles*,  
Bonnet; *Flandria*, Maekelburghe.

**JONATHAN B. HALL**, Fourth Presby-  
terian Church, Chicago, IL, June 28: *Prelude,  
Fugue et Variation*, op. 18, Franck; *Allegro  
vivace (Symphonie I)*, Vierne; *Pastorale in E  
Major*, op. 19, Franck; *Toccata*, Gigout.

**CALVERT JOHNSON**, Circular Congre-  
gational Church, Charleston, SC, May 28:  
*Estampie*, Robertsbridge Codex; *Diferencias  
sobre el canto de 'La Dama le demanda'*,  
Cabezón; *Balletto del Granduca*, Sweelinck;  
*Bergamasca*, Frescobaldi; *Sonata per organo  
a guisa di banda militare*, Gherardeschi;  
*Fugue in G Major*, S. 577, Bach; *Sonata III*,

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Hindemith; *Sweet Sixteenths*, Albright; *Var-  
iations on 'America'*, Ives.

**SARA JANE JOHNSON**, The Methodist  
Temple, Evansville, IN, May 19: The five  
couplets of the *Kyrie (Messe pour les Cou-  
vents)*, Couperin; *O Mensch, bewein dein'  
Sinde gross*, S. 622, Bach; *Praeludium in F-  
sharp Minor* BuxWV 146, Buxtehude; *Pré-  
lude, Danse (Hommage à Igor Stravinsky)*,  
Hakim; *Fairest Lord Jesus*, Peeters; *Morning  
has broken*, Schack; *In the Isles of the Sea*,  
Pinkham; *Lento, Finale: Allegro vivace  
(Symphony No. 7)*, Widor.

**ROSEANN PENNER KAUFMAN**, SU-  
SAN PANCIERA, and COLETTE RIPLEY,  
First Presbyterian Church, Hays, KS, April  
10: *Toccata and Fugue in F*, S. 540, Bach;  
*Organbook III*, Albright; *Prelude and Fugue  
in E-flat*, Bach; *Récit de tierce en taille*, de  
Grigny; *Andante cantabile, Finale (Sym-  
phony No. 4)*, Widor.

**MARILYN KEISER**, St. John's Cathedral,  
Jacksonville, FL, April 12: *Ranfare*, Cook;  
*Concerto in B-flat*, op. 4, no. 2, Handel; Two  
Fugues on BACH, op. 60, Schumann; *Pièce  
d'Orgue*, S. 572, Bach; *Fugue sur le thème  
du carillon des heures de la cathédrale de  
Soissons*, op. 12, Duruflé; *Middlebury*,  
Wood; *Land of Rest*, Powell; *Aurelia*, Al-  
brecht; *Rhapsody No. 1*, Howells; Hallelujah  
has been restored, Silence may be kept, The  
peace may be exchanged, The people re-  
spond—Amen! (*Rubrics*), Locklair.

**ROBERT BURNS KING**, Christ United  
Methodist Church, Greensboro, NC, May  
19: *Cantabile*, Franck; *Chorale and Vari-  
ations on 'Veni Creator'*, Duruflé; *Cantilene*,  
*Improvisation on the 'Te Deum'*, Tournemire.

**HANNES MEYER**, Methuen Memorial  
Hall, Methuen, MA, June 5: *Sonata all'E-  
pistola Nos. 11, 7, 3, 15, 13, 17* (arr. Meyer),  
*Ein Stück f-moll*, K. 594, *Pastorale in B  
Major* (op. post.), Mozart; *Chorale St. An-  
toni*, Haydn/Meyer; *Boléro*, Ravel/Meyer.

**JAMES MOESER**, First Congregational  
Church, Battle Creek, MI, April 28: *Toccata  
in C Major*, S. 564, *Sleepers wake*, S. 645,  
*He who will suffer God to guide him*, S. 647,  
*O stay with us, Lord Jesus Christ*, S. 649,  
Bach; *A minuit fut fait en Reveil, Mais on  
sans es allé Nau, Noël de Saintonge*, Dan-  
drieu; *Sonata IV in B-flat*, Mendelssohn;  
*Fantasy in F Minor*, K. 594, Mozart; *Sketch  
in C Minor*, *Canon in B Major*, *Sketch in D-  
flat*, Schumann; *Fantasy in F Minor*, K. 608,  
Mozart.

**MARILYN G. MULDER**, Fourth Pres-  
byterian Church, Chicago, IL, June 21:  
*Fugue in E-flat*, S. 552, Bach; *Antiphons II,  
III, V (Fifteen Pieces Founded on Antiphons*,

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op. 18), Dupré; *Choral No. 3 in A Minor*,  
Franck.

**THOMAS MURRAY**, Central Presby-  
terian Church, Hamilton, Ontario, April 28:  
*Fantasia and Fugue in G Minor*, S. 542,  
Bach; *Canon in B Major, Sketch in D-flat*,  
Schumann; *Harmonies du soir*, Karg-Elert;  
*Trumpet Tune in C Major*, Johnson; *Chan-  
son*, Barnes; *Toccata: Deo Gratias*, R.K.  
Biggs; *La fille aux cheveux de lin*, Debussy;  
Grand March (*Tannhauser*), Wagner; *Sonata  
in F Minor*, Mendelssohn.

