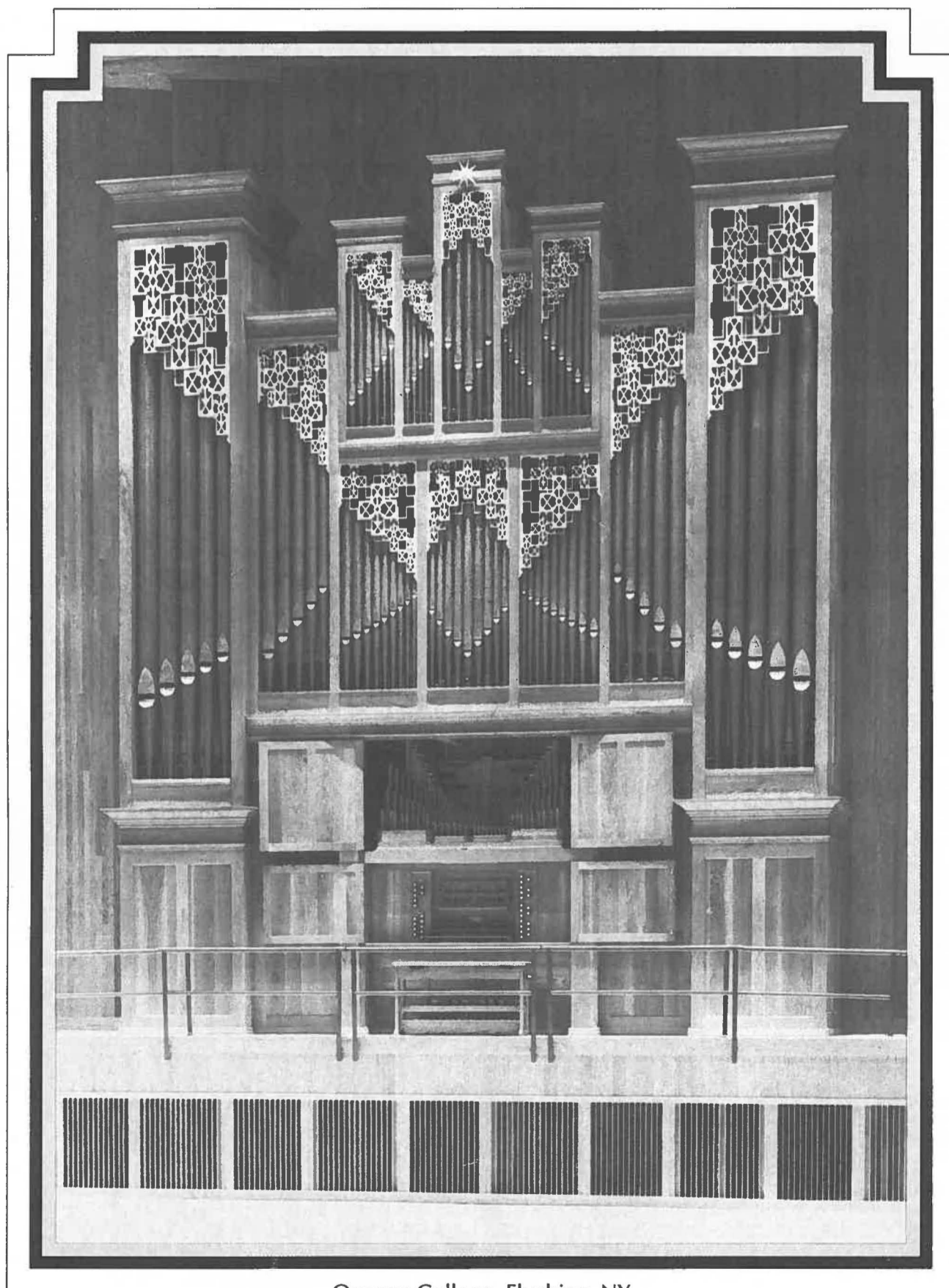


THE DIAPASON

AUGUST, 1992



Queens College, Flushing, NY
Specification on page 15

Organ Databases: A Global Activity

by Herbert L. Huestis

The world of computerized organ databases is indeed a small one. Numerous organizations are gathering historical and technical data from pipe organs of every stripe. The loss or destruction of old organs is a tragedy, and in this decade there has been a heightened awareness of the importance of studying these instruments while they are still with us. Keeping a library of data from organs built by the masters can assist modern artisans in making beautiful instruments of lasting quality and integrity.

There are a number of ongoing projects which have as their main goal the planning and assembly of organ databases. The information they are collecting ranges from descriptions of historical organs of every period to pipe making and scaling data. Some databases contain complete documentation of organs within a certain geographical area, while others keep comprehensive records such as worldwide discographies. There is no limit to the kind of information that may be collected.

A database is, pure and simple, a computerized version of the old shoe box full of file cards—the advantage of the computer is that you can organize a room full of shoe boxes full of file cards! The tough part is that before a computerized data base can be assembled, you have to decide exactly what kind of information it is going to contain and work out a "structure" which comprises all the cubbyholes you are going to make for the information on those file cards.

Getting a database off the ground involves several achievements. The first is managing to come up with the structure, or format. The second is making that format accessible to others, so that you do not have to do all the work. And the third is the most formidable of all—someone has to gather the data and enter it into the database. Getting these kinds of problems solved calls for a great deal of creativity, ingenuity and dedication. But these are qualities that have been associated with fine organbuilding for a long time.

In a series of articles, we will follow the work of several organizations which have set these imposing goals for themselves. Briefly, we will present a description of The International Organ Foundation, in Madrid, Spain; The British Institute of Organ Studies (BIOS) in Cambridge, England; The American Organ Academy in San Francisco, CA; The Organ Historical Trust of Australia; and the Organ Historical Society in Richmond, VA. Each of these organizations has gone about its work in an entirely different way. From the purely technical aspects of computerization, they have followed different methods, yet each hopes to achieve enough compatibility to be able to swap data with the others.

In England, The British Institute of Organ Studies maintains an Organs Register which may eventually document some 40,000 organs, and an archive of organbuilding and pipe scaling data. I have been corresponding with Dr. Michael Sayers and Dr. Christopher Kent, both at Cambridge University, where several graduate students are pursuing coursework in Organ Historiography. Their database material is unique in that it may be entered in any word processor format, then later changed to Oracle database files.

Another effort is just beginning, undertaken by The American Organ Academy in San Francisco, CA. They are working in conjunction with The Westfield Center to document the work of artisan organbuilders in the United States.

The work of the Organ Historical Society is well known. Under the direction of William Van Pelt, they have

maintained a listing of extant organs in the United States. They pioneered the study of indigenous American organs and raised the consciousness of organists to the sturdy and long-lasting values of those organs.

The Organ Historical Trust of Australia was founded in 1977 to foster the preservation of historic organs in that country. They have sought government support for the restoration of old organs and are currently producing a *Gazetteer of Pipe Organs in Australia*, which is an extant organs list. The OHTA promotes research and employs staff to provide technical documentation of the nearly 300 organs in Australia and New Zealand. Instruments thus documented are protected by organizations such as the Heritage Council of New South Wales and the National Trust of Australia.

In Canada, various extant organ lists have been assembled or are in progress. Two examples include a listing of the pipe organs in British Columbia, by Christopher Dalton, and a project currently underway to catalog organs in Manitoba, by Dr. James Hartman of the University of Manitoba. There are many historic organs which have been documented throughout Canada, and of course, the Casavant Freres opus list comprises a very large percentage of Canadian pipe organs.

In this issue, we will present a description of goals of The International Organ Foundation in Madrid, Spain. There, Peter Rodwell is assembling a database that is very easy to use and works in an IBM-PC *Windows* environment. It features complete descriptions of organs, including the most important aspects of discography and stop descriptions. In subsequent issues, we will present these database projects in some detail from various angles—the perception of the organ enthusiast, the organ-builder, and last, but not least, the computer specialist.

The International Organ Foundation by Peter Rodwell

The International Organ Foundation (IOF) is a not-for-profit organization dedicated to building a global database of information related to pipe organs of all types. The idea for the IOF arose from a project to make digital recordings of historic pipe organs, especially those whose continued existence was threatened by lack of interest or restoration funds. This would have allowed the creation of an audio database which could be used as a reference by organ restorers as well as serving as a record of sounds which might never be heard again. The IOF plans to create the following series of archives:

- An **instruments catalog**, containing details of organs, past and present. The information required for each instrument includes full stop list, compass and temperament, construction details, name of builder, restoration/alteration history, and known association with famous composers or organists, etc. The information is to be as detailed as possible.

- A **technical database**, comprising modern and historic methods of construction, pipe design and scaling, stop descriptions, etc.

- A **directory of organ builders**, including biographies of individuals and companies past and present, a list of their instruments, and also restorers, voicers and pipe makers.

- A **composers' directory**, containing biographies of composers of organ music, past and present.

- A **library database**, including not only books and sheet music but also recordings, including digitalized

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recordings.

All of this information may be stored in computerized databases, with comprehensive cross-referencing. For instance, an entry in the instruments catalog will include cross-references to the technical database and builders' directory, books and recordings.

Once these databases have reached useful proportions, the IOF will make them available to any interested persons—organbuilders, organists, students, universities, etc. The plan is to make the databases, or extracts from them, available on CD-ROM, as well as to handle queries by conventional mail and more modern media (fax, electronic mail, a dial-up bulletin board).

Future activities could include a technical consultation section for organ builders and restorers, a publications section to reprint rare or unobtainable books and music, and travelling scholarships for student organists. The most ambitious (and therefore most long-term) plan is to have our own center, which would include a teaching facility for both organists and organ builders, with a concert hall containing several instruments of different types. Given the historical and geographic spread of the subject-matter, the IOF is a very ambitious project indeed and, obviously, will require considerable funding.

The IOF is based in Madrid, Spain. This is a good place to begin because the organ in Spain is in a particularly sorry state: many old instruments are simply abandoned through lack of interest or funds; older churches frequently buy an electronic organ rather than restore their pipe organ.

Our plan is two-fold:

1. The IOF will continue its fund-raising activities within Spain, partly because the situation of the Spanish organ seems most urgent and partly because if successful, this will act as a 'launchpad' to allow fund-raising at an international level.

2. The work of building the archives will continue at a slow pace until there is adequate funding to speed it up. The nucleus of the computer system (hardware and software) is already in place, but requires expansion. At the current rate of progress, it will take some time for the archives to reach useful sizes.

Potential donors are encouraged to write for a detailed business plan. Organists may send the specifications of the instruments they play; organ-builders may send specifications and descriptive information, together with a history of the company. We welcome information of all sorts, from composers, organists, builders, voicers, restorers, etc. Contact the IOF at Fundadores 4, Majadahonda, 28220 Madrid, Spain (air-mail only—surface mail takes forever); tel 011 341 638 0568; fax 011 341 634 2639; or by CompuServe on 100023.2476; or Internet: 100023.2476@compuserve.com (this last is the preferred method for sending us information since we don't have to re-type it!).

Peter Rodwell, the founder of the IOF, has been interested in the organ since his teenage years. His background in the information industry, firstly as a journalist and then in the computer software business, is now combining with this interest in the creation of the IOF. Age 41, he lives in Madrid, Spain.

Appointments



John Ditto

John Ditto, associate professor of music at the University of Missouri (Kansas City) Conservatory of Music, has received a permanent appointment as chair of the keyboard division. His duties include the administration of the piano, class piano, organ, harpsichord, accordion and accompanying departments which comprise 17 faculty members and several teaching assistants. The conservatory, with 500 students, offers both undergraduate and graduate degrees in performance, music history, theory, music education and music therapy.

John Ditto has been on the conservatory faculty for 10 years. Prior to that he was on the faculty at Central Methodist College, Fayette, MO. He is currently music director of St. Paul's Episcopal Church, Kansas City, and concertizes under the Phyllis Stringham Concert Management.



Kei Koito

Kei Koito has been named professor of organ at the Conservatoire de Musique in Lausanne, Switzerland, where she will conduct masterclasses to advanced students. The facilities include three recently constructed organs in various historical styles in addition to several instruments in the city itself which are available for teaching purposes. Born into a family of artists in Japan, Miss Koito attended Tokyo University where she received First Prize for organ and Geneva Conservatory where she received First Prize with Distinction. Her teachers have included M. Akimoto, Pierre Segond, Milan Slechta, Luigi Fernando Tagliavini, Xavier Darasse, Anton Heiller, and Rheinhard Goebel. She records on the Harmonic label which has recently issued a double-CD of Bach organ works, the first in a series which will include the complete organ works of Bach. Miss Koito has given the premiere performances of over 70 works, more than half of which were dedicated to her. She is also active as a composer of instrumental works, choral music, and pieces for chamber ensemble. She is under the

management of Phillip Truckenbrod Concert Artists, Hartford, CT.

Thomas Neenan has been appointed lecturer in music history and music theory at California Institute of Technology, Pasadena. He succeeds David Britton who retired in 1991. Neenan continues as director of music at the Parish of St. Matthew, Pacific Palisades, and conductor of The Chamber Orchestra at St. Matthew's, a 25-member ensemble he founded six years ago as part of the parish musical outreach program.

Here & There



Kirsten Falc

The Chicago Club of Women Organists has announced the winners of its 41st annual **Gruenstein Memorial Competition**. **Kirsten Falc** was named first place winner of the contest, the finals of which were held in Chicago on May 2. Four finalists were chosen from tapes submitted. Miss Falc received a BA in organ performance from Luther College, Decorah, IA, in 1991, studying with William Kuhlman. She is currently working on the MMus in organ at the University of Illinois, Champaign-Urbana, with Michael Farris.

Second place winner was **Mihyang Choi**, a native of Korea. She received the BMus in piano in 1989 at Keimyung University, and then moved to Chicago, studying piano with Ludmilar Lazarr, and organ with David Schrader at Roosevelt University. Other finalists include Roseann Penner Kaufman, of Roeland Park, KS, a doctoral candidate at the University of Kansas, studying with **James Higdon** (her other teachers have included Michael Bauer, Delores Bruch, Delbert Disselhorst, and Shirley King); and Catherine York-Norris, of Ithaca, NY, a student of Gerald Wolfe of Ithaca, having studied piano with Steven Drury at New England Conservatory of Music.

Judges for the finals included Norma Aamodt-Nelson, Roy Kehl, and Roger Stanley.



Thomas R. Clark

Thomas R. Clark, clinical and police psychologist, will play a concert at Washington National Cathedral on August 16. In addition to celebrating the American Psychological Association's Centennial National Convention (August 14-18) in Washington, DC (where Dr. Clark will speak that morning), the

concert is officially dedicated to police officers throughout the U.S. Along with works of Bach, Buxtehude, Dupré and Mulet, Clark will play his own fantasia on themes from Lloyd-Webber's musical, *Phantom of the Opera*. Dr. Clark is organist of Grace Chapel Evangelical Presbyterian Church, Farmington Hills, MI.

Larry D. Furr has been awarded a Fulbright Scholarship to study abroad. He is the 13th student of Texas Christian University Professor Emmet Smith to be awarded the grant. Furr, who earned the MMus in organ at TCU in 1989, will go to Spain in September to study harpsichord and conduct research with Genoveva Galvez at the Royal Conservatory of Madrid. A native of Fort Worth, Furr earned the BMus in organ at the University of Texas at Arlington in 1987, as a student of Linton Powell. He was selected to perform in the interpretation section of the 1988 Grand Prix de Chartres. Furr is currently organist at First Christian Church in Arlington, and is studying at UTA toward a Ph.D. in humanities with emphasis in music and art history.



James Higdon

During May and June, **James Higdon** played recitals at La Madeleine (Paris), at the Frederick Chopin Academy in Warsaw, and at organ festivals in Poland and Czechoslovakia. In addition he gave three days of masterclasses to organ students at the Frederick Chopin Academy and other conservatories in Eastern Europe, along with a lecture/demonstration on American organ music. Dr. Higdon continues to be available for recitals, masterclasses and workshops, represented by Phyllis Stringham Concert Management.

William Mathias' new anthem, *Come, Holy Ghost*, received its premiere on June 14 at **Trinity Episcopal Church**, Toledo, OH. The anthem for mixed choir, three trumpets, timpani and organ was commissioned for the 150th anniversary of the parish. The Canterbury Choir and members of the Toledo Symphony Orchestra were led by **James R. Metzler**, organist and choirmaster of the parish. The service also included Mathias' *Magnificat and Nunc Dimittis* (1971). For information on the anthem, contact Oxford University Music Department, 800/334-4249, ext 7169.



Judson Maynard

Judson Maynard, A.A.G.O., has retired from full-time teaching at Texas Tech University in Lubbock, TX. Dr.

Maynard has taught for 41 years, the last 31 at Texas Tech. For the present he plans to continue teaching organ at Texas Tech on a one-third time basis. He is also organist at First Presbyterian Church in Lubbock. Other plans include continued concertizing on the organ and carillon as well as in organ-and-guitar duo recitals with his daughter, Polly Maynard, classical guitarist.



Frederick Swann

Frederick Swann will perform the Summer Restoration Fund Recital at the **Methuen Memorial Music Hall** on August 30 at 3 pm. Tickets (\$10 adults, \$3 children under 12) may be purchased from Edward J. Sampson, President, Methuen Memorial Music Hall, 38 Chestnut Court, North Andover, MA 01845-5320; 508/686-2323. The program will include Bach, *Fantasia and Fugue in C Minor*; Preston, *The Christmas Light*; Franck, *Fantasia in A*; Parry, *Fantasia and Fugue*; Alain, *Deuxieme Fantaisie*; Hebble, *Stained Glass*; and Vierne, *Carillon de Westminster*. The Methuen "Great Organ" was built in 1863 in Germany for the Boston Music Hall: five divisions, 84 stops, 115 ranks, 6,027 pipes.



Samuel John Swartz

Samuel John Swartz has recently been honored by two composers. William Toutant, composer on the faculty at California State University, Northridge, has dedicated his latest work, *Agincourt Variations*, to Dr. Swartz. Hampson Sisler dedicated a movement from his latest suite entitled *All Saints, All Hallows*. Paul Siffer and Rayner Brown have previously dedicated compositions to Swartz, who has recently been appointed full-time university organist at Redlands University. He continues as organ instructor at California State University, Northridge. Swartz is on the roster of Artist Recitals Concert Promotional Service.

On September 2, at 8:15 pm, the **C.B. Fisk** pipe organ will be dedicated in the **Morton H. Meyerson Symphony Center**, Dallas, TX. Rising the full height of the concert chamber, the Herman W. and Amelia H. Lay Family Concert Organ is the visual focal point of the Eugene McDermott Concert Hall. This black-tie gala event will complete the Fortnight multi-performance opening celebration of the Meyerson Symphony Center which began in September, 1989.

The dedication concert of the Fisk organ will include Eduardo Mata, Music Director and Conductor, the Dallas Symphony, and guest organist **Michael Murray**. The program will include Strauss, *Festival Prelude*; Poulenc, *Or-*

gan Concerto; and Saint-Saëns, *Symphony No. 3* "Organ Symphony."

Originally conceived by Charles Fisk, the 4,535-pipe instrument has six divisions: La Resonance, Great, Positive, Swell, Pedal and Tuba, controlled by a four-manual console. One of the largest mechanical-action organs ever installed in a symphony hall, the organ was made possible by a generous gift from the Herman W. Lay family. For information: 214/871-4000; 2301 Flora, Suite 300, Dallas, TX 75201-2497.

The Organ Historical Trust of Australia will sponsor its 15th annual conference September 26-29. Entitled "A Transplanted Tradition: Historical Organs of Tasmania," the conference will center in Launceston and Hobart, and will feature organs by Bishop, Anderson, Walker, Joscelyn and Bevington, including the earliest church organ sent to Australia and Australia's oldest concert organ (1859) at The Albert Hall, Launceston. For information: OHTA Conference, P.O. Box 200, Camberwell, Vic 3124; phone (03) 882 5978.

