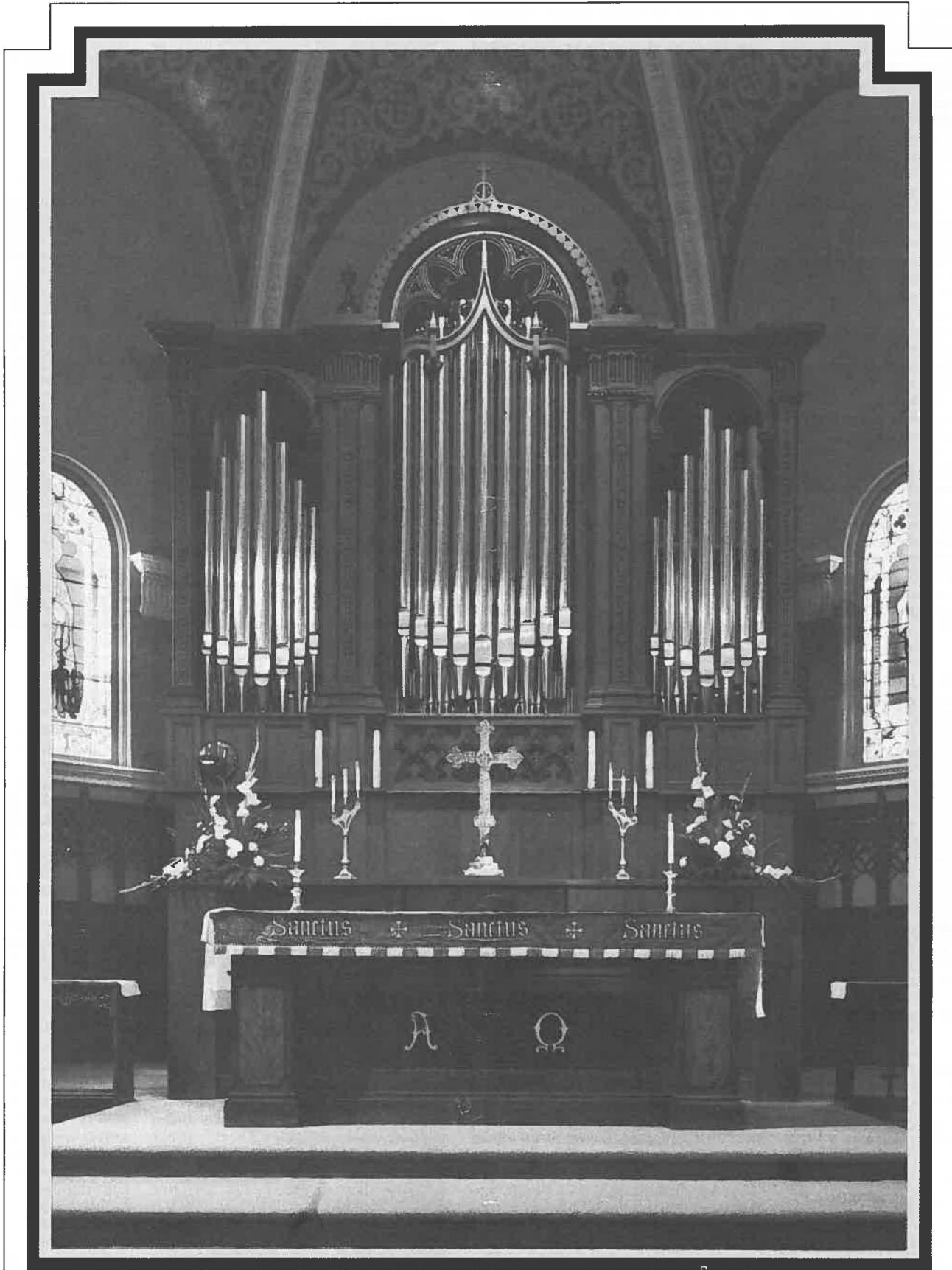


THE DIAPASON

AUGUST, 1993



Christ Episcopal Church, LaCrosse, WI
Specification on page 15

Noehren: Organ Design

I offer the following comments on Robert Noehren's approach to the design of a modern concert organ (THE DIAPASON, May, 1993, pp. 10-13).

Noehren maintains that if other musical instruments can have a definitive form, the organ can too. I find this unlikely. The organ is more complicated to design and construct than other instruments and the potential for variation in these details is inordinately high, as illustrated by the organ's complicated history and the diversity of modern instruments. There are too many choices available to the modern builder and I doubt there could be agreement on the definitive form of the organ. Other musical instruments have reached a final form because they have straightforward means of sound production that does not entail the use of individual stops, and which involves simple construction details that are not open to much variation; for example, in terms of the violin, there are only so many ways one can stretch a string between two fixed points and make it vibrate by means of a bow. The analogy of organ registration and orchestral instrumentation also falls apart. The instruments of the orchestra offer a variety of timbre by virtue of their separateness from each other, a separate-ness that is emphasized by each instrument's solo literature. The organ, on the other hand, offers a variety of timbre by virtue of the interdependence of stops; one speaks of organ literature, but not of the "Gedeckt literature" or the "Mixture literature." This interdependence of stops also demands that pipework be designed as a coordinated whole, a concept contrary to the "stops from all styles" organ.

To me, a definitive List of Registers is not possible. I personally would question the absence of a Principal 16' on the Great division, the scarcity of mutation stops, and the abundance of celestes. I would also question the formulation of a List of Registers without a discussion of the size and acoustics of the room; the repertoire-oriented approach seems to give more consideration to the stoplist than to the acoustic environment, or demands that the concert hall be considered after the design of the organ. One could also ask: Shouldn't the pedal keyboard descend to A' in the French style and shouldn't at least one manual keyboard descend to G' in the English style? While some stops are multiplied for different repertoire (Trompette, Trompette, Trumpet), the presence of the Mixture and Scharf suggests the decision to preserve a single historic building practice. (Assuming the Mixture and Scharf are North German, shouldn't there also be a French Classic Furniture + Cymbale and separated mixture ranks in the Italian style and Cavallé-Coll's progression harmonique?)

This raises the paradox that the modern builder may have to forego some of the very details that one is trying to preserve. A brand new rank of open cylindrical metal pipes of 8' pitch based on a Schnitger Principal and placed in a modern concert organ does not have many of the attributes of the original. Irrespective of the fact that it had to be directly or indirectly associated with a man named Arp, the original stop always stood upon a note-channel windchest controlled by mechanical key action, was winded by human-operated bellows, and was voiced by someone who was not influenced by 19th-century music. I feel Noehren's conception of the modern concert organ would be more consistent if he designed pipework to reflect what he believes to be the desirable characteristics of good organ sound and which would best serve the function of his concert organ. In other words, he should have a Noehren Open Cylindrical Metal Register.

It is certainly logical to select electric

key action to accommodate (1) four or five divisions spread out 30 to 40 feet across a stage; (2) the organist positioned to hear the organ as the audience (or conductor) would; and (3) a texture-less key action that allows every key on the console to have the same mass and keyfall regardless of the octave, division, or couplers used. But I feel the combination of electric key action and a new organ design increases the potential for unidiomatic use of the organ, and organists eventually will believe that something is idiomatic because the organ allows it. This brings up a more general point: organ types such as Noehren's design allow the organist to do things (trill on three coupled divisions; place the console anywhere; create an overwhelming sound) whereas classically oriented organs often require something of the organist (vary one's touch with different key action textures; play toe-only on flat/parallel pedal keyboards; accommodate flexibility in the wind). While this at first glance may make Noehren's design more appealing to performers, consider the woodwind or brass players' embouchure and the string player's bow: in order to produce a good sound, these instruments allow nothing and require everything from the performer. Nevertheless, the requirements imposed by these instruments do not seem to distract their players from making music.

I give Noehren credit for addressing the modern dilemma of designing an organ suitable for realizing the entire organ repertoire. It may well be the Holy Grail of contemporary builders. I also applaud his conviction to bring the organ into mainstream music making. But is the approach of starting with a large repertoire-based collection of registers any more reasonable than the approach of starting with the classical organbuilding principles? I would answer no, but the answer must certainly be linked to what one believes to be important in organ design, and whether one is a builder, historian, church organist, or concert performer. Noehren believes a universal organ can be built (I think it is the concert performer in him speaking), but many builders do not believe it can or should be done. Rudolph von Beckerath wrote: "The more clearly and purely an organ represents its own style, the more it is capable of interpreting the music of different epochs."¹ Charles Fisk stated: "I think what you can do with one organ is to make it very good for something, and by making it very good for something and then by doctoring it here and there, you can make it so that it is quite passable for an awful lot else. But I don't think that it is possible to create an instrument that's perfect for everything. I would never say that."² Gerhard Brunzema said: "Some people in North America say, '... we have a large, broad literature at our disposal, and we have to include everything.' All-inclusive art is not art at all. It is a contradiction in terms. It is not possible. Art is selection. It is preference for something."³ I do not believe that the modern classical organbuilders in Europe and North America have been wasting their time and duping their customers since the 1950s. The modern classical organ has merit and a deserving place in the history of the organ.

Noehren is looking for a great organ of our age. The trouble is that every age has this vision, every age uses the available technology to produce the ultimate organ, and every age is superseded by the next. But every age also seems to add something to the concept of Organ.

Thomas Donahue
Auburn, NY

References

1. Rudolf von Beckerath, "Designing a Two-Manual Organ," THE DIAPASON 54 (Sep 1963):14.
2. Transcript, Greensboro College Organ and Church Music Conference, 1980, in Charles Bren-

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ton Fisk, *Organ Builder, Vol. II, His Work*, compiled and edited by Barbara Owen (Easthampton MA: The Westfield Center, 1986), p. 157.

3. Craig Cramer, "An Interview with Gerhard Brunzema," *The American Organist* 23 (Jul 1989):48.

I have had the privilege of following Dr. Noehren's career with profound interest. From the beginning of my interest in organs his thinking and the results thereof have represented a standard of excellence.

After spending some years in organbuilding, I found myself sometimes disagreeing with Noehren. Having been raised mostly on mechanical action, I had long since found this type of action clumsy, uneven and often unmanageable. In the beginning of this frantic return to mechanical action, I felt the action alone was not the entire problem nor the solution. It seemed that high-pitched mixtures and "buzzy" reeds represented organ tonality at its best, when actually it was the result of the necessity for very low wind pressure due to the physical limitation of the action. Having had the experience of playing some handsome Kimballs, Skinners and Aeolians on high pressure I found a certain brilliance coming from these instruments of the early part of this century. Some contend that pushing pipes to develop harmonically was "vulgar and inartistic." In a sense this was all artificial. I have begun to think that a compromise is the correct answer. I think mixturework is important to a organ ensemble, yet until one has heard

a Kimball Violoncello 8' add brilliance to an ensemble, he is not in a position to judge.

I was rather taken with the huge specification that Dr. Noehren proposed to play all schools of organ literature, and on reflection he is correct. While I do not totally agree with Dr. Noehren on all points—some more important than others—I think he has been a beacon of sanity in this oft confused organ world. The whole profession owes Robert Noehren a deep debt of gratitude.

William F. Brame
Kinston, NC

I'd like to respond briefly to Robert Noehren's article in the May issue. As I read the article, I was struck by the author's despair about the entire recent history of organbuilding. Both the historical approach ("For half a century we have contended with a confusing set of organ styles which look backward . . .") and the modern approach ("the few builders who attempt to build instruments of eclectic design . . . do not seem to appreciate the serious musical requirements of the organ's repertoire . . .") are recipients of Mr. Noehren's disapproval. But worse, the author seems malcontent with the very nature of the instrument. He states that "The organ in its form and content still remains too diverse" and that in the 20th century "the tonal standard for the organ . . . had . . . become so diffused that the organ ceased to represent a

desirable idiomatic character," and so on, pronouncing negatively on voicing, case design, mechanical action, size of instruments, implying that there is something wrong with an instrument that isn't consistent like a violin (p. 10, col iii).

I would contend that the most delightful thing about the organ today is in fact its diversity, that no two are alike (well, almost); that some builders make historical copies, and others make eclectic organs, and some are re-creating symphonic organs while others are building regals. What a wonderful field of endeavor we inhabit. If there is one other area of manufacture so marvelously wide and deep and which makes room for so many differing yet beautiful products, products that reach back to the Middle Ages and also forward into the next century's technology, I'd like to know about it. I am forever awed and uplifted by the richness and variety in the pipe organ. Mr. Noehren's insistence on imposing upon the pipe organ a "clear universal tradition," a "tonal standard" or a "universal design" is anathema to the very nature of the instrument and would be a step backwards, not a step forwards.

After all that discussion, Mr. Noehren proposes a 69-stop organ. It's not a particularly challenging problem to create an instrument capable of playing in many styles with 69 stops at one's fingertips. A real challenge would be to create a "universal design" applicable to a 15 stop organ. Yes, the topic is "The Great American Organ," but the article deprecates the entire last 50 years of organ building, and by far the majority of organs built in the last 50 years (and which will be built in the next 50 years) will be much smaller than 69 stops.

Susan Tattershall, organbuilder
Rhinebeck, NY

RE: ORGFAX

One of the first things I saw in the June issue of THE DIAPASON was a letter to the editor regarding the ORGFAX, a fax machine designed to be accessed at the console ("during the 'slow parts' of the worship service"). I am appalled! The letter to the editor was amusing to some degree, but it is the *idea* of a fax machine at the console that bothers me.

First of all, when you are using your musical skills to lead a worship service, your focus *should* be on using those musical skills to the best of your ability and on worship—not on sending in your income tax return. If an organist has nothing better to do during a sermon than play tic-tac-toe, then he or she has no business being employed by a church.

Then again, maybe trends like this are indicative of the problem causing the decline of America's mainline denominations. Huge churches across our nation are half empty, while the church's leaders are focused on everything but God.

If the sermons are boring in your church, there is a problem. Either you are above the need for what should be spiritual guidance and instruction, or your minister or priest is unable to deliver that spiritual guidance and instruction, or *both!* Bored during sermons? Who's fault is it? At any rate, I don't think an organist's (or anyone else's) inattention to the sermon helps.

Jon P. Gates

Organist and director of music ministries
Trinity United Methodist Church
Gulfport, MS

(No comment.—Ed.)

Correction

I would appreciate the following correction on the new organ notice on page 16 of the June issue. Regarding the new Austin at Marquette, MI, James Benzmiller negotiated the contract; installation was completed by Fred Heffner and Jeff Dexter; Heffner was the tonal finisher.

James Benzmiller
Stevens Point, WI

Appointments



George Mims

George Mims has been appointed Director of Music and the Arts for Truro Episcopal Church, Fairfax, Virginia. He leaves a similar position at St. Philip's Episcopal Church, Charleston, South Carolina. Mims and his choir were featured on NBC's 1989 national Christmas Day telecast, and the Charleston Men's Chorus, which he directs, raised over \$7,000 for Habitat for Humanity this past year. Mims has been guest soloist with the Charleston Symphony Orchestra on three occasions and conductor of the Diocese of South Carolina Choral Festival in 1991. He organized a Festival of Praise held annually since 1989 during the Spoleto International Arts Festival and presented 31 organ recital and choral programs during the 1992 Festival.

A graduate of Baylor University (B.M. in viola) and Union Theological Seminary (S.M.M. in organ with Claire Coci and Edward Linzel), Mims has served on the Standing Commission of Church Music for the Episcopal Church. He is Music Editor for *Songs for Celebration, CHC IV* and has contributed to *The Hymnal 1982, The Presbyterian Hymnal, Worship III, and Cry Hosanna*. His Toccata-Fantasia on *Christ Church* (Richard Dirksen's tune) for organ was released by Hope in November 1991. He appeared as organist on Angel/EMI's *Kathleen Battle: A Christmas Celebration*. Mims served as Organist/Choirmaster at Second Congregational Church, Greenwich, Connecticut (1963-68); Church of the Redeemer, Houston, Texas (1969-83); and Calvary/St. George's, NYC (1983-88).

A native of Houston, Texas, his early studies were with Anthony Rahe and William Barnard. He is married to Leslie Wells Mims and they have three daughters. At Truro Church his responsibilities include a multiple choir program and he will be assisted by an Associate Director, Administrative Assistant, and an Arts Coordinator.



Bruce Neswick

Bruce Neswick has been appointed Organist-Choirmaster of Christ Church Episcopal Cathedral, Lexington, Kentucky, where he directs a choir of men and boys and a girls' choir. Prior to coming to Lexington, he had served as Organist-Choirmaster of the English

Church in Geneva, Switzerland, where he also studied with Lionel Rogg at the Conservatoire de Musique. While in Geneva, Mr. Neswick took first prize in the 1992 Rochette Concours, an annual competition in organ improvisation. This summer he performed and taught at the AGO Northwest Regional Convention and at the Sewanee Conference for Church Musicians. In addition, he served as the music director of the RSCM Carolinas Course for Men and Boy Choristers.

Here & There

Grace Cathedral, San Francisco, has announced a special series of concerts this month: August 1, 5 pm, Walker Cunningham performs works of Mendelssohn, Respighi, Messiaen, Marchand and Hambraeus; August 8, 5 pm, Antony Baldwin performs works of Howells, Peeters, Tippett, Whitlock, Buxtehude, Parry, Walton, and Mushel; August 11, 2 pm, the Conservatorium Chorale of the University of Sydney; and August 15, 5 pm, a Gala Celebration in honor of Richard Purvis, with a recital of his works played by Stephan Repasky, Kenneth Matthews, and John Fenstermaker.

The touring choirs of the American Boychoir are performing in South Africa and Japan. The Boychoir under the direction of James Litton will sing in South Africa August 19-September 18, with a total of 22 performances. The Boychoir under the direction of Wallace Hornady sings five concerts in Japan August 22-28.

