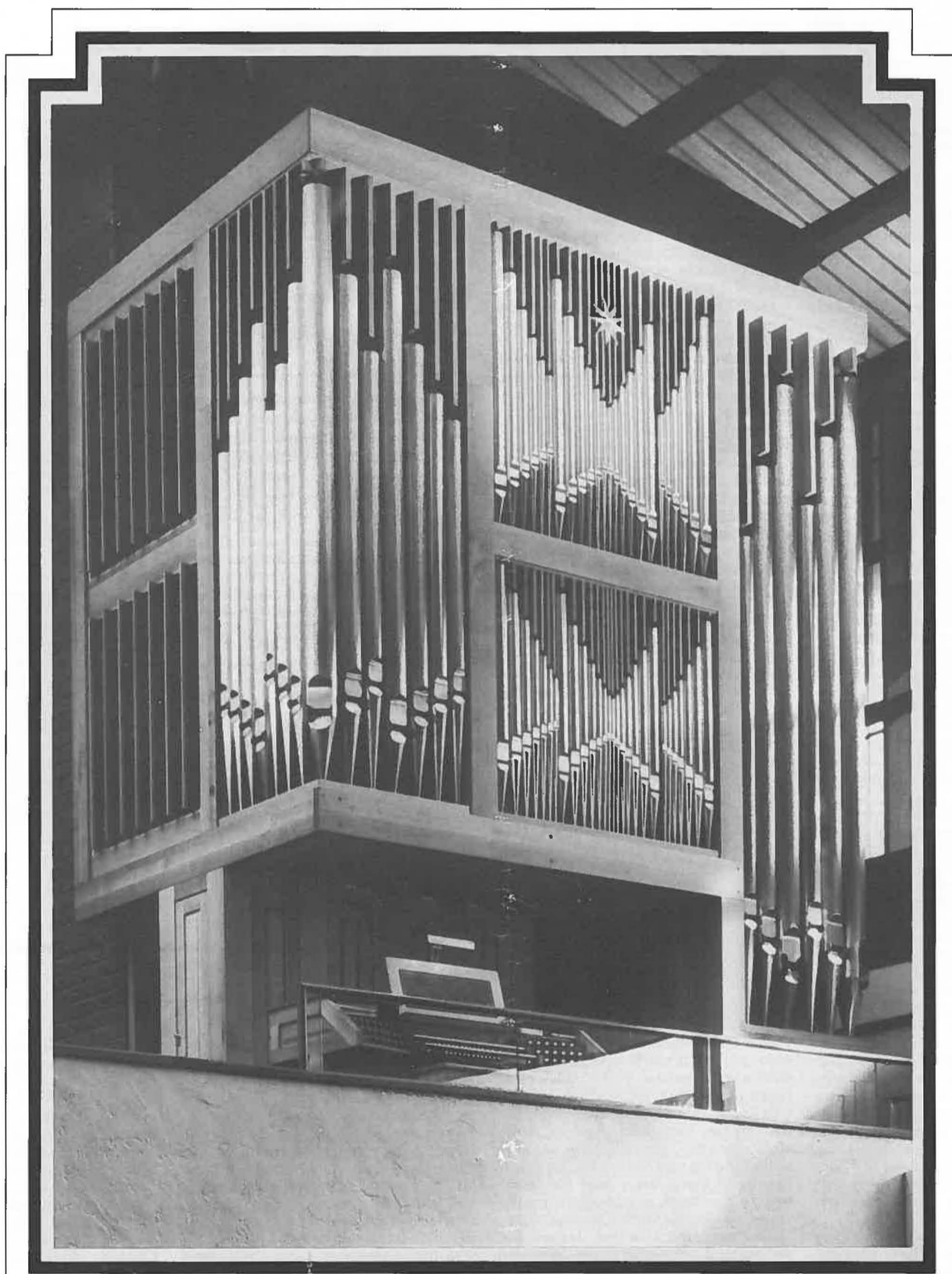


THE DIAPASON

JANUARY, 1993



St. John Vianney Catholic Church, Hacienda Heights, CA
Specification on page 14

Simon Preston conversation

I very much enjoyed the interview with Simon Preston in the November issue. Indeed, Simon Preston is a great musician, and a gentleman to boot. What he has done—and continues to do—for the organ is quite remarkable, and it is good to see him given the plaudits which he so richly deserves.

I hope that Dr. Huestis will not object to my writing to query a couple of errors and oversights which appeared in his piece, and to raise a few other salient points; I assure him that my motives are thoroughly positive!

Preston attended Canford School (rather than Hanford) before studying at the Royal Academy with C.H. Trevor. At Westminster Abbey, he worked under Sir William (not David) McKie, and, while it is true that he freelanced in London during the late 1960s, one should not forget that he ran the music at St. Albans Abbey for a year during the absence of Peter Hurford, the Abbey's Master of Music. He became Organist and Tutor in Music at Christ Church, Oxford, in 1970, where, in addition to his work at the cathedral, he taught at Christ Church, and lectured at the faculty of music on topics as diverse as Handel concertos and Strauss operas.

The recording of *Messiah* with the Christ Church Choir was made with Christopher Hogwood and the Academy of Ancient Music, not with Trevor Pinnock and the English Concert. (These latter forces did indeed record the work, but with the English Concert Choir in 1988.) One cannot but hope that two of the most outstanding recordings made during Preston's Oxford years—the 4 and 5 voice Byrd Masses, and a disc of music by William Walton—will appear in compact disc format, and sooner rather than later! The Byrd is quite superb, and the Walton recording is one for which Preston has expressed particular affection.

The issue of who established the town hall style is one which others may debate; however, I was greatly saddened to read of the "late Arthur Wills." Dr. Wills has been a distinctive figure in many musical spheres (and not just church music) for many years, and his "passing" was sad news indeed. However, a couple of calls to friends in the U.K. and to the Royal College of Organists in London brought the happy news that the good Doctor is alive and well—and as inimitably energetic as ever.

In passing, mention too might be made of Preston's compositional output. In addition to *Alleluys*, an early work which firmly established itself in the organ repertoire a number of years ago, two other fine organ pieces merit attention: *Fantasia—The Christmas Light*, written for Lon Schreiber and the organ of National City Christian Church in Washington, D.C.; and *Vox Dicentis*. The *Fantasia*, along with *Alleluys*, has been (stunningly) recorded by Frederick Swann (a noted exponent of Preston's organ music) on a recently issued Gothic CD. *Vox Dicentis*, although somewhat more elusive in character than its siblings, makes ample recompense for the work involved in presenting a convincing and fluent performance. To round out the picture, a fine *Missa Brevis* and a splendidly rollicking setting of *I saw three ships* are two works which will guarantee satisfaction to choir and director alike.

Kudos to Dr. Huestis for commenting on the phenomenal versatility, diversity and success of Preston's musicianship. Such a career bespeaks, amongst other things, an extraordinary mind: those who read Dr. Huestis' article will not be surprised to learn that King's once suggested that Preston apply for a scholarship to study modern languages at university . . .

In these days of dire prophecies regarding the organ's future (nay, its very

existence!) a renaissance man such as Simon Preston is a breath of fresh air amid the stifling halitosis of the various 'authentick' experts of every conceivable stripe and period. (Am I alone in thinking, by the bye, that the Politically Correct of the organ world are every bit as infuriating as their counterparts in the socio-political arena?) How refreshing to read such a thumping good tale of successful, exuberant, and truly evangelical music making—bravo Dr. Huestis . . . and bravo, Simon Preston!

Mark Buxton
Toronto, Ontario

The author is thinking of trading in his "Spell-checker" for a "Fact-checker."

—Herbert Huestis

Arthur Wills

While reading "A Conversation with Simon Preston" on page 16 of the November issue, I was surprised to come upon the reference to "the late Arthur Wills, organist at Ely Cathedral." It is true that Dr. Wills retired from Ely in 1990, following 41 years of service to the cathedral. However, when last I saw him he was busier than ever, with many ambitious composing projects before him. I certainly trust and hope that this is still the case.

David Herman
University of Delaware

Author's reply

Thank you for such a quick response. The author stands corrected for jumping the gun.

Box A-OK

We note your advertisement seeking an E.M. Skinner unit organ (November classified ads, p. 25). We have an instrument which we trust you will find of yet greater interest.

While we all know of the hundreds of inexpensive small Fuga de Luxe models built over the years, it does not seem to be so well known that, in association with the Robert-Morton company, there also was built a high-end special model, the Chaconne de Luxe. So far as we have been able to determine, the organ for which we are seeking a suitable reinstallation environment is the only remaining example of this fascinating occurrence in the development of American organbuilding.

The pipework is immaculate, and the action has been restored to just-as-new condition. The swell shades are concrete filled and have a 1/2" thick lead lining on the inside of each shade. With a double row in front of each of the two chambers, most effective crescendi and the balancing of combinations between the two chambers are easily accomplished.

One chamber contains the 109 perfectly matched pipes of a Robert-Morton Open Diapason. You mention that your church is "a small suburban-Gothic church." The church where the organ was originally installed must also have been not particularly spacious, as the downward extension in 3 1/2" thick clear sugar pine is but 27" x 34" at 32' low CCCC, yet effectively carries down the tone of the remarkable trebles. Only after extensive research were we able to find the correct leather for the re-leathering of these heavy lead trebles to restore the much-sought-after "purple velvet" authentic Open Diapason tone.

The opposing chamber houses the Antithetical Organ of seven pure tin ranks on 1 7/8" wind pressure. The voices are Viole Sourdine 8', Viole Sourdine Céleste 8', Aeolienne Céleste 8' of 2 ranks, Flûte Ephemérale 4', Petite Voix Humaine 8' and an independent pedal 16' Echo Dulciana. The voicing of these stops is the antithesis of what you would expect; precisely placed brass rollerbeards are about the diameter of pencil lead, and the fine nicking can be seen

THE DIAPASON

A Scranton Gillette Publication

Eighty-fourth Year, No. 1, Whole No. 998
Established in 1909

JANUARY, 1993
ISSN 0012-2378

An International Monthly Devoted to the Organ, the Harpsichord and Church Music
Official Journal of the International Society for Organ History and Preservation

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Phone (708) 298-6622. Fax (708) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies: \$3 (U.S.A.); \$5 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Second-class postage paid at Des Plaines, IL, and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 Northwest Highway, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

This journal is indexed in *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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Subscribers: Send subscriptions, inquiries and address changes to THE DIAPASON, 380 E. Northwest Highway, Des Plaines, IL 60016-2282. Give old and new addresses, including zip codes. Enclose address label from last issue and allow four weeks for change to become effective.

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only with a magnifying glass. The effect of these stops both individually and in combination is devastating.

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you the additional details of stoplist, couplers, pistons, reversibles, swell shoes, necessary chamber dimensions, foundation shoring requirements, crane needs, and so on.

We look forward to hearing from you soon.

Sincerely,
Paul Gunzelmann
Columbus, OH

Here & There

The Concours International d'Orgue de la Ville de Biarritz, Prix André Marchal, takes place April 16-18 at Eglise Saint-Martin, with competitions in improvisation and interpretation. First prize in each category is 20000 francs and concerts in Bourges and Bordeaux. Each competition will consist of cassette, quarter-final, semi-final, and final rounds, and is open to organists of any age and nationality. The deadline for applications is January 31. The jury consists of Louis Thiry, Naji Hakim, Ewald Kooiman, Claude Noiset de Crauzat, and Felix Aprahamian. For information: Concours International d'Orgue, Prix André Marchal, 22, avenue Victor Hugo, 64200 Biarritz, France; tel 59 24 33 66.

The Flint International Organ Competition will be held April 30-May 2 in Flint, MI. There is no age limit. Prelim-

inary tapes will be judged by a panel of three regional examiners. The jury for the final round includes Michael Barone, Cherry Rhodes, and Donald Sutherland. The deadline for a cassette recording, application form and \$20 application fee is February 1. First prize is \$1500 and a recital on May 2 at First Presbyterian Church, Flint; second prize \$800; honorable mention \$250 for the remaining finalists. For information: Music Secretary, First Presbyterian Church, 746 S. Saginaw St., Flint, MI 48502-1590.

The Central Division of the American Choral Directors Association will sponsor a "Music in Worship Workshop" February 12-13 at Northwestern University, Evanston, IL. Presenters include David R. Davidson, Paul Bouman, John Folkening, and Joanne Volendorf, in sessions on adult choirs,

youth choirs, children's choirs, reading sessions and a worship service. For information: Leon Nelson, First Presbyterian Church, 824 Waukegan Rd., Deerfield, IL 60015.

The Iowa City Early Keyboard Society is presenting its eighth season of early keyboard concerts 1992-93. The series opened November 8 with a Lautenwerk program by Kim Heindel. Harpsichordist Rebecca Bell was featured on December 6. The series concludes on February 28 with Ensemble Ouabache. The programs take place at the Preucil School of Music in Iowa City. For information: David C. Kelzenberg, President, Iowa City Early Keyboard Society, 1716 Gleason Ave., Iowa City, IA 52240; 319/335-1385.

The Louisville AGO chapter will sponsor a mini-convention, "Creative Music Ministry with Limited Resources," on March 13 at Christ Church United Methodist, Louisville, KY. Workshops will include Creative Use of Hymns, Paul Richardson; Introduction to the Organ for Pianists, Ann Wade; Adult Choral Techniques, Robert Baar; Choral Literature, Ronald Turner; Handbells, Melanie Williams; Organ Literature, John Cummins; and Children's Choir Techniques, Kathy Collier; along with a display by Vester Music of Nashville. For information: Barbara Ellis 502/895-9437, or Brian Hoover 502/569-5288.

The International Society for Music Education has issued a call for performing groups and for papers/workshops/posters for its 21st Biennial World Conference, July 18-23, 1994 in Tampa, FL, with the theme "Musical Connections: Tradition and Change." Musical groups and recitalists are being sought to illustrate the breadth of music making from around the world. The advisory board of the Society has identified a number of organizing questions or foci to which scholars from around the world are invited to speak. The deadline for initial inquiries for either performances or papers is April 1, 1993; all completed application materials must then be submitted to the appropriate regional contact person by June 1, 1993. For information: Ms. Elizabeth Smith, ISME Administrator, Music Education and Research Centre, University of Reading, Bulmershe Court, Reading RG6 1HY, UK; tel +44-734-318846; fax +44-734-318846 or 352080.

The Southeastern and Midwestern Historical Keyboard Societies will hold their 1993 meetings jointly April 15-17 at Louisville, KY. Over 20 presentations will include recitals by harpsichordists Peter Williams, George Lucktenberg, Naomi Oliphant and Jack Ashworth, duo-forte pianists Penelope Crawford and Nancy Garrett, and the ensemble Ars Femina, which has brought to light hundreds of female Baroque composers. Peter Williams will lecture on "Anecdotes about Bach Re-examined." Three programs will spotlight harpsichords by leading builders through display, demonstration, and discussion. There will be papers and festive socializing. Contact David Doran, 6506 Watch Hill Rd., Louisville, KY 40228; 502/239-3684.

Organ Study Tours of Europe has announced its 14th annual tour, July 26-August 9, 1993, visiting Czechoslovakia, Hungary and Eastern Austria. The tour includes visits to Prague, Brno, Győr, Pannonhalma, Budapest, Eger, Debrecen, Szeged, Pécs, Zalaezerszeg, Sopron, Rohrau, Eisenstadt, Bruck a.d. Leitha, Podersdorf, Frauenkirche, and Vienna. For information: Dirk Bakhuizen, P.O. Box 7082, Grand Rapids, MI 49510; 616/534-0902.

The Second International Bach Festival Alkmaar will be held September 6-13. Centered around several important historic organs, the aim of the festival is to give opportunity to young promising organists to get acquainted

with historic organs in conjunction with appropriate repertoire. The program includes workshops, masterclasses, lectures, excursions and concerts, with such figures as Luigi Tagliavini, Gustav Leonhardt and Sigiswald Kuyken. Organs used during the festival include, among others, Oosthuizen, Edam, Waalse kerk-Amsterdam, and Nieuwe Kerk-Haarlem. For information: William L.C. Janssen, Trekker 120, 8447 BZ Heerenveen, The Netherlands.

Appointments



Kathleen Kalin Griffin

Kathleen Kalin Griffin has been appointed Organist/Director of Music at Trinity Episcopal Cathedral, Little Rock, AR. Ms. Griffin comes from Virginia Beach where she had served as Director of Music at All Saints' Episcopal Church since 1988. She has held similar positions at St. Paul's Episcopal Church, Elkins Park, PA, and Corpus Christi Roman Catholic Church, Rochester, NY.

Ms. Griffin holds the MMus from Westminster Choir College, and double bachelor's degrees in organ and oboe from Eastman School of Music, having been awarded performers certificates in both instruments as well as being on the director's list for academic honors. In 1988 she won the MTNA collegiate organ competition held in Salt Lake City. Her organ teachers have included David Craighead, Donald McDonald, and Stephen Best.

While in Virginia she founded and was artistic director of The Evensong Chorale, Inc. This 50-voice ensemble rehearsed weekly and presented an annual concert series with proceeds being donated to non-profit charitable organizations in the community. Ms. Griffin served on the faculty of Virginia Wesleyan College where her duties included teaching courses in church music, accompanying the Concert Choir, and serving as director of the Church Music Symposium Program, which offered summer and mid-winter seminars to church musicians state wide. She enjoys an active career in oboe and English horn by performing in chamber ensembles and with her duo organ/oboe counterpart, Michael Burnette of Rochester, NY.

Kenrick S. Mervine has been appointed Organ Consultant for Rocky Mountain Church Organs, Inc. Mr. Mervine was instructor of organ at Seton Hall University and music director at United Reformed Church, Somerville, NJ. His new position in Lakewood, CO, will include continuing a concert schedule as well as recording and consultation work.

Michael Proscia, Organbuilder, Inc., of Bowdon, GA, has announced the appointment of David Robertson as the newest member of the firm. Mr. Robertson comes from Talladega, AL, with experience in architectural design and drafting and a musical background. He has already developed the floorplan of the office and shop space for the new building currently under construction in the Bowdon Industrial Park.



Joe Utterback

Joe Utterback has been appointed Director of Music at Rowayton United Methodist Church, Rowayton, CT, where he has served as organist since 1990. Appointed also to the adjunct faculty of the Department of Humanistic Studies at Sacred Heart University, Utterback holds BM and MM degrees from Wichita State University and the DMA in piano from the University of Kansas. He is listed in the 1992 edition of *Who's Who in the East*, and was recognized in May 1992 at the Opera House of North Palmerston, New Zealand, following a performance of his composition *Jazz Suite*, concert jazz improvisations for classical piano.

