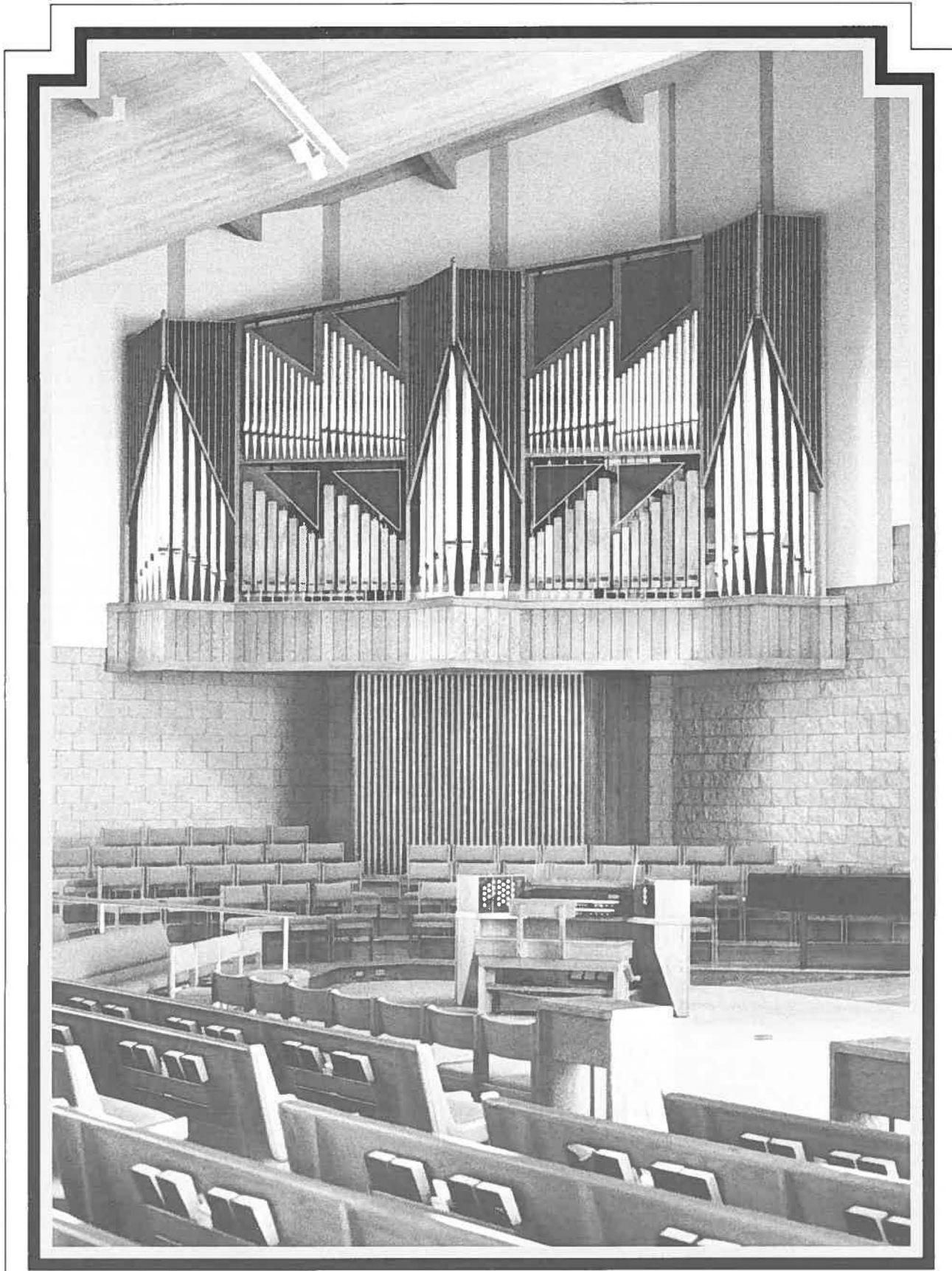


THE DIAPASON

DECEMBER, 1993



St. Mark's Lutheran Church, North St. Paul, MN
Specification on page 16

The Westfield Center has been awarded a grant from the National Endowment for the Humanities to plan a series of public programs entitled "The Organ: King of Instruments." The programs will take place in 1994-96, in at least eight locations throughout the U.S. In lectures, discussions, demonstrations, videos, written materials, and exhibits, humanities scholars, performers, and organ builders will address general audiences about the organ's mechanism, sounds, architecture, history, and repertoire. Individuals, institutions, or organizations interested in collaborating with The Westfield Center on this project should contact Lynn Edwards, The Westfield Center, One Cottage St., Easthampton, MA 01027; tel 413/527-7664; fax 413/527-7689.

The Bach Foundation is presenting its 26th season of Vespers with Bach Cantatas at Holy Trinity Lutheran Church, New York City. Fall offerings began October 24 and continue weekly through January 2, 1994. The series resumes March 13 and continues through April 3. For information: Richard Erickson, 212/877-6815.

First Presbyterian Church, Deerfield, IL has announced its 1993-94 Concert Series. The series began October 24 with the Serenata Chamber Duo; November 14, Steven Honigberg, cellist; December 12, Christmas Music of John Rutter, with the Chancel Choir, soloists and orchestra; January 30, The Prague Philharmonic Children's Choir; February 20, 9th annual "Organ-Fest"; March 20, The North Park Trio; and April 10, The Trinity College Handbell Choir. For information: Leon Nelson, First Presbyterian Church, 824 Waukegan Rd., Deerfield, IL 60015.

The Southern Arizona AGO Chapter and the Scottish Rite Cathedral of Tucson are co-sponsoring concerts on the Cathedral's historic organ (1907 California Art Organ Company). The concerts take place each Wednesday, 12:15-12:45 pm, beginning December 1 and continuing through February 23, 1994, with various members of the chapter performing. The group "Musical Moments" will perform March 2, 9, and 16. For information: Cherie Wescott, 602/290-1843.

The Southeastern Historical Keyboard Society will hold its 1994 conclave January 27-29 in Charleston, SC. Music and Dance in the American Colonies and the London Fortepiano School are the principal subject areas for this gathering. Music and dance in Charleston is the topic of the keynote slide-lecture by Tom Savage, curator of the Charleston Museum. At the Cathedral of St. Luke and St. Paul, Peter Sykes' recital will feature performances on both organ and harpsichord. Additional programs featuring some of Charleston's 19th-century organs are also planned. David Brightman of Oberlin College will present a fortepiano recital as well as a masterclass on the modern piano repertoire. Participants will have feet-on-the-floor opportunities to learn Colonial dance under the tutelage of The Craven Historical Dancers for New Berne, and engage their new skills at the ball following a Low Country Banquet. For information: Karen Hite Jacob, 2516 E. Fifth St., Charlotte, NC 28204; 704/334-3468.

The Chicago Club of Women Organists has announced its 43rd annual Gruenstein Memorial Organ Contest for young women organists to be held in May, 1994. The competition is open to women who will not have reached their 30th birthday by May 1, 1994. The required piece for this year is Bach's *Toccata in F Major*, S. 540, any edition. Preliminary judging will be by

tape; the recording must not be done before January 1, 1994. Deadline for receiving tapes is March 25. For information and an application form, contact Dr. Elizabeth Naegele, 2516 Edina Blvd., Zion, IL 60099-22702.

Organ Study Tours of Europe has announced its 15th annual tour, July 25-August 8, 1994, visiting The Netherlands, Belgium and France. The itinerary includes Amsterdam, Haarlem, Beverwijk, Utrecht, 's-Hertogenbosch, Heerlen, Margraten, Maastricht, Averbode, Louvain, Brussels, Lombeek, Antwerp, Mechelen, Ghent, Tournai, Arras, Paris, Rouen, Evreux, Brugge, Terneuzen, Middleburg, and Rotterdam. Among the organs visited will be instruments by Hagerbeer, Marcussen, Flentrop, Müller, Bätz, Van Vulpen, Cavallé-Coll, Klais, and others. For information: Dirk Bakhuyzen, Organ Study Tours of Europe, P.O. Box 7082, Grand Rapids, MI 49510.



Organa Europae 1994 calendar

Organa Europae has announced the release of its 1994 calendar, devoted this year to instruments, most of them historic, in the eastern part of Germany. The calendar features 13 color reproductions of organs in Rostock, Schwerin, Freiberg, Dresden, Altenburg, Halle, Rötha, Krevese, Basedow, and Kerpseleben, representing such builders as Silbermann, Trost, Schröter and others. 1994 calendars are available for \$26.00; previous years, 1970-1991, \$18 each; the entire collection, \$430. Contact: Organa Europae, Editions et Librairies Oberlin, 19, rue des Francs-Bourgeois, 67081 Strasbourg Cedex, France; tel 88 32 45 83.

The Cathedral Church of the Advent, Birmingham, AL, has announced the release of *Love Came Down at Christmas*, with the Cathedral Choir under the direction of Thomas Gibbs, and organist Stephen G. Schaefer. The CD recording includes 20 carols and the *Carillon de Westminster* of Vierne, and is available for \$15 (plus \$1.25 for postage) from The Cathedral of the Advent, 524 N. 21st St., Birmingham, AL 35203; 205/226-3505.

Pipedreams of Minnesota Public Radio has announced the release of *Pipedreams Premieres: A Collection of Music for the King of Instruments*. Performers include Stephen Loher, Michael Ferguson, John Weaver, Leonard Danek, Marilyn Mason, Edward Berryman, and Thomas Murray, along with The Gregorian Singers conducted by Monte Mason. Produced by Michael Barone, the recording is available for \$17.95 from Pipedreams, 45 E. Seventh St., St. Paul, MN 55101; 612/290-1500.

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The Washington Men's Camerata is featured on a new CD recording, *Masters in This Hall*, on the Gothic label (G 49063); Thomas Beveridge, music director; Rosa Lamoreaux, soprano; Donald Sutherland, organist; Edward Newman, pianist. The program includes 20 carols; tt 70:49. For information: Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681.

The Willis Bodine Chorale opened its seventh season with a concert entitled "The Peaceable Kingdom" at Congregation B'nai Israel, Gainesville, FL, on November 14. The program included Bernstein's *Chichester Psalms*, Rossi's *Three Songs from Hasharim*, and Thompson's *The Peaceable Kingdom*.

Oxford University Press has announced the release of two new organ albums designed for practical use: *The Oxford Book of Wedding Music for Manuals*, 375123-2, \$12.95; and *A Victorian Organ Album*, edited by Malcolm Archer, 375129-0, \$18.95. For information: 212/675-7300.

Hope Publishing Company, Carol Stream, IL, has announced the publication of *Jubilate II: Church Music in Worship and Renewal* by Donald P. Hustad. Formerly published as *Jubilate! Church Music in the Evangelical Tradition* in 1981, the new book is a complete revision of the earlier publication, 50% larger and dealing with the changes that have taken place in church music in the past decade. To order:

#1631, \$29.95, Hope Publishing Co., 380 S. Main Place, Carol Stream, IL 60188; 708/665-3200.

Gasparo has released a new CD recording, *Exsultate Jubilate: Sacred Choral Music of Daniel Pinkham* (GSCD-288). The program includes *Wedding Cantata, Psalm 46, Small Passion, Uncommon Prayers, Festival Jubilate, A Curse, Lament, and Vision*, and 13 motets, performed by the Belmont Chorale, Sherry Hill Kelly, director, with Linda Ford, organist and pianist. For information: Gasparo Co., P.O. Box 600, Jaffrey, NH 03452.

Gloriae Dei Cantores is featured on a new CD recording, *San Marco 1527-1740*, on the Paraclete label (GDCD 014); Elizabeth Patterson, conductor; Richard J. Pugsley, instrumental director; David Chalmers and James E. Jordan, Jr., organists. The program includes works of Willaert, Merulo, the Gabriellis, Bassano, Guami, Donato, Monteverdi, Cavalli, Grandi, Lotti, and Galuppi. For information: Paraclete Press, 1-800/451-5006.

The Organ Literature Foundation has announced the release of Catalogue "BB". The new 64-page catalogue lists 761 books (43 new), 550 theatre organ records (42 new), 228 band organ-music box recordings (17 new), 3,652 items in the miscellaneous classical records division (343 new), 520 items in the organ music section (65 new), and 65 items in the video cassette section: \$2.00 (foreign \$3 or 5 international

reply coupons sea-mail; \$4 or 9 coupons air-mail), Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; 617/848-1388.

Appointments



D. Byron Arneson

D. Byron Arneson has been named president of M.P. Moller Organs of Hagerstown, MD. The announcement was made by Paul Stuck, chairman of King of Instruments, Inc., the Chicago-based parent company of M.P. Moller. Arneson previously served as both design director and sales director for Moller, which became a wholly-owned division of King of Instruments in early 1993. Recently Arneson was instrumental in the design of the new Moller company's first large-scale project—the rebuilding of the organ at First Presbyterian Church, Sioux City, IA, originally built by Moller in 1931. Refurbished and enlarged to four manuals and 60 ranks, the organ was dedicated November 14.

Arneson joined Moller in 1977 as a sales representative in Cleveland. His pipe organ career began in the late 1940s when he worked as an apprentice for the Aeolian-Skinner Organ Company. In 1956 he joined Hillgreen, Lane & Co., of Alliance, OH, as a sales representative, and was promoted to general manager and tonal director in 1963. Arneson holds the BMus in music theory and composition and the MMus in musicology from the University of Minnesota.



David Christiansen

David Christiansen has been appointed Director of Music Ministry at Edison Park Lutheran Church, Chicago, IL. From 1983-86 he served as Director of Music at First Lutheran Church and School in Blue Island, IL. During the 1986-87 academic year he studied with Marie-Claire Alain at the National Conservatory in Rueil-Malmaison, France, where he was awarded the first prize in organ, Preparatoire Supérieure level. While in Paris, he was organist-choirmaster of the American Church of the Holy Trinity. A native of Iowa, Dr. Christiansen studied organ at Drake

University with Carl Staplin, receiving the BME and BM degrees summa cum laude. He holds the MM, MMA, and DMA degrees from Yale University, where he studied with Charles Krigbaum and Michael Schneider. He has written reviews for *THE DIAPASON*, and is the composer of *Ten Hymn Preludes and Accompaniments*, published by Concordia.



Larry F. Pugh

Larry F. Pugh has been named president of the Music Publishing Division of the Lorenz Corporation. He has been with Lorenz since 1982 when he accepted the position of sales manager upon the retirement of his father, Elmer Pugh. In being named president, he becomes the first person outside of the Lorenz family to hold that office in the 103-year history of the company.

Beverly Simmons has been named Executive Director of Early Music America, now based in Cleveland, OH. For the past five years, Dr. Simmons served as Administrative Director of the Baroque Performance Institute at Oberlin College. She retains a lectureship at Case Western Reserve University, where she conducts the Early Music Singers, part of the CWRU Collegium Musicum. She holds the DMA from Stanford University, and has been active in early music as a university professor, classical radio broadcaster, performer, concert presenter, and arts administrator. For more than a decade she ran her own management firm, arranging concert tours in North America for performers of early music. The new address for Early Music America is 11421 1/2 Bellflower Rd., Cleveland, OH 44106; 216/229-1685; fax 216/229-1688.

Here & There

The Foundation for Baroque Music has announced a new series of recordings on its own label, FBM Records. The first disc features harpsichordist **Robert Conant** playing two harpsichords from the 18th century, one by German maker Hass, the other by the French maker Taskin, featuring works of Froberger, Bach, L. Couperin, F. Couperin, and Clèrambault; \$14.95 plus postage from: Foundation for Baroque Music, Inc., 165 Wilton Rd., Greenfield Center, NY 12833; 518/893-7527.

Hans Davidsson has produced three volumes (text, music edition, and CD) for his doctoral dissertation, *Matthias Weckmann: The Interpretation of His Organ Music*, defended at the University of Göteborg on September 1, 1991. The dissertation was the first result of the "artistic-creative" doctoral program in musicology introduced at the University a few years ago. The text and music are published by Gehrman's Musikforlag; the CD is produced by Moette (DCD 11461).

David DiFiore played concerts in six cathedrals in Hungary during one week in September. This was his second tour within a year, and he plans to return in 1994 for more recitals and a record-



David DiFiore

recording. DiFiore is organist/artist-in-residence at University Temple United Methodist Church and is organist and choirmaster at St. John the Evangelist Parish, both in Seattle. He has studied at the University of Washington, where was the recipient of a number of scholarship awards, and in Paris with Odile Pierre. He has performed at Notre Dame, Paris, France; Santa Maria Nuova, Fano, Italy; at the 1989 AGO Northwest Regional Convention and the 1982 OHS National Convention.



Barbara Harbach

Barbara Harbach is featured on a new CD recording, *Women Composers for Organ: Music Spanning Five Centuries*, on the Gasparo label (GSCG-294). Performed on the Schantz organ at Holy Trinity Parish, Decatur, GA, the program includes works of Bitgood, Beach, Stirling, Borroff, Mendelssohn-Hensel, Richter, Archer, Schumann, Walker, Steemson, Baptista, Appledorn, Demessieux, Harbach, and Zieritz. For information: Gasparo Co., P.O. Box 600, Jaffrey, NH 03452.

Friedemann Herz is featured on a new CD recording, *Zeit (Contemporary Organ Music)* on the Koch Schwann label (3-1389-2). The program was recorded on the Schuke organ at the Kreuzeskirche in Essen, and includes works of Wolfgang Rihm, Peter Ruzicka Morton Feldman, Giacinto Scelsi, and Hans Joachim Hespos. For information: Koch International, Musimail 1-800/688-3482.

Amy Johansen is featured on a new CD recording, *The Embrace of Fire—Organ Works of Naji Hakim*, on the Pro Organo label (CD 7022). The program includes *Fantaisie sur "Adeste Fideles," Expressions for Organ (#16-30), The Embrace of Fire*, and *Hommage à Igor Stravinsky*, performed on the 153-rank Schantz organ at the Cathedral of the Sacred Heart, Newark, NJ. For information: Pro Organo P.O. Box 6494, South Bend, IN 46660-6494

Donald Joyce is featured on a new CD recording, *Glass Organ Works: Music of Philip Glass*, on the Catalyst label (09026-61825-2). The program includes *Dance IV for Organ, Mad Rush, Dance II for Organ, Contrary*

Motion, and *Satyagraha* (Act III conclusion, arr. Riseman), performed on the Brombaugh organ at Collegedale Church, Collegedale, TN. For information: BMG Classics-Catalyst, P.O. Box 14084, Baltimore, MD 21298-9230.

