

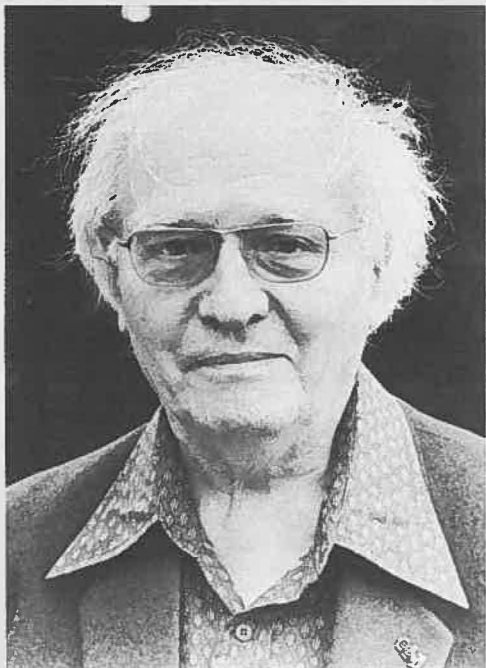
THE DIAPASON

JUNE, 1992



Old North Church, Boston, MA
Specification on page 15

Olivier Messiaen 1908-1992



Olivier Messiaen

Olivier Messiaen died April 28 at the age of 83 at a Paris hospital.

Born in Avignon on December 10, 1908, Messiaen began to compose at the age of seven, and entered the Paris Conservatory in 1919. His father Pierre was a professor of literature, and his mother Cecile Sauvage was a poet. His teachers at the Conservatory included Marcel Dupré, Maurice Emmanuel and Paul Dukas. After winning the *deuxième prix* for harmony in 1924, he gained five *premiers prix* between 1926 and 1930, in counterpoint and fugue, accompaniment, organ and improvisation, history of music, and composition. He made a private study of plainsong, Hindu rhythms, microtonal music and bird song.

In 1931, Messiaen was appointed organist at the Trinité in Paris, a post which he held until the early 1970s. He was appointed professor of harmony at the Paris Conservatory in 1942, and professor of analysis, aesthetics and rhythm in 1947. He was in the U.S. in June of 1986 for the premiere of his *Livre du Saint Sacrement* at the AGO national convention in Detroit, MI (See the report on pages 15-16 of the October, 1986 issue of *THE DIAPASON*). His 80th birthday was celebrated in this journal with a tribute by David Palmer (See the December, 1988 issue of *THE DIAPASON*, pp. 1, 10-11).

Messiaen's organ works include:

Esquisse modale (1927)
Variations écossaises (1928)
Le Banquet céleste (1928)
L'Hôte aimable des âmes (1928)
Diptyque (1930)
Apparition de l'Église éternelle (1932)
L'Ascension (1933)
La Nativité du Seigneur (1935)
Les Corps glorieux (1939)
Messe de la Pentecôte (1950)
Le Livre d'orgue (1951)
Verset pour la fête de la Dédicace (1960)
Méditations sur le Mystère de la Sainte Trinité (1969)
Livre du Saint Sacrement (1985)

Here & There

Florida State University will sponsor a Harpsichord Workshop June 18-20, led by Karyl Louwenaar. The workshop is designed for pianists and organists at the intermediate level and above, and will include technical concepts of harpsichord playing. Participants will be expected to prepare at least one Prelude and Fugue from *WTC I*. For information: Karen L. Bickley, Continuing Education Coordinator, Center for Professional Development and Public Service, Florida State University, Tallahassee, FL 32306-2027; 904/644-1882.

The 15th Annual Summer Liturgical Music Workshop takes place June 23-25 at St. John's University, Collegeville, MN. The workshop will offer "tools and techniques for the liturgical musician"—a practical workshop for cantors, guitarists, organists, choral conductors, planners, and folk ensemble coordinators. Faculty includes W. Thomas Smith, Marty Haugen, Diana Sotak, Kenneth Sotak, and Paul Richards. For

information: Kim R. Kasling, Music Dept., St. John's University, Collegeville, MN 56321; 612/363-3371.

Westminster Choir College will present a workshop, "Introduction to Harpsichord," June 29-July 3, intended for organists and pianists who have not studied harpsichord. Participants will receive a daily lesson and practice on a variety of harpsichords, including German, Flemish and Italian styles, all built by Keith Hill of Manchester, MI. The workshop will also include discussion of fingering, touch and articulation, ornamentation, rhythmic freedom, historical styles of harpsichord sound, tuning and temperament, and continuo playing. Students will perform in an informal recital at the end of the week. The workshop is led by Gavin Black. For information: Westminster Choir College Office of Continuing Education, 609/924-7416, x 227.

John Bell, composer from the Iona Community in Scotland, will conduct

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workshops and lead worship services at King of Glory Lutheran Church, Tempe, AZ, July 10-12, co-sponsored by the church and the Association of Lutheran Church Musicians (ALCM, Phoenix area). The Iona Community's blend of traditional, folk and contemporary sounds and their efforts to draw from musical heritage worldwide has attracted attention both abroad and in the U.S. to this small ecumenical community. For information, contact Carole Lea Arenson, 602/838-0477.

Concordia University will present a workshop, "Creative Hymn Writing," July 19-21, an in-depth, hands-on workshop for poets, church musicians, composers, hymn-writers, pastors and worship leaders. Workshop presenters include Jaroslav Vajda and Carl Schalk. For information: The College of Continuing Education, Concordia University, 7400 Augusta St., River Forest, IL 60305-1499; 708/209-3024.

The Historic Brass Society and Amherst Early Music will present the Eighth Annual Early Brass Festival, August 7-9, on the campus of Amherst College, Amherst, MA. The festival features lectures, demonstrations, concerts, playing sessions on cornetto, sacbut, natural horn, natural trumpet, serpent, and all 19th-century brass instruments. Sunday's events will include a gala concluding concert, and will be coordinated with the Great Outdoor Double Reed Rally. For information: Jeffrey Snedeker, 1416 Colum-

bia St., Ellenburg, WA 98926; 509/962-2977; or Stewart Carter, 1833 Faculty Dr., Winston-Salem, NC 27109; 919/759-2602.

Shawnee Press will sponsor a summer workshop, "Music in the Mountains—A Choral Workshop and Showcase," August 19-22 in East Stroudsburg, PA. The school music sessions will be held at East Stroudsburg University and the sacred music sessions at East Stroudsburg Presbyterian Church. Clinicians include Joseph Martin, Hal Hopson, Tom Janssen, Lew Kirby, and others. Also on the schedule will be a performance of *In Quest of Columbus*, mini-concerts by high school choirs, and a piano concert by Joseph Martin to kick off the year-long celebration of the Harold Flammer Music catalog's 75th anniversary. For information: Shawnee Press, 49 Waring Dr., Delaware Water Gap, PA 18327; 1-800/962-8584.

A summer academy dealing with keyboard music in Normandy between 1735 and 1850 will be held in Les Andelys, France, August 24-September 5. More details are available from: Académie Internationale d'Orgue des Andelys centre Rouzault, 16 rue de Fontanges, Les Andelys, France 27700; phone 32.54.25.85.

As part of its 23rd annual summer session, Westminster Choir College will feature two new organ offerings: Westminster in New York and the Westminster

ster Organ Festival.

Westminster in New York will study "The Organ in Worship" at major churches in New York City: St. Thomas, St. Peter's Lutheran, Madison Avenue Presbyterian, The Riverside Church, Christ Church United Methodist, Holy Trinity Lutheran, and St. Bartholomew, with faculty Frederick Grimes, James Litton, and John Weaver.

The Westminster Organ Festival celebrates the new Mander organ in the Princeton University Chapel, with recitals, lecture-demonstrations, and masterclasses by David Craighead, Mark Brombaugh, Eugene Roan, Frederick Swann, and Joan Lippincott.

For information: Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540; 609/924-7416, ext 227.

The Second International Organ Competition Musashino-Tokyo 1992 takes place September 4-14, and is open to organists born on or after September 1, 1957. Repertoire for the first round consists of Bach, *O Lamm Gottes unschuldig*, S. 656, and Prelude and Fugue in D Major, S. 532; second round: Bach, Sonatas, S. 526, 530, Franck, Choral I in E, and IOCM commissioned work; final round: Bach, Fantasy and Fugue in G Minor, S. 542, Messiaen, *Alléluias seréins*, and one of the following: Reger, *Phantasie Hallelujah! Gott zu loben*, op. 52, no. 3, *Phantasie und Fuge über BACH*, op. 46, Duruflé, Suite, op. 5, Dupré, *Variations sur un Noël*, op. 20.

The jury consists of Minoru Yoshida, Guy Bovet, Tsuguo Hirono, Edgar Krapp, Karel Paukert, Daniel Roth, and Gillian Weir. For information: IOCM Secretariat, Musashino Shimin Bunka Kaikan, 3-9-11 Naka-cho, Musashino-shi, 180 Tokyo, Japan.

The 10th Swiss Organ Competition takes place September 28-October 1 in Chur, Ilanz, and Valendas. A maximum of 12 candidates will be selected on the basis of a cassette recording for the two preliminary and final rounds. Deadline is June 15. In addition to the competition, there will be an interpretation course given by Jean-Claude Zehnder and Jean-Marie Tricoteaux, September 26-27. Each participant will also be invited to play two concerts for the Swiss Organ Festival, September 22-24. Judges include Jean-Claude Zehnder, Guy Bovet, and Lorenzo Ghielmi.

For information: Concours Suisse de l'Orgue, Marisa Aubert, CH-1323 Romainmôtier; tel 24-53 17 18 and 53 14 46.



First Presbyterian, Deerfield, finalists, 1 to r, seated: Andres Mojica, Helen Cha, Eric Plutz; standing: Stephen Rogers, Stephen Alltop, Charles Barland



First Presbyterian, Deerfield, judges, 1 to r: Peggy Muenzer, Alexander Frey, George Williams

First Presbyterian Church, Deerfield, IL, has announced the results of its Third Annual Organ Competition. Stephen Alltop of Evanston, IL, took first place (\$700). The final round was

held March 7, when six finalists performed. Second place (\$400) went to Eric Plutz from Denver, CO. Other finalists included Helen Cha, a master's candidate at the Eastman School of Music; Charles Barland, a master's student at the University of Iowa; Andres Mojica, an undergraduate student at Oberlin Conservatory; and Stephen Rogers, an undergraduate student at Indiana University.

Alltop holds BMus, MMus and Performer's Certificate from Eastman School of Music. His principal teachers have included Russell Saunders, Wolfgang Rübsum, Larry Smith, and Robert Clark. He is currently a doctoral candidate in orchestral conducting at Northwestern University and organist at Kenilworth Union Church. He presented a recital on the 58-rank Noehren organ at the Deerfield church on April 5.

Sixteen entries competed for the preliminary round judged by Jerome Butera, Ann Gerdum, and John Oliver. Judges for the final round included Alexander Frey, Peggy Muenzer, and George Williams. Lee Nelson, director of music at the church, served as proctor.



Franklin D. Ashdown

In celebration of its 10th season, the Mount Hood Pops Orchestra, Philip Cansler, conductor, has commissioned a work by Franklin D. Ashdown. *Pastoral Triptych*, an orchestral suite in three movements, is scheduled for premiere by the Gresham, OR ensemble in Spring, 1993. Dr. Ashdown's published organ works appear in the catalogues of H. W. Gray/CPP Belwin, H. T. FitzSimons, and others.

David Burton Brown will spend six weeks this summer in Germany and England. After playing a total of 12 recitals, Dr. Brown will study at the Royal School of Church Music in Croydon, London, July 20-29, with a visit thereafter to the Aldeburgh Festival in northeast England. Brown is director of music at St. James Episcopal Church, Birmingham, MI.



Michael Gailit

Michael Gailit, of Vienna, Austria, is featured on a new CD recording, *Die neue Gockel-Orgel in der Heilig-Geist-Kirche zu Mannheim*, on the Motette label (CD 11661). The program includes *Suite du second ton pour le Magnificat*, Guilain; *Partita diverse sopra il Corale "Ach, was soll ich Sunder machen,"* Bach; *Fantasie über den Choral "Hallelujah! Gott zu loben,"* op. 52/3, Reger; and *Prélude, Adagio et Choral varié sur le thème du "Veni creator,"* Duruflé. The recording is available in the U.S.



Choir of Westminster Abbey

The Choir of Westminster Abbey, under the direction of Martin Neary, will make their second US tour in September and October, performing thirteen concerts in twelve cities: September 22, St. Thomas Church, NYC; 24, First Baptist Church, Huntsville; 25, Cathedral of St. Philip, Atlanta; 27, Central Lutheran, Minneapolis; 28, First United Methodist, Omaha; 29, First Plymouth Congregational, Lincoln; October 1, Grace and Holy Trinity Cathedral, Kansas City; 2, St. Johns Cathedral, Denver; 4, Grace Cathedral, San Francisco; 6/7, First Presbyterian, Houston; 9, Plymouth Park United

Methodist, Dallas; 10, Covenant Presbyterian, Charlotte.

The Westminster Abbey Choir, officially provided for in 1540 by King Henry VIII, had its origin in the consecration of the Abbey in 1065. Holders of the post of organist and master of the choristers have included Henry Purcell, John Blow, Orlando Gibbons, and Simon Preston. The new sub-organist, Martin Baker, will accompany the choir as well as perform organ solos. The choir will tour under the auspices of Karen McFarlane Artists, Cleveland, OH.

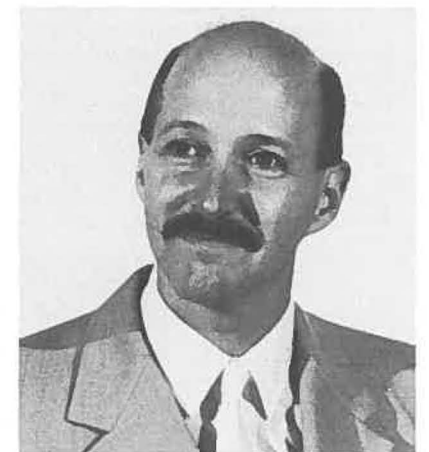
through Koch International, 177 Cantigue Rock Rd., Westbury, NY 11590; 516/938-8080.

Heinrich Fleischer, professor emeritus of organ at the University of Minnesota, presented a series of two lectures on the topic, "The Training and Office of the Lutheran Church Musician, Past and Present," as the 1992 Church Music Lecture on March 26 at Dr. Martin Luther College, New Ulm, MN.

Vivace Press has announced the publication of *Eighteenth Century Women Composers for the Harpsichord or Piano*, Vols. I and II, edited by Barbara Harbach. Vol. I contains sonatas by Maria Hester Park and A Lady, as well as a set of variations on "Lover, go an calm thy sighs" by Eisabeta de Gamarini. Vol. II includes sonatas by Marianne Martinez and Maria Hester Park. Suggested retail price of each volume is \$16.95. For information: Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163; 509/334-4660; fax 509/334-3551.

Joan Lippincott is featured on a new CD recording, *Mozart and the Organ*, on the Gothic label (G 49051). The disc was recorded on the Fisk organ at Old West Church, Boston, MA, and includes K. 594, 616, 399, 617, 401, 574, 365 and 608. CD \$16.98 plus postage; cassette \$8.98 plus postage. Gothic Records, P.O. Box 1576, Tustin, CA 92681; 800/735-4720.

John Panning has been appointed American Editor of *ISOnews*, the quarterly newsletter of the International Society of Organbuilders. Begun in 1991 and published in Belgium, *ISOnews* contains letters, opinions, and articles of interest to all those in the organ world. It extends the reach of the ISO beyond its irregularly published technical magazine, *ISO Information*, which will now appear regularly as the *ISO Yearbook*. Mr. Panning will coordinate editorial efforts in North America and serve as a clearing house for publication information. He can be reached at Box 101, Lake City, IA 51449; 712/464-8727; or on CompuServe at 71151,3001.



Cj Sambach

In one of 12 performances during his recent mid-western tours, 2,000 youth attended Cj Sambach's "Pipe Organ Informance." Photos appeared in local newspapers, and write-ups explained the educational pipe organ program and promoted the culminating Sunday concert. "Side by Side by Sambach" was the caption for a photo showing Sambach seated at a movable console surrounded by youngsters in La Porte, IN. "A Wall of Sound" appeared below a photo of Sambach in front of a large organ case in South Bend, IN. A portion of the Informance program appeared on the Channel 12 News in Saginaw, MI.



Members of the South Dakota AGO chapter

Larry Schou, assistant professor of music at the University of South Dakota, presented a lecture/demonstration of Dupré's *Stations of the Cross* at St. Joseph Cathedral on February 13. On

March 13, members of the South Dakota AGO chapter performed the Dupré Stations at St. Joseph Cathedral, with the Rev. Richard Collman and Monsignor McEaney reading segments of the Claudel poem.

John W. Sherer is featured on a new digital cassette recording on the recently-restored 1956 McManis organ at St. John's Parish, Waterbury, CT, in works by Saint-Saëns, Bach, Sowerby, Howells, Dupré, and Vierne. For information: St. John's Episcopal Parish, 16 Church St., Waterbury, CT 06702; 203/754-3116; \$12, postpaid.