A member of ASCAP—from which he has received awards for 91-92 and 92-93—the American Music Center, and the Composer's Forum, Utterback's recent premières include *Dreamsong* for piano trio (commissioned by the Sartory Trio of Duquesne University), and *Waltzsong* (commissioned by Sylvia Reynolds Henry for a January 1993 concert tour in Norway) performed in October for the Richland Community Concerts, Vancouver, BC, by pianist David Allen Wehr. The composer's jazz-influenced organ solo, *Variations on Amazing Grace*, dedicated to Dr. Brenda Lynne Leach of Boston, MA, was published in October by Jazzmuse, Inc.

Utterback, who celebrated his 30th year as a jazz pianist with an August concert for the town of Rowayton's Summer Arts Festival, performs regularly in New York City and Connecticut as a solo jazz pianist or with The Joe Utterback Trio, and is under management with Bill Todt of Little Silver, NJ.



John Walker

John Walker has been appointed Director of Music and Organist of Shady-side Presbyterian Church, Pittsburgh, PA. He had served in a similar position at The Riverside Church in New York City since 1983, and as Chair of the Organ Department at the Manhattan School of Music. Prior to that he directed the church music program at the First United Methodist Church of Palo Alto, CA, and served on the faculties of Menlo College and San Jose State University. Walker holds bachelor's and master's degrees from the American Conservatory of Music and the DMA from Stanford University, in addition to the Fellow and Associate AGO certificates. He concertizes under the management of Phillip Truckenbrod Concert Artists.

Here & There

Kevin Bowyer is featured on two new CD recordings on the Nimbus label. *J.S. Bach The Works for Organ*, Volume 1 (NI 5280) includes BWV 565, 1099, 592, 525, 590, 721, and 542. Volume 2 "In dulci jubilo" (NI 5289) includes BWV 541, 529, 720, 577, 536, 738, 751, 729, 697, 722, and 532. Both discs were recorded on the Marcussen organ at Sct. Hans Kirke, Odense, Denmark. For information: Nimbus Records, Inc., P.O. Box 7427, Charlottesville, VA 22906-7427; 804/985-1100.

Duo-organists Elizabeth and Raymond Chenault were featured recently on National Public Radio's "Performance Today," hosted by Martin Goldsmith. Programs airing November 19-20 showcased the duo along with other prominent Atlanta-based musicians such as Robert Shaw, Yoel Levi, and the Atlanta Symphony. The duo has contributed to the organ duet literature through their numerous commissions, many of which have been published by Belwin Mills in a collection entitled *The Chenault Organ Duet Library*. The Chenaults concertize under the representation of Phillip Truckenbrod Concert Artists, Hartford, CT.

James Dale is featured on a new CD recording, *James Dale plays the Aeolian-Skinner organ of East Liberty Presbyterian Church, Pittsburgh, Pennsylvania*, on the Pines label (PRCD-104). The program includes works of Preston, Sowerby, Boëly, Nevin, Mader, Andriessen, Fletcher, Boex, Simonds, and Weaver. For information: Pines Recordings, P.O. Box 222, Arnold, MD 21012.

Jean Guillou is featured on a new CD recording, *The Organ Works of Bach*, Volume 5, on the Dorian label (DOR-90152). The program is played on the Kleuker-Steinmeyer organ of the Tonhalle, Zurich, and includes BWV 547, 659, 660, 714, 715, 716, 574, 717, 653b, 590, 539, 570, 645, 646, 647, and 566. For information: Dorian Recordings, 17 State St., Suite 2E, Troy, NY 12180; 518/274-5475.

A cantata by Eugene Hancock, *Katy Ferguson*, received its premiere November 1 at Second Presbyterian Church, New York City. A setting of texts by Evelyn Miller and Thomas Wilson, the cantata is scored for solo voices, SATB choir, children's choir, congregation, narrator and keyboard, and was commissioned by the church.

Brian Jones and Ross Wood are featured on a new CD recording, *The Sounds of Trinity*, played on the Aeolian-Skinner organ with the Trinity Brass Ensemble, on the Arkay label (AR6116). The program includes works of Clarke, Fauré, Strauss, Bach, Karg-Elert, Tchaikovsky, Howells, Campra, Vierne, Mouret, Parker, Purcell, Satie, and Handel. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

Igor Kipnis is featured on two new CD recordings on the Chesky label. *The Virtuoso Scarlatti* (CD 75) includes 15 sonatas for harpsichord performed on five Hubbard & Broekman harpsichords after historical models (Kirkpatrick 24, 141, 426, 427, 158, 159, 208, 209, 46, 30, 380, 381, 118, 119, 120). *Vivaldi: The Four Seasons* (CD 78) also features the Connecticut Early Music Festival Ensemble, with Kipnis as harpsichordist and conductor. The disc includes the Flute Concerto in D and Harpsichord Concerto in A Major.

For information: Chesky Records, Inc., P.O. Box 1268, Radio City Station, New York, NY 10101.

Daniel Roth and Günter Lade are the authors of a new book, *Die Cavallé-Coll-Mutin-Orgel der Basilika Sacré-Coeur in Paris*: 176 pages, 140 photo-

graphs, cloth binding, ÖS 595.- plus shipping. The organ was originally built for the castle Ilbarritz for Albert de l'Espée, with 70 stops on four manuals and pedal. In 1914 the organ was sold to the nearly finished basilica Sacré-Coeur. During the restorations of 1930 and 1960, the Cavallé-Coll sound quality was changed. A complete restoration was entrusted to Jean Renaud and finished in 1985.

A compact disc is available as a supplement to the book. The CD begins with historic recordings to document the organ's state before the restoration. Performers include Daniel Roth, Suzanne Chaisemartin, and Pierre Gazin, playing works of Franck, Widor,ournemire, Handel, along with improvisations. TT:69'25". ÖS 230.- plus shipping.

For information: Günter Lade, Postfach 1, A-6932 Langen bei Bregenz, Austria; tel: 05575-4367.

Sandra Soderlund is featured on a new CD recording, *Bach the Virtuoso*, on the Arkay label (AR6125). The program, played on a harpsichord by Ron Haas, includes the Toccata in G Major, Partita in B-flat, Partita II in C Minor, and Toccata in D Major. For information: Arkay Records, 5893 Amapola Dr., San Jose, CA 95129.

Karen McFarlane Artists has announced the addition to its roster of Christopher Young, Assistant Professor of Music and Chairman of the Organ Department at Indiana University, Bloomington, IN. Dr. Young, a native of New England, was the winner of the 1988 AGO National Young Artists Competition in Organ Performance as well as winner of the 1988 Arthur Poister Competition. In 1989 he was recognized by *Musical America* as one of their outstanding Young Artists in their annual listing. In addition to solo concertizing, he has performed with the Rochester (MN) Chamber Chorale, the Minneapolis Chamber Symphony, and



Christopher Young

with his wife, violinist Brenda Brenner.

Dr. Young began organ lessons under the tutelage of Marion Anderson while at Bates College in Lewiston, ME, where he graduated Phi Beta Kappa with High Honors in Music. A recent graduate of the Eastman School of Music, he earned the DMA degree and the Performer's Certificate as a student of Russell Saunders, and the MMus degree under David Craighead. Prior to his appointment at Indiana University, he served as Visiting Instructor of Organ, Piano and Music Theory at Bethany Lutheran College in Mankato, MN, and Organist at the First Presbyterian Church of Rochester, MN.

A benefit for the **Mighty Kimball Organ** hosted by Mayor Don Fraser and Michael Barone will take place February 14 at the Basilica of St. Mary in Minneapolis, MN. A theme in keeping with Valentine's Day will feature performances by Philip Brunelle, Edward Berryman and Paul Danilewski, and a sing-along of favorite love songs. The renovation of the Mighty Kimball

is on schedule with a dedicatory concert planned for January 1 and 2 of 1994. \$29,000 remains to be raised of the \$1 million goal. For information: Rosemary K. Dineen, Minneapolis Organ Trust Fund, 315 E. Grant St., Minneapolis, MN 55404; 612/348-8300.



St. Petersburg Boys Choir

Russia's first royal choir of boys, now known as the **St. Petersburg Boys Choir**, has signed for representation in North America by Phillip Truckenbrod Concert Artists. The choir was founded by Tsar Ivan III in 1479 and later re-established by Tsar Peter the Great in 1703 as the choir of the Cappella to take part in official state functions and ceremonies. The St. Petersburg Boys Choir will tour in the United States in October/November 1994.

Since 1930 the choir has toured, covering most of the major cities in the former Soviet Union. In later years the choir has also ventured on tour to Naples, Zurich, Berlin, Warsaw, and London, bringing its audiences programs of sacred music, the classics, and Russian native and modern songs. The touring choir is made up of primarily students from the 4th through 7th classes (ages 10 to 13) with a few from the 2nd and 3rd classes (ages 8 and 9). Men's parts are sung by older students at the school, ages 15 through 17. The choir's standard touring party, headed by director Sergei Dzevanovsky, consists of 60 people. While studying at the choir school, the boys get the normal secondary education courses in addition to courses in music, which include choral singing, theory of music, piano and other subjects with a musical basis. All students attend without paying tuition, and the older boys receive stipends.

Phillip Truckenbrod Concert Artists celebrated its 25th anniversary in 1992. The agency's staff is headquartered in Hartford, CT.

The **Bruges 1992 International Fortepiano and Harpsichord Competition** results have been announced. The Fortepiano Competition attracted 15 participants; 2nd prize ex-aequo: Andriy Kutasevich (Ukraine), Henrike Seitz (Germany); 3rd prize and prize of the audience: Natalja Solotych (Ukraine); 4th prize: Carole Cerasi (Sweden); special mentions: T. Beghin, S. Bernier (Belgium), U. Duetschler (Switzerland).

The Harpsichord Competition included 59 participants; 2nd prize, prize of the audience, and Radio-3: Blandine Rannou (France); 4th prize: Yves Rechsteiner (Switzerland); special mention final round: N. Bohachewsky-Soree, M. Dirst, N. Xsavier (U.S.A.).

Judges included J. Christensen, St. Hoogland, J. Huys, F. Lengellé; G.

Leonhardt, G. Murray, J. Sonnleitner, and G. Wilson.

The results of the **Concours International d'Orgue "Grand Prix de Chartres"** 1992 have been announced. First prize in the interpretation section was awarded to Vincent Warnier (France), who has studied with Marie-Claire Alain, Daniel Roth, Michel Chapuis, and Alan Louvier. Second prize in interpretation went to Iain Simcock (England). No first prize in improvisation was awarded. Second prize went to Peter Bannister (England). The 1992 jury was composed of Marie-Claire Alain, Jean Boyer, Jacques Charpentier, Marie-Louise Girod, Lynne Davis, Adelma Gomez, Piet Kee, Eric Lundkvist, and Almut Rössler.

Schirmer Books has announced the publication of *The Keyboard Music of J.S. Bach*, by David Schulenberg. The book sets forth the current state of scholarship and criticism on over 200 works, dealing with such issues as dating, authenticity, intended medium and performance practice. Over 100 musical examples; 475 pages; \$50. For information: Schirmer Books, 866 Third Ave., New York, NY 10022; 212/702-7871.

Vivace Press has announced the publication of *Historic Women Composers for the Piano: Marie Bigot*, the first in a series of editions of piano music by French women composers of the 18th-19th centuries. The volume is edited by Calvert Johnson; 56 pages, \$16.95. For information: Vivace Press, NW 310 Wawawai Rd., Pullman, WA 99163; 1-800/543-5429.

Genevox Music Group has announced the publication of *The Christian Praise Hymnal*, a praise and worship hymnal for evangelical Christians. The new hymnal features a blend of familiar hymns, new gospel hymns, contemporary praise choruses, and ethnic hymns from several cultures. For information: Karen Reeves, Genevox Music Group, MSN 114, 127 Ninth Avenue, North, Nashville, TN 37234. 615/251-3770.

The **New Grove Dictionary of Opera** is due to be published in December. ▶

Nunc Dimittis

Myron D. Casner died September 9 at Oswego Hospital in Mexico, NY, at the age of 84.

Born in Williamsport, PA, Casner held degrees from Wesleyan University, Middletown, CT, and diplomas from the Royal College of Music and the Royal College of Organists in London, England. While in England, he served for two years as assistant organist at St. Michael's, London. He held positions in the U.S. at St. Paul's, Philadelphia, Christ Church Cathedral, St. Louis, and St. John's Episcopal Church, Sturgis, NY, and for 10 years taught organ at Goshen College, Goshen, IN.

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Drawing on the expertise of more than 1,000 contributors, it will consist of over 10,000 articles and 1,300 illustrations in a total of four volumes. Stanley Sadie, editor of *The New Grove Dictionary of Music and Musicians* (sixth edition, 1980), also serves as the editor of the opera publication.

The first Charlotte, NC, performance of Rossini's *Petite Messe Solennelle* was heard at Covenant Presbyterian Church October 18. The Covenant Choir was under the direction of Richard M. Peek. Pianist was Sylvia Thompson and organist was Betty L. Peek.

Michael Proscia, Organbuilder, Inc., Bowdon, GA, has signed a contract with Christ the King Lutheran Church in Birmingham, AL, for the installation of a 14-rank organ. Completion is set for March 31, 1993.

A-R Editions has announced the publication of *Charles-Marie Widor, The Symphonies for Organ*, Symphonies I, II, III, and IV, edited by John R. Near. Widor revised his symphonies many times over a period of six decades. Seven revisions were published, but only two were acknowledged as such on their covers, with the result that disparate versions of individual movements exist in many library collections. Dr. Near's new edition is the first to establish a definitive text for the symphonies, one that includes the final addenda and corrections made by the composer in his own copies. Appendixes present significantly different earlier versions of movements and sections of movements. For information: A-R Editions, Inc., 801 Deming Way, Madison, WI 53717; 608/836-9000.

Breitkopf & Härtel has announced the release of its *New Editions Autumn 1992* and its new complete catalog of the *Deutscher Verlag für Musik, Leipzig* (DVM). For information: Breitkopf & Härtel, Postfach 1707, Walkmühlstr. 52, D-6200 Wiesbaden, Germany; tel 0611/45008-58; fax 0611/4500859.

Greenwood Press has announced the publication of two new books. *Dictionary of Musical Terminology*, by Tristram Cary, is a comprehensive encyclopedia on the technology of music, with 600 illustrated main entries and 200 subsidiary ones. Included are such topics as computer music composition, traditional and electronic instruments, microphone placement, and psychoacoustics. Tristram Cary is a composer and was founder of the Royal College of Music electronic studio in 1967, and later a lecturer at the universities of Melbourne and Adelaide. 576 pages, \$79.95.

Keyboard Music of Black Composers—A Bibliography, by Aaron Horne, is a comprehensive source covering traditional instruments—harpsichord, accordion, piano and organ. Each of the more than 200 entries contains a biographical sketch, a listing of all works that include keyboard, the commission, premiere, composer bibliography, and a discography. Aaron Horne is Professor of Music at Northeastern Illinois University, Chicago. 360 pages, \$55.00.

For information: Greenwood Press, 88 Post Rd. W., Box 5007, Westport, CT 06881; 203/226-3571.

R.R. Bowker has announced the publication of the 1993 edition of the *Annual Register of Grant Support*, which features the most extensive compilation of funding sources available. Current information on more than 3,000 sources of funding includes non-traditional sources; corporate sources; private sources; and public sources. Programs are listed under 11 major areas and subdivided into more than 50 specific fields within each group. 1,280 pages, \$165.00. For information: R.R. Bowker, P.O. Box 31, New Providence, NJ 07974; 800/521-8110.

Music for Voices and Organ

by James McCray

General anthems

William Manchester's new book, *A World Lit only by Fire*, is his personal perspective on the Medieval Mind and the Renaissance. In addition to his handsome writing style, he offers readers some wonderful insights into these ages. He refers to the development of Protestantism as "The Shattering." His detailed accounts regarding Erasmus and Luther help explain the need for the separation from the Catholic Church. Although his accounts are more concerned with political matters rather than extensive writing on music, it is a book that is highly recommended.

One of the major musical developments that comes from these events was the move from Latin to the vernacular language for church services. This was especially true in the Anglican Church where composers had to accommodate themselves to Thomas Cranmer's demands that, as well as setting texts in English instead of Latin, they should compose "for every syllable a note." This strong concern for the communi-

cation of texts to the congregation has been a significant factor in church music since that time, in almost every denomination.

From these changes came the anthem, which is to some degree a Protestant motet. Since the Middle Ages, the motet was the choral vehicle that added music to the services beyond the traditional Mass texts. General anthems have become the primary contribution to choral literature and are sung in some form almost every Sunday by church choirs throughout the world. Many churches simply refer to that part of the service as THE ANTHEM, even though the music performed on various Sundays might be something other than that. Congregations have come to expect a choral song (i.e., anthem) each week; in some denominations such as Lutheran, this special choral music usually is directly connected to the liturgy of the day. In other churches, the anthem might be just special music, and while most examples tend to be anthems, not all fall into that basic category.

The connection to antiphons is obvious as they both share the derivation from the Greek word antiphona (literally counter-sound). Most anthems are accompanied by organ; if solo voices are used, the classification verse anthem is applied. Those without are

called full anthems.

The first anthems were written by English composers such as Thomas Tye and Thomas Tallis around 1560. To adhere to Cranmer's injunction, they were rhythmically square with shorter phrases and, at first, less sophisticated than their motet counterparts.

Many would agree that the anthem form reached its high point in the Baroque with settings by such composers as Handel, Purcell, Boyce, Greene and others. In our century the anthem has enjoyed a resurgence of activity, and each year thousands of works are published. Since they are designed for church services, they often tend to be quite easy; many are sentimental, and comparatively insipid. This is unfortunate knowing the wealth of choral literature available for performance; however, from the extensive amount published, it is obvious that the demand is great.

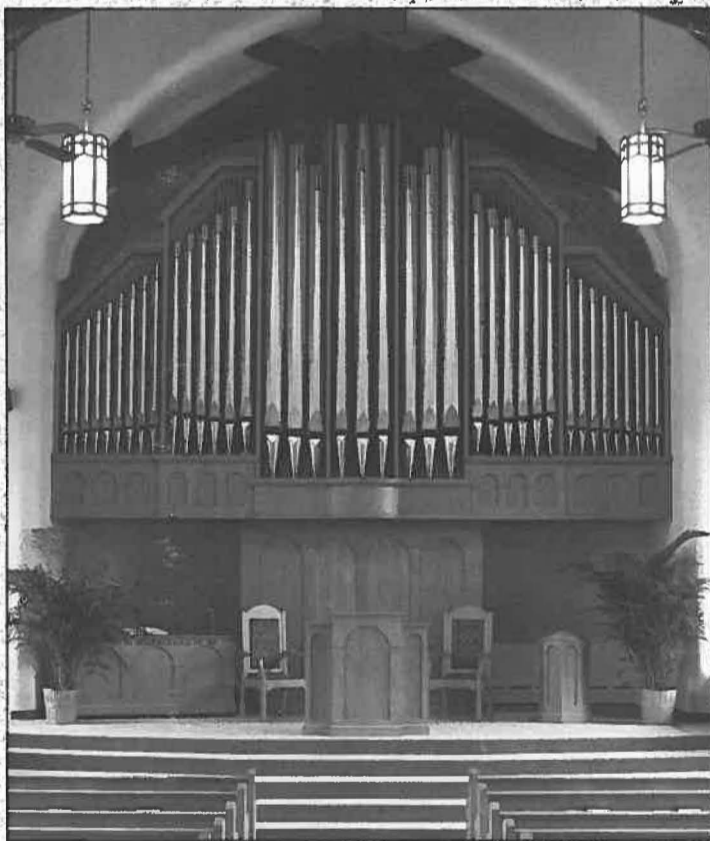
The reviews this month cover a four-hundred year period and focus on quality anthems of various styles.