Piet Kee is featured on two recent CD recordings. *Piet Kee plays Bruhns & Buxtehude* (Chandos 0539) was recorded on the newly restored organ of Roskilde Cathedral, Denmark, and includes Buxtehude works BuxWV 207, 220, 221, 217, 211, 190, and 179; Bruhns' *Praeludia* in E Minor, G Major, and G Minor, and *Fantasia on Nun komm der Heiden Heiland*. *Piet Kee at the Concertgebouw* (Chandos 9188) includes works of Franck, Mendelssohn, Schumann, Andriessen, Saint-Saëns, Alain, and Messiaen. For information: Koch International, Musimail 1-800/688-3482.

James R. Lawson, carillonneur, is featured on a new CD recording, *Bells at Christmas*, on the Gothic label (G 49057). The program is performed on the Arvella Schuller Carillon at the Crystal Cathedral, and includes familiar carols from various countries. The carillon consists of 52 bells, the first carillon in America with major third bells, cast by the Royal Eijsbouts Bell Foundry in The Netherlands. For information: Gothic Records, P.O. Box 1576, Tustin, CA 92681.

Douglas Major is featured on a new CD recording, *The Great Organ of Washington National Cathedral*, on the Gothic label (C49058). The program includes works of Bach, Soler, Handel, Franck, Purcell, King, and Mulet. For information: Gothic Records, Inc., P.O. Box 1576, Tustin, CA 92681.

Richard Peek and Sylvia Thompson were featured in a program for two harpsichords at Covenant Presbyterian Church, Charlotte, NC on September 28. The program included *A Fancy* by Tomkins, *A Verse* by Carleton, *Concerto in C Major* by Bach, and *Sonata in D Major*, K448, by Mozart.



Mary and Morgan Simmons

On September 12, **Morgan and Mary Simmons** were honored for 25 years of music ministry to the Fourth Presbyterian Church of Chicago, where they have served as organist and choirmaster and associate organist since 1968. In recognition of this anniversary, the church has commissioned their friend and colleague Richard Proulx to compose an anthem, and in further celebration the choir of the church will make its third tour to Europe, singing in Rome and Florence in the summer of 1994.

During the Simmons' tenure, a number of innovations have taken place. Among them is the Annual Festival of the Arts which just marked its 10th year. The festivals have featured such artists as Robert Shaw, Dave Brubeck, Paul Winter, and Maya Angelou. Since the installation of the 125-rank Aeolian-Skinner organ in 1971, there has been an annual series of organ recitals performed by an international roster of musicians. The church has commissioned a number of anthems, several of which are included in the Fourth Church Anthem Series published by the Hope Publishing Company. Several

recordings of the choir have also been issued.

The church looks forward to an enhancement of its music program with the restoration of its sanctuary which includes extensive cleaning, relighting, acoustical work on the ceiling, and relocation of three divisions of the organ as well as tonal work and the addition of some pipework. The work is projected to be completed in late 1994 and will be marked by appropriate festivities.

Both of the Simmonses have been active in the AGO; Mary is currently Dean of the North Shore Chapter and Morgan is a former dean and a member of the Denominational Relations Committee. Both are graduates of the School of Sacred Music of Union Theological Seminary in New York. They have three children and six grandchildren.



Timothy J. Tikker

Timothy J. Tikker has been named winner of the 1993-94 AGO/Holtkamp Award in Organ Composition. His work, *Variations sur un vieux Noël*, won a \$2,000 cash prize, publication by Hinshaw Music, and performance at the 1994 AGO National Convention in Dallas. Mr. Tikker is organist and choir director at Westminster Presbyterian Church in Eugene, OR. He holds the BMus in organ from San Francisco State University, and the MMus from

the University of Oregon. He subsequently studied improvisation with Jean Langlais in Paris, supported by a Ruth Lorraine Close Award, from the U of O School of Music. Tikker took first prize in the San Anselmo Organ Improvisation Competition in 1987 and second prize in the Fuller Festival's Competition in the French Tradition at Mechanics Hall, Worcester, in 1985. He is featured on the CD recording, *Charles Tournemire: The Last Symphonic Organ Works*.

Variations sur un vieux Noël received its première in a concert celebrating the 25th anniversary of the Reuter organ at Central Presbyterian Church, Eugene, performed by the composer. David Dahl will perform the work at the AGO convention on the new Rosales organ at King of Glory Lutheran Church in Dallas.

Lucius Weathersby was joined by pianist Alberto Hernandez for the première of *Fanfare for Piano and Organ* by Brian Dobbelaere on April 30 at the First Congregational Church of Waterloo, IA. Other works on the program were by Bach, Tomás de Sancta Mariá, Beauvarlet-Charpentier, Pagot, Franck, Satie, and Demarest.

Susan Carol Woodson is featured on a new CD recording, *Susan Carol Woodson spielt an der König-Orgel der Basilika Steinfeld* on the Mitra label (CD) 16 261). The program includes works of Böhm, Bruhns, Hanff, Scheidt, Kerckhoven, and Buxtehude, performed on the 1727 Balthasar König organ, restored in 1977 by J. Weimbs. For information: Mitra Records, Kurfürstenstrasse 65, 5300-Bonn, Germany.



Rodgers Grande Double Harpsichord

Rodgers Instrument Corporation has introduced a new digital keyboard, the Rodgers Grande Double Harpsichord with chamber organ, ensemble voices, and full MIDI implementation. The two 61-note keyboards feature black matte naturals and off white sharps; 61 orchestral voices are playable from both keyboards. For information: 503/648-4181.



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Corrections & clarifications

Readers are asked to note corrections and addenda to the article, "The Organ Works of William Mathias," by Brenda Lynne Leach, published in the October, 1993 issue of THE DIAPASON.

Musical examples 2 and 5 on page 14 should be reversed, and the last example on that page should have the caption, "Jubilate, mm. 5-9."

The article did not include a discussion of the *Organ Concerto* by William Mathias. The Concerto was commissioned by the Henry Wood Promenade Concerts and premiered, with Gillian Weir as soloist, as part of that series on September 12, 1984. See the article by Laurence Jenkins, "New Concerto by William Mathias," on p. 4 of the September, 1984 issue of THE DIAPASON.

Harpsichord News

by Larry Palmer

Dorothy S. Freeman: *If It's Not a Piano, What Is It? An Introduction to the Harpsichord*. Themes Foundation, P. O. Box 3529, Augusta, GA 30904-3529; 28 pp., paperbound, \$4.95.

I just drove to a music store and bought my first recording of harpsichord music—a Bach concerto! This was unusual because I don't know anything about the harpsichord and, until recently, I'd never even thought about the instrument. I became interested in the harpsichord after reading *If It's Not a Piano, What Is It?* A friend asked me to review this booklet as someone unfamiliar with the harpsichord—a description which certainly applies to me.

I took on the assignment because I enjoy learning about new things. If you had asked me as I began reading Freeman's essay whether I planned to buy harpsichord recordings I would have avoided answering the question. By the time I finished the booklet, my interest in listening to the recommended recordings was high. I wanted to know for myself if the harpsichord was an instrument unjustifiably brushed aside by our need for new, "improved" things, or if it really sounded like "two skeletons copulating on a tin roof."

At first it seemed that the booklet got bogged down in historical minutiae, but after reading a few pages I found myself very interested in the harpsichord's development. I learned that it is older than the piano, sounds like a guitar, and is a member of the percussion family. Freeman began the book with a light-

hearted description of how the harpsichord works and soon progressed to the history and development of the harpsichord. She points out that the instrument existed in differing styles from country to country, city to city, and even from maker to maker. The first evidence of the harpsichord appeared about 500 years ago, a time not bound by the constraints of standardization, a fact which accounts for the uniqueness of individual instruments. It is refreshing to consider such handcrafted objects as a contrast to our contemporary over-standardized productions.

The harpsichord enjoyed enough popularity to be a household entertainment piece until it was replaced by the fortepiano, which surpassed the harpsichord in popularity because it could be played more loudly by striking the keys with more force. By the early 1800s the harpsichord was virtually forgotten. The author writes that at the end of the 19th century harpsichords were built again, perhaps because people no longer accepted the idea that everything new was necessarily better. Instead they looked at new things as different, but viewed older objects with respect and the realization that they still possessed value. However, Freeman contends, these early Revival harpsichords were not true to the original instruments, but borrowed modern ideas of construction from the piano. This, she writes, reduced the sound the new machines produced, and did not allow them to sound like the older harpsichords. Today some people characterize these early-20th-century instruments as "monstrous," while others consider them worthy of acquisition by museums; either way it is clear to the reader what Freeman herself thinks of the Revival instruments. She introduces this controversial topic at just the right place in her book: it was at this very point that I needed to have my interest piqued. By the 1950s a few harpsichord makers had decided to build instruments truer to the form of the surviving 18th-century instruments, and it is this style of building which has triumphed.

Dorothy Freeman's publication, primarily a lesson in the history of the harpsichord, is not a dry listing of dates, places, and names, but an interesting blend of facts. The antique style of the paper and printing, as well as the style of the illustrations, helped to transport me mentally to 18th-century parlors and harpsichord-building shops. Only one thing was missing—the music itself. It was then that I drove to the store and asked, "Do you have a Bach harpsichord concerto in both piano and harpsichord versions?"—following the author's suggestion for beginners to compare the two instruments. Unfortunately I couldn't find both.

—Robert L. Riggins

Mr. Riggins is a technical writer for Dallas-based Texas Instruments Corporation.

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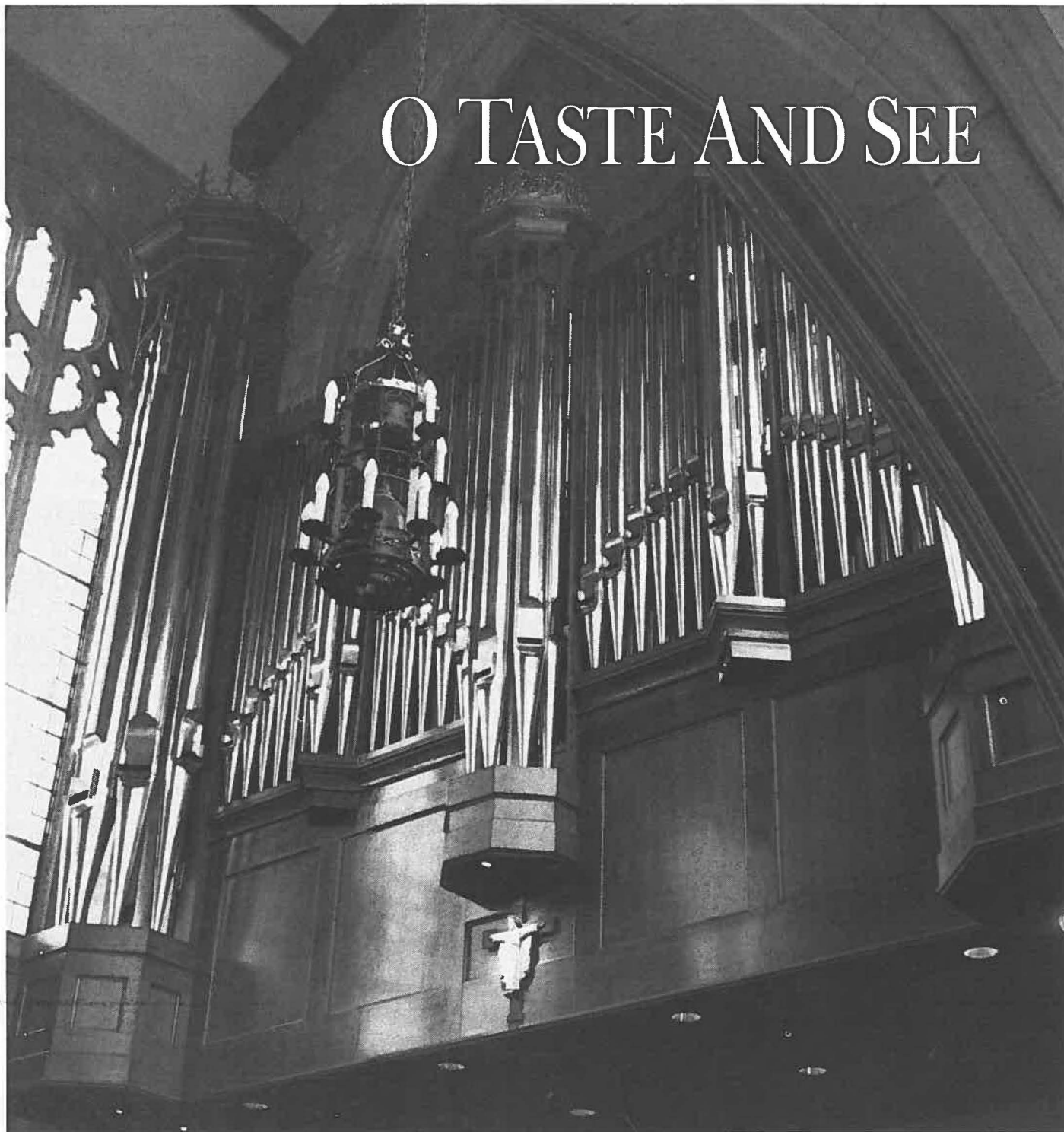
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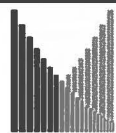
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New Recordings

The Biggest Organ in Finland. Kalevi Kiviniemi at the organ of Lapua Cathedral, Herättäjä-Yhdistys HY-CD 001. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$20.00 plus \$3.00 postage per order.

This 63-minute program presents a rather strange assortment of music: Liszt's *Prelude and Fugue on BACH*, Bach's famous *Air* from the third orchestral suite and the *Toccata in D minor* (without the fugue), Gigout's *Toccata in B minor*, Saint-Saëns' *Prelude in E flat major* (without the fugue), Boëllmann's *Toccata in C minor* (*Suite gothique*), a *Tune for Nightingale* (from *The Bird Fancier's Delight*), Rimsky-Korsakov's *Flight of the Bumble-Bee*, Vierne's *Carillon de Westminster*, Oskar Lindberg's *Old Choral Tune from Dalecarlia*, Pierné's *Prelude in G minor*, Kiviniemi's arrangement of the Thomas Hardy folk tune "I'm Off to Charlestown," Widor's famous *Toccata in F major*, Kiviniemi's transcription of *Finlandia*, and an "Improvisation."

Since the organ is the title figure, we may consider it first. The citizens of Lapua, a small town in southern Finland, deliberately increased the size of the planned instrument so that it would be the largest in the country; it was built by Kangasala Organ Works and inaugurated in 1938. There are 85 stops (about 109 ranks) plus a Celesta available as a 4' on the manual and as 4' and 2' on the pedal. There are also four additional borrowed stops. These resources are fairly evenly spread over four manuals and pedal; five manual stops and one pedal stop are in a "remote organ" (played on Manual IV). Surprisingly, the nomenclature is essentially Italian. Everything except Manual I and Pedal is enclosed, the specification and voicing are frankly Romantic, and the accompanying booklet rightly says that the instrument is very well-suited to the 19th-century repertory heard here. There are some fine solo stops, particularly flutes; the reeds vary from very good to a little dull—the French toccatas actually need a fiercer stop than the Fagotto 32', which does not really complement a more impressive Trombone 16'.

Three "specialty" numbers are perhaps out of place in this program, but they are delightful in their way. The

Hardy folk-tune sounds like a combination of music box and street organ, while a very hammed-up version of the old flute tune is delightful, if totally unauthentic. I wish Rimsky-Korsakov's bee had a little more bite! Kiviniemi's treatment of the Bach "Air" is not for me; the melody is played on a 4' flute against a tinkling celesta with Subbasso 32' in the pedal.

This performance of Liszt's "BACH" is as good as any I have heard. Kiviniemi forces his accelerandi occasionally, but his treatment is clear, exciting, and coherent. He sounds equally at home with the four French toccatas—to which group one may add the toccata-like Pierné *Prelude*. He makes skillful use of three obviously effective boxes and produces a greater range of dynamics than one often hears. The *Carillon de Westminster* is particularly impressive, as is the startling distant effect of the softer portion of the Widor *Toccata*. The latter suffers somewhat from the absence of a powerful 32' reed; the same is slightly less true of the Boëllmann work.

I find only two works dull or unconvincing. A dull and conventional version of Bach's *Toccata in D minor* does not suggest that either performer or instrument is attuned to Bach. The Saint-Saëns *Prelude in E flat*, played very lightly with an indistinct pedal line and shorn of its fugue, just seems dull. Oscar Lindberg (1887-1955) was a prolific, conservative Swedish composer. His pleasant, but innocuous chorale seems out of place on the disc.

Finlandia has been transcribed many times for organ. Kiviniemi's version is more orchestrally oriented than some, and it is completely convincing on this organ; it really sounds like an original organ showpiece.

The "Improvisation" is not actually what we usually understand by that term. It is a kind of battle piece—its subtitle is "The Finnish Army in Battle"—and it features the official army march in a raucously effective romp, helped along by an enthusiastic drummer.

Kiviniemi studied in Helsinki and then in France, Germany, and the Netherlands. He holds an important church position in the city of Lahti. On the evidence of this recording, he is a technically brilliant performer with an obvious affinity for Romantic organ music.

The accompanying booklet, in Finnish and English, has much information about the organ, sketchy information about some of the music, and information about the performer. The engi-

neering on what is apparently the company's first CD is first-rate.

I will admit to approaching this recording with curiosity, but it is more than that. One will probably not often listen straight through to this parade of standard virtuoso pieces, but anyone will enjoy the exciting performances and the good, appropriate sound.

—W.G. Marigold
Urbana, Illinois

Roger Fisher Plays Edward Elgar, Motette CD 11501 (Compact disc, DDD, TT = 72.16). Available through Koch International: Musi-mail 1-800/688-3482.

Sonata in G, Op. 28; *Vesper Voluntaries*, Op. 14; *Cantique*, Op. 3, No. 1; *Sonata No. 2 in B-flat*, Op. 87a (arr. Sir Ivor Atkins); *Pomp and Circumstance March*, Op. 39, No. 1 (arr. Edwin Lemare).