John William Vandertuin

John William Vandertuin was the soloist in Rheinberger's *Concerto in F Major* for organ and orchestra, op. 137, with the Brantford Symphony Orchestra on March 1. Vandertuin received his early education at the Ontario School for the Blind and made his debut in Paris at age 14 while a student of Jean Langlais. On returning to Canada, he earned the ARCT in organ and piano, AMus in organ, Honours Bachelor, and MMus from the University of Western Ontario. He is organist-choirmaster at St. James Anglican Church in Brantford, Ontario, and has completed his second year of study in the DMA program at the University of Michigan.



Gloriam Dei Cantores

Gloriam Dei Cantores toured Albania, Russia and Bulgaria this past spring. Concerts took place in Tirana, Albania; Moscow; Central and Eastern Siberia; Crete; and several cities in Bulgaria. This fall, the group will perform in Boston, Chicago, Toronto, St. Louis, Indianapolis, Louisville, and Baltimore. The choir sings weekly services of Holy Communion and the traditional Anglican choral Evensong at the Chapel of the Holy Paraclete in Orleans, MA. Six digital recordings are available. For information: 508/255-3999.

The **Willis Bodine Chorale** finished its fifth season with a performance of two *Requiems*, by Duruflé and Fauré. The program was given on April 26 at the University of Florida, Gainesville, and featured the 45-voice chorale, soloists, and a 25-piece chamber orchestra. The newly-renovated Anderson Memorial organ in the school's Memorial Auditorium was heard for the first time in a major accompanying role, played by Ruth Lewis.

The **Choirs of Myers Park Presbyterian Church** (**Robert Stigall**, director of music and organist) and **Christ Episcopal Church** (**Benjamin Hutto**, organist-choirmaster) sang the *St. John Passion* by J.S. Bach on Palm Sunday, April 12, at Myers Park Presbyterian Church, Charlotte, NC. The performance with orchestra was conducted by Robert Stigall. Jeffrey Price sang the part of the evangelist.

Lindenwood Christian Church, Memphis, TN, has announced the release of a cassette recording entitled, *Carols, Hymns and Hallelujas*, vol. IV, featuring the Lindenwood Chancel Choir and Orchestra, **Gary Beard**, conductor, **Chris Nemec**, associate. The recording includes works of Bish, Rutter, Mozart, Fraser, and Handel. For information: Lindenwood Christian Church, 40 East Parkway South, Memphis, TN 38104; 901/458-1652.

The **Roberts Wesleyan College Chorale** is featured on a new CD recording, *Choral Works of Anton Bruckner*, on the Albany label (Troy 063). **Robert Shewan** is conductor of the chorale and a brass ensemble; **Thaddeus James Stuart** is organist. Total time 75:47. For information: Albany Records, P.O. Box 5011, Albany, NY 12205; 518/453-2203.

The **Choir of St. John's Episcopal Church**, Washington, DC, **Samuel Carabetta**, director, is featured on a new CD recording, *Anthems & Motets*, on the Gothic label (G 49050). The choir sings works by Radcliffe, Piccolo, Cleobury, Ledger, Tallis, Neswick, Farrant, Greene, Hurford, Near, Sullivan, Noble, Dering, Friedel, Lehman, Harwood, Hoiby, and Sowerby. CD \$16.98 plus postage; cassette \$8.98 plus postage. Gothic Records, P.O. Box 1576, Tustin, CA 92681; 800/735-4720.

The **Westminster Choir** is featured on a new CD recording, *Bach: The Motets*, on the Gothic label (G 49052). The choir is under the direction of **Wilhelm Ehmann**, and joined by a chamber orchestra and organist **Daniel Beckwith**. CD \$16.98 plus postage; cassette \$8.98 plus postage. Gothic Records, P.O. Box 1576, Tustin, CA 92681; 800/735-4720.

Selah Publishing Co. has announced the publication of new works for choir and for organ: *The Lord is My Shepherd*, by David Ashley White, for SATB, oboe, and organ (410-823); *God of Grace and God of Laughter*, by Austin C. Lovelace, for 2-part mixed voices (420-114); *Not for Tongues of Heaven's Angels*, by Roy Hopp, for SATB, organ, and optional congregation (425-812); *Two Preludes*: Partita on Hamburg, Toccata on Engelberg, by Austin C. Lovelace, for organ (160-724); *Harmonizations*,

vol III, by Alfred V. Fedak (160-723); and *Sweet By and By*, An Organ Meditation, by Gilbert M. Martin (160-652). For information: Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103; 914/626-5634.

Southern Illinois University Press has announced the publication of *The Evolution of Mozart's Pianistic Style* by **Mario R. Mercado** (172 pp, \$34.95 cloth). The author traces the development of Mozart's style within a chronological framework of his life and work. Mr. Mercado is director of programs for the Kurt Weill Foundation for Music. For information: Southern Illinois University Press, 618/453-6619.

Breitkopf & Härtel has announced the publication of *Four Motets* by Claudio Monteverdi, edited by Rudolf Ewerhart: *Cantate Domino canticum novum; Domine, ne in furore tuo arguas me; Christe, adoramus te; and Adoramus te, Christe*. For mixed choir and basso continuo; score with continuo part PB 5217, choral score ChB 5217.

Theodore Presser and Elkan-Vogel, Inc., have announced the publication of Volume 2 of **Vincent Persichetti's Hymns and Responses for the Church Year**. Persichetti's work on this collection spanned 30 years. Sources for the texts range from scripture and hymns to poetry. A free brochure about Vincent Persichetti is available from the publisher (215/525-3636); *Hymns and Responses for the Church Year*, Volume 2 (Elkan-Vogel 462-00030, \$6.95) is available from music dealers.

Boosey & Hawkes has announced the release of several new publications. From Dominick Argento comes *A Toccata of Galuppi* for mixed chamber chorus, harpsichord and string quartet, duration 20 minutes, LCB 225, \$11.00; and *Te Deum* for mixed chorus and orchestra, LCB 238, \$25.00. Sacred octavos include *Come, Mighty Savior*, arranged by Ray Urwin, SATB, OCTB 6587, \$1.75; *Sussex Carol* by James Sutcliffe, SATB, OCTB 6610, \$1.75; and *Now I Lay me Down to Sleep*, by Betty Bertaux, SSA, OCTB 6670, \$1.00. For information: Boosey & Hawkes, 52 Cooper Square, New York, NY 10003-7102; 212/979-1090.

Dunstan House, publisher of the music of **Daniel E. Gawthrop**, has signed an exclusive distribution contract with the Nashville based Antara Music Group. Retail customers and dealers may reach Antara at 800/877-7732, or by mail at 468 McNally Dr., Nashville, TN 37211. Items currently in the catalog include the anthem commissioned from Gawthrop by the Region III AGO convention, *Upon the Wings of the Wind*, for chorus, organ, and brass. Currently in preparation is *Sketchbook I for Organ*, commissioned by Spencerville SDA Church of Spencerville, MD for the dedication of its new IV/79 Moller organ last September. The premiere was played by Simon Preston. For information: Dunstan House, P.O. Box 1355, Stafford, VA 22554; 703/659-8411.

The **Edwin Mellen Press** has announced the release of *The Riddle of "Contrapunctus XIX" Theologically Considered with a Conjectural Completion*, by **Paul Guggenheim**. The publication includes a preface, abstract, eight chapters (including comparison of *Contrapunctus XIX* with the *St. Anne Fugue* and the C-sharp minor Fugue of WTC I,4), along with scores of conjectural completions of the *Fugue in C Minor*, S. 562/2, and *Contrapunctus XIX* for organ and for string quintet. For information: The Edwin Mellen Press, P.O. Box 450, 240 Portage Road, Lewiston, NY 14092; 716/754-2788.

Oxford University Press has announced the publication of the *Requiem* by **Healey Willan** (1880-1968). The work is scored for double mixed chorus, SATB soloists, and orchestra, and may

be performed with organ accompaniment from the printed vocal score. Willan began his *Requiem* in 1912 and put it aside unfinished until 1918. It has been restored and completed by F.R.C. Clarke, a student of Willan, from manuscript sketches discovered among the composer's papers after his death. All of the music is by Willan, and a full account by Dr. Clarke of the history of the work and of his own editorial processes is given in the vocal score.

Willan's *Requiem* was performed with full forces for the first time, 70 years after its composition, on March 27, 1988 by the Kingston (Ontario) Symphony and Choral Society under Brian Jackson. It was done with reduced accompaniment at Grace United Methodist Church, Atlanta, GA under Gregory Colson on November 1, 1988.

For further information: Oxford University Press Music Department, New York, 212/889-0153.

Editions Max Eschig of Paris has named **Theodore Presser Company** its sole distributor for the United States and Canada. Founded in 1907 by Max Eschig, the publishing firm gained prominence for its editions of music of Ravel, Falla, and Villa-Lobos. Of timely importance are the extensive listings of Darius Milhaud, whose 100th birthday anniversary is being celebrated. Other composers represented include Albeniz, Poulenc, Satie, Francaix, Koechlin, Martinu and Tansman.

For information on the sales catalog, music dealers should contact Presser's Sales Department. Rental information and perusal materials are available from the Performance Department, Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010; 215/525-3636.

SoftRay Resources has issued its 1992 Catalogue, "Resources for Church Musicians." The catalogue features computer software, reference manuals, and worship aids, including two new hymnal libraries: *The Hope Hymnal Library* contains over 1000 hymns from hymnals published by Hope; *The Methodist Hymnal Library* features over 1200 hymns from the last two Methodist hymnals. Also new is the *MusicBase Screen Generator*, allowing users to edit and create their own MusicBase applications. For information: SoftRay Resources, P.O. Box 5345, N. Charleston, SC 29406; 1-800/538-6335.

Allen Organ Company has installed a three-manual organ in St. Nazarius Church in Ober-Roden, Germany. The parish dates back to 786 A.D. when the cloister Rothaha was completed. By the end of the 8th century, a stone church was built. The vestry and nave in the north part of the building were completed in 1518. The church was destroyed in the 1630s and restored in 1660. By 1829, the condition of the church had deteriorated and a new building was constructed and finished in 1896. A complete renewal took place in 1985-91.

Nunc Dimittis

Gerhard Friedrich Brunzema, organbuilder of Fergus, Ontario, died April 7. He was born July 6, 1927. Further details as well as an appreciation will be forthcoming.

Elizabeth Woods, of Oakland, CA, died March 31 at the age of 96.

A native of Ohio, "Bessie" Harshman Woods was a longtime organist/choir director in the San Francisco Bay area, first at Trinity United Methodist Church, Berkeley for 12 years, and after World War II at First United Methodist Church and Lake Avenue Baptist Church in Oakland. She was Dean of the San Francisco AGO chapter in 1957-58 and served on the board for several years. She studied with Virgil Fox in 1941 at the Peabody Conservatory.



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The Verdin Company: 1842-1992
New Clock & Bell Museum marks anniversary

Brothers François and Michael Verdin left their home in the Alsace-Lorraine region of France in the 1830s in an adventuresome search for opportunity in the New World. The forging trade, which they had practiced in their native Marlenheim, put them in good stead to begin a business in the Ohio Valley in the repair and manufacture of tower clocks. This year the fifth generation of Verdins celebrates the 150th anniversary of the company with the opening of a clock and bell museum.

The Verdin brothers were part of the great western European migration to the Ohio Country. Settling in Yorkville, Indiana, around 1835, François and Michael located their business—"Verdin and Brother"—in nearby Cincinnati, Ohio, where they could take advantage of the rapid growth of the territory. The first documented tower clock installation by Verdin was in 1842 at Old St. Mary's Church in Cincinnati. Today, that clock is the centerpiece of the Verdin Clock and Bell Museum. François de Sales Verdin left his portion of the tower clock business to his son, Alois Nicholas Verdin.

Working in clock towers naturally brought the Verdins in contact with bells, and in the late 1880s the company began manufacturing and selling hardware to hang bells. Innes Theophilus Verdin, the third generation of the family to work in the business, invented an electric device in 1926 for swinging a bell. Prior to that time, all swinging bells were rung by pulling a rope. The first three electric ringers were installed in St. George's Church in Cincinnati in 1926, where two of the original three are still in operation.

Robert Sr., Ralph, and Forrest Verdin assumed leadership of The Verdin Company in 1934 when their father died. They continued to modernize clocks by electrifying many installations which were wound by hand, and greatly increased the bell ringing and hardware business. They also installed and maintained cast bronze bells from all the major bell foundries in the United States until these foundries went out of business due to the shortage of bronze during the wars.

After World War II the brothers formed an agreement with the family-owned Royal Dutch Bell Foundry, Petit and Fritsen. This came about when the old Van Duzen bells at the Convent of the Transfiguration in Glendale, Ohio, were traded in for a new set of Petit and Fritsen bells in 1951. The Verdin Company was needed for the installation of the bells. Their cooperation continues to this day, and the Petit and Fritsen foundry supplies all the new, cast bronze, tuned bells for the Verdin Company's installations.

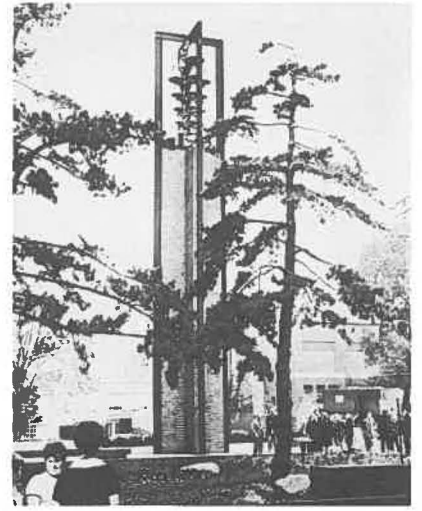
Bells can be installed individually or in groups. A single bell can be mounted as a swinging bell or in a stationary position. A peal normally numbers between two and eight swinging bells. Twenty-two bells or less form a chime, as a carillon consists of at least 23 bells encompassing a minimum of two octaves. Glockenspiels combine bells with clocks, and often with an animated figure display after the German tradition.

During the 1960s the Verdin Company began fabricating its own mechanical action carillon keyboards and practice consoles. By the late 1960s Verdin had begun tuning and re-tuning bells. Although a bell never goes out of tune once it is properly tuned, American bellfounders lacked a thorough knowledge of the art of tuning bells. Most of their results were somewhat less than optimal. Therefore, Verdin's renovations of older instruments often include tuning. This complicated procedure involves the careful removal of small amounts of metal from the inside of the bell. It is not simply a matter of tuning the fundamental pitch. A total of five partials must be brought into harmonious accord.

Today, the fifth generation of Verdins leads the company in its sesquicentennial year. Cousins Robert J. Verdin, Jr., Chief Executive Officer, James R. Verdin, President, and David E. Verdin, Vice President, specialize in various aspects of the clock and bell business. Their workforce has grown to include approximately 70 employees in the plant on the Ohio riverfront, 30 at the office headquarters, 20 service and installation workers and some 26 sales representatives across the country. To-



Glockenspiel at Mainstrasse Village in Covington, Kentucky. Animated figures tell the story of the Pied Piper of Hamelin. The carillon can be played manually.



General Motors Institute, Flint, Michigan, 47-bell carillon.

day, Verdin Company clock, tower, bell and carillon installations are located in all 50 states and 38 foreign countries.

The first members of the Verdin fam-

ily to come to the United States worshipped at St. Paul's Church in New Alsace, Indiana—a small town near Cincinnati. The founding priest was

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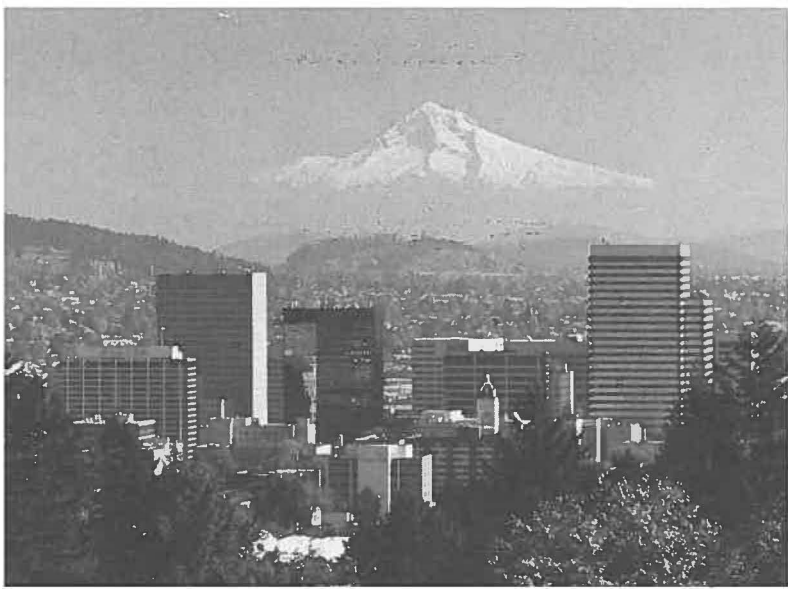


Photo: Larry Geddis, 1990

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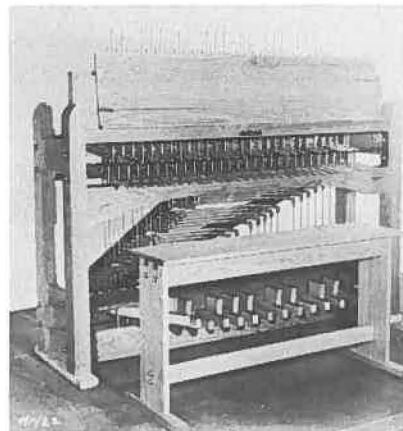
St. Paul's, Cincinnati, presently Verdin's Corporate Headquarters and the Verdin Clock and Bell Museum.