The Doctrine of Wisdom, William Mathias (1989). SATB and organ, Oxford University Press, A390, no price given (M).

The organ opens the piece with a haunting series of descending chords that float ethereally and lead to a quiet,

Wicks

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low, choral entrance. The choral music is easy to sing, almost exclusively chordal and with a low tessitura. Usually the organ is a filler between the choral phrases, which tend to be unaccompanied. Another practical yet very attractive anthem from the late William Mathias.

The Peace of God, John Rutter (1991). SATB and organ, Oxford University Press, E157, no price given (E).

Rutter has established himself as one of our most popular composers, and in fact, he has a wider reputation in America than his native England. This easy anthem has two verses and a closing Amen. It is not long and often the choir sings in unison, making it useful as a benediction. The organ provides a gentle flowing harmonic background for the voices, and its role is entirely accompanimental. Certain to be another Rutter work popular with church choirs.

O Lord, Give Thy Holy Spirit, Thomas Tallis (c.1505-85). SATB unaccompanied, Oxford University Press, TCM 68, no price given (M-).

This setting comes from Oxford's Tudor Church Music Series and follows an ABB pattern. The scholarly edition by John Milsom has a keyboard reduction and a modified homophonic texture. The harmony has some interesting

moments ("g" against "g#" etc.). Easy enough for most choirs; an English text.

Call on Him, John Leavitt (1992). SATB, piano, and instrumental obbligato, Hal Leonard Publishing Co., 08596405, \$1.10 (M-).

Designed for a youth choir, this attractive anthem has two main ideas which alternate throughout. There are divisi areas for the choir, and the piano is accompanimental but important to the spirit of the work, with moderately busy passages. The harmony moves between minor and major. The obbligato C instrument (flute, violin, etc.) adds color and has a very easy part.

Song of the Redeemed, Richard Proulx (1992). SATB and organ, G.I.A. Publications, G-3596, \$1.00 (E).

Based on Revelation 15:3-4, the setting is subtitled *Magna et Mirabilia* but only an English text is used. The organ accompaniment is on two staves, and is based on descending chromatic lines which are repetitive. Much of the choral music is in SATB arrangement. Proulx has added a Gloria Patri setting at the end which is more festive than the earlier material, and the work ends with a loud Amen.

As with Gladness, Herbert Sumsion. SATB and organ, Roger Dean Publish-

ing Co., HRD 242, \$.85 (M-).

Sumsion was organist at Gloucester Cathedral, England from 1928-67. This setting displays that typical cathedral style in which the organ serves as a partner to the voices. Often its music is played alone between phrases, and then sometimes brief motives punctuate the choral writing. The music has several repetitive verses with a contrasting section that moves to a new key but maintains similar material. This is one of those comfortable anthems that congregations will enjoy.

My Crown of Creation, Charles W. Ore. SATB and organ, Morning Star Music Publishers, MSM-50-9041, \$1.25 (M).

Based on the familiar Shaker tune "Tis the Gift to be Simple," this happy anthem alternates typical harmonies of the choir with more surprising harmonies in the organ solos which connect the sections. The text is narrative and tells a story. The choral writing is not difficult. Ore's setting will be popular with singers and congregations.

Immortal Love, Forever Full, Crawford Thoburn. SATB and keyboard, Coronet Press of Theodore Presser Co., 392-41704, \$1.00 (E).

This easy ant. em has three verses in a modified strophic arrangement with

much of the choral writing in unison. The keyboard, on two staves, is easy and usually doubles the choral music.

Give us Grace, Lloyd Pfausch. SATB and organ, Augsburg Fortress, 11-2551, \$1.00 (E).

Pfausch's new anthem is based on a text taken from the Robert Louis Stevenson Memorial. The organ is accompanimental to the chorus which often moves in SATB. There are brief unaccompanied areas, and sometimes the harmonic shifts are moderately surprising. The choral parts are frequently canonic; the setting ends with a quiet Amen. Lovely music for any choir.

Render unto God, Hank Beebe. SATB and keyboard. High Street Music of Beckenhorst Press, JH 523, \$1.10 (E).

This is a rhythmic, driving setting dominated by unison singing. The keyboard is comprised of static chords that give energy to the singers. Based on the familiar Matthew text, this would be most useful to a youth choir.

Book Reviews

Schütz, Karl. *Theater- und Kinoorgeln in Wien*. Wien: Verlag der österreichischen Akademie der Wissenschaften 1991. 253 pages. Available from Verlag . . . (see above), Postgasse 7/4, A-1010 Vienna, Austria. 350 Austrian schillings (about \$31.50).

Schütz, a professor of organ history and organist in Vienna, has tried to document the already largely forgotten theatre and movie organs of the city before all traces of them are gone. It is encouraging that his study appears in a prestigious series of musicological studies published by the Austrian Academy.

The book deals with twelve organs, including one church organ that is, in fact, the best surviving example of a specific type of movie instrument. Only one of the 11 theatre organs discussed here is still preserved, and it is not at present playable. It is never made entirely clear whether Schütz tried to include every theatre or movie instrument in the city, although the assumption must be that he did.

Understandably, Schütz begins by emphasizing the secular origins of the organ and the role that secular instruments played in its historical development. He then speaks briefly of the simplification scheme of Abbé Vogler, many of whose ideas were revived in the movie organs of the 20th century, both in the work of Hope-Jones and in the German Oskalyd organ.

Schütz does not deal with one "secular" development—that of the great concert-hall organs that was so characteristic of the 19th century. While we think of this as typical of England, and to a lesser extent perhaps of the United States, there are, in fact, some examples of the type in Vienna, largely of fairly recent date. The organs that Schütz deals with here are either movie organs or instruments in theatres that required an organ for special effects. Even so, he includes two instruments that are not what we usually think of as theatre organs, those in the State Opera and the Burgtheater (the main legitimate stage of Vienna). In both cases, the organ was intended to sound like a traditional organ, either as background for plays or as part of the required orchestration of various operas.

Those two organs are extremely well documented in the state archives, and Schütz covers their history in detail. The more interesting of the two, that in the opera, was a one-manual and pedal of 13 stops, built by E.F. Walcker in 1868. It was large-scaled to produce maximum power and featured a principal chorus including a four-rank mixture. The organ was destroyed by bombs in 1945 and replaced by a substantial organ (II/33) built by Ferdinand Molzer. The Walcker compares more

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than favorably with the organ that Cavallé-Coll installed in the Paris Opera just a few years later. The Burgtheater had a Rieger of 13 stops (1888) that was also destroyed in 1945—the theatre now uses an electronic instrument.

The typical theatre or movie organ was chiefly the creation of Hope-Jones and Wurlitzer, and the world market was dominated largely by English or American firms; apart from Wurlitzer one thinks of Christie Unit Organs (built by Norman and Beard), Kilgen, Compton, and Jardine. Schütz points out that European and particularly German builders did not adopt electric action, preferring to develop electro-pneumatics, and that they showed no interest in the electric stop action so useful in theatre organs.

Schütz provides as detailed a discussion as possible of several movie organs, at least two of which were in use for featured interludes until long after World War II: a two-manual Christie (1929) of seven extended ranks yielding 51 stops (plus, of course, numerous special effects) and a three-manual Kilgen (1931) of 11 extended ranks (79 stop-keys) that included a number of double-touch stop-keys. Schütz is impressed by this organ's adjustable combination action.

The most interesting section of the book is that devoted to the Oskalyd organ, first built in 1921. It enjoyed phenomenal success in Central Europe, and in 1927 alone 29 were manufactured. Examples were exported to Russia and to South America, and at least two to the United States: to Detroit and Cincinnati. The instrument was designed by Hans Luedtke and built by Oskar Walcker. It was produced and marketed by three large organ firms: Walcker, Sauer, and Fürtwängler & Hammer. (One should perhaps mention that the Sauer company had by this time been taken over by Oskar Walcker.) Luedtke developed a system of voicing each rank of pipes differently in the lower, middle, and upper ranges. By combining this with the extensive use of octave and suboctave couplers, he achieved considerable flexibility as well as power. Essential to this organ was a highly sophisticated use of a sensitive crescendo roller ("Walze") and one, or preferably two, sensitive swell rollers. Luedtke published two essays, both reproduced in Schütz's book, explaining how to play his invention most effectively. The Oskalyd was offered in two models, either of them allowing for the addition of special effects to suit the individual buyer. Schütz describes an example of the Oskalyd in a church in Wiener-Neustadt, a former movie-house organ that is apparently the only extant example of the Oskalyd in Austria. There are, however, playable examples in Germany.

The last organ discussed is that built in 1939 for the sound-dubbing studio of the Wien-Film-Gesellschaft (Vienna Film Company). It was designed by the Lenkwil Company of Berlin but was actually made by Laukhuff (Weikersheim), the well-known organ supply firm. It has been disconnected and robbed of its bellows but is otherwise intact. One hopes that it may be resurrected. The organ is a three-manual with 115 stop-keys (!) developed from 11 extended ranks and including all sorts of special effects. Some recordings, including at least one LP, were made on this organ by Karl Eisele in the mid-1970s.

Schütz includes a brief chapter on three famous Viennese theatre organists, and offers some welcome examples of their programs. There are 97 excellent plates, many of them diagrams or sketches of layouts.

The book is intended to be a historical record, and as such it is very welcome. It is both scholarly and readable. Clearly, it will appeal to a relatively limited number of readers, mainly those interested in the theatre organ in its various forms. It is to be hoped that good academic libraries will acquire it.

—W. G. Marigold
Urbana, IL

New Recordings

Four New American Organs by Bedient. George Ritchie, organist. Titanic Records TI-176. Titanic Records, P.O. Box 204, Somerville, MA 02144-0204; 617/864-5530.

Buxtehude, *Praeludium in D Minor*, BuxWV 140; Sweelinck, *Mora Palatino*; Bach, *Wenn wir in höchsten Nöten sein*, S. 641, *Prelude and Fugue in C Major*, S. 545; Zipoli, *All'Elevazione, All'Offertorio*; Fischer, *Praeludium septimum*; Buxtehude, *Ach, Herr, mich armen Sünder*, BuxWV 178; Guilain, *Suite du second ton*; Balbastre, *Quand Jésus naquit à Noël*; Widor, *Andante sostenuto (Symphonie Gothique)*; Boëly, *Fantaisie and Fugue in B-flat*; Franck, *Prelude, Fugue and Variation*; Vierne, *Finale (Symphonie I)*.

This new disc from Titanic Records spotlights four instruments from the shop of Gene Bedient in Lincoln, NE. In so doing it demonstrates the extreme versatility and wide range of historical

knowledge a successful builder in today's market must have at his command. It also serves as a credible catalog of four very different styles of organs being built in America today.

The first organ featured is Bedient opus 11, the 20-stop North German style organ in the Demmer Recital Hall at Ripon College (WI). Voiced on 70mm of wind pressure and tuned in Kirnberger III, this organ's aggressive principal choruses and dark reed colors are well-suited to the works offered by Buxtehude, Bach, and Sweelinck. Particularly delightful are two stops, the Dulcian and the Cornet V, featured in the charming Sweelinck variations.

The 9-stop quasi-Italian opus 11 at St. Mark's-on-the-Campus in Lincoln (NE) is, in many respects, the most unusual organ on the disc. First of all, it is the least "pure" in design and admirably plays music from the Italian Renaissance and Baroque, as well as certain North German literature. In a curious but successful mélange of characteristics from these traditions is found a modified Italian stoplist (albeit divided on two manuals), low wind pres-

sure (only 40mm), and a gentle voicing, together with a German style case and action, and Kirnberger III temperament. There is even a rossignol but, alas, no voce humana. The organ's amazing flexibility is demonstrated in works by Zipoli, J.K.F. Fischer, and Buxtehude.

The next stop on this organ tour is Grand Rapids (MI) and St. Mark's Episcopal Church, home to Bedient opus 21. Here is found a generous mid-18th century French organ of 4 manuals and pedal on 100mm of wind. Guilan's 2nd suite and a Balbastre Noël serve as the vehicles by which many of the characteristic sounds are displayed, all highlighted by the often-shocking temperament by Michel Corrette.

From Christ Church Cathedral in Louisville (KY) come the final selections of this innovative disc, performed on Bedient opus 22. Built in a 19th-century French style, after Aristide Cavallé-Coll with a temperament by Valotti, this large 2-manual organ features many of the lush sounds one would expect: the flûte harmonique; the voix céleste; the voix humaine; plus a full comple-

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

S W E L L

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

P O S I T I V

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

P E D A L

- 32 Contra Violone
- 16 Diapason
- 16 Bourdon
- 16 Lieblichgedackt
- 8 Octave
- 8 Gedacktfloete
- 8 Viola
- 4 Choralbass
- 4 Flute
- 16 Posaune
- 4 Clairon

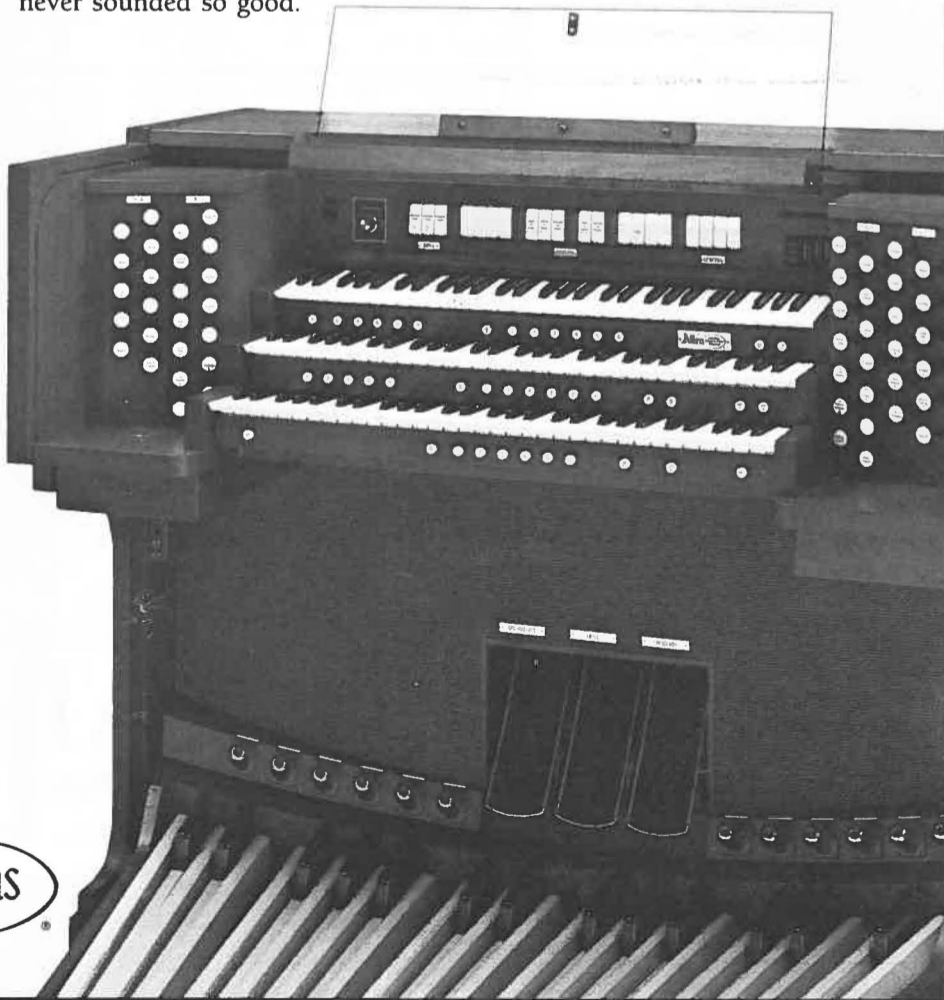
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ment of foundations and reeds. The Grand-Orgue action, Récit/Grand-Orgue, and Grand-Orgue Octaves Graves play through a Barker machine, while the Récit and Pédale action are mechanical. Works by Widor, Boëly, Franck, and Vierne have been chosen to show off the many unique features inherent in a symphonic instrument such as this.

The organist for this musical smorgasbord, George Ritchie, is to be heartily commended for his elegant and stylistic playing throughout. What a pleasure it is, indeed, to hear an organist seem to be so equally at home with so many different schools of literature, and to be able to bring them all off with equal technical aplomb and musical maturity! His thoughtful interpretations, the variety of instruments and repertoire, and the detailed jacket notes (including stoplists and photographs of each installation) make this disc a significant addition to the library of anyone interested in the evolution of historical organ building in the United States.

—Thomas F. Froehlich
Dallas, TX

The 1794 Giovanni Bruna Organ of Magnano (Piemonte). (The Italian Organ, Vol 1.) Played by Bernard Brauchli. Titanic - 196. Available from Titanic Records, P.O. Box 204, Somerville, MA 02144-0204; \$20, including postage.

This disc, total time just over 66 minutes, offers an unusual collection of music ranging in date from about 1320 to the very late 18th century: two "Estampies" from the Robertsbridge Codex; an intabulation, *Mit ganzem Willen wünsch ich dir*, by Conrad Paumann (from a Berlin manuscript); *Salve de 8° tono alto: Ensalada*, both by Sebastián Aguilera de Heredia; *Batalha de sexto tom* by Pedro de Araújo; *Pièces d'Orgue sur les Huit Tons: Deuxième Ton* (a suite of 12 movements) by Lambert Chaumont; "Toccatina in Sol Maggiore" by Alessandro Scarlatti; and "Sinfonia per Organo" (from the opera *Gli Orazi ed i Curiazii*) by Domenico Cimarosa.

According to the notes, the music has been chosen expressly to demonstrate the possibilities of the organ. Alberto Galazzo's notes (Italian and English) say little about the music, but they do give the registrations used, bar by bar. Galazzo has also provided a compressed account of Piedmontese organbuilding—so compressed as to be of limited use without a fair amount of previous knowledge—and an account of the history of the organ. Galazzo is described as "Tonmeister," which here appears to mean musical consultant, and it would seem that he, together with Brauchli, is a major instigator of the recording.