**BRUCE NESWICK**, Methuen Memorial  
Hall, Methuen, MA, June 12: *Prelude and  
Fugue in E-flat*, S. 552, *Trio Sonata No. 5 in  
C Major*, S. 529, Bach; *Sonata in A Major*,  
op. 65/3, Mendelssohn; *Diptyque*, Messiaen;  
*Pneuma*, Albright; *Fugue, Chorale and Ep-  
ilogue (Six Pieces)*, Howells; *Toccata (Plym-  
outh Suite)*, Whitlock; *Improvisation*.

**KAREL PAUKERT**, with Leon Lazarev,  
violin, Museum of Art, Cleveland, OH,  
March 17: *Prelude and Fugue on BACH*,  
Liszt; *Deuxième fantaisie*, Alain; *Largo*, op.  
93, Reger; *Opus 231*, Krenek; *Dieu parmi  
nous*, Messiaen.

**RICHARD PEEK**, Mt. Olive Lutheran  
Church, Hickory, NC, May 26: *Toccata in G  
Major*, Sweelinck; *Echo ad manuale duplex  
forte et lene*, Scheidt; *Toccata and Fugue in  
F Major*, Buxtehude; *Ein feste Burg*, Pa-  
chibel; *Nun freut euch, Pièce d'Orgue*,  
Bach; *Adagio, allegro*, Mozart; *Benedictus*,  
Reger; *Partita on 'Fairest Lord Jesus'*, Peek;  
*Adagio, Toccata (Symphony V)*, Widor.

**JOAN RINGERWOLE**, St. Thomas  
Church, New York, NY, May 19: *Allegro  
(Symphonie VI)*, Widor; *Fantasy on Psalm 33,  
De Wolf*; *Präludium und Fuga c-moll*, op.  
37/1, Mendelssohn; *Scherzo*, Gigout; *Vari-  
ations de Concert*, Bonnet.

**NAOMI ROWLEY**, Schaller Memorial  
Chapel, Storm Lake, IA, April 7: *Dialogue*,  
Boyvin; *Christ lag in Todesbanden*, S. 718,  
Bach; *Sonatas nos. 6 and 8*, Valeri; *Subtilite  
des corps glorieux*, Messiaen; *Prelude and  
Fugue in C Minor*, op. 37/1, Mendelssohn;  
*Prelude and Fugue in D Minor*, op. 16/3, C.  
Schumann; *Variations on 'Breslau'*, Will-  
cocks; *Concerto in F Major*, Albinoni/Wal-  
ther; *Elevation on the Sanctus*, Benoit;  
*Grand Choeur Dialogue*, Gigout.

**CLAIR ROZIER**, St. John's Episcopal  
Church, Wilmington, NC, February 7: *Con-  
certo in A Minor*, Bach; *Dialogue sur les  
grands jeux, Chromhorne sur la Taille, Basse  
de Trompette*, Couperin; *Basse de Trompette*,  
*Scherzo, Jig for the Feet (Organbook III)*,  
Albright; *Sonata III*, Hindemith; *Passacaglia  
in C Minor*, S. 582, Bach; *Rhosymedre*,  
Vaughan Williams; *Litanies*, Alain.

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## PUBLICATIONS/ RECORDINGS

**Historic Organs of San Francisco** features 20 historic pipe organs in the San Francisco Bay area recorded in June, 1988 during the Organ Historical Society's National Convention, available as a two-cassette or two-compact disc set more than two hours long. Both formats include a 28-page booklet with histories and stoplists of organs heard. Twenty organists perform 31 works by 30 composers. Order cassettes or CD's from the OHS Catalog, Box 26811, Richmond, VA 23261 at \$22.95 plus \$1.50 shipping and handling.

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**Tracker Positiv: 44 note, 4' Gedeckt.** Built from a kit. Completely overhauled and refinished. \$2,995. Photo available. New kit cost \$6000-8000. David Brown, 8806 Vinewood, Dallas, TX 75228. 214/320-3186.

**2-manual, 23-rank Pels electro-pneumatic,** over 20 years old, with newer console, presently in two chambers. Best offer. Hope Reformed Church, 1014 North 6th Street, Sheboygan, WI 53081.

**2-manual Robert Morton player pipe organ.** 2-manual, 4-rank plus chimes, built in 1924. 32-note pedalboard. All parts except separate console and blower fit in 7x9x9 room. In working condition. Business being sold. Buyer to remove at own expense. Best offer. Holton & Son Mortuary, 614 Locust Ave., Long Beach, CA 90802. 213/436-9679.

**1984 Redman tracker; 2 manuals, 5 ranks, 7** stops. Fits under 8' ceiling. Ideal for residence, practice, studio, chapel. Pristine condition. \$38,000. 904/824-6541.