Colorado State University will celebrate the 25th anniversary of the installation of its Casavant organ September 11-17. The 34-stop, 43-rank mechanical action organ, installed in 1968, was designed and voiced by Lawrence Phelps, then tonal director of Casavant. The week-long program will include recitals, teaching and lectures by Marie-Claire Alain, Gillian Weir, Robert Cavarra, and Lawrence Phelps. There will also be an alumni recital. The festivities will also include the Phelps organ (opus 1) at St. Luke's Episcopal Church and the Marcussen organ at First United Methodist Church. For information: Robert Cavarra, Dept. of Music, Theatre and Dance, Colorado State University, Ft. Collins, CO 80523.

The University of Nebraska-Lincoln will present its 17th annual organ conference October 7-9. Entitled "J.S. Bach and the Organ: Pedagogy and Performance Practice," the conference will feature David Schulenberg, George Stauffer, Quentin Faulkner, and George Ritchie. George Stauffer will lecture on Bach as organ instructor; David Schulenberg will investigate the role of composition and improvisation in Bach's teaching. Issues in performance practice include tempo (Stauffer), registration (Faulkner), articulation and use of pedals (Schulenberg and Stauffer). George Ritchie will perform an organ recital on the Bedient organ (1977) at Cornerstone. Dr. Schulenberg will present a harpsichord recital on the University's Tyre & Goudzwaard Flemish harpsichord (1990). A closing panel discussion will offer opportunity for exchange between conference leaders and participants. For information: Dr. George Ritchie, School of Music, University of Nebraska, Lincoln, NE 68588-0100.

The Second International Organ Academy takes place in Rouen (Normandy), France, October 24-30, with the theme, "The Romantic and Symphonic Tradition, 1850-1930." The academy will feature organs by Caavaillé-Coll and contemporaries in Rouen and Elbeuf. Faculty includes Georges Lartigau, Kurt Lueders, Louis Thiry, Ton van Eck, and Joris Verdin.

For information: Le Puy Musical, 6D, Impasse du Clos des Marquers, F 76000 Rouen, France.

The annual conclave of the Southeastern Historical Keyboard Society will meet in Charleston, South Carolina, January 27-29, 1994. Abstracts of papers and proposals for short recitals are requested. Topics should be relevant to the society: early keyboard instruments (the tracker organ, harpsichord, fortepiano, clavichord), their repertoire (including modern materials), performance practices, and aspects of construction and maintenance. Proposals are especially solicited for topics related to "Music and Dance in the American Colonies" and "The London Fortepiano School." Presentations should be no longer than 25 minutes, allowing an additional five minutes for questions and comments from the audience. All proposals must include a 200-word biography (not a resumé), and a list of audio-visual requirements or musical instruments needed (including pitch and temperament desired). Proposals for papers and lecture-recitals should also include a one-page abstract of the material to be presented. Proposals for a recital or lecture-recital must include a recital program (including complete title and opus information and full name of composer and his/her birth/death dates) and a cassette tape of representative performance.

Proposals will also be accepted at this time for the November 3-5, 1994, conclave at Clayton State College, Morrow, GA (in the Atlanta suburbs). The themes of this meeting will focus on "The Harpsichord in the Twentieth Century and Beyond" (Evolution and Revolution in Harpsichord Building: A One Hundred-Year Retrospective) with special activities surrounding the Aliènor Composition Competition. The final due date for proposals for the November, 1994 meeting is May 15, 1994.

Send all materials to Sarah Martin, 603 East Ponce de Leon Ave., Decatur, GA 30030, postmarked by September 15, 1993 for consideration for the Charleston meeting. Proposals should be clearly marked as to whether they are intended for the Charleston or Morrow meetings. For further information, call 404/373-0951. Please note that the Society does not cover participants' expenses related to attending the conclave.



John Burkwall

John Burkwall, 17, a graduate of Interlochen Arts Academy, has been named as one of the 1993 Presidential Scholars in the Arts. Burkwall, an organ major from Barrington, Illinois, is among the group of 20 students from around the country to receive the award. He receives \$3,000 from the National Foundation for Advancement in the Arts and \$1,000 from the Geraldine Rockefeller Dodge Foundation. The recipients visited Washington June 19-24 to receive Presidential Scholar medallions at a special White House ceremony with President Clinton. Burkwall performed Bossi's *Etude Symphonique* at the Kennedy Center as part of the festivities. He will attend the University of Illinois in the fall.

Donald L. Clapper was one of the recipients of the 5th annual Awards for Distinguished Service to the Arts in the

Capitol Region. The awards were presented on May 15 in a ceremony at the State Museum of Pennsylvania. Mr. Clapper is minister of music at Pine Street Presbyterian Church, and music director of the Harrisville Choral Society. He also conducted the Bell Telephone Engineering Chorus for four years, the Polyclinic Student Nurses Chorus for 22 years, and for the past 12 years has led the combined choirs for the State Capitol Christmas tree lighting ceremony.



Charles Hendrickson

Charles Hendrickson has been awarded the 1993 Distinguished Alumni Citation in Business by Gustavus Adolphus College of St. Peter, Minnesota. The award was presented at the annual alumni banquet held at the college during graduation weekend festivities on May 29. Hendrickson is President of the Hendrickson Organ Company of St. Peter, and a member of AIO. The firm is a member of APOBA and ISO. Hendrickson founded the company in 1964. The firm has been enlarged over the years and now occupies 11,000 square feet of space in the Industrial Park of St. Peter. His wife Birgitta is Head of Scandinavian Studies at Mankato State University. Their son Eric assists in the business.

Wilma Jensen played recitals in France this past spring. In Paris, she performed at the Cathedral of St. Denis on May 6, and at the Chapelle of St. Clotilde on May 12. On May 15, she played at the Temple St. Jean in Milhouse. The programs included works by Jeanne Joulain, Yvonne Desportes, and Daniel Lesur, all of whom attended the concert at St. Clotilde. Marie-Louise Jaquet-Langlais and Jacqueline Ingler-Marchal were also present. The *Double Fantaisie* for two organists by Jean Langlais was performed at the Chapelle by Ms. Jensen with her student Mary Catherine Race, who accompanied her on the tour and acted as registrant. Ms. Race, winner at age 15 in the younger division of the AGO Region IV 1991 competition, will enter Blair School of Music at Vanderbilt University this fall as an organ major under Wilma Jensen.

James Johnson, who was affiliated with the Harvard University Art Mu-

seums 1971-1991 and held the post of organist in the Busch-Reisinger Museum 1982-1990, is the recipient of an ongoing fee-subsidy arrangement from an anonymous private foundation for his concert appearances in the USA. This arrangement will continue for an indefinite time, and will provide funding directly to sponsors who wish to engage Dr. Johnson for a concert performance. Since last August James Johnson has performed 25 recitals under this agreement. He also performs eight concerts in Austria, Germany, Sweden and Norway this summer. For information: P.O. Box 4838, Key West, FL 33041; 305/292-1933.

Francis John Kosowicz has been invited to lecture on music at China's Shanghai Conservatory of Music in the Fall of 1993.

British composer Gordon Lawson has recently joined the catalogue of Randall M. Egan, Publisher of Music Ltd., Minneapolis. Mr. Lawson's *Three Carols for Christmas* (In The Bleak Midwinter; Child of Mary; Shepherds Shake off Your Drowsy Sleep) have been issued and are available from the publisher at Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

Herbert Nanney celebrates his 75th birthday August 1, 1993. University Organist and Professor Emeritus of Stanford University, Nanney studied with Alexander McCurdy, Marcel Dupré, and Alexander Schreiner. The "Adagio" from his *Sonata in E Minor* has just been published by Morningstar Music.



Richard J. Siegel

Richard J. Siegel has recently been honored by admission to the Papal International Society of Sacred Music (Consociatio Internationalis Musicae Sacrae). The Society is based in Rome and was established by Pope Paul VI in 1963 to promote the cultivation and improvement of sacred music according to the precepts of the church. It also renders assistance to other ecclesiastical congregations and episcopal conferences. Membership is based on education, experience, and approval and recommendation by its international-

based Board of Moderators and Counsellors.

Siegel holds doctorates in both Civil Law and Sacred Music and is actively employed in both disciplines. He is musical director of both the Ecclesiastical Chorale Society, a professional vocal organization, and the Sinfonia Camerata Chamber Orchestra.



Fred Tulan (right) with François-Henri Houbart at La Madeleine, Paris

Fred Tulan performed in Paris at La Madeleine on May 9 as guest organist at the Mass played by titulaire François-Henri Houbart. He played the *Concert Etude* which Anthony Newman had composed for him to premiere at St. Paul's Cathedral, London. Tulan also performed at Notre-Dame Cathedral, assisting titulaire Jean-Pierre Leguay at Mass on May 2. Professor Leguay performed his improvisations and compositions, published by Lemoine, which he also performed at Saint-Severin on May 12. Leguay is represented by Phillip Truckenbrod Concert Artists. Dr. Tulan performed music by composer Aaron Kernis, who has been commissioned to compose a new concerto for the San Francisco Symphony.



Gordon Turk

Gordon Turk has released a compact disc recording of the new 107-rank organ built by L. W. Blackinton and Associates for the First Methodist Church, San Diego, California. Entitled "Organ in the Grand Tradition," the program features works of the French and German Romantics as well as some Baroque repertoire. Of particular interest in this installation is the large scale 32' Principal which stands in the facade.

Dr. Turk is Organist of the Ocean Grove Auditorium, Ocean Grove, New Jersey, Organist/Choirmaster of St. Mary's Episcopal Church, Wayne, Pennsylvania, and Professor of Organ at West Chester University. The 60-minute CD may be ordered from J. Richard Shaw Associates, Suite A-103, 2300 Riddle Ave., Wilmington, DE 19806.

Ted Alan Worth has recorded his first compact disc for Direct-to-Tape Recording on the historic E.M. Skinner at Girard College, Philadelphia. The program includes Mozart, *Fantasia in F Minor*, K. 608; Virgil Fox's transcription of *Come, Sweet Death*; Franck, *Grand Pièce Symphonique*; three Delius transcriptions by Robert Hebble; and Eric

Fenby's arrangement of the *Serenade from Hassan*. DTR9301CD, \$16.98 plus \$4.00 shipping; Direct-to-Tape Recording, 14 Station Ave., Haddon Heights, NJ 08035-1456.

Hyeon Jeong won the first prize of \$1500 in the 1993 Flint International Organ Competition, which took place on April 30 and May 1 and concluded with the winner's recital on May 2. The recital was performed at First Presbyterian Church and the two competition rounds were held at St. Paul's Episcopal Church and Court Street United Methodist Church, all in downtown Flint, Michigan. Ms. Jeong has recently completed her master's degree in organ at the University of Michigan as a student of Robert Glasgow. She is the organist and choir director at Woodside Church in Flint. Eric Riley of Canton, Ohio, received the \$800 second prize. Honorable mention prizes of \$250 each were presented to Jeremy Filsell, Surrey, England; Samuel Porter, Norman, Oklahoma; and Michael Regan, Silver Spring, Maryland. The judges for the competition were Cherry Rhodes, Donald Sutherland, and Michael Barone. The competition was made possible by grants from the Whiting Foundation and the Ruth Mott Fund.



Insuk Park

The finals of the Gruenstein Memorial Competition, sponsored by the Chicago Club of Women Organists, were held on May 1 at the Church of the Ascension in Chicago. First place went to Insuk Park, a student of Don Vollstedt at the University of Colorado at Boulder, where she is a candidate for the DMA in organ. Ms. Park is the organist at St. Andrew Presbyterian Church in Boulder and at the SungSan Korean Presbyterian Church in Denver. Second place was won by Szu-Ping Chang, a student of Martin Jean at Valparaiso University (Indiana) where she recently received the MMus. Other finalists were Kimberly Hess, studying with Michael Farris at the University of Illinois, and Cheryl Ann Miller, a student of Haskell Thomson at Oberlin College. Judges for the finals were Margaret Kemper, Roy Kehl, and David Schrader.



Murray/Lohuis Duo

The Murray/Lohuis Duo has released its second compact disc of 19th and 20th century works for violin and organ on the Raven label, *Rondo: Works for Violin & Organ, Vol. 2* (OAR-230). Organist Ardyth Lohuis and violinist Robert Murray perform works by Bender, Sowerby, Foote, Rheinberger and others. The recording features the 3-manual 1893 Woodberry & Harris organ moved to First Presbyterian Church, Waynesboro, Virginia, and re-

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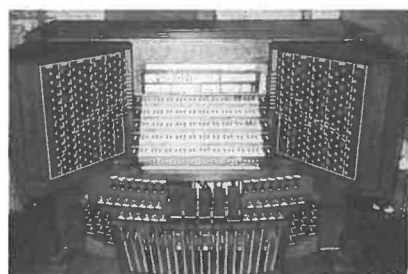
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stored by the Andover Company in 1986, and the 1968 Aeolian-Skinner organ in First Presbyterian Church, Kinston, North Carolina, as well as Mr. Murray's 1729 Bergonzi violin. The recording is available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261, for \$14.98 plus \$1.85 postage.

The Conservatoire National des Arts et Métiers Bibliothèque has announced the donation of a large part of the library of Norbert Dufourcq to its holdings. Musicologist and organ historian Dufourcq, who died in 1990, was a professor at the Conservatoire National de Musique, author, and organist at St-Merry's, Paris. His donation includes 1) books on organ history in general; 2) books on organ history in French provinces; 3) books on organists and organ music; 4) periodicals devoted to organ history; 5) books on organ history outside France; 6) letters exchanged between Dufourcq and archivists and scholars; and 7) engravings, photographs and albums devoted to music in general and organs in particular. More than 1,000 items, including mono-

graphs, articles, concert programs, and about 160 periodicals will be available for research. For information: Bibliothèque de Conservatoire National des Arts et Métiers, 292, rue Saint-Martin, 75141 Paris; Cedex 03, France; tel (1)40272369; fax (1)42719329.



Hagerstown Organ Company console for First Congregational Church, Los Angeles

The Hagerstown Organ Company has been commissioned to build a 5-manual gallery console for the First Congregational Church of Los Angeles, California. The console will be a twin to that which was completed by the

company last November and installed in the chancel of the church. The console shells are fashioned from white oak and have interiors of black walnut. Appointments include walnut drawknobs with maple faces, tilting tablets, pistons and marker plates of maple, and toe controls of brass. Each console contains a dedicated Solid State Logic multi-level combination action and MIDI system by InterMidi. Installed in conjunction with the chancel console was a Solid State Logic multiplex system to control the 20 divisions of the instrument. In addition to the new consoles and multiplex system, 144 ranks of pipes are currently being added to the E.M. Skinner/Herman Schlicker organ. When completed early next year, the instrument of 359 ranks will be the largest organ located in a religious institution.

Since opening last August, the firm has also been commissioned to build new wind chests for additions to the Crystal Cathedral organ; a 4-manual console with comprehensive MIDI system for Greene Memorial United Methodist Church of Roanoke, Virginia; a 2-manual console for Trinity Lutheran

Church of Cincinnati, Ohio; a 4-manual console for Calvary Baptist Church, Roanoke, Virginia; additions and a 3-manual console for St. John's Episcopal Church, Hagerstown; and to rebuild, convert actions to solid state, and make tonal additions at Calvary United Methodist Church, Martinsburg, West Virginia, among other projects.

The firm has thus far been engaged to maintain instruments in Maryland, Pennsylvania, Virginia, Washington, and West Virginia, including those of Market Square Presbyterian Church and Pine Street Presbyterian Church of Harrisburg, and the 5-manual, 141-rank organ of National City Christian Church in Washington. The firm offers bonding when desired by clients. For information: Hagerstown Organ Company, P.O. Box 945, 901 Pope Ave., Hagerstown, MD 21741; 301/797-4300.

The Choir of All Saints' Church, Atlanta, Georgia, sang the world premiere of *Christ our Passover* by Stephen Paulus on Easter, April 11. The anthem, scored for mixed chorus, brass quintet, timpani, and organ, was commissioned by longtime All Saints' Choir member,



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Mary Ann Dodd
Organist/Lecturer
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Texas Christian University Faculty



Peter DuBois
Organist
Second Place Winner
1988 AGO National Competition
Director of Music/Organist
Third Presbyterian Church
Rochester, New York



Linda Duckett
Organist
Professor of Music
Department of Music Chair
Mankato State University
Mankato, Minnesota



Janette Fishell
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Viola da Gamba
Anthony R. Brazier, Baroque Flute
Adriana Zoppo, Baroque Violin



John Scott conducts the Choir of St. Paul's Cathedral, London, England, in the final concert of the choir's American tour at South Church, New Britain, CT, in May. The choir performed 12 times in nine states and Washington, DC, on its fourth American tour, and its second under the representation of Phillip Truckenbrod Concert Artists. The agency also represents Mr. Scott as a concert organist whose next tours are scheduled in October of this year and next March.

► Here & There

Pamela P. Ingram, in memory of her mother, Frances Chambliss Paynter. The anthem was conducted by Raymond Chenault; organist was Elizabeth Chenault. The work is available for performance through European American Publishing Company.

The London Pro Musica and Orchestra London (Ontario), conducted by Kenneth Fleet, presented a concert May 8 honoring London's 200th anniversary. The program included three London premieres of music by London composers: *Psalms Cantata* by Gerald Bales, *The Journey* by Nancy Telfer, and *We Shall Be Changed* by Oliver Whitehead.

GIA Publications has announced the release of *Rejoice in the Lord*, the first in a series of recordings featuring historic choral masterworks. Performed by the Cathedral Singers of Holy Name Cathedral in Chicago under the direction of Richard Proulx, and recorded at St. Clement's Church, Chicago, the recording features a selection of choral music composed in the 15th-18th centuries. All of the works are published by GIA as part of the *Ars Antiqua Choralis* series. Compact disc \$15.95 (CD-290), cassette \$9.95 (CS-290), music collection \$13.95 (C-3896). For information: 708/496-3800.

Yale University Press has announced the release of *A New Hymnal for Colleges and Schools*, an interdenominational, ecumenical collection of more than 400 hymns and 100 psalms designed for worship services in academic and other diverse communities. The hymnal is edited by Jeffery Rowthorn and Russell Schulz-Widmar. Cost \$25.00; 50 or more copies, \$20.00 each: Yale University Press, 92A Yale Station, New Haven, CT 06520.