The Brunas might be described as the royal family of Piedmont organbuilding, and Giovanni Battista (1753-1823/4) was its most distinguished member. One of his earlier instruments, as well as the Magnano organ, can be heard, quite briefly, on the recording *Antichi organi del Biellese*, issued by Eco some time ago and reviewed in THE DIAPASON of April 1991. The Magnano organ has 23 stops or half stops, divided between B² and C³. The manual has 50 notes (with short octave), the permanently coupled pedal 15 short keys;

there is no exclusively pedal stop. The specification is quite typical of classical Italian organs, and no 19th-century gadgetry was apparently ever added. There is a "Rullo" (drum), activated by a pedal, and a second pedal sounds the trumpets held by the putti atop the case. The pitch is A432. It seems possible that this organ was not too well built; it was worked on five times before the death of Giovanni's brother Giacinto in 1835 and at least five more times down to 1918. Sibillo Crescentini, in 1878, mangled the organ badly; among other things he replaced the two Cornetti by Bordone and Viola. A restoration by Italo Marzi in 1981 returned the instrument as far as possible to its original state, and it is now the center of a festival and summer music school founded and presided over by Brauchli.

The desire to demonstrate the versatility of the organ leads to major problems. Like any good classic Italian organ, the Magnano instrument, despite its relatively late date, is well able to cope with early works like the estampies, Paumann's music, and the tiento and ensalada of Heredia. However, while it is technically possible to play a Portuguese "batalha" or a typical French suite from the 17th century on this organ, the results are at best "interesting." Why not play some Italian music of the 16th and 17th centuries?

The pieces from the Robertsbridge Codex sound completely authentic here as does the short work by Paumann. Sweet, gentle principals and delightful mutations produce sounds that, to our ears at least, sound authentic. The two pieces by Heredia deserve to be heard more often, particularly the "Salve," which compares well with the tientos of better-known contemporaries.

I do not find Araújo's *Batalha de sexto tom* a very good example of its type; surely its structure and harmonies are trite by any standards. This performance is simply unexciting. The Cornetti and the reeds at Magnano can make a performance of this music possible, but it sounds like a battle *en miniature*. The Magnano reeds are scarcely intended for this kind of exposure. The performance of Chaumont's suite frankly makes me want to hear it on another organ. Brauchli proves that one can play such music at Magnano and even reproduce (sketchily) the necessary registrations. However, though some movements are completely convincing, lack of variety makes for a prosaic overall effect: a demonstration, not a musical thrill.

Alessandro Scarlatti's "Toccatina" is completely successful, since the composer undoubtedly wrote for an instrument much like this one. The first movement, an allegro, is musically extremely predictable, but it provides a chance to hear the wonderful pleno, not surprisingly the most impressive feature of the organ. I cannot accept Galazzo's overly charitable remarks about Italian fugues, but the second movement of this work is impressive in its own way. At a slightly brisker tempo, it might sound even better. Cimarosa himself transcribed his overture for organ, and it displays both the organ and the performer very effectively. The registrant, S. Brauchli, works extremely hard to make the numerous stop changes possible and unobtrusive. "Full organ," heard at the very end, is unfortunately noticeably top-heavy.

Bernard Brauchli, a long-time faculty

member at the New England Conservatory, is well known here and in Europe as a specialist in early keyboard music. He studied in Lausanne, Vienna, and Boston, and with Luigi-Ferdinando Tagliavini and Macario Santiago Kastner (Lisbon). It goes without saying that his performance is stylistically impeccable and he shows excellent rhythmic sense and some nice articulation. Perhaps inevitably in a recording project such as this, there is just a little too much impression of a "scholarly" performance that is just a little too controlled.

The engineering seems first-rate. It would seem that the organ was not very carefully tuned for the recording, since there are a number of distinctly sour notes.

Bruna's Magnano organ is a good, though hardly outstanding example of its type, and Brauchli demonstrates its abilities and perhaps also its limitations well. The disc belongs in the collection of anyone interested in historical organs and in any good institutional library. I would recommend it to others only with caution. It will be interesting to see and hear further volumes in this series.

—W.G. Marigold
Urbana, IL

Leonard Bernstein, Chichester Psalms; Charles Davidson, I Never Saw Another Butterfly. The American Boychoir and The America Symphony Orchestra, James Litton, conductor. Musicmasters, 1710 Highway 35, Ocean, NJ 07712. CD: no price listed.

This is the first recording of the *Chichester Psalms* in the composer's original version, with boy sopranos and altos and adult tenors and basses, and with original orchestration of strings, three trumpets, three trombones, two harps and percussion. The work takes on a different dimension with these forces, and is interesting to compare to other versions.

The Davidson work is based on poems that the program notes say were "written between 1941 and 1944 by the children who passed through the walled city of Terezin, Czechoslovakia, the 'Paradise Ghetto.' Nearly all of these children died, many at Auschwitz. The poems, which have been set to music by many composers, are a moving testament to the horror of the Holocaust, but even more to the faith and optimism of young people under oppression. Their central theme does not convey the sense of horror, tragedy, and loss, but rather one of hope and life." It is a striking and dramatic work employing both spoken and sung text. The music is sometimes austere, sometimes tender. This work has been newly orchestrated by Donald Fraser.

This is a fine recording of two different and important works for chorus and orchestra. There is a good sense of acoustical space, which adds to the ambience of the recording. The works will touch the listener on many different levels.

March On! Michael Stairs, organ. Longwood Gardens Organ, CD Volume 2. Direct-To-Tape Recording Company, 14 Station Avenue, Haddon Heights, NJ 08035. CD: DTR 8901CD, \$16.98. DAT: DTR 8901DAT: \$29.95. Cassette: DTR 8901C, \$11.00.

Contents: *The Washington Post March*, Sousa; *Marche Militaire*, op.

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52, no. 1, Schubert (by error, it appears twice on the recording); "Fest March" from *Tannhäuser*, Wagner; *Funeral March of a Marionette*, Gounod; *Knightsbridge March* (London Suite), Coates; March from *Love of Three Oranges*, Prokofiev; Triumphant March from *Aida*, Verdi; *Marche Religieuse on Handel's "Lift Up Your Heads"*, Guil-mant; Fairies March from *A Midsummer Night's Dream*, Mendelssohn; Bridal March from *The Birds*, Parry, arr. Alcock; *Prince of Denmark's March*, Clarke; *Pomp and Circumstance March No. 1*, Elgar, arr. Lemare/Stairs. (Unless otherwise noted, all transcriptions are by Michael Stairs.)

Organ: 1930 Aeolian/1958 M. P. Möller, Longwood Gardens, Kennett Square, Pennsylvania.

The good playing on this recording demonstrates the many and varied sounds of this wonderful organ. The orchestral style matches the pieces which are played, most of which are transcriptions by the performer. The pieces by Guil-mant and Elgar are particularly exciting. The organ is well appointed for this type of program, which will be of great entertainment value to many listeners. Program notes, biographical notes, information on the organ and a complete stoplist are included.

Everybody Sang, The Orpheus Choir of Toronto. Duke Street Records, 204 King Street East, Suite 106, Toronto, Ontario M5A 1J7. LP: no price listed.

Contents: *Four Songs of Remembrance*, Robertson; *As Torrents in Summer*, Elgar; *Everyone Sang*, Robertson; *My Spirit Sang All Day*, Finzi; *Five Settings of Herrick*, Clements; *Go Song of Mine*, Elgar.

Several good poems are set to music in contrasting styles and presented on this recording by a very fine Toronto choir. Some of the pieces are madrigal-like, others are similar to motets, others more bizarre. One of the most provocative is entitled "Dead Musicians," which, after beginning by extolling Beethoven, Bach and Mozart, ends with these words, "And so the song breaks off; and I'm alone. They're dead . . . For God's sake stop that gramophone." Both accompanied and unaccompanied pieces are included. The choir's performance is excellent. This recording is a fine presentation of these lesser-known works. More background information on the authors of texts, composers and performers would have added to the appreciation of this album.

An Organ for All Occasions. Keith John Plays the Organ of L'Eglise du Chant d'Oiseau, Brussels. Priory PR 174. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. LP: \$12 plus \$2 postage.

Contents: *Concerto in D major* (RV 230), Vivaldi/Guillou; *Four Sketches*, opus 58, Schumann; *Consolation in D-flat*, Liszt; *Rhythmic Energy*, John; *Suite*, opus 39, Dupré; March from *Love of Three Oranges*, Prokofiev/Guillou; *Circus Polka*, Stravinsky/John.

Organ: Detlef Kleuker, 1981, designed by Jean Guillou.

This is a splendid recording on a beautiful organ housed in a wonderful room. The repertoire stresses transcriptions, but they are played as if they belong to the organ repertoire. The registration chosen gives a good demonstration of the capabilities of this instrument. Mr. John's performance is stunning, showing great versatility, especially in the Dupré Suite. Some of the key releases are a little quick on this recording, although this may owe to the wonderful acoustic of the building. *Rhythmic Energy* by the performer and *Circus Polka* by Stravinsky/John are especially invigorating and delightful. This recording serves as a good advertisement for this organ and this performer.

Music for All Occasions. The Choir of All Saints Church, 634 W. Peachtree St., N.W., Atlanta, GA 30308. Raymond H. Chenault, organist and choir-

master, Elizabeth H. Chenault, accompanist. LP: \$12.00.

Contents: *Rejoice in the Lamb* (Festive Cantata), Britten; *Variations on An Easter Theme*, Rutter; "The Trumpet Shall Sound" (*Messiah*), Handel; *Magnificat for Women's Voices*, Vaughan Williams; *Ain'-A That Good News*, Spiritual, arr. Dawson; *Sweet Little Jesus Boy*, MacGimsey; *Gabriel of High De-gree*, Bush.

Organ: 1972 Schantz.

This is a good compilation of sacred choral and organ music performed by fine musicians from All Saints, Atlanta. Vocal and instrumental solos are included as well. Good variety of textures, dynamics, styles, and resources add to the compelling nature of this recording. The Rutter piece, for organ duet, was written for the Chenaults, and is an interesting (sometimes curiously "blues-like") treatment of the tune "O Filii et Filiae."

Toccata Festiva. Ruth Clark, organ. Available from ARS Concert, c/o Ruth Clark, 503 Clover Drive, Johnson City, TN 37601. LP: No price listed.

Contents: *Prelude, Fugue, and Chaconne*, Buxtehude; *Saviour, of the Heavens, Come*, Bach; *Chorale in A Minor*, Franck; Fifth Symphony, Movement I, Widor; *Roulade*, Bingham; *Toccata Festiva, In Babilone*, Purvis.

Although this recording contains some of the more well-known works of the organ repertoire, the organ and the recording quality are not first class. The performer provides a very capable rendition of the pieces, however. The most impressive are the Widor and the Bingham. Occasional stodgy tempos, wrong notes, and abrupt registration and expression changes make this somewhat less than an A+ performance.

Jubilate, A Worship Celebration. The Azusa Pacific University Choir and guest soloists. Alexandria House R7010. LP: no price listed.

Contents: *Jubilate Deo*, Hayes; *Come to His Presence*, Bollinger; *Come Let Us Offer*, Bigley; *I Will Bless the Lord at All Times*, *Come Sing a New Psalm of David*, Gardner; *His Love Endures Forever*, Hayes; *Kingdom of My Heart*, Ax-ton and Hayes; *Come, Let Us Sing for Joy*, Rowe; *Snap Your Fingers, Clap Your Hands*, Bollinger; *He Is Jehovah*, Robinson; *When I Lift My Hands to You in Praise*, Stearman; *We Bring the Sacrifice of Praise*, Dearman; *I Will Praise the Lord*, Gardner; *Mighty is the Lord, And the Father Will Dance*, Hayes; *Holy, Holy, Holy*, Dykes; *Fraise the Lord, Ye Heavens Adore Him*, Prichard; *Praise to the Lord the Almighty*, Neander; *All Hail the Power*, Holden; *All Hail King Jesus*, Moody; *Be Exalted, O God*,

Chambers; *Come Into the King's Chambers*, Gardner; *Commune with Me*, Dearman; *Alleluia in D Minor*, Lupo; *Gloria Tibi Domine*, Landon; *Ode to Joy*, Beethoven/Hayes; *Gloria Patri*, Hayes.

Most of the pieces of the recording are in the sacred "pop-rock" genre that seems to be popular in many non-liturgical churches. For this style of music, the performance is very good, with sparkling orchestrations to accompany the choral singing. There is not much variety from piece to piece, however. Even the traditional hymn tunes get swallowed up by the musical style which surrounds it on all sides. Complete texts are listed on the slipcover. There is some disagreement between the recording and the program notes as to where Side II begins.

Pierre Cochereau an der Orgel der Notre Dame-Paris. Ursina Motette M 10350. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184. LP: \$12 plus \$2 postage.

Contents: *Toccata*, op. 23, *Fantaisie*, op. 16, *Chaconne*, op. 10 über B-A-C-H, Barblan; *Toccata, Dialogue et Pussacaille*, Gagnebin.

This recording presents the major works of two Swiss composers: Otto Barblan (1860-1943) and Henri Gagne-

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bin (1886-1977). The two composers are quite different in style, Barblan's music being more tonal and Gagnebin's more abstract. The late organist Pierre Cochereau played the works very well, and used the sounds of the Notre Dame organ agreeably. The recording ends with an interview with the organist, who talks (in French) about the composers and their pieces.

The record jacket contains notes on the church and the organist as well as the text of the recorded interview in German and French. The stoplist of the Notre Dame organ is also printed.

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

New Organ Music

Six Meditations on American Folk Hymns, Charles Callahan. Concordia Publishing House, #97-6140, \$8.50.

This collection contains charming and moderately easy settings of some of the best loved American folk hymns. The tunes arranged here are *Land of Rest*, *Nettleton*, *Pleading Savior*, *Resignation*, *When Jesus Wept* and *Wondrous Love*. The first piece, based on *Land of Rest*, is particularly attractive. Composed as an homage to Ralph Vaughan Williams, this meditation evokes the English composer's elegant setting of "Rhosymedre" both in form and in the melodic and harmonic idiom adopted. These pieces are a welcome addition to the organist's repertory of service music.

Five Improvisations on Communion Hymns, Charles Callahan. Concordia Publishing House, #97-6126, \$7.50.

This fine set of pieces comprises improvisations based on the familiar communion hymns *Adore te devote* (two settings), *Pange lingua*, *Picardy* and *St. Columba*. The composer includes the sources of these tunes as well as texts associated with each. These pieces are technically accessible and effective for use during communion or as a prelude on a communion Sunday. The layout is clear and easy to read, and the composer provides helpful registration suggestions. Recommended.

Easter Victory, Charles Callahan. Concordia Publishing House, #97-6159, \$4.75.

Easter Victory is based on the familiar tune "Victory" (adapted from Palestrina) which is known by the resurrection text, "The Strife is O'er." The melody is played in chords and is accompanied by figuration centering on a fourth—the interval upon which the final "Alleluia" is based. For organists who don't want to tackle the often technically challenging classical organ repertoire of composers such as Widor and Vierne, this piece would make an

impressive postlude on Easter Sunday.

Carillon, Charles Callahan. Concordia Publishing House, #97-6145, \$5.75.

Based on the quarter-hour chime of the Kerk van O. L. Vrouw over de Dyle, Mechelen, Belgium, *Carillon* is a fine addition to organ repertoire. The work is harmonically rich and is of easy to moderate difficulty. The theme is alternated between voices, always accompanied by figuration which suggests bells. The piece builds to a toccata-like section which concludes with a dramatic descending chromatic scale in the pedal. Fun to play and impressive to hear.

—Brenda Lynne Leach
Boston, MA

Sigfrid Karg-Elert: Drei Stücke für Orgel - Three New Impressions for Organ op. 142 (I Stimmen der Nacht-Voices of the Night; II Valse Mignonne; III Romantisch-Romantic Retrospective View) Breitkopf & Härtel (EB 8584).

This is a welcome reissue of these pieces, the second op. 142 group in Karg-Elert's output. However, would-be performers need feel neither perplexed nor bewildered: the mysterious and somewhat convoluted history of these pieces is neatly and expertly unravelled by editor Günther Hartmann in his fine preface (in German and English).

Those who enjoy playing Karg-Elert's earlier *Trois Impressions* op. 72 will find much common ground in the present collection. "Voices of the Night" immediately recalls the same highly perfumed atmosphere of the *Trois Impressions*, laden with shades of Debussy, and, as Hartmann notes, the third piece, "Romantic Retrospective View," looks back to Karg-Elert's evocation of Brahms in his earlier harmonium work, *Ritornello alla Brahms*. The mildly outrageous "Valse Mignonne" conjures up visions of the cinema organ; indeed, the present collection had its genesis in a group of theatre organ pieces Karg-Elert had mentioned in a 1930 letter to his friend, Godfrey Skeats. (The spelling 'Seats' in Hartmann's preface is incorrect.) The *Drei Stücke* were eventually published in 1936, after interventions by the composer's daughter and much trekking from publisher to publisher, in both Europe and the United States; the curious will be glad to know that the various twists, turns, and peregrinations of the adventure are more than eloquently detailed in the preface.

This is a colorful collection, and the spirit of the grotesque, coupled with what one might term (almost) hedonistic and erotic tendencies, will not come as a surprise to those who are familiar with Karg-Elert's works. Nevertheless, one should guard against the stereotypes which have plagued this composer's music for so long. Too often, Karg-Elert has been regarded as nothing more than a self-indulgent composer, wallowing in heavy chromaticism and cholesterol-

high chords which are invariably stuffed with seventh, ninths, and so forth; the composer only of second rate chorale improvisations; and the man who smoked in bed while staying with E.M. Skinner, throwing his cigarette butts on the floor and ruining Mrs. Skinner's newest rug in the process. The reappearance of his op. 142 is to be welcomed, and not simply because the new edition is beautifully printed and discreetly edited. Like his French contemporary, Charles Tournemire, Karg-Elert is undergoing a process of rehabilitation and reassessment. There is much of great worth in his output, and those who wish to tap this particular vein will no doubt be richly rewarded. Godfrey Skeats' *The Organ Works of Karg-Elert* is useful reading for those interested in delving a little deeper; is it too much to hope that an entrepreneur out there might consider reprinting it?

Empyrean—Rhapsody for Organ. Francis Pott (United Music Publishers, London; Theodore Presser, sole selling agent), \$18.75.