The City of Paris is organizing an exhibition on the "Organs of Paris" to be held October 6-November 15. The exhibit draws attention to the effort by the city to restore and maintain existing organs as well as build new instruments where necessary. Planning for the exhibit began four years ago by Lynne Davis and her husband, Pierre Firmin-Didot, founder of the Chartres International Organ Competition. The exhibition will take place at the Mairie of the 6th Arrondissement and feature engravings, manuscripts, photographs, original organ plans (including St. Sulpice), maps, and technical descriptions.

Publications in various media are planned in connection with the event including a book about the organ, its history, technical and aesthetic evolution, and an inventory of instruments in Paris. Also planned are a short film on organ building and a recording of 20 Parisian organs. The recording, on the Erato label, will feature about 10 minutes of each instrument on a 3-disc set available this fall. The recordings are being coordinated by Lynne Davis.

Finally, a series of four concerts organized by the Festival d'Art Sacré for the exhibit will take place on October 6 (Daniel Roth at St. Sulpice), October 13 (Jean Guillou at St. Eustache), October 20 (Yves Castagnet at Notre-Dame du Travail), and October 27 (Lynne Davis at St. Germain-des-Près). For further information, contact Lynne Davis, 75 rue de Grenelle, 75007 Paris.

The International Gaudeamus Interpreters Competition 1993 will take place in Rotterdam March 1-7. Organized by Gaudeamus in cooperation with the Rotterdam Arts Council and the Rotterdam Conservatory, the competition is open to all instrumental and vocal soloists and ensembles up to nine performers. A jury consisting of six internationally known musicians will judge the performances, a.o. James Wood and Ian Williams. The competition is open to musicians up to 35 years of age.

A program should be entered including at least six compositions with a total duration of not less than 60 minutes. All compositions must have been composed after 1940; at least two of the composi-

tions must have been written after 1970; at least two of the compositions must have been written by a Dutch composer.

Programs should be submitted before October 1, 1992. For information: Gaudeamus Foundation, Swammerdamstraat 38, 1091 RV Amsterdam, Netherlands; tel: +31-20-6947349; fax: +31-20-6947258.

The American Musical Instrument Society (AMIS) will hold its 22nd annual national meeting in Nashville, TN, May 12-16, 1993. Paper abstracts and other program proposals should be sent by October 1, 1992, to the program chairperson, Dr. Robert E. Eliason, R.R. 3, Box 466, Lyme Center, NH 03768.

The Reuter Organ Co. of Lawrence, KS, celebrated its 75th anniversary on July 19, with an organ concert and open house at its Lawrence headquarters. The program was performed by Reuter employees on a new 2,500-pipe Reuter organ built for Centenary United Methodist Church in Lexington, KY.

Since its founding in 1917, Reuter has sold organs to institutions all over the U.S., including the Moody Church in Chicago, The Citadel in South Carolina, Boys Town in Nebraska, Auburn University in Alabama, the University of Michigan, the mission at San Juan Capistrano, and a small choral organ in the National Cathedral in Washington, DC.

First United Methodist Church, Sioux Falls, SD, sponsored its second year of Summer Noontime Organ Recitals on Wednesdays, June 17-August 5. Recitalists included Marilyn Schempp, Rev. Richard F. Collman, Mildred K. Huggins, Jack and Marilyn Mohlenhoff, Darline Bill, Carol Arndt, Douglas Chapman, and Randy Bourne. The summer of 1991 featured six recitalists. The organ is by John F. Nordlie, Sioux Falls, SD, 1990, 41 stops, 53 ranks, 2,619 pipes, and was dedicated by Michael Farris. Peter Sykes of Cambridge, MA has recorded a CD on the organ to be released on the Titanic label.

Trinity Episcopal Church, Santa Barbara, CA, held a Pentecost Concert and Evensong on June 7. Participants included the Santa Barbara Boys Choir, the Choir of Our Lady of Sorrows Roman Catholic Church, and the Choir of Trinity Episcopal Church; choirmasters Grey Brothers and Robert A. Helman; pianist Jeanne Sangster; soloists Heather Meyer, Lou Ann Kohlman, Reginald L. Harvey, and Grey Brothers; and organists Alessandra H.T. Ward, Kevin Rose, and David A. Gell. Music included works by Tallis, Farrant, Bach, Scarlatti, Allisten, Mendelssohn, Mathias, Tomkins, Gell, Gibbons, Stanford, Hurd, and Vierne.

The Grace Cathedral Choir of Men and Boys (San Francisco) presented its annual Spring Concert on May 31, under the direction of John Fenstermaker, organist and choirmaster. The program included Stravinsky's *Mass* (1948) and Howells' *Washington Te Deum*.

On June 25 Grace Cathedral hosted a special performance of Rossini's *Petite Messe Solennelle* as part of the city-wide "A Celebration of Rossini" Festi-

val. Ian Richardson conducted the San Francisco Opera Orchestra, soloists from the Opera Center, the Opera Chorus, and the Men of the Cathedral Choir.

The 14th annual Winnipeg Bach Festival took place May 25-29. Illustrated lecture No. I, held at the University of Winnipeg Chapel on May 25, featured Bach's compositions for wind instruments, with Eric Lussier and William Bonness. Concert I took place at Crescent Ft. Rouge Church on May 26, "Music for Oboe d'amore and strings," with the MusikBarock Ensemble; lecture No. II, "The Great Leipzig Organ Preludes," with Dietrich Bartel; Concert No. II, at St. John's Cathedral, *Ascension Day Oratorio*, with the Winnipeg Baroque and MusikBarock Ensembles; Concert No. III, at First Presbyterian Church, "The Great Leipzig Organ Preludes," played by Dietrich Bartel, Lottie Ens-Braun, Mary Wedgewood, Wes Elias, Barry Anderson, and Jenny Morrison.

St. Peter's Episcopal Church, Morristown, NJ, was the site of the 1992 Three Choirs Festival, May 1-3, combining the choirs of men and boys of St. Peter's Church, Morristown, NJ; Christ Church, Greenwich, CT; and St. Peter's Church, Philadelphia, PA. Guest conductor was Malcolm Archer, a native of England, and currently professor of music at Clifton College. Organist was Peter Conte, organist and choirmaster of St. Clement's, Philadelphia, and court organist of Wanamaker's Department Store, Philadelphia. Repertoire included works of Stainer, Ireland (*Greater Love*), Britten (*Festival Te Deum*), Fauré (*Requiem*), Poulenc (*Concerto for Organ and Orchestra*), played by Richard Morgan, and Archer (*Great Lord of Life*, composed for the festival and given its premiere). Next year's festival will be held at St. Peter's Church in Philadelphia during the first weekend in May, with Gerre Hancock as guest conductor.

St. Andrew's Presbyterian Church, Beaumont, TX, has completed its 1991-92 concert, vesper and composer series, under the direction of Gordon Betenbaugh, organist and choirmaster. The fall series began October 20 with music of Haydn: *Missa Brevis St. Joannis de Deo* and *Piano Trio No. VII in G*. A triple harpsichord concert at the Art Museum of Southeast Texas followed on October 27, with Barbara Betenbaugh, Annette Smith and Brad Hester performing Bach's *Concerto in D Minor*, S. 1063. Composer Sundays continued on April 5 with excerpts from the Mozart *Requiem*, the *Piano Fantasy in D Minor*, K. 397, the 4-hand *Organ Fugue in G Minor*, K. 401, and the *Fantasy in F Minor*, K. 594. On Maundy Thursday, the Menotti *Mass for the Contemporary English Liturgy* was sung, with Holy Week anthems by Ireland, Grimm, Leighton and Bach. The season concluded with Handel's *Coronation Anthem No. 4* and Mozart's *Veni Sancte Spiritus*.

Theodore Presser Company and Coronet Press have published new Christmas music for handbells. *Lullaby* (Presser 114-40617, \$2.00) is Gregory M. Pysh's arrangement of the Czech carol "Hajej, nynej," for 16 to 18 bells in 2 to 3 octaves. Kevin McChesney's

Sleigh Ride (Presser 114-40611, \$2.50) is an arrangement of the "Troika" from Prokofiev's *Lt. Kije*. Optional sleigh bells may be added to this arrangement for 34 to 56 handbells in 3 to 5 octaves. Coronet Press has added *Rocking Carol* to its Robert Ivey Handbell Series (494-42100, \$1.95), a simple arrangement by Timothy Waugh for 3 octaves, 22 bells.

Lullaby, *Sleigh Ride*, and *Rocking Carol* are available from music dealers. A free catalog listing additional music for handbells is available from the Sales Dept. of Theodore Presser Co., Bryn Mawr, PA 19010.

The Organ Literature Foundation has announced the re-release of *Organs I Have Met*, The Autobiography of Edwin H. Lemare (1866-1934). The original book was published in 1956 in Los Angeles, CA. The chapters include such headings as Organ Blowers; Moonlight and Roses; San Francisco and other Experiences; The Gift of Improvising; Some Advice to Serious Students; Reminiscences; The Penalty of Fame; and others; ix, 128 pp., 16 photos plus 5-page Appendix; paperback, 6 x 9. \$25 (\$3 postage per order USA; \$10 Canada and foreign) from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

Volume One of a 40-volume series, *Monuments of Russian Sacred Music*, has been published by Musica Russica of Madison, CT. The first volume is a broad sampling of Russian sacred music. It contains 79 works by 40 composers including Bortniansky, Glinka, Rachmaninoff, Cui, and Balakirev. The original Church Slavonic texts are rendered in Cyrillic and Latin-alphabet transliterations. Also offered are historical and performance notes, and an English translation of the text for singers and choral directors. Biographical sketches of the composers and a glossary of liturgical and historical terms are included. The foreword is by Dmitry Likhachev of the Russian Academy of Sciences.

Monuments grew out of the 1988 celebration of the Millennium of Christianity in Russia commemorating St. Vladimir, Grand Prince of Kiev, who embraced Christianity in 988 A.D. When completed, the series will include more than 1,100 selections on some 5,500 pages. Paper is acid-free, and the binding specially sewn so that the 832-page book will lie flat on a music stand. \$129 from Musica Russica, Inc., 27 Willow Lane, Madison, CT 06443; 203/421-3132.

Randall M. Egan, Publisher of Music, Ltd., in Minneapolis, has announced the re-publication of *Roulade for Organ* by American composer Seth Bingham (1882-1972). First published in 1920, *Roulade* has earned a wide reputation. It is available from the publisher at Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

GIA Publications, Inc. has announced the release of *Manual on Hymn Playing: A Handbook for Organists* by David Heller. The 159-page manual includes four chapters (basic information, hymn tunes for general study, other matters of performance, and anthology of historical styles), an appendix, bibliography, and index of hymn tunes. G-3642, \$17.95, GIA Publications, 7404 S. Mason, Chicago, IL 60638; 708/496-3800.

Novello & Co., Ltd. has announced the release of *Veni Creator Spiritus* and *Veni Redemptor* by Kenneth Leighton (Cat. No. 01 0233). *Veni Creator Spiritus—Prelude* was first performed by Andrew Armstrong at Dunfermline Abbey on 21 June 1987. *Veni Redemptor—A Celebration* was commissioned by the North Wales Music Festival and first performed by John Scott at St. Asaph's Cathedral on 26 September 1985. \$19.00 from Theodore Presser Co., Presser Place, Bryn Mawr, PA 19010; 215/525-3636.



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Redlands Organ Festival January 20-22, 1992

The sixth annual Redlands Organ Festival offered an excellent selection of clinicians. Samuel John Swartz, Professor of Organ and University Organist at the University of Redlands, and founder and coordinator of the Festival, gave the opening address entitled "The Grand Gesture—Romanticism in Music." He looked briefly at the trends which brought civilization into the 19th century, and which finally brought music, and in particular organ music, to romanticism, stating that the Grand Gesture of the development of the new large romantic organs demanded the Grand Gesture of the composition of romantic music to be played on such instruments. He concluded that "perhaps a newer 20th-century gesture that rises from this very civilization would be worth investigating."

Dr. Swartz's recital, "Virtuoso Character Pieces," featured *Sur le Rhin* by Vierne, *In Memoriam regis* by Jongen, *Improvisation over "Naeh, mein Gott, zu dir!"* by Karg-Elert, *Etude Symphonique* by Bossi, *Fanfare and Gothic March* by Weitz, *St. Francis Walks on the Waters* (arr. Saint-Martin) and *Angelus* by Liszt, and *Toccata di Concerto* by Lemare.

David McVey, proprietor of Gryphon Recordings, presented a lecture on "Organ Virtuosi in Recording." He suggested the following reasons for studying old recordings: to hear a performing style which is not currently popular; to hear current performers at an earlier stage in their careers; and to hear old instruments no longer existing, no longer playable, or which have been significantly altered. We heard examples played by Widor, Vierne, Tournemire, Dupré, Bonnet, Biggs, Mason, Noehren, Fox and Crozier, playing organs built by Cavaillé-Coll, Willis, Gonzales, Aeolian-Skinner, and Johnson-Schlicker, in various locations.

Robert Parkins, University Organist and Associate Professor at Duke University, lectured on German Romantic Organs. He began with characteristics which already existed at the end of the 18th century, such as undulating stops and divisions under expression. He traced various developments in color and registration gadgetry, providing slides and tape recordings of German organs representing these developments.

Dr. Parkins' recital featured German Romantic music: *Prelude and Fugue in A minor* and *O Welt, ich muss dich lassen* of Brahms; *Studies (Canons) in C Major and A minor* by Schumann, "Scherzoso" (from Sonata No. 8) by Rheinberger, *Fugue in F minor* (1844 version) and *Sonata in F minor* by Mendelssohn, "Andante religioso" and "Adagio" (Consolation in D flat) by Liszt, *Fantasy on the Chorale "Halleluja! Gott zu loben"* by Reger, and Music from *Elektra* by Strauss, arr. by Parkins.

Thierry Mechler, titular organist at the Cathedral Primatiale St. Jean in Lyon, France, spoke on the interpretation of the music of Franz Liszt. He stated that it is important to determine, through analysis, what the composer has to say. Also, one needs to know the composer's instrument in order to understand the color requirements for performance.

Mr. Mechler performed a program of Liszt's organ music: *Fantasia and Fugue on Ad nos, ad salutarem undam*, Symphonic Poem *Orpheus*, and the *Prelude and Fugue on the name B.A.C.H.* He concluded with his improvisation on the name "Franz LISZT."

Barbara Harbach, Professor of Music at Washington State University, gave a lecture/recital featuring organ music by women composers. She traced the opportunities for women in music from ancient Greece through the dark ages when women were forbidden to sing in church, through the 18th century when

women were supposed to give up composition and performance upon marriage, through the early 19th century when women were restricted to performance and teaching, to the Romantic era when women composers were prolific and successful. She played examples by many women composers, including works by Fanny Hensel-Mendelssohn, Clara Schumann, Jeanne Demessieux and Emma Lou Diemer.

Dr. Harbach's recital featured contemporary American organ music: *On an Ancient Alleluia* by Bitgood; the world premiere performance of *Ordinary Pieces—a Concert Organ Mass* by Don Freund; *Wind Songs* by Adler; *Sonnet* by Mary Jeanne van Appledorn; and *Rubrics* by Locklair.

Michael Gailit, of the faculty of the Academy of Music in Vienna, gave a retrospective on the life of Julius

Reubke, looking particularly at the influence of Franz Liszt on Reubke's music. He also looked closely at the form and content of Reubke's compositions, with special emphasis on the piano and organ sonatas.

Gailit's recital, which closed the festival, featured all of the music of Julius Reubke: *Mazurka in E Major*, *Scherzo in D minor*, and *Sonata in B-flat minor* for the piano; and *Trio in E flat Major* and *Sonata in C minor (The 94th Psalm)* for the organ.

The Festival also featured a student recital, with a scholarship presented to the outstanding performer by the Reuter Organ Company and the University of Redlands Department of Music, and master classes taught by Mr. McVey and Dr. Swartz.

The Redlands Organ Festival has earned a reputation of excellence. The programs are consistently entertaining and enlightening. Dr. Samuel John Swartz and the University of Redlands are to be commended for presenting this fine series.

—Mary Eckner

Carillon News by Brian Swager



Cornell Chimesmasters from the mid-1980s chose to pose among the bells for the 1986 university yearbook, *The Cornellian*.

Profile: Cornell University Chimes

The most prominent visual symbol of the Cornell University campus is the 172½-foot McGraw Tower, which houses the university's oldest musical

well To Pedal

Klarine 4

Trompete 8

Rohr halmei 4

Oboe 8

Fagott 16

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Flachflöte 2

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Spitz principal 4

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Gedackt flöte 8

Salicional

ctave bass 8

Voix Celeste 8

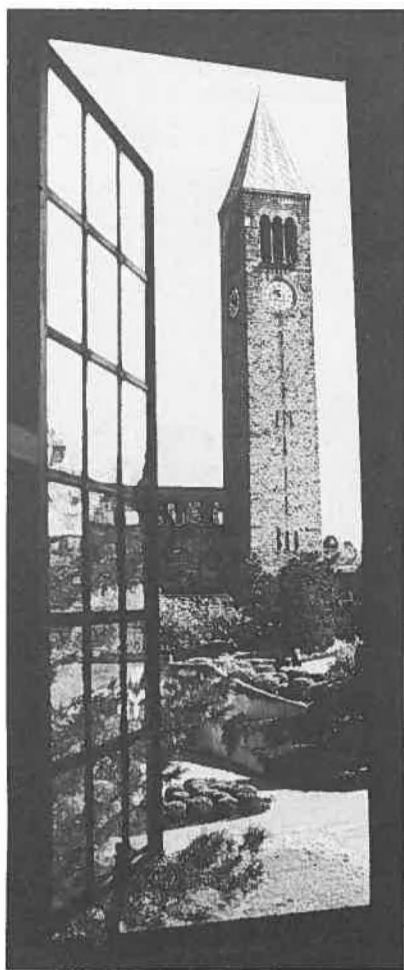
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McGraw Tower as seen from the nearby student union building

tradition—a tradition that has been learned and passed on by students for 124 years: the Cornell Chimes.

The original set of nine bells was cast by the Meneely Bell Foundry of Water-vliet, NY, in 1868, and was delivered to Cornell in time to be played at the University's opening ceremonies. Numerous additions and recastings have ensued, and the present instrument boasts nineteen bells spanning nearly two octaves, with a total weight of 21,766 lbs. Its bourdon sounds C below middle C and weighs 4830 lbs. The compass is C-D-E-F-F#-G-A^b-A-B^b-B-C-C#-D-E^b-E-F-F#-G-A. The E^b and high A bells were made by the Paccard Bell Foundry, and the remainder were cast by the Meneely firm. The current chimestand, built by Cornell University personnel, is something of a hybrid. All the bells can be played by hand levers or pedals save the high G (lever only) and high A (pedal only.) The lever and pedal drop on the console is much shorter than on traditional chime-stands—just shy of three inches compared with a more traditional drop of 12 to 18 inches.

An annual competition is held to select chimesmasters. Aspiring students are auditioned by the head chimesmaster after four weeks of preparation. The final two stages of the process comprise six weeks of live concerts, and the competitors are ultimately judged by all the chimesmasters. There is no quota for new players—acceptance is on merit only. In 1990, only one new chimer was chosen; four in 1991. About 25 began the process this February.

None of the nine current chimesmasters are music majors. During the school term they play 25-minute weekday concerts at 7:45 am, 1:10 pm, and 6:00 pm. Concerts on Saturdays are at 9:55 am, 1:10 pm, and 6:00 pm; Sundays at 10:45 am, noon, and 6:00 pm. Visitors are invited to climb the 161 steps to watch the daily concerts and to enjoy the view. The Chimes Museum in the tower displays historical information, period photographs, and memorabilia about the chime and the tower. A comprehensive history of the tower and chime, *The Cornell Chimes* (1991) by Ed McKeown is available (\$18.95 + S&H) from The Chimes Office, 311 Day Hall, Ithaca, NY 14853.



Jennifer Turney, a graduate student in computer science and former head chimesmaster, at the Cornell Chimes playing console



The Cornell Chimes playing console



McGraw Tower and adjacent Uris Library at night

[Editor's note: Although the correct designation for a cast bell instrument of less than two octaves or 23 bells is "chime," and for one who plays, "chimesmaster," Cornell University continues a longstanding tradition in its designations of the "Cornell Chimes" and "chimesmasters."]