Here are all of Elgar's solo organ compositions (save juvenilia and unpublished trivia), along with a sample of the transcriptions other musicians made of his orchestral works. Roger Fisher—organist at Chester Cathedral, where this recording was made—has provided sturdy, serviceable performances for this collection.

All the original works come from the early part of Elgar's career. The *Vesper Voluntaries*, written in 1889 while Elgar was organist at St. George's Catholic Church, Worcester, is a collection of eight short service pieces with an introduction, interlude, and coda. These pieces can be played individually or together as a whole. Although the voluntaries were conceived for modest organs such as the one Elgar played at St. George's, Mr. Fisher makes a convincing case for large-scale, colorful performance of the complete cycle using a large instrument's full resources. The *Sonata*, Op. 28 (1895), a great piece of music by any measure, is Elgar's first mature composition, predating the *Enigma Variations* by four years. The reading on this disc is workmanlike, but other organists committing the music to record (Thomas Murray on Afka, Simon Preston on Argo) have made more of the work's structural integrity and drama while better maintaining clarity of detail. The brief *Cantique*, published in 1912, is actually Elgar's own reworking of a wind quintet first written in 1879.

This program also includes the two most important organ transcriptions of Elgar's music. Lemare's omnipresent 1902 arrangement of the *Pomp and Circumstance March No. 1* here

receives a utilitarian performance. For the *Organ Sonata*, Op. 87a (Sir Ivor Atkin's 1932 transformation of Elgar's *Severn Suite* for band) Mr. Fisher has chosen somewhat brisk tempos that temper the music's pomp and seriousness with appealing high spirits.

Motette's recording of the Chester Cathedral organ, an instrument of varied lineage, captures the best and worst qualities of English organ sound. The rich colors and power of wide scale diapasons and high pressure tubas sometimes cross the line into murkiness, congestion, and coarseness. Each major work on the disc receives only one program track, individual movements being accessed by index tracks. (This is actually a sensible arrangement. Unfortunately, many listeners may find themselves unable to select smaller sections from large works on indexed discs as more and more manufacturers of CD players build machines without indexing capabilities.)

This recording, including both sonatas and the voluntaries, is a good reference resource. And while this is not the recording of choice for the *Sonata*, Op. 28, there is much good listening here.

—Randy Neighbarger
Durham, NC

The Music of Armand-Louis Couperin. Jennifer S. Paul, harpsichord. Klavier KCD 11041, San Juan Capistrano, CA 92675. Albany Music Distributors, Inc. P.O. Box 5011, Albany, NY 11205. 800/752-1951.

The Couperin dynasty was active in France from the middle of the 17th century until 1826, at the death of its last male member. Only the Bach clan can claim a family of such musical luster and longevity. The Couperin name was associated with St. Gervais for 173 years, and eight members of the family held the position of organist there. François Couperin held the position from 1685, and while there composed his two organ masses (1690). At his death in 1733 the position was taken by his cousin Nicolas, who held it until his death in 1748, at which time he was in turn succeeded by his son Armand-Louis.

Armand-Louis Couperin was born in 1727. He was known for his extraordinary virtuosity. In the course of his career he held many important appointments including one of the four organists of Notre-Dame. He died in 1789 a victim of a street accident, having been knocked down by a runaway horse.

The recorded works include the complete *Pièces de clavecin* published in 1751. This set is currently available in facsimile from Broude Brothers, New York. As might be expected from a virtuoso performer, Armand-Louis' compositions reflect his enthusiasm for the athletic, the colorful and the surprise. Perhaps his attitude can be seen as the opposite of that of François, who stated that he preferred music which touched him to that which astonished him. Yet are these not considerations of personality and temperament and not of artistic merit? The quality of craftsmanship is superb and the invention generally first rate, all the while conforming to the conventions of the prevailing rococo taste.

A quartet of the pieces are identified as dances, but for the most part they are either descriptive (*the gossips*, *the afflicted*, *the intrepid*) or have titles which honor an esteemed friend or patron. This is precisely the procedure employed

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Ms. Paul's performances are, as required, dazzling, seductive, tormented or playful. She knows how the music is put together, how it goes, when to rein it in and when to let it loose. The recorded sound is excellent. The liner notes fail to identify the maker of the instrument but it is doubtless a copy of an 18th century French double. The registrations are tasteful. A slightly modified *temperament ordinaire* (tuned to flatter the ubiquitous G major) is appropriate.

—Daniel Pinkham

O Magnum Mysterium. Westminster Choir, Joseph Flummerfelt, conductor. Chesky CD 83. Distributed by Chesky Records, Inc., P.O. Box 1268, Radio City Station, New York, NY 10101.

Contents: Bainton, *And I Saw a New Heaven*; Britten, *Festival Te Deum*; Victoria, *O Magnum Mysterium*; Poulenc, *O Magnum Mysterium*; Davies, *O Magnum Mysterium*; Messiaen, *O Sacrum Convivium*; Mozart, *Ave Verum Corpus*; Duruflé, *Kyrie*; Byrd, *Ave Verum*

Corpus; Foss, *Behold! I Build an House*; Verdi, *Ave Maria*; Bruckner, *Ave Maria*; Stravinsky, *Ave Maria*; Brahms, *Lass dich nur nichts nicht dauren*; Parry, *I Was Glad When They Said Unto Me*; Lutkin, *The Lord Bless You and Keep You*.

The names Joseph Flummerfelt and Westminster Choir conjure up images of exquisite choral performances. This current CD offering, *O Magnum Mysterium*, continues the tradition. Heard on this recording are some of the Westminster Choir's most talented singers from recent years. It was recorded during the summer of 1992 at the Church of St. Mary the Virgin in New York City. The recording presents 16 gems of choral literature ranging from late Renaissance to mid-20th century composers. Flummerfelt has put together a pleasing program of works which are predominantly contemplative in nature. Though the title of the CD, *O Magnum Mysterium*, comes from a Matins responsory for Christmas Day, this is not a collection of Christmas choral music. All of the works do use sacred texts and, generally, works using the same texts are grouped together.

The choir sings very expressively. Their sweeping musical gestures utilize a broad dynamic range, yet they always exhibit good taste and never sing in an excessive style. The group has an excellent sense of ensemble. They sing well in a wide variety of harmonic idioms. Attacks and releases are clean and they achieve a warm blend, aided by the excellent acoustics of the room.

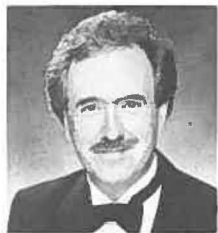
Most of the music heard on this CD is meditative in nature. The two exceptions are the works by Foss and Parry which are both more exuberant, at least when compared with the rest of the musical fare included here. The sweeping, lyrical quality of Bainton, the rich harmonies of Poulenc, the simple lines of Mozart, the supple melodies and rich modal polyphony of Duruflé, the exuberance of Foss, the stark mysticism of Stravinsky—all of this and more is evident on the recording. Nancianna Parrella accompanies the choir on the 75-rank Acolian-Skinner organ at the Church of St. Mary the Virgin. The organ never overwhelms the choir, nor is it relegated to a mere supporting role—it becomes an equal partner with the choir, enhancing their efforts. If one

is to look for a fault in this package, it would be that the soloists are not identified. The liner includes notes by Andrew Megill and extensive biographical information about Dr. Flummerfelt and Ms. Parrella. Overall, this is a fine collection of choral works. The performance is first rate.

Louis James Alfred Lefébure-Wély. Romantische Orgelwerke. Jane Parker-Smith, organist. Motette CD 11691. Available through Musimail: 800/688-3482.

Contents: *Marche in E-flat Major, Communion in F Major, Sortie in B-flat Major, Verset in F Major, Marche in C Major, Elévation ou Communion in B-flat Major, Morceau pouvant servir à une messe de mariage ou pendant une procession (Allegretto), Scène Pastorale pour une Inauguration d'Orgue ou Messe de Minuit, Offertoire in D Minor, Noël Varié, Offertoire pour le jour de Noël (Theme and 7 Variations), Boléro de Concert op. 166, Sortie in E-flat Major.*

I am always amused every time I read Ewald Kooiman's assessment of Lefébure-Wély's *Sortie* and *Boléro de*



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Concert in the Preface to his edition of these works published by Harmonia. He writes that the two works "do not belong to the category of forgotten masterpieces; this is indeed a property which they have in common with the entire output of the composer." Masterpieces they are not, but the works of Lefébure-Wély do exhibit a charm which makes them fun to play and enjoyable to listen to. They combine some of the magic of Mendelssohn, the drama of Meyerbeer, the pulsing rhythm of a Sousa march, with perhaps a bit of ostentation thrown into the mix. Lefébure-Wély studied organ with François Benoist at the Paris Conservatoire, winning the first prize in 1835. He also studied composition with Jacques Halévy, an important figure among French Opera composers. Lefébure-Wély was closely associated with the organ builder Aristide Cavaillé-Coll during much of his life. He was often called upon to inaugurate or demonstrate new Cavaillé-Coll instruments.

Given the connection between Lefébure-Wély and Cavaillé-Coll, one might wonder why this recording was not made using a Cavaillé-Coll organ. Instead, we hear the large Förster and Nicolaus organ in the St. Nikolaus Church in Frankfurt am Main—Bergen-Enkheim. The organ seems to be well suited to the performance of this music. Its disposition shows a 19th-century French influence, particularly among the reed stops.

The program includes music written in a variety of styles. The bombastic is represented by the *March in E-flat Major*, the *Sortie in B-flat Major* and *E-flat Major*, and the *Boléro de Concert*. More contemplative are the *Élévation* and the *Communion in F Major* with a melody that reminds one of the Andante sections in the Organ Sonatas by Mendelssohn. The tradition of noel variations is carried forth in the *Noël varié*. *Scène pastorale* is a descriptive work complete with thunderstorm effects for which Cavaillé-Coll provided a special toe-piston on many of his organs.

Organist Jane Parker-Smith studied with Richard Latham, Nicolas Kynaston, and Jean Langlais. She specializes in the performance of 19th and 20th-century French organ music. The recording demonstrates that Parker-Smith is at home with this repertoire. Her playing is expressive and highly musical.

The CD is packaged with program notes in German, French, and English, though discrepancies between the three versions abound. Included is biographical information about Lefébure-Wély, brief notes written by Hermann J. Busch on each of the pieces, a disposition of the organ, and a few paragraphs about the performer. Those looking for a program of the art of organ music in its highest form will not find it here. But for those whose tastes include a broader spectrum of organ art, this CD is highly recommended.

Schnitger Orgel der Aa Kerk Groningen. Christiaan Teeuwssen, organist. Sosta CD 45201-2. Available

from Sosta Record Company, P.O. Box 118, 3925 ZJ Scherpenzeel, The Netherlands; phone: 31(0)3497-4594; Fax: 31(0)3497-1124.

Contents: Böhm, *Prelude and Fugue in C Major*; *Partita, Freu dich sehr*; Walther, *Freu dich sehr*; Böhm, *Prelude, Fugue and Postlude in G Minor*; Buxtehude, *Es ist das Heil; In dulci jubilo*; *Puer natus in Bethlehem*; *Vater unser im Himmelreich*; Scheidemann, *Prelude in G Minor*; Buxtehude, *Chaconne in E Minor*; Muffat, *Chaconne in G Major*; Lübeck, *Prelude in C Major*.

Christiaan Teeuwssen has put together this collection of German organ pieces as a memorial to his mentor Klaas Bolt. A fitting memorial it is for the man who oversaw the recent re-installation and refurbishing of the Aa Kerk organ, and who was during his lifetime such a powerful force in the advancement of the art of organ playing.

Close to half of the time on this record is devoted to the works of one composer, George Böhm. The three Böhm works heard here represent three different styles. Two different treatments of free composition are heard in the C major *Prelude and Fugue* and the G minor *Prelude, Fugue and Postlude*. An example of the Chorale *Partita* (a Böhm innovation) is heard in the *Partita, Freu dich sehr*. Other representatives of the North German organ tradition include Dieterich Buxtehude, Heinrich Scheidemann, and Vincent Lübeck. Four chorale preludes by Buxtehude represent his important contributions to that style of composition. His *Chaconne* is perhaps the most expressive of Buxtehude's ostinato pieces. The Preludes of Scheidemann and Lübeck exhibit the elements of the *Stylus Phantasticus*. Johann Gottfried Walther and Georg Muffat represent the Central and South German organ schools respectively. Walther's two works are based on chorales. Muffat's *Chaconne* exhibits the diverse influences of Lully, Pasquini, Corelli, Frescobaldi, and Froberger.

Christiaan Teeuwssen is Assistant Professor of Music (organ and choral music) at Redeemer College in Ancaster, Ontario. Among his teachers are Klaas Bolt, Delores Bruch, and Delbert Disselhorst. His playing is immaculate and he is obviously very comfortable with the repertoire and styles included in the recording.

The liner booklet contains notes in Dutch and English. Included are brief biographies of each of the composers and a description of the works heard on the record. The history of the Aa Church organ is outlined and a detailed disposition of the organ is given. Perhaps the most useful aspect of the notes for those wishing to study the Aa Church organ is the inclusion of the registrations for each piece heard on the record. This recording would be a valuable addition to any organist's record library. The playing is flawless and musical, and of course the organ is one of the musical treasures of the world.

—Jon Holland, DMA
The Dalles, OR

New Organ Music

A Little Nativity Suite, John Leavitt. Augsburg-Fortress 11-10351. \$7.00.

In a description of this work written by the publisher and enclosed with the review copy is written the following: "Six 1-2 page organ settings of familiar hymntunes for Advent, Christmas and Epiphany. Moderate level of difficulty. Useful for prelude, offertory, postlude or for extended hymn introduction. Each setting is unique with carefully placed harmonic surprises which bring a new freshness to the tunes." Included are settings of *Veni Emmanuel*, *Puer nobis*, *Mendelssohn, Vom Himmel hoch*, *Schoenster Herr Jesu* and *Morning Star*. The pedal parts of these settings seem to be the most uninteresting throughout, frequently reverting to a repeating pattern (tympani-like) unless the cantus firmus is present. The harmonic language is good. The toccata formulas used for *Puer nobis* and *Mendelssohn* are initially interesting, but interest wanes when the writing does not develop beyond what is presented at the beginning. Also, these are fairly short pieces, so their use as preludes, offertories and postludes may be limited by their duration.

Variations on "Kedron," Robert Lind. Paraclete Press PPM09209. \$4.20.

This tune, which appears in some newer hymnals, is variously attributed to W. Walker in the *Southern Harmony* collection of 1835 and to Elkanah Kelsay Dare (1782-1826). The text in the *Lutheran Book of Worship* for this hymn tune is "Lord, save your world; in bitter need," and in the *Hymnal 1982* "New every morning is the love" and "Sunset to sunrise changes now." Ten variations are presented. There is limited time given between variations, so it is not structured like a partita with separate movements. The first three variations match the simplicity and starkness of the hymn tune in the way that they are harmonized. Variation 4 goes a bit further afield harmonically, with the cantus firmus in the pedal. Variation 5 moves to the key of the dominant, and a 6/4 time signature. Eighth-notes make an appearance in variation 6. Variation 7 moves to 3/2 time. Variation 8 returns to the key of the tonic. Variation 9 is a toccata-like section with the cantus firmus in the pedal once again. Variation 10 is a canon between right hand and pedal. This is a well-written piece and will be useful in a service where the hymn tune is used. It brings the strength of this 18th-century hymn tune into the vocabulary of the 20th century.

O Christ, Our Hope/The People That in Darkness Sat; A Chorale Concertato for SATB Choir, Congregation, Two Trumpets, Horn in F, Trombone, Tuba, and Organ, Walter L. Pelz. Full Score Concordia 97-6133, \$7.50. Choral score 98-3035 and instrumental parts 97-6134 also available.

Walter L. Pelz gives us another well-written chorale concertato in this setting

of *Lobt Gott, ihr Christen*. The concertato begins with a 62-measure introduction which goes through several meters, including 2/4, 3/8, 5/8 and 4/4, and sets the tone for the stanzas which follow. A cue will be needed for the congregation to come in on the toccata-like stanza 3 (it may be better as an organ solo anyway, as is suggested). An interlude with a strong suggestion of the tune in D^b (from the original F) comes between stanzas 5 and 6. Stanza 6 includes a descant in the choral part as well. This is an interesting setting, and will turn the singing of this hymn into a special and memorable occasion.

Star in the East; Organ Prelude for Epiphany, Austin C. Lovelace. Randall M. Egan #EO-139. \$3.75. Prelude on "Jesus Loves Me," Austin C. Lovelace. Randall M. Egan #EO-140. \$3.75.

Austin Lovelace has written two variation-form arrangements of two quite different American hymn tunes. *Star in the East* is another arrangement of a hymn from the *Southern Harmony* collection of 1835. It appears in the *Hymnal 1982* as an alternate tune for "Brightest and best of the stars of the morning." The tune appears in three variations—first as a melody in the right hand with chordal accompaniment in the left, second as a duo, and third as a melody and harmonizing voice in the left hand with triplet broken chords in the right. This is an accessible setting appropriate for the Epiphany season.

Ever play a Mulet-like (as in "Thou art the Rock") toccata on the hymn tune "Jesus Loves Me?" You can in Lovelace's third variation on this hymn tune. It seems a little abrupt and out of place following the lush harmonies which precede this section, and which seem to better match the character of the hymn. Lovelace even modulates from E^b to C for the beginning of the second variation, then back to E^b for the refrain of the same variation. The closing variation returns to the ideas which opened the piece.

Nun Lobet Gott im Hohen Thron; Partite Diverse, op. 53, Herbert Paulmichl. Doblinger 02 379. Distributed by Educational Music Service. \$11.40.

Although the hymn tune is not found in most hymnals in America, this is a strong partita on a notable tune, comprising 11 stanzas. The writing will remind one of other great 20th-century German composers who have written on choral tunes, including Distler and Pepping. Many different styles of composition are used, including imitation, canon, dialog, trio, ostinato, toccata and fugue. The last two variations are the most difficult. This is a challenging piece of 19 minutes duration, but worth the effort spent in learning it.