Francis Pott's *Empyrean* was composed in 1982, and won both first and second prizes at the Lloyd's Bank National Competition for new organ music in the English Church Music Festival of St Michael's, Cornhill in that year. (One can but wonder why it has had to wait the best part of a decade before publication!) Pott, a graduate of Cambridge University, has attracted much attention (rightly so) as a composer in England and abroad, notably through performances of this work, and also compositions such as *Nunc natus est—Novello*, also available through Presser—for upper voices and harp. (I can recommend this latter work with great enthusiasm to choral directors whose forces can cope with Britten's *Ceremony of Carols*—it is an uncommonly fine piece which deserves to be known by a wider audience.)

To explain the significance of the work's title would mean quoting Pott's program notes which preface the edition, and any *précis* would fail to do justice to his eloquence. Suffice to say that a study of the printed score reveals why the work has enjoyed such popularity, and at the hands (and feet) of many distinguished interpreters. It is a carefully-crafted and idiomatic piece, one of substance and purpose.

The dedication, to English organists John Scott and Jeremy Filsell, is an indication that *Empyrean* is not in any way a lightweight affair. On the other hand, it sits well under the hands and feet, and players who accept its challenges will find that they are more than amply recompensed for the effort expended. The edition is well laid out, with registration/dynamic details clearly marked. A significant addition to the organ repertoire, and to United Music Publishers' ever-growing string of successes in its *UMP Organ Repertoire Series*.

—Mark Buxton
Toronto, Ontario

representative), #124-40002, \$2.00, for four octaves of handbells (M-).

This familiar tune is quite simply written with the melody in the middle and low registers—an interesting change of pace for bell writing. In the last several measures dealing with the text, "for it is in giving . . ." the arrangement becomes more brilliant with the upper bells taking over the melody. An effective adaptation.

Jesus Shall Reign, Cynthia Dobrinski. Van Ness Press (Distributed by Genevox Music Group), #4184-39 (no price), for three to five octaves of handbells (D).

Here is an interesting and clever arrangement of the hymn tune based on *Duke Street* by John Hatton and excerpts from Handel's *Hallelujah*. There is a natural marriage between the text of the hymn and the last phrase of the famous chorus, "and he shall reign forever and ever." It is this excerpt that the arranger uses creatively in a setting that is quite substantial but well worth the effort. It will take a choir of some experience to make this work.

Mastering Musicianship in Handbells, Donald E. Allured. Broadman Press (distributed by Genevox Music Group), #4591-54 (no price given).

Mr. Allured, in his introduction, states that "... this text is designed to make directors knowledgeable and to be a complete handbell workshop . . . I am here to share what I have found works best." This invaluable text of nearly 100 pages should serve the handbell world as the "Oxford Dictionary of Handbell Ringing." Included are chapters dealing with starting a handbell choir, bell layout, equipment, terminology, fundamentals of ringing, rehearsal, shared bells, stopped sounds, special effects, random ringing, page turns, bell adjustment, table dampening, four-in-hand, and mallets on bells on the table, just to name a few. One of the most knowledgeable musicians in the field of handbell ringing, Mr. Allured brings to those in handbell circles a bible that every director/handbell choir should have access to. Highly recommended.

Children of the Heavenly Father, Swedish folk tune, arr. Cathy Moglebust. Choristers Guild (distributed by the Lorenz Corporation), CGB-139, \$1.95, for three octaves of bells (E+).

This wonderful old tune is treated simply but effectively with two verses surrounded by a nice original introduction, interlude and tag. Recommended.

The Black Hawk Waltz, Mary E. Walsh, arr. H. Geraldine Du Mars. Theodore Presser Company, #114-40492, \$2.50, for three to four octaves of bells (M-).

This waltz will have players and listeners alike swinging in the aisles. The catchy tune is wonderfully melodic and well written. It should be an enjoyable experience for all involved.

Réunir, William Payne. Agape (a division of Hope Publishing Company), #1564, \$2.95, for three to five octaves of bells (D+).

A commissioned work with the French title meaning "to unite" is a masterpiece that could only be done by a choir with good reading and technical abilities. The composer states that the piece "is based on the concept of all faiths together in music. In laughter, trials, personal conflict, hard work, and dedicated effort, we bring music to our world, through the grace of God who loves us all." There are a multitude of technical demands, many dynamic levels and several solid melodic ideas floating throughout. It is written much like an orchestral piece with different timbres of the bells assuming their role, octaves, chord clusters, silence, major and minor modes, legato sections, all combined to provide an inspiring work. A real challenge, but highly recommended.

—Leon Nelson

New Handbell Music

Come, Christians, Join to Sing, J. Wayne Kerr. Concordia Publishing House, #97-6117, \$2.50, for 3-5 octaves of handbells, optional unison choir, trumpet descant and congregation (M+).

Although this arrangement could work for bells alone, the other options that the composer offers give this hymn tune some exciting possibilities. It is all there with a wonderful fanfare introduction, a variety of verses, and a bulletin insert for congregation as well as a separate trumpet score, all under one cover. Highly recommended.

Eternal Life, Olive Dungan, arr. Jay Daniels. The John Church Company (Theodore Presser Company, sole rep-

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César Franck: Grande Pièce Symphonique

Some Aspects of Form

Gary Verkade

For John Ourensma

In the commemorative year of 1990, much was said and written about César Franck. Articles and lectures dealt with the man, his church and its liturgy, his organ and choral music, and especially the relationship of his organ music to the "ideal" organ—the Cavallé-Coll organ—and the interpretation of his works on less "authentic" instruments. It is good to investigate performance practice (and all facets of a music's genesis and existence) as it pertains to 19th-century music—which, in the space of less than a decade, will soon be separated from us by the entire 20th century. César Franck's music is itself already over a century old. As far removed from us as Carl Philipp Emanuel Bach was from Franck himself. And Franck's aesthetic is also as far removed from C.P.E. Bach's as Franck's must be from ours. What do we understand of this music? Do we hear what Franck heard when he played it? What is it, apart from any performance considerations, that the notes on the page convey? What is it that musicians (here organists) must adapt, lacking a Cavallé-Coll, to the instrument at hand? These are the questions which occupied my thoughts in the Franck year. The result of my questioning was first formulated in a lecture at The University of Michigan's Thirtieth Annual Organ Conference in October, 1990.

Introduction

When the *Six Pièces* first appeared, Franz Liszt declared that they were worthy of a place beside the organ works of J.S. Bach. Throughout his life Liszt propagated the music of Bach, as he grew older playing fewer virtuoso pieces and more of the older and younger masters. Certainly one of the things that this great musical innovator appreciated in Bach was the fact that he had written music that no one before him had written. Bach acknowledged his predecessors (in his organ music Buxtehude, Böhm, Pachelbel, Frescobaldi, de Grigny, etc.) but did not imitate them. Although for César Franck the organ works of Bach belonged to the distant past, he played and studied them. There were also the organ and pedal piano works of Schumann, the organ works of Mendelssohn, and Liszt's own *Ad nos* and his student Reubke's *Sonata*. It is not far-fetched to assume that Liszt appreciated in Franck what he had also found in Bach: a composer who did not imitate, but created, out of what was available, that which had never before existed—the new.

Arnold Schoenberg, in his essay *Brahms the Progressive* (1933, revised 1947), states: "Form in Music serves to bring about comprehensibility through memorability. Evenness, regularity, symmetry, subdivision, repetition, unity, relationship in rhythm and harmony and even logic—none of these elements produces or even contributes to beauty. But all of them contribute to an organization which makes the presentation of the musical idea intelligible." In another essay (*Eartraining through Composing*, 1939) he says: "The principle function of form is to advance our understanding. Music should be enjoyed. Undeniably, understanding offers man one of the most enjoyable pleasures. And though the object of form is not beauty, by providing comprehensibility, form produces beauty." When describing *Grande pièce symphonique* in his book *César Franck and His Circle*, Laurence Davies states, "The chief weakness of the piece is perhaps the inability of the final fugue to measure up to its own specifications." Although this essay does not presume in any way to say the last word about the piece, I hope to be able to present my ideas in such a way that the reader will afterwards agree—if not so already—that the chief weakness of the above quote is its inability to measure up to what Davies calls the "final fugue."

Form in the Romantic era is the product of the coming-to-grips with Beethoven, who was seen not as the creator of classically balanced form, but as the composer who "burst form asunder." From Beethoven, Romantic composers obtained justification for their experiments with form, and, as far as the symphony was concerned, Beethoven's Ninth pointed the way. Franck was no novice in experimenting with form. He created the first symphonic poem, *Ce qu'on entend sur la montagne*, on which he worked from 1845–46 but which unfortunately remained unfinished in manuscript. Later Liszt wrote his *Bergsymphonie* on the same subject. Pieces for organ like the *Fantaisies* in C and A, *Prière*, *Prélude*, *Fugue et Variation* and the *Chorales* all demonstrate Franck's willingness and ability to create forms that served his expressive purposes, to say nothing of *Grande pièce symphonique* itself.

According to various authors, *Grande pièce symphonique* has anywhere from two to four movements. If we look at the double bar lines that Franck himself drew, and we have to assume that he knew what he was doing, the piece has indeed four parts or sections: the first consisting of the *Andantino serioso* and *Allegro non troppo e maestoso*; the second of *Andante* and *Allegro* (not the following *Andante!*); the third of the recapitulation of *Andante*, *Allegro non troppo e maestoso*, *Andantino serioso*, *Allegro non troppo* . . . , *Allegro*, *Poco lento*, *Andante*; the last of *Beaucoup plus largement*. In order to see the logic of this division into four parts, we have to begin at the beginning.

Part I

The piece begins with what I would like to call simply "Theme 1." [Please refer to the Table of Themes.] Apparently consisting merely of a triad (measure 1) in sequence (measure 2) and a second part which leads to a cadence on the dominant, the first theme announces the freedom with which Franck is going to treat his material. Theme 1 is five measures long. Not a regular four or eight measures. The *rallentando* and the fermata over the dominant chord in measure five further

Theme 1 (I, m. 1)



Theme 2 (I, m. 6)



Theme 3 (I, m. 25)



restrain the listener from plunging immediately into a regularly ordered meter. The five-measure phrase alerts the listener, prepares him to expect other freedoms. The next phrase is, then, four measures. But not four measures of metric regularity: they carry the heading "Quasi ad libitum." In addition, the trochaic rhythm and the fermatas weaken any possible apprehension of regular meter. This is Theme 2.

There follows a new statement of Theme 1, again in F-sharp minor, which, however, already in its second measure (i.e., measure 11) evidences a change: g-natural appears, followed in the next measure by e-natural. This change seems to be unnecessary at first: it is neither a motivic, nor a necessary harmonic change; it would be entirely possible to reach the D-major cadence in measure 14 without having g and e-natural already in measure 11. One will notice that g-sharp is still called for in measure 13 just before the D-major chord. The theme is, however, being called into question—it is already undergoing a process that will lead to its dissolution—and we find ourselves in new harmonic territory.

Theme 2 appears also in a second statement. It, too, does not do the expected. The second measure of the statement is a whole step lower than the first measure—in contrast to the first statement in which the second measure is a whole step higher. Two measures (17 and 18—the two measures marked *Più forte*) are inserted, making this statement of Theme 2 six measures long instead of four. These two inserted measures follow the pattern set up in the first statement of the theme, namely, the second measure of the pair is found a step higher (here it is a half step). In addition, the structure of the penultimate measure of this statement is only superficially like that of the first statement. Constructed like the first statement, it would lead us to E-major again (as in measure 18), and not to G-sharp major (the dominant of the dominant).

In measure 21 occurs the statement of Theme 1 in C-sharp minor in the pedal. It ends neither on the dominant of C-sharp, nor in the key of the piece as would be expected from the foregoing (the two previous statements led from one key to another), but remains in C-sharp.

Immediately following we have another statement of Theme 1 (here on the G.O.), again in C-sharp minor, this time 1) accompanied by what I call Theme 3 in the soprano voice (although it is not treated with the same importance as all the other themes), and 2) the last measure of the theme is taken from the G.O. into the Ped.

This brings us to measure 29 (two measures before the crescendo marking) which begins an interesting passage of six measures in which three things happen. First, Theme 3 gains in importance as a musical theme through canonic treatment, i.e., it is still used to accompany Theme 1, but is treated like a bonafide theme—it undergoes development. Secondly, however, the passage is a modulating one (to b-minor which it reaches in measure 34) and this fact diminishes its importance as an independent musical theme (it is a passage in transition)—as well as the fact that Theme 3 sounds from the Positif whereas Theme 1 (the first thing we hear when the piece begins and therefore perceived as significant) appears on the G.O. This thematic ambiguity of Theme 3 is related to the metric ambiguity found at the beginning of the piece. Thirdly, Theme 1 undergoes a process of dismantlement: we hear only the head of the theme.

In measure 35 (where the *Récit* reeds are added) Theme 3 goes to the G.O. and thus again immediately gains in importance. Theme 1 now appears once again in its entirety and undergoes a process already announced in measure 28: it is divided up between the G.O. and Ped. It undergoes a further process hinted at, and prepared, since its second statement: the ending is changed, extended in sequence, the energetic interval of the diminished 7th (see measure 3 and compare measure 37) is successively changed to a major 6th in measure 38 and then, every half-measure, to a descending minor 3rd, ascending octave and a fifth, and then is totally dissolved in the unison followed by the descending octave found in measure 39. The head of Theme 1 appears in the tenor briefly in measure 40 followed by the octave leaps which are the only remnant of the theme's characteristic diminished 7th. The dissolution of Theme 1 begun in measure 29, prepared in measure 28, and announced already in measure 11, is complete. We will not hear from this theme again until Part III of the piece.

It is now Theme 3 which comes to the fore over a pedal D (including the octave leaps from the preceding passage). One could expect that after having come out of the process of the dissolution of Theme 1 unscathed, Theme 3 could emerge as a true theme in its own right. In measure 46 (the beginning of the *molto crescendo*) this expectation is thwarted. Theme 3 is abandoned, the descending fifth motive of the theme is itself, after some sequential treatment, further modified through augmentation and octave displacement in measures 52–53. Dissolution is completed in measures 54–55. Never really having had the status of the other themes, it is not heard from again. Only Theme 2 has remained intact and of the three themes heard up to this point, only it plays a role in the following *Allegro non troppo*.

César Franck begins this large work by presenting three different themes, yet permitting a great amount of ambiguity in their presentation. The listener is

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hindered from developing an attitude of permanence towards that which he hears. There is the metric ambiguity of themes 1 and 2. There is the harmonic ambiguity of Theme 1: statement 1 begins in F-sharp minor and moves to the dominant, statement 2 begins in the same key of F-sharp minor and moves to D-major, statement 3 begins in C-sharp minor and remains in that key. In doing this Franck has provided the listener with one means of understanding what is going to happen in the piece; he has given the listener an inkling of the musical idea *behind* the facade of the themes. This first section is a delimitation of the *processes*, of some of the formal principles, which are at work in the piece. One might say that this piece is not concerned with the exposition of themes, but the various themes are used to articulate a musical idea, and the musical idea is not a theme, but a process. This process becomes even more apparent in Part III.

The *Andantino serioso* ends in D-major, turning only at the last second to the dominant of the dominant of F-sharp minor. D-major was announced in measure 14 of the piece. D is also the first note of Theme 4, the first theme of the *Allegro non troppo e maestoso*. This theme is introduced by the figure in measure 60 (the first measure of the *Allegro non troppo*), consisting of a descending half-step and ascending fifth. It is repeated two measures later a fourth higher. The ascending fifth is then expanded to a minor sixth at the entrance of Theme 4 in measure 64. We are in F-sharp minor. Theme 4 is repeated two octaves higher beginning in measure 74, whereby it is interesting to note that the descending diminished 7th, with which the theme ends, is the harmonic interval between the pedal and the soprano at the entrance in measure 74. It is indeed simply the first and last notes of the theme heard together. (It is also a characteristic interval of Theme 1 and plays an important harmonic role in Theme 2—as it does in so much Romantic music.)

This second statement of Theme 4 has already undergone a change: the descending diminished 7th has become an ascending augmented 6th (measure 83). We are again in uncertain territory—even though this statement is solidly in F-sharp minor due to the pedal point. We can understand the ascending augmented 6th (with b-sharp) and the entire chord in measure 83 as a movement to the dominant of the dominant, preparing the statement in C-sharp minor which follows. At the same time it cannot be denied that Theme 4 has already been called into question, at least the last part of it (as it was always the last part of Theme 1 which was continually being called into question). And indeed the following C-sharp minor statement occurs on the *Récit*, pianissimo, complete, including the descending diminished 7th at the end, yet behind closed doors (or swell shutters) as it were. But just as the second statement in F-sharp minor (beginning in measure 74) was changed in regard to the first statement in that key, the second statement in C-sharp minor (beginning in measure 95) has also been changed. The diminished 7th is gone and the end of the theme undergoes an extension of 11 measures leading to a figure recalling the first four measures of the *Allegro non troppo*, just before the first entrance of Theme 4. Here we find, however, an expansion of that idea. At the beginning of the *Allegro non troppo* we hear a descending half-step and an ascending fifth twice. Here in measure 113 we hear an ascending major third in a kind of canon in three voices, and then a descending half-step and an ascending fifth (again in three-voice canon) before hearing Theme 4 itself (which consists of the descending half-step and ascending minor sixth). The expansion consists not only of the succession of intervals—major third, perfect fifth, minor sixth—but also of the repetition through three voices.

There follows a passage, beginning in measure 118, which carries out the partial dissolution of Theme 4. It is heard first in F-sharp minor minus the last three measures. Then it is heard in A-major (measure 126) minus the last three measures. Then only the head of Theme 4 is heard in canon (now in D-minor) followed by the head of the theme with expanded intervals (measures 136–137) using the octave instead of the ascending minor sixth—a process which reminds us of how the diminished 7th of Theme 1 was treated at the end of the *Andantino*. Finally we hear the head of Theme 4 in the pedal with a unison instead of the octave (which itself appeared instead of the diminished 7th), but answered by the soprano with an ascending fourth (measures 137–141). After nearly being completely dismantled, Theme 4 gives way, in measure 141, to Theme 5. The process which takes place in measures 118–141 corresponds to what took place at the beginning of the piece in the *Andantino serioso*: a theme is reduced, dissected, the remainder is changed, developed, extended, and leads to the next musical theme.

Theme 5 brings contrast into play. It does not have the forward impetus of Theme 4 or the energetically charged interval of the diminished 7th. It is in major, built on motives that are immediately repeated. Almost everything takes place over a pedal point, first E and then A. This is not the first appearance of a pedal point. The dissolution of Theme 3 in the *Andantino serioso* took place over a pedal D and the second statement of Theme 4 took place over a pedal F-sharp (measures 75–84). Here, however, development and dissolution do not occur, but repetition and the extension of repetition—a consolidation of material.