Nunc Dimittis

William Benjamin Cooper, II, died May 25. Mr. Cooper was born February 13, 1920, and received both undergraduate and graduate degrees from the Philadelphia College of Performing Arts. He also studied at Union Theological Seminary, Manhattan School of Music (NYC), and Trinity College of Music, London. In 1988 he received an honorary doctorate in sacred music from Christ Theological Seminary, Yonkers, New York, and in 1992 earned the Ph.D. in Arts and Sciences from Columbia Pacific University. Dr. Cooper had served as Minister of Music at St. Martin's Episcopal Church and St. Philip's Episcopal Church, both in New York, and had taught in the New York City public school system. He composed more than 300 works, including cantatas, motets, oratorios, and solo organ music. His setting for Morning and Evening Prayer and Holy Communion services is published in *Lift Every Voice and Sing*, and an Anglican Chant of his is included in *The Hymnal 1982*.

John Herr died suddenly on June 9 in Cleveland, Ohio, at the age of 62. Born in Lancaster, Pennsylvania, he received his Master's degree from the Eastman School of Music, where he studied organ with David Craighead and Russell Saunders; later organ study was with Flor Peeters in Belgium. He served as the first organist/choir director for the Air Force Academy, where he once played a service attended by Dwight Eisenhower, and moved to Ohio in 1961 to become Organist/Director of Music at Plymouth Church of Shaker Heights. In addition, he was keyboardist in the Plymouth Trio with soprano Christina Price and John Mack, the Cleveland Orchestra's principal oboist. The trio commissioned works from such

American composers as Richard Cummings, Samuel Adler, Lewis Jones and Klaus Roy, and made two recent recordings for Crystal Records.

An active member of the AGO, he was Program Chairman for the 1974 Cleveland National Convention, served as Dean of the Cleveland chapter, Chairman of NYACOP from 1990-92, and was host as well as judge for numerous AGO competitions. He was a faculty member of The Cleveland Institute of Music and Cleveland State University, and in recent years wrote occasional music reviews for *The Plain Dealer*. In addition to his wife, Doris, he is survived by his mother, two brothers and two sisters. A memorial service was held on June 14 at Plymouth Church of Shaker Heights.

Donald R.M. Paterson, 59, died on May 7 in New Hampton, New Hampshire, after a short illness. Born in New York City, the son of Ethelind Munroe Paterson and Ellsworth G.D. Paterson, he graduated from Eastchester High School in 1951, received a B.A. degree *cum laude* from Williams College in 1955 where he was a member of Phi Beta Kappa, and an M.M. degree from the School of Music of the University of Michigan in 1957 and elected to Pi Kappa Lambda. His organ study was with Doris Voester, Everett Tutchings, Robert Owen, Robert Barrow and Robert Noehren. He also studied organ and music theory with Nadia Boulanger at the American Conservatory in Fontainebleau and harpsichord with Gustav Leonhardt in New York.

A professional organist since the age of 12, he served as organist at the Congregational Church of Tuckahoe, New York; First Congregational Church in Stockbridge, Massachusetts; and the First Unitarian Church, Ann Arbor, Michigan. Following service in the Army where he assisted at the Chapel of St. Cornelius the Centurion on Governor's Island, New York, he was an instructor at Culver Military Academy and later was appointed to the music faculty of Stephens College, Columbia, Missouri. From 1964 until his retirement in January, 1993, he was a member of the music faculty at Cornell University, Ithaca, New York, where he was Associate Professor of Music as well as University Organist and Sage Chapel Choirmaster.

Prof. Paterson was a member of the New York Chapter of the Society of Mayflower Descendants and was a founding member and past President of the Organ Historical Society and a recipient of its Distinguished Service Award and had also served the OHS as a national councillor and as associate editor of *The Tracker*, the OHS's quarterly journal. He had also been an officer of the Syracuse AGO Chapter.

He was well known both in this country and in Europe as a performer of programs chosen to show the potential of historic pipe organs. His final public appearance was for the 37th national convention of the OHS held in Maine in the summer of 1992. He was also the author of many articles on matters relating to historical organs and organ builders.

He is survived by his former wife, Linda Panzarella, two daughters, one son, one brother, one aunt, and several cousins. Funeral services were held at the New Hampton Community Church on May 12, with interment in the Village Cemetery. A special memorial service will be held Saturday, September 4 at 11:00 am in Sage Chapel, Cornell University, Ithaca, New York.

F. Broadus Staley of Las Cruces, New Mexico, died March 19 at Providence Memorial Hospital in El Paso, Texas. Born in Greensboro, North Carolina, he is survived by his wife, Jean, of Las Cruces.

Mr. Staley, son of a minister, studied music from an early age. He received the B.Mus from Salem University in North Carolina and the MSM, with a major in organ, from Union Theological Seminary and Columbia University in



F. Broadus Staley

New York City. After four years in the United States Navy, Mr. Staley did post-graduate work at the American Conservatory, Fontainebleau, France, under Nadia Boulanger, then further graduate work at Case Western Reserve University in Cleveland, Ohio.

For many years Mr. Staley was Organist and Choirmaster of the First Baptist Church of Greater Cleveland, Shaker Heights, Ohio, where he was designated Minister of Music Emeritus. During much of this time he also served as Head of the Organ Department at Mount Union College in Alliance, Ohio. Mr. Staley concertized in Europe, Canada, and Australia as well as the United States, and had many published compositions.

After moving to Las Cruces in 1977, Mr. Staley became deeply involved in area music and cultural affairs. He taught organ, piano, and guitar and gave many organ recitals with his wife, Jean. He greatly enjoyed traveling and made four tours of Europe to play the organs in the great cathedrals and churches there. Mr. Staley served on the Board of the Branigan Cultural Center Foundation and the Community Concerts Association of Las Cruces. He also was active for many years in the AGO and was past Dean of the El Paso Chapter.

The American Center of Church Music will sponsor a hymn-playing competition and a choir festival to honor the memory of Broadus Staley. These events will be held October 10-13, 1993, in conjunction with the University of Michigan Conference on Organ Music.

Franklin T. Watkins, AAGO, died April 25 at the age of 72 in Pittsburgh, Pennsylvania, after a brief illness. Treasurer of the Pittsburgh AGO Chapter at the time of his death, he was a former Dean of the chapter, had held most of the chapter offices, had chaired and been a member of numerous committees, and had been an executive board member many times.

A native of Pittsburgh, he was a graduate of the University of Minnesota, studying organ with Arthur Jennings. He had held the following organist and music director posts in the Pittsburgh area: Emmanuel's Evangelical Lutheran Church, Temple Sinai, Sunset Hills United Presbyterian Church, Southminster Presbyterian Church, and Peters Creek United Presbyterian Church. He was instrumental in the formation of handbell choirs in the Sunset Hills, Southminster and Peters Creek churches. Since his retirement in 1986 he had been active as a substitute organist and continued to be active as a teacher and recitalist. Mr. Watkins was on the board of the Pittsburgh Concert Society, a past president of the Musicians Club of Pittsburgh, and Music Director of the Saint David's Society.

He is survived by his wife, Deirdre Baird Watkins, four children and two grandchildren. A memorial service was held April 30 at Southminster Presbyterian Church. Memorial donations may be made to the Southminster Presbyterian Church Organ Fund, 799 Washington Rd., Pittsburgh, PA 15228.



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Carillon News by Brian Swager

Bok Festival

Bok Tower Gardens in Lake Wales, Florida, hosted its seventh annual International Carillon Festival, February 6-14, 1993. The theme this year was North American carillon music, and the week of recitals focused particularly on the works of composer Roy Hamlin Johnson. The Festival was dedicated to Milford Myhre in celebration of his 25th year as resident carillonneur of Bok Tower Gardens.

The opening recital, given by Festival host Milford Myhre, was preceded by a brass fanfare, and included two premier performances of carillon works by Roy Hamlin Johnson: *Circling* and . . . *Dancing (Claude Debussy)* had been commissioned for the occasion by the performer. Mr. Johnson has been Professor of Piano at the University of Maryland, College Park since 1965. His importance as a carillon composer lies in the fact that he was among the first to develop a new harmonic language for the carillon that is very idiomatic to the instrument, being based on its unique series of overtones. During the Festival, Johnson performed a piano recital, and presented a lecture on the Art of Carillon Composition.

University of California/Berkeley Carillonneur Ronald Barnes performed two recitals, and was represented in several other programs during the festival by his own compositions, arrangements and transcriptions for carillon. For many years Barnes has advocated and been a major force in establishing an American approach to both carillon performance and writing for the instrument. His numerous works for carillon have become a staple of the modern carillon repertory.

Three other recitalists participated in the Festival: Gordon Slater, Dominion Carillonneur at the Peace Tower in Ottawa, Ontario; Albert Gerken, Professor of Music Theory and Carillon at the University of Kansas; and Terence McKinney, Assistant Carillonneur and Librarian at Bok Tower Gardens.

Additionally, the Festival included activities for children and the young at heart. An original puppet show about Bok Tower Gardens was created and performed by 6-11 year olds. Tampa puppeteers Joan Jaffa and Gerald Little provided direction to the children's creativity and imagination. A program for pre-schoolers, "Shake, Rattle and Ring," involved hands-on projects, sing alongs, and a variety of stories—all relating to bells. Professional storyteller Richard Stone presented both original and adapted versions of classics, such as "Jack and the Carillon Tower!"

The Bok Tower Gardens 1994 International Carillon Festival will be held February 5-13.

1993 Carillon Concert Calendar

- 1 AUGUST**
William DeTurk & Beverly Buchanan, duets; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Raymond Jay Fry; Rockefeller Memorial Chapel, Chicago, IL 6 pm
- 2 AUGUST**
Janet Tebbel; University of Michigan, Ann Arbor, MI 7 pm
Edward Nissor; University of Rochester, Rochester, NY 7 pm
Karel Keldermans; First United Methodist of Germantown, Philadelphia, PA 7:30 pm
Raymond Jay Fry; Chicago Botanic Garden, Glencoe, IL 7 pm
- 3 AUGUST**
Brian Swager; The Rochester Carillon, Rochester, MN 8 pm
Edward Nissor; Alfred University, Alfred, NY 7 pm

William DeTurk & Beverly Buchanan, duets; Grosse Pointe Memorial Church, Grosse Pointe Farms, MI 7:30 pm

4 AUGUST
Marilyn Clark; Our Lady of Good Voyage, Gloucester, MA 7 pm
Suzanne Gates; Trinity College, Hartford, CT 7 pm
Edward Nissor; Calvary Episcopal, Williams-ville, NY 7 pm

5 AUGUST
Brian Swager; Metz Memorial Carillon, Bloomington, IN 7:30 pm
Karel Keldermans; Trinity United Church of Christ, Holland, PA 7:30 pm

6 AUGUST
Karel Keldermans; Yale University, New Haven, CT 7 pm

7 AUGUST
David Breneman; Netherlands Carillon, Arlington, VA
Edward Nissor; Singing Tower, Luray, VA 8 pm

8 AUGUST
Janet Tebbel; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Karel Keldermans; First Presbyterian, Stamford, CT 11 am
Karel Keldermans; St. Stephen's, Cohasset, MA 6 pm
William DeTurk; Rockefeller Memorial Chapel, Chicago, IL 6 pm

9 AUGUST
Karel Keldermans; Municipal Building, Norwood, MA 7 pm
William DeTurk; Chicago Botanic Garden, Glencoe, IL 7 pm

11 AUGUST
Karel Keldermans; Trinity College, Hartford, CT 7 pm

12 AUGUST
Margo Halsted; Trinity United Church of Christ, Holland, PA 7:30 pm

15 AUGUST
Carol Jickling Lens; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Lucy Dechène; St. Stephen's, Cohasset, MA 6 pm
Susan Gentry; Rockefeller Memorial Chapel, Chicago, IL 6 pm

16 AUGUST
Lucy Dechène; Municipal Building, Norwood, MA 7 pm
Susan Gentry; Chicago Botanic Garden, Glencoe, IL 7 pm

19 AUGUST
Jim Fackenthal; Metz Memorial Carillon, Bloomington, IN 7:30 pm
Larry Weinstein; Trinity United Church of Christ, Holland, PA 7:30 pm

20-23 AUGUST
Berkeley Carillon Festival; University of California, Berkeley, CA

20 AUGUST
Ronald Barnes, John Agraz, Jeff Davis, David Junsberger; Sather Tower, University of California, Berkeley, CA 4 pm

21 AUGUST
Don Cook; Sather Tower, University of California, Berkeley, CA 11 am
John Courter; Sather Tower, University of California, Berkeley, CA 3:30 pm

22 AUGUST
Jenny King; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm
Daniel Kehoe; Trinity College, Hartford, CT 7 pm
Luc Rombouts; Sather Tower, University of California, Berkeley, CA 2 pm
Gordon Slater; Sather Tower, University of California, Berkeley, CA 3:30 pm
Edward Nissor; Rockefeller Memorial Chapel, Chicago, IL 6 pm

23 AUGUST
Carlo van Uift; Sather Tower, University of California, Berkeley, CA 1 pm
Bernard Winsemius; Sather Tower, University of California, Berkeley, CA 3 pm
Edward Nissor; Chicago Botanic Garden, Glencoe, IL 7 pm

25 AUGUST
Larry Weinstein; Trinity College, Hartford, CT 7 pm
Edward Nissor; The Rochester Carillon, Rochester, MN 8 pm

29 AUGUST
Dennis Curry; Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

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Sally Slade Warner; St. Stephen's, Cohasset, MA 6 pm
Brian Swager; Rockefeller Memorial Chapel, Chicago, IL 6 pm

30 AUGUST

Sally Slade Warner; Municipal Building, Norwood, MA 7 pm
Brian Swager; Chicago Botanic Garden, Glencoe, IL 7 pm

2 SEPTEMBER

Lisa Lonie, with brass; Trinity United Church of Christ, Holland, PA 7:30 pm

5 SEPTEMBER

Phillip Burgess, with the White Heather Highlanders (bagpipes & drums); Christ Church Cranbrook, Bloomfield Hills, MI 4 pm

Book Reviews

The Historical Organ in America: A Documentary of Recent Organs Based on European & American Models. Edited by Lynn Edwards. The Westfield Center, One Cottage St., Easthampton, MA 01027; tel 413/527-7664; fax 413/527-7689. \$48.00.

Perhaps one of the most unfortunate influences in the education of young children is the idea that they must comprehend everything they read. This baneful notion creates a barrier to the appreciation of much of the world that surrounds them, whether it be math, art, music, or the inner workings of gasoline engines. As adults, we may reject technical or abstract ideas because we cannot fully understand them. Thus the organ may remain incomprehensible—and unapproachable—to many.

To savor the sound and visual beauty of a pipe organ, it is not necessary to assimilate every aspect of it. A certain degree of mystery keeps one in awe of such a noble instrument. And it makes a good start for the reading of *The Historical Organ in America: A Documentary of Recent Organs Based on European & American Models*, edited by Lynn Edwards of the Westfield Center.

I will never be able to absorb the copious technical data presented in this book, but I am enormously pleased and grateful that it is there. This 223-page document is the outgrowth of the symposium held in January, 1992 at the University of Arizona, concurrent with the inauguration of the new organ by the Paul Fritts company. (See "The Historical Organ in America: Arizona State University," report by Herbert Huestis, June 10–12, 1992; report by Rudolf Zuiderveld, July 12–13, 1992, in *THE DIAPASON*.) This was a remarkably open meeting of some thirty artisans who subscribe to the historical style of organbuilding. A fresh feature of this conclave was the sharing of information that has often been regarded as "trade secrets."

Organ builders who participated in this conference did not hesitate to provide an open and in-depth look at their work. They included copious notes, scaling, drawings and procedures that grew out of their individual projects. A comprehensive documentary was promised and truly delivered.

In this work, twelve organ builders are represented, each one contributing the description of an instrument. They are Paul Fritts, John Brombaugh, A. David Moore, Hellmuth Wolff, Steven Dieck & David Fuller (of the C.B. Fisk firm), Munetaka Yokota, George Taylor and John Boody, Greg Harrold, Michael Bigelow, Gene Bedient, George Bozeman and Fritz Noack.

The organs of these builders range worldwide from John Brombaugh's Opus 28 in Göteborg, Sweden, to Taylor & Boody's Opus 17 in Yokohama, Japan. They are not all new—five of the documented organs were built between 1984 and 1990 and one is antique—Fritz Noack's 1982 restoration of the 1864 E. & G. G. Hook organ in Mechanics Hall, Worcester, Massachusetts.

Some of the organs were based on period instruments or historical models, such as the Hellmuth Wolff at Knox Chapel, Toronto, Ontario (which was based on the organ of Johan Niclas Cahman at Leufsta Bruk, Sweden) or the Greg Harrold organ at the University of California, Berkeley, which is based on regional organs built in the province of Zaragoza, Spain from 1700 to 1730.

Other builders more loosely followed various schools of organbuilding. For example, the A. David Moore organ at Boston's Old North Church is based on early New England organ building practices and is housed in a 1759 case of Thomas Johnston. The Munetaka Yokota organ in Chico, California, and the George Bozeman organ at the State University of New York at Stony Brook are generally based on Gottfried Silbermann organs. The Gene Bedient organ built for St. Mark's Episcopal Church, Grand Rapids, Michigan, is inspired by the antique French organs of the eighteenth century. The central example is the Paul Fritts organ featured at the Tempe symposium, which is generally based on the Schnitger organs of the Aa-Kerk, Groningen and Cappel, Germany. (See "Paul Fritts: An Organ Builder Who 'Walks the Line' Between Antique and Modern," by Herbert Huestis, December, 1991, pp. 12–14, *THE DIAPASON*.)

In describing their mutual philosophy, Lynn Edwards emphasizes a common "reliance on historical models in establishing the principles of their craft, and their insistence on interpreting these principles in a uniquely American way." Aside from the usual stoplists, the data included in this book are substantial and of great interest to organ builders. Many of the drawings are computer generated and give extremely clear renditions of the actual construction of organ cases, windchests, and action parts.