Items for "Carillon News" should be sent to Brian Swager, School of Music, Indiana University, Bloomington, IN 47405.

Music for Voices and Organ

by James McCray

The choral music of Felix Mendelssohn

*If the composer's tone is grave,
He puts us all to sleep;
If the composer's tone is gay,
He isn't one bit deep.*

*No matter how he turns his phrase,
Nobody's content;
Therefore the composer must
Follow his own bent.*
Felix Mendelssohn
March 15, 1826

For some reason when choosing music for church and school use, I tend to overlook Mendelssohn. When thinking of the great 19th-century choral composers I am drawn to Brahms and others, and in reviewing the music I have performed in the past five years, I was struck by the fact that except for the famous *Hymn of Praise*, Mendelssohn's music had been completely avoided. In asking myself "Why?", I discovered that I could not put forward a reasonable defense.

Mendelssohn (1809-47), a grandson of Moses Mendelssohn, an 18th-century Jewish philosopher whose specialty was Plato, had very intelligent parents; their home, in Berlin, was a meeting place for various learned people. While Felix was still a young child, they converted to Protestantism, which eventually had an influence on his musical life.

As is commonly known, in 1829 Mendelssohn organized a "revival" of Bach's *St. Matthew Passion*, which became a turning point in the interest in Bach's music. Mendelssohn had outstanding skills as a conductor, a pianist, an educator, and a composer. He traveled extensively and enjoyed a solid reputation throughout much of Europe.

As a composer he wrote with great speed and ease. Although it is his instrumental music which receives the most attention, he did compose a large amount of vocal/choral music. Probably his most famous choral work was his last major composition, *Elijah*; its performance at the famed Birmingham festival was the spark that ignited the Victorian move toward new church music. In addition, he wrote numerous motets, canticles, and other extended works such as his "other" oratorio *St. Paul*, and the standard Romantic church setting *Hymn of Praise*.

His choral writing often uses homophonic blocks of sound which work well with large groups. Many compositions have divisi or are conceived as eight-part settings, with a mixture of unaccompanied and accompanied works. Usually his choral music is accessible to singers. There are several works which have become standard choral literature; compositions such as *Lift Thine Eyes* and *There Shall a Star from Jacob* are performed with great regularity by school and church groups.

Therefore, as a reminder to myself and others about his legacy, the reviews this month feature various recent editions of Mendelssohn's church music. Perhaps this will result in some useful alternatives to those Romantic composers whose works are heard frequently. He usually wrote in German, so to perform English versions is, perhaps, more appropriate than doing translations of Latin motets. He fully intended the congregations to hear and understand the meaning of the text. Let's give Mendelssohn a chance!

Denn er hat seinen Engeln befohlen (1844). SSAATTBB unaccompanied, Carus-Verlag (Mark Foster Music), CV 40.479/50, \$1.10 (M).

This four-page setting of verses 11-12 of Psalm 91 has only the original German text. Most of the setting is syllabic with full voice ranges used. There are wide dynamic ranges and

warm harmonies. No keyboard reduction is given. Often the women and men sing separately but in four parts.

Jubilate Deo (1847). SATB and organ, Augsburg Publishing House, 11-2175, \$.85 (M).

The editor, Robert Kendall, points out that this was a commission from Novello Publishing to write music for the Anglican service. It and the *Magnificat* and *Nunc Dimittis* were completed just a few months before his death. The organ primarily doubles the voices with a few additional notes/chords; however, it is not soloistic. There are four sections, each with a separate tempo. English text only is provided.

Choral Responses. SATB and optional organ, C.F. Peters, 66661, \$1.25 (E).

There are six responses that have been compiled and edited by Leonard Van Camp. They have been taken from various Mendelssohn works (*Te Deum*, motets, etc.), and will be useful as service items for prayer responses, introits, etc. Each is very brief. An English text only is provided. Numbers I, IV, and V originally had organ accompaniments, but the editor has added keyboard reductions for the others. Solid music that functions in a variety of ways to enhance worship services. All are relatively simple.

Jauchzet, dem Herrn alle Welt, Op. 69, No. 2 (*Rejoice in the Lord, all ye lands*). SATB with some divisi unaccompanied, C.F. Peters, WM 187, \$1.50 (M).

This motet is a German/English version of the *Jubilate* above except the *Gloria Patri* is different and there are small discrepancies in other areas. There is no keyboard reduction, and the closing Amen builds to a glorious ending whereas the earlier version ends quietly.

Sechs Spruche, Op. 79 (*Six Anthems*). SSAATTBB unaccompanied, Walton Music Corp., M-109, \$1.50 (M).

These anthems were written over a period of several years, and are designed for specific times of the Church Year (*Ascension Day*, *Advent*, etc.). Editor Byron Cantrell has provided German and English for performance and all have a keyboard reduction. The score is organized so that each of the eight parts has its own line which makes reading much easier. The music is primarily homophonic with some moments of contrapuntal texture. This would work best with a large choir, and those conductors having community groups would also find it useful. Recommended for church and concerts.

The Conversion of Saint Paul (Paulus). SATB, SATB soli keyboard or orchestra. Carl Fischer Inc., O 4840 vocal score (O 4840 A chorus part), \$3.00 (M+).

Charles Hirt has provided an edition of the first part of Mendelssohn's extended oratorio. The 22 movements include the famous chorale from "Sleepers Awake." The orchestra parts are available on rental only. English only is given and an effort was made to remain as close as possible to actual notes, phrasing, etc. The recitatives have more small adjustments than the choral parts. The sources of Biblical text are identified, and this extended setting of 100 pages will stand well alone. The last chorus, "O Great is the Depth," serves as a fine concluding movement with fugal writing and closing Amen sections. Of the 22 movements, 10 (or parts of 10) are for choir. Wonderful possibility for church or school concerts.

Psalm 115, Op. 31. SATB and keyboard, Hinshaw Music Inc., HMC-600,

\$.95 (M+).

The keyboard is on two staves and is very busy with a fast, furious tempo. Editor Douglas McEwen has given both German and English performing texts. Most of the music is contrapuntal with brief moments of simple four-part chordal writing. The long melismatic phrases will require solid singers. This music is attractive and useful for advanced choirs of adults with excellent accompanists.

Elijah, Op. 70. SATB, SATB soli, orchestra and organ, Novello and Co., 07 0201, \$8.50 (D).

Elijah stands as his most famous choral work. This NEW edition from Novello has been edited by Michael Pilkington so that those having an earlier Novello edition can use both easily (numbers correspond, etc.). This scholarly edition has extensive commentary and editorial indications. The oratorio is in two parts with 42 separate movements. For those wanting to perform this major choral oratorio, this edition will serve well; however, in the interest of space the notes appear a bit small which could produce difficulty of reading. The entire commentary and performing text have been given in German and English.

Book Reviews

Acoustics for Liturgy: A Collection of Articles of the Hymn Society in the U.S. & Canada, republished by Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622-1101. Phone 1-800/933-1800 (\$4.00 plus shipping & handling).

This collection of six essays is by experts in various fields: Dennis Fleisher (acoustics), Edward Anders Sövik (architecture), Austin Lovelace (music), George Taylor (organbuilding), Walter Bouman (theology), and Terry Boggs (pastoral ministry). Throughout the collection, the role of acoustics is related to worship/liturgy and not just to music. This makes the issue of acoustics of more crucial interest to a much wider audience, thus enhancing the book's appeal and the importance of having good acoustics. Fleisher stresses the influence acoustics has on congregational singing—perhaps the greatest reason for having good acoustics. Sövik cites two primary factors in congregational "togetherness": configuration and acoustics; he also addresses pew cushions. Lovelace reminds us that sound-absorbing materials and sound reinforcement systems are usually sold by the same "experts" and he outlines five essentials of good acoustics. The shape of the room and the placement of the organ are addressed by Taylor; he makes the good point that in liturgical acoustics the congregation *participates* in the music-making whereas in a concert/lecture hall the audience is there just to listen. Bouman enlightens the reader about the Medieval and Reformation roots of liturgical acoustics and their changing emphasis on the proclamation of the Gospel; he points out that it is possible to have acoustics that are, at the same time, good for both the spoken and the sung word. Boggs stresses that liturgical worship is a public/corporate event, not a private one; live acoustics enhance the "corporateness" whereas dead acoustics make it difficult, if not impossible. He also demonstrates how live acoustics are welcoming and inviting—especially to the stranger—because the listener can *hear* community.

In the Preface, Robert Batastini says, "The singular conviction expressed by the diverse authors of the following articles simply cannot be ignored." In the Foreword, Paul Westermeyer contends, "Worship in most of our traditions implies a gathering where the word of God is expected to resound in speech and song. Sound therefore is critical to worship. In all too many instances we have forgotten that. We

have imprisoned ourselves in padded cells to which we then frantically, at great and unnecessary expense, have added artificial means of sound production and reverberation." He adds, "A discussion of acoustics for worship is not about trivia. It has to do with central matters." An annotated bibliography rounds off this most valuable resource.

Highly recommended for church musicians, clergy, worship & music committees, church libraries, building committees, acousticians, and architects!

—Wayne Earnest
St. David Lutheran Church
West Columbia, SC

Bach: Essays on His Life and Music, by Christoph Wolff. Harvard University Press, 1991. 461 pages. \$45.00.

The Preface to the thirty-two essays that comprise this book begins: "This volume may be well understood as a book about a book the author doesn't feel quite ready to write." This needlessly apologetic beginning reflects the author's recognition of the complexity of the emerging layers of "one of the most powerful artistic minds and creative geniuses of all times and all peoples." Nevertheless, the judicious arrangement of these essays, written over a span of twenty-five years, achieves an approximation to the author's as yet unwritten monograph on Bach the man, the musician, and his place in history.

While slightly more than half of these essays have appeared in anthologies or scholarly journals printed in English and therefore may be familiar to some readers, the remainder were originally published in German and are now available to English readers for the first time.

Spitta's monumental biography of Bach is a point of reference not only in the first essay in the section, "Outlines of a Musical Portrait," which unveils new perspectives on Bach's life, but in several others also. The multifaceted versatility of Bach's musicianship, artistic development, and creative achievements are treated with particular reference to the Bach family, Bach's own career progression, and his increasing independence from the demands of his various employers and patrons. As for the specifically musical influences, Bach's indebtedness to Buxtehude, Reinken, Vivaldi, and Palestrina each receive special attention. While Buxtehude may have served as the "father figure" who exemplified the ideal autonomy and musical universality which Bach later achieved, the works of Reinken, the colorful and virtuosic representative of the North German organ school, provided the compositional models for the development of the characteristic features of the youthful Bach's compositional art. The origins of Bach's distinctive "musical thinking"—the interplay of musical ideas, generated and

controlled by mainly contrapuntal rules and techniques—are located in Vivaldi's concertos which Bach later transcribed. The appearance of the expressive elements of Palestrina's smooth and flowing *stile antico* of vocal polyphony, on the other hand, are shown to be characteristic not only of some of Bach's instrumental and vocal works, but also the inspirational force behind his last works.

The twenty essays that comprise the central portion of the book are arranged under three headings: "New Sources: Broadened Perspectives," "Old Sources Revisited: Novel Aspects," and "Concepts, Style, and Chronology," whose titles are suggestive of their organizing themes. The first section, in addition to including a reprint of the author's Introduction to the recently discovered thirty-eight pieces of the *Neumeister Collection of Chorale Preludes from the Bach Circle*, throws light on the first performance and subsequent metamorphoses of Bach's audition cantata for the post at St. Thomas in Leipzig and the performance practice of the cantata, *Ein feste Burg* (BWV 20). It also contains assessments of the significance of Bach's personal copies of the *Goldberg Variations* and the *Schübler Chorales* for an appreciation of his later stylistic development and relentless self-criticism, respectively.

The scope of the second section is no less wide-ranging, from its treatment of such comprehensive works such as the



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Clavier-Übung series and Bach's chamber music to more specific works such as the *Musical Offering* and the *Art of Fugue*. In passing, several widely-circulated myths receive close critical examination: Forkel's account of Bach's composition of the *Goldberg Variations* to relieve Count Keyserlingk's insomnia, the traditional belief that the *Art of Fugue* was Bach's "swan song," and the legend that the organ chorale, "Wenn wir in höchsten Nöten sein" (BWV 668), was dictated by the blind Bach a few days before his death. All of them turn out to be half-truths or misconceptions, unsupported by the available evidence.

Organists in particular will welcome the valuable theoretical and practical insights in several of the essays in the third section. In one of these, the *Orgelbüchlein* is the focus of an inquiry into its relation to the *Neumeister Collection*; in another, the symmetrical architectural structure of the *Passacaglia in C Minor* (BWV 582) is linked to implications for its appropriate registration. Such practical concerns about performance also dominate a related discussion of the organ (and/or harpsichord or lute?) as an accompanying and solo obbligato instrument in the cantatas. Two highly specialized essays—one on the *Musical Offering*, the other on an aspect of the *B Minor Mass*—contrast with another pair of more universal scope, one dealing with questions of design and order in original prints, the other with the problem of defining the artistic and stylistic features of Bach's last period which blended both tradition and modernism.

Four brief essays under the heading, "Early Reception and Artistic Legacy," conclude the book. The implicit unity of this section is achieved by a logical and historical progression through a series of interrelated topics: the reasons behind the infrequent publication of Bach's works in his own lifetime; the lack of understanding, appreciation, or objective evaluation of his works in the eighteenth century; and Bach's eventual public recognition and rise to fame as the "Father of Harmony" in the nineteenth century. The nature of Bach's individuality and universal significance is the focus of the concluding essay, which identifies harmonic elaboration and variation as the dominant principles in Bach's quest for the perfection of his compositional art.

At the outset, Professor Wolff declared his intention, through historically oriented analysis, to refine our understanding of Bach's creative life and artistic development, as well as to highlight the nature of his musical language and the significance of his work. All this has been achieved, and more. These essays are models of scholarly inquiry which combine philology, analysis, criticism, and interpretation: they raise crucial questions, dispel ignorance and basic misunderstandings, and propose hypothetical answers rather than firm conclusions in the absence of convincing evidence. At the same time, the insights they contain deepen our appreciation of the origin and nature of Bach's artistic devices, his indebtedness to existing musical traditions, and his ability to go beyond them. Written for Bach scholars and researchers, performing musicians and listeners, writers and critics, this integrated collection deserves a permanent place among the standard ref-

erence works on Bach.

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

New Recordings

Evocation: French organ music of the 19th and 20th centuries. Louis Patterson, organist, Grace Lutheran Church, River Forest, IL. (\$15 postpaid; available from Westminster Presbyterian Church, att: Director of Music, 2110 Sheridan Blvd., Lincoln, NE 68502; 402/475-6702.)

Another impressive CD debut, this time by Louis Patterson on a 1987 Berghaus rebuild of an instrument with work by Skinner and Schlicker in its veins. Patterson has chosen an engrossing program of 19th- and 20th-century French music which, while including some well-known and well-loved items, manages to hint at straying off the beaten track without being too esoteric.

This is a very well balanced and thoughtfully chosen program, and a challenging one at that. Patterson is fully equal to the task, and there is much to admire in his playing. Particularly noteworthy is his conception and understanding of the broad sweep of the brush on the canvas, resulting in some wonderfully spacious playing on this disc: a welcome relief from some of the bitty, stilted, and highly unrewarding performances one so often hears.

Although it is a pleasure to hear the "Allegro dociso" from Dupré's *Evocation* taken at such a sensible pace, I have to say that I don't agree with the decision to omit a section from this movement. In fact, I have always felt that *Evocation* is one of those works which really needs to be played in its entirety in order for the drama and keen emotion to have their fullest impact on the listener. Yes, one can play the last movement on its own, just as one can play separate stations from *Le Chemin de la Croix*. But, like *Le Chemin*, *Evocation* only rises to its cataclysmic, fearsome height when performed as a whole.

In spite of Patterson's sensitive handling, the organ and the repertoire are not always the most comfortable of bedfellows. Frankly, I found it an unlovable instrument, although some endearing smiles are coaxed from what often appears to be a sullen beast in an unflattering acoustical case.

Try as I might, I fear that the instrument and I will never be bosom companions. It says much for Patterson's musicianship, however, that, in spite of such misgivings, I have played this disc very many times for my own pleasure. Playing as communicative as this, which speaks with such a convincing and individual voice, hardly falls into the category of everyday currency: I recommend this disc most warmly, and hope that we will hear more from this thoughtful and sensitive musician.

James Drake performs the works of Guy Weitz (Arkay Records 6109). Austin organ of the National Shrine of Our Lady of Czestochowa, Doylestown, PA. Arkay Records, 5893 Amapola Dr., San Jose, CA 95129; 408/252-7800.

James Drake's recording, devoted to

the organ music of his teacher Guy Weitz, is more than welcome: apart from filling a gap in the recording catalogues, it serves as a timely reminder of the oblivion into which Weitz (1883–1970) has fallen. Admittedly, the odd article and occasional performance of some of his organ works show their face from time to time, but these are (sadly) the exception rather than the rule. The appearance of this compact disc does much to remedy the situation.

Weitz, a Belgian by birth, was a pupil of Widor and Guilmant in Paris, and, at the beginning of World War I, left his native land for England. There, he was Cardinal Bourne's honorary organist at Westminster Cathedral, and, for many years, was organist at the Jesuit Church of the Immaculate Conception on Farm Street, Mayfair. (The post is now occupied by one of Weitz's best-known pupils, the distinguished organist-teacher Nicholas Danby.) It was for this church that, along with G. Donald Harrison and Henry Willis III, he designed a magnificent instrument which shows that his almost revolutionary views on organ design were light years ahead of their time. And his association with the two Englishmen did not end here: his friendship with Harrison continued after the latter's departure for the United States, and Willis allowed him to use the company's house journal—*The Rotunda* (March 1929)—in order to give voice to his advanced thoughts on organ design.

James Drake—like Danby, one of Weitz's foremost students—plays this entrancing program on a very fine 1990 Austin organ (IV/80) in the Polish National Shrine of Our Lady of Czestochowa in Doylestown, PA. His are interpretations of great authority, and resound with fervent conviction. Producer-engineer Richard Krueger and his team at Arkay should be proud of their work in handling the recording of the instrument in such a generous and potentially dangerous acoustical environment.

Weitz's music has not been given the attention it truly deserves, either in recital or on disc: there are many riches in his organ output which merit exploration, and those willing to delve into this particular treasure-trove will find their endeavors amply rewarded. The *Grand Choeur*, for example, never fails to make its mark (it is also immensely satisfying to play!), and I will remember a recital in which the late Sir George Thalben-Ball brought the house down with a brilliant performance of the finale (*Stella Maris*) from the first Symphony—a spectacular piece which has no difficulty in holding its own in the company of other works in this genre.

One can but hope that the recent attention paid to the achievements of G. Donald Harrison (once again, Charles Callahan's seminal work *The American Classic Organ* is deserving of mention) might engender similar interest in a thorough evaluation of figures such as Henry Willis III. Perhaps, too, it might extend to the life and work of Guy Weitz, and it is a propitious omen indeed that Andrew ElRay Stewart-Cook's recent doctoral dissertation in this area may now be obtained from UMI, Michigan. Yet, in spite of the torch being carried by the faithful few, Weitz's reputation and music still languish in relative obscurity. Drake's recording is highly recommended for so many reasons, and may well prove to be a momentous step along a fascinating, revealing, and highly rewarding trail: we shall see.

—Mark Buxton
Toronto, Ontario

Leo Sowerby: Forsaken of Man. The William Ferris Chorale; Thomas Weisflog, organ; vocal soloists; William Ferris, conductor. New World Records 80394-2 (Compact disc. AAD. TT=66:14). A Product of New World Records, 701 Seventh Avenue, New York, NY 10036.