**1954 Wicks pipe organ. Two manuals, full** pedalboard, 8 ranks unified. Buyer to remove. Contact Bethany Lutheran Church, 110 West Austin St., Fredericksburg, TX 78624. 512/997-2069.

## PIPE ORGANS FOR SALE

**Mechanical action organ. 15 stops, 20 ranks,** 2-manual and pedal, std. couplers, with oak case. Excellent for small church. May be seen and played by arrangement. Reasonable offer or financial terms will be considered. REPLY BOX JL-1, THE DIAPASON.

**1906 Kimball, 3M, 20R; 10 new ranks and** solid-state console added by Gundling in 1978. \$10,000 or best offer. Available summer 1992. Information and specifications available from Trinity United Church of Christ, 32 W. Market St., York, PA 17401.

**1964 Fouser organ: 3 manuals, 45 ranks,** Stinkens pipework, full-length 32' Posaune, wooden resonators. Buyer to remove. \$35,000/offer. Chicago, IL. Call Jerry, business hours, 708/823-3164.

**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.

**Casavant, 3-ranks, contained in 4x8x9** finished case. Console not attached. Excellent. 313/471-1515.

**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.

**Two-manual, 15-rank Hillgreen-Lane, includ-**ing four reeds and 2-rank echo organ with separate blower. Professionally dismantled; in storage; delivery possible. \$9,750. Danhof & Sons, 222 SW 2nd St., Suite 201, Grand Prairie, TX 75051.

## PIPE ORGANS FOR SALE

**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.

**Beautiful Casavant pipe organ for small** church. \$11,887.00. 313/471-1515.

**Two-manual, 16-rank Wicks organ, 15 years** old, good condition. Includes casework for Great and Pedal, Swell box, and combination action. Presently in use. (Congregation moving to new larger building.) REPLY BOX SE-1, THE DIAPASON.

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## ELECTRONIC ORGANS FOR SALE

**Conn, 2 manuals, 32 pedals, Model 625-2, with** Conn pipes and Leslie speakers. 10-15 years old. Good condition. Best offer. Diane Jordan, 3144 Riviera Drive, Burlingame, CA 94010. 415/692-2219 (eves).

**Rodgers 2-manual Essex 640. Three years** old. Great for home, small church, or practice. Excellent condition. AGO specs. \$7,950. 206/820-2712.

**Baldwin 630, self-contained, AGO, mint con-** dition, \$2,700. Can arrange delivery. David, P.O. Box 130, Delmar, NY 12054. 518/439-3544.

**Baldwin Model 10-A "tube" organ. Grand** condition. Divided expression, couplers, combination action. Great for small church or student. Asking \$3,500. 615/383-0417.

**Viscount three-manual with 48 stops. In-** cludes two 32's and six-level memory. Details from P.O. Box 7351, N. Augusta, SC 29841.

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**Korg MT1200 Tuner. \$275 (list \$360). Hears** A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program calibration, temperament. Korg AT12 Tuner. \$155 (list \$225). Song of the Sea, 47 West St., Bar Harbor, ME 04609. 207/288-5653. Brochures.

**Used pipes and organ equipment, SASE, Lee** Organs, Box 2061, Knoxville, TN 37901

**Three-rank direct electric chest: 78" x 31 1/2",** 42, 61, 42 notes, never used - \$1200.00; 4' Spitzprincipal, 59 scale - \$450.00; 4' Harmonic Flute, 61 scale - \$400.00, 2 1/2 W.P.; out of business sale: tools, elect., leather, reed supplies, punches, etc. 609/641-9422.

**Skinner French Horn, new Cymbale mixture,** 32 Reisner drawknobs. SASE for list. Raymond Correll, 4685 Buhl Blvd., Uniontown, OH 44685.

## MISCELLANEOUS FOR SALE

**Hoyer Organ Co. has been disbanded due to** the death of the owner. A private sale will be held from 8 am to 5 pm on October 5 at the address below to dispose of organ parts and supplies. Send SASE for inventory. Karen Hoyer, 908 Lawrence Ave., Lawrence, KS 66049-3015. 913/842-3332.

**Four-stop pitman chest, mahogany, good** shape. 2' Harmonic Piccolo, fair. Set of Kilgen 3-manuals, good. Three sets 12-note lieblachs. One matching set Viol D'Orchestras, very good, theatre type, 10". One set Viol D'Orchestras, church style. One swell front 7'6" square, Casavant. One small tracker swell front 6' square. Contact Theodore Gilbert & Associates, 6 Ely Rd., Wilbraham, MA 01095. 413/596-9992 evenings.

**Deagan 20-note chime set, "complete."** \$1,000, or trade for any old 32-pedal Hammond organ. 615/383-0417.

**New Devtronix parts and tone generators,** two rebuilt Kilgen chests, 2 ranks each, \$200.00. Jim Turner, 125 W.S. B St., Gas City, IN 46933. 317/674-8024.

**Residence organ with toy counter; Wicks** console; Organ Supply console; some pipework; 61 and 73 note EP primaries. Write for list. Humpe Organ Co., RD #1, Box 297, Richmond, OH 43944. 614/765-4835.

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