Father Joseph Ferneding. In 1848 Father Ferneding was commissioned to found and build a church in Cincinnati which he named St. Paul's. The fifth generation of Verdins, unaware of this information, purchased this St. Paul's Church in 1981 when it was on the verge of demolition. Verdin totally restored the church and renovated the four auxiliary buildings. Today the complex houses offices, interior design studios, design showrooms and art galleries. About one-third of the 12,000-square-foot church building is used for Verdin's corporate offices, and the rest is the product showroom and the Verdin Clock and Bell Museum. St. Paul's is listed on the National Register of Historic Places.

The current holdings of the museum focus on American clocks and bells. Besides the premier Verdin tower clock from 1842, there is a timepiece from 1853 as well as 19th-century products by the E. Howard firm of Boston and the Seth Thomas Clock Company of Thomaston, Connecticut. The Verdins are attempting to find and procure a tower clock from Alsace-Lorraine



Richard Watson retuning a bell



A carillon playing console

which François and Michael had made before their emigration to the United States. Also in the museum are bells made by American founders such as Van Duzen, Coffin and Meneely. Yokes and various methods of mounting bells are shown. There is an early carillon playing keyboard, and a number of Deagan tubes (tubular tower chimes) are set up for demonstration.

The museum will open on Monday, 15 June, 1992, with the official celebration of Verdin's 150th anniversary. The Guild of Carillonneurs in North America will attend this event as part of its annual congress, and representatives from the Petit & Fritsen Bell Foundry of Aarle-Rixtel, The Netherlands, will be present. Subsequently, the museum will be open to the public from 9 a.m. to 4 p.m., Monday through Friday. The museum is located at 444 Reading Road, Cincinnati, Ohio 45202; 513/241-4010.

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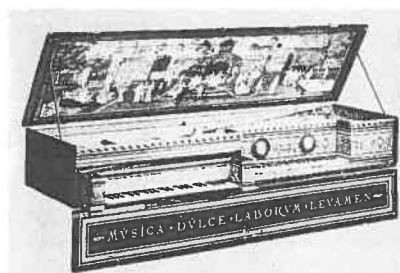
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Book Reviews

Ruckers: A Harpsichord and Virginal Building Tradition, by Grant O'Brien. Cambridge University Press, 1990. 346 pages. \$125.00.

"HANS RVECKERS ME FECIT," reads the inscription on one of the jackrails of the muselar¹ mother and child double virginal pictured here, the earliest extant instrument produced in 1581 by the founding member of the most prominent family of harpsichord and virginal builders in late 16th and 17th century Europe. This lavishly decorated instrument, now preserved in the Metropolitan Museum of Art, New York, is thought to have been a gift of Philip II of Spain to a Peruvian nobleman. It is but one of about one hundred genuine Ruckers instruments catalogued and described in this book which chronicles the instruments made in the Ruckers/Couchet family workshops over a century.

Dr. Grant O'Brien, curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh and himself a harpsichord maker, approached this study mainly through



The 1581 Hans Ruckers muselar mother and child double virginal the surviving instruments themselves, using secondary documentation and archival sources only as supporting materials. The result is an intricate and detailed account of such interrelated topics as the Ruckers family history and the Guild workshops of Antwerp; early Italian, Germanic, and Flemish traditions; Ruckers instrument types, stringing, and construction; painted and paper decorations; original compass, disposition, and pitch; Ruckers trademarks and authentication; the Ruckers influence on later building practice;

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Hans Ruckers rose

subsequent alteration and modernization; and the relation between Ruckers instruments and music composition and performance.

While four chapters out of twelve, ones that deal with aspects of instrument construction generally, are heavily technical, they repay the sustained attention required to understand the craftsmanship behind the estimated total Ruckers production of over 2,600 harpsichords and numerous different types of virginals. In these pages, the author explores the probable factors behind the selection of materials and methods of construction: how the physical properties of the metal strings and their pitches affected the radiation and perception of musical sounds, and how the choice of timber for soundboards, outer casework, internal framing, and other working parts reflected climatological, design, and supply considerations. All the parts of virginals and harpsichords—wrestplanks, soundboards, bridges, registers, hitchpins, jacks and jackrails, keyboards, stands, even toolboxes—receive appropriately close attention. What is perhaps most remarkable is that initially Ruckers instruments were built entirely by hand, without technical drawings, stable templates, or other standard references. Nevertheless, several generations of efficient artisans, often working intuitively, managed to “get it right” every time, producing some of the most acoustically satisfying and aesthetically appealing instruments in the history of their craft and art.

The rich visual appearance of Ruckers instruments not only matches their aural capabilities but also reflects the prevailing artistic traditions of the time. For example, soundboard decorative elements were borrowed from texts on book illumination, furniture, pottery, armour, and Dutch tile design. While interior surfaces were decorated with block-printed paper of Arabian origin taken from Renaissance pattern books intended for decorators, metalsmiths, and embroiderers, the lid interiors often displayed genre oil paintings by prominent Flemish artists of the day. The Latin mottoes which decorated the keywell flaps presumably inspired both performers and their audiences. Variations in the Ruckers soundboard roses (an angel playing a harp with the builder's initials on either side) are identified, as are the design features of mouldings, key arcades, and typical hardware. Shifts in the style of decoration over the production period of the Ruckers workshops—early and late decorative tendencies of each of the Ruckers family members are described and illustrated—probably were influenced by such diverse considerations as the use of imitation marble to please aristocratic clients, the court appointment of one of the family, and by the facts of entrepreneurial competition for the custom of wealthy middle-class Antwerp burghers.

The authentication of Ruckers instruments is an important historical question, given the variations in condition and appearance of some genuine Ruckers instruments and the subsequent

enlargement or redecoration of others. Accordingly, Dr. O'Brien relates some essential features of their construction and decoration to differences in workmanship among various members of the Ruckers family and to the depiction of harpsichords in Flemish paintings of the time. Although the idea of instrumental fakery may offend some ethical sensibilities, the author believes that counterfeit instruments—mostly produced in 18th-century workshops outside of Flanders—contribute to the heritage of outstanding musical instruments. A catalogue of thirty-nine unauthentic Ruckers instruments accompanies the catalogue of genuine instruments.

While the building practices of the Ruckers family were strongly conservative for a time, later instruments exhibited a greater musical potential on account of innovations in dispositions and extended compass. The family building traditions eventually spread throughout parts of Europe, sometimes by direct modelling, and in 18th-century England through master-apprentice relationships. The subsequent “ravalement” or alteration of many 17th-century instruments which took place in response to changing styles of musical composition, taste, and fashion, included extensions of the keyboard compass, conversion to double-manual instruments, and keyboard coupling. In the concluding two chapters of the

book, these kinds of alterations are linked to performance practice, touching on meantone tuning, the effect of keyboard action on the player, harpsichord registration, and the function of double-manual harpsichords (originally separated by an interval of a fourth for the purposes of transposition).

In the concluding pages, museum curators and builders in the service of early (“authentic”) instrument performing groups are warned of the serious consequences accompanying attempts to restore fragile old instruments to their original state: thoughtless restoration reveals a lack of respect for important historical evidence inherent in unrestored instruments. Even altered instruments should be exempt from restoration, for they, too, contain evidence of an historical practice related to the musical needs of an earlier period.

This is no lightweight coffee table picture book intended for dilettante readers, but one in the (serious) series of Cambridge Musical texts and Monographs focusing on the history of performance and the history of instruments. Its judicious combination of historical analysis, technical detail, and aesthetic description will appeal in varying degrees to a broad audience of builders, players, collectors, and music historians interested in the harpsichord. A wealth of pictorial detail contained in the photographic plates (none

in color, regrettably), figures, graphs, and tables supplements the precise and scholarly documentation of the creative output of four generations of musical craftspeople: “In fact the Ruckers family is to the clavichord as Stradivarius is to the violin.” (p. 1).

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

Note

1. The most common type in which the jacks are placed in the middle between the bridges; the jacks of *Spinetten* are placed close to the left hand bridge. This earliest definition of instruments in terms of their tone quality was made by Klaas Douwes in 1699 (O'Brien, 35).

New Recordings

Organ Music by Famous Opera Composers. Franz Haselböck, organ. Koch International/Schwann Musica Mundi CD 315 017 H1. (Compact disc. DDD. TT=49:35)

Bellini: *Sonata in G major*; Berlioz: *Sérénade agreste à la Madone*, Op. 8; Smetana: *Sechs Praeludien*; Bizet: *Ronde turque*; Kienzl: “Nun danket all und bringet Ehr,” “Wo soll ich fliehen hin,” “Ein feste Burg” from *Chorale Preludes*, Op. 77; R. Strauss: *Hochzeitspräludium*; Weber: *Sechs Fugetten*, Op.



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1; Meyerbeer: *Prière*; Cherubini: *Sonata in F major*; Gounod: *Offertoire*.

A recording of organ music by operatic composers looks like a good idea on paper. Dramatic sensibility, tune-spinning talent, and the organ's tonal resources would be a winning combination; moreover, the prospect of pieces by Meyerbeer, Weber, *et al.* is nothing short of tantalizing. Unfortunately, this disc disappoints because most of its music is painfully inconsequential. Weber and Smetana are represented by harmless juvenalia, Berlioz and Meyerbeer by slight harmonium devotionals, Cherubini by a tedious sonata for musical clock, Bizet and Strauss by occasional pieces. There are rewards to be found here. Wilhelm Kienzl (1857–1941), remembered for his opera *Der Evangelimann*, was familiar with organ literature and technique. The three selections from the Op. 77 chorale preludes are well-crafted turn-of-the-century pieces. But in the music of Gounod and Bellini, operatic rhetoric successfully enters the organ loft. Gounod's jaunty *Offertoire* was probably intended for performance with the *Messe de Sacré-Coeur*. Bellini's sonata, the gem of the album, is an operatic *scena* for organ, complete with Rossini-esque crescendo. Haselböck's acceptable read-throughs are undermined by the unpleasantly harsh recording of the otherwise unidentified organ at the Pfarrkirche, Kilb, Austria. (Haven't record producers yet realized organists are stoplist addicts?) The brief notes fail to indicate which pieces are available in modern editions. (The Bellini, Berlioz, Smetana, and Cherubini are listed in the current *Organ Music in Print*.) Nice try, but only for the hyper-curious.

The Complete Organ Works of Johannes Brahms. Carole Terry, organ. Musical Heritage Society MHS 512523M. (Compact disc. DDD. TT=67:54) A Product of Musical Heritage Society, Inc., 1710 Highway 35, Ocean, NJ 07712.

Prelude and Fugue in A minor, WoO 9; *Fugue in A-flat minor*, WoO 8 (first version, 1856; rev. version publ. 1864); *Prelude and Fugue in G minor*, WoO 10; *Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid"* (early version of chorale only, 1858; final version publ. 1882); *Eleven Chorale Preludes*, Op. 122.

Until recently, Brahms' organ music has been poorly represented on CD, a surprising turn of events considering all of it fits tidily on a single disc. Rudolf Innig's disappointingly bland MD + G recording from the mid-1980s was the only available version until the last few months, when several more organists entered the Brahms lottery. Nimbus released an athletic but unpoetic reading by Kevin Bower, while Ars Vivendi remastered Christoph Albrecht's speedy overview from 1978. Finally Jacques van Oortmerssen, playing a beautiful turn-of-the-century Swedish organ, found an appropriate balance of the virtuosic and spiritual for BIS. To this list Carole Terry, Associate Professor of Organ and Harpsichord at the University of Washington, adds a musically satisfying performance that is also important as the first recording of the new edition of Brahms' organ works from G. Henle Verlag, Munich (1988).

Brahms himself supervised the first publication of the *Fugue in A-flat minor*

and the *Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid,"* but the first posthumous editions of the remaining preludes and fugues and the Op. 122 chorale preludes were overseen by Eusebius Mandyczewski, Vienna Musikverein archivist and a friend of Brahms. The new Henle edition is prepared by George S. Bozarth, executive director of the American Brahms Society and a colleague of Dr. Terry at the University of Washington. Dr. Bozarth's study of all the extant musical sources discovered numerous pitch, dynamic, and phrasing discrepancies between the original sources and Mandyczewski's work, discrepancies that were perpetuated in later editions. In the Henle edition, these differences are resolved in favor of the autographs and early copies. Early versions of the *Prelude and Fugue in A-flat minor* and the *Chorale Prelude on "O Traurigkeit, o Herzeleid,"* (without the fugue added at a later date) are published for the first time in an appendix and included in this recording.

Dr. Terry's performances are convincing, often cool and reflective rather than emotional. If the potential for Lisztian bravura is understated in the early preludes and fugues, rhythmic and contrapuntal complexities are delineated with a tasteful precision emphasizing these pieces' Bachian heritage. The conflict of dupe and triple time in the *Prelude and Fugue in A minor* becomes a statement of musical tension, not a technical problem to be solved. Curiously, the 1858 version of "O Traurigkeit . . .", simpler and potentially more endearing than its later revision, is given a performance less relaxed and flowing than that accorded the second version. The op. 122 chorale preludes for the most part receive intimate, contemplative readings. The hymn tunes invite rhythmic flexibility in a way the preludes and fugues do not. Dr. Terry's shaping of "Schmücke dich, o liebe Seele" and "Es ist ein' Ros' entsprungen" are notably graceful. Op. 122 brings one of the editorial changes that will surprise most listeners, a picardy third in the final chord of "Herzlich tut mich verlangen," setting two. While each prelude has its own character, the set has a cumulative effect. The forthright, richly-registered second setting of "O Welt, ich muss dich lassen" ends the cycle with moving affirmation. The timing and color of the three-tiered echo effect in this closing prelude are especially successful. The 75-rank, four-manual Flentrop in St. Mark's Cathedral, Seattle, is used to good advantage throughout. The only problematic organ sound is in "Mein Jesu, der du mich," where 8' and 16' tone become overly dense, obscuring the chorale in the pedal.

Other production values are high. The recorded sound is clean and tightly focused without losing a sense of surrounding space. The two preludes and fugues are indexed for easy access to each movement. Extensive annotations providing historical, musicological, and personal background are condensed from a previous article by Dr. Bozarth ("Brahms's Organ Works: A New Critical Edition," *American Organist* 22:50–59). An additional essay by Dr. Terry explains her registration choices based on the tonal characteristics of Viennese organs from Brahms' time. With such attention to detail complementing a winning performance of an important

new edition, this disc is highly recommended.

—Randy L. Neighbarger
Chapel Hill, NC

J.S. Bach. Six Trio Sonatas. Torvald Torén, organ. Opus 3 CD 8802. Available from May Audio Mark, Inc., P.O. Box 1048, Champlain, NY 12919. No price given.

This recording and the Tournemire disc reviewed below have apparently been made, or at least specially packaged, to introduce the Swedish organist Torén to English-speaking audiences, for the packaging and text are in English only. Torén, born in 1945, studied first in Sweden and subsequently with Flor Peeters and Maurice Duruflé. He is a church organist in Stockholm, a teacher at the State Academy of Music there, and is known primarily for his performances and recordings of modern French music.

The six trio sonatas have been recorded so often that a new recording is unlikely to throw any new light on the works. Torén produces technically flawless, tasteful performances that can be ranked among the better versions available. The tempi are judicious, the ornamentation defensible—although I would disagree with his decisions in one or two cases. For some reason, Torén plays the last three sonatas, which are certainly not easier technically, better. The first movement of the third sonata sounds a little unsteady and the pedal seems to lag very slightly. (In all fairness, the notes mention the slightly slow response of the pedal, and that may be the cause of the problem here.) Overall, the weakest performance is that of the first sonata. A badly exaggerated and sudden ritardando mars the first movement, and Torén takes the third movement at a speed that makes clarity impossible. The same comment applies to many performances of this movement! Torén has a tendency to slow too much and too often at internal cadences. He produces virtually "seamless" performances, and one occasionally wishes he did a little more with phrasing—in the slow movement of the third sonata, for example.

The fourth and fifth sonatas, probably the least frequently performed, at least in this country, are thoroughly delightful. The outer movements of No. 4 sparkle, more as a result of crisp articulation than excessive speed, and its long slow movement is entrancing. The same might be said of the slow movement of the second sonata.

What makes this recording special is the organ and Torén's superb use of it. The organ at Leufsta Bruk was built in 1726–1728 by Johan Niclas Cahman (1680(?)–1737), Sweden's best known baroque organbuilder. It was restored by Vesterlund and Moberg (Stockholm) in 1933 and by Marcussen in 1962–1964, and is apparently as close to being an unaltered early-18th-century instrument as we are likely to find. There are 28 stops: ten on the *Huvudverk* (Great), eight on the *Ryggpositiv*, and ten on the pedal. Except for two pedal stops, all pipes are metal. Two peculiarities: all the mixtures contain thirds, and the instrument is still in the original *Chorton*, about half a tone high. Leena Jacobson made a fine recording of Muffat's *Apparatus Musico-Organisticus* on this organ some years ago (MHS 3074-

6) and the brochure with that recording contains a number of excellent pictures of the instrument.