Leo Sowerby is among the far too many significant American composers

poorly represented on record. New World Records, a company committed to American music of all kinds, has done its part to enlarge the slender Sowerby discography with fine performances of chamber music and solo piano works. Now New World brings us the first commercial release of *Forsaken of Man*, a major choral work. Nearly every aspect of this project deserves praise. I wish I were more enthusiastic about it.

My reservations concern the nature of the work itself. *Forsaken of Man*, first performed on Good Friday, 1940, is an account of the passion story based in part on the Gospel according to Matthew. Sowerby and librettist Edward Bergers followed historical precedent, giving the narrative to a tenor evangelist, assigning specific characters to other vocal soloists, and using the chorus in *turbae* and commentarial passages. The text is divided into six sections: a choral "Prologue," "The Hope of Jesus," "The Traitor," "The Deserters," "The Death of Jesus," and a choral "Epilogue." The inexorable progression through the passion is musically mirrored in the work's tonality, moving from a firmly-established D minor through more and more distant keys until tonal references are abandoned completely at the musical and spiritual climax of Jesus' cry, "My God, My God, why hast thou forsaken me?" But Sowerby was more concerned with clarity of word and story than musical impact. The vocal solos have a continuous recitative-like quality, never quite breaking into full aria. Thematic invention is subordinated to textual declamation. The narrative follows a continuous linear progression, avoiding varied dramatic pacing. Musical expression underscores this forward movement but does not vary it. The music becomes monochromatic in service of the text. It impresses but does not move.

Only good can be said of the performers and production. The William Ferris Chorale, some fifty voices strong, is known for musicality, precision, and well-blended tone. All are in evidence here. William Ferris studied composition with Sowerby and brings both his knowledge of the composer and enthusiasm for contemporary music to this project. Recorded balances between choir, soloists, and Thomas Weisflog's admirable organ accompaniment sound natural; in fact, this recording proves analog sources can sound just fine in this digital age. The notes include full text and a selected bibliography/discography. This disc belongs in any comprehensive collection of choral music or Americana. Let's hope New World will soon bring us recordings of the symphonies, tone poems, organ concertos and other music representing a more engaging side of Sowerby's compositional personality.

An Evening with Edwin H. Lemare. Thomas Murray, organ. AFKA SK-515 (Compact disc. No Spars code. TT=66:35). Distributed by BKM Associates, Box 22, Wilmington, MA 01887.

Lemare: *Toccata and Fugue in D minor*, Op. 98; *Summer Sketches*, Op. 73; *Minuet Nuptiale*, Op. 103; *Fantasia Serene*, Op. 160; *Concert-Piece in the form of a Polonaise*, Op. 80; *Carillon (a study in legato pedalling)*, Op. 74; *Rondo Capriccio (a study in accents)*, Op. 64; *Toccata di Concerto*, Op. 59; Rameau, arr. Lemare: "Gavotte" from *Le Temple de la Gloire*; Saint-Saëns, arr. Lemare: *Danse Macabre*.

Gone, let's say temporarily, are the days when organists such as Marcel Dupré or Edwin Lemare could regularly attract audiences numbering in the thousands. These celebrated recitalists not only thrilled their listeners with great (and admittedly not so great) organ literature but also gave music lovers the opportunity to hear in transcription a significant part of the standard orchestral repertoire otherwise unavailable in the pre-recording era. Edwin Lemare (1865–1934) began a career as a recitalist in his native England, but his travels led him to settle in the United States. Here he was munic-

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ipal organist in cities as far-flung as San Francisco, Chattanooga, and Portland, Maine. During his lifetime Lemare was praised as a master of the orchestral style of organ playing that later fell from fashion, taking Lemare's reputation with it. Since then, the dust of historical perspective has sufficiently settled so we can begin to re-evaluate the musical accomplishments of an era not so long ago dismissed with a condescending smile. The delightful disc here considered successfully recreates in program, sound, and spirit an evening from this glorious past.

First things first . . . A recording commemorating a past virtuoso must be made by a present day virtuoso. Thomas Murray, University Organist at Yale, has both the prerequisite technique and the artistic sensibility for putting that technique to its fullest use. This is superlative organ playing that makes a very good case for Mr. Lemare.

Mr. Murray plays the 97-rank Kotschmar Memorial Organ in Portland City Hall Auditorium, the very organ Lemare played from 1921 to 1923. The basically unaltered 1912 Austin is winded at pressures from 5 to 25 inches, but in AFKA's recording it sounds elegantly rich, not stentorian. The various orchestral reeds are colorful but restrained, and the sound of the string chorus is alone worth the price of admission.

The recorded pieces represent the range of Lemare's compositional persona: the intellectual severity of the *Toccata and Fugue*, the descriptive naïveté of *Summer Sketches*, the bravura of the technical studies, and the mastery of sound in the orchestral transcriptions. (This disc and the commendable Lemare recital by Frederick Hohman on Pro Organo have Opp. 98, 64, and 80 in common.) The *Summer Sketches* are played without the slightest trace of camp; the thrill of rapid passagework in "The Bee," the drama of "Dawn" (not so far removed from *Daphnis et Chloé*), and the sentimental imagery of "Twilight" reward such a serious approach. *Danse Macabre* is a tour-de-force of arrangement and playing.

The informative essays include a complete stoplist and interesting photographs. The sound quality is good. But the most important feature of this recording is Mr. Murray's belief in Lemare's music. Organist, composer, and we listeners are all winners for it.

—Randy L. Neighbarger
Chapel Hill, NC

Johann Sebastian Bach. Orgelwerke. Played by Bernhard Römer. Hänssler Classic 98967. Available from Musimail, P.O. Box 485, Westbury, NY 11590-0485; 1-800/688-3482; \$14.99.

Römer plays the Prelude and Fugue in G major BWV 541 and the C-minor Passacaglia and Fugue, plus seven of the great Leipzig chorale preludes: Trio super "Herr Jesus Christ, dich zu uns wend"; "An Wasserflüssen Babylon"; "Nun danket alle Gott"; "Nun komm, der Heiden Heiland" (BWV 659); Fantasia super "Komm, heiliger Geist, Herre Gott"; "Von Gott will ich nicht lassen"; and "Schmücke dich, o liebe Seele." Since the disc contains just under 58 minutes of music, one wishes that more of the chorale preludes had been included.

Short of writing a review essay every time a new Bach recording appears, it is difficult for a reviewer to provide essential information without being pretentious. Our readers range from people who own no Bach organ recordings to specialists and performers who own and compare every recording that appears!

Römer gives a straightforward performance with no noticeable idiosyncrasies. The two larger works are distinguished by a forward impetus that has more to do with rhythmic vitality than actual speed. The passacaglia and fugue somehow seems to move very quickly, yet a comparison with some other recorded versions showed that the actual performance time was about the same. Römer follows a fairly standard pattern in terms of registration in this work, relying heavily on the use of four nicely balanced manuals clearly distinguished by location. The G-major prelude and fugue offers a remarkable balance between manuals and the very active pedal part.

The chorale preludes provide a chance to hear various solo stops. Römer uses a wonderfully smooth flue stop in the long but beautiful chorale on "An Wasserflüssen Babylon." Here, and elsewhere, his performance of ornaments and their integration into a perfectly smooth line is exemplary. "Von Gott will ich nicht lassen" is played with a brighter registration and at a faster tempo than is usual. The performance of "Nun danket alle Gott" is particularly effective; I have rarely heard all the parts of this rather thickly written piece sound so clear. Römer and the organ can be given equal credit for this clarity, which is characteristic of all the works heard on this disc.

The organ is a Beckerath 4-manual (1965) in the Andreaskirche in Hildesheim, in northern Germany. The high-vaulted Gothic church was gutted in the Second World War, but beautifully rebuilt and furnished with some remarkable examples of modern liturgical art. The organ, which has 63 stops and about 94 ranks, is spread out on the west wall in a modern case that displays the pedal 32' Prinzipal in the pedal towers. Rudolf von Beckerath often included more reeds than many German builders, and the Andreaskirche organ has 14 of them at pitches from 32' to 2'. The pedal reeds are very impressive, smooth but with enough bite to provide a clear line without totally dominating the manual choruses. The key action is tracker, the stop action electric. This is one of the most impressive of all Beckerath organs. To my ears it sounds better than the more famous example, of about the same size, in the Petrikirche in Hamburg. Although all the solo stops are good, the ensembles with the brilliant but not shrill mixtures are the glory of this organ. The recording captures the actual sound in the church very well. Unfortunately, the review copy had an intermittent buzz (which may or may not appear in all copies) in three of the chorale preludes.

Römer studied at the state conservatory in Würzburg. He became Kantor and organist at the Andreaskirche in 1989. His playing here is impressive, with good phrasing, excellent rhythm, and a nice sense for registration.

The accompanying booklet, with notes by Christian Eisert, is very helpful, and the English and French translations, both done by native speakers, are accurate. Hänssler deserves a bouquet for this!

Even those who own multiple versions of all the Bach organ works will enjoy this recording. It is very well played and even with the small flaw may offer the best sound of any Bach organ recording available. Römer's performances may not totally convince everyone, but they stand comparison with those of more celebrated performers. Highly recommended.

—W.G. Marigold
Urbana, Illinois

A Boston Organ Tour. Brian Jones, organist. AFKA, BKM Associates, Box 22, Wilmington, MA 01887; 508/658-6565. SK-501. CD - no price listed.

Contents: *Grand Choëur Dialogue*, Gigout; *Prière*, Franck; *Carillon*, Dupré; *Fantaisie in A*, Franck; *The Behorleguy Valley in the morning*, Bonnal; *Finale on Sonata I in D minor*, Guilmant. Organs: Church of the Immaculate Conception, Boston, E. & G. G. Hook, 1863; Church of the Advent, Boston, Aeolian-Skinner, 1935.

This recording, which was apparently made in 1982, contains 19th- and 20th-century organ music very conducive to the organs played and the buildings in which these organs are located. The playing is superb, with effective registration and expression. Some may prefer more rubato in the 19th-century works, but overall very convincing. The best pieces are those which use a variety of registration, showing the many different and wonderful colors of the instruments.

The liner notes give information on the churches and the organs, including complete stoplists, and on the performer and the pieces. Following the demolition of the interior of Immaculate Conception Church, the Hook organ remains intact, has sustained no significant damage, and has been cleaned and received restorative repairs by Fritz Noack. One hopes that this recording will do much to restore this instrument to its former glory.

These two organs give testimony to the fine organ building that has taken place in the city of Boston during the last two centuries. This recording is a wonderful souvenir of these two excellent instruments and the churches which they have served. Brian Jones has done a masterful job in demonstrating the many capabilities of these instruments.

Music from First Presbyterian Church, 1200 S. W. Alder Street, Portland, OR 97205. James Graham Welty, Minister

of Music, directing the Chancel Choir and Orchestra of First Presbyterian Church. CD: \$13; Cassette: \$9; plus \$2 postage and handling.

Contents: *Fanfare*, Clarke; *Sanctus*, Gounod; *God So Loved the World*, Stainer; *A Psalm* (Duet), Evans; *Organ Sonata #9*, K. 244, Mozart; *Amazing Grace*, arr. Welty; *Blessed is the Man*, Wilhousky; *Holy is God the Lord*, Mendelssohn; *A Choral Amen*, Rutter; *With a Voice of Singing*, Sumsion; *Heavenly Light*, Kopylow/Wilhousky; *Organ Sonata #13*, K. 328, Mozart; *Mass in G Major*, Schubert; *The Lord Bless You and Keep You*, Lutkin.

There is a good variety of music on this recording, evidently representative of the wide range of music presented regularly at this church. Larger and smaller works for accompanied and unaccompanied chorus, duet, solo, organ with strings, and organ with brass are all included, along with a variety of composers and musical periods. The liner notes contain the texts, publishing information for the music, and names of soloists. There is no information on the organ used.

The overall singing is very good from this 70-80 voice choir of volunteers and some professional soloists. The unaccompanied choral pieces are especially strong, and a bit more in tune generally than the accompanied pieces. The choir has a nice full sound, with a good adult-choir vibrato that helps to warm the sound. The soloists demonstrate good musicality, although some were a bit edgy at times. There is good dramatic use of dynamics, which came out especially well on the Gounod "Sanctus." Phrasing was not as strong in the Schubert "Mass in G." Nevertheless, this is a fine effort from a church choir, and they are to be commended for their music-making for this recording.

Richard Morris: *Organ Masterpieces from France and Germany*. R & R Records, 5801 Whispering Pines Circle, Mableton, GA 30059. Available

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Contents: *Choral-Improvisation sur le "Victimae Paschali,"* Tournemire; *Prelude and Fugue in E Minor,* "The Wedge," Trio on "Allein Gott in der Hoeh' sei Ehr," Bach; *Cortège et Litanie,* Dupré; *Naiades, Clair de lune, Toccata,* Vierne; *Sonata on the Ninety-fourth Psalm,* Reubke. Organ: 194-rank Rodgers at Second Baptist Church, Houston, TX.

A virtuosic performer is featured on this recording on the much-discussed Rodgers pipe organ in Houston. It is a dramatic recording, and demonstrates the great variety found on this very large instrument.

The Tournemire is a good piece to begin the program. It demonstrates the great capabilities of the performer, who gets all of the notes in this difficult piece, and who skillfully takes us through the kaleidoscopic twists and turns called for in this dramatic work. However, the strengths and weaknesses of the organ come out clearly in this piece. The softer sounds of the organ are very pleasant, but when larger ensembles are used (especially when the reeds come on) the organ takes on a completely different character. Sometimes the sound is too harsh and abrasive at these louder dynamic levels, too abrupt a change from the previous registration.

Good articulation and added ornamentation are demonstrated in the Bach pieces, although occasional slurs and rubatos occur which don't seem to fit. The playing is energetic in the Prelude and Fugue, with nice variety of registration. The pedal is sometimes too loud and too detached, and the fugue may be a little too fast for clarity of the 16th notes. The trio employs a good joyous tempo, and there is excellent use of added ornamentation in this piece as well.

The Dupré "Cortège et Litanie" benefits from the addition of orchestral chimes to the organ part. The tempo of the Cortège is slow compared to the appearance of this same cantus firmus in the Litanie, with a noticeable and sudden accelerando on the last page. The first two Vierne pieces are delightful; the Toccata could stand a faster tempo. The Reubke "Sonata" is the best piece on the recording, and the most exploratory and showy of the many colorful softer sounds of this organ.

Richard Morris demonstrates great skill in his playing of many different styles of music from France and Germany on this recording. The liner notes contain some brief biographical material on him, as well as information on the pieces and on the organ. This is a good demonstration recording of this instrument.

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

Prelude on Two American Folk Hymns for Flute and Organ, Charles Callahan. Concordia 97-6070. \$4.50 (flute part included).

Pastorale for Flute and Organ, Charles Callahan. Concordia 97-6071. \$4.75 (flute part included).

For those who are acquainted with and appreciate the Callahan style, these recent pieces (1990) should find ready acceptance. Both the *Patriotic Prelude* and the *Prelude on Two American Folk Hymns* use familiar 19th-century hymn tunes. *Materna*, the usual setting for "O Beautiful for Spacious Skies," *National Hymn*, the tune associated with "God of our Fathers," and *Battle Hymn*, the setting for "Mine Eyes Have Seen the Glory of the Coming of the Lord," all appear in the *Patriotic Prelude*. The writing style is idiomatic for both organ and trumpet, and the usual Callahan rich harmonies coupled with his strong lyric sense and creative motivic treatment are evident. The *Prelude* would be a sure and rousing winner for any patriotic celebration and would be a natural choice for performance on a Sunday that falls close to the Fourth of July when a national theme might be the order of the day.

The *Prelude on Two American Folk Hymns* uses the tunes *New Britain* ("Amazing Grace") and *Converse* ("What a Friend we Have in Jesus") and casts them in a modified ternary structure with *Converse* being used as a middle section. *New Britain* frames it, first meditatively and freely, then more assertively and "liltingly," to use the composer's term, in the return section before a retrospective codetta concludes the piece in a different key from that in which it began. Once again, the harmonic style is typical of Callahan in its richness with its sections of chromatic borrowed chords and gliding sevenths and ninths held together under the control of a secure harmonic framework. The overall aural impression is somewhat "bluesy" and reminds the reviewer of a good theatre organist at work on an improvisation.

The *Pastorale for Flute and Organ* is a more serious piece which still contains the usual Callahan touches of lush harmony and introspective lyricism that we have come to expect from this composer. The *Pastorale* is tonally centered around E as its home base, but the key center is colorfully attenuated by stretches of quartal and quintal harmonies that are interspersed with common triads and seventh chords that frequently move in parallel motion. The result may strike the listener's ear as being in an updated Sowerbyesque harmonic idiom. Cast in a modified A-B-A form, it features a slow moving organ part around which the flute part weaves an improvisatory arabesque which permits a great amount of expressive flexibility on the part of the flutist. This is a piece that is well worth investigating. It suits both instruments very well, and this reviewer can attest to the hypnotically beautiful effect it produces on the listener when it is played in concert with a professional and sensitive soloist.

—Ronald E. Dean
Hurley School of Music
Centenary College
Shreveport, LA

Jacobus Kloppers, *Now Thank We All Our God* (Little Partita for Organ). Randall Egan's Canadian Music Series;

Randall M. Egan, Publisher; The Kenwood Press Ltd., Minneapolis, MN. \$4.95.

Introduction and Toccata on "All Creatures of Our God and King" (Lasst uns erfreuen); Randall M. Egan/Kenwood Press, \$4.95.

Kloppers, a contemporary Canadian composer, offers two settings of familiar hymns which could provide useful new prelude music. The "little partita" on "Now Thank We All Our God" opens with a chorale setting followed by three variations. The traditional harmonies of the chorale are "modernized" somewhat in the opening setting, particularly in the penultimate phrase, where Kloppers alters the key secondary dominant chord the listener expects to hear. The first variation is a flowing, diatonic, manualiter version. Variation two features the melody in inverted canon between the left hand and pedals, with the interval of imitation occasionally changing between the phrases. This is offset by an expressive upper part which helps the canon to "work" harmonically while still allowing for some interesting colors. The closing variation is described by Kloppers as being in a free, chordal style using two manuals with full registration to create a stately, joyful finale. The entire Partita is fairly easy, although the last variation requires some double pedalling.

In the short Introduction on "Lasst uns erfreuen," the chorale is set loosely, with the melody woven throughout the texture. The lively Toccata in 6/8 keeps the cantus firmus more consistently in the lowest voice, manual or pedal. Kloppers specifies an interesting approach to registration here. He opens with a sparkling sound which, except for the Swell 8' flute, includes only stops of 4' pitch and higher (including mixtures) on both the manuals and pedal, with the Swell closed. The notes of the chorale sing smoothly beneath a staccato sixteenth-note texture. As the Toccata progresses, Kloppers recommends gradually increasing the volume and adding stops of lower pitches until the rousing conclusion on full organ.

—Sally Cherrington
St. Luke's ELCA
Park Ridge, IL

Baker, Richard C. *Three Hymn Invocations* (\$4.95), *Chorale Prelude on "Christe Sanctorum"* (\$4.50), *Chorale and Fugue in A Minor* (\$4.95), all published by Randall M. Egan, 2024 Kenwood Pkwy., Minneapolis, MN 55405.

The three hymn-tunes are *St. Anne, Lobe den Herren* and *Wareham*. The second is in a bouncy trio style. The other two are each given full-bodied, postlude-like settings. All three have pedal *cantus firmi*. The majestic tune *Christe sanctorum* is surrounded by an easy-going, peaceful setting that invokes none of the grandeur inherent in the tune. Both Chorale and Fugue are in strict four-voice style, the chorale theme recapping with the fugue subject in a climactic stretto prior to a fantasia-like ending. Technical demands of all are moderate.

In harmonic choice, Baker is a true conservative. Tonal centers are limited to tonic, dominant, sub-dominant and relative major or minor. Allow for an occasional secondary dominant, and the writing is entirely diatonic. The

handling of dissonance is exemplary for an 18th-century counterpoint class. Without prior knowledge, one would peg these pieces as the work of a J. S. Bach offspring, working amidst the slings and arrows of the post-Baroque period.