Pipe scales abound including measurements of diameter, cut-up, wall thickness, mouth width, languid angle and thickness, and numerous other dimensions, proportions, and calculations. Metal alloys are given, as are mixture compositions. Reed data are copious, including resonator length, tongue thickness, shallot diameter, and just about any measurement you can wrap a calliper around. Many examples are provided, with full size drawings.

Some very unusual information will be found by the serious reader of this book. Hellmuth Wolff gives "time re-

quired to empty bellows"—from 2.5 seconds for seven notes played with full organ to 21 seconds for low C held on the 8' Principal. A. David Moore reports on "the historic decorative finish treatments found on a door panel" in Old North Church, Boston. John Brombaugh, in a somewhat wistful style, describes the saga of St. Ansgar, the first missionary to Sweden in the year 830: "How appropriate that our organ resides in one of the see cities of the 'Apostle of the North' in a church named in his honor."

George Taylor and John Boody philosophize about their approach to building an organ for a Japanese Girl's School situated "high on a bluff above the harbor where Cho Cho San waited for Pinkerton's return." They comment that "Western organbuilders are customarily late" in fulfilling their contracts—and note that "the Japanese do not know the meaning of the word."

Greg Harrold and Larry Moe reminisce on the exotic culture of Salamanca, Spain, and how the "language, climate, food and the ancient, glorious architecture put the Spanish organ builder's art in context."

Munetaka Yokota recounts his unique philosophy of "on-site" organ building (See "Munetaka Yokota: An Organbuilder with a Unique Vision," by Herbert Huestis, pp. 12–13, August, 1991, *THE DIAPASON*) and provides a well thought out organbuilder's "Criteria for Superiority." Would that more organbuilders seriously consider what good is!

They say that imitation is the sincerest form of flattery, and the extensive scaling and documentation in this book will encourage the emulation of this "American historical" school of organ building by aspiring organ builders. These materials could make a profound impact, since they help to define the "state of the art."

Many of the organ builders represented here have been active for a long time—Fritz Noack, John Brombaugh, George Taylor and John Boody have been at the forefront of the study, emulation and revival of the work of the old masters. There is a painstaking quality in their work—this thoughtfulness cannot be measured in the price per stop. And that is the quality that has found its way into this wonderful book.

There are many highly innovative and forward looking instruments documented here. Steven Dieck of the Fisk firm describes a thoroughly "eclectic" organ. He enumerates the requirements for an organ that is to be heard with orchestra and draws attention to the unusual number of powerful low-pitched ranks found in the Slee Hall organ in the State University at Buffalo, New York (Fisk, Opus 95). He also describes a version of "Barker levers," designed for this organ, and calls them "servopneumatic relays." Along with a most thorough documentation of this organ, he provides superb photographs of half a dozen types of reed shallots found in the organ, including Silbermann, German, Dom Bedos, English, Bertouneche, and French teardrop styles.

Michael Bigelow presents an organ with 15 duplex stops and Fritz Noack gives a thorough account of the restoration of the E. & G. G. Hook Opus 334 (1864) at Mechanic's Hall in Worcester, Mass. An organ in the Silbermann

style is described by George Bozeman, and Gene Bedient documents his Opus 21 which is based on the antique French organs in the style of Clicquot.

George Taylor captures the reader's dilemma in addressing the problem of reciting "mountains of data":

Too many disembodied facts can be misleadingly lifeless, like the medical chart of a person one will never meet. We invite the serious student to inquire further of us about the larger significance of these details and to visit our more accessible work, for we feel that only on that level can we communicate what is meaningful here.

Nevertheless, one can sense the generosity of these builders as they lay bare certain innermost secrets of their craft. For the reader, there is an overpowering rush of detail, but also a feeling of intimacy with the organs themselves.

It has often been said that mere stoplists mean little or nothing when one is trying to appraise an organ. In this case, however, one senses the conviction that the more documentation aspiring organbuilders can have, the more likely they will be able to construct worthy examples of their art. Bravo to all who participated in this daring project!

—Herbert L. Huestis

New Recordings

Johann Ulrich Steigleder. Tabulaturbuch "Dass Vatter unser" (1627). Played by Karl Maureen at the Ebert organ (1561) in Innsbruck. COR 1211 (2 CDs). Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184. No price given.

This recording, made in 1988, was undoubtedly undertaken as a kind of musicological project, a fact that is demonstrated even in the accompanying booklet—26 pages of rather learned discussion (in German) of the composer, the music, and the organ, followed by an adequate English translation of the same length. The author is Hans-Joachim Röhrs, technical director of the project and head of the Munich firm that actually made the recording. Fortunately, musicology need not be dull, and there is lots of good listening here. One adverse comment: the two discs contain only about 82 minutes of music. One can understand a reluctance to include any other music on the discs, but the result is a distressingly high cost per minute! A few bits and pieces have been recorded before, but I know of no previous recording of the complete *Tabulaturbuch*.

Steigleder (1593–1635) was born in Schwäbisch-Hall, near Stuttgart. His main and perhaps only teacher was his father, organist in the main church of Schwäbisch-Hall and then of the great Minster in Ulm. Johann Ulrich spent his life as organist in Lindau and at the *Stiftskirche* in Stuttgart. His published music is contained in two volumes, a collection of varied organ works published in 1624, and the *Tabulaturbuch* recorded here, which is extant in only three known copies.

This volume is one of the most extensive collections of its time—only Scheidt's collections come to mind as comparable in either scope or quality. The work consists of 40 versets on Martin Luther's famous hymn. (Steigleder used the term *Variationen* which is likely to give a false impression.) Originally grouped in four sections, the treatments include fugues, canons, "colored" and plain statements of the cantus firmus in various voices, and so on. The pieces vary in length from 55" to 9'50", but the majority run between one and two minutes and consist of a statement in some form or other of the chorale melody, much in the manner of many of the preludes in Bach's *Orgelbüchlein*.

Obviously, the organist was expected to use what he liked from the collection. As an example: The longest composition

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(Track 1 on the recording) is an elaborate line-by-line fugue on the melody, but it is followed by a much shorter fugue "for those who don't find long fugues useful" (my translation). In several cases Steigleder indicates the possibility of using a singer or an instrument as an adjunct, and this is in fact done occasionally on this recording. Richard Saxer (a Vienna choir boy), baritone Michael Schopper, and Jürgen Eppelsheim, dulcian, offer able assistance. Particularly effective is No. 29, where boy soprano and dulcian have the melody in canon, while the organ plays a third more elaborate voice.

Steigleder was clearly a highly competent composer, and most of the versets are well worth hearing and playing. The great fugue is probably too long for any use except perhaps in a historical recital, but the concluding virtuosic toccata (almost 7') would be very effective, and any of the shorter versets would make excellent service music.

The organ of the Innsbruck Hofkirche (court church) was built by Jörg Ebert between 1558 and 1561. It is a 2-manual of 15 stops (10 Hauptwerk, 5 Rückpositiv) and about 28 ranks. There are no independent pedal stops; the pedal is permanently coupled to the Hauptwerk. Ebert had previously built many organs in the Lake Constance area, none of which survive. His Innsbruck organ is one of the older playable organs in existence, an almost unique example of a South German instrument before Italian influence made itself strongly felt, and certainly an instrument very close to what Steigleder both played on and wrote for. A number of Steigleder's informative subtitles give some indication of registration, and in one case he clearly reckons with at least the possible presence of independent pedal stops, but none of the versets absolutely require this. For example, the "trummeten" from the Hauptwerk, played on the pedal against full Rückpositiv, produces a magnificent cantus firmus in the bass!

The organ survived the centuries reasonably well—the greatest change was probably the extension of the manual compass by a 19th-century builder—but it had been unplayable for a number of years. A great renovation, carried out by Jürgen Ahrend of Leer, Germany, was completed in 1977. Ahrend had to produce new pipes for the two reeds and for about half of the mixtures. This was done following the scale of existing pipes, using information obtainable from the old pipe racks, and so on. Ahrend restored the original compass and the original temperament; in general this is a very successful attempt to restore the organ as exactly as humanly possible to its original state. Any reader of German interested in really detailed information can consult Walter Salmen (ed.), *Orgel und Orgelspiel im 16. Jahrhundert*, Innsbruck 1978; this contains long articles about the organ by Hans Klotz and Jürgen Ahrend. However, the notes accompanying the recording are excellent and even include diagrams of the internal arrangement of the organ.

Karl Maureen is a prominent Munich organist and organ consultant who also teaches at the Leopold Mozart Conservatory and the university in Augsburg. He studied in Munich and had master classes with Litaize, Peeters, Tagliavini, and Kee as well. The brochure stresses his strong interest in historical performance styles and the like. This surprised me somewhat, for I have heard Maureen many times and have always thought of him as an excellent general recitalist and as the performer of a well-regarded Bach cycle in 1985. No matter: he performs convincingly here, making excellent use of the resources of the organ and avoiding any possible monotony by varied and appropriate phrasing and articulation, and by a judicious choice of tempi.

For general listening, one should obviously make use of the CD tracks and put together groups of versets as "programs." Steigleder would be appalled at the thought of playing or listening to

all 40 versets at once! This recording is clearly a must for all good libraries and for all players interested in broadening their horizons. Even non-specialists would find it a pleasant surprise! Organ sound and playing are superb. Highly recommended.

Willem van Twillert. Werken uit Rococo en Romantiek. Festivo FECD 110. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. \$20.00 plus \$2.00 postage per order.

The title is not to be taken too seriously. The recording contains 26 pieces by 18 composers (one of them anonymous) ranging from Friedrich Christian Mohrheim (1718–1780) to Jan Nieland (1903–1963). Most of the works date from the 19th century and the disc might in fact be called "The Persistence of Baroque Models," for most of the pieces, 12 of them chorale preludes, hark back to Bachian or pre-Bachian forms. The composers represented are Le Blanc, Parry, Merkel, Boëly, Salomé, J.E. Rembt, S. Bagge, Rinck, Mohrheim, Hässler, A.F. Hesse, M.G.

Fischer, J.H. Knecht, G.W. Derx, J.G. Bastiaans, J.A. van Eyken, and Jan Nieland, plus an anonymous Italian active about 1780.

Only one piece, Parry's chorale prelude on "Rockingham," is likely to be widely known to American organists. A detailed analysis of so many works is manifestly impossible here; it can be said at once, however, that while there are no unknown masterpieces on this recording, there are few really weak works either. Perhaps only Salomé's short *Grand Choeur* and three rather insipid pieces by M.G. Fischer (1773–1829) are best forgotten. Fischer did better elsewhere, but two trios are structurally weak, and the *Präludium & Fughetta in Es* sounds far too much like a pale reflection of C.P.E. Bach.

Most of the chorale preludes are both interesting and potentially very useful. One can compare versions of "Nun danket" by Rembt, Bagge, and Rinck; versions of "Ein feste Burg" by Rinck and Mohrheim; and "O Haupt voll Blut und Wunden" and "Nun ruhen alle Wälder," which, of course, use the same melody, by Derx and Bastiaans. The

three chorale treatments by Rinck are all from his sets of short and useful preludes and have little in common with the virtuoso pieces for which he is best known. All of the chorale preludes on this recording use traditional forms: trio with cantus firmus in the bass, highly ornamented cantus in the soprano, (vaguely) fugal treatment with obligato pedal, and so on. Boëly's prelude on "Bin ich gleich von dir gewichen," for example, will remind anyone of "Christus lag in Todesbanden" from the *Orgelbüchlein*.

It was good to be reminded of the effectiveness and more than respectable quality of several vaguely remembered works, chief among them perhaps A.F. Hesse's *Präludium und Fuge* (Opus 37/4), the already-mentioned Rinck chorale preludes, and *Trio and Introdution und Doppelfuge h-moll*, both by Merkel.

Several pieces not known to me made me want to become better acquainted. *Processional March* by Emile Le Blanc (1894) sounds as though its composer somehow had heard Wesley's famous gavotte, but it is none the worse for that! The anonymous Italian *Giga &*

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- 8 Harmonic Flute
- 8 Viola (Sw)
- 8 Viola Celeste (Sw)
- 4 Octave
- 4 Spitzflöte
- 2 Super Octave
- Mixture IV
- Chimes
- Tremulant

S W E L L

- 8 Gedackt
- 8 Viola
- 8 Viola Celeste
- 4 Spitzprinzipal
- 4 Traversflöte
- 2 2/3 Nasat
- 2 Blockflöte
- 1 3/5 Terz
- Fourniture IV
- 16 Contre Trompette
- 8 Trompette
- 4 Clairon
- Alterable Voice 1
- Alterable Voice 2
- Tremulant

P O S I T I V

- 8 Holzgedackt
- 8 Quintadena
- 4 Prinzipal
- 4 Koppelflöte
- 2 Oktav
- 1 1/3 Quintflöte
- Cymbal III
- 8 Krummhorn
- Tremulant

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- 16 Bourdon
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Pastorale sparkle on a variety of very fine flutes. Jan Nieland's *Marche Triomphale* and *Toccata* are very good, if conservative, works that would grace anyone's repertory. The march would be an excellent postlude or a "popular" recital piece.

The organ used here is located in St. Peter's Church in Oirschot, The Netherlands. It was built 1843-1847 by F.C. Smits for St. Peter's in s'Hertogenbosch. When that church was closed in 1972, the organ was moved to Oirschot; the installation and renovation were completed in 1976. It is a three-manual and pedal instrument of 48 stops (about 58 ranks) and has undergone few tonal changes. While it is definitely a Romantic organ tonally, the specification was actually based on the famous organ of the Cathedral of St. Jan in s'Hertogenbosch. This may account for things like the well developed Pedal. The 16' Bazuin is a remarkably versatile reed with prompt speech and great definition at moderate power. The organ is extremely well suited to the music recorded here.

Van Twillert, born in 1952 and at present organist in Amersfoort, studied with Piet Kee and Gustav Leonhardt. He clearly understands and likes the music he plays here. The technical demands are modest, and one hesitates to make judgments about his abilities on the basis of this recording. His choice of music suggests a preference for rather unexciting pieces, and his performance of the more robust works such as the Hesse prelude and fugue is somewhat restrained and lacking in drive. I would like to hear him in different repertory.

If Festivo, a small Dutch firm, hopes to capture a wide audience, it would be well advised to make one change. The excellent booklet, which contains concise information on all of the composers as well as a general essay and a good account of the organ, is in Dutch only.

The disc will be more enjoyable if rearranged or listened to in segments, for there is a certain lack of variety,

particularly among the 19th-century chorale preludes. Not everyone will savor this recording, but it can be recommended heartily as a good and stylistically correct performance of some unjustly forgotten repertory.

—W.G. Marigold
Urbana, IL

Canadian Organ Music, Historic Organs of Prince Edward Island, Alan Reesor, organ. Canadian Broadcasting Corporation WRC8-6562 (Compact disc, DDD, TT=71:13). Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918, \$16.00 plus postage: \$3.00 per order (U.S.A.), \$7.00 for 1, 2, or 3 recordings (Canada and foreign); or from University of Prince Edward Island Bookstore, Charlottetown, PE CIA 4P3, Cnd\$19.95 plus applicable sales taxes, plus \$5.00 postage.

The first recorded use of an organ in the British Colonies was in a Philadelphia church in 1703; whether it was brought by the settlers, built by them, or was already there, is uncertain. However, more than forty years before, there was an organ or two in Québec City, to the north. Following a period of importation of organs from Europe, organ building in Canada commenced as early as 1723, and flourished mainly in Québec and Ontario from the mid-19th century onwards. Many early organs have been lost through fire, the demolition of church buildings, or replacement by less expensive electronic alternatives. Others have undergone substantial renovations which have obliterated the distinctive character of the original instruments, all in the name of modernization and "progress." Nevertheless, many that remain stand as testimonials to the art and craft of early organ building, before that activity became more of an industry. Their preservation is increasingly recognized as a desirable aspect of strengthening our musical heritage.

In recent years, the historical documentation of old instruments has been supplemented by recordings which now allow us to experience the sounds of the organs themselves. This is a double-feature disc: it contains both performances of Canadian music and also displays the tonal uniqueness of seven mechanical-action organs constructed in Canada between 1840 and 1902, along with one renovated instrument originally from the United States. Of the Canadian-manufactured instruments, only one is unique to Prince Edward Island (a 1/4 without pedals, made around 1840 by a local builder, Watson Duchemin); the others were constructed either in Ontario (Karn-Warren II/9, ca. 1895) or in Québec (Louis Mitchell II/19, 1882; and three early Casavant Frères: II/11, 1895; II/8, 1902; II/13, 1902). The U.S. import, a Hutchings III/13, 1884, was rebuilt by Casavant in 1947, with additions and revoicing by Albert Evers since 1972.

In the smaller instruments heard on this record, fundamental 8' tones predominate, with highly individualized tone colors among the solo registers; for example, both of the 1902 Casavant organs have Keraulophone 8' ranks, usually associated with theatre organs. Pedal divisions consist mainly of a single 16' register. One instrument is hand-pumped. However, the actual "historic" features of the original 1884 Hutchings organ are not identified in the specifications of the revised instrument, whose sound is more modern in quality.

The thirteen compositions performed by Dr. Reesor are intended to match the instruments in terms of their character and approximate dates. Thus, beginning with the opening little *Marche pour Monseigneur Tabeau* (1807), played on the 1840 Watson Duchemin chamber organ (now restored and installed in the Music Department of the University of Prince Edward Island) and ending with the *Chorale for Organ* (1984) performed on the rebuilt Hutchings organ, there are many delights for the ear in a variety of musical forms—toccata, prelude and fugue, scherzo, chorale, grande choeur, and meditative pieces—mostly Romantic in character. Several of these are reminiscent of Guilman; not surprising, since two of the composers represented in the collection studied with him in Paris, and the "Toccata" of another was one of Guilman's frequent recital pieces. A few later 20th century compositions illustrate the continuing commitment to fine music making in Canada.