The distribution of pitches on the three divisions is reminiscent of Schnitger, but the organ has a gentle, sweet tone that brings some Silbermann organs to mind. (It is worth remembering that Cahman learned his art from his father, a Central German organbuilder who emigrated to Sweden.) Torén uses a different registration for each of the 18 movements on this recording. While many people will not normally listen to all six sonatas at one time, this variety of registration enables one to do so with pleasure. In many movements only a single stop is used on each manual, and the pedal stops are remarkably crisp. One particularly effective registration can be found in the final movement of the fifth sonata: principals 8' and 4' plus Rohrflöte 8' and Quint on the *Huvudverk*, Gedackt 8' and principals 4' and 2' on the *Ryggpositiv*, and Offen Sub bass [sic] 16' and Trompet 8' on the Pedal. The Trompet produces a sharp but not overpowering stop for the particularly active bass line of this movement. It should be noted that the accompanying leaflet gives all the registrations used.

Highly recommended for good performance and as a wonderful demonstration of a fine organ!

Charles Tournemire. Organ Works. Torvald Torén, organ. Opus 3 CD 8901. Available from May Audio Mark, Inc., P.O. Box 1048, Champlain, NY 12919. No price given.

Tournemire (1870–1939) has attracted somewhat more attention in recent years—one thinks of articles in various American and British journals—but he is still little played and relatively little recorded. Here we have a welcome collection (over an hour long) recorded by a Swedish organist who specializes in the late 19th- and 20th-century French repertoire. It is performed on the organ of the Hedvig Eleonora Church in Stockholm, where Torén has been organist for 25 years, and the recording was sponsored by the parish.

All of the pieces performed here date from the years between 1927 and 1938–39, although at least some parts of *L'Orgue mystique* were undoubtedly composed earlier. That vast collection was intended to include an "Office" for each Sunday and each major festival of the church year. The collection was not completed and there are "only" 51 "Offices," each in fact a five-movement suite consisting of four relatively short movements and a longer finale. Torén includes the suite for the Assumption of the Virgin (No. 35) complete, plus the final movements from the suites for *Quinquagesima* (No. 14) and *Quasimodo* (No. 18). He also performs the *Suite évocatrice* (Op. 74), and *Deux Fresques Symphoniques Sacrées* (Op. 75 and 76).

As is well known, almost all of Tournemire's organ music is liturgically oriented, and every movement heard here, except for the short ones of the suite, makes use of one or more Gregorian melodies, almost all of them fairly well known. Most of the music is not particularly difficult technically, far easier in fact than the more obviously virtuoso works of many of Tournemire's contemporaries, but it requires great musicianship and the ability to sustain evocative moods throughout extended compositions. Torén clearly loves this music and he is able to convey some of that love to the listener.

The most impressive composition and the most impressive performance is the complete "Office." This runs just over 19 minutes, of which the final "Paraphrase-Carillon" accounts for almost half. This final movement is *not* a typical "carillon," for it is quite varied both in mood and in structure. With his unusual combination of modal reminiscences, late Romantic chromaticism, and sometimes surprising innovation, Tournemire is one of the more intriguing composers of his time. In

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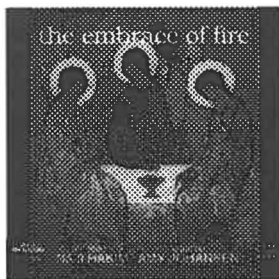
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some cases he may have succumbed to the temptation of trying to express *ideas* or abstractions in music. For example, the two "Fresques" performed here are reasonably successful on one level, although the first one is overly long for its material. However, Tournemire tells us that they were inspired by the church of St. Julien-le-Pauvre in Paris and Beauvais Cathedral respectively. Even knowing the buildings in questions does not help or add to our understanding of these free fantasies on Gregorian hymns.

The least successful composition is, I think, the *Suite évocatrice*. The five short movements borrow the names and the typical registrations of classic French organ music—the second movement is called "Tierce en taille et récit de chromhone," for example—but this is in no sense a pastiche. Torén's notes suggest a parallel to works like Prokofiev's *Classical Symphony*. Except for the sparkling "Caprice," which would make a fine recital number, the combination of classical registrations and late Romantic style and harmony is rather dull.

Torén performs on the organ on his own church, an organ that one suspects was tailor-made to suit his preferences. The instrument, built in 1975-76 by Grönlunds Orgelbyggeri of Gammelstad, incorporates parts of 20 stops from the years 1868, 1908, and 1948; we are not told to what extent the old pipes were reworked. There is a total of 58 stops: 14 on the *Huvudverk* (great, Manual I), 14 on the *Positive* (Manual II), 17 on the *Swällverk* (Manual III), and 13 on the *Pedal*. There is an unusually large number of reed stops, including five on the swell. The key action is tracker, the stop action electric, and the combination action consists of six German-style "free combinations." Curiously, there is one non-unison coupler, a swell to positive 16'. In many respects, the organ could be described as a typical Germanic two-manual and pedal instrument with a French Romantic third manual added. This manual is indispensable and highly effective in the performances on this recording. The various solo stops are good to excellent, particularly the flutes and the very useful *Vox humana*. On the whole, Torén is able to produce a good approximation of the sounds Tournemire would have expected, although the principal chorus, not the organ's best feature anyway, is somewhat too clear and bright to remind us of Saint-Clotilde, and the pedal reeds are not very French-sounding.

Most listeners will probably find that Tournemire's music is best taken in smallish doses; the recording is more enjoyable heard in sections, although not everyone will agree with my feeling that a certain monotony is present when one listens to a full hour of Tournemire's music! Almost all the movements would be suitable for service use, particularly of course in churches where some acquaintance with Gregorian tunes can be expected. Anyone interested in this repertory, well performed and well recorded, should investigate this recording.

—W. G. Marigold
Urbana, IL

New Organ Music

Fantasy on "Built on the Rock," Robert Lind. Concordia 97-6047. \$3.75.

Scandinavians and Lutherans will know the very fine hymn tune "Kirken" by Ludvig M. Lindemann upon which this fantasy is based; it will be useful to others as well who are looking for music for a church festival. This fantasy displays a form similar to a partita, with four distinct and unequal sections based on the hymn tune. The first is in two parts, with the cantus firmus in the right hand. The second is in 4-5 parts, with the cantus firmus again in the topmost voice; quotes of the cantus

firmus appear in the pedal in various keys. In the third variation, the cantus firmus is tossed about among the two hands and the feet, with eighth-note accompaniment to begin and writing similar to the second section near the end. The fourth section begins as a fugue on the manuals, with the cantus firmus appearing in disguised form in various parts and various keys.

The piece does not have the overall boldness of the words of the hymn "Built on a rock the church doth stand even when steeples are falling." The writing improves as the piece progresses, and one wishes the first part of this piece was as interesting as the last. Others may wonder why this piece entitled "fantasy" does not have a little more of the prickly excitement implied by that word. Perhaps individual sections of this piece could be used independently, or as instrumental *alternatim* verses for the singing of the hymn by congregation or choir.

Interpretations Based on Hymn-Tunes, Book VIII, David Cherwien. AMSI SP-105. \$14.95.

The compositions of this collection are based on the following hymn tunes: *Gloria, Wareham, Wir glauben all, Slane, Faithfulness, Old Hundredth,*

Wer nur den lieben Gott, Brother James' Air, Jesus meine Zuversicht and Ar Hyd Y Nos.

The composer's stated intent is to "interpret" the text of the hymns associated with these tunes, especially the first stanza. In most cases he is successful in this, as a variety of moods and writing styles is evident. There are some very clever settings, such as *Wir glauben All, Old Hundredth and Wer nur den lieben Gott*. The most imaginative one seems to be *Slane*. Not all are as easy to play as they might appear. Most are in a neo-Baroque style, with some interesting 20th-century twists. All in all, this is a very good collection of pieces which explore a variety of writing styles based on hymn tunes, and which should be useful to the church musician.

Also included on the back cover is an index to all the hymn tunes treated in volumes I-VIII. Is this composer the next Paul Manz?

Worthy Is the Lamb, G. F. Handel, edited and arranged for organ and brass quartet by S. Drummond Wolff. Score and parts. Concordia 97-6072. \$8.50.

Music from the Royal Fireworks, G. F.

Handel, edited and arranged for organ and brass by S. Drummond Wolff. Score and parts. Concordia 97-6073. \$8.75.

Here are two more Baroque pieces arranged by Wolff for organ and brass. Both also include parts for timpani, and the first a part for an optional horn in F.

The first piece is a well-known chorus from the oratorio *Messiah*. Now the easy thing to do in this arrangement would be for the brass quartet to play the SATB chorus part and the organ the orchestral reduction. Essentially that's what happens, but not always, notably with the beginning part of the "Blessing and honor" portion, which is assigned to organ only, the brass coming in at the alto entrance "that sitteth upon the throne." This is indicative of the fact that the brass parts of this arrangement are less interesting (and less important!) than the choir is in the original version. Is this better or worse than the original?

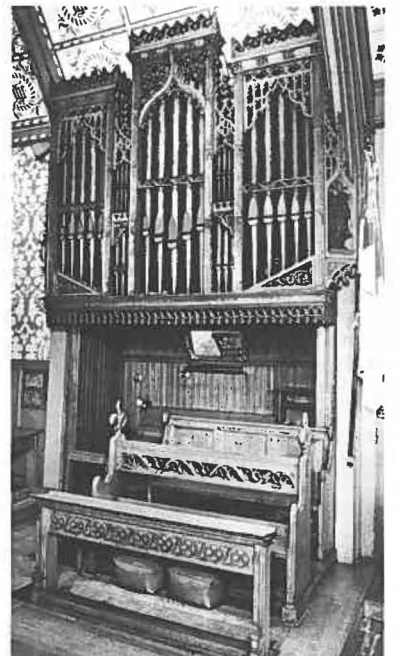
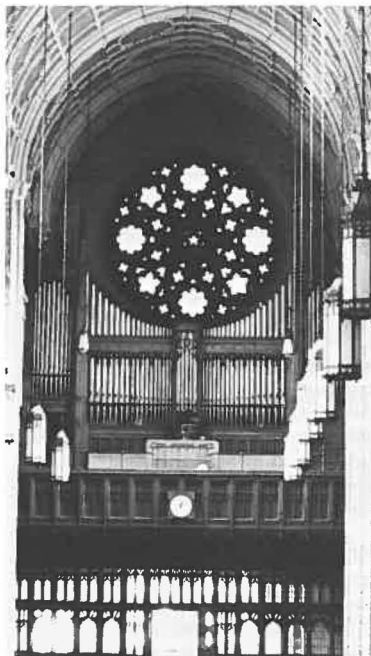
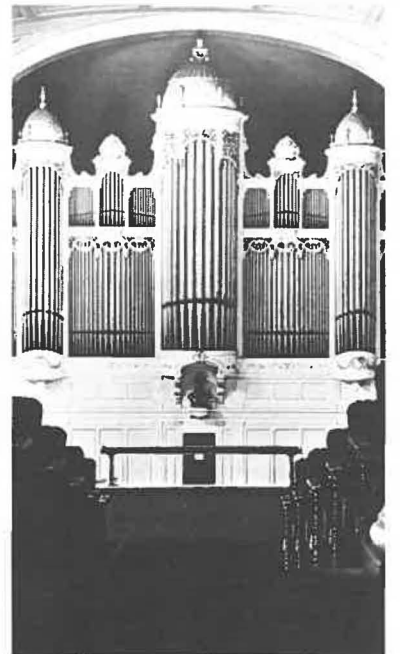
The "Fireworks" arrangement appears in a 4-movement scheme (slow-fast-slow-fast) which would be a typical Baroque sonata form. The third movement contains a part for the organ only.

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

OHS National Convention

- Thomas Appleton, 1840, 2m
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- Henry Erben, 1848, 1m
- George Stevens, 1848, 2m
- George Stevens, 1849, 2m
- Henry Erben, c.1850, 1m
- E. & G. G. Hook, 1850, 1m
- Wm. B. D. Simmons, 1850, 1m
- E. & G. G. Hook, 1854, 3m
- George Stevens, 1855, 2m
- George Stevens & Co., 1861, 2m
- E. & G. G. Hook, 1863, 2m
- Rufus Johnson, c.1865, 1m
- E. & G. G. Hook, 1866, 2m
- William Stevens, 1868, 1m
- L. C. Tilton, 1875, 1m
- E. & G. G. Hook & Hastings, 1876, 2m
- Geo. H. Ryder, 1878, 2m
- S. S. Hamill, 1880, 2m
- Hutchings, Plaisted & Co., 1883, 2m
- Johnson & Son, 1883, 2m
- Geo. S. Hutchings, 1888, 2m
- Emmons Howard, 1890, 2m
- Hook & Hastings, 1893, 3m
- Geo. Jardine & Son, 1893, 2m
- J. H. & C. S. Odell, 1899, 1m
- E. W. Lane, 1900, 2m
- E. W. Lane, 1906, 2m
- Austin Organ Co., 1912/1927, 4m
- Casavant Frères Ltée., 1916, 3m
- E. M. Skinner, 1922, 3m
- Austin Organ Co., 1923, 3m
- E. M. Skinner, 1926, 2m
- E. M. Skinner, 1928, 3m
- Casavant Frères Ltée., 1938, 2m
- Casavant Frères Ltée., 1938, 4m

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The Historical Organ in America

Arizona State University, Part 1

Herbert L. Huestis



Paul Fritts and Robert Clark in front of the ASU organ. (©1992; *The Arizona Republic*; David Patkewicz).

Phoenix, Arizona is one of those rare places where oranges hang from trees in January and there are "organ pipe" cacti. It was also the site of a symposium on "The Historical Organ in America," sponsored by Arizona State University, The Westfield Center, and The American Organ Academy from January 11 to 16. As always, these meetings come about as a result of someone's vision and determination. The motivation and hard work came from several sources: Robert Clark of Arizona State University; Lynn Edwards of the Westfield Center; and the newly formed American Organ Academy. The symposium attracted over 350 registrants. The number of people exceeded the capacity of the meeting rooms and concert hall!

For ten years, Robert Clark had dreamed of a new organ upon which he could teach the music of Bach and his predecessors in an authentic style. The new organ, built by Paul Fritts of Tacoma, Washington, is the subject of a feature article in the December, 1991, issue of *THE DIAPASON*. Not only has this organ become a magnificent reality, but a new music hall was also built, enabling the organ to speak in the expansive manner that is essential to its sound. A noble organ trapped in an dead room is a cruel joke, played upon both builder and listener. Clark knew that a majestic sound was dependent on the acoustical qualities of the room as much as the inspiration and craftsmanship of the organbuilder. To make sure that the pipes would "bloom" and the tone could be relaxed, a barrel-vaulted ceiling and hard plaster walls were specified for this auditorium. Clark and Fritts learned more in Europe than how historic organs were made. They had carefully attended to the acoustic spaces, in which they were constructed.

During the course of the symposium, John Brombaugh brought up the fact that the old churches were never perfect, true, or square, and how those rough qualities enhanced the sound. It was gratifying to see a modern architect (Charles Boner) and university follow

this bold track, and hear the results of their study of historic structures. Modern materials still made voicing a challenge for Paul Fritts—but Tempe, Arizona is a thoroughly modern place, with much evidence of the influence of architects like Frank Lloyd Wright. Heralding the cause of old-fashioned historicity in a place like this is not for the timid! "Bravo!" to the whole team, for working together to make music first and foremost.

Symposium topics ranged from discussions of how much organ tone could be improved by hand pumping the bellows (Steven Dieck, of the Fisk Company) to Manuel Rosales' comments on romantic music and the disadvantages of rock steady wind (a.k.a. RSW!). It was a player's and builder's conference, with plenty of technical information to chew on, many recitals, and informative master classes by early music specialists.

The conference began, appropriately enough, with the basics. John Boody made the first presentation, entitled "Confessions of a Wood Bug," where he explained the concept of quarter-sawn wood in every person's terms. His presentation was helped immensely by the fact that he brought several "slices" of a green log, to show how the wood is, actually, cut at the mill.

The Orgelprobe

The new Fritts organ was subjected to a modern *Orgelprobe*—a reenactment of the historic organ test described by Andreas Werckmeister in his famous treatise of 1681. Paul Fritts had the dubious honor of having the organ inspected by over 25 organbuilders—simultaneously! He certainly deserves commendation for enduring the rigors, and tensions, of such a week!

The *Orgelprobe* was in fact, the centerpiece of the week's events. It seemed



Front Row, left to right: John Boody, Dan Jaeckel, Manuel Rosales, Charles Nazarian, Tetsuo Kugakari, Hellmuth Wolff, Fritz Noack, Steven Kowalshyn, Munetaka Yokota, A. David Moore, Gregg Harrold, Lynn Dobson, Charles Ruggles, John Brombaugh. Back row, left to right: George Taylor, Karl Nelson, Michael Bigelow, Hiroshi Tsuji, Gene Bedient, Paul Fritts, Bruce Shull, Randall Wagner, Halbert Gober, Steven Dieck, Lou Dolive, Emerson Willard, K. C. Marrin, Martin Pasi, Bruce Case.