If you are at the point of welcoming a Roccoco revival, these pieces are for you. They are serious pieces, not parodies. They are well-crafted, never cheap. Listened to by 20th-century ears, however, one wonders if the blandness might soon drift into dullness. Can pieces worth an A on an exam in that counterpoint class really be dealt with as "new" pieces? You decide.

Jordan, Alice. *Suite for Organ*, Randall M. Egan, \$5.50.

One of the many pieces commissioned by and dedicated to Dr. Marilyn Mason, the work is in five movements, each of which is based upon the tune, *Webb*, commonly associated with the text, "Stand up, stand up for Jesus." Never mind working your way through the camp meeting associations or the militaristic stance ("soldiers of the Cross") that has lost considerable credence as a Christian image. Be ready to recognize the satire, i.e., if you spend the time mastering the various technical problems of the piece.

Fanfare and Trumpet Tune has "horn" fifths and scale flourishes that provoke patriotic feelings each July 4! *Air* transforms the cantus firmus into a slow waltz that emerges from clusters of "Voix" celestial chords. *Three Variations for Pedals*. A mini-Sonata in itself. Can you imagine parallel tenths for pedals in 16th notes? Devilishly difficult. *Reflection*. Voix celestes again. This time in 6/8 meter. Nuf sed! *Toccata*. The composer must have done her share of Czerny exercises on piano. A false ending or two adds to the fun!

—Scott Withrow
Central Congregational Church
Providence, RI

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Dr. Arnatt picks up where T. Tertius Noble left off. These are very good harmonizations of tunes which will be found in the hymnals of most denominations. Although the descants are not quite as imaginative as the free harmonizations, this collection provides a wealth of resources for those looking for more than what they have in their current hymnals or supplemental arrangements. The special value of this collection is the treatments of those tunes which have been discovered (or rediscovered) in recent years, such as *Engelberg, Hymn to Joy, Crucifer, Bunnessan, Abbot's Leigh*, etc. These settings will be very successful and display solid writing—an important item for the standard repertoire of the church organist.

—Dennis Schmidt

New Organ Music


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The response to *Murder and the Harpsichord* (THE DIAPASON, July, 1991) was decidedly underwhelming! Surely more of our public must have an interest in the entertaining genre of the mystery tale? Or are most other harpsichordists perusers of scholarly works only?

Two readers did send additions to the list: Jesse Mercer of Elizabeth City, NC, wrote, "While not a mystery, *Cherton* by David Telfair (St. Martin's Press, New York, 1989) has a discussion of repair to a Dolmetsch instrument [pp.45-47] . . ." The ever-communicative Igor Kipnis reminded me of another instance of harpsichordery in the works of favorite author Joseph Hansen (creator of the twelve Dave Brandstetter mysteries), this from number six, *Gravedigger* (Holt, Rinehart and Winston, New York, 1982):

... What he had mistaken for a piano was a harpsichord. On its closed top lay a flute and an oboe. Dust muted the shine of their wood, their metal. What he had knocked over was a music rack. There were two more, each with music open on it. He righted the fallen rack. Printed on the cover of the music was *Anton Reicha: Strings, Woodwinds, Continuo*. He set it on the rack, which trembled with its weight. He touched a key of the harpsichord. It sang sweetly. The harpsichord had two manuals.

He listened. He followed the penlight's thin beam into all the rooms, closing the curtains, switching on lights. No one—alive or dead. One room was a den, an office—desk, typewriter, files. He left that to look at bedrooms. There were four. In two, the beds were unmade. Over one hung framed photographs, eight-by-tens, six of them, in two rows. He recognized Wanda Landowska in beaky profile at a keyboard. He peered at the signature on another photograph. Igor Kipnis—another harpsichordist . . . [pp. 32-33]

My own search for harpsichords in mysteries has led me to a number of books with musical references in their titles. Among those which failed to include references to a pre-classic instrument I have enjoyed two novels by Edmund Crispin (the pen name of British composer Bruce Montgomery), stories featuring the laconic sleuthing of Oxford Professor of English Language and Literature Gervase Fen. In *Holy Disorders* (1946) Fen becomes involved when he receives this telegram: "I AM AT TOLNBRIDGE STAYING AT THE CLERGY HOUSE PRIESTS PRIESTS PRIESTS THE PLACE IS BLACK WITH THEM COME PLAY THE CATHEDRAL SERVICES ALL THE ORGANISTS HAVE BEEN SHOT UP DISMAL BUSINESS THE MUSIC WASN'T AS BAD AS ALL THAT EITHER." In *Swan Song* (1947) Fen discovers who caused the mysterious death of an unpopular operatic tenor in a locked dressing room.

James Melville's *Sayonara, Sweet Amaryllis* (1983) features an east-west madrigal group; the murders of several of its untalented singers are solved by a Japanese investigator, Superintendent Otani. Published in 1984, Barbara Paul's *Cadenza for Caruso* details unseemly capers amidst rehearsals for the premiere of Puccini's *La Fanciulla del West* at the Metropolitan Opera in 1910.

Recreating Rex Stout's legendary detective Nero Wolfe, author Robert Goldsborough wrote *Murder in E minor* (published in 1986), and Charlotte MacLeod (writing under the name Alisa Craig) detailed dirty tricks amongst the players of Canada's Wagstaffe Symphony, Orchestra in her *Trouble in the Brasses* (1989).

And still no mention of harpsichords! It would seem most at home in the stately ambiances of the eleven mysteries published in the decade 1981-1991 by American author Martha Grimes. In

these highly-literate stories Inspector Richard Jury and his collaborator, the aristocratic Melrose Plant, solve case after case in books named for a succession of English pubs, from *The Man With a Load of Mischief* to the recent *The Old Contemptibles*. (The third mystery, *The Anodyne Necklace*, does concern the murder of a street-busking violinist, but, to date, no-one has done in the player of an ancient instrument.)

The harpsichord DOES figure prominently in three more books about the Antiqua Players, that likeable and talented consort which made its debut in James Gollin's *The Philomel Foundation* (1980). The same characters are featured in *Eliza's Galiardo* (1983), *The Verona Pussamezzo* (1985), and *Broken Consort* (1989) [all published by St. Martin's Press, New York].

With chapters headed by quotations from 16th-century treatises (Caccini's *Le Nuove Musiche* and Thomas Morley's *A Plaine and Easie Introduction to Practicall Musick* among them), *Eliza's Galiardo* focuses on a manuscript possibly from the hand of Good Queen Bess herself, a treasure valuable enough to provoke murder. The performance rights, as well as the solution to the crime, go to the Antiqua Players, of whom harpsichordist Ralph Mitchell is a featured member.

In *The Verona Pussamezzo* the supercriptions come from treatises on dancing (Arbeau's *Orchesographie*, for one), and the story involves an Italian count, shady doings in the wine industry, and the Verona International Music Festival, for which a non-baroque-specialist American soprano joins the group in the first modern performances of Monteverdi-pupil Jacopo di Preti's *Arianna*.

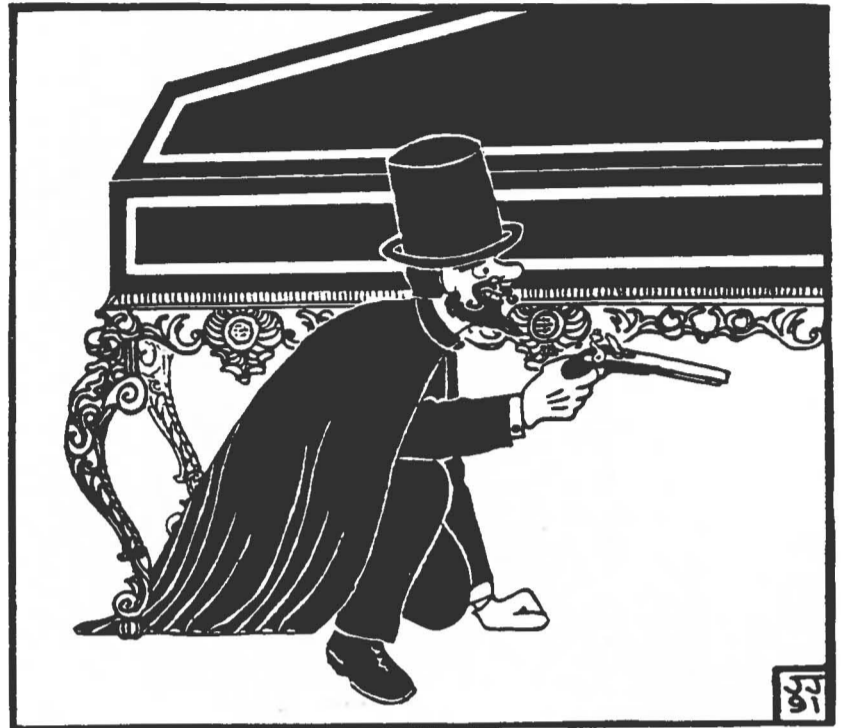
No quotations from 17th- and 18th-century writers in *Broken Consort*, but, at last, murder is committed AT the harpsichord. This "best-of-the-lot" has a William F. Buckley-type amateur harpsichordist (Jeremiah T. G. B. Boyle), a Caribbean cruise with the Antiqua Players along for entertainment, and the opportunity for a behind-the-scenes investigation of an unsavory international bank-takeover. When the erotic and financial machinations get out of hand, a murder is committed:

All the lights were on. Boyle, his back to us, sat slumped over the keyboard of the harpsichord. His left arm rested on the lid as if for balance. His right hung straight down, the fingers a few inches from the floor. His forehead was propped against the edge of the music desk . . . On the carpet to the right of Boyle's chair was a book of music with a dark blue cover . . . The Jacobi edition of Rameau's works for harpsichord. [pp. 99-100]

How's that for specific observation? I wonder if Baerenreiter, Jacobi's publisher, had to pay a promotional fee for such mention?

Harpsichord-enthusiasts certainly will want to read this who-dunnit, easily recognizable from the single-manual Italianate instrument featured on the book's dust-jacket. We look forward to James Gollin's next presentation of the Antiqua Players: more music, more mystery, please.

Once again, readers are invited to suggest further examples of mysteries with harpsichords. Please send your findings to Dr. Larry Palmer, Division of Music, Meadows School of the Arts, Southern Methodist University, Dallas, TX 75275.



Drawing by Jane Johnson
An historically-informed villain, using the proper, *Diderot-Encyclopédie*-illustrated pistol, crawls out from under a harpsichord, also of 18th-century provenance.

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In memoriam Gerhard Brunzema

July 6, 1927–April 7, 1992



Gerhard Brunzema

In 1972 the organ culture of North America was awash in the various manifestations of the Organ Reform Movement (Orgelbewegung) as its exponents and practitioners envisioned them: low pressures, nickless voicing, open toes, slider chests whenever possible and encasements. However, at that time there were fundamentally different developments and perspectives on the horizon that arose from actual experiences with historically important European and American organs and their adept restorations. It is from this latter environment that Gerhard Brunzema reached our continent and began to exert his influence more directly. He honed Casavant's already-developed mechanical action capabilities and brought to this shop a palette reflecting his admiration for the tonal precedents of his homeland. Moreover, I recall in an early, interesting aside, Gerhard's remark that it was too bad that North America did not fully appreciate how much in common there was between its best 19th-century instruments and those an ocean and one or two centuries distant.

Though Gerhard worked throughout the country in his Casavant days, there seemed to exist a special, mutual embrace between him and the Midwest. My colleague to the north, Tom Erickson, and I had the good fortune to work with him on a number of projects including two for which his collaborations at Casavant are probably most widely known: The Maternity of Mary Church in St. Paul, Minnesota (2/18) and Dordt College in Sioux Center, Iowa (3/37). A devoted and devout man, Gerhard seemed to resonate with the beliefs and aspirations of the people who helped to underwrite the costs of the instruments for their houses of worship.

Gerhard Brunzema was a man of his time. The organs were grounded in historic precedent but gave witness to the time in which they were built. He did not join the lockstep, retrograde procession into visual/architectural historicism. There were two points that I recall he kept firmly in his mind (and in ours): 1) Do not exceed the level of ornamentation of the room in which you are going to work, and 2) Remember that this is not the 18th century. In what strikes me as a sad irony, Gerhard could not seem to merit the full approbation of some of his contemporaries who were

influenced by his pioneering work with Jürgend Ahrend because he remained contemporary in his visual design. I suspect future organ historians will find it refreshing to study someone who was unapologetic about reflecting his productive years in the latter half of the 20th century. His efforts stand as an estimable legacy.

—Carroll Hanson
Iowa City, IA

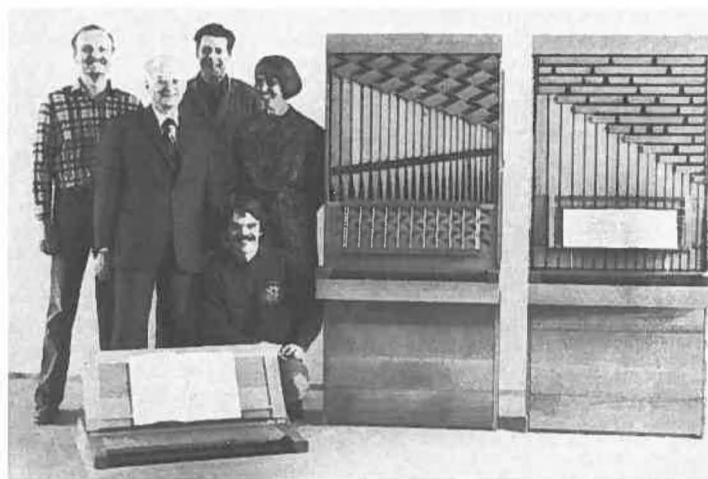
During the planning stages of the new Casavant organ at Dordt College in 1976, I was privileged to get to know Gerhard Brunzema, since he was the tonal director at Casavant at this time. Although it was a major project which the college had entrusted to me, I felt confident working with Mr. Brunzema for he displayed honesty and integrity in his work. Gerhard understood the religious purpose of Dordt College, a fact which contributed greatly to the final stoplist and sound of the instrument. Also of primary importance is that Dordt College, largely of Dutch heritage, would be using this instrument for loud congregational singing—a characteristic of good Dutch singing.

Gerhard also accomplished a balanced and warm sound which made our instrument his final large monument. His interest in remaining true to the Dutch historical building practices was evident in the Dordt College instrument. Gerhard spent a considerable amount of time developing a *vox humana* stop based on the Müller organ at the Waalse Kerk in the Netherlands. It was this type of sophistication and quality that was an earmark of the tonal sound which Gerhard engineered in the Dordt organ.

Many of the faculty and administration feel that they were fortunate to have gotten to know Gerhard and Ruth as well as their family. Gerhard was an excellent builder and has left Dordt College with a marvelous sounding instrument which will be a delight and inspiration for future generations.

—Joan Ringerwole
Dordt College
Sioux Center, IA

When I began research for *The Modern Classical Organ*, I corresponded with several organbuilders in order to



From a Brunzema advertisement c. 1984

get their opinions on the project. The first response was a telephone call from Gerhard Brunzema. He was interested in the idea and offered many useful comments. A few years later Gerhard and Ruth stopped to visit me while on a trip to inspect a possible installation site nearby.

In 1988, when my manuscript had reached a state of reasonable coherence, Brunzema expressed an interest in reading it. My fondest memory of him was a day in July, 1988 when I arrived at his Fergus, Ontario, workshop, and he graciously took the time to discuss the project. He was quite willing to share his knowledge of organbuilding, and went over many sections of the manuscript page by page. He then took me to see one of his organs in Kitchener—a good 30-minute drive from the workshop—and was even willing to go all the way to Toronto. The Kitchener instrument was a one-manual instrument of ten stops. This organ was as modest and introverted as its builder, and yet there was a real character and power to be found behind the simple façade (metaphor intended). Brunzema's formidable knowledge was a tool for the sake of the milieu that is organbuilding, never for pompous display.

It is no doubt significant that after his experience in Europe with Ahrend and in North America with Casavant, he began at the beginning, with Opus 1, when he started his own workshop in 1980 in Fergus, Ontario. There he developed a well-defined style that effectively preserved and enlivened the classical elements of organbuilding within the context of 20th-century music making. His understanding of this is illustrated by the following comment, taken from an interview with Mr. Brunzema in the July 1989 issue of *The American Organist*. Organists and organbuilders cannot go wrong if they heed this advice.

The more specifically you build tracker organs the better the chances for long-term success. If organists accept that not as a limitation but as an artistic fact of life, then this approach will succeed. Play the organ on its own terms . . . Some people in North America say, 'Oh, we can't do that—we have a large, broad literature at our disposal, and we have to include everything.' All-inclusive art is not art at all. It is a contradiction in terms. It is not possible. Art is selection. It is preference for something.

—Thomas Donahue
Auburn, NY

Central College in Pella, Iowa, is blessed with two organs by Gerhard Brunzema. In the college chapel is a 1981 two-manual and pedal instrument of 18 registers, and there is also a Kisten orgel, Brunzema's Opus 9, used every-

where from a teaching studio to a 660-seat performing arts auditorium. In the town of Pella, the Second Reformed Church has an organ which was rebuilt in 1974 with substantial additions and replacements designed by Mr. Brunzema, then through the Casavant firm.

My first acquaintance with Mr. Brunzema was at an AGO national convention many years ago when I chanced to share a seat on a bus returning from a concert an hour's ride from the convention center. I discovered that he was a man of few and well-chosen words conveying a wealth of thought. That first impression proved to be on target as I got to know him better.

When we began negotiations for the chapel organ at Central College, I had some rather definite specification ideas. Mr. Brunzema challenged those ideas, and I needed some time to bend to his concepts. In all our conversations he was always gentle but firm. He knew precisely why his scheme was better—it would take me some time to learn that. Indeed, now, eleven years later, I'm still learning, and I'm sure this instrument has much more yet to teach. As a designer, Mr. Brunzema was a great artist. Balance, blend, sensitivity, color, and versatility characterize his instruments.

When the organ was delivered and assembled, my esteem for Mr. Brunzema soared further. His supreme workmanship was the result of limitless patience and of relentless standards of perfection. In voicing, no recalcitrant pipe or stubborn reed ever exasperated him. The most I ever saw was a slight shake of his head as he patiently pulled out the pipe, adjusted it, and replaced it for who knows how many times.

Some six or seven years after the installation of the chapel organ and the acquisition of the Kisten orgel, I put Gerhard Brunzema's patience and understanding to a test I never intended. I had done some touch-up tuning, trying to take the last degree of care, but alas, I had slipped and the result was somewhere between a mess and a disaster for the top of that pipe. As I rather apprehensively explained what I had done, expecting some justified chiding, I got instead, with a decided twinkle in his eye, this gentle response: "I made the organ—I can fix it." In almost no time the top of the pipe looked and behaved like new, and then I got the short course in cone tuning!

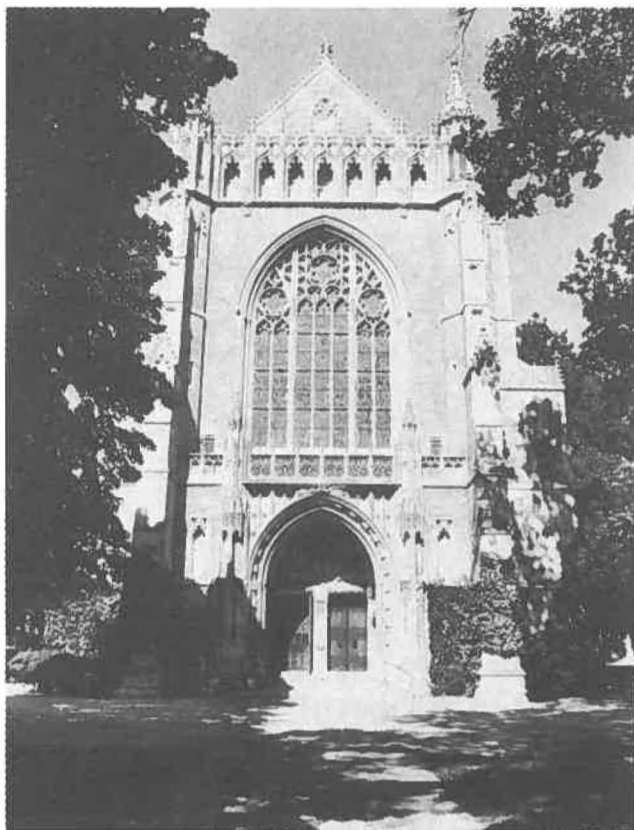
Personally and professionally I will miss Gerhard Brunzema very much. The world has lost a great artist. No tribute can compare to the legacy he has himself left us through the love, skill, care, and artistry with which he created many very beautiful organs.