Dr. Reesor's sympathetic interpretations are complemented by first-rate sound engineering. The result is a well-conceived recital which conveys with

clarity and presence the qualities of the music and the character of the instruments in their acoustical environments (including tracker-action noises, the blower-boy's bell signal, and other "authentic" thumps). The program booklet includes brief biographies of the composers and stoplists of the instruments, but no photographs, apart from the cover picture of one of the pipe facades.

This is not the first recording of historic organs in Canada, for the Canadian Broadcasting Corporation produced a seven-record set, *Les Orgues Anciens du Québec*, in the early 1980s, but it was not widely distributed. Yet, this latest commercially available recording will heighten public awareness and appreciation of some of the treasures among Canada's historic organs and of the musicians who wrote for ones like them.

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

A Centennial Celebration, Susan Armstrong-Ouellette playing the 1892 Johnson and Son organ, opus 778, at Sacred Heart Church, Waterbury, CT. AFKA SK-520. Compact Disc \$17.00, Cassette \$12.00 postpaid. Available from Richard Ouellette, 21 Mechanic St., W. Newbury, MA 01985.

After years of neglect this remarkable Johnson and Son organ is "alive and well," fully restored according to the original specifications of its master builder. No electronic gadgets have been added, nor was any attempt made to re-voice and "update" its tonal design. The next best thing to hearing it in its home setting of Sacred Heart Church is to enjoy the sound of this beautiful instrument on this recording, thanks to the musical imagination and skill of Susan Armstrong-Ouellette and her helpers.

As the informative booklet included with the disc explains, this much-appreciated restoration did not "just happen." The work of restoring the organ and producing the recording was a team effort involving several dedicated individuals who believed in the project and who valued the artistic merit of the musical treasure that lay dormant in the gallery of Sacred Heart Church. It is a musical success story achieved by the efforts of the performer herself who sparked interest in the project. She was aided by the support of Amelia Ricuitti Carosella, former organist at the church and to whom the recording is dedicated. These tireless enthusiasts worked closely with Richard Hamar, who headed the restoration team. In the background during this activity was

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The Reverend John Keane, new Pastor of Sacred Heart, whose encouragement and support were appreciated. Lastly, the actual recording and production of the disc were the work of Scott Kent, who captured the full dimensions and beauty of the organ sounds richly enhanced by the magnificent acoustical environment of the church building.

The recitalist made no attempt to include any of the organ music that was played at the dedication of the organ in 1892. This was perhaps a wise decision for instead of compositions like *A Night in Granada* by Kreutzer, or an overture entitled *Ein Abend in Wien* by Suppe, which were featured on the original dedication recital, she chose little-known compositions by established composers of the period, many of whose works still find their way into today's recital programs. Included on this disc are *Bach's Memento* by Widor; *Sonata in E-flat Minor* by Horatio Parker; *Home, Sweet Home* by Dudley Buck; and Rheinberger's *Sonata in A Major*.

In this performance the full range of the organ's sound emerges. In the solo and ensemble passages the flutes and reeds make pleasing listening. The massive full organ sound, topped with clarifying mixtures, is brilliant but never shrill. The thickness of the *grand jeu* in the lower octaves may not suit some contemporary tastes but it is certainly characteristic of the organs of the period.

With effortless ease and obvious enjoyment the organist traverses the demands of the music. One notes the numerous and effective registration changes which set forth the various tonal colors of the instrument—and without general pistons! Instead, a number of friends served as "stop-pullers." A Barker Machine was employed to allow for coupling the manuals without increasing the weight of the touch at the keyboard. For sure, the six Combination Pedals (which cannot be pre-set) and the Manual/Pedal Couplers were also put to good use.

We are indebted to Susan Armstrong-Ouellette and her team for their combined efforts. Anyone who wishes to be transported to another age of organ sound and musical sentiment is bound to enjoy this recording. A beautiful photo of the instrument adorns the front cover of the program booklet.

—Theodore Marier, FAGO

Historic King's Chapel, Boston. Barry Turley, Organist. Gothic G 49040. \$16.98 CD, \$8.98 Cassette (plus \$1.25 postage) from Gothic Records, P.O. Box 1576, Tustin, CA 92681 (telephone 800/735-4720).

Contents: Bach, *Fantasy and Fugue in G Minor*, BWV 542; Selby, *Two Voluntaries*; Reger, *Fantasy*, opus 40, no. 1 (*Wie schön leucht' uns der Morgenstern*); Pinkham, *Versets (Let Us Be Patient and Watch; Rise Up Now and Be Merry; Where You Go, I Will Go; Ponder This in Your Heart; My Laments Have Been Turned into Dancing; As It Was Foretold; And All the Bells Rang out the Good News)*; Widor, *Toccata from Symphony V*, opus 42, no. 1.

Twenty-two years ago, while riding on a bus through the German countryside, I remember overhearing a brash young Barry Turley tell a fellow student something to the effect that "If you do not think of yourself as being God's gift

to mankind, you have no business studying the organ." This CD exhibits all of the self-confidence that was shown in that earlier statement. Turley's playing is bold, yet almost always impeccable.

Barry Turley is Artist-in-Residence at King's Chapel in Boston where the recording was made. The Peabody Memorial Organ was installed in 1964 by Charles B. Fisk, and subsequently modified. It is believed to be the first three-manual tracker organ built in the United States during the twentieth century. Specifications of the organ are included in the liner notes.

The CD opens with Bach's *Fantasy and Fugue in G Minor*, BWV 542. Turley's tasteful use of ornaments serves to highlight the chromatic harmonies of the *Fantasy*. His interpretation of the *fugue* is full of energy. William Selby is represented by *Two Voluntaries*, one in D Major (also known as the *Fugue or Voluntary*) and one in A Major. Selby was a predecessor of Turley's having served as organist of King's Chapel from 1771 until his death in 1798, so it is fitting to have him represented in this collection. The two small scale works provide a welcome foil to the large virtuosic works which surround them. Reger's chorale fantasy on *Wie schön leucht' uns der Morgenstern*, opus 40, no. 1, begins with massive chords for full organ. It continues with a series of variations on the chorale tune. The *fugue* concludes with an eleven-voice chord (four voices in each hand, three in the pedal) on full organ. This work places many demands on both the organ and the organist, requiring great versatility from the former and great virtuosity from the latter. Both the Fisk organ and Mr. Turley are clearly up to the task.

New to this reviewer were the seven *Versets* composed by Daniel Pinkham. The *Versets* were composed in 1985 for Barry Turley who premiered them at the rededication of the 1847 E. & G. G. Hook organ in the First Church of Christ, Sandwich, Massachusetts. The *Versets* were designed to demonstrate how versatile a small but well-voiced tracker organ can be. Turley closes this program with an energetic and nearly flawless performance of the *Toccata from Symphony V* by Charles-Marie Widor. However, the ending seems abrupt and not effectively prepared.

Technically, this recording sometimes has a harsh quality. One would like to hear more room ambience. Being unfamiliar with King's Chapel, it is difficult to know whether this is a fault of the recording engineer or with the acoustics of the room in which the organ is located. Accompanying this CD are informative program notes written by Daniel Pinkham, who is Music Director at King's Chapel.

—Jon Holland, DMA
The Dalles, OR

Alexandre Guilment: *Sämtliche Orgel-sonaten (Complete Organ Sonatas)*. Ben van Oosten, Cavallé-Coll organ of Saint-Ouen, Rouen. MD + G L 4340-42 (3 CDs).

Handel: *Messiah*. Philharmonia Baroque Orchestra/U.C. Berkeley Chamber Chorus (dir. Philip Brett)/soloists (Lorraine Hunt, Janet Williams, sopranos; Patricia Spence, mezzo-sop.; Drew Minter, countertenor; Jeffrey

Thomas, tenor; William Parker, bass-baritone)/ dir. Nicholas McGegan. Harmonia Mundi HMU 907050.52 (3 CDs).

Guilmant and Handel? Mentioning these recordings in the same breath is not as bat-brained as it might seem. And not just because Guilment wrote pieces on themes by Handel, although his best-loved work *sur un thème de Handel* is a certain March based on a tune from the earlier master's best-loved work.

An 'authentic' version of *Messiah*—hardly news today. But an 'authentic' recording of the Guilment sonatas? That's quite a different matter, of course. Using a period instrument (a real Cavallé-Coll, as opposed to one which has been neo-classicized); discussion of ur-text editions in the extensive and scholarly program-notes; all this for *Guilment*? Yes, indeed: the man whose music has been so reviled and ridiculed until fairly recently. So if you are surprised, take a moment to consider what Guilment himself would think . . .

It is safe to say that Guilment would be thrilled, as indeed would any composer whose music is flattered with van Oosten's attention. The multi-faceted Dutchman, with a magnificent recording of the Vierne symphonies under his belt (and a traversal of Widor's symphonies in progress), gives us performances of Guilment's eight sonatas which, quite frankly, could not be bettered. Aided by what Widor aptly called the "Michelangelo of an organ" in Saint-Ouen, Rouen, this remarkable musician makes even the lesser movements come alive.

Yet the liner-notes do not devote copious paragraphs to authenticity, historically-informed performance practice—call it what you will. Here is a case where (musical) actions speak louder than dry words: van Oosten is a musician who actually walks what he talks. What a crying shame that he is heard so rarely in concert in the United States and Canada! The box presentation is handsome, the booklet informative and intelligible; whatever the cost, buy this recording, even if it means hauling out the credit card.

The McGegan version of *Messiah* makes no bones about where it is stabled. The liner-notes tell us that this set offers the listener the option of recreating a number of *Messiahs* as documented during the composer's lifetime. This is achieved by the inclusion of the alternative versions which Handel composed for a number of pieces. In addition, one can "recreate yet one more authentic 18th-century experience by listening to one Part of the oratorio on each of three consecutive evenings. This is how *Messiah* was performed for the annual series of subscription concerts, commencing in 1755 . . . at Oxford." (The booklet includes a detailed chart describing how to recreate said authentic 18th-century experiences.) I must say that I am a trifle disappointed not to see a track featuring Reverend Delaney's famous outburst: so moved was he after the singing of "He

was despised" at the first performance in Dublin, the cleric arose and exclaimed "Woman, for this be all thy sins forgiven." (Perhaps even authentic recreation has its bounds.)

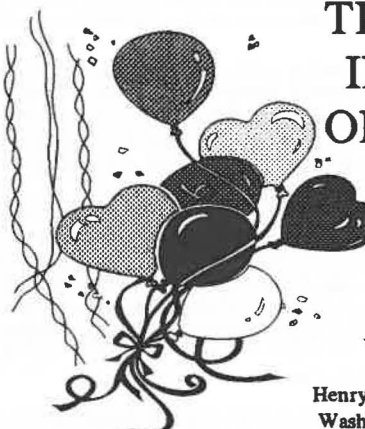
Enough of 'authentic 18th-century experiences.' (If my reaction to this phrase is less-than-reverent, my apologies: it's all Boswell's fault. Read some of his experiences—you'll see whence cometh my irreverence.) But is the recording, with all its giddy permutations, musical? For sure, the orchestra plays well, and John Butt (harpisichord) deserves mention for his fine contribution. Certain solos stand out, notably Patricia Spence's "He was despised": even if you are not given to absolving the peccancies of mezzo-sopranos in public, the visceral drive and passion of the section "He gave his back to the smiters" will make you grip your seat.

The major drawback, to these ears at least, is the chorus: it is a disappointment. To be fair, it is not aided by Nicholas McGegan's readings in certain instances. "Lift up your heads," for example, is usually sung far too slowly, but the tempo adopted here is so fast as to be downright reckless; and taking the final 'Amen' chorus at such a funereal pace, and at such a restrained dynamic level—shades of Reger's op. 59/6 D major fugue!—robs the work of its final blaze of glory. The accented treatment of the word 'death' in "Since by man came death" results in a jarring clout; while such an effect is thrilling in, say, Elgar's *Gerontius* (" . . . Dispossessed, aside down, Chucked . . . "), it is ugly in the present context. As regards the standard of the choral singing, it is well below that of Pinnock's choir on his Archiv recording, or Preston's forces on the Hogwood/L'Oiseau Lyre version. (These two 'authentic' recordings of *Messiah* were the most readily available for comparison with McGegan's.)

McGegan's *Messiah* is a version to which I shall return, for it contains some good moments. However, for all the marketing talk of authentic 18th-century experiences, it seems that the end has been subordinated to the means. (Think back to the Guilment/van Oosten set, where all elements combine to make for an outstanding product, infused with great playing and historically-informed musicianship.) I have too many reservations about this *Messiah* set to recommend it despite its undoubted qualities. If you are looking for an 'authentic' *Messiah*, neither Hogwood (with the added bonus of Emma Kirkby and Christ Church, Oxford) nor Pinnock will disappoint.

—Mark Buxton
Toronto, Ontario

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As a result of attending GAIDA, or the Baltic festival of contemporary music held at Vilnius, Lithuania from 24 to 30 October 1991, I have become acquainted with the music of several contemporary Lithuanian composers, who write music of a very high quality and deserve international recognition. Among these composers is Teisutis Makačinas, who specializes in chamber music and music for organ. His organ works are accessible, well-written, and not too difficult for the performer. His four organ sonatas stand out for their conciseness and interesting combination of traditional and modern elements.

Born in 1938, Makačinas was educated at the Vilnius Conservatory, completing his studies under J. Juzeliūnas. He has had a long career as a teacher of counterpoint and composition and is presently associated with the Vilnius Academy of Music and J. Tallas-Kelpspa High School. Among his compositions, the *Three Dances for Orchestra* (1962) and *Sinfonia Giocosa* (1990) have received special recognition. Although not an organist himself, Makačinas frequently writes for the instrument, inspired by the many fine organs and organists in Lithuania.

Makačinas describes his style as a combination of neoclassicism with a Bartók-influenced transformation of folk materials. Some of the scalar and rhythmic aspects of his work betray the impact of Messiaen—particularly in the use of fragmented phrases and irregular rhythms. Although Makačinas does not quote folk tunes directly, his principal ideas are often modal and vaguely reminiscent of Lithuanian folk literature. More recent compositions also demonstrate the influence of minimalism in that movements are dominated by a few simple motives, constantly repeated and varied. Because of the clear derivations of materials and the strong internal punctuations, it is easy to follow the course of the musical thought.

The first of the four organ sonatas was written in 1964 and is in three movements. It has historical importance in that it is the first sonata for solo organ written by a Lithuanian composer. The opening movement is controlled by the initial motive (Example 1). A middle portion of the movement presents a contrasting idea in irregular rhythms (Example 2). This is followed by a varied return of the opening idea. Throughout this section the E–A-flat tritone or the major or minor thirds, E–G or E–G-sharp, give the particular harmonic character. Often bitonal or non-tonal dissonances result from the independent movement of the voices.

The second movement is meditative and highlights an idea emphasizing parallel fourths (Example 3). Typically, a modal, conjunct idea expands or contracts as the movement proceeds, leading to a quiet cadence on G.

The last movement is an energetic Presto and is based on an idea that is related to those of the previous movements. Here parallel fourths, fifths, and triads in contrary motion prevail (Example 4). This is followed by a contrasting section in which a running eighth-note pattern moves from voice to voice, supporting a variant of the opening idea (Example 5). During this portion a motive appears related to that of the first movement. This section builds in energy and tempo to a brief reprise of the second movement, followed by ostinato repetitions of the dominating shape of the work as a whole. A final cadence resolves to E, the principal tonal center.

The second sonata was completed in 1983 and is technically more demanding than the first. The opening movement is entitled *Improvisatione* and is built on a conjunct motive which builds into cluster formations (Example 6). As the movement progresses, various contrapuntal combinations result from the superimposition of this idea.

The second movement is entitled *Fuga* and is slightly unorthodox in that the subject is doubled at the outset. The composer considers this movement a free double fugue in that as the movement proceeds additional counterpoints appear (Example 7). Another more disjunct motive is later heard in the bass with an emphasis on a tritone. These various elements are intensified, often in parallel fourths or fifths, in a central section in which D-flat–G–A are emphasized in the bass. The last portion of this impressive fugue presents a dissolution over a G–E ostinato against the second motive, now beginning on G.

The last movement, an energetic toccata, is related to the material of the previous movements. Again imitative entries are combined with dance-like syncopations. These close, overlapping entries result in an interesting entanglement of voices (Example 8). Later, a contrasting section with prevailing downward motion is built over an ostinato. Intensification is achieved through the doubling of the idea in parallel fourths and fifths. The final portion of the toccata is marked *meno* and presents the principal idea in a full texture and contrary motion. The cadential passage returns to the texture of the opening, thereby conferring cyclic unity to this concentrated work.

The third sonata, written between 1987–90, demonstrates a greater minimalism and is striking for the clarity of its texture. The first movement grows out of an initial gesture emphasizing an A–C third (Example 9). This expands in complexity and range, often employing bitonal relationships, to a section that has a more sustained melodic line in parallel fourths (Example 10). This, in turn, moves to a concluding portion that again achieves simplification and is reminiscent of the opening.

The second movement is folk-like, beginning with a simple scalar idea that gradually expands. Important in this movement is the G–C-sharp tritone relationship which becomes evident as the counterpoint develops (Example 11). The internal portion of the movement is marked by increasing contrary motion which leads to a conclusion featuring dissonant bitonality and ostinato references to the opening.