The "examination" of the organbuilder Paul Fritts by Harald Vogel.

to be the cornerstone that supported the common bond between the various organbuilders who had gathered together under these clear Arizona skies. Each was able to learn more of the other's work and at the same time, affirm their own. This unique interchange between players and builders provided the opportunity to assert closely felt needs, desires and dreams.

Russell Stinson (State University of New York at Stony Brook) presented the essence of the Werckmeister *Orgelprobe*. He went through the historical document in high style, elaborating on various problems with integrity in organ building (obviously little different from our own!). Werckmeister cautioned against builders who shortchanged the public by including too many high pitched stops, or making pipes with cheap pipe metal. To sort out various problems of construction, he specified how the testing of all the parts of an organ should be conducted. His text read like a compendium of tricks organbuilders might use to fool the public—indeed, he was concerned that organbuilders might enhance the art of chicanery by reading his *Orgelprobe*!

Some procedures were simple, such as testing the volume of wind by pressing one's elbows on the keys, or a plank on the pedals. Others were fairly complex and involved listening to the organ in various parts of the room. Nothing (not even the tremolo!) was left untouched in Werckmeister's time.

Quotes from participants

John Brombaugh: None of us is as smart as all of us!

Guy Bovet: The only real organ was the BLOCKWERK. After that, you have compromise after compromise.

Gene Bedient: The Notre Dame organ was ruined by the notion that it should be comfortable.

Douglas Bush: A good organ should not include things for which there are not good reasons...

David Fuller: The reason to play old organs is to learn what their limitations have to tell us.

Fritz Noack: The action should be SAFE!

William Porter: The most powerful teachers of our time are the organs that are considered in one way or another to be historic.

Manuel Rosales: We must build organs with beautiful sounds, that are universal in nature. I do not think that rock-steady wind is a necessary ingredient for the performance of romantic literature. Cavaille-Coll strived for it, but seldom achieved it!

David Sellers, architect: There is a real need—a desire and thirst for things that have been touched by human hands.

George Taylor: Each organ pipe has only one job to do.

Carole Terry: We have to convince people that we play a wind instrument. There should be an integration of mechanism and gesture... You can't play a spring!

Harald Vogel: More than 50% of all organs are of insignificant quality... It would be better to have fewer organs of better quality.

Hellmuth Wolff: Schnitger is known for respecting the pipework of his predecessors.

Yuko Hiyashi on consoles: As long as it is consistent with the inherent design of the organ, I am willing to adjust to it.

Presentation of the organ

Harald Vogel acted as the examiner and conducted the *Orgelprobe* of the Paul Fritts organ. He began by "testing" the organbuilder, then took the large audience on a tour of the wind mechanisms via videotape. He concluded with a demonstration of each stop in its entirety, starting at the center of the keyboard, then proceeding upwards and downwards, according to Werckmeister's instructions—but in an improvisational style. Regrettably, there was no time for the famous wind tests—

Herbert L. Huestis, Ph.D., holds a music degree from the Eastman School of Music, University of Rochester, where he was a student of David Craighead. His graduate study was in psychology and education at the University of Idaho. He is a pipe organ technician in the Pacific Northwest, where he and his wife specialize in careful renovations and restorations of old organs. He is a frequent contributor to *THE DIAPASON*, and his articles have also appeared in *The American Organist*, *Continuo*, and *General Aviation News & Flyer*.

**A conversation with
Robert Clark
Professor of Organ
Arizona State University**

How did you focus your interest on organs of 17th-century Holland and Germany?

One purely subjective factor was the ability of our builder Paul Fritts to produce an instrument of elegance and beauty in the 17th-century style. The other was a decision to begin with a classical design as the best choice for fostering an organ culture in our community.

The appearance of the new organ in the College of Fine Arts is striking, and certainly different from most of the organs in the local churches. What is the reason for this?

The form and decoration of the ASU organ case are based upon the type of ornamentation that may still be seen in existing 17th-century organs in Holland and Germany. Painted cases were especially popular in areas where stained glass was not commonly used in church architecture. Here at Arizona State, I wanted to have something exuberant.

The elaborate decoration is very impressive, but does it have an effect on the music the organ produces?

I like to think of an analogy that was offered to me by a fine organ builder. He suggested that without beautiful decoration, an elegant organ would be like a gourmet dinner served on paper plates. Of course, the decoration is a part of the total unity of a work of art. The musical effect of the fretwork carvings is the diffusion and blending of sounds as they leave the case.

Is the ASU organ a replica of a specific instrument?

No, it is a modern organ, built solidly on historic principles. The greatest influence comes from the study of extant instruments of the famed German builder, Arp Schnitger. Schnitger is an impossible builder to copy, though. He rarely built an organ without retaining some of the old pipes from earlier organs. I suspect that some of the beautiful flutes on our organ are patterned after older stops than Schnitger's, perhaps from an earlier builder like Andreas de Mare.

How does the sound of the ASU organ differ from others?

The music of Bach, Buxtehude, Couperin, Scheidt, Sweelinck, Frescobaldi and many other old masters

comes to life effectively on this type of organ. I believe that many people will find that the popular notion of how a baroque organ should sound will be challenged by this new instrument. The sound of antique organs is amazingly clear, but there is also a warmth and mystery that few modern builders have been able to capture.

What would you consider to be the most unusual aspect of this project?

The opportunity for an organ builder to be involved in the design of the room, concurrently with the design of the organ. Without the cooperation of the administration of the University, such an idealistic approach would have been impossible. It was their attitude that purchasing a fine organ was comparable to the commissioning of a painting or sculpture.

The new Organ Hall has more the appearance of a church than a conventional concert hall. What are the reasons?

The answer can be boiled down to one word: acoustics. The organ, more than any other instrument, thrives on a reverberant, well-diffused acoustical environment. Without this the voicing of an organ is either lifeless, or pushed beyond the limits of beautiful sound. Once again, we learn from history in designing a room for an organ. The wonderful acoustics of the old churches resulted from certain methods of construction. Inevitably the inside walls were made of heavy masonry, covered by a layer of plaster. These rooms were often capped with a wooden barrel-vault ceiling. The organ was sited high in the room, sounding well above the heads of the listeners. These principles of construction guided the planning of the ASU Organ Hall.

Do you feel that this is an ideal teaching instrument?

That is a good question, given the possible options. We are fortunate to have a Skinner organ in Carnegie Auditorium, for the performance of romantic literature. Keeping that option in mind, we felt that this kind of organ would best serve the needs of the program of organ study at ASU. In an area where historically derived organ building is in its infancy, we leaned toward a classical approach. I have never forgotten a word of advice from Professor Charles Krigbaum of Yale University that in our studies we must "search for excellence." This new organ is offered to our students and the musical public as a vanguard of that excellence.

that he was there . . . to refute John Brombaugh's theory that reed voicing causes baldness!" John Brombaugh took the bait, and presented an entertaining account of his conversion to English and French reeds. He described the good fortune that he, Manuel Rosales, and Paul Fritts were able to examine English reeds right at home in Seattle, Washington, in a relocated Henry Willis organ. With these scales, he built an English Swell in his new organ in Christ Church, Wilmington, Delaware. He allowed that "of all the people here, I must be the chameleon . . . but you can't change your colors too much!" He cautioned, "Don't try to do too many things at the same time!"

John Brombaugh made a strong case for organbuilders to make reeds with resonators of sufficient length to ensure tuning stability. He demonstrated the "flip-point" as a means of testing a resonator, to see if it is long enough to acoustically hold the pitch of the tongue. Both he and Bruce Shull cited their professional qualifications, then blew on pipes (the ultimate no-no) to demonstrate the tuning of the "flip-point." [The tuning point where the reed tongue jumps upwards to a harmonic pitch. If the tuning wire is brought back, the pitch will "flip" back to the fundamental.] Much laughter ensued—and hopefully more people will insist on resonators long enough to pass the "flip" test!

In panel discussions on consoles, two points seemed to be affirmed: first, that historic organs teach us to play by their limitations as well as their benefits (you can't really have one without the other), and that aside from that consideration, it is not unreasonable to have some console aids.

Guy Bovet suggested that if you were going to have eight pistons you might as well have two hundred—but not to clutter up the console with them! Fritz Noack extolled the virtues of a safe, as well as sensitive action, and all participants—Bedient, Hayashi, Moore,



John Brombaugh demonstrates the "flip-point" where a reed may be tuned for maximum resonance.

Noack, Fuller and Taylor—underscored the integrity of the old actions and their subtle appeal to the both layman and artist. They stressed that players should be willing to risk a few wrong notes to experience the feel and phrasing of toe-to-toe pedaling. George Ritchie's new book on organ technique was praised for its presentation of these sometimes thorny issues.

Art and Architecture

Douglas Bush, Hellmuth Wolff and architect David Sellers brought a refreshing perspective to discussions of architecture and organ cases. Bush and Wolff reviewed many examples of American and European churches which showed how antique organs of various styles worked harmoniously in each space. Sellers took a more whimsical approach, first reviewing some aspects of baroque architecture in Europe, then relating that to a design for a new concert hall to house a Fritts organ in the Napa wine country.

New Commissions

Two new works were commissioned for the symposium, *Catulle* by Rodney Rodgers, and *Arizona Visions* by Robert Bates. Both used the organ in remarkable and unexpected ways. They treated the organ as a wind and percussion

▶ page 12

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the organ surely would have passed them—for the wind was wonderfully fluid, yet never jittery. And the tremolo seemed to beat in perfect eighth note time with a single stop or a full combination. Despite the omission of a formal test of this stop, it seemed that all the players used it to the fullest.

Werkmeister prescribed careful tests for the reeds, assuring accurate resonator proportions, placement of pipes, general construction and tuning properties. Unfortunately, these were omitted. I'm sure Andreas Werkmeister would have praised the quality of workmanship in the organ, had he inspected it. It seemed that Vogel's pronouncement of the organ as "flawless" was slightly over-enthusiastic, but without a doubt this is an organ of very high distinction, when judged by the *Orgelprobe*, the accolades of the performers, or the enthusiastic response of the audience.

Pipe Making

Munetaka Yokota, an organbuilder from Chico, California, presented a

well thought out and thorough discussion of the properties of antique organ pipes. From a study of the old masters, he has discerned various attributes that must be preserved for pipes to have a live and compelling tone. These secrets include variable thickness in the walls, a careful proportion of wall thickness to the material from which the pipe is made, and traditional treatments such as hammering and scraping the metal. It was no surprise to hear him say that factory methods favor the most expedient preparation of pipe metal and virtually eradicate the many variations introduced by the artisans' hand. He argued that the finest organbuilding is a combination of research and experimentation as well as a loving and thoughtful (even meditative) approach to the craft.

Many technical presentations were made and enthusiastically received. The audience seemed to be unusually attentive and good humor was in abundance on both sides of the stage. Bruce Shull (Taylor and Boody Co.) began his presentation on reeds with the remark

Dedicated to the composer and organist Rayner Brown, who printed and edited my first official composition, the Wedding Cantata, written in 1972 to celebrate the marriage of Robert L. Tusler, a specialist in the music of Jan Pieterszoon Sweelinck. Thus, these two artists and friends are symbolically united in this article. (This article is a continuation of the 80th birthday tribute for Rayner Brown in the March issue.)

The Netherlands has a considerable organ tradition to uphold, starting with Jan Pieterszoon Sweelinck (1562–1621), the composer of a many-sided repertoire and one of the most prominent figures among the founders of the North German organ school. Sweelinck's influence in the Netherlands could be felt until the beginning of the eighteenth century, after which interest in the organ as a worthy medium for high-quality religious and secular music subsided.

Only later, in the middle of the nineteenth century, did the organ emerge again as a concert instrument, with the *Six Organ Pieces* (published in 1841) by Johannes Gijsbertus Bastiaans (1812–1875), pieces which remind us of Mendelssohn. This tendency was reinforced by the upsurge of Catholic zeal at the turn of the last century. The composer Hendrik Andriessen (1892–1981) was an exponent of this development. With some impressive compositions, written after the First World War, among others *Fête-Dieu* (1918), four *Chorals* (1913, 1916, 1920 and 1921) and the *Sinfonia* (1940), he laid the basis for a strongly French-oriented organ tradition. In circles of Protestants, the same was achieved by Anthon van der Horst (1899–1965).

Soon, following the examples of Olivier Messiaen's *Livre d'orgue* (1951) and György Ligeti's *Volumina* (1962/66), the latest compositional techniques were extensively examined: tone rows, clusters, coloristic experiments with unusual and unexpected registrations, etc. At the same time a new generation of musicians specialized in performing these ultra-modern scores. Whereas Andriessen's organ music, written between 1920 and 1950, contributed to a

fertile interaction between composers and performers, the same could be said as a result of the experiments in the sixties and seventies, when a small number of composers were considered avant-garde.

Among such compositions were: *Musica per organo* (1969) by Kees van Baaren (1906–1970), *Reflections* (1965) and *Prisms* (1967) by Carel Brons (1931–1983), *Arc*, for organ and electronic tracks (1966) by Ton Bruynel (1934–), *Pneoo* (1979) by Daan Manneke (1939–), *The Looking-Glass* (1967) by Enrique Raxach (1932–), *Mouvements pour orgue* (1965), *Splendid Isolation* (1977/1983) and *Permanent Wave* (1985) by Joep Straesser (1934–), *Jets d'orgue* (1985) by Jan Vriend (1938–) and *Transformations* (1977) and *Sequens* (1979) by Jan Welmers (1937–). However, in my opinion, the very best composition was conceived by Ton de Leeuw (1926–): the *Sweelinck-Variations*.

Ton de Leeuw composed four scores for the organ: *Introduzione e passacaglia* (1949), *Ricercare* (1952; withdrawn), *Music for organ and 12 players* (1970/71) and *Sweelinck-Variations* (1972/73). The first two belong to those youthful trials in which, after studies with the organist-composer Louis Toebosch,

► page 11: The Historical Organ in America

instrument, rather than an effects generator.

Canticle is a work for choir, organ and percussion which reaches across a wide span of time and texts. It combines fragments of an Italian poem of St. Francis of Assisi, *Cantico della Creatura*, and Gary Snyder's *Prayer of the Great Family*, a Mohawk Indian prayer. The music speaks richly of Mother Earth, the elements of nature, and our sense of gratitude, peace and serenity. The choir was fluent, and the instruments, including the organ, were both lyric and percussive. It was a moving work which gave us the sense that this event was somehow bigger than ourselves and that the organ was once again able to enter the composer's repertoire of instruments.

Arizona Visions, by Robert Bates, is a new work written for organ and computer and features the innovative application of random sampling, and a daring bicinnium between both "instruments." (The computer did not win!) Dr. Bates provided an extremely innovative visual "score" for the audience to follow. He designed a unique graph to track the musical progress of both the organ and the computer. This grid, based on the pitches of the notes and the real-time meter of the music, had the graphic richness of stained glass in its visual presentation. It was as exciting as any traditional organ piece, made even more tantalizing by short quotes from Bach's "St. Anne" Fugue!

Eclecticism

Two names brought a tear to the eye and a moment of silent reflection:

Charles Fisk and Klaas Bolt. Here were a builder and a player who both made the organ sing the language of the people. As the discussions moved toward the subject of eclecticism, the universal qualities that were enshrined in these two individuals came to the fore. John Brombaugh tells the story of Klaas Bolt practicing at the Aa-Kirk. The image of the young boy, bicycling to that organ, begins to explain the appeal of his mature playing. We surmise that he learned things from the Aa-kirk organ that can only be sensed through the recordings he left us.

The wisdom of Charles Fisk reverberated throughout the sessions in the same way: We learn from the organs. That thought seemed to be the touchstone of so much discussion. Perhaps for that reason, the proceedings were very amicable. Conflict was hard to come by from any quarter. At first, it seemed a little eerie, but as time progressed, one sensed the unity of purpose that brought this large and dedicated group together. All were there to affirm the best qualities of the instruments, and what they had to teach us.

When someone said, "Let's have all the organ builders go into the hall for a picture," there was a visceral excitement and a feeling that this was a moment all would remember. Of course, John Brombaugh was nowhere to be seen. The call went out for the eccentric *doyen* of the American organ revival. In time, he appeared and while shutters clicked, there was the spirit of a once-in-a-decade moment when all are drawn together to celebrate their common labor of love: the organ. ■

Example 1

Example 2

Example 3

with Henk Badings, and a two-year stay in Paris as a pupil of Olivier Messiaen, De Leeuw was still very much influenced by the more traditional styles of Bartok and Hindemith. Then came his studies with the famous ethnomusicologist Jaap Kunst (1950–54) that launched him on extensive studies in Eastern music and philosophy. A clear "personality" had not yet crystallized in these scores.

By the early seventies the situation was quite the contrary. *Music for organ and 12 players* and the *Sweelinck-Variations* were composed, the latter shortly after the former. These pieces can immediately be recognized as being written by Ton de Leeuw, notwithstanding the fact that here too the bond with the past has not been erased. After a period of extensive experiments, between the more or less serial *First String Quartet* (1957/58) and a cycle of four *Spatial Music*-compositions (1966–1971), Ton de Leeuw embarked on a journey "back to the source," as he calls it in a recent essay with that same title.