Atonal Variations on "Trinity," Hampson A. Sisler. Laurendale Associates PO-1012. \$3.50.

Trinity, as is stated at the top of the piece, is an anonymous chime melody on a grandfather clock. The tune itself seems to be in the Dorian mode. The approach of the accompaniment is

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dodecaphonic, and the tone row is present in the first twelve pedal notes. This tone row resembles the chorale *Es ist genug*, a tune which Alban Berg also used as the basis for a tone row. This is not a piece that will have a large audience, but can be appreciated on a scholarly level. All the more odd that it is dedicated to David McK. Williams on the occasion of his 85th birthday!

Hymn Settings for Organ and Brass, Set 2, Walter L. Pelz. Augsburg Fortress Complete Score 11-10272, \$8.00. Instrumental parts 11-10273, \$12.00.

Included in this collection are settings of *Chesterfield*, *Cwm Rhondda*, *Easter Hymn*, *Gelobt sei Gott*, *Marion* and *Sine Nomine*. Each hymn tune has two settings. Setting one is designed for brass quartet and organ to play together or separately. Setting two is designed for brass or organ to play separately, as the harmonizations of the hymn tunes differ between brass and organ parts. Possibilities are given for the organ to play the brass parts, and vice versa, as well. Contained, therefore, are four different free harmonizations of each hymn tune, and, with the various options for performance given, it is possible to create your own arrangement. The writing is solid and festive, and could be useful even without the brass.

Hymn Descants for Treble Instruments, Charles W. Ore. Augsburg-Fortress 11-10280, \$7.50.

Descants for 15 hymn tunes are included in this collection, and can be used with C or B₁ treble instruments. Most of the hymns are appropriate for the Advent and Christmas seasons. The keyboard parts are similar to those found in most hymnals. The descants are easy and well within the range of most players. Instrumental parts must be ordered separately (code 11-10281). Two options for descants are provided for three of the hymn tunes.

—Dennis Schmidt, DMA
Bach Festival of Philadelphia

San Anselmo Organ Festival

The Ninth San Anselmo Organ Festival took place July 6-9. All events but two took place in the First Presbyterian Church of San Anselmo, California. Due possibly to a steep registration fee, the Festival attracted only eleven full-time registrants plus slightly more than that figure for "day-trippers." This small but enthusiastic group was exposed to a challenging and thought-provoking series of lectures and demonstrations.

The stated theme of the Festival was "The Link Between Early and Neo-classic Music." The week included a celebration of the works and the 70th birthday of composer Daniel Pinkham, and emphasized the need for church organists in the United States to be able to improvise. The presenters pointed out the fact that there are few teachers of improvisation or extempore playing in the United States. Most who improvise are self-taught or go to Europe to learn. For something that ought to be basic to every American organist's Sunday morning duties, the vast majority have no facility in that practical art. This problem was addressed and brought home to the conference by two practitioners of the improviser's art: Ron McKean and Timothy Tikker. Daniel Pinkham gave a detailed demonstration on how to realize a figured bass (basso continuo), the other aspect of the improviser's art. The gravity of the problem was pointed up by the fact that the National Improvisation Competition on Tuesday night drew only one contestant (John Abdenour). To enliven the

evening, the three judges submitted themes for each other to treat, thereby providing a different type of "competition," and one that was particularly edifying for the audience. One hopes that the four improvisation lessons given during the week inspired the members of the conference to improve their extempore playing.

Slightly less than fifty percent of the works performed throughout the week were by Daniel Pinkham, the "guest of honor." It was a fairly comprehensive overview of his compositions covering the years from 1943 to 1992. He has written in many forms from solo organ to vocal/choral/orchestral, most of which are attainable for churches that take their music programs seriously. One of the programs contrasted the Classic and Neo-classic by the performance of 17th-18th century numbers alternating with those of Pinkham. Two short comic operas (on tape) and one comic cantata (live) revealed Pinkham's humorous side.

Following the closing and final concert on Friday night, which featured The Ninth Festival Bande, the Afterglow-on-the-Patio became a party signaling Daniel Pinkham's 70th birthday complete with champagne, brie, and a wondrously large chocolate cake prepared by Jesse Hargus, who had catered the week's breakfasts and after-

noon teas.

"Néo-classicisme," "Nouveau-classicisme," "Neue Klassizität," "Junge Klassizität." What are they? What is it? In his keynote address, John Pagett tried gamely to pin it down, but it is a slippery animal refusing a precise definition, meaning different things to different observers. Most agree that Neo-classicism commenced right after the turn of the century and was propelled forward by the cataclysmic event of the Great War. At the panel discussion on the last day, "Neo-classicisme/Nouveau-classicisme: Have We Reconquered Serenity?", the conference concluded that it did not know all that much more about it than it had four days previous, but in the course of those four days much that passes for Neo-classic was exposed to the conference.

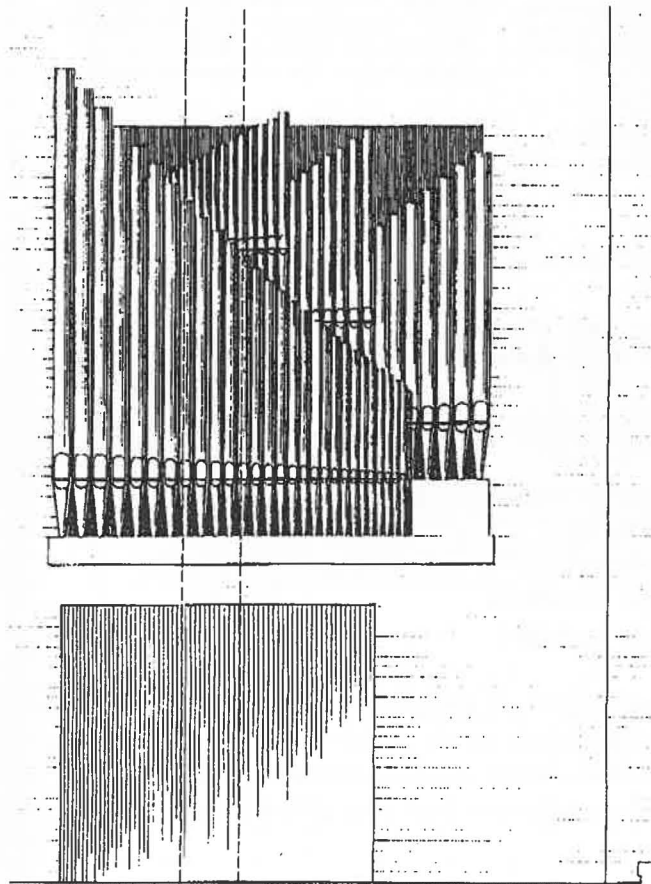
The daily events followed a format of coffee and pastries at 8:30 a.m. with a lecture at 9, two more recitals or lectures to noon. After a lunch break, lectures and/or recitals (to the counterpoint of the creaking and snapping of the church ceiling as the building expanded through the heat of the day, then the reverse for the evening concerts as the building contracted) continued to tea-time at 4:30 p.m. in a fireside room with either in-person interviews or taped performances (in this instance two of Daniel Pinkham's comic operas).

Dinner and then a closing concert followed by social events concluded the day. Festival Director David Farr ran a tight ship that veered not from its set course. All departures and arrivals occurred when stated in the guide book, with the exception of the Organ Crawl which took place in San Francisco, Oakland, and Berkeley. There, it became more difficult to maintain the schedule. The highlight of the crawl was the Rosales organ in the First Presbyterian Church of Oakland.

Presenters included John Pagett, David Farr, Daniel Pinkham, Charles Warren Callister, Sandra Soderlund, Ron McKean, Timothy Tikker, Jack Bethards, Wilbur Russell, Wyatt Insko, and Kathleen McIntosh Adams. Performers were Kathleen McIntosh Adams, Daniel Pinkham, John Abdenour, Anthony Martin, The Bridge Sextet (vocal/pfte.), Keith Koppmeier, Rod Gehrke, David Farr, John Parfitt, Kenneth Brooks, John Pagett, The Ninth Festival Bande, Robert Claire, Joseph Edelberg, Eileen Coggin, Catherine DeVos, Holly Noble, Paul Ellison, Sandra Soderlund, Susan Harvey, John Hirten, and Layten Heckman.

—Mark Smith
Organist/choirmaster
First Presbyterian Church
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Twentieth-century Organ Music: What People Were Playing, 1985-1990

Jennifer Kolmes and Norma Mosby

Aside from the Music Library Association's *A Basic Music Library*¹, selective lists of music specially chosen with the music library in mind are few and far between. In the area of organ music the bibliographic essays written annually for the Music Library Association's *Notes* by Luther Noss² and Leonard Raver³ come closest to this end. Works like Arnold's *Organ Literature*⁴, Kratzenstein's *Survey of Organ Music*⁵, and Lukas' *A Guide to Organ Music*⁶ are oftentimes either too broad in their approach or unspecific in their selection criteria to assist the librarian in collection development, although the last work does include a chapter "Organ Music in the 20th Century" that is particularly useful for identifying German composers and works. The addendum, "Contemporary British and American Composers,"⁷ by Lee Garrett, is also helpful, although neither Garrett nor Lukas cites his criteria for selecting specific works. What one gets in most works of this type are lists of works with which the compiler is familiar. They are useful for answering the librarian's question of, "What pieces are my patrons going to want to learn and study?" to the extent that the patrons

know or want to learn only those same works.

Faced with the responsibility of selecting for our collection from a sea of readily available, if often expensive choices, we at the University of Arkansas began to consider the possibility of creating our own selection tool for organ music. Couldn't some use be made of information from the recital programs published monthly in *The American Organist* (TAO)⁸ so that librarians on limited budgets could better direct their resources towards the selections most in demand? It seemed likely to us that professors of organ and candidates for doctoral degrees, as well as librarians, could benefit from a listing of contemporary organ music's fifty "greatest hits." Not that there would be many surprises here for those who have followed the field closely for many years. Still, we maintain that gleanings from publications listing what organists have actually played across the country could form a potentially useful tool, and one which singers and instrumentalists of all kinds might wish to imitate.

The following list is based on recital programs appearing in TAO from 1985 to 1990. Only works by composers who reached maturity by 1900 (i.e., were born no later than 1875) are included. Repeat performances of the same work by the same performer were not included. Performances of excerpts were counted the same as performances of the entire work; inclusion of multiple excerpts from the same work in one program were counted as one performance. Arrangements of works originally composed for other media were not counted unless the arrangement was by

the composer. We did not include works for organ with other instruments or voices, although we did count the two or three works we encountered for organ, four hands. Finally, we decided to exclude works written primarily for service-playing. What we hope to have produced, then, is a list of fifty organ compositions frequently performed in concert during the late 1980s.

Copy editor Robert Price of TAO, who determines which of the recital programs received each month will be published, is quick to point out the subjective nature of his selection process. Of the thirty or forty programs received each month during the peak recital season, about half will be published. Mr. Price tries to include a good balance of male and female performers, as well as good geographical diversity. He does not like to repeat the same performer at close intervals unless the programs are very different. Overall, he looks for programming that is unique, unusual, or perhaps features a single composer.¹⁰

Even though our sample is not representative in a scientific sense, we feel it is still likely to include many of the organ works being played today. Absence from the list, of course, cannot be taken as indication that no one is playing

a work; inclusion, however, does indicate that several different organists included the work in a recital during the five-year period. A final caveat: The most frequently performed works don't necessarily represent the most renowned or even the most popular. Some works might conceivably be exceedingly popular but seldom performed due to technical difficulty or resources required. ■

NOTES

1. Music Library Association Committee on Basic Music Collection, *A Basic Music Library*, 2nd ed. (Chicago: American Library Association, 1983).
2. Music Library Association, *Notes* (Philadelphia: Music Library Association, 1934-), 1967-70.
3. *Ibid.*, 1971-73.
4. Corliss Arnold, *Organ Literature: a Comprehensive Survey*, 2nd ed., 2 vols. (Metuchen, NJ: Scarecrow Press, 1984).
5. Marilou Kratzenstein, *Survey of Organ Literature and Editions* (Ames, IA: Iowa State University Press, 1980).
6. Viktor Lukas, *A Guide to Organ Music*, trans. Anne Wyburd from the 5th ed. (Portland, OR: Amadeus Press, 1989).
7. *Ibid.*, pp. 215-227.
8. *Ibid.*, pp. 228-229.
9. New York: The American Guild of Organists, 1918-.
10. Telephone conversation with Robert Price, copy editor, *The American Organist*, 18 March, 1993.

Norma Mosby is the Fine Arts Librarian at the University of Arkansas, Fayetteville. She received her MLS degree from Simmons College, Boston, in 1985.

Jennifer Kolmes is acting Head of Cataloging at the University of Arkansas, Fayetteville, and a regular substitute organist at various churches in the area. She holds the MA in library science and the MM in music history from the University of Wisconsin-Madison.

Forty-Seven Most Performed Organ Works 1985-1990

Rank	Title	Composer	No. of Performances
1	Trois préludes and fugues, op. 7	M. Dupré	69
2	La nativité du Seigneur	O. Messiaen	42
3	Cortège et litanie	M. Dupré	36
4	Prélude et fugue sur le nom d'Alain	M. Duruflé	36
5	Les vêpres de la Vierge	M. Dupré	34
6	Suite, op. 5	M. Duruflé	32
7	Trois paraphrases grégoriennes	J. Langlais	32
8	Litanies	J. Alain	29
9	L'Ascension	O. Messiaen	28
10	Prélude, adagio et choral varié sur le "Veni creator"	M. Duruflé	24
11	Neuf pièces	J. Langlais	24
12	Sonata I	P. Hindemith	23
13	Variations sur un Noël	M. Dupré	22
14	Hommage à Frescobaldi	J. Langlais	22
15	Esquisses Byzantines	H. Mulet	22
16	Symphonie-Passion	M. Dupré	21
17	Scherzo	M. Duruflé	20
18	Sunday Music	Petr Eben	20
19	Sonata II	P. Hindemith	18
20	Wondrous Love	S. Barber	17
21	Fanfare for Organ	John Cook	17
22	Choral-Improvisations, op. 65	S. Karg-Elert	17
23	Le banquet céleste	O. Messiaen	17
24	Sweet Sixteenths	W. Albright	16
25	Carillon-Sortie	H. Mulet	16
26	Deuxième fantaisie	J. Alain	15
27	Sonata III	P. Hindemith	15
28	Drop, Drop, Slow Tears	V. Persichetti	15
29	Introduction, Passacaglia, and Fugue	H. Willan	15
30	Le jardin suspendu	J. Alain	14
31	Three Gospel Preludes	W. Bolcom	14
32	Les corps glorieux	O. Messiaen	14
33	Suite médiévale	J. Langlais	13
34	79 chorales, op. 28	M. Dupré	12
35	Psalms Preludes, Set II	H. Howells	12
36	Processional	W. Mathias	12
37	Pageant	L. Sowerby	12
38	Carillon	L. Sowerby	12
39	Postlude pour l'office de Complies	J. Alain	11
40	Suite brève	J. Langlais	11
41	Alleluyas	S. Preston	11
42	Variations on a Theme by Paganini for Pedals Alone	G. Thalben-Bal I	11
43	Trois danses	J. Alain	10
44	Trois poèmes évangéliques	J. Langlais	10
45	Apparition de l'église éternelle	O. Messiaen	10
46	Toccata in Seven	J. Rutter	10
47	Toccata	L. Sowerby	10

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Conference of Roman Catholic Cathedral Musicians

Rome, Italy February 1-8, 1993

The Tenth Anniversary meeting of the Conference of Roman Catholic Cathedral Musicians (CRCCM) took place in Rome, Vatican City and Assisi February 1-8, 1993. Conference X opened with a Papal Mass on the Feast of the Presentation of our Lord (Candlemas Day) at St. Peter's Basilica. It was a very moving experience as Pope John Paul II entered the basilica in darkness. As the procession entered, the candles the congregation held were lighted to slowly illuminate the great basilica.

During the course of the conference, many opportunities were afforded the members both in the places that were visited and in the people who spoke at the conference. Monsignor Pablo Colino, Director of Music at St. Peter's Basilica, met with the conference and discussed the possibilities and opportunities for our cathedral choirs to sing at the Basilica. He also discussed the Fifth World Congress of Choirmasters (February 6-10, 1993) which he helped organize. The Congress also featured the first gathering of choirs from around the world for the 1st International Giovanni Pierluigi da Palestrina Choir Competition. The CRCCM hosted these choir directors at an informal luncheon.

James Frazier (St. Paul, MN) and James Savage (Seattle, WA) led the first formal session dealing with Conciliar and Post Conciliar Thought and Writings: Choral Music in Sacred Liturgy; and Realities in Cathedral Choral Praxis respectively. Mr. Frazier discussed the theological aspects of the choir vs. congregation in the Novus Ordo liturgy. Dr. Savage relayed his personal experience in implementing "Musical Sacram" (1967) at St. James Cathedral. Dr. Savage pointed out that the sung liturgy in the USA today mostly consists of hymns alone with practically no sung dialogue between priest and people. This ideal is what was achieved at St. James Cathedral in Seattle.

CRCCM visited the Pontifical North American College. His Eminence, Pio Cardinal Laghi, Prefect of the Sacred Congregation for Seminaries and Institutes of Studies, was the invited speaker. Also joining us were faculty members from the College, Rev. Cuthbert Johnson, OSB and Msgr. Walter Edyvean. Cardinal Laghi spoke about the great need today in seminaries for priests to learn to sing the Mass. He charged the CRCCM to hold workshops for seminarians and priests, and reaffirmed the church's documents calling for the preservation of Latin in the mass. Several questions were then posed to the Cardinal regarding seminary formation and the church as Patroness of the Arts.

Msgr. Edyvean discussed with CRCCM the work of the Congregation for Catholic Education and its Seminary division. He stated that in his visits to seminaries there is a noticeable weakness in the philosophy and cultural education departments. Rev. Cuthbert Johnson spoke about music and the liturgy. He felt the great reform of Vatican II had yet to come about, and said that it was important for musicians to understand the liturgy as the language, tradition and action of the church. The liturgy defines what we believe, and because we do not have great faith in our age, we have bad liturgy. We have lost the mystical and aesthetic aspect of faith. He further stated that the great texts of the church

have been largely ignored. It is up to us to bring them to life again through music. His comment, "if the priest doesn't sing, how can we expect the congregation to sing?" was greatly applauded.