We see that Franck uses certain compositional techniques (for example, pedal point) again and again without repeating the contexts in which they are found. One could say that Franck not only calls his musical themes into question, but also the particular functions of compositional devices. Because a certain compositional device has had one function, one “meaning,” at one point in the work, does not mean it must always have that function. We have found ambiguity of meter and harmony. We now have the ambiguity of the function of compositional techniques. This ambiguity is itself an expression of the freedom of the composer to treat the material according to the specific needs of his compositional idea.

Here we definitely reach a pause in the musical form, forward movement is arrested for the first time since measure 21. Even the addition of the G.O. reeds in measures 165, 167, and 169 cannot deceive us. The decrescendo in measures 173–178 stops the forward movement of the piece to such an extent that we are prepared for something completely different. And we are not disappointed—but surprised.

Although not forgotten, the appearance here of Theme 2 from the *Andantino serioso* does not really seem to be suitable to get the piece underway again. Theme 2 survived the process of dissolution in the *Andantino* intact. It is, in fact, so intact that it comes to rest in measure 182 on an E-major triad over an A pedal. Here the music has come to a full-fledged stop. It is hard to imagine a coming-to-rest more complete without having to draw a double bar line. It is the ambiguity E-major/A pedal point and the ambiguity of Theme 2 itself (here found in a context totally different from that of the *Andantino*) that prevents the music from totally and irreparably giving up the ghost at this point. But how will Franck ever get the piece going again after a stop like this one? Theme 4 has been partially dismantled, Theme 5 has appeared with its tendency to arrest forward motion, a decrescendo has taken place to the level of pianissimo, Theme 2 has emerged with its lack of metric regularity (undoubtedly to be played “Quasi ad libitum”), and the piece dies—almost.

Here we can see the genius of César Franck most clearly. The resurrection of the musical flow is effected by the very theme through which it was so completely arrested. It is important to appreciate this fact, for it demonstrates that a theme is not an unchangeable something, an unambiguous collection of notes with a

Theme 4 (I, m. 65)



Theme 5 (I, m. 141)



Theme 6 (II, m. 1)



certain unchangeable “meaning.” But that the themes in this work articulate, and are subordinate to, a musical idea, which, for lack of a better term, we call the form of the piece. I say “for lack of a better term” for form is not something dead, not something that is pre-existent to a piece of music—at least not with good composers. It is activity, development, relationships between musical ideas. Form becomes manifest in the sounding music, and this analysis of *Grande pièce symphonique* can only be understood as an attempt to explain something of what I hear when the piece is sounding.

This use of Theme 2 for purposes of articulating form is, like everything else that happens in the piece, prepared in the *Andantino serioso*. I have already pointed out some of the differences between the first and second statements of Theme 2 in that section. The statement in measures 179–182 is unlike the other statements of this theme—it combines the previous two. The first two measures resemble the first statement, the second measure is heard a step above the first measure (a half step) and it stays in the key (here A-major). The last two measures resemble the last two of the second statement of the theme in measures 19–20 in that they modulate to a new key area, but the scheme is a different one: measures 19–20 go from E-major to G-sharp major (i.e., a major third up), measures 181–182 go from A-major to E-major (i.e., a perfect fifth up). In addition, the statement in measures 181–182 changes the mode from A-major to A-minor. Theme 2 survived the dissolution at the beginning of the work, remained “intact” as it were, yet is handled with such flexibility, such freedom, that it can function in various ways depending on what the articulation of the musical idea at any given point demands.

Theme 2 is not dismantled. Franck takes the triplet motive in the soprano of measure 181 and expands it to fill two measures (measures 183–184). This is another example of Franck’s freedom in his use of musical materials—we are underway again through a *slowing down*, through a kind of augmentation, of the musical material, which is repeated in the following two measures (185–186) before it is heard *twice again* as a one-measure figure (187–188). Actual acceleration of the figure doesn’t occur until measure 189 and following. (This passage is most likely to be played *Accelerando*—in the reprint of the first edition of the work the marking “Accelerando” is missing, yet there is no other way to get from the “Quasi ad libitum” of Theme 2, also missing in the reprint, to the “Allegro non troppo e maestoso” of Theme 4 in measure 192.)

Theme 4 appears in A-minor. Again, it is a truncated version of the theme, two measures short. There follows a statement in D-minor. It is not shortened, neither is it complete, but is an expanded version similar to the second statement in C-sharp minor, except that here the expansion is not an ascending chromatic one, but rather comes to rest on a pedal A. (This is another example of Franck’s use of the pedal point: here we have neither dissolution nor repetition, but rather development and harmonic activity.) In measure 212 we hear the motive which introduced the first appearance of Theme 4 at the beginning of the *Allegro non troppo e maestoso*—at the same pitch levels. This signals a recapitulation. And we hear Theme 4 in the pedal—complete. This is only the third complete statement of Theme 4 in this section and it does, in fact, have the character of a rounding-off here. We have had complete statements in F-sharp minor, then C-sharp minor (the minor dominant), and then, finally, again in F-sharp minor. There follows a passage (measures 226–230) which reminds us of a similar passage coming after the shortened version of Theme 4 in A-major (measures 126–132), but, important to note, it occurs here after a statement of the complete theme. The passage is also in F-sharp minor, the key of the statement just heard, whereas before it was in D-minor after an A-major statement. Franck is not fond of repeating musical relationships.

This is also true of the following statement of Theme 5. It is shorter than its previous occurrence and includes a strict canon between the soprano and pedal which was only alluded to before. All in all, it is some nine measures shorter. So, too, the following transition passage: it has the same length as the corresponding passage in measures 172–178, but is not a repetition of it. There we had harmonic movement by descending fourths, here by descending minor thirds. And the seventh chords are missing. They are replaced by chords of the sixth, i.e., a lessening of harmonic energy.

Theme 2 brings part I of *Grande pièce symphonique* to a close. Yet it is a statement like none other we have heard. The first two measures of the statement are marked by octave displacement, the next two measures remind us of the statement in the middle of the section but here the alto and soprano voices are interchanged, and two measures are added to provide the feeling of finality. It is, however, more like the finality of a colon than a period. The musical movement has once again been arrested, brought to a halt, but has the process which began in the opening *Andantino* been resolved, brought to completion? In a sense, yes, but not in the sense that a *movement* of a four-movement work has been concluded, which is why I prefer to call these divisions “parts,” or “sections.”

We have learned to hear Theme 4 as the main theme of the *Allegro non troppo*—although not without some ambiguity. It is the first theme we hear after the introductory *Andantino* and we hear it expounded (only twice complete) for some 81 measures before any other theme enters. After the music comes to a stop in the middle of the *Allegro non troppo*, we hear it again for 38 measures, in the main pianissimo. Aside from the one statement of Theme 4 in F-sharp minor, everything that happens after the halt in the middle is variation, development of what has preceded—and even this last complete statement in F-sharp minor is not a confirmation of the theme. Not in the sense of bringing a movement to a definite close.

In addition to the dynamic level of Theme 4, at this point pianissimo, the figuration from Theme 2 changes the character of the statement completely, and the appearance of the fragmented theme immediately following (measures 226–230) does not convey a feeling of conclusiveness. Also, the dynamic relationship of

Theme 7 (II, m. 9)



Theme 8 (II, m. 27)



Theme 9 (II, m. 43)



Theme 10 (II, m. 84)



Theme 4 to Theme 5 is here pianissimo to forte, whereas before it was fortissimo to forte, in other words, Theme 5 at its first appearance is *less* important, at its second appearance *more* important than Theme 4. And the process of the development of themes 5 and 2, as well as the process of the dissolution of Theme 4, continues to the very end of the *Allegro non troppo*. What has temporarily come to an end in measure 260 is the process begun in the *Andantino*: the rounding-off felt at the second entrance of the complete Theme 4 in F-sharp minor and the rounding-off felt at the final statement of Theme 2 is the rounding-off of part I of a piece that is a whole consisting of four necessary and inseparable parts. Everything that follows comes as a reaction to what has happened thus far.

Part II

Part II, the following *Andante* and *Allegro*, brings contrast, resulting from the tempo change, the registration, and the musical gestures in general. Yet there are subtle reminders of the processes at work in part I. Fragmentation: not only the manual changes between the *Positif* and *Récit* at the interval of a measure (see measures 17 and 37—I number measures beginning anew at each double bar line), but already in measures 5 to 8 the theme (Theme 6) is divided between the two manuals. Variation: compare the endings of the three statements of Theme 6 (in measures 4, 8 and 26); they are all different. But in general we find here a regularity that was not present in part I. That is also the case with the length of phrases: 4 measures + 4 measures + 8 measures (consisting of 6 + 2 measures) and then, finally, 7 measures (the last overlapping the first of the next phrase) leading to the return of Theme 6 in measure 21. This first part of the *Andante* consists of Theme 6, Theme 7 in canon, 2 measures of transition, and a coda. The second part of the *Andante* reveals the same structure: Theme 6, Theme 8 (instead of Theme 7 in canon), 2 measures of transition, and a coda.

The following *Allegro* is built even more regularly than the *Andante*. Four- and eight-measure phrases make up the whole, the phrase just before the double bar line being the only one deviating from this pattern—it has 11 measures. Part II of the piece ends on the dominant of B-major in measure 141.

If we consider the classical sonata form, we recall that the development section usually begins in the key which the second theme group articulates (even in the sonatas with only a single theme). I would like to consider Part I of *Grande pièce symphonique* the first theme group in a greatly expanded sonata form. It has an introduction in which the processes at work in the piece are delineated. The main theme of this first theme group is Theme 4. It is stated (taking only complete statements) in F-sharp minor, C-sharp minor, and again in F-sharp minor, all three statements articulating the key of F-sharp minor (the movement to the minor dominant can be understood to be just that, and not a movement to a new key). Of course the situation is more complicated than that; several different keys are brought into play throughout the *Allegro non troppo*. Nevertheless, it seems quite plausible to consider part I the first theme group and part II the second. Its open end on the dominant of the key of the second theme group (B-Major/minor) is the caesura before the development. And it begins in B-Major.

Part III

What is developed in part III is not a theme group, but rather the musical idea articulated in the process begun in part I. This includes the development—the variation, expansion, contraction, fragmentation, modulation, etc.—of the musical themes.

Interestingly enough, this development begins with what can be misconstrued as a recapitulation of the *Andante*, thus leading us to perceive part II of the piece as having three sections instead of two: *Andante* – *Allegro* – *Andante* instead of just *Andante* – *Allegro*. Remember that the last statement of Theme 4 in F-sharp minor in part I occurred pianissimo thereby causing doubt as to whether it should be heard as a final conclusive statement. Here, too, Theme 6 of the *Andante* occurs pianissimo, the characteristic Cromorne of the *Positif* missing as well as the accompanying reeds of the *Récit*. The bite, the presence is gone; the voix célestes shimmer in the distance: the musical material is there, we hear it as the *Andante* theme, yet it is really another world. The double bar line and the registration are the keys to hearing this as the beginning of something new. Notice, too, aside from the registration, how different this *Andante* is from the previous one. Both hands begin on the *Récit*, the second phrase of Theme 6 is heard as a tenor melody on the *Positif*, Theme 7 in canon is heard over a 32-foot pedal B (yet another use of pedal point), the coda is heard only on the *Récit* (no dialogue with the *Positif*), the swell is opened into the abyss of a full half-measure of rest in measure 19, the attempt to close occurs a second time, again the half-measure rest, and then we have the cadence followed by another measure and a half of rest. (A question about interpretation: Which pause should be greater, the measure and a half here or the pause between parts II and III of the piece?)

Theme 4 appears in B-minor. It has undergone a number of changes: the interval structure has been changed (for example, the ascending minor sixth of the head of the theme has become an ascending diminished 7th; the diminished 7th at the end of the theme becoming a major 7th), the third measure of the theme has become more chromatic, and the statement is one measure short. It leads to

D-minor. Over a pedal D appears Theme 1 in G-minor, complete, 5 measures long, moving then to the dominant, *rallentando*, *fermata*, everything as it was at its very first statement in the piece except for the key and the fact that it appears over the pedal D. Theme 1 appears, as it were, out of the mist, the memory is pricked. Theme 4 is so strong, we have heard it so often (though seldom complete), that Franck can make many changes in the theme without making our recognition of it at all difficult. On the other hand, some 370 measures separate us from the last statement of Theme 1. Granted, it is immediately recognizable, but it arises out of Theme 4, attempting to maintain its separate identity (G-minor over pedal D), but inevitably merging with the pedal D, merging with Theme 4 as it were, as Theme 1 itself moves to its dominant D-major. The two added measures (37–38) do not lead to a liberation of Theme 1 from Theme 4, the last two measures are degraded to a merely modulatory function leading to E-major.

Theme 4 asserts itself once again—but neither in E-major, nor in A-major (nor their minor modes), but in D-minor. The first statement of Theme 4 in this part leads to the key of D, the second appearance of Theme 4 is in D-minor. The appearance of Theme 1 in G-minor between these two statements of Theme 4 has had no effect. The two added modulatory measures leading to E-major have had no effect. Theme 1 has been made impotent. E-major is dominant to the first note of the following statement of Theme 4, yes, but we already were in the key of D. Theme 1 has fulfilled its function. It took a major part in delimiting the process of dissolution and change in the *Andantino* and the *Allegro non troppo*, but it has lost its role of introduction—it appears here after Theme 4, not before—and assumes for a brief moment the role of reminder of a process that continues to have validity in the piece before it disappears from the scene.

Again Theme 4 (measure 39) asserts itself. This statement is like the first in this part except for the key and the upward leap of a minor ninth in measure 43. It leads to the key of F. Over a pedal F we hear, again out of the mists of memory as it were, the first theme of the *Allegro* of part II (Theme 9). After the reappearance of Theme 1 in measure 32 over a pedal point, it becomes clear to the listener what is happening here: Theme 9 is also disregarded (interestingly it, too, has an added two-measure passage which leads to a new key).

Theme 4 reappears, but this time only the head with the diminished seventh—and pianissimo. Three times we hear the head of the theme, the last time the diminished seventh becomes a major sixth resolving upwards to G over which Theme 6 from the *Andante* returns in C-Major using the registration of the beginning of this part, not the original registration of part II. The statement is cut short in measure 63. The dotted rhythm (dotted eighth–sixteenth) is taken up by the pedal “Tres lent” and is transformed into the head of Theme 4. Theme 6 and Theme 4 are thus closely bound together (as were themes 1 and 4 a few measures earlier). Theme 4, however, is always the theme which survives such an encounter. A crescendo takes place over the pedal which continues to sound the head of Theme 4. (Even though the ascending interval is not always the same, it is perceived as the head of Theme 4.) The crescendo is coupled with an “animez” leading to the dominant in F-sharp and the “Grand choeur” just after the third double bar line of the piece. Theme 4, or the head of Theme 4, has taken on the role of transition here. It leads to the last part of the piece which consists only of Theme 4, i.e., Theme 4 has become its own introduction.

Even though part III is concerned with the rejection of thematic material and the redefinition of themes (Theme 4 reduced to its head and used as a transition to itself), the symmetry of this part of the piece is remarkable. Taking the themes that occur, we have 6 followed by 4, 1 followed by 4, 9 followed by 4 (just the head this time), and again 6 followed by 4 (again just the head), i.e., 6 - 4 - 1 - 4 - 9 - 4 - 6 - 4. Theme 6 occurs twice because of the very long statement at the beginning of part III including a statement of Theme 7 in canon. The abbreviated statement at the end of part III occurs in order to properly dispose of the first *Andante* theme. Theme 4 always appears after a statement out of the past of the piece. In spite of all the variations, all of the many times it has occurred in the piece incomplete, in spite of the fact that it was almost completely dismantled in part I and doesn't end that section of the piece, Theme 4 is the theme which has proven to be the most durable. It alone will pose the thematic material of part IV. The double bar line at the end of measure 69 of part III marks the beginning of part IV.

Part IV

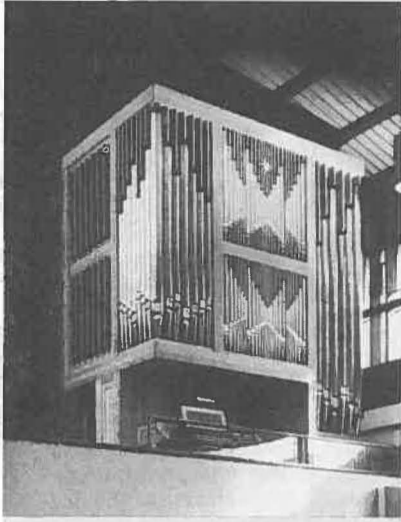
We can understand Part IV as the recapitulation in a greatly expanded sonata form. The first statement of Theme 4 leaves no doubt as to which theme is to emerge as the final theme of the piece. The statement is in F-sharp major and is ten measures long (as was the very first statement of this theme in the piece). There are some other changes in the theme as well, however, notably the octave transposition in measure 4 and the minor seventh at the end of theme (which was originally a diminished seventh). There follows another ten-measure statement which also evidences some changes testifying, as it were, to the validity of the process articulated in the first measures of part I—and in the rest of the piece. And indeed the process is valid to the end of the piece. Part IV consists only of Theme 4, but Theme 4 continues to undergo change. An eight-measure extension, reminding one of the section just before the appearance of Theme 5 in part I—especially measures 135–136 with the broken descending triad—leads to a whole measure of rest, ending this heroic, triumphant section.

Measure 30 marks the beginning of fugal treatment of a changed Theme 4—and Theme 4 is truly radically changed. Yet we hear it unmistakably as Theme 4. Although the process of dissolution, operative from the very beginning, continues to effect change, Franck nevertheless uses Theme 4 to stem and stay the process: it does not lead to complete dissolution of itself and everything else, but to a changed state of affairs. Because the process of change and dissolution is so strong and has had such an influence in the piece, Franck cannot negate its consequences, but creates instead a situation in which change, dissolution, is neither nullified nor fully accepted, but rather suspended. It is the retardation of the movement towards entropy. This is achieved through constancy of material (only Theme 4 is used in this part) without rigidity of form (the forces of change are still at work).

Seen in this light, it is logical that the triumphant section using Theme 4 gives way to a section in which Theme 4 assumes a different function, here as a fugal subject. It is just as logical that Theme 4 does not remain a fugal subject, but becomes a melody, becomes what almost all Romantic composers concerned themselves with at one point or another: song. In measure 68 Theme 4 becomes a *cantus firmus*, a melody with accompaniment. Eight measures followed by eight measures, followed by a modulating eight-measure passage, followed by a modulating six-measure passage, followed by a twelve-measure extension reinforcing the dominant, i.e., this melody and accompaniment evidences some of the most metrically regular writing of the entire piece (one is reminded of part II). This is a synthesis of the process of change and its contrasting force: constancy. To refer back to the quote from Laurence Davies: There is no “final figure.”