—Davis Folkerts
Central College
Pella, IA

Princeton University Chapel Organ

N. P. Mander, Ltd.

Roy Kehl



Princeton University Chapel

The organ installed in 1928 in the brand-new Princeton University Chapel became famous immediately. It was among four of the first documented collaborations of Ernest M. Skinner and his associate, G. Donald Harrison, who had joined the Skinner Organ Company staff in 1927. The organ was designed along tonal lines in familiar Skinner practice of the time, with some input from Harrison. (The other three organs installed in 1928 were at the University of Michigan, the University of Chicago, and Oberlin College Conservatory of Music.)

Although of Skinner's high quality, the instrument was unfortunate from the outset. It was placed in two facing chambers in the chancel of the Ralph Adams Cram gothic structure; one of these chambers was excessively deep. At the openings of the chambers were placed carved wood fronts with massive, closely-spaced non-speaking pipes. The natural acoustics of the building were altered drastically.

The combined influences of poor acoustics, remote placement of many pipes, and faulty tonal design rendered the organ inadequate for some purposes. During the first forty years of its existence, several attempts were made to improve the organ tonally, in some instances with substitution of pipework scaled and voiced in a manner apart from that of 1928. The organ did not escape vandalism.

In the mid-1980s came the opportunity to consider and implement substantial revisions. First, acoustician David Klepper dealt with the acoustical deficiency. Notable enhancement of sound in the chapel was the result. N. P. Mander Ltd., of London, England, was invited to remake the organ. Retention of the massive organ fronts was a given. In consultation with the Organ Renovation Committee for the University, it was agreed that the vast majority of surviving 1928 Skinner plus bits of 1954 Aeolian-Skinner pipework could be worked into a new tonal plan.

Original pitman chests were discarded. In their stead the Mander firm provided new slider soundboards. These slider chests have elementary benefits: simplified placement and sequence of pipes, requiring less space, and superior blending capacity.

The Mander instrument of 1991 must be understood in the context of its location behind the dummy pipe fronts, but with greatly improved tonal design and interior layout. A Nave division (Aeolian-Skinner Antiphonal of 1956), relocated and reworked, helps to support congregational singing. The result is an organ which is clean-sounding and clear, unprecedented in substantial ensembles including much helpful independence in the Pedal division, and much rich color. Where many ranks were provided new by Mander, great care was taken to insure their total compatibility with the older work.

Dedication service

Although used earlier, the official introduction of the organ took place on Sunday, April 5, 1992. It was dedicated in the context of a regular morning chapel service. Later the same day it was featured in recital by British organist Thomas Trotter. Mr. Trotter has considerable familiarity with Mander instruments, presiding at one in his post as Organist to the City of Birmingham, England. He is also Organist at St. Margaret's Church, Westminster, in London. Works played on this occasion were selected by Trotter in consultation with the University Organ Committee: Bach, *Toccata and Fugue in D Minor*, S. 565; Franck, *Choral No. 2 in B Minor*; Howells, *Psalm-Prelude*, Set 1, No. 2; Wagner, *Overture to Die Meistersinger*; Duruffé, *Suite*, Op. 5. Sousa's "Stars and Stripes" was added as an encore. The Bach D Minor Toccata and Fugue had opened the organ's original Inau-

THE SPECIFICATION		
GREAT ORGAN (5 1/2" & 12" w.p.)	SOLO ORGAN (8", 15" & 25" w.p.)	NAVE PEDAL (5" w.p.)
Unenclosed	Enclosed	16' Contra Bass
16' Double Diapason	16' Contra Gamba	8' Principal
16' Bourdon	8' Hohl Flute	4' Superoctave
8' First Diapason	8' Doppelflöte	III Cornet
8' Second Diapason	8' Viola	
8' Stopped Diapason	8' Viola Céleste	WEST GALLERY (12" w.p.)
8' Concert Flute	8' Echo Dulciana	On Choir Manual
4' Octave	8' Dulciana Céleste	8' Gallery Trumpet
4' Principal	4' Flûte Ouverte	
4' Stopped Flute	2' Piccolo	
4' Flûte Harmonique	VI Chorus Mixture	
2 2/3' Twelfth	16' Cor Anglais	MECHANICALS
2' Fifteenth	8' French Horn	<i>Inter-Divisional Couplers</i>
2' Piccolo	8' Corno di Bassetto	Tilting Tablets beneath the Music Rack
III Cornet	8' Orchestral Oboe	Great to Pedal 8'†
IV Full Mixture	Tremulant	Swell to Pedal 8'† - 4'
IV Sharp Mixture	16' Contra Tuba	Choir to Pedal 8'† - 4'
16' Trombone	8' Tuba	Solo to Pedal 8'† - 4'
8' Tromba	4' Tuba Clarion	†Duplicated by Reversible Toe Lever
4' Clarion	Unenclosed	* Reversible Piston on Manual
Tremulant (light wind)	8' Tuba Mirabilis	
SWELL ORGAN (11" w.p.)	PEDAL ORGAN (6" & 20" w.p.)	
Enclosed	32' Double Diapason	Swell to Great 16' - 8'† - 4'
16' Bourdon	16' First Diapason	Choir to Great 8'†
8' Diapason	16' Second Diapason (Great)	Solo to Great 16' - 8'† - 4'
8' Rohr Flute	16' Diapason Wood	Swell to Pedal 16' - 8' - 4'
8' Flauto Dolce	16' Violone	Solo to Swell 16' - 8' - 4'
8' Flute Céleste (TC)	16' Bourdon (Great)	Great to Solo 8'
8' Gamba	16' Gamba (Solo)	†And Reversible Piston on Great
8' Gamba Céleste	8' Principal	
8' Salicional	8' 'Cello	<i>Intra-Divisional Couplers</i>
8' Voix Céleste	8' Gedeckt	Drawknobs with Divisional Stops
4' Octave	4' Fifteenth	Swell to Swell 16' - UO - 4'
4' Flûte Triangulaire	4' Open Flute	Solo to Solo 16' - UO - 4'
4' Unda Maris II	IV Grave Mixture	Nave to Nave 4'
2' Fifteenth	IV Mixture	
2' Flautino	32' Contra Bombarde	<i>Expression Pedals</i>
II Sesquialtera	32' Contra Fagotto	Swell
V Mixture	16' Bombarde	Solo / Nave
IV Plein Jeu	16' Trombone (Great)	
16' Posaune	16' Fagotto	<i>Register Crescendo</i>
8' French Trumpet	8' Trumpet	mf - f - ff settings
8' Cornopean	8' Bassoon	
8' Oboe	4' Clarion	<i>Tutti Pedal Lever</i>
8' Vox Humana	4' Hautboy	
4' Clarion		
Tremulant		
CHOIR ORGAN (3 1/2" w.p.)	NAVE ORGAN (4" w.p.)	
Unenclosed	Unenclosed	
8' Open Diapason	8' Diapason	
8' Violoncello	4' Octave	
8' Chimney Flute	2' Superoctave	
4' Principal	III Fourniture	
4' Spitz Flute	III Cymbale	
2 2/3' Nazard	8' Trumpet	
2' Fifteenth	Enclosed	
2' Flageolet	8' Cor de Nuit	
1 3/5' Tierce	8' Cor de Nuit Céleste (TC)	
1 1/3' Larigot		
III Mixture	Nave on Great	
8' Trumpet	Nave on Swell	
8' Cremona	Nave on Solo	
Tremulant		
		<i>Fixed Piston</i>
		1 Gallery Trumpet on Choir
		<i>Pedal Combinations on Great Pistons</i>
		Nave Combinations on Great Pistons
		<i>Toe Stud Reversibles to each 32' Stop</i>

gural Recital played by Charles M. Courboin on June 17, 1928.

The engagement of Mr. Trotter for this event was most fortunate. He is completely at home with the style of organ realized by Mander in Princeton Chapel. All of his playing was affirmative, surpassing first-rate. One could forget that this organ is impeded to some extent by remote placement. Through his playing the sound came forth into the open as much as possible and the organ danced and sang for sheer joy of existence in its own manner. Mr. Trotter's playing was among the most musical and convincing ever heard by this listener. Each composition was brought to life through sensitive, enlightened interpretation together with interesting and appropriate use of the sounds. There was absolute authority and control throughout. Neither performer nor instrument got in the way.

Demonstration

A sequel to the inauguration festivities occurred on Monday evening, April 6. A demonstration of the chapel organ was offered, essentially for area members of the American Guild of Organists. Key persons associated with the renovation of the organ participated.

Nathan A. Randall, Dean of the Cen-

tral New Jersey Chapter of the AGO, Concert Manager for Princeton University, and Project Manager for the renovation, unfolded some of the history of both chapel and organ with fascinating anecdotes.

Ian Bell, Director, N. P. Mander Ltd., and Project Director and Tonal Finisher of the chapel organ, clarified the need for reform in this instrument, mechanically and tonally. He included concise points about attitudes toward organ design prevalent before, during, and since the fabrication of this organ in 1928.

Eugene Roan, Professor of Organ at Westminster Choir College and member of the Project Committee, played several pieces which featured many of the tonal resources in richly varied ways. Specific registrations were included in the printed order. Professor Roan's playing was gracious and substantive, impassioned and sublime. The listeners were encouraged to move about in order to experience the sound in various parts of the chapel.

Thus it is that yet another organ has been launched. Matters of placement, concept, design, voicing, and action are topics for endless discussion and de-

Roy Kehl prepared a thesis in 1960 concerning the work of Ernest M. Skinner in partial fulfillment of the requirements of the degree Master of Arts at The Ohio State University. He is a member of the Bishop's Advisory Commission on Church Music of the Episcopal Diocese of Chicago. From 1981 to 1985 he served on the Standing Commission on Church Music of the Episcopal Church which compiled The Hymnal 1982.

The Practicality of Chant in Modern Liturgy

Joseph P. Swain

Chant is one of those things in the life of the church that gets a lot of attention, even a kind of reverence, in documents and official pronouncements on liturgy without having much significant impact on the real thing. "Don't forget our rich tradition of Gregorian chant," speakers at conferences warn, with all the confidence a parent who admonishes his child to keep clean while playing. Yes, this chasm between theory and practice is wide indeed, mainly because the term "chant" seems inextricably linked to "Gregorian," along with its imagery of medieval rites, monasticism, and Latin, which makes the very idea of chant appear to be a vestige of a useless tradition and the admonition to remember it nothing more than a ceremonial bow to church history. But chant need not be conceived in this way. The Gregorian tradition is indeed one of the richest, if not one of the most useful today, but it is far from being the only kind of chant. Chant may be more generally defined as any kind of setting text to music that has no regular meter and is sung in unison, and there's no reason why we shouldn't be composing and using other kinds that are suitable for the modern liturgy.

"There's no rhythm" is what students usually say when they hear chant for the first time in a music survey course. But of course chant must have rhythm, as all music must, and the rhythm of chant is usually most subtle. What evokes this response is the absence of meter, the familiar, regular grouping of strong and weak beats that makes foot-tapping, finger-snapping, and dancing possible. Gregorian chant is most famous for its floating, flowing quality, to use metaphorical description, and it is this lack of a regular beat pattern, along with its unison singing, that makes its sound so unmistakable. But music doesn't have to be centuries old to have this quality; indeed, the familiar "Keep in mind" of Lucien Deiss approximates it fairly well, and other works of his are true chants.

Chant can be practical in modern liturgy because it can solve the problems associated with two kinds of text that are ignored in modern liturgy: the longer ordinary prayers of the mass such as the Gloria and Nicene Creed, and the psalms. These prayers are almost never sung in parishes today, and yet there is no doubt that they should be. The documents of the Second Vatican Council and of the American bishops make it very clear that singing these essential liturgical texts should take precedence over recessional songs and other more minor liturgical moments.¹ This is particularly true of the psalms, which have been sung by nearly every religious tradition which reveres them since their original composition, and whose responsorial format is ideal for congregational participation.

The first problem of these texts is, obviously, that they are long. While it may be agreed in principle that liturgists should not count the minutes of the mass, in real life, assuredly, they do, and musical settings that are long, or just seem long, are not even considered. Chant is the answer here because its characteristic lack of meter makes it the most economical text setting imaginable. Because the composer need not be concerned with filling out measures or periodic phrases with time, every syllable gets just the amount of time it deserves, which is a syllable's worth. Of course, we will not deny the chant composer his occasional melisma to bring out particularly important words, for that kind of expression is one of the chief reasons music is in the liturgy at all. But such moments are the

only exceptions to the remarkable, and yet beautiful, economy of this setting. The little known truth is that a psalm or a prayer that is properly chanted takes very little longer than it does to recite in normal speech.

The second problem with these texts is that they are not metric. Text phrases come in various lengths and there is no pattern of accented and unaccented syllables. Our most familiar musical styles, from that of Lutheran hymnody right up to current popular styles of liturgical music, are more or less founded on regular periodic phrases and, without question, on a very strong sense of meter. When one of these metric styles is used to set a non-metric text, the necessary stretching that makes the text fit this Procrustean bed almost always creates long pauses and other strained moments in the musical setting.

Traditional hymns based on psalm texts always resort to a metrical adaptation of the psalm being set. "O God Our Help in Ages Past" is as good an example as any. The so-called "tyranny of the bar line" is, for its powers of rhythmic organization, a beneficent tyranny, but its characteristic patterns of strong and weak beats cannot be denied, only contradicted, by a text. Because chant has no such patterns, it is a better choice for setting these prayers which are long and without any definite meter.

The freedom from meter affords chant an easy solution to another practical problem: how to begin the music. With a metric piece, the organist, in order to cue the congregation and choir, must either play a phrase or two of introduction or sound a single tone to give the pitch. The first strategy interrupts the continuity between, for example, the celebrant's preface and the people's response; the second always sounds terribly awkward, because there is no way to make the pitch cue belong to the metrically ordered piece that follows. In chanting, a single pitch cue or an improvisatory sounding of the first few notes of the chant melody leads directly into the piece itself without any intervening silence. The timeless quality of chanting preserves the continuity of prayer and incorporates pitch cues right into the piece itself, because it doesn't need the sense of downbeat that metered music requires.

The use of chant in modern liturgy almost always brings up the matter of harmonization. Should chants be harmonized nowadays or not, and if so, what kind of harmony should be used?

The purists will argue for an unharmonized, *a cappella* performance style, and their argument that Gregorian chant in particular requires "no additives" is a sound one. On the other hand, the harmonic tradition in western culture is very strong, and has certain practical benefits in the endeavor known as congregational singing. It gives the organist something to do, which in turn provides a kind of musical security blanket of sound for parishioners struggling to learn something new. Gregorian chant, including even the simpler hymns that have regular phrasing, is difficult for modern congregations, so that, while an unaccompanied singing would be preferable for the experienced, a harmonization by the organ can be very helpful.

It is the second part of the question—"what kind?"—that is more important in the case of more recent chants, composed with harmony in mind. The kinds of harmony are many, but those most commonly used for liturgical music might be broadly grouped into two: the functional and the modal. They are not equally suited to chant singing.

Functional harmony is the most familiar to western listeners. It is the harmony of Bach, Mozart, Ellington, the Beatles, and for the most part, the popular styles of modern liturgical music. "Functional" refers to the qualities that the various chords have in relation to one another, qualities which produce certain expected progressions, like a musical grammar. In the key of C major, for example, a G7 seems to lead naturally to a C major chord to finish a phrase or a piece. Modal harmony is missing these functions, or at least they are greatly attenuated. There is little expectation about what chord will follow what, and progressions of modal harmony can be surprising. This is to say nothing about the amount of dissonance, which is an independent factor in either system.

Functional harmony, the familiar kind, does not suit chant well. The functions of the chords have strong metric associations; some chords are "weak beat" chords, others are "strong beat" chords, which means that the consistent use of harmonic functions will create a sense of meter where none was intended, and will also make breaks, or cadences, in the music when the flow should continue uninterrupted. All this technical description is just an objective way of explaining the "sing-song" effect. It is the enemy of the seamless continuity which is the hallmark of chant. We see (and hear, unfortunately) fine examples of the "sing-song" effect every week in the responsorial psalms found in "missalette" periodicals. These little responses are supposed to be some kind of chant, but they are sung in a weak meter which is then amplified by a harmonic accompaniment that always sounds trite, because it is a functional accompaniment contrary to the intention of its melody.

As a counter-example, look at the superb psalter contained in *Hymns, Psalms, and Spiritual Canticles* (BACS Publishing). Here the compilers have chosen antiphons with non-metric melodies whose flow is never interrupted by its harmonization. On the contrary, the modal progressions, often spiced by tasteful dissonances, recall an old tradition while seeming ever fresh. The psalms themselves combine the efficient recitation tone with modal harmonization that puts the English text across clearly, quickly, and beautifully.

The recall of the old, it must be admitted, is one of the less practical but most salient benefits of chant in liturgy. There is no doubt that chant has certain disadvantages: it is less familiar, it can have unfortunate associations, and it is not as easy to learn quickly because its lack of meter means that important memory cues are missing. But its aesthetic compensations are inestimable. Its style can be as modern as one would wish, and yet chant will always have the weight of tradition behind it. It will never be confused with the secular; it always sounds sacred. It is no accident that chant is the musical foundation of every major religion in the world. Why is it so underused in ours? ■

Joseph P. Swain is associate professor of music at Colgate University, where he is head of music theory instruction. He holds the Ph.D and A.M. from Harvard University, and the A.B. from Dartmouth College. Dr. Swain has served as music director of St. Mary's Church, Hamilton, NY, and as consultant for The Colledgeville Hymnal.

► Kehi: Princeton

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References

- Each citation is from THE DIAPASON.
1. July 1927, page 1. Stoplist shown is tentative and was altered considerably before fabrication.
 2. August 1927, page 31. Tonal Architecture.
 3. July 1928, page 4.
 4. November 1928, pages 1 and 2; page 5 (photograph of chapel interior); page 42.
 5. December 1929, page 1 (photograph of console).
 6. November 1954, page 1. Stoplist included is approximate.

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Note

1. See paragraphs Nos. 63 and 64 in *Music in Catholic Worship*, rev. ed. (Washington, D.C.: USCC, 1983).



Cover

The Bedient Pipe Organ Company, Lincoln, NE, has recently installed a new organ at the Aaron Copland School of Music, Queens College, Flushing, NY. The instrument is the Bedient Company's Opus 30. The 36-stop 3-manual and pedal instrument in the North German tradition occupies a prominent space on an elevated platform at the back of the performing stage of the school's 500-seat auditorium which is part of an entire new music complex. The organ was installed in June, 1991 and will be dedicated on September 20, 1992 by William Porter of the New England Conservatory. Builders of the Queens College organ include Gene Bedient, Gwen Bedient, Mark Beech, Russ Behrends, Richard Drullinger, Marcia Eddy-Hamilton, Jeff Eske, Paul Lytle, Terry O'Keefe, Keith Spahn, Sarah Somers, and Fred Zander.