One of the special events that CRCCM members participated in was a private evening visit to the Sistine Chapel. Here we sang as a group Palestrina's *Jesu Rex Admirabile* conducted by Dr. Leo Nestor. We also were given the opportunity to celebrate Vespers in the Pope's private chapel.

During the conference we were afforded a private lecture tour of the Vatican archives led by Rev. Leonard E. Boyle, O.P. Some of the famous manuscripts displayed were Palestrina's *Missa Papae Marcelli* and Allegri's *Miserere*. Members were also given a tour of the Scavi—the place where St. Peter's tomb

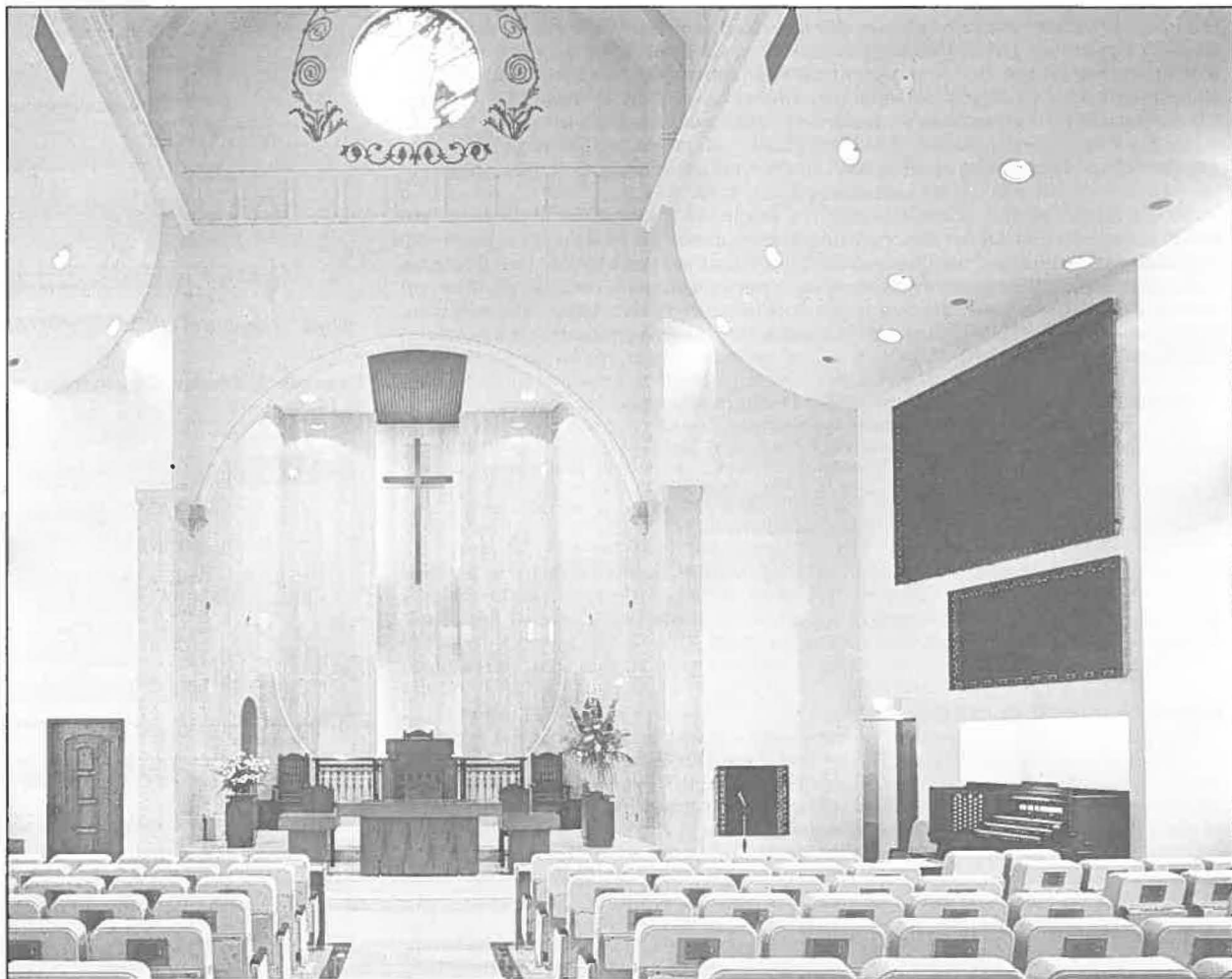
is located. Here we saw, underneath St. Peter's Basilica, the remains of the preceding basilica built by Constantine and the tombs and mausoleums of ancient Rome which were excavated during the last century. The Papal Apartments of the Basilica of St. John Lateran was another one of the places visited.

For the conference members' spiritual renewal, CRCCM made a pilgrimage to Assisi. Along the way and at Assisi, Rev. Chrysogonus Waddell, OCSO, spiritual director for the conference, gave a marvelous talk on spirituality. Eucharist was celebrated in the Crypt Church of the Basilica of St. Francis (at the tomb of St. Francis).

In true CRCCM fashion, the conference concluded with a banquet at Ristorante Sabatini in the Trastevere section of Rome. The Conference was planned by the Steering Committee:

Leo Abbott, Donald Fellows, Gerald Muller, Leo C. Nestor, Richard Proulx, James Savage and Francis Zajac. The Conference also wishes to mention Peter Bahou of Peter's Way, Inc., Port Washington, NY, and Dr. Hans-Albert Courtial of Courtial International, Rome, for the arrangements for this conference. Conference XI will take place in Atlanta January 10-14, 1994. Membership in the conference is open to all musicians serving Roman Catholic Cathedrals in the USA and Canada. For more information, contact Dr. Leo Nestor at the Basilica of the National Shrine of the Immaculate Conception, Michigan Ave. & Fourth St., Washington, DC 20017-1566; 202/526-8300.

—John D. Nowik
Publicist for CRCCM
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From Teacher to Student: Tradition and Innovation in the Chorale-based Organ Works of Distler and Reda

John P. Bernthal

Hugo Distler (1908–42) and his student Siegfried Reda (1916–68) are two principal figures in the rebirth of German church music which began in the late 1920s and continued to develop in the post-World War II years. Both men were church musicians as well as professors in academic institutions; both were organists who wrote works for organ as well as choral music. Distler studied at the Leipzig Conservatory, served as organist at the historic St. Jakobikirche in Lübeck, and was later a professor at the Württemberg Hochschule für Musik in Stuttgart where he directed the Stuttgart Hochschule choir. In 1940 he moved to Berlin to teach choral conducting, composition, and organ at the Staatliche Akademische Hochschule für Musik. Reda was a student of Distler at this institution where he studied organ and composition and served as Distler's assistant director with the Berlin Academy Choir. Reda was drafted into military service in 1941 and after the war was acting director (and later director) of the Institute for Evangelical Church Music at the Folkwang Hochschule in Essen. From 1953 to his death in 1968 he served as Director of Music and Organist at the Petrikirche in Mülheim.

Distler is best known for his choral compositions, both sacred and secular. His organ compositions are few in number but of high quality. While Reda wrote significant liturgical choral music, he is perhaps better known for his organ music, much of it based on German chorales. For German composers in the first half of the 20th century, the chorale served as a common musical heritage and a vital regenerating force in organ literature. Distler's chorale-based organ works include two partitas ("Nun komm, der Heiden Heiland," 1932; and "Wachet auf, ruft uns die Stimme," 1935) and a volume of "Shorter Chorale Preludes," 1935–38. Reda's early organ compositions based on chorales include a series of *Choralkonzerte*, multi-movement works, the first and second of which correlate specific stanzas of the chorale text with particular movements. *Choralkonzert I: "O wie selig"* (1948), *Choralkonzert II: "Gottes Sohn ist kommen"* (1948), and *Choralkonzert III: "Christ unser Herr zum Jordan kam,"* (1949) all show certain similarities of style to the organ works of Distler; yet in other ways they reveal an unmistakable inclination on the part of Reda to develop his own independent style.¹

It is the task of this paper to trace the points of similarity of style between teacher and student while also pointing out evidence of Reda's individualistic approach to composition, an approach which is characterized by increasing abstraction and a deep desire to incorporate contemporary elements into the tradition of church music. In the introduction to his collection of Reda's letters published in *Sagittarius* (Vol. 3, 1970), Gerhard Schuhmacher comments on the relationship between Reda and Distler.

Despite the respect and personal esteem for Distler, which appear again and again in the letters, Reda recognized as few others of his generation the necessity and possibility of continuing on the new way of thinking on which the generation of his teachers had embarked. In this respect Reda is the most important spiritual heir of the renaissance movement in church music between the two wars. For him, the constant critical examination of his own musical position in the context of the demands of the time and on the background of a critical historical consciousness was the highest imperative. . . .²

Points of comparison between Distler and Reda include their various presentations of the chorale cantus firmus, their handling of fugal/imitative texture, their approach to structure and texture in movements employing a ground bass, and their generation and organization of motivic materials.

Chorale cantus firmus treatment

The presentation and treatment of the chorale cantus firmus lies at the heart of the chorale-based works of Hugo Distler and the early *Choralkonzerte* of Siegfried Reda. In his chapter on "Renewal and Rejuvenation" from *Protestant Church Music—A History* edited by Friedrich Blume, Adam Adrio comments on the place of the Protestant chorale in the renaissance of German church music in the 1920s and 30s.

The Protestant chorale was first exploited in multisectional, cyclic organ chorales in which the structure corresponded to the several verses of the hymn. The creative minds of the time were primarily concerned with presenting the chorale in a polyphonic cantus-firmus setting, and with interpreting the text through purely musical means. Compositions written at the time were not intended primarily for the service, but rather to be heard and dignified in "church concerts" as an artistic undertaking.³

The techniques employed for the presentation of the chorale cantus firmus reveal a variety of approaches as undertaken by both Distler and Reda. There are striking similarities in cantus firmus techniques utilized in Distler's "Wachet auf" partita and Reda's *Choralkonzert III: "Christ unser Herr."* Both composers employ a migrating cantus firmus; that is, one which travels from voice to voice in the course of one complete statement of the chorale. Only the second movement ("Kanon,") of Reda's "Christ unser Herr" features a non-migrating cantus firmus; in its place is a rather novel simultaneous presentation of the cantus firmus in the pedal, tenor (in parallel major sixths), and soprano (in parallel perfect twelfths).

The traditional technique of fore-imitation is utilized to good effect in the music of both Distler and Reda. Fore-imitation is the presentation in a given voice of a fragment of the cantus firmus phrase prior to its appearance in a complete statement. In the "Toccata" from Distler's "Wachet auf" partita, cantus firmus phrases one and three are both given a fragmentary "preview" in the pedal before the complete cantus firmus phrase is heard. Reda employs fore-imitation in the upper voices in preparation for phrase two of the cantus firmus in the first movement of "Christ unser Herr" (p. 4, m. 9–10). Another cantus firmus technique employed both by Distler and Reda is the canonic presentation of a cantus firmus phrase. In the opening movement of the "Wachet auf" partita, Distler sets cantus firmus phrases nine and ten in canon in the pedal and tenor parts (p. 9, m. 2–5). An example from Reda's "Christ unser Herr," first movement, illustrates not only canonic imitation between upper voices (p. 4, m. 5–13) and tenor (p. 4, m. 7–11), but also internal expansion of the chorale phrase in the upper voices through repetition of a

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Example 1. Reda, *Choralkonzert III: "Christ unser Herr zum Jordan kam."* Movement I, p. 4, m. 1–15.

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Chorale Cantus Firmus - "Christ unser Herr zum Jordan kam"

Note Phrases are numbered consecutively.

Example 2. Distler, *Orgelpartita: "Wachet auf, ruft uns die Stimme."* Movement III, p. 14, m. 1–18.

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Chorale Cantus Firmus - "Wachet auf, ruft uns die Stimme"

Note Phrases are numbered consecutively.

Example 3. Reda, *Choralkonzert III: "Christ unser Herr zum Jordan kam."* Movement III, p. 24, m. 15 to p. 25, ms. 2.

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two-note fragment (C-D). (See Example 1.)

A most interesting cantus firmus technique is the presentation of two different cantus firmus phrases simultaneously in different voices. Distler achieves this in "Wachet auf," movement three (p. 14, m. 3–14). (See Example 2.) The inner parts state the initial cantus firmus phrase in octaves while the pedal states the second cantus firmus phrase. Not to be outdone, Reda achieves an even greater degree of compression of cantus firmus material in the short phrase beginning in the final measure of page 24 of "Christ unser Herr." (See Example 3.) The upper voice on the middle staff presents cantus firmus phrase six in diminution while the lower voice features an elision of cantus firmus phrases one and two in diminution.

Both Reda and Distler provide variety in their cantus firmus statements through the use of ornamentation or rhythmic values wholly or partly in diminution. The final phrase of the cantus firmus receives an exuberant ornamentation in the soprano voice in the concluding measures of Distler's "Wachet auf," first movement. In Reda's "Christ unser Herr," first movement, cantus firmus phrase eight is given in the soprano (somewhat ornamented), p. 7, m. 7–11, while the tenor presents a

Example 4. Reda, Choralkonzert I: "O wie selig seid ihr doch, ihr Frommen." Movement II, p. 15, m. 6-9.

Interpolation

CANTUS FIRMUS

Ad

wer woll - te

denn nicht ger - ne ster - ben!

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Example 5. Distler, "Ricercare" from Partita: "Jesus Christus unser Heiland" (Kleine Orgelchoral-Bearbeitungen), p. 13, m. 2-5.

et was wie vorher d

mercato, poco leggiero

Subject

Answer

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Example 6. Distler, "Ricercare" from Partita: "Jesus Christus unser Heiland" (Kleine Orgelchoral-Bearbeitungen), p. 15, m. 11-30.

Subject - C.F.

C.F. Phrase I (Duple Meter)

Answer - C.F.

Partial Statement

Answer - C.F.

Subject

C.F. Phrase I (Duple Meter)

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Example 7. Reda, Choralkonzert I: "O wie selig seid ihr doch, ihr Frommen." Movement III (Ricercare), p. 17, m. 1-8.

Cantus firmus pitches

Subject I

III Ricercare

Answer I

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Example 8. Reda, Choralkonzert I: "O wie selig seid ihr doch, ihr Frommen." Movement III (Ricercare), p. 19, m. 9-12.

Subject I

Augmentation of Subject II

False entrance (C.F. phrase 1)

Cantus firmus phrase 1

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Example 9. Reda, Choralkonzert I: "O wie selig seid ihr doch, ihr Frommen." Movement III (Ricercare), p. 23, m. 1-7.

Distler-like motives

C.F. Phrase 1 (notes 3-6)

C.F. Phrase 4

C.F. Phrase 3 (notes 3-6)

major 3rd

mixolydian 7th

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shortened version of the same cantus firmus phrase due to diminution of the last four notes.

On occasion Reda takes more liberty with the presentation of the cantus firmus than does Distler. In the second movement of his *Choralkonzert I: "O wie selig"*, Reda sets stanza five of the cantus firmus in the soprano voice; phrase one (p. 15, m. 6-9) includes an interpolated passage which interrupts the continuity of the cantus firmus quotation. This passage, however, is simply a repetition of the initial ornamented portion of the cantus firmus (notes 1-4). (See Example 4.) Such freedom in the treatment of the cantus firmus becomes increasingly pronounced in works of Reda's middle period, such as his *Vorspiele zu den Psalmliedern* (1957).

Contrapuntal elements of style

A comparison of compositional techniques observed in particular chorale-based imitative movements of Distler and Reda can illustrate significant similarities as well as differences of style between the two composers. The final movement of Distler's *Partita on "Jesus Christus, unser Heiland"* is a fugue, while Reda's *Choralkonzert I: "O wie selig"* concludes with a ricercare. Both movements reveal an overall imitative texture with the concluding section in each movement featuring figural passage work in the manuals against either a long-held pedal point (Distler) or cantus firmus (Reda).

The clear sectional divisions in the Distler are punctuated by changes of meter and the introduction of a new variant of the subject in the following section. The Reda movement is more continuous as it employs two distinctive subjects in alternation until measure sixty. Here a change of meter from duple to triple (12/8) and a new Distler-like dotted rhythmic motive introduce the final portion of the piece. It is interesting to note that here also for the first time the two ricercare subjects are deleted in favor of the highly energetic, nervous figuration typical of Distler which accompanies in stretto fashion the final cantus firmus phrase in the pedal (m. 71-76). Thus both composers choose to conclude their respective works in a similar fashion.

Successive entrances of the subject in both works are located at the perfect fifth above or perfect fourth below the previous subject statement. Episodic material is brief in the Distler work and primarily serves by means of sequential patterns to link separate statements of the subject or answer. In the Reda work episodes vary from a single measure to six measures with these longer passages developing significant motivic material related to cantus firmus phrase one or four.

Distler and Reda both view the chorale cantus firmus as the starting point and foundation for their creative efforts in these works. In the third movement of his *Partita: "Jesus Christus unser Heiland,"* Distler chooses to present a fugue divided into three sections, each of which presents a subject based on the first phrase of the cantus firmus. These subjects are varied by means of meter changes (section two is marked *alla breve* and section three is in triple meter—3/8 signature). (See Example 5.) The overall effect is similar to that of a variation canzona. Distler takes care to assure that his varied subject material clearly and audibly reflects the underlying structure of the cantus firmus; in the second section with its many stretto statements of the subject, he fills in the original initial ascending perfect fifth (D to A) with stepwise sixteenth-note motion so that successive entrances will be clearly heard. The third section of the fugue features a new chromatic tetrachord as countersubject but reserves stretto statements of the subject for the second half of the section.

Distler's foremost contribution to chorale-based organ literature lies in his rejuvenation of the rhythmic aspects of music. Examples from this third movement of the "Jesus Christus unser Heiland" partita include polyrhythmic motives which run counter to the established meter (p. 16, m. 5-6). In an episode in the section two different motives are each presented in sequence so that the patterns continually overlap (p. 15, m. 25-30, upper parts). (See Example 6.) Rhythmic interest and variety are evident in the effective superimposition of two different meters simultaneously in the presentation of cantus firmus phrase one. This phrase appears in augmented form in the pedal (and later tenor) in common time and in regular form in the tenor (and later soprano) in triple meter—3/8 signature (p. 15, m. 17-30). (See Example 6.)