The coda demonstrates once again the genius of Franck the composer. Two apparently contradictory ideas are used to form one whole and bring the long

New Organs



Cover

M.L. Bigelow & Co., Inc., of American Fork, UT, has built a new tracker organ for St. John Vianney Catholic Church, Hacienda Heights, CA. The organ is the firm's Opus 20 and its largest to date, with 39 ranks and 27 independent registers. Other features further distinguish it from this builder's previous work, such as: detached console with 61-note manuals and 32-note pedal; electric stop action with multi-level combination action (SSL); and the French-style reeds (all except the Fagott 16'). Mechanical key action is key-tensioned and self-regulating. Wind pressure is 95 mm (3 3/4"), regulated by two wedge-shaped bellows. "Flexible Wind" is selectable from the console. Voicing is robust and full-bodied.

In addition to the already ample combination action, settable "ventils," one per division and one general, make it possible to turn groups of stops on and off again with a single control. A thumb piston and toe stud is provided for each. The ventils may be used traditionally (à la Franck) or in conjunction with the conventional pistons. Like the Tutti, the ventils are fully settable on each memory level and revert to a default setting when that level is cleared. The Swell box is located behind the Great division with two thirds of the swell shades opening toward the choir. This permits the choir to have

plenty of support from the organ without upsetting the balance from listener's point of view. The mechanically operated swell shades open automatically to equalize temperatures when the wind is off.

The asymmetrical case, placed at one side of the gallery, preserves both a full view of the stained glass window of the patron saint as well as a large, uninterrupted space for the choir. The location of the console at one corner of the organ's nearly square "footprint" permits good eye contact between the organist and the choir, which stands at the organ's side. The case is constructed of quarter-sawn white oak, hand-planed and finished with a "natural" oil. Pipes of the Praestant 16' and Principal 8', constructed of polished and lacquered zinc as well as 75% tin, form the wrap-around facade, which is punctuated by the gilded star of the eight-bell Zimbelstern.

GREAT

- 16' Praestant
- 8' Principal I-II
- 8' Bourdon
- 4' Octave
- 4' Conical Flute
- 2 3/4' Quint
- 2' Octave
- II Sesquialtera (2 3/4 = Quint)
- 8' Trumpet

SWELL

- 8' Viol-Principal
- 8' Chimney Flute
- 8' Unda maris (C)
- 4' Principal
- 4' Harmonic Flute
- 2 3/4' Nazard
- 2' Octave
- 2' Waldflöte
- 1 3/4' Tierce
- IV Scharff
- 16' Fagot
- 8' Oboe
- 4' Clarion

PEDAL

- 16' Praestant (Gt)
- 16' Subbass
- 8' Praestant (Gt 16)
- 8' Bass Flute (ext)
- 4' Octave
- IV-V Mixture
- 16' Bombarde
- 16' Fagot (Sw)
- 8' Trumpet (Gt)
- 4' Clarion (Sw)

► Verkade: Franck

work to a close: strict canon between pedal and soprano in a metrical phrase of 13 measures.

We see that part IV is a summation of two conflicting forces: the processes of change and dissolution, with which I have principally dealt, and the striving for order and preservation. These forces are at work throughout the whole of the work and manifest themselves, are revealed, as form. This is one of the beauties of *Grande pièce symphonique*. Certainly, the work is very complex. Yet what I have sketched is, for me, one of the main contents, not of the form, but of the work itself. For, as Erwin Ratz says, "In music we cannot separate content from form, for form is already content. Yet we should not understand form to be a superficial scheme, but rather those laws of art governing growth, which give a certain and unique order of notes sense and coherence." And what did Schoenberg say? "And though the object of form is not beauty, by providing comprehensibility, form produces beauty." ■

Literature:

Laurence Davies, *César Franck and His Circle*. Boston: Houghton Mifflin Company, 1970.
Erwin Ratz, *Einführung in die musikalische Formlehre*, 3rd ed. Vienna: Universal Edition, 1973.
Arnold Schoenberg, *Style and Idea*, ed. Leonard

Stein, trans. Leo Black. London: Faber and Faber Limited, 1975.
John Trevis, "Franck, César (-Auguste-Jean-Guillaume-Hubert)" in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 6.



The Bedient Pipe Organ Company, Lincoln, NE, has recently installed a new organ at Hilltop Lutheran Church of the Ascension, South Bend, IN, Bedient opus 29.

The 9-stop two-manual and pedal organ was dedicated in a special service conducted by Hilltop's pastor, The Rev. Dr. Frederick Photenhauer. Guest homilist was The Rev. Robert Rimbo, Pastor of St. James Lutheran Church, Grosse Pointe Farms, MI. Darlene Catello, Professor of Harpsichord at Notre Dame University and Hilltop organist, played for the dedication service. A dedication recital played by Craig Cramer, Professor of Organ at Notre Dame University, and assisted by Gail Walton, Professor of Organ at Goshen College, followed the dedication service. Dr. Robert Clausen is chairman of the Hilltop organ committee and Craig Cramer served as organ consultant.

The case is of white oak with bass-

wood carvings. Keyboard naturals are covered with rosewood, accidentals are maple. Pedal keys are made of oak, accidentals are capped with rosewood. Stopknobs are made of walnut. Tracker action, 9 stops, 13 ranks, 746 pipes. Most pipes are an alloy of 2% tin and 98% lead. The largest 12 pipes of the Subbass are of poplar. Compass 56/30, wind pressure 60 mm.

GREAT

- 8' Praestant
- 4' Octave
- 2' Octave
- Mixture III-V
- 8' Cromorne

POSITIVE

- 8' Gedeckt
- 4' Flute
- Sesquialtera III (half-draw 2')

PEDAL

- 16' Subbass

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- JANUARY #9301 Going On Record . . . a New Year's survey of some recent organ music compact discs, with comments from program host Michael Barone.
- #9302 The Princeton University Chapel Reborn . . . performances by Thomas Trotter, Charles Krigbaum and Thomas Murray from rededicated recitals celebrating the Chapel's recent acoustical improvements and the Mander rebuild of the star-crossed Skinner organ.
- #9303 The Organ at Oberlin . . . Conservatory faculty and student soloists demonstrate instruments by Flentrop, Brombaugh, Aeolian-Skinner and Holtkamp at one of America's finest undergraduate music schools.
- #9304 A Liszt List . . . some pathbreaking and exploratory organ works by Franz Liszt, the 19th-century's quintessential Romantic virtuoso-composer.



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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY
Brian Jones; Trinity Church, Boston, MA 12:15 pm
David Higgs; Christ United Methodist, Greensboro, NC
Singing Boys of Pennsylvania; First United Methodist, Lakeland, FL 7:30 pm

16 JANUARY
Charles Krigbaum; St Peter's Episcopal, Morristown, NJ 8 pm

17 JANUARY
James Hicks; St Thomas Church, New York, NY 5:15 pm

Bradford Winters; Longwood Gardens, Kennett Square, PA 2:30 pm
Singing Boys of Pennsylvania; Central Christian, Augusta, GA 7 pm
Linda Pointer & Carl Gravendar, organ & harpsichord; St Paul's Lutheran, Savannah, GA 4 pm

Marilyn Keiser; First Presbyterian, Ft Lauderdale, FL 7:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
David Burton Brown; Trinity Episcopal, Toledo, OH 4 pm
Phil Brown; Calvary Episcopal, Memphis, TN 3 pm
Richard Erickson; Pilgrim Congregational, Duluth, MN 4 pm
Nancy Lancaster; House of Hope, St Paul, MN 4 pm

18 JANUARY
Marilyn Keiser, workshop; First Presbyterian, Ft Lauderdale, FL 10 am
Todd Wilson; Eastman School of Music, Rochester, NY 7:30 pm

19 JANUARY
David Cox; St Mary the Virgin, New York, NY 8 pm
Singing Boys of Pennsylvania; Ebenezer Lutheran, Columbia, SC 7 pm
Antone Godding, service music workshop; First United Methodist, Carbondale, IL 7:30 pm

20 JANUARY
Singing Boys of Pennsylvania; Second Presbyterian, Knoxville, TN 6:30 pm

21 JANUARY
Singing Boys of Pennsylvania; Cumberland College, Williamsburg, KY 8 pm

22 JANUARY
Bruce Frank; Trinity Church, Boston, MA 12:15 pm
Birmingham Boys Chamber Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 JANUARY
Brian Thomas, with ensemble; Grace Episcopal, Nyack, NY 7:30 pm
John Abdenour; St Thomas Church, New York, NY 5:15 pm
David Higgs; Park Central Presbyterian, Syracuse, NY 4 pm
Phillip Compton; Longwood Gardens, Kennett Square, PA 2:30 pm
Gerre Hancock; Duke Univ, Durham, NC 5 pm
Cj Sambach; Westminster Presbyterian, Clinton, SC 4 pm (9:30 am Informance)
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Sister Theophane Memorial Concert; St Joseph Covent Chapel, Milwaukee, WI 3 pm

26 JANUARY
Mary Fenwick; First Baptist, Lansdale, PA 12:05 pm
Frederick Swann; First Presbyterian, Monroe, LA 7 pm

27 JANUARY
Choral Concert; St Ignatius Loyola, New York, NY
Claire Rozier; St John's Church, Washington, DC 12:10 pm

29 JANUARY
Haskel Thomson; Trinity Church, Boston, MA 12:15 pm
Susan Landale, masterclass; Bryn Mawr Presbyterian, Bryn Mawr, PA 10 am
Susan Landale; Bryn Mawr Presbyterian, Bryn Mawr, PA 8 pm

30 JANUARY
Thomas Murray; Christ & Holy Trinity Episcopal, Westport, CT 8 pm

31 JANUARY
Karen Schneider; St Thomas Church, New York, NY 5:15 pm
Arnold Richter, with harp; Longwood Gardens, Kennett Square, PA 2:30 pm
Peter Brown; Good Shepherd Lutheran, Lancaster, PA 4 pm
David Wilson, with brass; Grace Episcopal, Silver Spring, MD 4 pm
Victor Urban; Cleveland Museum, Cleveland, OH 2 pm
Martin Jean; Trinity English Lutheran, Ft Wayne, IN 2:30 pm

2 FEBRUARY
Mark Bani; St Mary the Virgin, New York, NY 5:30 pm
Gounod, *Messe Solennelle*; St Mary the Virgin, New York, NY 6 pm

3 FEBRUARY
Daniel Lamoureux; Cathedral Church of St Paul, Boston, MA 12:45 pm
Kim Heindel; Swarthmore College, Swarthmore, PA 4:30 pm
Benjamin Dobey, with soprano & flute; St John's Church, Washington, DC 12:10 pm

4 FEBRUARY
William Albright; Wesleyan Univ, Middletown, CT 8 pm

5 FEBRUARY
Bruce Adams; Trinity Church, Boston, MA 12:15 pm
Martin Jean; Asylum Hill Congregational, Hartford, CT

6 FEBRUARY
John Walker, masterclass; Westside Presbyterian, Ridgewood, NJ 10 am
Handel, *Deltingen Te Deum*; St Peter's, Morristown, NJ 8 pm
David Craighead, masterclass; Carthage College, Kenosha, WI 4 pm

7 FEBRUARY
William Albright, piano; Wesleyan Univ, Middletown, CT 8 pm
Elizabeth & Raymond Chenault; Trinity College, Hartford, CT 3 pm
Vierne, *Messe Solennelle*; St Peter's Episcopal, Bay Shore, NY 4 pm
McNeil Robinson; Holy Trinity Episcopal, New York, NY 4 pm
Michael Kleinschmidt; St Thomas Church, New York, NY 5:30 pm
John Walker; Westside Presbyterian, Ridgewood, NJ 3 pm
Karl Moyer; Longwood Gardens, Kennett Square, PA 2:30 pm
+ **David Hurd**; St Gregory's Episcopal, Boca Raton, FL 4 pm
Ennio Cominetti; Cleveland Museum, Cleveland, OH 2 pm
Todd Wilson; First Park Congregational, Grand Rapids, MI 4 pm
David Craighead; Carthage College, Kenosha, WI

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Religious Arts Festival; Independent Presby-
terian, Birmingham, AL (through February 14)
Kenneth Karadin; Christ Church Cathedral,
New Orleans, LA 4 pm

8 FEBRUARY

Margaret Irwin-Brandon, organ & harpsi-
chord; St Mary the Virgin, New York, NY 8 pm
Frederick Swann; The Brick Church, New
York, NY 8 pm
Richard Szeremany; Second Presbyterian,
Newark, NJ 8 pm

9 FEBRUARY

Gloriae Dei Cantores; St Thomas Church, New
York, NY

10 FEBRUARY

Allan Morrison; St John's Church, Washington,
DC 12:10 pm

12 FEBRUARY

Michael Kleinschmidt; Trinity Church, Boston,
MA 12:15 pm
ACDA Central Division Music in Worship Work-
shop; Northwestern Univ, Evanston, IL (through
February 13)
William Ferris Chorale; Mt Carmel Church,
Chicago, IL 8 pm
Igor Kipnis, harpsichord; Independent Pres-
byterian, Birmingham, AL 7:30 pm

13 FEBRUARY

Church Music Workshop; Lindenwood Chris-
tian Church, Memphis, TN 9 am

14 FEBRUARY

Ennio Cominetti; St Thomas Church, New
York, NY 5:15 pm
Charles Krigbaum; St Stephen's Episcopal,
Millburn, NJ 4 pm
AAM Region III Conference; Grace Episcopal,
Silver Spring, MD (through February 15)
Festival Evensong; Grace Episcopal, Silver
Spring, MD 6:30 pm
Lorenz Maycher; Rollins College, Winter Park,
FL 8 pm
Elizabeth & Raymond Chenault; First Pres-
byterian, Naples, FL 4 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Children's Choirs Festival; Central United Meth-
odist, Lansing, MI 4 pm
Evansville Chamber Orchestra; First Presby-
terian, Evansville, IN 4 pm
Choral Concert, with orchestra; Lindenwood
Christian Church, Memphis, TN 7:30 pm
Palestrina, Missa Brevis; Independent Presby-
terian, Birmingham, AL 4 pm

16 FEBRUARY

Douglas Rafter; City Hall, Portland, ME 7:30
pm

17 FEBRUARY

The Tallis Scholars; St Mary the Virgin, New
York, NY 8 pm
Hans Hielscher; St John's Church, Washing-
ton, DC 12:10 pm

19 FEBRUARY

Alexander Frey; Trinity Church, Boston, MA
12:15 pm
Wilma Jensen; Southern Illinois Univ, Carbon-
dale, IL 8 pm

21 FEBRUARY

Grace Singers; Grace Episcopal, Nyack, NY
7:30 pm
David Oliver; St Thomas Church, New York,
NY 5:15 pm
Byrd, Mass for Three Voices; St Mary the Virgin,
New York, NY 6 pm
Handbell Festival; Grace Episcopal, Silver
Spring, MD 4 pm
Richard Elliott; Greene Mem Methodist, Ro-
anoke, VA 4 pm
Choral Concert, with brass; St Paul's Lutheran,
Savannah, GA 4 pm
Kim Heindel; Christ Lutheran, Cape Coral, FL
3 pm
Douglas Reed; Cleveland Museum, Clevel-
and, OH 2 pm
Todd Wilson; Cleveland Institute of Music,
Cleveland, OH 8 pm
Psalmody Workshop; St Mark's Episcopal, Mil-
waukee, WI 3 pm

Choral Concert; St John Cantius, Chicago, IL
4:30 pm
Martin Jean; Fourth Presbyterian, Chicago, IL
6:30 pm

Frederick Swann; First United Methodist,
Madison, WI 4 pm
Palestrina, Missa Brevis; Cathedral Church of
the Advent, Birmingham, AL 11 am
Judith Hancock; Samford Univ, Birmingham,
AL 4 pm

22 FEBRUARY

John Weaver; Clayton State College, Morrow,
GA 8:15 pm

24 FEBRUARY

Lynn Renne; First Presbyterian, Evansville, IN
6:30 pm

26 FEBRUARY

Brian Jones; Trinity Church, Boston, MA 12:15
pm
Gerre Hancock, workshop; Church of the
Redeemer, Sarasota, FL 7:30 pm
Matthias Eisenberg; Emory Univ, Atlanta, GA
8:15 pm
All-Durufle Concert; Clayton State College,
Morrow, GA 8:15 pm

27 FEBRUARY

Bach Cantatas, with orchestra; House of Hope,
St Paul, MN 8 pm

28 FEBRUARY

Renaissance Fest; First Presbyterian, Stamford,
CT 4 pm
Judith Hancock; St Thomas Church, New
York, NY 5:15 pm
David Higgs; Westminster Presbyterian, Buf-
falo, NY 5 pm
David Arcus; Duke Univ, Durham, NC 5 pm
Gerre Hancock; Church of the Redeemer,
Sarasota, FL 5:15 pm
Karel Paukert; Cleveland Museum, Clevel-
and, OH 2 pm
Michael Corzine; Methodist Temple, Evans-
ville, IN 4 pm
Eighth Annual Organ-Fest; First Presbyterian,
Deerfield, IL 4:30 pm
John Gibbons, harpsichord; House of Hope,
St Paul, MN 4 pm
Byron L. Blackmore; Viterbo College, La
Crosse, WI 3 pm

UNITED STATES

West of the Mississippi

15 JANUARY

David & Marian Craighead; St Mark's Cath-
edral, Seattle, WA 8 pm

16 JANUARY

Cherry Rhodes & Ladd Thomas; Bel Air
Presbyterian, Los Angeles, CA 8:15 pm
Susan Landale, workshop; First Presbyterian,
San Diego, CA 9 am

17 JANUARY

Beethoven Lecture & Piano Duo; First Congre-
gational, Waterloo, IA 3 pm
+ Susan Ferré; St Rita RC, Dallas, TX 7:30
pm
Thomas Murray; Highland Park Presbyterian,
Dallas, TX 4, 7:30 pm
Matthew Dirst; Trinity Presbyterian, San Car-
los, CA 4 pm
Susan Landale; First Presbyterian, San Diego,
CA 7 pm

18 JANUARY

J. Richard Szeremany, lecture; Univ of Red-
lands, Redlands, CA 3 pm

19 JANUARY

J. Richard Szeremany; Univ of Redlands,
Redlands, CA 7 pm

22 JANUARY

Henry Lowe; St John's Cathedral, Denver, CO
8 pm
Joel Martinson, composers forum; St Paul's
Methodist, Houston, TX 8 pm
Thomas Murray; Church of the Wayfarer, Car-
mel, CA 8 pm

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23 JANUARY
J. Richard Szeremany; First Friends Church, Whittier, CA 7:30 pm

24 JANUARY
Thomas Murray; First Presbyterian, Medford, OR 7 pm
Susan Landale; Sunnyside Seventh-Day Adventist, Portland, OR 8 pm