In "Terug naar de bron" (in English: "Back to the source"), he remarked the following:

Nevertheless, in the seventies two new elements gradually emerged. On the one hand philosophy. Words I had read much earlier already—mainly from Indian metaphysics—penetrated much deeper now and got a reality of their own. This process of digestion proved once and again how narrow the margin of intellectual understanding is. Secondly, and maybe in connection with the aforementioned, the first signs of modality appeared in my music. At first rather modestly, as separate modal elements like tone rows, rhythmical patterns, etc. Examples of these are to be found in the *Music for oboe* (1969), the *Sweelinck-variations* for organ (1973), *Modo* for harpsichord (1974), *Mountains* for bass clarinet and tape (1977) and *Modal music* for accordion (1979).¹

In *Music for organ and 12 players* the spatial element plays an essential part. It is mainly determined by "(spatial) movement, mobility and colour."² In the conclusion of this composition, written for the beautiful Schnitger organ in the Grote or St. Michiels-Kerk in Zwolle, present and past are audibly

linked to each other. "Long layers of colour in the organ, groups of ornaments and a last 'con moto' open into a homage to a great organ period in our Dutch literature: Sweelinck and his contemporaries. The work ends with the final lines of the song: 'My young life comes to an end.'"³ The spatial relationships are made possible by the placing of the twelve instrumental players (flute, clarinet, two horns, two trumpets, two trombones, percussion, electric guitar, electric bass guitar and double bass) below the organ gallery on the floor of the church.

This short final quotation of *Mein junges Leben hat ein Ende* evokes from the author of these quoted lines, Ton de Leeuw's pupil Daan Manneke, the following wish: "Perhaps Ton de Leeuw will one day follow a remark I heard him make, namely to compose a work for organ solo from this profuse material."⁴ And thus it happened and within two years De Leeuw completed the *Sweelinck-Variations*, to be played by Charles de Wolff on the Schnitger organ in Zwolle. And indeed, the basis of the composition is the melody which was distilled from Sweelinck's keyboard variations *Mein junges Leben hat ein Ende* (see Example 1).⁵

Let us have a closer look at Ton de Leeuw's variations with an analysis of the work. The *Sweelinck-Variations* consist of eight variations and a short epilogue. These are linked together without a break, the first five even without transitions. The bridges between the next movements consist of short, quasi-improvised cadenzas.

The first six variations show a clear alternation between slow and fast movements. The sixth and seventh variation together may be considered the culmination of the whole composition. Thereafter, the speed is gradually reduced to that of the beginning and the music of Sweelinck himself has returned. The result is the following: Quiet - Moving - Quiet - Moving - Quiet - As fast as possible - [idem] - Slow down gradually - tempo giusto.

The material with which the first variation begins consists of an ascending phrygian mode, from f' to f'. However, the melody of the song which Sweelinck

Example 4



Example 5



used descends in the first variation from *f'* to *f* and is in *d/D* (mainly dorian, with *f* and *f*-sharp alternately). Nonetheless, the relationship between both is quite simple: Ton de Leeuw has mirrored the old song, with the *f* as axis (see Example 2). The result is a phrygian mode.

Next, he used the results as a true mode, that is not only a tone row, but as a means, as a tool with which step by step the musical terrain is explored and marked out (see Example 3). Ascending contrapuntal lines in the first Quiet are followed by fast descending lines in the following Moving.

Again and again the length of the mode is examined and tested, beginning with all the eight tones in the first variation, via a shortening from seven to six tones in the third variation, until the fifth variation where the row is further curtailed to three tones. In the alternating fast movements the process is mainly the reverse: from short groups of tones (two and three) to large chains.

Apart from this concept, Ton de Leeuw has constructed a clearly audible organ point through the first five variations, descending from *f'* to *f*, within the first variation the *f'*, in the second the *e'* and *d'*, and in the fifth the remaining tones: *c*, *b*-flat, *a*, *g*, *f*-sharp and *e*.

By linking these variations thus, the pivotal function of the next two variations has been emphasized. Furthermore, shortly before the sixth variation there is a caesura, after which the attention is shifted from the first phrase of Sweelinck's melody to the second (ascending lines with intervals of a fourth between tetrachords). Just as important is the fact that in the second half of this double climax, the seventh variation, for the first time part of the song is quoted (namely the last two bars of both sentences, which are identical; see Example 4).

In the eighth variation the material leads automatically to chains of clusters. The transposed tones of the second variation, here rewritten in triplets, are fixed and result in a soundscape, a backdrop against which other lines are contrasted. At the same time several versions of the scale cross each other, which is characteristic of much seventeenth- and early eighteenth-century music and to which Ton de Leeuw dedicated some lines in his important study *Musiek in de Twintigste Eeuw*.⁶

Step by step, beginning with the seventh variation, Sweelinck appears literally on the scene, melodically and technically, and concludes the composition (see Example 5). This last quote is introduced quite ingeniously and naturally. After a clear fermata, two mildly chromatic ascending figures first have to reach their zenith before the descending line of Sweelinck's melody can be introduced. Descending and ascending lines are again balancing each other,

as in the whole of Ton de Leeuw's composition. As from the upbeat of the fourth measure before the end, the first three bars of the *Secundo variatio* by Sweelinck are quoted.

However, the most distinctive phenomenon in Ton de Leeuw's *Sweelinck-Variations* is not the clever elaboration on "old" material, nor the inventive and clear starting points, including the mirroring of the melody in Sweelinck's composition which resulted in unity and contrast in De Leeuw's own variations, nor even the fact that these variations match so well to the beautiful organ in Zwolle, for which they were written, but the fact that this self-effacing music radiates an integrity, a resignation and an acceptance of destiny which is almost Calvinistic.

De Leeuw's strength as a composer lies herein: he doesn't egocentrically force his material into a preconceived straitjacket; he listens to it, follows it, gives it room to develop itself and accompanies it at a distance with knowledge and understanding, without, however, imposing an all too specific goal. In the words of the composer:

Considered from the present-day perspective, it might seem justified to let pass the inherent dualism of the antithesis subjective-objective, and to speak of "trans-subjectivity." This points to that part of our personality which doesn't operate on the base of egocentric motives (the "I" as in narcissism, in vanity, in ambition, in *Weltschmerz*, in power, in violence), but on the base of being fundamentally encompassed as part of a higher unity. On this level the need to expose oneself as "I" disappears. The composer becomes a medium: he is directly responsible for his creative acts, and at the same time functions as an instrument, enacted and guided by a broader, trans-subjective experience of being.⁷

Notes

1. Ton de Leeuw, "Terug naar de bron" in: Jurrien Slijter (ed.), *Ton de Leeuw* (Zutphen: De Walburg Pers, 1992), p. 87. Translated by Leo Samama.
2. Daan Menneke, "Ton de Leeuw: Music for Organ and 12 Players" in: *Sonorum Speculum* 49, Winter 1971/72, p. 8.
3. *Ibid.*, p. 12.
4. *Ibid.*
5. These keyboard variations are published in Jan Pieterszoon Sweelinck, *Opera Omnia*, 1. *The Instrumental Works*, Fasc. 3, *Keyboard Works: Settings of Secular Melodies and Dances; works for Lute*, ed. F. Noske (Amsterdam 1968), p. 23 ff. On page XXIX Noske remarks: "Inasmuch as the melody was not known in the Low Countries, one may assume that Sweelinck became acquainted with it through one of his German pupils." On the same page is the remark that this melody was reconstructed by Wackernagel in *Das Deutsche Kirchenlied V* (Leipzig, 1877), p. 494-495, based on the "treble" of Sweelinck's first variation.
6. "Music of the Twentieth Century": Ton de Leeuw, *Musiek van de Twintigste Eeuw* (Utrecht: Oosthoek's Uitgeversmaatschappij NV, 1964, 1970), p. 61. This study has unfortunately never been translated into English.
7. *Op. cit.*, p. 84. Translation by Leo Samama.

Summer Institute for French Organ Studies Souvigny and Lyon, France

by John Brock

The sixth annual Summer Institute for French Organ Studies, under the direction of organbuilder Gene Bedient of Lincoln, NE, and Professor Jesse Eschbach of the University of North Texas at Denton, took place July 15-26, 1991, in Souvigny and Lyon, France. The Institute, which is limited to five participants each year, offers advanced American organists an opportunity for in-depth study of French organ building and organ music as well as an introduction to French culture.

For the first week, participants Philip Baker, John Brock, Bruce Case, John Schaeffer, and Sherry Seckler gathered in the village of Souvigny-en-Alliers where there remains one of only a handful of essentially unaltered French classic organs, this one completed in 1783—just in time for the Revolution—by François Henri Cliquot. The organ of three manuals and pedal and 26 stops remains in remarkably good condition, having miraculously escaped major rebuilding for over 200 years. After some tuning touch-ups and a couple of minor repairs (including the removal of a dead bat from one of the trompettes) it was ready for a week of almost constant use.

The second week took us to Lyon for an encounter with the three-manual, 45-stop organ installed in the Church of St. François de Sales in 1880 by Aristide Cavaillé-Coll. This instrument, too, remains in its original condition (except for the addition of an electric blower) and performs exceptionally well for its age.

Early morning sessions each day were given over to thorough examinations of the design and construction of the organs under the guidance of Gene Bedient, who explained and demonstrated winding, layout, action, pipe-work, voicing, temperament, etc. Participants were able to examine the interior of both organs and develop an understanding of their aesthetic from the standpoint of the organbuilder.

Mornings were completed by Jesse Eschbach, who demonstrated the organs and shared his knowledge of French organ culture in a series of performance seminars and lectures on such topics as ornamentation, rhythmic alterations, influence of texts and dance rhythms on stylized movements of the French classical repertoire, and, in the second week, 19th-century registration practices, mixture stops in 19th-century France, adapting French registrations to American organs, and the French system of musical education.

Afternoons were spent under the tutelage of the instruments themselves, as participants individually rehearsed and polished prepared literature and explored the musical possibilities of the organs. This proved to be one of the most valuable parts of the Institute—the opportunity to get to "know" instruments by Cliquot and Cavaillé-Coll from having practiced and performed on them over a period of several days.

Along the way there was ample time for sightseeing, shopping, and, of course, sampling the wonders of French



Philip Baker, John Brock, Sherry Seckler, John Schaeffer, Jesse Eschbach



John Brock seated at the console of the 1783 Cliquot organ at Souvigny, Philip Baker standing

cuisine. During the week in Souvigny participants stayed in the homes of local families, which provided a window on another facet of French culture.

Each week was concluded with a recital by the participants. The Lyon concert, consisting of works of Franck, Vierne, and Tournemire, seemed to escape the attention of the press and most of the public, but was a memorable experience nonetheless for performers and audience alike. In Souvigny, however, the program of Marchand, de Grigny, F. Couperin, and DuMage was played to a large and appreciative audience of local residents, justifiably proud of the magnificent historical instrument in their midst.

Gene Bedient and Jesse Eschbach are to be commended for developing and offering the Institute, which easily accomplishes its goal of dispelling many rumors and much misinformation about historic French organs and replacing them with a working knowledge of what the organs are really like and how they affect the performance of the music that was conceived for them, all gained from "hands-on" experience.


Current plans call for the Institute to be held again in 1992 and 1993. Interested organists may contact Gene Bedient (402/470-3675) or Jesse Eschbach for details.

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Fifth International Organ Academy in Paris Third Festival of Sacred Art at Sainte-Clotilde Homage to Jean Langlais

by Robert Sutherland Lord

The Fifth International Organ Academy (December 11-14, 1991), part of a continuing series of annual organ conferences centered at the Schola Cantorum in Paris, combined musical performance with musicological commentary on various significant aspects of the modern French organ school. Held concurrently with the Langlais Homage at Sainte-Clotilde (December 8-15, 1991), the Fifth Academy commemorated the lives of both Jean Langlais and Gaston Litaize—each having died since the Fourth Academy held seven months earlier (May 2-4, 1991). In fact, Langlais made his last public appearance during a reception held on the opening day of the Fourth Academy—six days before his death. Furthermore, Litaize was one of the featured speakers and performers for the same occasion—certainly among his last programs. He succumbed in mid-August, 1991.

The symphonic tradition in modern French organ music had been the focus last May of the Fourth Academy. It was Rolande Falcinelli, Marcel Dupré's disciple and successor as professor of organ at the Paris Conservatory, who in many ways captivated the audience both with her reminiscences and her superb artistry. Using themes provided by Jean Langlais, she improvised in the most extraordinary style and manner—first at the organ and then at the piano. Madame Falcinelli, who now is retired, spoke about Dupré as a teacher, summarizing his various didactic works. Modest and reserved with stunning white hair, she slowly began to warm to her audience. She mentioned the precarious condition of the Guilmant-Dupré organ at Meudon and lamented the decline of interest in Dupré's music during the twenty years since his death—a situation that may be changing.

Continuing the theme of Dupré's teaching, Gaston Litaize described his own studies with him stressing the importance of Dupré's systematic approach to playing the organ. He also spoke of Louis Vierne, who often taught the organ class in Dupré's absence. He characterized him as "a great artist and interpreter." Litaize, vigorous and enthusiastic, always displayed a seemingly limitless source of musical facts and figures about the Parisian organ world—who played what, when, and where.

The subject for the Fifth Organ Academy in December was "Aspects of the French Organ School in the Twentieth Century." It concentrated on the contemporary scene in Paris combining retrospectives on the lives of both Langlais and Litaize with new insights into the Paris of today.

Intertwined with the programs of the academy were the several concerts organized for the *hommage à Langlais* held at the Basilica of Sainte-Clotilde. The commemorative week began and ended with Sunday masses played by the titular organists, Pierre Cogen and Jacques Taddei. Cogen played works of Langlais and the Chorale of Solignac sang Langlais' *Mass in Ancient Style*. Taddei played for the second mass a week later. In addition to his performance of Langlais' *Medieval Suite*, he was joined by brass players from the Paris Conservatory.

The Sainte-Clotilde organ was fea-

tured in two concerts given by each of the titular organists. Cogen's program included works of Tournemire and Langlais as well as the first Paris performance of his new work, *L'Épiphanie du Seigneur*, a diptych inspired by paintings of Werner Hartmann (1903-1981), in the church at Gerliswil, Switzerland. Following in the Sainte-Clotilde tradition, Cogen composes in a personal, quasi-mystical imagery—pastel shades reinforced by Gregorian chant. He ended with an improvisation based on chants close to Langlais' heart.

Jacques Taddei brought his own virtuosic style and sensitivity to an all-Franck program. His improvisation was based on themes from Langlais' organ music.

The musical climax of the week came with a concert of Langlais' music—old and new—utilizing a brass ensemble, a choir of over 100 men and boys, a string orchestra, and organists Cogen, Taddei, and Jean Galard, titular organist at Beauvais.

For all the concerts, the chairs in the nave of the basilica were facing the rear gallery—the organ case being illuminated for the occasion. The orchestra and choir performed from raised platforms in front of the west door. At Sainte-Clotilde, the choir loft and its organ are situated at the west end of the basilica in a small gallery beneath the principal organ. The brass and strings—all from the Paris National Conservatory—were directed by François Carry. The *Maîtrise des Hauts-de-Seine* was directed by Francis Bardot.

The program brought together many beautifully conceived works from a composer still best known for his solo organ compositions despite a lifetime of writing in a variety of other forms and styles. It opened with Langlais' *Ceremony* (November, 1989), a work in four movements for 6 trumpets, 4 trombones, and 2 tubas, commissioned by the London Gabrieli Brass Ensemble. This work, one of the composer's last, is already published and is certain to take its place in concerts and for festive occasions. It is strong and full of life with dissonant interplays among the instruments. Hidden in the texture is the Gregorian *Kyrie cum jubilo*.

The brass and timpani joined the choir for the Solemn Psalm No. 3 *Laudate Dominum de Coelis* (1964). The choir of men and boys sang three other Langlais motets—*Ave Mundi Gloria* (1932) for 2 voices and organ; *Miserere Mei* (1943) for 3 mixed voices and organ; and *Libera Me, Domine* (1948) for 3 mixed voices and organ (dedicated to Louis Braille).

Pierre Cogen was soloist for the *Piece in Free Form* (1935) for orchestra and organ. The performance was spectacular, if precarious, with the orchestra seated at floor level while Cogen played unseen from above in the organ tribune.

The concert ended with a brilliant and moving performance of the *Messe Solennelle* (1949)—one of Langlais' masterpieces. Jean Galard accompanied at the choir organ and Jacques Taddei performed from the grand organ. The boys' voices provided special beauty to the performance.

The purpose of these Organ Academies is to bring together both remarkable playing and informative commentary. The Fifth Academy was no



Jean Ferrard, Marie-Louise Langlais, Jean Langlais



Langlais students perform Langlais: Michelle LeClerc, Pascale Melis, Lynne Davis, Pierre Cogen, Stefan Kagl



Marie-Bernadette Dufourcet and Naji Hakim at the Schola Cantorum, Paris



Rolande Falcinelli



Georges Robert at the organ in Salle Marchal, School for the Blind

exception. At the Salle Marchal in the Institute for the Young Blind, Georges Robert (organ) and his daughter Agnes (soprano) performed a concert of organ music and sacred motets by Clérambault, Franck, Litaize, and Langlais (including the *Missa "in simplicitatis"*). The next day he spoke on the blind French organist/composers of the 19th and 20th centuries, especially Marty, Barié, Vierne, Marchal, Langlais, and Leguay. Assisted by two of his students, he played several examples from the veritable organ tradition associated with this famous institution.