On the other hand, in the Ricercare from his *Choralkonzert I: "O wie selig,"* Reda utilizes the chorale both as a cantus firmus in longer note values and also as "building material" for the construction of two contrasting subjects in the context of an overall imitative texture. It is in this latter category that Reda's distinctiveness as a composer can best be seen. Subjects I and II and the entire cantus firmus are given in Example 7. Note that the cantus firmus pitches circled in the example are dispersed throughout the entire subject I and overlap briefly with the introduction of subject II. It is interesting to notice also that one might consider the final four notes (C-B-A-D) to lie in the original register (initial notes of subject II) or in a register an octave higher (upper voices). Small motivic groupings of consecutive notes in subject I may also reveal a kinship with particular notes of the cantus firmus. (See examples in m. 1-2 where the basic forms of the cantus firmus notes appear in inversion in the subject.) This predilection for an understated, less obvious, more abstract relation between cantus firmus and newly created material is a hallmark of Reda's style; it finds its fuller realization in later works such as the *Vorspiele zu den Psalmliedern* (1957), *Praeludium, Fuge und Quadruplum* (1957), and the *Choralfantasie: Herzlich lieb hab ich dich, o Herr* (1967).

Subject II of the Ricercare is characterized by a long descending line, portions of which are diatonic or chromatic in an inconsistent manner. An oblique reference here can be seen to cantus firmus phrase four which is essentially a stepwise ascending line covering the range of an octave. While the length of subject II material varies, its framing interval (low to high notes) is often either a sixth (similar to cantus firmus phrase one) or an octave (similar to cantus firmus phrase four). Subjects I and II are generally presented in alternation; however, in measures 23-27 subject II in the pedal (first in eighths, then in quarter notes) accompanies a statement of subject I in the tenor. The coordination of subject statements with various phrases of the cantus firmus reveals a high level of contrapuntal craftsmanship. Subject I material accompanies both phrases one and two of the cantus firmus (m. 32-36 is phrase one, and m. 45-48 is phrase two). However, to accommodate differing melodic and harmonic contexts, Reda begins subject I one measure before the entrance of cantus firmus phrase one. (See Example 8.) Cantus firmus phrase three (m. 58-60) is accompanied by energetic Distler-like motives with complex subdivisions of the beat in the alto part. Cantus firmus phrase four in the lower pedal is accompanied by overlapping statements of a Distler-like repetitive motive in the upper parts. A tenor part played in the upper pedal register is devoted to a recollection of cantus firmus phrase one and finally an echo of cantus firmus phrase four over tonic pedal. (See Example 9.) Here we have a wonderful "conversation" of compatible styles. It is also interesting to note the employment of the "mixolydian 7th" typical of Distler at the final cadence (this despite the strong leading tone 7th required by the cantus firmus phrase four quotation).

Example 10. Reda, Choralkonzert III: "Christ unser Herr zum Jordan kam." Movement III (Intonation and Ciacona), p. 20, m. 1-13. Pedal ostinato theme (derived from cantus firmus phrases one and two).

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Structural similarities of basso ostinato movements

Both Hugo Distler and Siegfried Reda display marked similarity of approach to structure and texture in chorale-based compositions featuring a ground bass. The final movement of Distler's *Partita: "Nun komm der Heiden Heiland"* is a Chaconne with a short pedal ostinato based on the first phrase of the chorale tune; similarly, Reda's final movement of the *Choralkonzert III: "Christ unser Herr zum Jordan kam"* is titled "Introduction and Ciacona" and features a pedal ostinato based on the first and second phrase of its chorale tune. (See Example 10.) Both movements present the pedal ostinato unchanged for at least half of the movement before introducing an ornamented version in the pedal and later upper voices (Distler work) or reducing the texture substantially and embedding the ostinato pattern in manual figuration (Reda work). After several variations of embellishment, both composers return to a simple statement of the ostinato in the pedal to conclude the movement.

Both composers tend to group together several successive variations on the basis of similar motivic materials or rhythmic patterns. These groupings can be seen in Examples 11 and 12. It is interesting to note that melodic motives employed in the initial five variations of the Distler movement often have a pentatonic flavor due to the existence of "gaps" in scalar material. Throughout this movement there is a tendency to make these motivic connections between related variations explicit by stating important thematic material in one voice and repeating or varying it in another voice in the succeeding variation. For instance, variation 13 (p. 21, bottom score) presents an ornamented version of the ostinato bass theme in the soprano, variation 14 transfers it intact to the alto voice against a new soprano line in eighth notes, variation 15 maintains the ostinato in the alto against a new soprano line in running sixteenth notes, and variation 16 develops this ostinato by incorporating its principal notes in the upper voice of an articulated chordal four-voice texture. This careful integration of familiar and unfamiliar materials goes a long way toward making this music memorable and accessible.

Distler reinforces his grouping of variations in other ways as well. Within each group there is a tendency to increase the number of voices as one moves through the group. (See Example 11.) This is combined with a general practice of intensification of rhythm at the same time within each separate group. For example, the rhythmic motive in variation six—dotted eighth, sixteenth, eighth note—becomes eighth, two sixteenths, eighth note in variation seven. Similarly, the upbeat eighth note figure employed in variation eight is further energized in variation nine by replacing the single eighth note with two sixteenth notes. On a larger level, Distler alternates his approach to texture by employing imitative counterpoint in variations 2-9, nonimitative counterpoint in variations 10-16, and imitative counterpoint once again for variations 17-18. It is significant that variation 10 acts as a kind of pivot point in the movement, for here the pedal ostinato is first embellished (in sixteenth notes), nonimitative texture begins, and the overall pace quickens until the final variation. At the same time continuity with variation 9 is preserved through the continuation of the upbeat motive in the upper voices of variation 10.

Melodic motives employed by Reda in the third movement ("Introduction and Ciacona") of "Christ unser Herr" also provide a basis for organizing the variations into groups of three successive variations to a set after the initial introductory variation. (See Example 12.) Like Distler, Reda favors the motivic use of perfect fourths. Whereas Distler tended to employ perfect fourths as melodic intervals (variations 6-15), Reda typically employs them as harmonic intervals (variations 2-7). However, in variations 14-16 Reda effectively utilizes perfect fourths both melodically in the soaring, ecstatic soprano melody in triplets, and harmonically in the cantus firmus statements in diminution in the middle voices.

Some striking similarities of texture can be seen in the later variations of the Distler and Reda *basso ostinato* movements cited above. In each piece there is a dramatic reduction of texture to a single soprano line featuring arpeggiation figures based on the earlier ostinato bass (Distler: variation 13, Reda: variation 17). The texture is increased to two voices by the addition of a countermelody to the continuing ostinato arpeggiation figures (Distler: variations 14-15, Reda: variation 18). In the next variation the texture is increased to four voices (Distler: variation 16) or three voices (Reda: Interlude featuring the return of cantus firmus phrase nine in longer notes in the tenor). These later variations in each work are noteworthy for the absence of the pedal; however, in both works the *basso ostinato* is reaffirmed through its return in the pedal in plain, unornamented form with longer note values (Distler: variations 17-18, Reda: variation 19). In the Reda work the sense of culmination is heightened through the use of an extended trill in an inner voice and a return to the chordal harmonization of the *basso ostinato* and five-part texture found in variation one.

Comparison of motivic materials

Distler's influence on Reda can be detected in part by observing the similarity of motivic materials employed by each composer. While the evidence of such an influence can be debated in specific instances, it is likely that certain melodic shapes and rhythms were unconsciously "taken over" by Reda from Distler, his teacher. A partial listing of such similar motives is given in Example 13.

Example three from this listing deserves special attention as it is both an explicit reference to a portion of Distler's fugal subject in the *Wachet auf* partita, movement three and an excellent example of Reda's creative refashioning of motivic material to suit the particular context of the new work. (Reda makes reference to this motive in his footnote in the score of the "Vivace" (Trio) movement from the *Choralkonzert II: "Gottes Sohn ist kommen"*). Reda has purposefully chosen motivic material from Distler's fugal subject that can be related to the cantus firmus of his own work. (See Example 14.) The pitches for the first phrase of the cantus firmus

Example 11

Formal Structure of Distler's Organ Partita: Nun komm der Heiden Heiland, Movement III (Chaconne)

Variation	Texture/ No. of Voices	Motivic Material
1	Nonimitative (2)	Pedal Ostinato based on c.f. phrase 1. Motive in upper voice: D-F-G-A ascending.
2	Imitative (3)	Continuation of material in Var. 1.
3	Imitative (5)	Voice pairing in upper parts. Motive from Var. 1 in upper voice.
4	Imitative (3)	Motive in upper voices: G-F-D-C-A descending.
5	Imitative (4)	Motive in upper voices: B-D-E-F-A ascending is transposition of material in Var. 1.
6	Imitative (4)	Motive in upper voices: Perfect 4ths--melodic intervals. Use of rhythmic motive.
7	Imitative (4)	Motive in upper voices same as Var. 6. Use of rhythmic motive (ornamentation of rhythmic motive in Var. 6).
8	Imitative (5)	Voice pairing in upper parts. Motive in upper voices: Perfect 4ths and 5ths--melodic intervals. Use of rhythmic motive.
9	Imitative (5)	Similar to Var. 8. Use of rhythmic motive (ornamentation of upbeat pattern in Var. 8).
10	Nonimitative (3)	Pedal Ostinato is ornamented in 16th notes. Perfect fifth (harmonic interval) is present on downbeats. Rhythmic motive continued from Var. 9.
11	Nonimitative (3)	Pedal Ostinato (ornamented) from Var. 10 is transferred to Soprano. Alto in 16ths. Perfect 4ths in Pedal with rhythmic motive intensified from upper voices in Var. 10.
12	Nonimitative (4)	Pedal Ostinato (ornamented) as in Var. 10. Upper voices in 8ths. Motive in middle voices: Perfect Fifths filled in with stepwise motion.
13*	Nonimitative (1)	Soprano presents arpeggiation figures in 16th notes freely adapted from Pedal Ostinato.
14**	Nonimitative (2)	Soprano arpeggiation figures from Var. 13 are transferred to the Alto. Soprano in 8ths with Perfect 4ths--melodic intervals.
15**	Nonimitative (2)	Continuation of Alto arpeggiation figures from Var. 14. Soprano in 16ths with Perfect 4ths filled in with stepwise motion.
16***	Nonimitative (4)	Paired Voices in articulated chordal texture in 16ths. Soprano includes principal tones of Alto arpeggiation in Var. 15.
17****	Imitative (3) (4 voices cadential)	Return of Pedal Ostinato in unornamented fashion. Motive in upper voices: C-B-G (descending) with rhythmic motive.
18****	Imitative (4) (5 voices cadential)	Tonic Pedal Point with Pedal Ostinato in upper pedal part. Motive in upper voices: G-F-D (descending) is transposition of motive in Var. 17.

Note: Grouping of variations is indicated by brackets. Variations in the Distler "Chaconne" that are similar to variations in the Reda "Introduction and Chaconne" from *Choralkonzert III: "Christ unser Herr zum Jordan kam"* are indicated by asterisks. Corresponding variations have the same number of asterisks.

Example 12

Formal Structure of Reda's Choralkonzert III: "Christ unser Herr zum Jordan kam," Movement III (Intonation und Ciacona)

Intonation (page 18, m. 1 to page 19, m. 14)
Four note descending stepwise motive
Cantus firmus phrases 1 and 2

Ciacona (page 19, m. 15 to page 27, m. 10)
19 variations on the ground bass derived from cantus firmus phrases 1 and 2

Variation Groupings:

Rising scales	1-Chordal sequence
	2-Rising overlapping scales
	3-Rocking thirds motive/cantus firmus phrase 3
	4-Rising overlapping scales
Perfect 4ths	5-Three note motive of ascending parallel 4ths/cantus firmus phrase 4
	6-Inversion and augmentation of motive in var. 5
Repeated note stepwise ascending figures	7-Continuation of material of var. 6
	8-Repeated note stepwise ascending figure
Dotted rhythms	9-Continuation of figure with cantus firmus phrase 5
	10-Continuation of figure with cantus firmus phrase 6
	11- in stretto with figure of var. 8
Triplets	12-Continuation of figure with cantus firmus phrase 7
	13-Continuation of figure with figure and cantus firmus phrase 8
	14-Triplets and cantus firmus phrases in diminution often with parallel fourths
Ostinato in Soprano	15-Same as 14
	16-Same as 14
Ostinato in Pedal	17-Soprano arpeggiation figures with pedal ostinato embedded in figuration; Texture: 1 voice
	18-Ostinato embedded in figuration in Soprano; Texture: 2 voices
Ostinato in Pedal	** INTERLUDE-No ostinato statement; cantus firmus phrase 9 in tenor against "free" figuration in triplets; Texture: 3 voices
	***19-Ostinato returns to Pedal with chordal sequence from var. 1 with written-out trill; Texture: 5 voices

Grouping of variations is indicated by brackets. A similar approach to texture may be observed in the "Chaconne" movement of the Distler Partita: "Nun komm der Heiden Heiland." Both the Distler and Reda works present the pedal ostinato unchanged for at least half the movement before introducing ornamented versions either in the pedal (Distler) or manuals (Reda). After several variations of embellishment, both compositions conclude with a simple statement of the ostinato in the pedal. Similar variations with regard to texture/ostinato treatment are marked with asterisks.

are E^b-G-A^b-B^b (ascending); when inverted they become E^b-C^b-B^b-A^b (descending); this motive corresponds to the final four pitches of Reda's quotation of material from Distler's fugal subject (Reda: "Gottes Sohn ist kommen," p. 16, m. 15-18). The entire quotation is set in octaves, thus providing a textural clue as to the significance of this material. Within the context of the entire movement, this quotation functions as an interjection in the large A and A' sections, appearing each time in octaves. (See Example 15.) This quotation undergoes modification in the A' section through the deletion of the initial three notes (m. 108-110) and later through the elision of the constituent motives (m. 132-133). Note that Reda also varies the ini-

Example 13

Location of Similar Motivic Material in Selected Chorale-based Works of Distler and Reda

Motivic Material in Distler Work	Motivic Material in Reda Work
Nun Komm, Variation 6, p. 14, score 3	Gottes Sohn ist kommen, I, p. 3, m. 8
Nun Komm, Chaconne, p. 20, score 3	Gottes Sohn ist kommen, III, p. 20, m. 13
Wachet auf, III, p. 12, m. 4	Gottes Sohn ist kommen, III, p. 16, m. 16
Wachet auf, III, p. 15, m. 13	Gottes Sohn ist kommen, II, p. 14, m. 2
Wachet auf, II, p. 10, m. 2	O wie selig, III, p. 22, m. 3
Wachet auf, III, p. 19, m. 3	O wie selig, III, p. 23, m. 2
Ricercare from Partita on "Jesus Christus unser Heiland," p. 14, m. 12	Christ unser Herr, I, p. 5, m. 5
Ricercare from Partita on "Jesus Christus unser Heiland," p. 13, m. 2	Christ unser Herr, I, p. 5, m. 8
Ricercare from Partita on "Jesus Christus unser Heiland," p. 16, m. 5	Christ unser Herr, I, p. 6, m. 4
Vorspiele "Christe du Lamm Gottes," p. 16, m. 1 (Distler)	
O wie selig, II, p. 12, m. 1 (Reda)	

Example 14

Comparison of Thematic Material in Reda's Choralkonzert II: "Gottes Sohn ist kommen" and Quotation from Distler's Fugue Subject in his Partita: "Wachet auf, ruft uns die Stimme" (Movement III)

C.F. phrase 1 pitch classes (Gottes Sohn ist kommen) Inversion of pitch material (A-flat Major)

Distler Subject, m. 5-6 transposed (A-flat Major)

"Distler quotation" (complete)

Motive 1 Motive 2 Motives 1 and 2 (elision)

Reda: "Vivace," p. 16, m. 15-18 Reda p. 20, m. 20-22 Reda p. 21, m. 20-21

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Example 15

Structure of Reda: "Vivace" (Movement III) from Choralkonzert II: "Gottes Sohn ist kommen"

Meas.	Sect.	Material
Large Section A		
1-15	a	Opening
15-24	b	Quotation of Distler motive from "Wachet auf" in octaves; A-flat minor orientation
24-39	c	Foreshadows cantus firmus phrase 1
39-49	b'	Quotation of Distler motive in octaves; D-flat major
49-66	a'	Opening material with cantus firmus phrases 1 and 2
Large Section B		
66-71	d	Cantus firmus phrase 3 in octaves
71-81	e	Imitative section develops opening motive
82-107	f	Inversion of portion of motive; cantus firmus phrase 4
Large Section A'		
108-117	b''	Second portion of Distler motive in octaves; C minor Transposition of material up M3
117-132	c'	Transposition of material up M2
132-140	b'''	Elision of Distler motive in octaves; B-flat minor
141-160	a''	Opening material with slight variants, m. 141-147; Cantus firmus phrases 5 and 6

Example 16. Distler, "Ricercare" from the Partita: "Jesus Christus unser Heiland," p. 13, m. 11-16.

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Example 17. Reda, Choralkonzert III: "Christ unser Herr zum Jordan kam." Movement I, p. 3, m. 1-10.

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Example 18. Reda, Choralkonzert III: "Christ unser Herr zum Jordan kam." Movement I, p. 10, m. 7-9.

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tial descending third of the second motive, using the minor mode form for statements in A^b minor (m. 15-24), C minor (m. 108-117), and B^b minor (m. 132-140), and the major mode form for a statement in D^b major (m. 39-49). This four-note second motive is sprinkled liberally throughout the movement and appears in either major mode or minor mode form. The structure of the "Vivace" (Trio) from Reda's *Choralkonzert II: "Gottes Sohn ist kommen"* is given in Example 15.