25 JANUARY
Thomas Murray, masterclass; First Presbyterian, Medford, OR
Gerre Hancock, workshop; North Park Presbyterian, Dallas, TX
Chanticleer; Palmer Mem Episcopal Church, Houston, TX 7:30 pm

26 JANUARY
Gerre Hancock; North Park Presbyterian, Dallas, TX 8 pm
Thomas Murray; First Presbyterian, Medford, OR

29 JANUARY
Gerre Hancock; Christ Church, San Antonio, TX 7:30 pm
Matthew Dirst; St John's Lutheran, Bakersfield, CA 8 pm

30 JANUARY
Gerre Hancock, workshop; Christ Episcopal, San Antonio, TX 9 am
David Craighead, masterclass; St Mary's Cathedral, Cheyenne, WY
Matthew Dirst, workshop; St John's Lutheran, Bakersfield, CA 10 am

31 JANUARY
David Craighead; St Mary's Cathedral, Cheyenne, WY 2 pm

2 FEBRUARY
Martin Jean; First Presbyterian, Oklahoma City, OK 8 pm

5 FEBRUARY
Robert Triplett, workshop; Univ of Iowa, Iowa City, IA 1:30 pm

7 FEBRUARY
St Louis Chamber Chorus; St John Nepomuk, Soular, MO 3 pm

12 FEBRUARY
Robert Triplett, workshop; Univ of Iowa, Iowa City, IA 1:30 pm

14 FEBRUARY
Kimball Organ Benefit; Basilica of St Mary, Minneapolis, MN 3 pm
August Humer; Univ of Iowa, Iowa City, IA 4, 6, 8 pm
Robert Anderson; Stanford Univ, Palo Alto, CA 8 pm

19 FEBRUARY
Robert Triplett, workshop; Univ of Iowa, Iowa City, IA 1:30 pm

20 FEBRUARY
John Bertalot, choral workshop; St John's Cathedral, Denver, CO 9 am

21 FEBRUARY
David Higgs; College View Seventh-Day Adventist, Lincoln, NE 7:30 pm
Vienna Choir Boys; Highland Park Presbyterian, Dallas, TX 7 pm
Jon Gillock; Christ Church United Methodist, Tucson, AZ 3 pm
Diocesan Choir Festival; All SS Episcopal, Beverly Hills, CA 5 pm
Peter Planavsky; First United Methodist, San Diego, CA 7 pm

24 FEBRUARY
Marilyn Stulken, lecture; Hastings College, Hastings, NE 3 pm
Catharine Crozier; Wichita State Univ, Wichita, KS 5:15 pm

25 FEBRUARY
Marilyn Stulken; First Presbyterian, Hastings, NE 8 pm

26 FEBRUARY
Eric Plutz; St John's Cathedral, Denver, CO 8 pm
David Craighead; Univ of North Texas, Denton, TX

Martin Jean; South Main Baptist, Houston, TX 8 pm

27 FEBRUARY
David Craighead, workshop; Univ of North Texas, Denton, TX

28 FEBRUARY
David Herman; First Presbyterian, Medford, OR 4 pm

INTERNATIONAL

15 JANUARY
Bales, Wuensch, *Concertos for Organ & Orchestra;* St Paul's Cathedral, London, Ontario

23 JANUARY
John Walker, workshop; Westminster United, Winnipeg, Manitoba 1:30 pm

26 JANUARY
Philip Crozier & Sylvie Poirier; St Matthew's Anglican, Ottawa, Ontario 8 pm
Matthew Dirst; Jack Singer Hall, Calgary, Alberta 8 pm
John Walker; St Andrew's Presbyterian, Thunder Bay, Ontario 7:30 pm

7 FEBRUARY
Martin Jean; Knox United Church, Winnipeg, Manitoba

10 FEBRUARY
Philip Crozier & Sylvie Poirier; Adelaide Town Hall, Adelaide, Australia

19 FEBRUARY
Philip Crozier & Sylvie Poirier; St Paul's Collegiate School, Hamilton, NZ 6 pm

21 FEBRUARY
Philip Crozier & Sylvie Poirier; Auckland Town Hall, Auckland, NZ

23 FEBRUARY
Philip Crozier & Sylvie Poirier; Christ Church St Lawrence, Sydney, Australia

25 FEBRUARY
Philip Crozier & Sylvie Poirier; St Andrew's Cathedral, Sydney, Australia

Organ Recitals

ROBERT ANDERSON, Thomaskirche, Leipzig, Germany, July 25: *Toccata e-moll, Nun freut euch, Toccata d-moll, Weckmann; Tiento de dos triples 6 tono, Bruna; Toccata per il "Deo Gratias," Grave per Organo f-moll, Martini; Sonate g-moll, Wq 70/6, C.P.E. Bach; Kyrie, Gott, heiliger Geist, S. 671, Bach; Praeludium, Zwilich; Paraphrase-Carillon (L'Orgue Mystique), Tournemire.*

CAROL ARNDT, First United Methodist Church, Sioux Falls, SD, July 22: *Pussacaglia in D Minor, BuxWV 161, Buxtehude; Tierce en taille, Guilain; Fantasia and Fugue in G Minor, S. 542, Bach; "I am black but comely," "Gloria-Finale" (Fifteen Pieces Founded on Antiphons, op. 18), Dupré.*

RANDY BOURNE, First United Methodist Church, Sioux Falls, SD, August 5: *Prelude, Fugue and Chaconne, Buxtehude; Jesu, du bist all zu Schöne, Böhm; Herzlich tut mich verlangen, Brahms; Sonata in C Minor, op. 65, no. 2, Mendelssohn.*

SCOTT BRADFORD, St. James United Church, Montreal, Quebec, July 28: *Trois*

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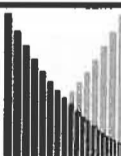
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paraphrases grégoriennes, Langlais; *Passacaglia in C minor*, S. 582, Bach; *Andante (Sonata in A Minor, op. 2)*, Thuille; *Allegro: Fuga (Sonata The 94th Psalm)*, Reubke.

DAVID BURTON BROWN, St. Anna Church, Augsburg, Germany, June 20: *Toccatina and Fugue in D*, Buxtehude; "Sunrise on Sunset Hill," "Elms," "Sunday Night" (Views from the Oldest House), Rorem; *Fantasia*, K. 594, Mozart; *Veni Creator Spiritus*, de Grigny; *Scherzo, Allegro (Deuxième Symphonie, op. 20)*, Vierende.

DELORES BRUCH, Nidaros Cathedral, Trondheim, Norway, August 2: *Concerto in D Minor*, S. 596, Bach; *Fantasia und Fuga, Jesu meines Lebens Leben*, Krebs; *Fantasia und Fuga in d*, op. 135b, Reger; *Scherzo (Chimaera)*, Nocturne (*Organbook III*), Albright; *Everyone Dance*, Hampton.

DOUGLAS CHAPMAN, First United Methodist Church, Sioux Falls, SD, July 29: *Wenn wir in höchsten Nöten sein*, S. 668A, Bach; *Fugue in B-flat on BACH*, op. 60, no. 6, Schumann; *Amazing Grace*, Shearing; *Fugue in G Minor*, S. 578, Bach; *The Cuckoo*, Daquin; *Sonata-Fantasy*, Faxon; *The Entertainer*, Joplin; "Umcompaghe," "Rattlesnake Bar," "Stony-Lonesome," "Saluda River Baptism" (*Spirits and Places*), Bacon; *Etude in C-sharp Minor*, op. 10, no. 4, Chopin, arr. Chapman.

PHILIP CROZIER & SYLVIE POIRIER, Centenary Queen Square United Church, St. John, N.B., Canada, June 9: *Duet for Organ*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Organ Fantasy for Two Players*, op. 19, Labor; *Introduction and Fugue in D Minor*, op. 62, Lachner; *Fugue in E Minor*, op. posth. 152, Schubert; *A Verse (In Nomine)*, Carleton; *Sonata in D Minor*, op. 30, Merkel.

CAROL & THOMAS FOSTER, Methuen Memorial Hall, Methuen, MA, August 26: *Trumpet Tune*, Phillips; *Wondrous Love*, Barber; *Resurrection*, King; *Suite No. 1*, Hampton; *Pastorale*, Phillips; *Three Pieces*, Diggle; *Requiem Collects for Organ Duo*, Pinkham.

FELIX FRIEDRICH, Central United Methodist Church, Lansing, MI, July 15: *Prelude and Fugue in C Minor*, S. 549, *Concerto in A Minor*, S. 593, Bach; *Allein Gott, Jesu meine Freude*, *Was Gott tut*, Krebs; *Prelude in D Minor*, *Andante in D Major*, Mendelssohn; *Chant à la Grande Cathédral du Bourges*, Voigtländer; *Prelude, Adagio, Hosannah*, Liszt; *Adagio, Adagio, Postludium (Glagolitic Mass)*, Janacek; *Improvisation*.

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A. HILTON, Holy Trinity Church, Cuckfield, Sussex, England, June 9: *Fantasia and Fugue in G Minor*, Bach; *Four Sketches*, Schumann; *Choral in A Minor*, Franck; *Psalm Prelude No. 2*, Howells; *Carillon Sortie*, Mulet; *Veni Creator Spiritus*, Byrd; *Voluntary in A Minor*, Locke; *A Voluntary for ye Duble Organ in D Minor*; *Voluntary in A on "The Old Hundredth"*, Purcell; *Voluntary and Fugue in F Minor*, Roseingrave; *Voluntary No. 6 in D Minor*, Walond; *Concerto in G*, op. 13, no. 4, Camidge; *Prelude on "St. Columba"*, Stanford; *Variations on "Amazing Grace"*, Wills.

HENRY HOKANS, Westminster Abbey, London, England, July 12: *Fanfare*, Cook; *Suite of Dances*, Phalese; *Adagio (Symphonie III)*, *Scherzo (Symphonie II)*, *Finale (Symphonie I)*, Vierende.

PAUL JESSEN, St. James United Church, Montreal, Quebec, July 7: *Litanies*, Alain; *Le Banquet Céleste*, Messiaen; *Grand Pièce Symphonique*, Franck.

THERESE LAFLAMME, St. James United Church, Montreal, Quebec, July 14: *Concerto del Sigr. Torelli*, Walther; *Fantasia and Fugue in C Minor*, S. 537, Bach; *In Memoriam—paraphrase sur L'Hymne national "Amour sacré de la patrie"*, St-Martin; *Subtilité des corps glorieux*, *Le mystère de la Ste Trinité*, Messiaen; *Toccatina*, op. 53, Vierende.

DAVID MULBURY, Methuen Memorial Hall, Methuen, MA, August 19: *Pièce d'orgue*, S. 572, Bach; *Fantasia and Fugue on "Ad nos, ad salutarem undam"*, Liszt; *Lobe den Herren, Von Himmel hoch*, *Der Tag ist hin*, Walcha; *Sonata No. 20 in F Minor*, op. 196, Rheinberger.

NAOMI ROWLEY, Westminster Presbyterian Church, Des Moines, IA, July 15: *Prelude on "St. Patrick's Breastplate"*, Peek; *Magnificat*, Bonnet; *A New Creation*, Cherevin; *Lux Aeterna*, Hovland; *Prelude on "Engelberg"*, Hampton.

PHILIP SCRIVEN, Methuen Memorial Hall, Methuen, MA, August 5: *Prelude and Fugue in D Major*, S. 532, Bach; *Adagio in B Minor*, K. 540, *Fantasia*, K. 594, *A Little Jig*, K. 574, Mozart; *Prelude and Fugue in E Minor*, Mendelssohn, arr. Best; *Trois Danses*, Alain; *Allegretto*, Folk Tune, Scherzo (*Five Short Pieces*), Whitlock; *Rubāyāt*, Hakim.

MARILYN KAY STULKEN, Douglas Boulevard Christian Church, Louisville, KY, May 8: *Grand Choeur*, op. 52, no. 2, Guilman; *Seven dances from German Tablature Books*; *Nun komm der Heiden Heiland*, S. 659, Bach; *Prelude in C Minor*, op. 37, Mendelssohn; *Tuba Tune in D Major*, op. 15, Lang; *Flute Solo*, Arne; *The Promised Land*, Belevue; *Sweet Prospect*, Husted; *Was Gott tut*, Pachelbel; *Vesper Hymn*, Truette; *Marche (Sonata Pontificale)*, Lemmens.

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 First Presbyterian (Kimball), Bushnell, IL. 2/15, Nov 18
 Trinity Lutheran, New Hampton, IA. 2/15, Sept 16
 St Paul United Church of Christ, Wheatland, IA. 2/18, Dec 15

Petty-Madden
 First Presbyterian, Pine Bluff, AR. 3/53, * Sept 16
Rench (1912 Kilgen)
 Unitarian Universalist Church, Urbana, IL. 2/14, * May 11
Roche
 Memorial Baptist, Seekonk, MA. 2/17 tracker, * Aug 15
Rosales
 University United Methodist, San Antonio, TX. 2/43 tracker, * June 16
Ruggles
 Hillsborough Reformed, Millstone, NJ. 2/23 tracker, * Mar 1, 10
Russell
 St Thomas the Apostle, Elkhart, IN. 2/25 tracker, * Mar 10
St Dunstan-Art Organ Works (Pilcher Op. 1120)
 Sacred Heart Co-Cathedral, Houston, TX. 2/13, * Dec 15
Sipe
 Faith Lutheran, Appleton, WI. 3/36, * Apr 11
 Christ Episcopal, San Antonio, TX. 3/54, * Oct 16
Smith
 Catholic Life Center, Wichita, KS. 2/8, * Mar 10
Thomas-Pierce (Morey & Barnes)
 Thomas-Pierce, Ltd. Studio, West Palm Beach, FL. 1/7 tracker, * Sept 15
Visser-Rowland
 Wooddale Church, Eden Prairie, MN. 5/114 tracker, * Mar 11
Vroom
 St Joseph Church, Dyer, IN. 2/14, * Feb 9

Obituaries

Bichsel, M. Alfred. May 4
Britton, David. Dec 4
Brunzema, Gerhard. June 4, Aug 12
Caire, Patrice. July 4
Faxon, George. Sept 4
Gehrke, Hugo. Apr 6
Gil, Jean-Louis. Feb 5
Hageman, Florence Irene. Dec 4
Heim, Leo. Apr 6
Huntington, Andrew. Sept 4
Hytrek, Sister Theophane. Nov 4
Jebe, Noma. Sept 4
Junchen, David L.. Apr 6
Kaiser, Robert. May 4
Kohler, Sylvester E.. Feb 5, May 5
Koontz, Samuel Henry. Nov 4
Krenek, Ernst. Mar 5
Light, Melvin J.. Dec 4
Mathias, William. Oct 4
Merrick, Frederick. July 4
Messiaen, Olivier. June 2
Ott, Paul. Feb 6
Raver, Leonard. Apr 6
Ray, Caro W.. Mar 5
Schumann, William. Apr 6
Woods, Elizabeth. June 4

Organ Stoplists

Andover
 Westminster Hall, Baltimore, MD. 2/22, * Oct 16
Austin
 First Christian Reformed, Sheboygan, WI. 2/13, * Aug 16
Bedient
 Queens College, Flushing, NY. 3/34 tracker, * Aug 1, 15
Benzmiller
 St Stanislaus Parish, Stevens Point, WI. 2/39, * Feb 9
Berghaus
 St Paul Lutheran, Decatur, IL. 3/50, * July 1, 16
 Epiphany Lutheran, Elmhurst, IL. 2/35 tracker, * Nov 18
Bond
 St Margaret's Episcopal, Bellevue, WA. 2/18 tracker, * Apr 1, 11
 Emmanuel Episcopal, Eastsound, WA. 2/8 tracker, * Aug 15
 Peninsula Church Center, Seaview, WA. 2/16 tracker, * Sept 16
 Willamette University, Salem, OR. 2/27 tracker, * Nov 20

Moore
 Old North Church, Boston, MA. 2/32 tracker, * June 1, 15
Noack
 Ferris University, Yokohama, Japan. 2/10 tracker, * Jan 1, 11
Orgues Létourneau
 Wilfrid Laurier University, Waterloo, Ontario. 2/14 tracker, * Feb 9
 St George & St Andrew's United Church, Annapolis Royal, Nova Scotia. 2/16 tracker, * June 16
 St Andrew's Presbyterian, Sackville, New Brunswick. 2/9 tracker, * Aug 16
 Formsby Residence, St. John, New Brunswick. 2/4 tracker, * Nov 19

Honors and Competitions

Alltop, Stephen,* wins first place in First Presbyterian, Deerfield, IL organ competition. June 3
 Brugge 1991 Organ Competition prizes announced. Jan 2
Brune, Jeremy,* wins first prize (undergraduate) in Wm. C. (Bill) Hall Competition, San Antonio, TX. Oct 2
Brunelle, Philip,* named to National Council for the Arts. July 3
Dirst, Matthew,* wins honorable mention in 1992 Bruges Harpsichord Competition. Nov 3
Dowd, William R.,* receives Curt Sachs Award. July 3
Falc, Kirsten,* wins Gruenstein Competition. Aug 3
 Fourth International Organ Competition, Odense, Denmark, awards prizes. Nov 2
Furr, Larry D., is awarded Fulbright Scholarship. Aug 3
Fyfe, Peter M.,* honored at Vanderbilt University. Oct 3
Koontz, Samuel, honored at Ann Arbor reception. Nov 3
Lagrange, Vincent,* wins Neu Chapel Organ Scholarship at University of Evansville. Jan 4
Naylor, Elsie,* honored in Winona, MN. Oct 3
 Ninth Swiss Organ Competition awards announced. Jan 2
Peek, Richard, receives choral composition award. July 3
Powell, Linton,* receives NEA grant. Mar 4
Richardson, Harriette Slack, honored

Bradford
 St. Dunstan's Episcopal College Center, Auburn, AL. 1/9 tracker, * Jan 11
Bozeman
 St John's Episcopal, Wilmington, NC. 3/18 tracker, * Jan 11
Brunner
 Residence, Bucks County, PA. 2/24 tracker, * Oct 1, 16
Buzard
 Chapel of St John the Divine, Champaign, IL. 2/38, * May 1, 11
 Trinity Lutheran, Taylorville, IL. 2/15, * Dec 14
Crum
 St James the Less, Jamesburg, NJ. 2/21 tracker, * Dec 16
Fisk
 Meyerson Symphony Center, Dallas, TX. 4/85 tracker, * Nov 1, 17-18
Gluck
 Cameron Residence, New York, NY. 4/36, * Apr 11
Goulding & Wood
 Cathedral of Christ the King, Atlanta, GA. 3/66, * Nov 19
Guzowski & Steppe
 Faith Lutheran, Sarasota, FL. 2/13, * Dec 1, 14
Humpe
 Paul Campbell Residence, Pittsburgh, PA. 1/4 tracker, * July 16

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