The last movement is built on an ostinato and is toccata-like in style (Example 12). Continuous eighth-note figuration outlining bitonal triads is soon heard over this ostinato. Later, the ostinato moves to the middle voice and is doubled in fourths. A pattern centered around G is created in the pedal as the texture above moves to contrary motion chords based on a variant of the opening motive. The final portion of the movement is marked by a gradually lighter texture, with a C–

Example 1



Example 2



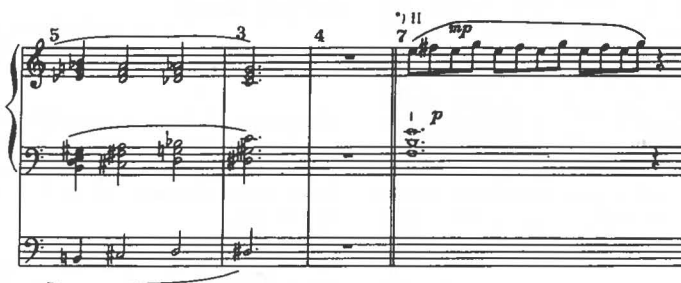
Example 3



Example 4



Example 5



Example 6



Enrique Alberto Arias holds a Ph.D. from Northwestern University. Although his specialty is Hispanic music, he has had a long connection with the Lithuanian community in Chicago. As a result, he has made studies of the history of music in Lithuania and of major Lithuanian composers. Dr. Arias is presently associated with the Chicago Academy for the Arts, serves as vice-president of *Ars Musica Chicago*, and is associated with the Cultural Therapeutics Program of Rush-Presbyterian-St. Luke's Medical Center.

Example 7

ALLEGRO

Example 8

TR PR 8/4 2/3

Example 9

Allegretto (♩ = 90)

Example 10

Example 11

ALLEGRO MODERATO (♩ = 100, 110)

Example 12

Allegro con brio

Example 13

F-sharp tritone emphasized. All of this leads to an unexpected and quiet B-minor cadence. Because all three movements have similar scalar and rhythmic patterns and affirm the tritone, a high degree of cyclic unity is apparent.

The latest of Makačinas's organ sonatas has deep emotional significance, for it was written during 1990, when Lithuanians feared a return of Soviet tyranny. The work is called a "Prayer for Lithuania." Makačinas himself speaks of a progression from "a silent concentration before prayer . . . the recitation of litanies . . . to the communion with God, Amen." There is a greater emphasis on color and a more fluid construction than in the previous sonatas. The work opens with a series of repeated chords and a G-flat-A-flat motive that will be heard several times (Example 13).

This is followed by a contrasting, more disjunct idea, developed in ostinato fashion. This builds in intensity as the voices overlap. Bass tritones F-B and later B-flat-E support the counterpoint. A quasi-transitional passage with major sevenths in contrary motion leads into a *più mosso* section that begins imitatively. The rhythmic activity quickens and the idea of this section is doubled in fourths. After a dissonant climax and retransition, the repeated chords of the opening return, followed by fragments from the internal portion. It becomes clear at the end that C is both the tonal center as well as a symbol of light, achieved after the friction of the central sections. Unquestionably, this is one of Makačinas's best and most deeply felt compositions.

The four organ sonatas evidence a common use of the following features:

- Scalar ostinati and minimalism
- Intensification of ideas through parallel fourths, fifths, or bitonality
- Linearity and freely imitative entries
- Neoclassic clarity of texture;
- Structures controlled by contrapuntal expansion.

According to the composer, these sonatas were written for a 2-3 manual classical organ with bright "organo pleno" and a rich group of flutes. The registrations highlight the contrapuntal writing and distinguish the sections from each other. The indications given in the score are intended to help the performer achieve the proper clarity and color. In addition, the list of stops of the beautiful organ at the Vilnius cathedral is included at the end of the article to indicate the kind of instrument for which these works were written.

In summary, the four sonatas for organ by Makačinas are strongly written and musically expressive. Although clearly contemporary, they are within the grasp of most players and audiences. In addition, they evidence the high level of Lithuanian culture, a musical culture that deserves greater world attention. ■

For more information on contemporary Lithuanian composers: Lithuanian Composers Union, Mickeviciaus 29, Vilnius 2600 Lithuania. Telephone: 733061.

Vilnius Cathedral Organ

HAUPTWERK		OBERWERK	
16'	Bordun	8'	Gedackt
8'	Principal	8'	Quintadena
8'	Rohrflöte	4'	Principal
8'	Gamba	4'	Rohrflöte
4'	Oktave	2'	Oktave
4'	Hohlflöte	1 3/4'	Terz
2 3/4'	Quinte	1 1/4'	Quinte
2'	Oktave	1'	Oktave
	Cornett III-V		Scharff IV
	Gross Mixtur VI-VII	8'	Vox humana
	Klein Mixtur IV		Tremulant
16'	Trompete		
8'	Trompete		
SCHWELLWERK		PEDAL	
16'	Quintadena	32'	Untersatz
8'	Principal	16'	Principal
8'	Koppelflöte	16'	Subbass
8'	Salicional	8'	Principalbass
4'	Oktave	8'	Gedacktbass
4'	Holzflöte	4'	Oktave
4'	Dulzflöte	2'	Bauernflöte
	Sesquialtera II-III		Bass-Zink III
2'	Waldflöte		Mixtur VI
1 1/2'	Nassat	16'	Posaune
	Mixtur V	8'	Trompete
	Cymbel III	4'	Clairon
16'	Bombarde	4'	Cymbelstern
8'	Schalmei		
	Tremulant		

The first organ of the Cathedral at Vilnius was built in 1795 by Jan Koppelman. Its history is complicated. It was originally built for an Augustinian church and had two manuals without pedals and about 25 registers. When the Russians closed this church in 1859, it was moved to the Vilnius Cathedral, where it was rebuilt many times. In 1885-89, a new instrument was built by Juozapas Radavičius and installed in the old case. It was rebuilt at the beginning of this century and again in the 1930s by Waclaw Biernacki. During the Second

World War, the organ was badly damaged by the Soviets. In 1969, the old case was carefully renovated and a new organ was built by Alexander Schuke from Potsdam, Germany: three manuals and pedals, and 49 registers. Schuke used about ten ranks from the Radavičius organ. It features a dual key action, mechanical and electric; stop action is electropneumatic. This organ is one of the finest in Lithuania—a country that has many interesting instruments—and its history parallels in many ways that of the country in which it is found.

China Update:

An Organ Tour of Taiwan and Mainland China

James Welch

In the last few years I have had the opportunity of travelling three times to Asia. On the first trip in 1986 I collected information about organs and published it in "Organs in Asia," *The American Organist*, July 1988. In 1989 I returned as a guest professor at the Taiwan Theological College in Taipei, during which time I presented recitals on most of the pipe organs in Taiwan—about 10 at that time. I also performed in Hong Kong and Macau (see "An Organ Tour of Taiwan," *THE DIAPASON*, November 1989).

Taiwan is an island of striking contrasts: Taipei, an aggressive business capital, offers tremendous cultural advantages, with museums, concert halls, and universities. However, only a few miles out of Taipei are large fields of rice, bananas, and tropical fruits. Surrounded by water, Taiwan also has exceptional seafood of all kinds. The towns are colorful, the people are friendly, and getting around is relatively easy, even if you don't speak Chinese (I don't).

Having enjoyed my first two trips to Taiwan, I readily accepted an invitation for a third trip in March 1992. The Taipei Sinfonietta, directed by Henry Mazer (former conductor of the Wheeling Symphony, Florida Symphony in Orlando, and Associate Conductor to Sir Georg Solti of the Chicago Symphony), had scheduled a performance of organ concerti by Handel and Poulenc at the National Concert Hall in Taipei, which houses a large 3-manual Flentrop organ. Since I had performed on this organ in 1989 and had expressed an interest in returning, my name was suggested. I was fortunate to have the assistance of Chen Kuan-Chou, who served as registrant three years ago.

Several new organs have been installed in Taiwan since the last visit: a new mechanical organ by Köberle of Germany at Soochow University in Taipei; and an identical Köberle at the Holiness Church in Taichung, south of Taipei. Several "Ebenezer" model unit organs by Reuter have been ordered for churches around the island, and the National College of Arts in Taipei has signed a contract for three (!) new organs by Klais. Chen Maw Sheng, head of the music department at the Taiwan Theological College, also arranged for me to play additional recitals on the mechanical Kleuker organ at Suang-Lien Presbyterian Church and the direct-electric Köberle at Cheng-Chung Presbyterian Church, both in Taipei.

Organ recitals in Taipei routinely draw full houses—an exciting environment in which to perform. Organ students were anxious to see any scores I had brought, and a few requested private lessons. I also met with Dr. Yang Tsung-Hsien, a Taiwanese composer who had studied organ with me at UCSB and received his MA in 1979. He subsequently went to Brandeis and eventually returned to Taiwan where he teaches at Soochow University.

The eastern side of Taiwan is reminiscent of the Northern California coast near Monterey and Big Sur, with high cliffs plunging straight down into turquoise water. Along the coast are tropical plantations and huge marble quarries. Several aboriginal Chinese tribes still live in the area of the famous Taroko Gorge, and I saw some of their costumes and dances. On this side of the island near Hualien I visited the Yu-Shan

Theological College, which had recently purchased a new Allen organ as a memorial to an American missionary/teacher. I played an impromptu dedicatory recital for the student body. Some of the students returned the favor by performing native folk songs.

Churches in Taiwan have a variety of keyboard instruments. A few have organs; some have only pianos or electronic "keyboards" ("pop"-style, one manual), and a few places had pump or reed organs. I gave a workshop at one church that had only a piano (except for a vintage Hammond organ that barely worked). The musicians at this church were understandably interested in sacred publications for piano, so I prepared some piano materials for this occasion.

On my previous trips to Asia, I had not travelled as far as Mainland China, although I had always wanted to. Some years ago while doing research on Cavallé-Coll organs in Brazil, I noticed in the Cavallé-Coll catalog that three organs had been shipped to "Pekin" (Nos. 602, 603, and 604): a Grand Orgue for the "Cathédrale," and a Grand Orgue and an Orgue de Choeur for the "Nouvelle Cathédrale." (This catalog also lists organs sent to Bolivia, Chile, Colombia, Costa Rica, Cuba, Haiti, Mexico, Peru, Indo-China, and India.) I was intrigued with these instruments, and while in Hong Kong and Taiwan I had asked a number of people if they knew anything about the organs in Mainland China. I was warned that any pipe organs were probably destroyed during the catastrophic Cultural Revolution of 1966-76. Unfortunately I was unable to get much information about historical organs of China. However, I understand that David Urrows will soon be publishing his research on organs in China. His articles will undoubtedly shed more light on this story.

It is a miracle that any churches are still standing. The Red Guards destroyed practically anything "suspect;" they even cut down beautiful city trees because they were considered decadent and "bourgeois." The churches which remain, mostly large Catholic churches, are crowded during services, with standing room only on occasions such as Christmas Eve.

I stayed with American friends who work in the US Embassy in Beijing. Travelling from Taiwan to Mainland China is a bit of a trick, since there are still no diplomatic relations between the two countries and no direct flights. One has to travel either via Hong Kong or Tokyo; I went through Tokyo, which is something like going from Los Angeles to Seattle via Minneapolis.

Beijing and Shanghai were the cities in Mainland China I was able to visit. The contrast between Beijing and Taipei in terms of goods and services is striking. In Beijing there are now some neon signs and vendors of produce and tourist wares, but these changes are quite recent. Beijing is a vast city. Wide boulevards are choked with bicycle traffic, and, increasingly, with automobiles. Beijing shares approximately the same latitude and climate conditions as New York City, so winter was just ending. The air was thick with the smell of soft lignite coal burning (as in so many Eastern European cities), and dust blows in constantly from the Gobi Desert.



The author at Tiananmen Square

The only pipe organ in China that I saw is in the Beijing Concert Hall, installed in 1990. Built by the Rieger-Kloss Company of Krnov, Czechoslovakia (now Czech Republic), it is that company's Opus #3641. My musical contact in Beijing was Mrs. Wu Wen-Ju of the Central Conservatory of Music. An organist herself, she had studied in Russia and travelled in other parts of Europe. I assume that for economic reasons they bought the organ from another Communist country. This large 3-manual organ has an eclectic but decidedly neo-baroque specification. Located against the back wall of the stage, it has a mechanical key action which is quite heavy. The stop action is electric, and there is a combination action with some 60 memory levels. The instrument also has a movable electric-action console, from which I chose to play. By placing this console at the front of the stage, the audience has an excellent view.

The managers of the concert hall in Beijing were very gracious, but because of bureaucratic complications, they could not guarantee much of a fee on such relatively short notice. I am glad now that I accepted their terms, because a friend of mine who had received an official paid invitation for this year found her whole trip cancelled due to political difficulties.

Making arrangements to play in Mainland China requires patience and perseverance. Nevertheless, I was gratified with the final outcome of the concert in Beijing. There was almost a full house for the concert—approximately 1000 people, with many young people in attendance. I chose an eclectic program (Bach, Scheidt, Galuppi, Schumann, Hindemith, Jongen, and Vierne); in addition, I gave a demonstration of the stops and other controls on organ. The audience was fascinated with this. After the concert there were many who stayed to try out their English and ask questions about the organ.

As far as I can tell, I am the first American to perform a full recital in Beijing on this organ. Robert Doughen, organist of St. John's Anglican Church in Brisbane, Australia, gave the dedicatory recital on August 26, 1990; Bernhard Hirzberger, an organist from Vienna, performed with an orchestra on September 4 and 5, 1990. There may have been other performances, but I have no confirmation of them.

Naturally I wanted to see the major tourist sites in Beijing. I started at Tiananmen Square, where faint tank treadmarks are about the only reminder of what took place in 1989. There is still an occasional mention of the uprising in Beijing, but most Chinese feel that the gains have been substantial enough in the last couple of years that it is not worth rocking the boat again.

I spent two days wandering in the



Chen Maw Sheng, Chen Kuan-Chou, Ander Chu, James Welch in front of Köberle organ at Taichung Holiness Church, Taiwan.

Forbidden City, a place many moviegoers will remember from "The Last Emperor;" I also saw the Summer Palace outside Beijing, with its large lake and pagodas; the Great Wall, where I sat on a Bactrian camel; and other marvels around Beijing, such as the Lama Temple, and the Temples of Heaven and Earth. I was surprised to see that MasterCard is now accepted in some tourist locations!

I kept my ears open everywhere for evidences of authentic Chinese music. I observed older people in the parks playing the "er-hu," a powerful 2-stringed instrument, often used to accompany singers in traditional songs; occasionally a taxi driver or a groundskeeper would whistle an unmistakably pentatonic melody. For the most part, however, Western-style music, rock and classical, is prevalent on the radio, Cultural Revolution notwithstanding.

I made my arrangements in Shanghai through Mr. Zhang Xianping, director of the Foreign Affairs Office at the Shanghai Conservatory of Music. The conservatory building originally was part of a Jewish men's club, built in the 1920s in the French Concession of Shanghai. It was exciting to see throngs of young people studying classical music. I was impressed with the relative openness of the Shanghainese, who have a different temperament than that of the Beijingers.

Originally I was scheduled to give both a recital and a lecture/demonstration for the students at the Conservatory. At this point, however, the only organ at the conservatory is a Yamaha Electone. I did give the lecture/demonstration (through an interpreter), but

James Welch is University Organist, Harpsichordist, and Carillonneur at the University of California, Santa Barbara, where he joined the Music Department faculty in 1977. He holds the DMA in organ performance from Stanford University, where he studied with Herbert Nannay and served as Assistant University Organist. In addition to publishing articles in organ journals, he has released numerous organ recordings. In 1984 he was the recipient of a Fulbright award to continue his research on historical pipe organs in Brazil.

New Organs



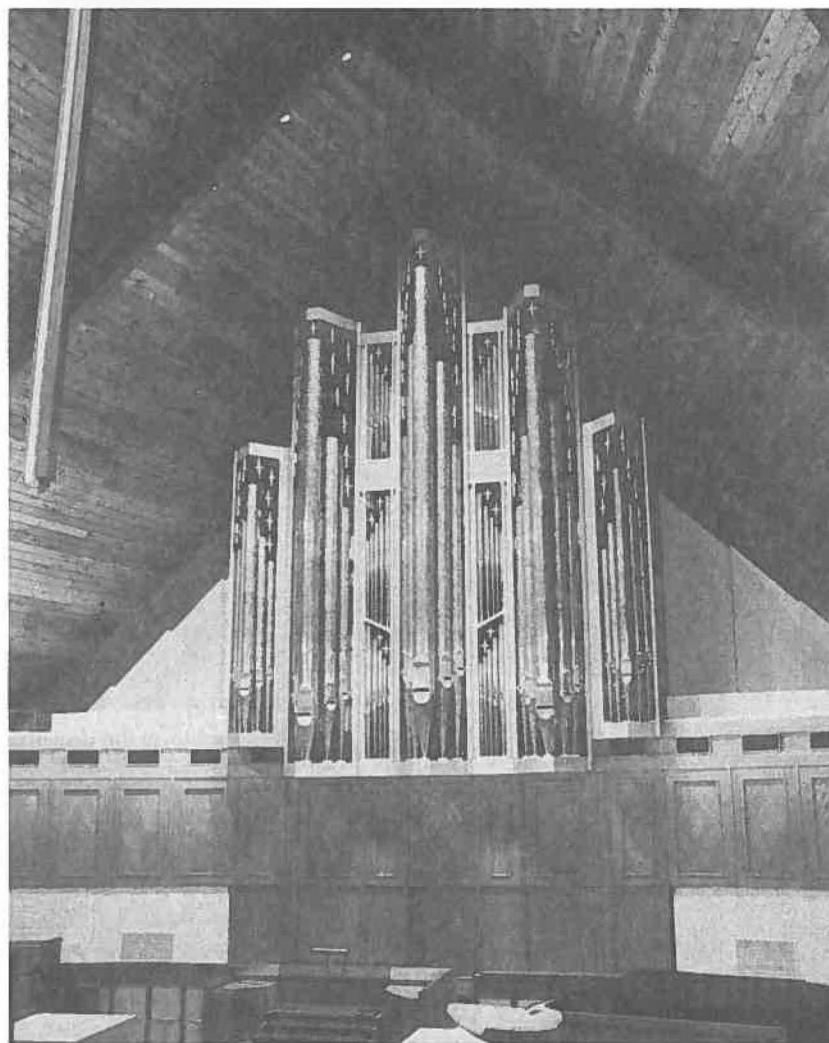
Cover

Robert Sipe, Inc., Dallas, TX, has built a new organ for Christ Episcopal Church, LaCrosse, WI. The two-manual, 27-stop organ, with a detached console, features mechanical action with electric stop action. It is placed in the front of the church just behind the altar. Housed in a traditional case of mahogany constructed in the builder's shop, it includes an 1891 altarpiece as its central basis. Much of the 1958 pipework from a previous instrument was voiced and retained in the new organ. Merrill N. Davis, III, was guest recitalist for the service of dedication and recital. Organist-choirmaster is Joyce Erickson Felsheim.