- HAUPTWERK**
 16' Praestant (F)
 8' Oktave
 8' Viola Da Gamba
 8' Hohlfloete
 4' Oktave
 4' Rohrfloete
 2½' Quinte—Terz 1½'
 2' Oktave
 Mixtur III-V
 16' Trompete
 8' Trompete
- OBERWERK**
 16' Quintadena
 8' Praestant (tc)
 8' Rohrfloete
 4' Oktave
 2' Oktave
 Sesquialtera II
 Scharf II-IV
 8' Dulzian
- BRUSTWERK**
 8' Gedackt
 4' Blockfloete
 2' Gemshorn
 2' Oktave
 1½' Siffloete
 Zimbel II
 8' Vox Humana
- PEDAL**
 16' Praestant (H.W.)
 16' Subbass
 8' Oktave
 5½' Quinte
 4' Oktave
 Mixtur IV-V
 16' Posaune
 8' Trompete
 2' Cornett



Bond Pipe Organs, Inc., of Portland, OR, has built a new organ for Emmanuel Episcopal Church, Eastsound, WA (Orcas Island). The small church building is nearly 105 years old, seats about 125 people, and serves four congregations: Episcopal, Roman Catholic, Lutheran, and Presbyterian. Since the organ has been installed the church has sponsored a well-attended noon brown-bag recital every Wednesday. The key action is suspended and the stop action is mechanical. The case is of white oak, and the music rack is elm burl. The naturals are covered with bone, and the sharps are ebony.

- GREAT**
 8' Rohrfloete
 4' Principal
 2' Superoctave (from Mixture)
 II Mixture
- POSITIV**
 8' Gedackt (1-12 from Great Rohrfloete)
 4' Rohrfloete
 2' Gemshorn
 Tremolo
- PEDAL**
 16' Sub Bass



Roche Organ Company, Inc., of Taunton, MA, has built a new organ for Memorial Baptist Church in Seekonk, MA. This instrument, the firm's Opus 30, has a detached console with mechanical key and stop actions. The manuals feature natural keys covered in boxwood and sharps of brown rosewood. The pedal keys are of oak with ebony sharps. The rosewood stopknobs have hand-engraved bone insets.

Matching painted poplar cases flanking the baptistry window were designed to complement the colonial revival architecture of the room. The facades contain the largest pipes of the manual and pedal 8' Principals. The manual

divisions and the console are located on the left side of the chancel; the pedal division is on the right. To increase the organ's usefulness for choral accompaniment, all of the manual stops are under expression. The 8' Viola and 8' Stopped Flute on Manual II have been retained from the previous three-rank Estey organ.

Winding is from two large single-rise reservoirs. The tuning is in equal temperament. The organ design and engineering was done by Matthew-Michael Bellocchio; the tonal finishing by F. Robert Roche and Brian Wicherski. Mrs. Lynn Znoj is organist, and Rev. Bruce Schippel is pastor.

- MANUAL I (expressive)**
 8' Principal
 8' Chimney Flute
 4' Octave
 II-IV Mixture
 8' Trumpet

- MANUAL II (expressive)**
 8' Stopped Flute
 8' Viola
 8' Voix Celeste (TC)
 4' Spireflute
 2½' Nazard
 2' Gemshorn
 1½' Tierce
 Tremulant

- PEDAL**
 16' Bourdon
 8' Principal
 16' Bassoon

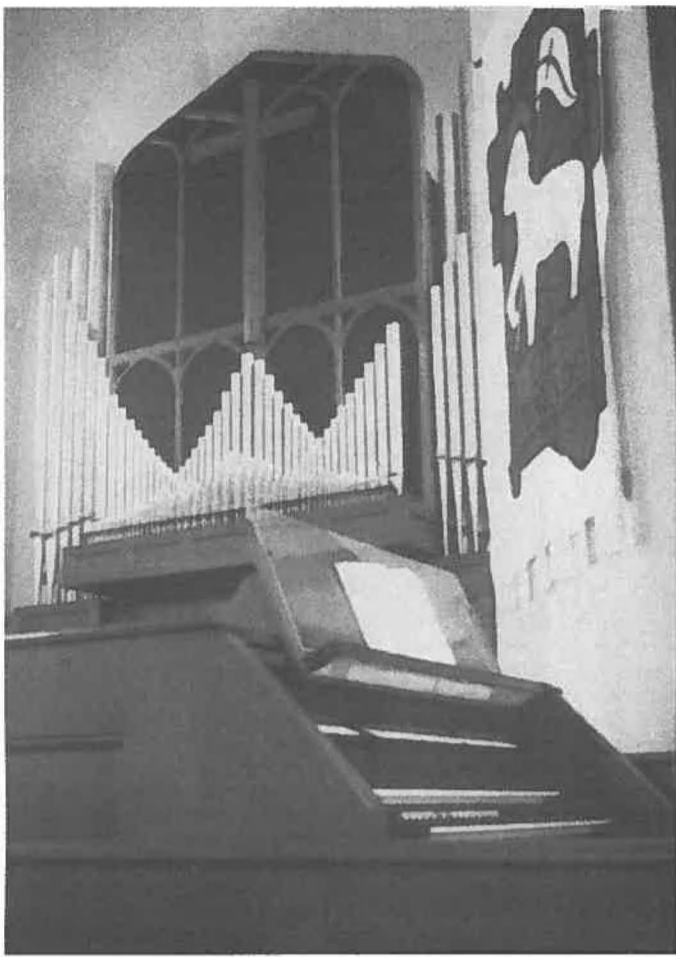
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Austin Organs, Hartford, CT, has built a new organ, Opus 2730, for First Christian Reformed Church, Sheboygan, WI. James T. Benzmillier, of Stevens Point, WI, was the Austin representative. The two-manual, 13-rank organ incorporates four ranks from the previous organ, rescaled and revoiced. The dedication recital was played by R. R. McMahan of South Bend, IN. Compass 61/32.

Analysis

- 16' Principal (73 pipes)
- 16' Bourdon (92)
- 8' Viole (85)
- 8' Viole Celeste, TC (61)
- 4' Octave (73)
- 4' Nachthorn (73)
- Mixture III (183)
- Scharff II (122)
- 16' Trompette (85)
- 8' Cromorne, TC (49)

GREAT

- 16' Viole, TC
- 8' Principal
- 8' Bourdon
- 8' Viole
- 4' Octave
- 4' Bourdon
- 2 3/4' Viole
- 2' Superoctave
- 2' Nachthorn
- Mixture III
- 8' Cromorne, TC

SWELL

- 8' Bourdon
- 8' Viole
- 8' Viole Celeste, TC
- 4' Nachthorn
- 4' Viole
- 4' Viole Celeste
- 2 3/4' Nazard
- 2' Viole
- 2' Nachthorn
- 1 1/2' Larigot
- Scharff II
- 16' Trompette, TC
- 8' Trompette
- 4' Trompette

PEDAL

- 16' Principal
- 16' Bourdon
- 10 3/4' Bourdon Quint
- 8' Principal
- 8' Bourdon
- 8' Viole
- 4' Octave
- 4' Nachthorn
- 2' Superoctave
- Mixture III
- 16' Trompette
- 8' Trompette
- 4' Cromorne



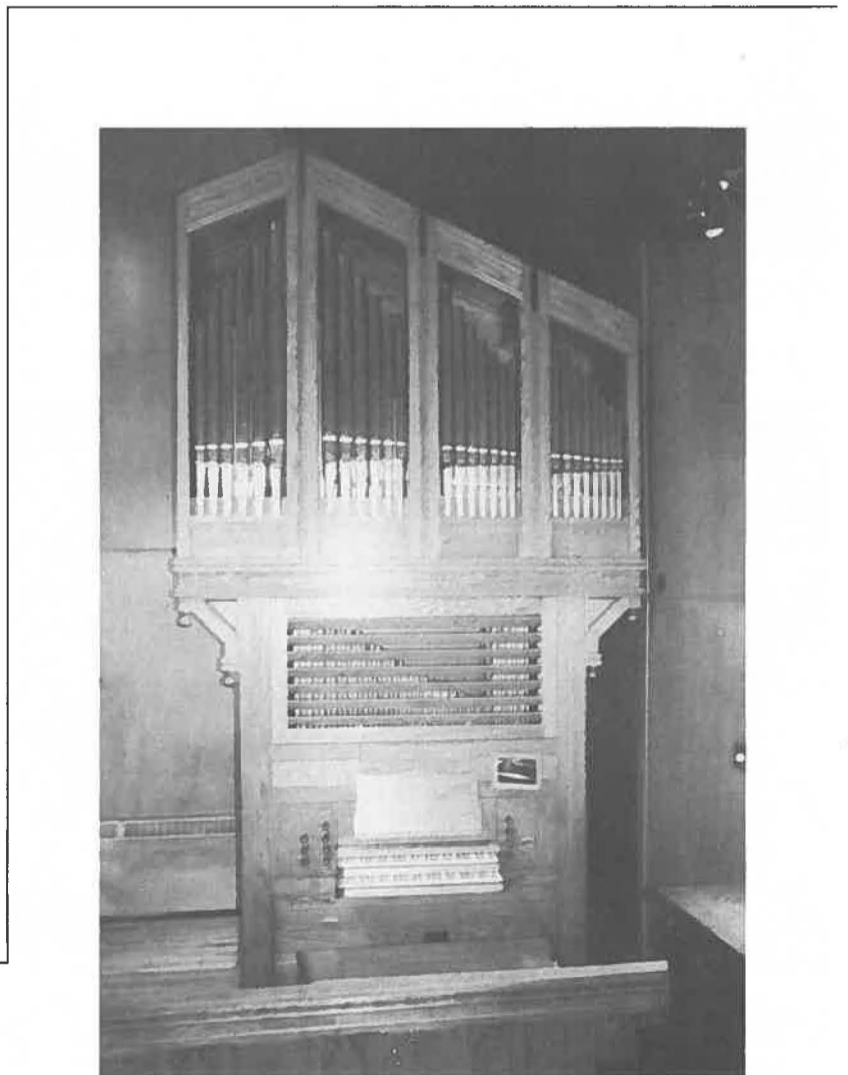
D.M. Leight & Co. of Tenants Harbor, ME, recently completed the mechanical restoration of Aeolian opus 1239 in the residence of Mr. and Mrs. John K. Evans at Northport, ME. The player organ is an original installation completed 14 April 1914. It consists of one expressive division duplexed on two manuals, pedal and a 58-note roll player mechanism. An extensive roll collection is yet to be re-cut.

MANUAL I AND II

- 8' Trumpet
- 8' Oboe
- 8' Clarinet (reedless)
- 8' Vox Humana
- 8' Diapason
- 8' Flute (p,f)
- 8' String (f)
- 8' String (p)
- 8' String (pp)
- 8' String Vibrato
- Tremolo
- Harp
- Chimes

PEDAL

- 16' Flute (p,f)



Orgues Létourneau, Ste.-Hyacinthe, Québec, has built a new organ, Opus 25, for St. Andrew's Presbyterian Church, Sackville, New Brunswick. The organ has 7 stops, 9 ranks and contains 480 pipes. Compass is 56/32 AGO with Manual II expressive, three couplers. The organ was designed by Denis Campbell, the case was built by Gilles Campbell, the chests by Guy Leblanc, console assembly was by Syl-

vain Létourneau, the pipes were cast in house by Réal Godbout, the voicing was by Jean-François Mailhot, all working under the supervision of organbuilder Fernand Létourneau. The opening recital was given by Professor Willis Noble, of Dalhousie University, Sackville, consultant. The minister is Mr. Herbert H. Hilder, the organist, Lianne Matheson.

MANUAL I

- 8' Chimney Flute
- 4' Principal
- 1 1/2' Mixture III

MANUAL II

- 8' Stopped Diapason
- 4' Spire Flute
- 2' Fifteenth
- Tremulant

PEDAL

- 16' Subbass

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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

- 16 AUGUST**
Organ Concert; Round Lake Auditorium, Round Lake, NY 8 pm
Thomas Clark; National Cathedral, Washington, DC 4:45 pm
John Gouwens; National Shrine, Washington, DC 6 pm
Ann Wade; Our Savior Lutheran, Louisville, KY 3 pm
- 18 AUGUST**
Robert Love; City Hall, Portland, ME 7:30 pm
- 19 AUGUST**
David Mulbury; Mem Music Hall, Methuen, MA 8 pm
Henri Paget; National Cathedral, Washington, DC 4:45 pm
- 20 AUGUST**
Susan Armstrong; Methodist Church, Saco, ME 3:15 pm
- 23 AUGUST**
Robert Nelson; National Shrine, Washington, DC 6 pm
Richard Hill, with brass; Round Lake Auditorium, Round Lake, NY 8 pm
- 25 AUGUST**
Thomas Murray; City Hall, Portland, ME 7:30 pm
- 26 AUGUST**
Thomas & Carol Foster; Mem Music Hall, Methuen, MA 8 pm
Cj Sambach; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
- 30 AUGUST**
Frederick Swann; Mem Music Hall, Methuen, MA 8 pm
Tom Dressler, with orchestra; Round Lake Auditorium, Round Lake, NY 8 pm
Keith Thompson; National Shrine, Washington, DC 6 pm
- 1 SEPTEMBER**
Douglas Major; City Hall, Portland, ME 7:30 pm
- 2 SEPTEMBER**
George Butler; Methuen Mem Music Hall, Methuen, MA 8 pm
- 5 SEPTEMBER**
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
- 9 SEPTEMBER**
Victoria Wagner; Methuen Mem Music Hall, Methuen, MA 8 pm

- 11 SEPTEMBER**
Hector Olivera; Calvary Church, Charlotte, NC 8 pm
- 16 SEPTEMBER**
Wilma Jensen; Methuen Mem Music Hall, Methuen, MA 8 pm
- 17 SEPTEMBER**
James Welch; Central Christian, Havana, IL
- 18 SEPTEMBER**
Gordon Turk, workshop; Wauwatosa Ave. United Methodist, Wauwatosa, WI 5 pm
James Welch; St Peter's, Quincy, IL
- 19 SEPTEMBER**
Gordon Turk; St Anthony's (9th & Mitchell), Milwaukee, WI 7:30 pm
James Welch; Macomb LDS Ward, Macomb, IL
- 20 SEPTEMBER**
Lee Dettra; Cadet Chapel, West Point, NY 3:30 pm
+ William Porter; Queens College, Flushing, NY
Hymn & Improvisation Festival, with choir; St Anthony's (9th & Mitchell), Milwaukee, WI 7:30 pm
James Welch; St Mary's Priory, Nauvoo, IL
- 24 SEPTEMBER**
Westminster Abbey Choir; First Baptist, Huntsville, AL
- 25 SEPTEMBER**
Choral Training Conference; American Boy-choir School, Princeton, NJ (through September 26)
Westminster Abbey Choir; Cathedral of St Philip, Atlanta, GA
John Scott; Cathedral Church of St Paul, Detroit, MI 7:30 pm
- 27 SEPTEMBER**
Peter Conte, with brass; Longwood Gardens, Kennett Square, PA 2:30 pm
Richard Heschke; St Mark's Lutheran, Wausau, WI 3 pm

UNITED STATES West of the Mississippi

- 18 AUGUST**
Dennis Reppen; Christ United Methodist, Rochester, MN 12:20 pm
- 25 AUGUST**
Merrill Davis; Christ United Methodist, Rochester, MN 12:20 pm
- 30 AUGUST**
+ Bruce A. Brown; St Andrew's Episcopal, Lawton, OK 5 pm
Abendmusik; Trinity Episcopal, Santa Barbara, CA 3:30 pm
- 2 SEPTEMBER**
+ Michael Murray, with Dallas Symphony; Meyerson Symphony Center, Dallas, TX 8:15 pm
- 13 SEPTEMBER**
Susan Ferré; St Mary's Cathedral, Cheyenne, WY 2 pm
Gallery Brass Quintet; St Paul's Lutheran, Brenham, TX 4 pm
- 19 SEPTEMBER**
John Walker, masterclass; First United Methodist, Shreveport, LA 10 am
Rev. Robin Leaver, lecture (Mealy Memorial Workshop); St Mark's Episcopal, Berkeley, CA

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Texas Baroque Ensemble; Museum of Fine Arts, San Angelo, TX 7:30 pm

27 SEPTEMBER

Westminster Abbey Choir; Central Lutheran, Minneapolis, MN 3 pm

28 SEPTEMBER

Westminster Abbey Choir; First United Methodist, Omaha, NE

29 SEPTEMBER

Westminster Abbey Choir; First Plymouth Congregational, Lincoln, NE

INTERNATIONAL

15 AUGUST

Jean-Pierre Lecaudey; Collégiale St-Martin, St Remy, France

16 AUGUST

David Liddle; Alexandra Palace, London, England 3 pm

Robert Anderson; Cathedral, Altenberg, Germany 2:30 pm

18 AUGUST

Andrew Teague; St James United, Montreal, Quebec 12:30 pm

David Sanger; All SS Church, Hastings, England 7:30 pm

19 AUGUST

Naji Hakim; St Giles Cathedral, Edinburgh, Scotland 8 pm

François-Henri Houbart; King's College Chapel, Cambridge, England 7:30 pm

20 AUGUST

Robert Anderson, with English Horn; St Lorenzkirche, Nürnberg, Germany 8 pm

21 AUGUST

Phyllis Bryn-Julson & Donald Sutherland; King's College Chapel, Cambridge, England 7:30 pm

Gillian Weir; The Munster, Schwaebische Gmuend, Germany 6:30 pm

22 AUGUST

Karol Golebiowski; Collégiale St-Martin, St Remy, France

Phillip Crozier; St Nikolai-Kirche, Burg/Fehmarn, Germany 8 pm

25 AUGUST

Nigel Spooner; All SS Church, Hastings, England 7:30 pm

28 AUGUST

Organ Seminar; St Catharine's College, Cambridge, England (through August 31)

29 AUGUST

Etienne Ballot; Collégiale St-Martin, St Remy, France

Gillian Weir; City Hall, Musashino, Tokyo, Japan

30 AUGUST

Mark McClellan; Cathedral of St Etienne, Auxerre, France 5 pm

31 AUGUST

Ian Wells; Liverpool Cathedral, Liverpool, England 11:15 am

5 SEPTEMBER

Rudolf Meyer; Collégiale St-Martin, St Remy, France

12 SEPTEMBER

Jane Parker-Smith; St Mary Redcliffe, Bristol, England 7:30 pm

Emilio Traverso; Collégiale St-Martin, St Remy, France

16 SEPTEMBER

John Scott; St Giles Cathedral, Edinburgh, Scotland 8 pm
Paul Morgan; Sherborne Abbey, Dorset, England 7:30 pm

17 SEPTEMBER

Gillian Weir; Concert Hall, Mito, Japan 6:30pm

Organ Recitals

MARIE-CLAIRE ALAIN, Texas Women's University, February 26: *Chant Héroïque*, Langlais; *Virgo Mater*, Dupré; *Variations on "Veni creator,"* Durufle; *Hommage à Jehan Alain*, Fleury; *Première Fantaisie*, *Deuxième Fantaisie*, *Deux Danses à Agni Yavishita*, *Trois Danses*, Alain.

ROBERT ANDERSON, with Rogene Russell, English Horn, Southern Methodist University, Dallas, TX, December 2: *Toccata in E Minor*, Weckmann; *Von deinen Thron tret' ich hiernit*, Bach; *Variations on "Amazing Grace,"* Hampton; *Adagio in C Major*, K. 580a, Mozart; *Trois Paraphrases Grego-riennes*, op. 5, Langlais; *Sonata for Organ*, Howells; *Siegesfeier*, op. 145, no. 7, Regér.

MAHLON BALDERSTON, Trinity Episcopal Church, Santa Barbara, CA, December 1: *Fantasia and Fugue in A Minor*, *God, through thy grace, O thou of God, Sleepers wake, Savior of the heathen come, Rejoice Christian souls*, Bach; *In dulci jubilo*, Bach, Dupré; *Noël and Variations X*, Daquin; *Carol of the Birds, Come rejoicing, Gloria, Infant holy, Jordan; St. Stephen Variations*, Balderston.

MICHAEL BEATTIE, Douglass Boulevard Christian Church, Louisville, KY, March 19: *Improvisation*, no. 7, op. 150, Saint-Saëns; *Flute Solo*, Arne; *Crucifixion (Passion Symphony)*, op. 23, Dupré; *O man, bewail thy grievous fall*, Bach; *Westminster Carillon*, Vienne.