The remaining programs were held at the Schola Cantorum. In the presence of Madame Litaize and her daughter, Eric and Marie-Ange LeBrun gave an "hommage" to Gaston Litaize. They both performed examples drawn from Litaize's organ works. Among the most recent were *Épiphanie*, marking a notable change in style from earlier works. His last piece, *Sonate pour deux* (Sonata for two players), combines tone-clusters, contrapuntal textures, and a popular dance style.

An entire morning was devoted to Jean Langlais' organ music. A retrospective of his life and works was given by his wife, Marie-Louise Langlais. She invited close friends and students of her husband to provide the musical examples. Among those who played, including this reviewer, were Pierre Cogen, Michelle LeClerc, Pascale Melis, Lynne Davis, and Stefan Kagl, a gifted young German organist who was Langlais' last foreign student. A fine pianist, he also played Langlais' early piano work, *Suite Américaine* (1938).

Madame Langlais, who has already completed one volume of a doctoral study on her husband's music, is the

principal moving force behind these organ academies. Along with an assessment of the lives of Langlais and Litaize, it was also her intention that this academy observe the contemporary scene with its promise for the future. Toward that goal Susan Landale gave a detailed lecture-demonstration of Messiaen's *Le Livre du Saint-Sacrement*.

In a similar vein, Naji Hakim and his wife, Marie-Bernadette Dufourcet, gave a joint presentation entitled, "A School of Organ in the Twentieth Century—Tournemire, Langlais, Hakim." It underscored the influence of the Sainte-Clotilde masters on the younger generation. Both are prominent organists and teachers in Paris. They combined dazzling organ performances with illuminating musicological commentary—given with both modesty and authority.

The last program, "The years 1920-1930," was given by Marie-Claire Alain. Informative and interesting, as always, this time she talked more intimately about the Alain home as a center of musical activity. In that context, she also discussed the music of her father, Albert Alain.

The Academy did not attract as large a group this year—obviously early December is a difficult time to hold such meetings. Nevertheless, the sun managed to stay out the entire week and both the Schola Cantorum and especially Sainte-Clotilde were not frigidly cold! In 1993 the Sixth Academy is scheduled to return to its traditional date in early May.

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Cover

A. D. Moore, Inc. of North Pomfret, VT, has installed a new organ, opus 20, in a partially old case in Boston's Old North Church. Those portions of the case which are old date from 1759 when Thomas Johnston installed an organ in the church. The Johnston instrument is thought to have been the first organ made in the colonies. The case-sides, mechanism, and pipework of that organ no longer exist. Because some elements of the front had been altered or had deteriorated, duplicates were used in the current organ.

The original case was made of pine and had featured a fake-woodgrain finish resembling perhaps mahogany or cedar. The new portions of the current case are made of maple and basswood and the entire case has been given a fake-rosewood finish. Gold leaf was applied to the front pipes. The carvings, first gilded in 1889, received some new gilt highlights. Marylou Davis of Southbridge, MA, a specialist in the reproduction of historic finishes and decorative effects, produced the treatments for the case and carvings.

Mechanically and tonally, this instrument suggests many of the practices of early New England organbuilders, but certainly does not fully conform to that style. Of a total of 1,500 pipes, 410 are made of wood and 1,090 are made of high lead alloy. The metal for the pipes on the Great was hand-scraped while that for the Swell and Pedal was hammered. The flue-pipes have generous windways and are regulated at the toe.

- GREAT**
- 16' Double Open Diapason
 - 8' Open Diapason
 - 8' Stopped Diapason
 - 8' Viola da Gamba
 - 4' Octave
 - 4' Chimney Flute
 - 2 $\frac{3}{4}$ ' Twelfth
 - 2' Fifteenth
 - Mixture II
 - Cornet Treble III
 - Sesquialtera Bass II
 - 8' Trumpet Treble
 - 8' Trumpet Bass
 - 8' Cromhorn
- SWELL**
- 8' Open Diapason
 - 8' Stopped Diapason
 - 4' Violino
 - 4' Harmonic Flute
 - Sesquialtera II
 - 2' Fifteenth
 - 1 $\frac{1}{2}$ ' Nineteenth
 - 8' Oboe
- PEDAL**
- 16' Open Bass (Gt)
 - 16' Stopped Bass (on upper chest)
 - 8' Principal (on upper chest)
 - 4' Octave
 - 2' Fifteenth
 - 16' Trombone
 - 8' Trumpet



Adrian Koppejan, Chilliwack, B.C., Canada, has built a new tracker organ for St. Andrew's United Church, Edmonton, Alberta. The case is made of red oak. Natural keys are of rosewood, sharps of ebony. Compass 56/30; wind-pressure 60 mm; tuning A = 440 equal temperament. The dedication recital was played by Doug Schalin.

- | | | |
|------------------------------|----------------|----------------|
| GREAT | SWELL | PEDAL |
| 8' Prinzipal | 8' Gedackt | 16' Bourdon |
| 8' Rohrflöte | 4' Rohrflöte | 8' Gedackt |
| 4' Octave | 2' Prinzipal | 4' Choral Bass |
| 2' Flachflöte | 1' Scharff III | |
| 2 $\frac{3}{4}$ ' Cornet II | 8' Krummhorn | |
| 1 $\frac{1}{4}$ ' Mixture IV | Tremulant | |

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- JUNE**
- #9222. West Virginia Orgelfest (I) ... Brenda Maurice Mullins, Peter DuBois and the West Virginia Symphony play works by Rheinberger, Tournemire, Mozart, Albinoni and Calvin Hampton in concert in Charleston.
 - #9223. Music for Pentecost ... spirited and creative variants on themes of heavenly grace, music by Durufle, Tournemire, Buxtehude, Gerald Near and John Cook.
 - #9224. A. G. O. '90 Competition Winners ... Matthew Dirst, Jeff McLelland, Frank Corbin, Ronald McKean, Gordon Turk and Bruce Neswick perform at Boston's Church of the Advent, and Harvard University's Memorial Chapel.
 - #9225. From Finland's Famous Festival (II) ... more performances from the Lahh Festival by Wolfgang Ribusam, Gunnar Idenstam, Jacques van Qortmerssen and Stefan Palm.
 - #9226. West Virginia Orgelfest (III) ... Peter DuBois, Brenda Mullins, the West Virginia Symphony, Kevin Jones and the Larry Parsons Chorale perform pieces by Persichetti, Messiaen, Leighton, Bach, Widor, Krebs and Rheinberger.



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Orgues Létourneau, Saint-Hyacinthe, Québec, has recently installed a new organ in St. George & St. Andrew's United Church, Annapolis Royal, Nova Scotia, Opus 28 for the builder; 14 stops and 16 ranks. Key and stop actions are mechanical. The organ case is made of solid oak. The Principal 4', shown in the facade, is of 75% polished tin. The organ has three couplers and the Swell division is expressive. Compass is 58/32. Denis Campbell made the drawings, Jean-François Mailhot did the voicing, all the staff working under the general supervision of organ-builder Fernand Létourneau. The Chairman of the Organ Purchase Committee was Garry Freeman, the Titular is Philip Roberts. The inaugural concert was given by organist David Schrader, of Chicago.

- GREAT**
 8' Rohr Flute
 8' Dulciana
 4' Principal
 2½' Quint
 2' Superoctave
 1½' Mixture II-III
- SWELL**
 8' Bourdon
 4' Rohr Flute
 2' Recorder
 2½' Nazard
 1½' Tierce
 8' Cromorne
 Tremulant
- PEDAL**
 16' Bourdon
 8' Bourdon



Rosales Organ Builders, Inc., Los Angeles, CA, has built a new organ for University United Methodist Church, San Antonio, TX. The organ features suspended mechanical key action and mechanical stop action; equal temperament; wind pressure 90 mm., wind stabilizers adjustable on general tremulant drawknobs; casework of quarter-sawn white oak; console details in Carpathian elm burl, Mexican coco-bolo and ebony; manual keys covered with bone with arcaded bone nosings; pedal keys of maple and coco-bolo; compass 56/30. Photo by Beverly Adams.

- SWELL**
 8' Geigen
 8' Bourdon
 8' Gamba
 8' Celeste
 4' Principal
 4' Rohrpipe
 2½' 12th (Nazard)
 1½' Cornet II
 2' 15th (Doublet)
 Mixture IV
 8' Cromorne
 8' Hautbois
- PEDAL**
 16' Prestant (Gt)
 16' Subbass
 8' Octave (1-8 from Gt)
 8' Flute (Ext)
 4' 15th (Octave)
 Mixture V
 16' Trombone
 8' Trumpet (Gt)
 4' Clarion (Gt)
 Cymbelstern (6 bells)

- GREAT**
 16' Prestant
 8' Principal
 8' Harmonic Flute
 8' Chimney Flute
 8' Salicional
 (5½') Quinte (treble, draws w/16' and VI Mixture)
 4' Octave
 4' Spire Flute
 2½' 12th
 1½' Sesquialtera II
 2' 15th
 Mixture VI
 8' Trumpet
 4' Clarion

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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.

Church Music Workshop; Rollins College, Winter Park, FL (through June 27)

Peter Planayavsky; Southern College, Collegedale, TN 8 pm

Karel Paukert, with percussion; Cleveland Museum, Cleveland, OH 8 pm

25 JUNE
Harald Vogel; Southern College, Collegedale, TN 8 pm

26 JUNE
Improvisation Concert; Southern College, Collegedale, TN 10 am, 3 pm

Jonathan Hall; Fourth Presbyterian, Chicago, IL 12:10 pm

27 JUNE
John Weaver; Clayton State College, Morrow, GA 2 pm

Joyce Jones; Clayton State College, Morrow, GA 5 pm

Richard Morris; Clayton State College, Morrow, GA 8 pm

28 JUNE
Susan Ferré; Congregational Church, Gosham, NH 3 pm

Calvin Boy Choir; St Thomas, New York, NY 11 am

David Craighead; Washington Cathedral, Washington, DC 5 pm

Hans Uwe Hielscher; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

National AGO Convention; Atlanta, GA (through July 2)

Catharine Crozier, class; Agnes Scott College, Decatur, GA 1:30 pm

Clyde Holloway, class; Agnes Scott College, Decatur, GA 3:30 pm

29 JUNE
Introduction to Harpsichord Workshop; Westminster Choir College, Princeton, NJ (through July 3)

Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Shrine of the Immaculate Conception, Atlanta, GA 1:30, 3:00 pm

Marie-Claire Alain, class; Cathedral of St Philip, Atlanta, GA 8 am

Marilyn Keiser, workshop; North Avenue Presbyterian, Atlanta, GA 8:30 am (also June 30, July 1)

30 JUNE
Fred Hohman; City Hall, Portland, ME 7:30 pm

Cathedral Choral Society with orchestra; National Cathedral, Washington, DC 7:30 pm

Marie-Claire Alain; Cathedral of St Philip, Atlanta, GA 1:30 pm

1 JULY
Peter & Kirsten Langberg; Mem Music Hall, Methuen, MA 8 pm

2 JULY
Marie-Claire Alain; Cathedral of St Philip, Atlanta, GA 1:30 pm

5 JULY
Hymn Society Annual Conference; National Presbyterian Church, Washington, DC (through July 9)

Mary Beth Bennett; National Shrine, Washington, DC 6 pm

6 JULY
David Craighead; Princeton Univ, Princeton, NJ 8 pm

7 JULY
Douglas Rafter; First Parish Church, Brunswick, ME 12:10 pm

Richard Grant; City Hall, Portland, ME 7:30 pm

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UNITED STATES East of the Mississippi

16 JUNE
Ray Cornils, with trumpets; City Hall, Portland, ME 7:30 pm

Bach Week Recital; Lutheran Theological Southern Seminary, Columbia, SC 8 pm

17 JUNE
Eugene Hancock; Mem Music Hall, Methuen, MA 8 pm

18 JUNE
Bach Week Recital; Lutheran Theological Southern Seminary, Columbia, SC 8 pm

Harpsichord Workshop; Florida State Univ, Tallahassee, FL (through June 20)

Church Music Workshop; College-Conservatory of Music, Cincinnati, OH (through June 21)

19 JUNE
Paul Vander Weele; Fourth Presbyterian, Chicago, IL 12:10 pm

Gerre Hancock; Univ of St Thomas, St Paul, MN 8 pm

20 JUNE
Gerre Hancock, workshop; Univ of St Thomas, St Paul, MN

21 JUNE
***Cj Sambach**; Mem Music Hall, Methuen, MA 9 am

***Cj Sambach**; Church of the Holy Rosary, Lawrence, MA 7:30 pm

Monmouth Civic Chorus; St Thomas, New York, NY 11 am

Stephen Tharp; National Cathedral, Washington, DC 5 pm

Paul Skevington; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

Wilma Jensen; Fellowship of United Methodists in Worship, Music and Other Arts, Lake Junaluska, NC (through June 26)

Charles Boyd Tompkins; Ridgecrest Music Week, Ridgecrest, NC (through June 27)

Improvisation Workshop; Southern College, Collegedale, TN (through June 26)

Bruce Neswick; Southern College, Collegedale, TN 8 pm

Baroque Performance Institute; Oberlin College, Oberlin, OH (through July 5)

Robert Shepfer, baritone; Second Presbyterian, Indianapolis, IN 8 pm

22 JUNE
William Porter; Southern College, Collegedale, TN 8 pm

23 JUNE
Lee Dettra; City Hall, Portland, ME 7:30 pm

Improvisation Workshop; Southern College, Collegedale, TN 8 pm

24 JUNE
Thomas Annand; Memorial Music Hall, Methuen, MA 8 pm

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David Craighead, masterclass; Westminster
Choir College, Princeton, NJ 9 am

8 JULY

Max Miller; Mem Music Hall, Methuen, MA 8
pm
Frederick Swann; Princeton Univ, Princeton,
NJ 8 pm
Thomas Murray; Longwood Gardens, Kennett
Square, PA 2:05, 3:05 pm

9 JULY

Frederick Swann; Westminster Choir College,
Princeton, NJ 9 am

10 JULY

Choral Conducting Workshop; College-Con-
servatory, Cincinnati, OH (through July 15)

11 JULY

Ronald Cross, harpsichord; St George Li-
brary, Staten Island, NY 2:30 pm

12 JULY

Daniel Lamoureux; Church of the Pilgrimage,
Plymouth, MA noon
Samuel Carabetta; National Shrine, Washing-
ton, DC 6 pm

13 JULY

Summer H.S. Organ Week; Westminster Choir
College, Princeton, NJ (through July 17)

14 JULY

Marion Anderson; First Parish Church, Brun-
swick, ME 12:10 pm
Robin Dinda; City Hall, Portland, ME 7:30 pm
Marian & David Craighead; The Riverside
Church, New York, NY 7 pm
Marilyn Keiser, church music workshops; Univ
of Wisconsin, Madison, WI (through July 15)

15 JULY

Mark Steinbach; Mem Music Hall, Methuen,
MA 8 pm

19 JULY

Keith Reas; National Shrine, Washington, DC
6 pm
David Lowry; Calvary Church, Charlotte, NC
7:45 pm
Hymn Writing Workshop; Concordia Univ, River
Forest, IL (through July 21)

21 JULY

Ray Cornils; First Parish Church, Brunswick,
ME 12:10 pm
Diane Meredith Belcher; City Hall, Portland,
ME 7:30 pm

22 JULY

Peter Krasinski; Mem Music Hall, Methuen,
MA 8 pm
Frederick Swann; National Music Camp, In-
terlochen, MI 8 pm

23 JULY

Frederick Swann, seminar; National Music
Camp, Interlochen, MI

26 JULY

Karen Barr; National Shrine, Washington, DC
6 pm

27 JULY

Thomas Murray, classes; St George's School,
Newport, RI (through July 31)

28 JULY

Harold Stover; First Parish Church, Brun-
swick, ME 12:10 pm
Berj Zamochian; City Hall, Portland, ME 7:30
pm
ALCM Region I Conference; Good Shepherd
Lutheran, Lancaster, PA (through July 31)

29 JULY

Ronald Ebrecht; Mem Music Hall, Methuen,
MA 8 pm
Thomas Murray; St George's School, New-
port, RI

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UNITED STATES West of the Mississippi

16 JUNE

Robert Scoggin; Christ UMC, Rochester, MN
12:20 pm

23 JUNE

Jeffrey Daehn; Christ UMC, Rochester, MN
12:20 pm
Liturgical Music Workshop; St John's Univ, Col-
legeville, MN (through June 25)

25 JUNE

Rossini, *Petite Messe Solennelle*; Grace Cath-
edral, San Francisco, CA 7 pm

30 JUNE

John Schultz; Christ UMC, Rochester, MN
12:20 pm

5 JULY

Joseph Galema; US Air Force Academy, Col-
orado Springs, CO 3 pm
ALCM Region IV Conference; California Lu-
theran Univ, Thousand Oaks, CA (through July 8)
James Welch; Sheraton Hotel, Long Beach,
CA 5 pm

6 JULY

John Weaver, masterclasses; Mo-Ranch Con-
ference Center, Hunt, TX (through July 11)
Ghost Ranch Vocal Camp; Abiquiu, NM
(through July 13)