GREAT
 16' Bourdon
 8' Principal (burnished tin/facade)
 8' Spitzfloete
 4' Octave
 4' Koppelfloete
 2½' Nasard
 2' Super Octave
 1¾' Tierce
 IV-V Mixture
 8' Trompete
 Tremulant

SWELL
 8' Viole de Gambe
 8' Viole Celeste
 8' Rohrgedeckt
 4' Principal
 4' Flute Ouverte
 2' Blockfloete
 1½' Larigot
 III-IV Scharf
 16' Basson
 8' Hautbois
 Tremulant

PEDAL
 16' Subbass
 8' Principal (burnished tin)
 8' Flute
 4' Choralbass
 III Mixture
 32' Kontra Fagott (electronic)
 16' Posaune
 8' Trompete



Visser-Rowland Associates, Houston, TX, has built a new organ, opus 89, for First Presbyterian Church, Mesa, AZ. The three-manual organ uses mechanical key action and electric stop action with an eight-level combination action. The console is detached from the organ case allowing greater flexibility and ease of choral conducting. Pieter Visser designed the instrument, Patrick Quigley supervised shop construction and James Sanborn supervised the installation. Tonal finishing was completed by Brian Davis and Mark Hotsenpiller assisted by Susan Bennett. Edward Hurd is Director of Music.

SCHWELWERK

8' Gedeckt
 8' Salizional
 8' Celeste (tenor C)
 4' Prinzipal
 4' Blockflöte
 2' Oktav
 1½' Larigot
 1' Scharff IV
 16' Fagott
 8' Trompete
 Tremulant

SPANISCHEWERK

8' Trompete (Prepared)

PEDAL

16' Prinzipal
 16' Subbass
 8' Oktav
 8' Gedeckt
 4' Choralbass
 2½' Mixtur IV
 16' Stillposaune
 8' Trompete
 4' Schalmey

HAUPTWERK

16' Quintaton
 8' Prinzipal
 8' Rohrflöte
 4' Oktav
 4' Nachthorn
 2' Waldflöte
 2½' Sesquialtera II
 1½' Mixtur IV
 8' Trompete
 Zimbelstern

Levsen Organ Company, Buffalo, IA, has rebuilt the organ at Hope United Methodist Church, Chadwick, IL. The organ was first installed in 1924, rebuilt and electrified in 1957. Thirty years later renovation was necessary again. The limited needs of the church warranted no new ranks but the stop list was redesigned and extensions were added. The organ was recreated to occupy the same space as the original instrument. Levsen supplied all new solid state electric action. New windchests were made for the Great and Swell. Extensions were added to provide the Octave, Fifteenth and Piccolo stops. The dedication was performed by guest organist David Gaulrapp of Clinton, IA.

GREAT
 8' Open Diapason
 8' Melodia
 8' Dulciana
 4' Octave
 4' Flauto Traverso
 2' Fifteenth

SWELL
 8' Stopped Flute
 8' Salizional
 8' Voix Celeste T.C.
 4' Flute D'Amour
 4' Violina
 2' Piccolo
 8' Oboe Horn
 Tremolo

PEDAL
 16' Bourdon
 16' Lieblich Gedeckt

► Welch: China Update

decided to forego the recital. The students were very interested in the lecture on classical organ music. In this basic presentation, I explained what a pipe organ is and how it operates, demonstrating literature from different periods.

At present there is quite a difference organistically among the various countries of Asia. Japan already has hundreds of fine organs, many imported from Europe and the US, and many notable builders of its own. Korea has been sending students abroad for some time, and as these students return to their country, they have been influential in

purchasing organs from abroad. Thus far most of the new pipe organs in Taiwan have come from Europe, with a few from the United States. Taiwan is also buying electronic instruments from the United States, and I imagine it won't be long before they are producing their own. It will be interesting to see the progress in places like Mainland China, Hong Kong, Singapore, and Thailand. ■

For those interested in travelling in China, contact the author for more details: James Welch, Music Dept., UCSB, Santa Barbara, CA 93106. Telephone 805/682-5399; Fax 805/893-7194.

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Orgues Létourneau, Saint-Hyacinthe, Québec, has built a new organ for Trinity Lutheran Church, Grand Rapids, MI. The 3-manual organ of 31 stops and 39 ranks is Opus 26 for the builder. Installed in the left hand side of the nave, facing the congregation, the Great and Positiv divisions are in façade and free-standing, while the Swell and Pedal divisions are directly behind in a grilled chamber. The façade of the organ is slanted; consequently, the Pedal wind chest, in chamber, is constructed in a parallelepipedon shape. This tracker-action organ has electric stop action, with a solid-state combination system of 8 channels, a compass of 58/32 (AGO), with expressive shutters for the Swell division. The façade reaches 25 feet and 3 inches in height. The tonal concept of the organ is the result of a cooperation between the organbuilder, the consult-

ant, Dr. James Kibbie, of the University of Michigan, and Eric Johnson, chairman of the Organ Purchase Committee. Denis Campbell was responsible for designing the organ, Gilles Campbell constructed the case in dark Brazilian mahogany, Réal Godbout and Dany Létourneau made the metal pipes. The façade pipes are of 73% polished tin, cone tuned in equal temperament, A = 440 at 70°F. Guy Leblanc did the wind chests, Sylvain Létourneau assembled the console, Yvan Blouin and Claude Demers worked at the electronic system, and Jean-François Mailhot did the voicing, all the crew working under the supervision of Organbuilder Fernand Létourneau, who also directed the installation and did the final voicing on site. The titular-organist is Kathleen Bolhuis. Dr. Kibbie played the inaugural concert on May 3, 1992.

GREAT
16' Bourdon
8' Principal
8' Rohrflöte
4' Octave
2' Super Octave
1½' Mixture IV
8' Trumpet

POSITIV
8' Gedackt
4' Principal
4' Koppelflöte
2½' Nasat
2' Flachflöte
1¾' Tierce
½' Zimbel III
8' Krummhorn
Tremulant

SWELL
8' Bourdon
8' Gamba
8' Voix céleste
4' Rohrflöte
2' Principal
2' Plein Jeu IV
16' Bassoon
8' Oboe
4' Clarion
Tremulant

PEDAL
16' Principal
16' Subbass
8' Octave Bass
8' Pommer
4' Choralbass
16' Posaune
8' Trumpet



Ontko & Young Company, Inc., Charleston, SC, has built a new organ for First (Scots) Presbyterian Church, Charleston. In 1829 an Appleton organ was installed in the rear gallery of the church; it was destroyed by the Great Earthquake of 1886. The following year a new Felgemaker instrument was installed at the front of the renovated building; in 1945 it was destroyed by fire. In 1947 an Austin organ was installed in the organ chamber. In 1975 the instrument was rebuilt by Austin, and 28 ranks of new pipework were added by Schantz. In early 1989 Ontko & Young was engaged to provide a new console and expand the instrument to 50 ranks. Plans were complete and part orders ready when Hurricane Hugo struck the church on September 22, 1989. In January of 1990 a contract was signed for a new organ. Some pipework was salvaged from the old organ, as well as pipework from the 1954 Steinmeyer-designed Estey organ formerly installed in Eastminster Presbyterian Church of Columbia, SC.

Foundation stops of the Great and Positif are generously scaled; mixtures are relatively small with very wide mouths. The reeds are of French double-block construction, voiced to contrast with the English style reeds of the Swell II division. The two Swells are separately enclosed. Swell One provides a cornet décomposé, strings, and French solo reed; Swell Two features a broad Principal chorus, milder strings, and English style reeds.

Great, Positif and Pedal are located on two levels immediately behind the grills. The two Swells are behind the Great on the lower level, and the Solo behind the Positif on the upper level. The Pedal 16' basses are under the rest of the organ. Electric-slider chests are used for all straight stops, electric chests for borrowed or extended stops. All new chests as well as the console were built in the firm's workshop. The winding is stable but gently flexing. The console is of Honduran mahogany on a movable platform. The organ is equipped with a multi-level Solid State Logic combination action, transposer and performance recorder. 48 registers, 71 ranks, 3775 pipes.

Builders of the organ were William A. Smith, Vernon S. Elliott, Frank Faison, Allan Ontko and Edna Young. New pipework was made by S. J. Russell and Co., and Sueddeutsche Orgelpfeifenfabrik Roland Killinger. Assisting in the installation were Larry Long, Henry Cauthen, Haywood Faison, Richard Coyle, and Karen Shuler. The dedication concert was played by David Higgs. The 1993 schedule includes performances by William Gudger, David Higgs, Larry Long, and John Rose. Larry Long is organist and choirmaster of the church.

GREAT
16' Principal
8' Montre
8' Principal (12 pipes)
8' Flûte à pointe
4' Prestant
2' Flageolet
1½' Fourniture IV-V
½' Cymbale III
8' Cornet V mc
8' Trompette
4' Clairon
Tremulant
MIDI Instrument

POSITIF
8' Gemshorn
8' Bourdon
4' Prestant
4' Flûte à fuseau
2' Doublette
1¾' Tierce-sept II (1¾, 1½)
1½' Larigot
¾' Petite Fourniture IV
8' Cromorne
Tremulant
Zimbelstern

SWELL ONE
8' Flûte à cheminée
8' Viole de gambe
8' Voix céleste
4' Flûte conique
2½' Nasard
2' Quarte de nasard
1¾' Tierce
16' Basson
8' Hautbois (12 pipes)
8' Voix humaine
Tremulant

SWELL TWO
16' Quintatön
8' Principal
8' Quintatön (12 pipes)
8' Dulciane
8' Unde-maris tc
4' Octave
2' Plein-jeu V
8' Trompette
4' Clairon
Tremulant

SOLO
8' Flûte en bois
8' Violoncelle
8' Violoncelle céleste
4' Flûte harmonique
2' Octavin (12 pipes)
8' Cor anglais
8' Tuba
Tremulant
Chimes
Harp
Celesta

PEDAL
32' Resultant
16' Contrebasse
16' Principal (Great)
16' Soubasse
16' Quintatön (Swell II)
8' Principal
8' Basse (12 pipes)
8' Flûte couverte (12 pipes)
8' Violoncelle (Solo)
4' Principal
4' Flûte (12 pipes)
2½' Mixture VI
32' Bombarde (12 pipes)
16' Bombarde
16' Basson (Swell I)
8' Trompette (12 pipes)
8' Basson (Swell I)
4' Clairon (12 pipes)
4' Cor anglais (Solo)

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Calendar

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

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

UNITED STATES East of the Mississippi

15 AUGUST
Fauré, Requiem; Community of Jesus, Orleans, MA 5 pm
Susan Armstrong; Lower Shaker Village, Mascoma, NH 4:30 pm
Carlene Neihart; National Cathedral, Washington, DC 4:45 pm
Mary Beth Bennett; National Shrine, Washington, DC 6 pm
Martin Jean; The Baptist Temple, Charleston, WV

17 AUGUST
Harold Stover; City Hall Auditorium, Portland, ME 7:30 pm
Hatsumi Miura; Old West Church, Boston, MA 8 pm

18 AUGUST
Joseph Butler; Mem Music Hall, Methuen, MA 8 pm

19 AUGUST
Kim Heindel; Central Moravian Church, Bethlehem, PA 5 pm

22 AUGUST
Boyd Jones; National Shrine, Washington, DC 6 pm

24 AUGUST
Kevin Birch; Old West Church, Boston, MA 8 pm

25 AUGUST
Harold Stover; Cathedral of the Immaculate Conception, Portland, ME 12:15 pm
Linton Powell; Mem Music Hall, Methuen, MA 8 pm

29 AUGUST
Ronald Stolk; National Shrine, Washington, DC 6 pm

31 AUGUST
James Busby; Old West Church, Boston, MA 8 pm

1 SEPTEMBER
George Damp; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

5 SEPTEMBER
David Schrader; St John Cantius, Chicago, IL 4 pm

7 SEPTEMBER
Peter Conte; Longwood Gardens, Kennett Square, PA 7 pm

8 SEPTEMBER
David Worth; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

9 SEPTEMBER
Justin Hartz; Longwood Gardens, Kennett Square, PA 7 pm

15 SEPTEMBER
Heidi Emmert; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

19 SEPTEMBER
James Johnson; Choate School, Wallingford, CT 7 pm
Frederick Jodry, with trumpet; Christ Church, Westerly, RI 4 pm
+ **Marilyn Mason**; Weidner Center, Green Bay, WI 3 pm

21 SEPTEMBER
Peter Conte; Longwood Gardens, Kennett Square, PA 7 pm

22 SEPTEMBER
Daniel Lamoureux; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

23 SEPTEMBER
Marc Cheban; Longwood Gardens, Kennett Square, PA 7 pm

25 SEPTEMBER
Don Kinnier; Longwood Gardens, Kennett Square, PA 7 pm

26 SEPTEMBER
John Garrett, with brass; First United Methodist, Newport News, VA 7 pm
Marilyn Keiser; North Ave Presbyterian, Atlanta, GA 5 pm

28 SEPTEMBER
Don Kinnier, with soprano; Longwood Gardens, Kennett Square, PA 7 pm

29 SEPTEMBER
Christopher Kent; Methuen Mem Music Hall, Methuen, MA 8 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

30 SEPTEMBER
David Messineo, with soprano; Longwood Gardens, Kennett Square, PA 7 pm

UNITED STATES West of the Mississippi

15 AUGUST
Purvis Celebration Concert; Grace Cathedral, San Francisco, CA 5 pm

16 AUGUST
Massimo Nosetti; Balboa Park, San Diego, CA 8 pm

20 AUGUST
Massimo Nosetti; First Lutheran, Alexandria, MN 7:30 pm

23 AUGUST
Lyn Larsen; Balboa Park, San Diego, CA 8 pm

29 AUGUST
Martin Jean, hymn festival; Meyerson Symphony Hall, Dallas, TX

30 AUGUST
Joyce Jones; Balboa Park, San Diego, CA 8 pm

11 SEPTEMBER
Marie-Claire Alain; Colorado State Univ, Ft Collins, CO 8 pm

12 SEPTEMBER
David Craighead; Logsdon Chapel, Hardin-Simmons Univ, Abilene, TX 4 pm

13 SEPTEMBER
David Higgs; Westminster United Methodist, Houston, TX 7:30 pm

15 SEPTEMBER
Gillian Weir; Colorado State Univ, Ft Collins, CO 7:30 pm

17 SEPTEMBER
Gillian Weir; St Luke's Episcopal, Ft Collins, CO 7:30 pm

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19 SEPTEMBER

+ Robert Anderson, Larry Palmer; Caruth
Auditorium SMU, Dallas, TX 3:15 & 8:15 pm

24 SEPTEMBER

Marie-Claire Alain; Caruth Auditorium SMU,
Dallas, TX 8:15 pm

26 SEPTEMBER

Gerre Hancock; First Baptist, Oklahoma City,
OK

27 SEPTEMBER

David Higgs; First Presbyterian, Midland, TX

29 SEPTEMBER

Michael Farris, with orchestra; Caruth Auditorium
SMU, Dallas, TX 8:15 pm (also October 1)

30 SEPTEMBER

Paul Riedo; Meyerson Hall, Dallas, TX 7 pm
Michael Farris; Southern Methodist Univ, Dallas,
TX 8:15 pm

INTERNATIONAL

15 AUGUST

Robert Parkins; St Lars Church, Linköping,
Sweden

Dale Voelker; City Church, Huitinen, Finland

17 AUGUST

Roy Massey; St Mary Redcliffe, Bristol, England
7:30 pm

Dale Voelker; Conservatory, Tampere, Finland

18 AUGUST

Robert Parkins; Haga Church, Gothenburg,
Sweden

Jeffrey Jones; Holy Rosary Cathedral, Regina,
Saskatchewan, Canada 8 pm

21 AUGUST

Robert Parkins; Caroli Church, Boras,
Sweden

Francis Jackson; Grosvenor Chapel, London,
England 7:30 pm

22 AUGUST

Iain Quinn; Hallgrims Kirkju, Reykjavik, Iceland
5 pm

24 AUGUST

Robert Parkins; Cathedral, Brussels, Belgium
Tom Harris; St James United Church, Montréal,
Québec, Canada 12:30 pm

29 AUGUST

Marek Kudlicki; Cathedral, Rzeszow, Poland
8 pm

Steve Gentile; Cathédrale St-Etienne,
Auxerre, France 5 pm

30 AUGUST

Barry Rose; Liverpool Cathedral, England
11:15 am

Colin Walsh; Lincoln Cathedral, England 7
pm

31 AUGUST

Paul Derrett; St Mary Redcliffe, Bristol, England
7:30 pm

Mark McClellan; St James United Church,
Montréal, Québec, Canada 12:30 pm

Gillian Weir; Lieve Vrouwe Kirk, Maastricht,
Holland 7:30 pm

1 SEPTEMBER

Sandra Kerr; Holy Rosary Cathedral, Regina,
Saskatchewan, Canada 8 pm

2 SEPTEMBER

Marek Kudlicki; Stadtkirche, Igls, Austria 8
pm

6 SEPTEMBER

Alkmaar Bach Festival; Alkmaar, Netherlands
(through September 11)

23 SEPTEMBER

Gillian Weir; Aichi Art Center, Nagoya, Japan
2 pm

24 SEPTEMBER

Iain Quinn; St David's Hall, Cardiff, UK 1:05
pm

26 SEPTEMBER

Gillian Weir; Harmony Hall, Matsumoto, Japan
2 pm

Organ Recitals

LAURA J. ABERNETHY, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 3: *Dialogue, Tierce en taille, Offertoire (Messe pour les Paroisses)*, Couperin; *Fugue in G Minor*, S. 578, Bach; *Rhosymedre*, Vaughan Williams; *Tuba Tune in D Major*, op. 15, Lang; *Adagio, Toccata (Symphony V)*, Widor.