Two significant issues in determining important stylistic characteristics of the polyphonic chorale-based organ works of Distler and Reda are the generation and organization of motivic material. Much of the motivic material in Distler's chorale-based works is not derived or generated by the chorale itself; motivic passagework tends to be set off against clear statements of cantus firmus material. Whether derived from a cantus firmus or not, motivic material is often organized into small groups of notes whose principal (often beginning) tones are in ascending or descending stepwise relationship with one another. This feature greatly helps the listener detect underlying patterns and movement toward tonal focal points (such as initial notes of a subject entrance). For example, in the fugue from the *Wachet auf* partita, Distler organizes ascending scale passages in this manner (p. 15, m. 5-10). A sequential treatment of two different motives, each beginning on a tone a second higher than the previous statement, can be found in Distler's "Ricercare" from his partita on "Jesus Christus, unser Heiland" (p. 13, m. 13 to p. 14, m. 2). (See Example 16.) Here the rhythmic counterpoint is especially evident through the use of overlapping motivic statements. The motive in the alto is based on the concluding notes from cantus firmus phrase one while that in the soprano is unrelated to the cantus firmus. The pattern of ascending seconds fills in the gap between entrances of the Ricercare subject, i.e., between the note b1 (p. 13, m. 12) and e2 (p. 14, m. 2) in the soprano.

Chorale-based organ music from Reda's early period typically exhibits a close relationship between the chorale cantus firmus and accompanying voices as much motivic material is derived from the chorale cantus firmus. The following examples are taken from the opening movement of Reda's *Choralkonzert III: "Christ unser Herr zum Jordan kam."* (See Example 17.) An entire cantus firmus phrase or a portion of it may appear in diminution (p. 3, m. 1-2, soprano), or an ostinato derived from a portion of a chorale phrase may eventually lead to a complete statement of a chorale phrase (p. 3, m. 1-9, baritone). Extensions of chorale phrases or portions of the same are common. On page 4, m. 5-13, chorale phrase one and five notes of phrase two are presented in diminution in the tenor. The phrase is then extended by means of three and four note, descending stepwise motives. (See Example 1.) A phrase may also be extended through internal motivic expansion within the phrase and subsequent repetition of the newly created motive. This occurs in the soprano voice on page 9, m. 14-17, where the notes D-C-E-C-D-C are interpolated between the ornamented opening portion and the concluding portion of cantus firmus phrase one. The concluding portion of this expanded phrase (C-D-C-F-E-D) is then repeated and further extended.

Sometimes motives are derived from the chorale in a more abstract fashion. (See Example 17.) For instance, the opening pedal figure (D-E-F-G-C-D) on page 3 is derived from the initial four notes of chorale phrase one (D-F-G-A). However, octave displacement between F and G as well as between C and D (the latter being transposed cantus firmus notes 3 and 4) hide this relationship. This latter motive (C-D) is detached from the figure and later used separately in m. 9-10. Motives from two different cantus firmus phrases are combined in the pedal on p. 10, m. 7-9. (See Example 18.) The initial four notes are from cantus firmus phrase eight (notes 1-4), and the final five notes are from phrase nine (notes 4-8). Here the note A is common to both phrases. What is striking about Reda's techniques for handling chorale cantus firmus materials in accompanying voices is the variety of types employed in a single work and even in a single movement. Again, Reda reveals his distinctive tendency toward abstraction in the generation of motivic

New Organs



Cover

Levsen Organ Company, Buffalo, IA, has built a new organ for St. Mark's Lutheran Church, North St. Paul, MN. Designed for the congregation's new 700-seat sanctuary, the organ is to be three manuals and 41 ranks when complete. As installed, it comprises two manuals and 21 ranks, with space provided in the design to allow for the completed 41 ranks.

The tonal resources of the organ are scaled in the American Classic tradition. The Principal chorus and other stops were scaled large to eventually become a part of the much larger organ. The voicing procedure utilized on site voiced sample pipes with tonal finishing, after installation, by Tim Bovard and Rod Levsen, Sr., of Levsen Organ Company. The metal flues, including the facade pipes, were made by A. R. Schopp & Sons, Inc. The wood pipes were made by Levsen Organ Company and the reeds were done by Trivo Co., Inc. An all electric action with microprocessor control system was used.

On March 14, 1993, the new organ was formally dedicated. A 19-piece chamber orchestra, handbell choir, and 40-voice choir participated in the services directed by Robert Murphy. Three organists played during the services: Dorthea Jirsa and Barbara Rossow, the regular organists, and guest organist Dennis Reppen. Mr. Lee J. Afdahl, Music Director and Organist at First Presbyterian Church, Rochester, MN, played an evening dedication concert.

GREAT

- 8' Principal
- 8' Holzgedeckt
- 8' Erzähler (Sw)
- 8' Erzähler Celeste (Sw)
- 4' Octave
- 4' Koppelflote
- 2' Fiffteenth
- III-IV Fourniture
- 8' Trompette (Sw)

SWELL

- 8' Rohrflote
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Gemshorn
- 4' Rohrflote (12 pipes)
- 2 1/2' Nazard
- 2' Flockflote
- 1 1/2' Tierce
- 1 1/2' Quinte (12 pipes)
- Blank
- 16' Contra Trompette (12 pipes)
- 8' Trompette
- 4' Clarion (12 pipes)
- Tremolo

PEDAL

- 32' Resultant (32 notes)
- 16' Subbass
- 16' Lieblich Gedeckt (32 notes)
- 8' Principal
- 8' Pommer
- 4' Choralbass
- III Wired Mixture (32 notes)
- 16' Contra Trompette (Sw)
- 8' Trompette (Sw)
- 4' Clarion (Sw)



Winfried Banzhaf, Los Angeles, CA, has built a new organ for All Saint's Episcopal Church, Beverly Hills. The case of this 3-stop chamber organ as well as the pipes of its flute stops are made of American black walnut. The natural keys are of ebony with gilt arcades and the sharps are of boxwood capped with bone. Heraldry of All Saints' and St. Cecilia is displayed within the gilt pipeshades carved by the builder. There is an exterior transposing device which allows the instrument to play at A440 or A415. The organ is placed in the Memorial Chapel, but casters allow it to move easily to the two other worship spaces. The instrument is a gift of parishioner Travis E. Reed III in memory of his grandparents. It was dedicated on All Saints Day 1992 by the Bishop of Los Angeles and used later that day in a performance of Handel's *Alexander's Feast*.



- 8' Stopped Flute
- 4' Open Flute
- 2' Principal



Orgues Létourneau, Saint-Hyacinthe, Québec, has built a new portable organ, continuo type, for Pierre Bouchard & Louise Fortin in Bernières, Québec. The instrument, with retractable handles, weighs 275 pounds, and fits easily in a car (width 43", depth 22 1/2", height 39"). It is regularly used by chamber ensembles and choirs, like Violons du Roi, Ensemble Nouvelle-France, Maîtrise du Cap-de-la-Madeleine. Opus 13 of the builder, the organ has four stops and mechanical action. The transposing keyboard can be pulled toward the player. It is of 51 notes and allows for bass and treble playing of Principal 2 and Quint 1 1/2. The case is of solid oak. The tuning is A = 440 and A = 415. Pipe construction was by Réal Godbout, assembly by Jean-François Mailhot, all working under the supervision of organbuilder Fernand Létourneau.

- 8' Gedackt (Wood)
- 4' Flute (Wood and Metal)
- 2' Principal (Metal)
- 1 1/2' Quint (Metal)

► Bernthal: Distler and Reda

materials.

In conclusion, Distler and Reda share many similarities of style, particularly in the presentation of the cantus firmus and in the structure and texture of movements featuring a ground bass. While similar rhythmic and melodic patterns can be found in the work of each composer, Distler tends to work with motives not related to cantus firmus material whereas Reda derives much of his motivic materials from the chorale cantus firmus. In this process of derivation, there is a growing tendency toward abstraction in these *Choralkonzerte* of Siegfried Reda. ■

NOTES

1. Additional information on the organ music of Siegfried Reda may be found in the author's thesis, *A Study of Selected Chorale-based Organ Works of Siegfried Reda*, which is available from University Microfilms International, Ann Arbor, Michigan.
2. Gerhard Schuhmacher, ed., "Vom Auftrag neuer Kirchenmusik: Briefe Siegfried Redas an Richard Baum und Karl Vötterle," *Sagittarius*, III (1970), p. 29.
3. Adam Adrio, "Renewal and Rejuvenation," trans. Leland R. Giles, in *Protestant Church Music—A History*, ed., Friedrich Blume (New York: W. W. Norton and Co., 1974), pp. 485-486.

D.M. Leight & Co. of Tenants Harbor, ME, has restored E. & G.G. Hook & Hastings' opus 684 for the Tenants Harbor Baptist Church. Built in 1873 for a Masonic Hall in Rockland, ME, the organ was moved to the church at some undetermined date. Prior to restoration it had been unused for over forty years. Original pipework, voicing and winding were preserved, though a mechanical blower was added. The instrument was rededicated on 23 May 1993 with a program played by organist John Doney. Compass: 56 notes divided at middle C.

MANUAL

- 8' Open Diapason (metal 32 pipes)
- 8' Unison Bass (wood 24 pipes)
- 8' Stopped Diapason (metal 32 pipes)
- 4' Octave Bass (metal 24 pipes)
- 4' Flute (metal 32 pipes)
- 4' Viola Bass (metal 24 pipes)
- 4' Violina (metal 32 pipes)
- Pedal Coupler (27 notes)
- Hitch down Swell



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 DECEMBER

Brian-Paul Thomas; Grace Episcopal, Nyack, NY 12:10 pm
American Boychoir; Strand Capitol Theater, York, PA 8 pm
Samuel Carabetta; St John's Church, Washington, DC 12:10 pm
Chris Endsley; Morrison United Methodist, Leesburg, FL noon
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 11:50 am

17 DECEMBER

Brian Jones; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Trinity Cathedral, Trenton, NJ 8 pm
The New Oratorio Singers; St Francis de Sales, Lake Zurich, IL 8 pm

18 DECEMBER

Menotti, *Amahl and the Night Visitors*; Grace Episcopal, Silver Spring, MD 4, 7 pm
Lessons & Carols; St Thomas More Cathedral, Arlington, VA 7:30 pm
His Majesty's Clerkes; St Procopius Abbey, Lisle, IL 8 pm

19 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols; St Thomas Church, New York, NY 11 am, 4 pm
Handel, *Messiah*, with period instruments; Trinity Church, New York, NY 4 pm
Stephen Tharp; St Patrick's Cathedral, New York, NY 4:45 pm
Carol Service; Holy Trinity Lutheran, New York, NY 5, 7:30 pm
Alan Davis; St Ignatius Loyola, New York, NY 4 pm
American Boychoir; Princeton Univ, Princeton, NJ 3:30 pm
Choral Concert, with orchestra; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm
Christmas Concert; Cleveland Museum, Cleveland, OH 2 pm
Lessons & Carols; Christ Church Cathedral, Lexington, KY 7 pm
Britten, *Ceremony of Carols*; Fourth Presbyterian, Chicago, IL 8:30, 11 am
The New Oratorio Singers; Divine Word Chapel, Techny, IL 5:30 pm
Lessons & Carols; Fourth Presbyterian, Chicago, IL 6:30 pm
His Majesty's Clerkes; St Paul & the Redeemer, Chicago, IL 2:30 pm
Lessons & Carols; Christ Church Cathedral, New Orleans, LA 4 pm

21 DECEMBER

Ray Cornils, with brass; City Hall, Portland, ME
American Boychoir; Kennedy Center, Washington, DC (also December 22)
Britten, *Ceremony of Carols*; Christ Church Cathedral, Lexington, KY 12 pm

22 DECEMBER

Carol Concert; St Thomas Church, New York, NY 12:10 pm

24 DECEMBER

Evening Organ Concerts; Longwood Gardens, Kennett Square, PA (also Dec 25-31)

26 DECEMBER

Buxtehude, *Das neugeborne Kindelein*; Holy Trinity Lutheran, New York, NY 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

31 DECEMBER

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

2 JANUARY

Peter Stoltzfus; St Thomas Church, New York, NY 5:15 pm
Christmas Music for Organ & Brass; St Francis of Assisi Cathedral, Metuchen, NJ 4 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

5 JANUARY

Epiphany Concert; Christ Church Cathedral, Lexington, KY 5, 7:30 pm

6 JANUARY

American Boychoir; Shrine of Our Lady of Czestochowa, Doylestown, PA 8 pm

7 JANUARY

Claudia Dumschat; Trinity Church, Boston, MA 12:15 pm
James Johnson; Woodberry Forest School, Woodberry Forest, VA 7 pm

9 JANUARY

Preston Smith; St Thomas Church, New York, NY 5:15 pm
Rockland Camerata; Grace Episcopal, Nyack, NY 7:30 pm
Elizabeth Melcher; Longwood Gardens, Kennett Square, PA 2:30 pm
James Johnson; Episcopal Cathedral, Washington, DC 5 pm
Wolfgang Rübsum; Duke Univ, Durham, NC 5 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Cj Sambach; Shiloh Congregational, Dayton, OH 4 pm
Epiphany Feast of Lights; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

10 JANUARY

***Cj Sambach**; Trinity Lutheran Seminary, Columbus, OH 7 pm

11 JANUARY

Gerre Hancock; Christ Church, Pensacola, FL 7:30 pm

14 JANUARY

Robin Dinda; Trinity Church, Boston, MA 12:15 pm
David Higgs; Holy Trinity Lutheran, Akron, OH 8 pm

16 JANUARY

David Hurd; St Ignatius Loyola, New York, NY
Mary Lou Stevens; Second Presbyterian, Newark, NJ 3 pm
Handbell Concert; Longwood Gardens, Kennett Square, PA 2:30 pm
Todd Wilson; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Schuyler Robinson, with guitar; Christ Church Cathedral, Lexington, KY 4:30 pm
David Craighead; St John's Cathedral, Milwaukee, WI 3 pm

17 JANUARY

Shayne Doty; St Thomas Church, New York, NY 5:15 pm
Todd Wilson, workshop; First Presbyterian, Ft Lauderdale, FL 10 am

21 JANUARY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
David Craighead; Christ United Methodist, Greensboro, NC 8 pm
Todd Wilson; Univ of Alabama, Tuscaloosa, AL 7:30 pm

22 JANUARY

George Ritchie; Westminster Choir College, Princeton, NJ 9 am
Louis Robilliard, masterclass; Cleveland Museum, Cleveland, OH 10 am

23 JANUARY

Ignat Solzhenitsyn, piano; South Church, New Britain, CT 4 pm
American Boychoir; Carnegie Hall, New York, NY
Karl Moyer; St Thomas Church, New York, NY 5:15 pm
Carlene Neihart; First United Methodist, Schenectady, NY 4 pm
David Herman, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm
Cj Sambach; Marion Presbyterian, Marion, SC 3 pm
Louis Robilliard; Cleveland Museum, Cleveland, OH 3:30 pm
Elizabeth & Raymond Chenault; St Gregory's Episcopal, Boca Raton, FL 4 pm
Evansville Brass Quintette; Methodist Temple, Evansville, IN 4 pm
Marianne Webb; Southern Illinois Univ, Carbondale, IL 8 pm

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26 JANUARY

American Boychoir; Trinity Episcopal,
Staunton, VA 7 pm

28 JANUARY

Haskell Thomson; Trinity Church, Boston, MA
12:15 pm
American Boychoir; First Methodist, Brevard,
NC 7:30 pm
Alabama Boychoir; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

29 JANUARY

Frederick Swann, workshop; Wilson College,
Chambersburg, PA 10 am
American Boychoir; St Paul's Episcopal,
Augusta, GA 8 pm
Michael Farris, workshop; St William's Church,
Naples, FL 10 am
*Cj Sambach; First English Lutheran,
Mansfield, OH 2 pm

30 JANUARY

Handbell Concert; First Church of Christ,
Wethersfield, CT 3 pm
James Busby; St Thomas Church, New York,
NY 5:15 pm
+Brian-Paul Thomas; Grace Episcopal,
Nyack, NY 4 pm
Els Swinnen, organ & piano; Longwood
Gardens, Kennett Square, PA 2:30 pm
Frederick Swann; Wilson College,
Chambersburg, PA 2 pm
American Boychoir; St Paul's Lutheran,
Savannah, GA 4 pm
Michael Farris; St William's Church, Naples,
FL 4 pm
Karel Paukert; Cleveland Museum, Cleveland,
OH 2 pm
Cj Sambach; First English Lutheran, Mansfield,
OH 3:30 pm
Anne & Todd Wilson; First Presbyterian,
Evansville, IN 3 pm
Prague Philharmonic Children's Choir; First
Presbyterian, Deerfield, IL 4 pm
Anita Werling, with trumpet; First Baptist,
Macomb, IL 4 pm
The Capital Brass; Christ Church Cathedral,
New Orleans, LA 4 pm

31 JANUARY

Lancaster Brass Quintet; Good Shepherd
Lutheran, Lancaster, PA 4 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Leonard Taffs; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm

17 DECEMBER

Christmas Concert; St John's Cathedral,
Denver, CO 8 pm

18 DECEMBER

Phoenix Bach Choir; Camelback Bible Church,
Phoenix, AZ 8 pm (also December 19, All SS
Episcopal, Phoenix)
Hans Davidsson, Weckmann lecture & mas-
terclass; First Lutheran, Yuba City, CA 9 am-6
pm

19 DECEMBER

Metropolitan Chorale; First United Methodist,
Cedar Falls, IA 2 pm
Lessons & Carols; St John's Cathedral, Denver,
CO 4:30, 7 pm
Mahon Balderston; Trinity Church, Santa
Barbara, CA 3:30 pm

20 DECEMBER

David Higgs; Davies Hall, San Francisco, CA
8 pm (also December 23)

22 DECEMBER

Janet Miller; Scottish Rite Cathedral, Tucson,
AZ 12:15 pm

23 DECEMBER

Handel, *Messiah*, with orchestra; Meyerson
Center, Dallas, TX 8 pm

29 DECEMBER

Cherie Westcott; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm

7 JANUARY

Epiphany Procession; St John's Cathedral,
Denver, CO 8 pm

9 JANUARY

+Robert McDonald; St Stephen Presbyterian,
Ft Worth, TX 7:30 pm
Thomas Murray; St Mark's Episcopal, San
Antonio, TX 5 pm

10 JANUARY

Choral Reading Sessions; Cameron Retreat
Center, Houston, TX (through January 12)

11 JANUARY

Thomas Murray; First Presbyterian, Houston,
TX 8 pm

12 JANUARY

David Wachter; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm

15 JANUARY

Anthony Newman, organ & harpsichord;
Palmer Mem Episcopal, Houston, TX 8 pm

16 JANUARY

Hymn Festival; Trinity Episcopal, Santa
Barbara, CA 3:30 pm

17 JANUARY

Thomas Murray; Myerson Center, Dallas, TX
8:15 pm

18 JANUARY

Catharine Crozier; Crystal Cathedral, Garden
Grove, CA 7:30 pm

19 JANUARY

Lynn Moser; Scottish Rite Cathedral, Tucson,
AZ 12:15 pm

23 JANUARY

David Tryggestad; Pilgrim Congregational,
Duluth, MN 4 pm

26 JANUARY

Janet P. Tolman; Scottish Rite Cathedral,
Tucson, AZ 12:15 pm
Richard Elliott; Ricks College, Rexburg, ID
7:30 pm

28 JANUARY

Robert Delcamp, with voice; St John's
Cathedral, Denver, CO 8 pm

31 JANUARY

Matthew Dirst; Stanford Mem Church,
Stanford, CA 8 pm

INTERNATIONAL

21 DECEMBER

Grosvenor Chapel Choir; Grosvenor Chapel,
London, England 1:10 pm

4 JANUARY

Richard Hobson; Grosvenor Chapel, London,
England 1:10 pm

8 JANUARY

Ian Quinn; St Peter's Eaton Square, London,
England 7:30 pm
John Scott; Winchester Cathedral, Win-
chester, England 7:30 pm

18 JANUARY

Tom Mohan; Grosvenor Chapel, London,
England 1:10 pm
Gillian Weir; St Stephan's Kirche, Karlsruhe,
Germany 8 pm

Organ Recitals

MARIE-CLAIRE ALAIN, Southern
Methodist University, Dallas, TX, September
26: *Concerto in A Minor*, S. 593, *An
Wasserflussen Babylon*, S. 653, *Allein Gott*,
S. 664, *Pièce d'Orgue*, S. 572, Bach; *Première
Fantaisie*, *Deuxième Fantaisie*, *Postlude
pour l'Office de Complies*, *Trois Danses*,
Alain.