7 JULY

Dean Whiteway; Christ UMC, Rochester, MN
12:20 pm

8 JULY

Michael Farris; St John's Cathedral, Denver,
CO 8 pm

9 JULY

Michael Farris, workshops; Evergreen Confer-
ence Center, Evergreen, CO (through July 10)

10 JULY

John Bell, workshops; King of Glory Lutheran,
Tempe, AZ (through July 12)

12 JULY

+ Carlene Neihart; First Presbyterian, Lee's
Summit, MO 3 pm
Melissa Pichette; US Air Force Academy,
Colorado Springs, CO 3 pm
Ann Labounsky; Grace Cathedral, San Fran-
cisco, CA 5 pm

13 JULY

Evergreen Church Music Conference; Ever-
green, CO (through July 19)

14 JULY

June Hudson; Christ UMC, Rochester, MN
12:20 pm
ALCM Region III Conference; Drake Univ, Des
Moines, IA (through July 17)
Susan Ferré; First Presbyterian, San Anselmo,
CA 8 pm

15 JULY

Thomas Murray; St John's Cathedral, Denver,
CO 8 pm

16 JULY

Thomas Murray, workshops; Evergreen Con-
ference Center, Evergreen, CO (through July 17)

18 JULY

David Higgs, masterclass & recital; Univ of
Tulsa, Tulsa, OK (through July 23)

19 JULY

Stephen Tharp; US Air Force Academy, Col-
orado Springs, CO 3 pm
ALCM Region II Conference; Concordia Lu-
theran College, Austin, TX (through July 22)
National Youth Choir of Great Britain; Grace
Cathedral, San Francisco, CA 5 pm

20 JULY

Church Music Conference; St Olaf College,
Northfield, MN (through July 24)

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21 JULY
Krista Bergman; Christ UMC, Rochester, MN
12:20 pm

26 JULY
Marty Cloninger; US Air Force Academy,
Colorado Springs, CO 3 pm

28 JULY
Sue Walby; Christ UMC, Rochester, MN 12:20
pm

INTERNATIONAL

16 JUNE
David Burton Brown; Schlosskirche, Bad
Dürkheim, Germany
Ruth Lewis; St James United Church, Mon-
treal, Quebec 12:30 pm

17 JUNE
Philip Crozier & Sylvie Poirier; Christ Church
Cathedral, Montreal, Quebec 12:30 pm

20 JUNE
David Burton Brown; St Annakirche, Augs-
burg, Germany (also June 21)

21 JUNE
Robert Burns King; Protestant Church, Pfulin-
gen, Germany

22 JUNE
St Thomas Choir; St Patrick's Cathedral, Dublin,
Ireland 8 pm
David Herman; Coventry Cathedral, England
1 pm

23 JUNE
David Liddle; All Saints Church, Hastings,
England
Eric Reinart; St James United Church, Mon-
treal, Quebec 12:30 pm

24 JUNE
David Burton Brown; Emmauskirche, Mu-
nich, Germany

25 JUNE
Gillian Weir; Fairfield Hall, Croydon, England
7:30 pm

26 JUNE
Robert Burns King; Protestant Church,
Hirschberg-Grossachen, Germany

27 JUNE
David Burton Brown; Bad Hersfeld Stifts-
ruine, Bad Hersfeld, Germany

28 JUNE
Robert Burns King; Christuskirche, Fulda,
Germany
David Burton Brown; Dreikönigskirche,
Frankfort, Germany

30 JUNE
Wilhelmina Tiemersma; St James United
Church, Montreal, Quebec 12:30 pm

1 JULY
David Herman; St Asaph's Cathedral, Wales
7:30 pm

2 JULY
David Herman; Bangor Cathedral, Wales 1
pm
Gillian Weir; Domkirke, Viborg, Denmark

3 JULY
Gillian Weir; Baunekirke, Tjørring, Denmark
David Burton Brown; Ebenezerkirche, Ham-
burg, Germany

4 JULY
John Wellingham, with violin; Grosvenor
Chapel, London, England 7:30 pm

5 JULY
Judith Hancock, masterclasses; Summer In-
stitute of Church Music, Whitby, Ontario (through
July 10)

David Herman; St Michael's Church, Dun
Laoghaire, Ireland 8:30pm
David Burton Brown; St Petruskirche, Ham-
burg, Germany

6 JULY
Gillian Weir; St Catharine Kirke, Hjørring,
Denmark

7 JULY
Claire Hobbs; All Saints Church, Hastings,
England 7:30 pm
Gillian Weir; Holstebro Kirke, Holstebro,
Denmark

8 JULY
Christopher Dowle; Sherborne Abbey, Dor-
set, England 7:30 pm
David Burton Brown; Auferstehungskirche,
Hamburg, Germany

9 JULY
Judith Hancock; St George's & All SS, Whitby,
Ontario 7:30 pm
Gillian Weir; Vor frue Kirke, Aarhus, Denmark

10 JULY
Gillian Weir; Domkirke, Copenhagen,
Denmark
Gerre Hancock & Peter Planyavsky, improv-
isation recital; St Augustine's Church, Vienna,
Austria

12 JULY
David Burton Brown; Lindenkirche, Berlin,
Germany

14 JULY
Therese Laflamme; St James United, Mon-
treal, Quebec 12:30 pm
Gillian Weir; Klosterkirk, Nykøbing Falster,
Denmark

15 JULY
Gillian Weir; Monastery Kirke, Sorø, Denmark
David Burton Brown; Marktkirche, Halle,
Germany

18 JULY
Sylvie Poirier & Philip Crozier; Sankt-Nikolai,
Kiel, Germany
David Burton Brown; Cathedral, Schwerin,
Germany

20 JULY
David Burton Brown; Southward Cathedral,
London, England

21 JULY
David Flood; All Saints Church, Hastings,
England 7:30 pm

25 JULY
Flanders Festival Bruges; Bruges, Belgium
(through August 1)
Barry Ferguson; Rochester Cathedral, Eng-
land 8 pm

28 JULY
Scott Bradford; St James United, Montreal,
Quebec 12:30 pm

30 JULY
Gillian Weir; St Mary Redcliffe, Bristol,
England

Organ Recitals

GUY BOVET, Northwestern University,
Evanston, IL, January 10: *Bataille de Mari-
gnan*, Tablature of Jan of Lublin; *Fantasia
del Maestro Catrera del Peru*, ca. 1630,
Mexico City; *Tiento del cuarto tono*, Correa
de Arauxo; *Andante ex F a gusto italiano*,
Trio ex C, *Toccata et Fuga ex E*, Krebs;
Scherzo, Gigout; *Deux Etudes*, Rogg; *Caril-
lon de Bougival*, Albert Alain; *Première Fan-
tasia*, *Deuxième Fantasia*, Jehan Alain.

DELORES BRUCH, Northwestern Uni-
versity, Evanston, IL, November 8: *Praelu-*

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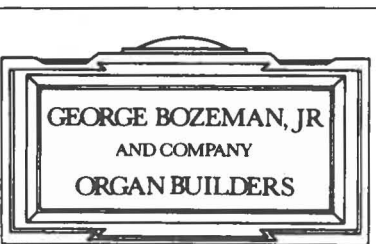
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dium in G Minor, BuxWV 163, Buxtehude; O Gott wir danken deiner Güte, Christ lag in Todesbanden, Scheidemann; Praeludium in A Minor, BuxWV 153, Buxtehude; Ein Stüke, K. 594, Mozart; Finale für Orgel, Jung; "Les Enfants de Dieu" (La Nativité), Messiaen; Prélude, Adagio et Choral varié sur le thème du "Veni creator, spiritus," op. 4, Duruflé.

PHILIP T.D. COOPER, Old Mission San José, November 29: Cuatro piezas des Clarines, Coll; Tiento de medio registro alto 1 tono, Peraza; Obra de 5 tono, Anonimo; Tiento de 4 tono de falsas, Heredia; Tiento de medio registro de baxon de 6 tono, Arauxo; Tiento de 6 tono, Cerna; Tiento de medio registro baixo de 1 tono, Heredia; Espanoleta, Anonimo; Versos del Magnificat de 8 tono, Christe redemptor, Cabezon; Canción para la Corneta con el eco, Anonimo; Obra de Clarin, Coll; Pange lingua, Bruna; Sacris solemnis, Jiménez; Batalla de 5 tono, Anonimo.

LYNNE DAVIS, West End Christian Reform Church, Edmonton, Alberta, September 27: Veni creator, de Grigny; Allein Gott in der höh sei Ehr', S. 662, 664, Toccata and Fugue in D Minor, S. 565, Bach; Scherzo (Sonata No. 5), Guilmant; Improromptu, Andantino, Carillon de Westminster, Vierne; Rosace, Mulet; Te Deum, Demessieux.

ROBIN DINDA, St. Paul's Episcopal Church, Flint, MI, October 13: Fanfare, Shelley; Serenade, MacFarlane; Will o' the Wisp, Nevin; Variations on a Scotch Air, Buck; Annapolis Procession, Dinda; Sonata in E Minor, Rogers; Swing low, sweet chariot, Toccata and Fugue in D Minor, Lemare.

MATTHEW DIRST, First Unitarian Church, St. Louis, MO, October 11: Sonata in A Minor, Wq. 70/4, C.P.E. Bach; Tierce en taille, de Grigny; Pavana con su glosa, Cabezon; Gaitilla de mano izquierda, Durón; Trio Sonata I in E-flat, S. 525, Bach; Nocturne, Jig for the Feet, Albright; Prelude, Fugue and Variation, Franck; Prelude and Fugue in G Major, S. 541, Bach.

DELBERT DISSELHORST, Bethany College, Lindsborg, KS, October 4: Praeludium in E Minor, Bruhns; Diferencias sobre el canto llano del caballero, Cabezon; Tiento de medio registro de tiple de quarto tono, Arauxo; Gaitilla de mano izquierda, Durón; Sonata III, S. 527, Prelude and Fugue in G Major, S. 550, Bach; Prelude and Fugue in G Minor, WoO 10, Brahms; Organbook III, Albright; Danse, Final (Hommage à Igor Stravinski), Hakim.

RANDALL EGAN, First Baptist Church, Philadelphia, PA, December 8: Concerto in G Minor, Camidge; A Fancy on "Westminster Abbey," Invocation on "Lobe den Herren," Baker; Petite Suite, Elegiac Prelude, Dance, Bales; Passacaglia and Fugue in E Minor, Willan; Partita on "He leadeth me," Spong; Prelude and Fugue in G Major, S. 541, Bach.

MARY FENWICK, Drexel University, Philadelphia, PA, November 20: Entrée (7e Sonate), Guilmant; Calme (Vingt-quatre In-

ventions), Dupré; Gottes Sohn ist kommen, Pepping; Giga, Bossi; Cantilène (Suite Brève), Langlais; Prelude and Fugue in B Major, Dupré.

JANETTE FISHELL, Emory University, Atlanta, GA, November 5: Prelude and Fugue in C Major, S. 547, Bach; Jesu leiden, Pein und Tod, Vogler; Sonata No. 3 in A, op. 65, no. 3, Mendelssohn; Chorale Prelude and Fugue on "O Traurigkeit, o Herzeleid," Brahms; Improromptu, Meditation, Vierne; Gloria Patri et Filio, Versetti on "Adoro te devote," Chaconne (Longing for death), Eben; Toccata, Muschel.

DAVID A. GELL, with Max A. Langley, violin, Caryl Tipton, mezzo soprano, First Christian Church, Santa Barbara, CA, November 10: Toccata in A Minor, Variations on "Unter der Linden grüne," Sweelinck; Toccata in D Minor, BuxWV 155, Buxtehude; Violin Concerto No. 1 in A Minor, Bach; Amazing Grace, We have found a lovely vine, Come ye sinners poor and needy, The old-time religion, Young; Variations on Slane, Bender; Fantasy on "Een Vaste Burg is onze God," Zwart; Partita on Old 100th, Gell; The First Psalm, Bone & Fenton; The Upward Way, Black; Chapala Chimes, Gell.

JAMES W. GOOD, First Presbyterian Church, Raleigh, NC, November 10: Petite Suite, Bales; Cortège et Litanie, op. 19, Dupré; Herzlich tut mich verlangen, Wer nur den lieben Gott, Toccata in F, S. 540, Bach; Nun komm, der Heiden Heiland, Micheelsen, Manz; Sonata VII in F Minor, op. 127, Rheinberger; Martyrdom, Parry; Final (Symphonie I), Vierne.

MAREK KUDLICKI, Auburn Presbyterian Church, Auburn, NE, November 14: Salve Regina, Sowa; Preambulum in d, Colenda, Cantio polonica, Anonymous; Hayducki, Alia poznanie, Preambulum in F, Nicolas of Cracow; Magnificat primi toni, Buxtehude; Aria sexta, Pachelbel; Toccata and Fugue in E Major, S. 566, Bach; Andante, K. 616, Mozart; Choral No. 1 in E Major, Franck; Sequence in A Minor, Karg-Elert; Improvisations on a Polish Church Hymn "Holy God," op. 38, Surzyński.

THOMAS MURRAY, St. Peter's Church, Philadelphia, PA, November 24: Sinfonia from Cantata No. 29, Air for the G string, Fugue la Gigue, Bach; Fantasia in F Minor, K. 594, Mozart; Peer Gynt Suite No. 1, Grieg; Solemn Melody, Davies; Hornpipe, Arioso, Allegro maestoso, Handel; Clair de lune, Naiades, Final (Symphonie I), Vierne.

DUDLEY OAKES, University of Pittsburgh, November 5: Prelude and Fugue in G Major, S. 541, Bach; Fantaisie-Improvisation: Ave maris stella, Tournemire; Prélude sur l'introit de l'Épiphanie, Scherzo, op. 2, Duruflé; Allegro vivace (Symphonie V), Widor.

LARRY SMITH, Our Parent's Vesper, Mound Ridge, KS, September 8: Praeludium et Fuga, S. 532, Wir glauben all an einen Gott, S. 765, Schmücke dich, o liebe Seele, S. 654, Bach; Concerto in B-flat, op. 4, no.

2, Handel; Toccata for Organ, Decker; Four Sketches, op. 58, Schumann; Two Meditations, Adler; Toccata (Symphonie V), Widor.

J. RICHARD SZEREMANY, First Presbyterian Church, Verona, NJ, November 24: Overture, The Rejoicing, The Peace, Bourée, Minuet Finale (Fireworks Music), Handel; Fugue a la Gigue, Buxtehude; Bist du bei Mir, Fugue in G Minor, Bach; Variations on a Noel, Charpentier; Chorale in A Minor, Franck; Fantaisie in E-flat, Saint-Saëns; Roulade, Bingham; Simple Gifts, arr. Fox; In the garden, Miles, arr. Hebble; Toccata on "In Babilone," Purvis.

STEPHEN THARP, organ and piano, Illinois College, Jacksonville, IL, November 19: Praeludium in A Minor, BuxWV 153, Buxtehude; Suite du Deuxième Ton, Clérambault; Toccata and Fugue in D Minor, S. 538, Bach; Symphonic Etudes for Piano, op. 13, Schumann.

THOMAS TROTTER, Holy Trinity Lutheran Church, Akron, OH, November 12: Fantasia in F Minor, K. 608, Mozart; Trio Sonata No. 1 in E-flat, Bach; Alleluia seriens, Transports de joie (L'Ascension), Messiaen; Fantaisie in E-flat, Saint-Saëns; Prelude on BACH, Liszt; Overture to A Midsummer Night's Dream (arr. Warren), War March of the Priests (arr. Best), Mendelssohn.

KENNETH L. UDY, Utah State University, November 5: Concert Piece, op. 52a, Peeters; Elegy, Parry; Concerto in G Major, S. 592, Bach; Prelude, Fugue and Variation, Franck; Prelude in G Minor, Pierné; Little Improvised Rhapsody, Tournemire; Béhorlégué Valley at Dawn, Ermend-Bonnal; Fête, Langlais; Légende, Clokey; The Jovial Clarinet, You Raise the Flute to Your Lips, Delamarter; Pageant, Sowerby.

JOHN WALKER, Holy Trinity, New York City, November 3: Vater unser im Himmelreich, S. 760, Bach; Sonata No. 6 in D Minor, Mendelssohn; Chromatic Study on the Name of BACH, Piston; Prelude and Fugue in G Major, S. 541, Bach; Joie et clarté des Corps Glorieux, Messiaen; Cantabile, Franck; Fantaisie in E-flat, Saint-Saëns; Improromptu, Carillon de Westminster, Vierne.

TODD & ANNE WILSON, Westminster Presbyterian Church, Lincoln, NE, October 13: Ride of the Valkyries, Wagner; Sonata for Organ and Piano, A. Wilson; Vocalise, Rachmaninoff; Variations sur un Noël, Dupré; Variations on a Theme of Paganini, T. Wilson; Larchetto (Piano Concerto No. 2 in F Minor), Chopin; Suite from Carmen, Bizet-Vierne.

THOMAS ZACHACZ, Irvington Presbyterian Church, Irvington, NY, September 29: Grand Choerur, Dubois; Reflections on Southern Hymntunes, White; Aria detta la Frescobaldi, Frescobaldi; Prelude and Fugue in C, S. 545, Bach; Boléro de Concert, Lefébure-Wély; Sonata V in F-sharp, op. 111, Rheinberger

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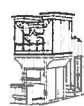


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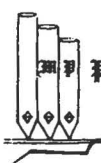
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