CARL ANGELO, MARTIN ELLIS, TED GIBBONEY & ROBERT SHEPPER, Second Presbyterian Church, Indianapolis, IN, May 16: *Rhapsody, Victimae paschali laudes*, Tournemire; *Fantasia and Fugue on BACH*, Reger; *Toccata, Lamento*, Vierne; *In dulci jubilo*, Dupré; *Chorale in A Minor*, Franck.

BRIAN ARANOWSKI, Westminster Presbyterian Church, Buffalo, NY, April 25: *Fantasia and Fugue in G Minor*, S. 542, Bach; *Fantasia in E-flat*, Pachelbel; *Choral No. 2 in B Minor*, Franck; *Quick and Cheerful, Dancing (Five Voluntaries for Organ Manuals)*, Pinkham; *Prélude et Danse Fuguée*, Litaize; *Noël and variations on Nuit sombre, ton ombre vaut les plus beaux jours*, Guilman; *Sonata No. 3*, Hindemith; *Air and Variations (Fifth Keyboard Suite)*, Handel; *Cantabile, Jongen; Allegro (Symphony 6)*, Widor.

DAVID BURTON BROWN, First Presbyterian Church, Lancaster, PA, April 27: *Toccata, Adagio and Fugue in C*, Bach; *Clair de Lune*, Vierne; *Sonata I*, Mendelssohn; *Toccata, Villancico y Fuga*, Ginastera; *Grande Pièce Symphonique*, Franck.

PHIL BROWN, Calvary Episcopal Church, Memphis, TN, January 17: *Marche Religieuse*, Guilmant; *Rapsodie I*, Saint-Saëns; *Adagio for Strings*, Barber; *Fantasia and Fugue in G Minor*, S. 542, Bach; *Vitrail, Mulet; Rhapsody on an old English Tune*, Rootham; *Adagio, Toccata (Symphony No. 5)*, Widor.

ROBERT CAVARRA, Colorado State University, Ft. Collins, CO, February 1: *Toccata and Fugue in D Minor*, S. 565, Trio *Sonata in E-flat*, S. 525, *Concerto in D Minor*, S. 596, *Prelude and Fugue in G Major*, S. 541, *Schmücke dich, o liebe Seele*, S. 654, *Fantasia and Fugue in G Minor*, S. 542, Bach.

ELIZABETH & RAYMOND CHENAULT, Trinity College Chapel, Hartford, CT, February 7: *Variations on an Easter Theme*, Rutter; *Sarabande with Variations*, Arnatt; *Toccata for Two*, Wills; *Eclogue*, Shephard; *Allegro*, Moore; *Rhapsody*, Hakim; *Ragtime*, Callahan; *The Stars and Stripes Forever*, Sousa/Chenault.

DAVID CRAIGHEAD, First Presbyterian Church, Lincoln, NE, March 28: *Communion (L'Orgue Mystique)*, Tournemire; "The World Awaiting the Savior" (*Symphonie-Passion*, op. 23), Dupré; *Livre d'Orgue*, du Mage; *Allein Gott in der Höh sei Ehr*, S. 622, *Toccata and Fugue in F Major*, S. 540, Bach; *Organbook III*, Albright; *Prélude, Adagio et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

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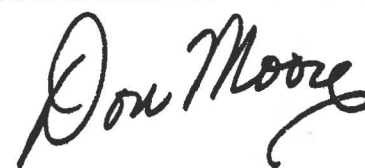


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PHILIP CROZIER & SYLVIE POIRIER, Christ Church St. Laurence, Sydney, Australia, February 23: *Duet for Organ*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Trumpet Minuet*, Hollins; *Impromptu*, Vierne; *Sonata in D Minor*, op. 30, Merkel; *Canon Two in One*, Cooke; *Toccata Française* (on the name HELMUT), Bolting.

DELBERT DISSELHORST, Christ Church Cathedral, Indianapolis, IN, April 23: *Pièce d'Orgue*, S. 572, Duetto I, II, III, IV, S. 802-805 (*Clavierübung III*), *Concerto in D Minor*, S. 596, *Jesus Christus, unser Heiland*, S. 665, *Von Gott will ich nicht lassen*, S. 658, *Herr Jesu Christ, dich zu uns wend*, S. 655, *Allein Gott in der Höh sei Ehr*, *Prelude and Fugue in E Minor*, S. 548.

JOHN EGGERT, Concordia College, St. Paul, MN, March 21: *Prelude and Fugue in C Major*, S. 547, *Von Gott will ich nicht lassen*, S. 658, *Dies sind die heiligen zehn Gebot*, S. 678, *Trio Sonata in G Major*, S. 530, *Wir glauben all an einen Gott*, S. 680, *Allein Gott in der Höh sei Ehr*, S. 662, *Prelude and Fugue in E Minor*, S. 548, Bach.

DAVID A. GELL, Trinity Church, Santa Barbara, CA, April 25: *Chaconne in D Minor*, L. Couperin/Bonnet; *The Cuckoo*, d'Aquin; *Offertory on O filii et filiae*, Dandrieu; *Fantaisie des trompettes basse et haute*, *Fantaisie du Cornet*, Babou; *Chorale No. 3 in A Minor*, Franck; *His left hand is under my head, I am black but comely, How fair and pleasant art thou*, Dupré; *Amazing grace*, *Battle hymn of the republic*, Langlais; *Arabesque*, *Lied*, *Carillon de Westminster*, Vierne.

JAMES W. GOOD, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 23: *St. Anne*, Parry; *Liebster Jesu*, S. 731, *Nun freut euch*, S. 734, *Toccata in F*, S. 540, Bach; *Softly and tenderly, We're marching to Zion*, Held; *Fugue on BACH*, op. 601I, Schumann; *Partita, "St. Anne"*, Manz.

JOHN GOUWENS, Culver Academy, Culver, IN, April 18: *Prelude and Fugue in B Minor*, S. 544, Bach; *Liebestod*, Wagner; *Fugue on the Clock Chime of the Cathedral of Soissons*, Duruflé; *Rosace*, *Carillon-Sortie*, Mulet; *Fantasy and Fugue on "Ad nos, ad salutarem undam"*, Liszt.

JERALD HAMILTON, St. John's Cathedral, Albuquerque, NM, April 6: *Praeludium in A Minor*, BuxWV 153, *Buxtehude*; *Alas, and did my Savior bleed*, *Wondrous Love*, Wood; *Psalms Prelude II/2*, Howells; *Fantasy and Fugue in C Minor*, S. 537, Bach.

JUDITH & GERRE HANCOCK, University of Florida, Gainesville, FL, March 17: *Prelude and Fugue in E-flat*, Saint-Saëns; *Praeludium in A Minor*, BuxWV 153, *Buxtehude*; *Liebster Jesu, wir sind hier*, S. 730, 731, Bach; *Sonata in D Minor*, Merkel; *Prelude and Fugue in G minor*, op. 7, no. 3, *Prelude and Fugue in F Minor*, op. 7, no. 2, Dupré; *Duet for Organ*, Wesley; (Duo) Improvisation on submitted themes.

DAVID HIGGS, Eastman School of Music, Rochester, NY, March 23 (Russell Saunders Memorial Concert): *Fantasy and Fugue in G Minor*, S. 542, *Sonata V in C Major*, S. 529, *Passacaglia in C Minor*, S. 582, Bach; *Pastorale and Toccata*, Conte; *Sonata II*, Hindemith; *Prelude and Fugue on BACH*, Liszt.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, April 2: *Sonata*, Kerll; *Passion Chorale*, Groves, Young; *Lobe den Herren*, Drischner; *Twelve Mosaics*, Wilder; *Variations on Amazing Grace*, Utterback.

MARILYN KEISER, Emory University, Atlanta, GA, March 26: *Prelude and Fugue in C Minor*, op. 37, Mendelssohn; Excerpts from *Clavierübung III*, Bach; *Fugue sur le Thème du Carillon de Soissons*, op. 12, Duruflé; *Rubrics*, Locklair; *Hyfrydol*, Wytton; *Aurelia*, Albrecht; *Rhapsody*, op. 17, no. 1, Howells; *Prelude*, op. 51, *Impromptu*, op. 54, *Carillon de Westminster*, op. 54, Vierne.

ANN LABOUNSKY, Trinity United Church of Christ, York, PA, March 21: *Carillon de Westminster*, Vierne; *Scherzo*, Duruflé; *Triptyque*, Langlais; *Prayer for Peace*, Siffer; *Prelude and Fugue in D Major*, S. 532, Bach; *Fête*, Langlais; *Pastorale and Aviary*, Roberts; *Final*, Franck; Improvisation on a submitted theme.

OLIVIER LATRY, Highland Park Presbyterian Church, Dallas, TX, April 18: *Variations on O filii et filiae*, Dandrieu; *Liebster Jesu, wir sind hier*, S. 730, 731, *Trio Sonata No. 4*, S. 528, *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Final (Sonata No. 1)*, Guilmant; *Andantino*, *Intermezzo*, Vierne; *Bolero on a theme of Charles Racquet for organ and percussion*, Cochereau; Improvisation.

CINDY LINDEEN-MARTIN, Colorado State University, Ft. Collins, CO, March 23: *Praeludium in G Major*, Bruhns; *Concerto in D Minor*, S. 596, Bach; *Prelude, Fugue et Variation*, op. 18, Franck; *Laudes*, movements II and IV, Eben; *Two Genevan Psalm Settings*: Psalm 23, Psalm 98, Ratchiff; *Sonata in F Minor*, Mendelssohn.

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JOAN LIPPINCOTT, Principia College, Elsah, IL, May 1 and 2: *Grand Dialogue in C*, Marchand; *Passacaglia in C Minor*, Bach; *Fantasia in F Minor*, K. 608, Mozart; *Sonata III in A*, Mendelssohn; *Choral varié sur le thème du Veni Creator*, Durufle; *Adagio (Symphonie V)*, Final (*Symphonie VI*), Widor.

BETTY LOUISE LUMBY, Cathedral of Mary Our Queen, Baltimore, MD, April 4 (In memory of Sister Theophane Hytrek, SSSF): *Magnificat du premier Ton (Le Livre d'Orgue de Montréal)*; *Searching Paradigms*, Lumby; *Jesu, Leiden, Pein und Tod*, Vogler; *Prelude and Fugue in E Minor*, S. 548, Bach; *Larghetto*, Final (*Symphonie V*), Vierne.

LISA WILLIS NICHOL, First Presbyterian Church, Wilmington, NC, April 25: *Prelude and Fugue in A Minor*, S. 543, Bach; *Lullaby (In Ireland)*, Toulemonde; *Minuet-Scherzo*, Jongen; *Prelude and Fugue in D Minor*, Mendelssohn; *Vocalise*, op. 34, no. 14, Rachmaninoff/Bird; *Prelude and Fugue on BACH*, Liszt.

CHARLES B. PARHAM, Jr., Whitehaven United Methodist Church, Memphis, TN, April 4: *Overture to Don Giovanni*, Mozart/Lemare; *Drop, Drop Slow Tears*, Persichetti; *Prelude and Fugue in C Major*, S. 547, Bach; *Ave Maris Stella I, II, III, IV*, Dupré; *Christ's Entry into Jerusalem*, Saxton; *The Last Supper*, Weinberger; *Spiritual*, Purvis; *Toccata on Christ the Lord is risen today*, Bish; *Pièce Héroïque*, Franck.

DONALD PEARSON, St. John's Cathedral, Denver, CO, March 12: *Prelude and Fugue in A Minor*, S. 543, Trio *Sonata VI in G Major*, S. 530, *Passacaglia and Fugue in C Minor*, S. 582, *Prelude and Fugue in D Major*, S. 532, *Little Notebook for Anna Magdalena*, arr. Biggs, *Concerto in A Minor*, S. 593, Bach.

BEVERLY PETTIT, St. John's Cathedral, Albuquerque, NM, March 23: *Fugue in E-flat*, S. 552ii, Bach; *Vater unser im Himmelreich*, S. 575, Bach, op. 67/14, Reger; *Sonata in D Minor*, op. 65, no. 6, Mendelssohn; *Toccata*, op. 59/5, Reger.

SANDRA BAKER PITTMAN, Southeastern Baptist Theological Seminary, Wake Forest, NC, April 16: *Toccata in E Minor*, Pachelbel; *Gelobet seist du, Jesu Christ*, S. 605, *Vom Himmel hoch*, S. 606, *Prelude and Fugue in E Minor ("Cathedral")*, Bach; *To God be the glory*, Doane; *Le jardin suspendu*, Alain; *Christ lay in death's strong bonds*, Diemer.

CHRISTA RAKICH, United Church on the Green, New Haven, CT, May 19: *Prelude in F*, Mendelssohn; *Lobe den Herrn, Herr Jesu Christ dich zu uns wend*, *Aus tiefer Not, Nun jauchzt dem Herren alle Welt, Morgenglanz der Ewigkeit*, *Vater unser im Himmelreich*, *Wieruszowski*; *Prelude and Fugue in D Minor*, op. 16, no. 3, C. Schumann; *Sweet story. All things bright and beautiful. Wonderful words of life. Praise Our Father, Our Lord ascended up to heaven*, Diemer; *Veni creator spiritus*, Demessieux.

NAOMI ROWLEY, with Chris Westermeyer, trumpet, Basilica of St. John, Des Moines, IA, April 25: *Offertory on O filii et filiae*, Dandrieu; *Nun danket alle Gott*, Tag; *Postlude pour l'Office de Complies*, Alain; *Just as I am*, Bolcom; *Festival Prelude on Old Hundredth for Trumpet and Organ*, Pelz; *Psalm-Prelude*, set II, no. 2, Howells; *Erbarm dich mein, o Herre Gott*, S. 721, Bach;

March on Handel's Lift up your heads, Guilman; *Noël sur les Flûtes*, Daquin; *Prayer of St. Gregory*, Hovhaness; *Swing low, sweet chariot*, Simpson; *Amazing grace*, Haack; *Tokkata (Orgelkonzert: Es sungen drei Engel)*, Micheelsen.

GRAZIA SALVATORI, Trinity Episcopal Church, Santa Barbara, CA, April 18: *Concerto in A Minor*, S. 593, Bach; *Sonata per l'Offertorio*, *Sonata per l'Elevazione*, Morandi; *Prelude in D Minor*, Respighi; *Choral super Kyrie Missa Cum Jubilo*, Suite Breve, Salvatori; *Christ Jesus lay in death's strong bonds*, *Toccata*, Diemer.

ROBERT SEAMON, St. John's Cathedral, Albuquerque, NM, March 2: *Prelude and Fugue in D Major*, S. 532, Bach; *O Welt, ich muss dich lassen*, Streicher, Brahms, Walther; *March on a Theme by Handel*, Guilman.

CHARLES SHAFFER, with Joan Elardo, English horn, and chamber orchestra, Calvary Presbyterian Church, South Pasadena, CA, April 25: *Concerto No. 1 in C*, Hob XVIII, Haydn; *Ballade for English horn and organ*, Sowerby; *Invocations*, op. 35, Matthias; *Concerto No. 1 in F*, op. 137, Rheinberger.

RACHAEL SMITH, Colorado State University, Ft. Collins, CO, March 30: *Voluntary*, Boyce; *Sonata III in A (1st movement)*, Mendelssohn; *Postlude pour l'Office de Complies*, Alain; *Et Resurrexit*, Theme, Fantasy and Fugue, Leighton; *Nun komm, der Heiden Heiland*, S. 659, *Fantasia and Fugue in G Minor*, S. 542, Bach.

J. RICHARD SZEREMANY, Second Presbyterian Church, Newark, NJ, February 8: *Toccata*, Air with variations, Fantasy for Flute Stops (*Suite for Organ*), *Requiescat in Pace*, *In dulci jubilo*, *Arioso*, *Passacaglia (Symphony in C)*, Sowerby.

STEPHEN THARP, First Presbyterian Church, Deerfield, IL, March 21: *A Trumpet Minuet*, Hollins; *Trio Sonata No. 4 in E Minor*, S. 528, Bach; *Prière*, op. 20, Franck; *Scherzo in G Minor*, op. 49, no. 2, Bossi; *The 94th Psalm*, Reubke.

MARIANNE WEBB, Duke Memorial United Methodist Church, Durham, NC, March 19: *Paeon*, Leighton; *Von Gott will ich nicht lassen*, S. 658, *Toccata in C Major*, S. 564, Bach; *Prélude et Fugue*, op. 99, no. 3, Saint-Saëns; *Prelude on "Iam sol recedit igneus"*, Simonds; *Final (Symphonie V)*, Vierne.

ANNE & TODD WILSON, St. Philip's Church, Tucson, AZ, April 29: *Tuba Tune*, Lang; *Prelude and Fugue in E-flat*, Bach; *Jerusalem my happy home*, I love Thee, my Lord, Shearing; *Variations on America*, Ives; *Variations on a theme of Paganini for organ duet*, Wilson; *Andante sostenuto (Symphonie Gothique)*, Widor; *Sortie in E-flat*, Lefebure-Wély.

RUDOLF ZUIDERVELD, with Janette Kirkham, soprano, University of Iowa, Iowa City, IA, March 6: *Praeambulum in E Major*, Lübeck; *Ciaccona in D Major*, Pachelbel; *Fantasia and Fugue in G Minor*, S. 542, Bach; *A Trumpet Minuet*, Hollins; *Liebster Jesu, wir sind hier*, S. 706, Bach, Walker; *Miroir de Peine*, Andriessen; *Choral No. 1 in E Major*, Franck.

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Address Change: Phoenix Reed Organ Res- urrection: New Address: HCR 33, Box 28, Townshend, VT 05353. 802/365-7011. 2-MP reed organs, with or without pipetop; replacement reeds; parts, restorations.

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3-manual Moller console with ivory keys. For specifications contact St. John's Episcopal Church, 101 South Prospect St., Hagerstown, MD 21740, or call 301/733-2560.

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