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DAVID BEYER, First United Methodist Church, Sioux Falls, SD, July 14: *Toccata*, Near; *Five Meditations* on "Wondrous Love," Perera; *Occasional Notes*, Hagen; *Savior like a shepherd lead us, I need thee every hour*, Wood; *Praeludium in D*, BuxWV 139, Buxtehude.

DAVID CHRISTIANSEN, Christuskirche, Hamm, Germany, June 12: *Fanfare*, Mathias; *Jesus Christus, unser Heiland*, S. 665, *Von Gott will ich nicht lassen*, S. 658, *Wir glauben all*, S. 680, Bach; *Melodia*, *Toccata*, op. 59, Reger; *Litanies*, Alain; *Trumpet Tune in D*, Johnson; *Ricercare*, Saylor; *Jesus loves me, Nowcom*; *Drop, drop, slow tears*, Persichetti; *Bol the silence*, Pelz; *Five Meditations on "Wondrous Love"*: III. Flowing, V. Majestically, Perera; Song, Impromptu (*Organbooks I and III*), Rorem; Broadly (*A Triptych of Fugues*), Near.

NORA CHRISTIANSEN, First United Methodist Church, Sioux Falls, SD, July 21: *Praeludium*, BuxWV 140, Buxtehude; *Récit*, Dialogue (*Suite de Premier Ton*), Guilain; *Jesus calls us*, Diemer; *Abbott's Leigh*, Klein.

PHILIP T.D. COOPER, Lititz Moravian Congregation, July 4: *Concerto in A Major*, Walther; *Aria-Pastorella*, Rathgeber; *Canzona in C Major*, Kerll; *Toccata in F Major*, O Lamm Gottes unschuldig, *Fantasia in G Minor*, Fuga in D Major, Pachelbel; *Praeludium aus C*, Krieger; *Was Gott tut das ist wohlgetan*, *Jesus meine Zuversicht*, Krebs; *Nova Cyclopeias Harmonica*, Muffat; *Captain Sergeant's quick march*, *The London march*, *The unknown*, *Soldier's joy*, *General Washington's march*, anon 18th C: *Sonata I in C Major*, Moller; *The Federal March*, Reinagle; *Winslow Blues Bugle march*, Shaw; *The 4th of July: A grand military sonata*, Hewitt.

DAVID CRAIGHEAD, House of Hope Presbyterian Church, St. Paul, MN, June 13: *Veni creator*, de Grigny; *Prélude*, *Adagio et Choral varié sur le thème du Veni Creator*, Durufle; *Four Noël's*, op. 60, Guilman; *Hommage à Igor Stravinsky*, Hakim.

PHILIP CROZIER & SYLVIE POIRIER, St. James United Church, Montréal, Québec, July 12: *Mosaïque*, Langlais; *Martyrs*, Leighton; *Suite Montréalaise*, Jackson (world première); *Sonata in D Minor*, op. 30, Merkel; *Toccata Française sur le nom de H.E.L.M.U.T.*, Bötling.

JEFFREY L. DAHN, Christ United Methodist Church, Rochester, MN, August 3: *Prelude and Fugue in A Minor*, Buxtehude; *O God thou faithful God, My heart is filled with longing*, Brahms; *Choral No. 1 in E*, Franck.

GEORGE DAMP, with Alice Bancroft Damp, Methuen Memorial Hall, Methuen, MA, September 1: *Sonata in D Minor*, op. 30, Merkel; *Ragtime*, Callahan; *Chorale and Fugue on Old Hundredth*, Stirling; *Prelude and Fugue in D Minor*, op. 16, no. 3, C. Schumann; *Prelude on an Old Folk Tune*, "The Fair Hills of Eire, O," op. 91, Beach; *Choral No. 1 in E Major*, Franck; *Fantasia Chromatica*, Sweelinck; *Passacaglia in G Minor*, Muffat; *Voluntary VIII*, Russell; *Sonata in F Minor*, op. 65, Mendelssohn.

MERRILL N. DAVIS III, Christ United Methodist Church, Rochester, MN, August 31: *The lost chord*, Sullivan; *Ronde Française*, Boëllmann; *Berceuse*, *Finale (The Firebird)*, Stravinsky; *Improvisation on "Ding, dong, ding"*.

EUGENE DOUTT, First United Methodist Church, Sioux Falls, SD, August 4: *Voluntary in A Minor*, 18th C; *Flute Solo*, Arne; *Gavotte*, Wesley; *Passacaglia*, West; *Andantino in D-flat*, Lemare; *Lauda anima*, St. Anne, Allen; *Prelude in C*, Bairstow.

HEIDI EMMERT, Methuen Memorial Hall, Methuen, MA, September 15: *Introduction and Passacaglia in d minor*, Reger; *Meine Seele erhebet den Herren*, S. 648, Bach; *Sonata No. 4 in A Minor*, Rheinberger; *Prelude and Fugue in F Major*, op. 85, no. 3, Reger; *Choral dorien*, Alain; *Fantasia on "Wie schön leucht"*, Reger.

QUENTIN FAULKER, Ludgerikirche, Norden, Germany, July 14: *Toccata 8*, Hassler; *De ore prudentis procedit mel*, Scheidemann; *Wehe, Windgen, wehe*, Scheidt; *Ein feste Burg*, Praetorius; *Chaconne in F*, A Voluntary for ye Double Organ in d minor, Purcell; *Praeludium in e*, Bruhns.

STEVE GENTILE, Cathédrale Saint-Étienne, Auxerre, France, August 28: *Trumpet Tune*, Swann; *Partita sur le Psaume 42*, Böhm; *Passacaille et Fugue en ut mineur*, Bach; *Schoenster Herr Jesu*, Schroeder; *Sonate I*, Hindemith; *Toccata et Fugue*, op. 59, nos. 5, 6, Reger; *Adoro te devote*, Changol; *Scherzando*, Langlais; *Prélude*, Final (*Symphonie II*), Widor.

JAMES W. GOOD, Oxford United Methodist Church, Oxford, NC, September 18: *St. Anne*, Parry; *Liebster Jesu, Nun freut euch*, *Toccata in F*, Bach; *Prélude*, *Fugue et Variation*, Franck; *New Britain*, Wood; *Cortège et Litanie*, Dupré; *Partita*, St. Anne, Manz.

T. WOOLARD HARRIS, St. James United Church, Montréal, Québec, August 24: *Modal Piece No. 1*, Langlais; *Choral No. 3 in A Minor*, Franck; *Praeludium*, BuxWV

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139, Buxtehude; *Master Tallis's Testament*, Howells; *The Emperor's Fanfare*, Soler/Biggs; *Now thank we all our God*, op. 65, no. 13, Karg-Elert.

DAVID HATT St. Mary's Cathedral, San Francisco, CA, July 4: *Variations and Fugue on Heil dir im Siegerkranz*, *Ich will dich lieben, meine Staerke*, *Fantasy on Alle Menschen muessen sterben*, Reger.

JUNE HUDSON, with Edward Berryman, pianist, Christ United Methodist Church, Rochester, MN, July 13: *Symphony VI* (First movement), Widor; *Scillienne*, Duruflé; *Scherzo Variations*, Franck.

DAVID R. HUNSBERGER, Methuen Memorial Hall, Methuen, MA, July 7: *Fantasy in A Major*, Franck; *Sonata No. 8*, Rheinberger; *Prelude and Fugue in G Major*, Mendelssohn; *Commotio*, Nielsen.

FRANCIS JACKSON, St. James United Church, Montréal, Québec, July 6: *Prelude and Fugue in G*, S. 541, Bach; *Andante in F*, Smart; *Suite Modale*, op. 43, Peeters; *Legend, Scherzo Amabile*, Jackson; *Prelude*, op. 31, no. 5, *Toccata*, op. 53, no. 6, Vierne.

JARED JACOBSEN, The Ampitheatre, Chautauqua, NY, July 29: *Sinfonia to Contata No. 29* (trans. Hebble), *Toccata in F*, S. 540, Bach; *Rondo Capriccio*, Lemare; *Grand choeur avec tonneur*, Corette; *The Bumble-Bee*, Rimskii-Korsakov; *Washington Post* March, Sousa/Linger; *Choral in A Minor*, Franck; *Adagio (Symphonie III)*, *Carillon de Westminster*, Vierne; *Toccata (Symphonie V)*, Widor.

CALVERT JOHNSON, Katolische-Basilika, Niddatal-Ilbenstadt, July 4: *Praeludium et Fuga in C*, S. 545, Bach; *Batalla de 6 tono*, Jimenez; *Alme conditor*, Baptista; *Pasacalles de Primer tono*, Antonio Martin y Coll; *Tiento de falsas de 2 tono*, Bruna; *Gaîtelle de mano derecha*, Duron; *Tiento lleno de 4 tono*, de Heredia; *Sonata de organo o clave*, Larranaga; *Passacaglia*, Copland; *Laudation*, Dello Joio; *Praeludium*, Hensel; *Sonata 4*, Mendelssohn.

JAMES JOHNSON, First Presbyterian Church, Tallahassee, FL, June 6: *Prelude and Fugue in C Minor*, Mendelssohn; *Tiento on the 6th tone*, Cabanilles; *Courante*, Cornet; *Basse et dessus de trompette*, Marchand; *Andantino (Sonata in B Major)*, Soler; *Concerto in D Minor*, S. 596, Bach; *Four dances from Intabulatura Nova*, Bendusi; *Sonata III*, Hindemith; *Sketch in B-flat*, Schumann; *Fantasia and Fugue in G Minor*, S. 542, Bach.

BOYD JONES II, Basilica of The National Shrine of the Immaculate Conception, Washington, DC, August 22: *Sonata in C Minor*, *Andante with Variations*, Mendelssohn; *Annum per annum*, Pärt; *Symphonie III*, Vierne.

CHRISTOPHER KENT, Methuen Memorial Hall, Methuen, MA, September 29: *A Voluntarie for my Ladye Nevell*, *The Carman's Whistle*, *Fantasia*, Byrd; *Toccata in*

C Major, *Variations on Soll es sein*, *Fantasia*, Sweelinck; *Ciacona in C minor*, BuxWV 159, *Ich ruf zu dir*, BuxWV 196, *Toccata in D Minor*, BuxWV 155, Buxtehude; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Andante in F Major*, Wesley; *St. Anne*, *An Old English Tune*, *The Old Hundredth*, op. 198, Parry.

MARCIA KITTELSON, with Greg Handel, trumpet, First United Methodist Church, Sioux Falls, SD, August 11: *Suite for Trumpet and Organ*, Powell; *Pastorale and Ariary*, Roberts; *Savior, like a shepherd lead us*, Larson; *Amazing Grace*, Haack; *Fanfare*, Proulx; *Aria (Wedding Suite)*, Childs; *Trumpet Tune*, Swann.

DANIEL LAMOUREUX, Methuen Memorial Music Hall, September 22: *Sonata No. 4 in d minor*, Guilman; *Elevation for the Feast of the Annunciation*, Boulnois; *Prelude on the Introit for the Epiphany*, Duruflé; *Prelude and Fugue in E-flat*, Daveluy; 4. Regina Coeli (*Symphony in D Major*), Widor; *Prelude, Andante and Toccata*, Fleury; *Tambourin provençau*, Pâstre que sias ei mountagno, Moraçon; *Toccata*, Nibelle.

PATRICK McDONOUGH, Christ United Methodist Church, Rochester, MN, August 24: *Prelude and Fugue in E Minor*, Bruhns; *Savior of the nations come*, BuxWV 211. Buxtehude; *Prelude and Fugue in C Minor*, S. 549, Bach; *How fair and pleasant art Thou*, Dupré; *Carillon*, Vierne.

MARY PRESTON, St. John's Cathedral, Denver, CO, July 23: *Fantaisie en la*, Franck; *Allein Gott*, S. 664, Bach; *The despair and agony of Dachau*, Sifler; *Jauchz, Erd, und Himmel, juble*, Reger; *Naiades*, Vierne; *Suite*, Duruflé.

KAREN HANSON SANDE, Christ United Methodist Church, Rochester, MN, August 17: *Cortège et Litanie*, Dupré; *Prelude on Now as the fiery sun departs*, Simonds; *Prelude and Fugue in A Minor*, Bach; *Fête*, Langlais.

MARILYN SCHEMPP, First United Methodist Church, Sioux Falls, SD, June 30: *Prelude and Fugue in G Major*, S. 541, Bach; *Postlude pour l'office de Complies*, Alain; *Variations on America*, Ives; *Chorale Variations on Vent Creator*, Duruflé.

SAMUEL JOHN SWARTZ, Domkirche St. Stephan, Wien, Austria, July 28: *Fanfare*, Lemmens; *Sonata in G*, Bennett; *Schmücke dich*, S. 654, Bach; *Sonate Nr. 2*, Mendelssohn; *Spiritual*; *Steal Away*, Miller; *Final*, Franck.

DONNA WHITED, Grace Covenant Presbyterian Church, Richmond, VA, August 11: *Grand Triumphal Chorus in A Major*, Guilman; *Allegretto d minor*, *Andante D Major*, *Allegro (Chorale and Fugue) d minor/D Major* (Berlin Krakow Manuscripts), Mendelssohn; *Allegretto*, *Vivace (Four Sketches)*, Schumann; *Chorale No. 1 in E Major*, Franck.

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CLASSIFIED ADVERTISING

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PIPE ORGANS FOR SALE

1963 Wicks: 3M drawknob console, 16 ranks, all electric, playable. \$12,000. 909/244-1248.

2-M, 3-rank Moller Artiste, 1953. Ideal for home installation, fits 8' ceiling. Rolltop console, \$14,000. Rivé, 811 Focis St., Metairie, LA 70005.

2-M, 4-rank Moller Artiste, 1961, fits 8' ceiling, \$18,000. Rivé, 811 Focis St., Metairie, LA 70005.

2-M, 5-rank Holtkamp, 1970, 12' ceiling, free standing, \$22,000. Rivé, 811 Focis St., Metairie, LA 70005.

Wicks 1928 2M 4R unit organ; relatively compact, in storage, chests & reservoir professionally restored; console needs cosmetic restoration and relay. \$4,500 OBO. Ned Niemiec, 132 Bedford St., Lakeville, MA 02347. 508/946-3496.

1958 Moller Artiste, three ranks, two manuals and pedal. Very good condition. Buyer to remove. Asking \$10,000. Wesleyan College, Macon, GA 912/477-1110 ext. 305 or 259.

11-rank Wicks pipe organ for sale. We can install if you wish. 313/471-1515.

One 10-rank Moller pipe organ and one 6-rank Moller pipe organ for sale. 313/545-6066.

3M Moller: Drawknob console, chimes, completely reathered, well maintained, and in excellent condition in all departments. New reeds, mixtures, and other flue ranks. Contact: 714/497-8583.

1929 Wicks Op. 871 (originally Op. 78), two manuals, four ranks, buyer to remove. Asking \$7,000. Contact: Don Cui, 18 Birchwood, Litchfield, IL 62056. 217/324-6674.

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REED ORGANS

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ELECTRONIC ORGANS WANTED

Hammond B-3/C-3 organs wanted! Cash paid. Nationwide pickup, sold worldwide. Help us save the B-3's! Leslies needed. Keyboard Exchange International, 8651 Portside Ct., Orlando, FL 32817. 407/677-7001; fax 407/671-2272. Please send photos.

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MISCELLANEOUS FOR SALE

Moller 3-rank Artiste, no console, professionally stored, superb condition, \$1,500. Christie, P.O. Box 165, Clawson, MI 48017. 313/362-2706 voice/fax.

4-manual Austin console, rebuilt '70s, \$1,500 O.B.O. Rivé, 811 Focis St., Metairie, LA 70005.

One set Maas chimes (21 notes) for sale. 313/545-6066.

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MISCELLANEOUS FOR SALE

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

4-man. 61-note electric keyboard, ivory; good condition; 32-note pedalboard, good condition. Mel Page 609/698-6452.

Selection of used pipes, chests for sale. SASE. A & J Reed & Pipe Organ Service, 36 Carter St., Newburgh, NY 12550. 914/561-1480.

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

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