KEVIN BOWYER, Trinity Lutheran Church, Akron, OH, February 7: *Toccata and Fugue in D Minor*, S. 565, Bach; *Prélude, Adagio et Choral-Varié sur le thème du "Veni creator,"* Durufle; *Passacaglia on a song by Stevie Wonder*, Wilson-Dickson; *Pavane pour une Infante Defunte*, Ravel/Seutin; *Naiades, Les Cloches de Hinckley*, Vienne; *Calgary Flourish*, Gibbs; *Benedictus*, op. 54, Alkan; *Variations sur un Noël*, Dupré.

GEORGE BOZEMAN, Jr., with J. Bryan Dyker, flute, First Presbyterian Church, Wilmington, NC, February 23: *Trois Mouvements*, Alain; *Intrada (Concerto I)*, Pepping; *Bilitis*, Debussy; *Three Preludes for Unaccompanied Flute*, Muczynski; *Berceuse*, op. 16, Fauré; *Piece in the Form of a Habanera*, Ravel; *Echo*, Hindemith; *Concertino*, Chaminade.

DELORES BRUCH & DELBERT DISSELHORST, with The Stradivari Quartet, University of Iowa, Iowa City, IA, March 30: *Fantasia*, Weckmann; *Praeludium in A Minor*, BuxWV 153, Buxtehude; *Finale für Orgel*, op. 58, Jung; *Prelude and Fugue in G Major*, S. 541, Bach; *Quintet VI in G Minor*, Soler.

DAVID BURTON BROWN, St. James Episcopal Church, Birmingham, MI, February 23: *Fantasy and Fugue in G Minor*, S. 542, *Allein Gott in der Höh sei Ehr*, S. 676, Bach; *Fantasy and Fugue on BACH*, Liszt; *Sunrise on Sunset Hill, Elms, Sunday Night (Views from the Oldest House)*, Rorem; *Elegy*, Thalben-Ball; *Scherzo, Allegro (Symphony II)*, Vienne.

PETER RICHARD CONTE, Longwood Gardens, January 12: *Prelude to Act III of Lohengrin*, Wagner/Lemare; *Overture to*

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H.M.S. Pinafore, Sullivan/Conte; Prelude to *Romeo and Juliet*, Tchaikovsky/Conte; *Ruy Blas Overture*, Mendelssohn/Conte; Sinfonia to *Cantata 106*, Bach/Biggs; Overture to *The Pirates of Penzance*, Sullivan/Conte; Sinfonia to *Cantata 145*, Bach/Capdeville; Overture from *Tannhauser*, Wagner/Wilkins; Overture to *Iolanthe*, Sullivan/Conte; *Carnival Overture*, Dvorak/Lemare.

JOHN CUMMINS, Calvary Episcopal Church, Louisville, KY, March 18: *Litanies*, Alain; *O Lamm Gottes, unschuldig*, Bach; *A Fantasy*, Darke; *Toccata*, Gigout.

LYNNE DAVIS, Pontiac Central United Methodist Church, Waterford, MI, October 13: *Veni creator*, de Grigny; *Chant funèbre*, Mulet; Scherzo (5th Sonata), Guilman; *Choral III in A Minor*, Franck; *Te Deum*, Demessieux; *Méditation, Acclamations (Suite Médiévale)*, Langlais; *Prélude, Adagio et Choral varié sur le "Veni creator"*, Duruflé.

MARGARET DICKINSON, Calvary Episcopal Church, Louisville, KY, March 25: *Meine Seele erhebt den Herrn—Fuga sopra il Magnificat*, S. 733, 648, Bach; *Sonata 4 in A Minor—Tonus Peregrinus*, op. 98, Rheinberger.

MELVIN DICKINSON, Calvary Episcopal Church, Louisville, KY, April 1: *Prelude and Fugue in F Minor*, S. 534, Bach; *Prelude in G Major*, op. 698, no. 4, Czerny; *Commit your every grievance*, Walcha; *My Jesus leadeth me, My heart is ever yearning*, op. 122, Brahms; *Prelude (Tonstück) in F Major*, op. 22, no. 1, Gade.

ARLENE deYOUNG-JUDD, St. John's Cathedral, Albuquerque, NM, December 10: *Canonic variations on From heaven above to earth I come*, Bach; *Savior of the heathen come, Now God's Son is come to us, There comes a galley laden, O Savior open wide the heavens, Praise God ye Christians all as one, Joyfully my heart is springing*, Bornefeld; *My inmost heart now raises, Now open wide the gate of heaven*, Karg-Elert.

MARIE-MADELEINE DURUFLÉ, University of North Texas, February 28: *Concerto in B-flat*, Handel; *Nasard, Basse de Trompette*, Clérambault; *Prelude and Fugue in D Major*, S. 532, Bach; *Cantabile*, Franck; *Naiades*, Vierne; *Variations sur un Noël*, op. 20, Dupré; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Improvisation*.

JANETTE FISHELL, with Thomas Hue-ner, trumpet, Farmville United Methodist

Church, Farmville, NC, February 3: *Sonata Prima, Viviani; In allen meinen Taten*, Krebs; *Jesu Leiden, Pein und Tod*, Vogler; *Wachet auf*, Krebs; *Concerto*, op. VII, no. 6, Albinoni; *Proclamation, Bloch; "Okna" (Windows after Marc Chagall)*, Eben.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, December 22: *Fanfare and Procession*, Chapman; *Prelude in G Major*, S. 568, Bach; *Trio in C Minor*, Krebs; *Noël VI*, Daquin; *Noël Polonais*, Guilman; *Noël nouvelet, Quell est cette odeur agreable, Touro-louro-touro, Dors ma colombe, Pat-a-pan*, Hopson; *Pastorale: Gesù Bambino*, Yon; *Variations on Sussex Carol*, Haan; *Variations on "From heaven above"*, Pelz.

SUSAN GOODSON, First Congregational Church, Oshkosh, WI, December 4: *Adagio (Symphony III)*, Allegro vivace (*Symphony I*), Vierne; *In quiet joy*, Dupré; *The Nativity*, Langlais; *O come, o come, Emmanuel, Of the Father's love begotten*, op. 100, Peeters; *Toccata*, op. 59, Reger.

JOHN GOUWENS, Fourth Presbyterian Church, Chicago, IL, February 23: *Prelude and Fugue in D*, Bach; *Prelude and Trumpetings*, Roberts; *Improvisation on a submitted theme; Méditation from Thais*, Massenet; *Imperial March*, Elgar; *Méditation*, Vierne; excerpts from *Symphonie VIII*, Widor.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, December 17: *Adagio, allegro, adagio in f*, K. 594, *Andante in F*, K. 616, *Fantasia in f*, K. 608, Mozart.

EUGENE HANCOCK, Central United Methodist Church, Detroit, MI, February 23: *Sonata in D Minor*, op. 42, Guilman; *Allegro, Lento (Trio Sonata VI in G)*, S. 530, "My spirit be joyful" (*Cantata 146*), Bach; *The celestial banquet*, Messiaen; *As smoke is blown away*, Hancock; *Toccata-Gloria*, Widor/Young; *Spiritual/Lullaby*, Cooper; *Impromptu for Pedals*, Coleman; *The Lord will make a way, We are our heavenly Father's children*, Sexton; *The wrath of God*, Hancock.

CLYDE HOLLOWAY, Pilgrim Congregational Church, Duluth, MN, February 16: *Veni creator*, de Grigny; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Pièce d'Orgue*, S. 572, Bach; *Pièce Héroïque*, Franck; *In paradisum*, Lesur; *Joie et Clarté des Corps Glorieux*, Messiaen; *Final (Symphonie I)*, Vierne.

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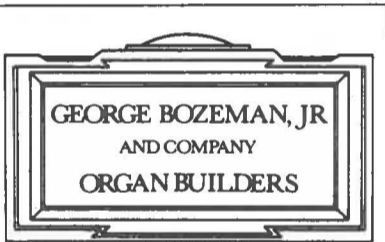
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ROBERT BURNS KING, First Baptist Church, Reidsville, NC, March 15: *Larghetto, Allegro (Concerto V in F)*, Handel; *Jesu, joy of mans desiring*, Bach; *The Song of Peace*, Langlais; *Allegro e spiritoso*, Galluppi; *Elevation-Tierce en taille*, Couperin; *The Cuckoo*, Daquin; *A Clarinet Tune*, Oxley; *Toccata (Symphony V)*, Widor; *Come, thou fount of every blessing*, Martin; *God of grace and God of glory*, Manz; *Amazing grace*, Shearing; *How firm a foundation*, Murphree; *Chaconne*, J.B. Bach; *Andante cantabile (Symphony VI)*, Widor; *Finale (Sonata I)*, Guilman.

DANIEL LAMOUREUX, Trinity Church, Boston, MA, January 3: *March in F*, op. 122, Lefebure-Wély; "Swaying of the colored boats in the Old Port at St. Tropez" (*Eight Scenes from Provence-II*), Reuchsel; *Variations on "Veni creator"*, op. 4, Duruflé; *Placare*, Verschraegen; *Carillon-Sortie*, Mulet.

DAVID LOCKE, Trinity Episcopal Church, Santa Barbara, CA, December 8: *Toccata in F Major*, Buxtehude; *Partita on "Vom Himmel hoch"*, Scheidemann; *Partita on "Nun komm der Heiden Heiland"*, Distler; *Macht hoch die Tür, Wie soll ich dich empfangen, Komm und lass uns Christum ehren, Pepping*; *Herzlich lieb hab ich dich, o Herr*, Scheidemann; *Prelude and Fugue in C Major*, Bach.

CHARLES McDERMOTT, Trinity Episcopal Church, Santa Barbara, CA, December 15: *Fantasia in G Major*, Magnificat on the VIII tone, Scheidemann; *Magnificat, Duo en cors de chasse, Offertoire in D*, Dandrieu; *Three Sacred Concertos*, op. 17, Distler; *Fantasia in G Major*, Bach.

THOMAS P. O'CONNELL, St. John's Cathedral, Albuquerque, NM, December 3: *Prelude and Fugue in B Minor*, Rejoice beloved Christians, Bach; *Wake, awake, for night is flying*, Krebs, Bach; *Savior of the heathen, come*, Bach; *Allegro maestoso e vivace*, Fuga: *Allegro moderato (Sonata II in C Minor)*, Mendelssohn.

RUSSELL PATTERSON, First Presbyterian Church in Germantown, Philadelphia, PA, February 9: *Toccata in F*, Bach; *How brightly shines the morning star*, Reger; *Prelude and Fugue in G Minor*, Dupré; *Pavane*, Ravel; *Final (Symphony VI)*, Vienne.

KAREL PAUKERT, Museum of Art, Cleveland, OH, November 24: *Canzona La Cortese*, Merulo; *Canzona in G Minor*, Zipoli; *Sonata in G*, anon.; *Sonata in A*, Colonna; *Concerto del Sigr. Meck*, Walther; *Fantasia and Fugue in G Minor*, S. 542, Bach.

WILLIAM PETERSON, Pomona College, Claremont, CA, February 7: *Dritter Theil der Clavierübung*, part II, S. 680-689, 802-805, 552b, Bach.

CHRISTA RAKICH, St. David's Episcopal Church, Topeka, KS, February 28: *Plein jeu*, Basse de Trompette, Chromhorne sur la taille, Tierce en taille, Dialogue (*Mass for the Convents*), Couperin; *Vater unser im Himmelreich*, Praeludium, Böhm; *Trio Sonata VI in G*, S. 536, *Prelude and Fugue in E*, S. 566, Bach; *Prelude on an Old Folk Tune*, Beach; *Lotus*, Strayhorn/Wyton; *All things bright and beautiful*, *Wonderful words of life*, *Praise our Father*, Diemer; *Prelude and Passacaglia in festo Pentecostes*, Woodman.

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NAOMI ROWLEY, Basilica of St. John, Des Moines, IA, December 15: *Nun komm, der Heiden Heiland*, S. 659, Bach; *Noël VI*, Daquin; "Le Monde l'attente du Sauveur" (*Symphonie-Russion*, op. 23), Dupré; *Es ist ein Ros' entsprungen*, Drischner; *Macht hoch die tur, die macht weit*, David; *The King shall come when morning dawns*, Read; *Blest be thou Jesus from heaven to earth*, Bach; *My heart is filled with longing*, Brahms; *Sonata VI*, Mendelssohn; *Choral in B Minor*, Franck; *Cantique*, Langlais; *Aria*, Callahan; *Prelude and Fugue in G Minor*, Dupré; *Noël en Grand Choeur*, Charpentier; *Andantino*, Lemare; *Scherzetto*, Vienne; *The Washington Post*, Sousa; *Allegretto Grazioso*, Bridge; *Rhumba*, Elmore.

J. RICHARD SZEREMANY, Second Presbyterian Church, Newark, NJ, February 8: *Sonata de 1 tono*, Lidon; Six Organ Pieces for a Musical Clock Mechanism, CPE Bach; *If thou but suffer God to guide thee, Comest thou Jesus from heaven to earth*, Bach; *My heart is filled with longing*, Brahms; *Sonata VI*, Mendelssohn; *Choral in B Minor*, Franck; *Cantique*, Langlais; *Aria*, Callahan; *Prelude and Fugue in G Minor*, Dupré; *Noël en Grand Choeur*, Charpentier; *Andantino*, Lemare; *Scherzetto*, Vienne; *The Washington Post*, Sousa; *Allegretto Grazioso*, Bridge; *Rhumba*, Elmore.

STEPHEN J. THARP, St. Thomas Church, Chicago, IL, January 6: *Toccata and Fugue in D Minor*, S. 538, Bach; *Suite du deuxième ton*, Clérambault; *Prière*, Franck; *Assez vif et féroce (The Embrace of Fire)*, Hakim; *Berceuse*, op. 95, no. 3, Mathias; *Toccata*, Guillou.

CHARLES BOYD TOMPKINS, House of Hope Presbyterian Church, St. Paul, MN, March 15: *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Récit de tierce en taille, Offertoire sur les grands jeux*, de Grigny; *Allein Gott in der Höh sei Ehr*, S. 664, *Prelude and Fugue in E Minor*, S. 548, Bach; *Rondo, Pie Jesu, In Nomine Domine, Reveille*, Rorem; *Fantasia in A*, Franck; *Naiades, Les Cloches de Hinckley*, Vienne.

THOMAS TROTTER, First Presbyterian Church, Glens Falls, NY, January 19: *Toccata and Fugue in D Minor*, S. 565, *Trio Sonata No. 1*, Bach; *Miniature Overture, Danse des mirlitons, Valse des fleurs (Nutcracker Suite)*, Tchaikovsky/Goss-Custard; *Prelude and Fugue on BACH*, Liszt; *Sonata No. 1 in D Minor*, Guilman.

JOHN VANDERTUIN, Grace Church, Brantford, Ontario, December 29: *Grand Choeur Dialogue*, Gigout; *Serenade No. 13*, K. 525, Mozart; *Minuetto*, Gigout; *Scherzo*, Whitlock; *Scherzo Symphonique*, Guilman; *Allegro vivace, Allegro cantabile, Toccata (Symphony V)*, Widor; *Wer nur den lieben Gott*, Vandertuin.

MARK WALLER, Calvary Episcopal Church, Louisville, KY, March 11: *Herzlich lieb hab' ich dich, O Herr*, Krebs; *Wenn wir in höchsten Nöthen sein, O Lamm Gottes, O Mensch beweine*, Bach; *Chorale in E Major*, op. 37, no. 4, Jongen; *Fantasia in G Minor*, S. 542, Bach.

JAMES WALKER, Christ United Methodist Church, Rochester, MN, March 10: *Settima Toccata*, Rossi; *Prelude and Fugue in E Minor*, S. 548, Bach; *Our Island Home*, Walker; *Concerto for Solo Organ*, Hampton; *Choral No. 3 in A minor*, Franck; *Saga No. 3*, Guillou; *Final (6eme Symphonie)*, op. 59, Vienne.

D. DeWITT WASSON, Cadet Chapel, West Point, NY, March 22: *Praeludium und Fuga C-Dur*, Böhm; *Toccata on Deo gracias*, Sisler; *Cortège et Litanie*, Dupré; Three

Choralvorspiele, Manz; *Pièce Héroïque*, Franck; *An Wasserflüssen Babylon*, op. 65, no. 12, Karg-Elert; *Te Deum*, Karlsen; *Praeludium und Fuge e-moll*, Bruhns.

MARIANNE WEBB, Holy Spirit Church, Louisville, KY, November 17: *Grand Choeur Dialogue*, Gigout; *Von Gott will ich nicht lassen*, S. 658, *Toccata in C Major*, S. 564, Bach; *Fantaisie in E-flat*, Saint-Saëns; *Prelude on "Iam sol recedit igneus"*, Simonds; *Final (Cinquième Symphonie)*, Vienne.

JAMES WELCH, Grace Cathedral, San Francisco, CA, February 16: *Toccata*, Jongen; *Fantaisie*, Saint-Saëns; *Symphonie I*, Weitz; *Symphonie VI*, Vienne.

JOHN SCOTT WHITELEY, Christ Church Cathedral, New Orleans, LA, March 29: *Concert Study No. 1*, Yon; *Prelude and Fugue in B Minor*, S. 544, Bach; *Etude in E Major*, op. 56, Schumann; *Papillons Noirs*, Jongen/Whiteley; *Sonata Erotica*, Jongen; *Allegro (Symphonie VI)*, Widor; *Prière*, op. 20, Franck; *Scherzo*, op. 2, Duruflé; *Toccata*, Krieger.

TODD WILSON, First Presbyterian Church, Columbus, GA, February 25: *Variations on "America"*, Ives; *Ricercare*, Menotti; *Fantasy for Flute Stops, Comes Autumn Time*, Sowerby; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Roulade*, op. 9, no. 3, Bingham; *Vocalise*, Rachmaninoff, arr. Bird; *Variations on a Noël*, op. 20, Dupré.

SCOTT WITHROW, Central Congregational Church, Providence, RI, March 4: *Variations on "Germany"*, Edmundson; *Fugue on BACH in G Minor*, *Sketch in C Minor*, Schumann; *Fantasia and Fugue in G Minor*, Bach, March 11: *Prelude on "Neumark"*, Bach; *Variations on "Neumark"*, Böhm; *Five Pieces Founded on Antiphons*, op. 18, Dupré. March 18: *Prelude on "Eventide"*, Parry; *O Christ who art the light and day, Now praise we Christ the holy one, O Christ Thou Lamb of God*, Lenel; *Theme and Variations on "Jesu, meine Freude"*, Walther.

STEPHEN WOLFF, Bowling Green State University, Bowling Green, OH, December 14: *Concerto I in G Major*, S. 592, *Sonata I in E-flat*, S. 525, *Toccata in F Major*, S. 540, Bach; *Te Deum*, Wolff; *Épilogue*, Langlais.

RUDOLF ZUIDERVELD, with David Hickman, trumpet, Philharmonic Center for the Arts, Naples, FL, December 4: *Sonata in C Major*, Albinoni; *Three Heroic Marches*, Telemann; *Prelude and Fugue in G Major*, S. 541, Bach; *Sonata in D Major*, Torelli; *The Hollow Men*, Persichetti; *Ballad*, Fitzgerald; *Final (Symphony I)*, Vienne; *Danse Napolitaine*, Tchaikovsky.

GARY ZWICKY, First Parish Church, Brewster, MA, December 7: *An Advent Prelude*, op. 62, no. 1, Callahan; *For ye Trumpet Stop*, anon. 17th century; *Sonate d'intavolatura*, Zipoli; *Overture*, K. 399, *Marche funebre*, K. 453a, *Adagio fur Glas-harmonika*, K. 356, *Eine kleine Gigue*, K. 574, Mozart; *Sonata in Do Maggiore*, Rosini; *Variations on "Adeste Fideles"*, Taylor; *Offertoire No. 2*, Batiste; *Chantons je vous prie, O nuit hereuse nuit, Allons voir ce divin gage, Quand le Sauveur Jesus Christ, A minuit fut fait un reveil, Voluntary in D*, Dandrieu; *Fuga sopra il Magnificat*, S. 733, Bach.

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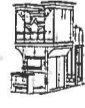


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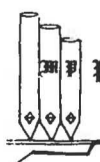
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