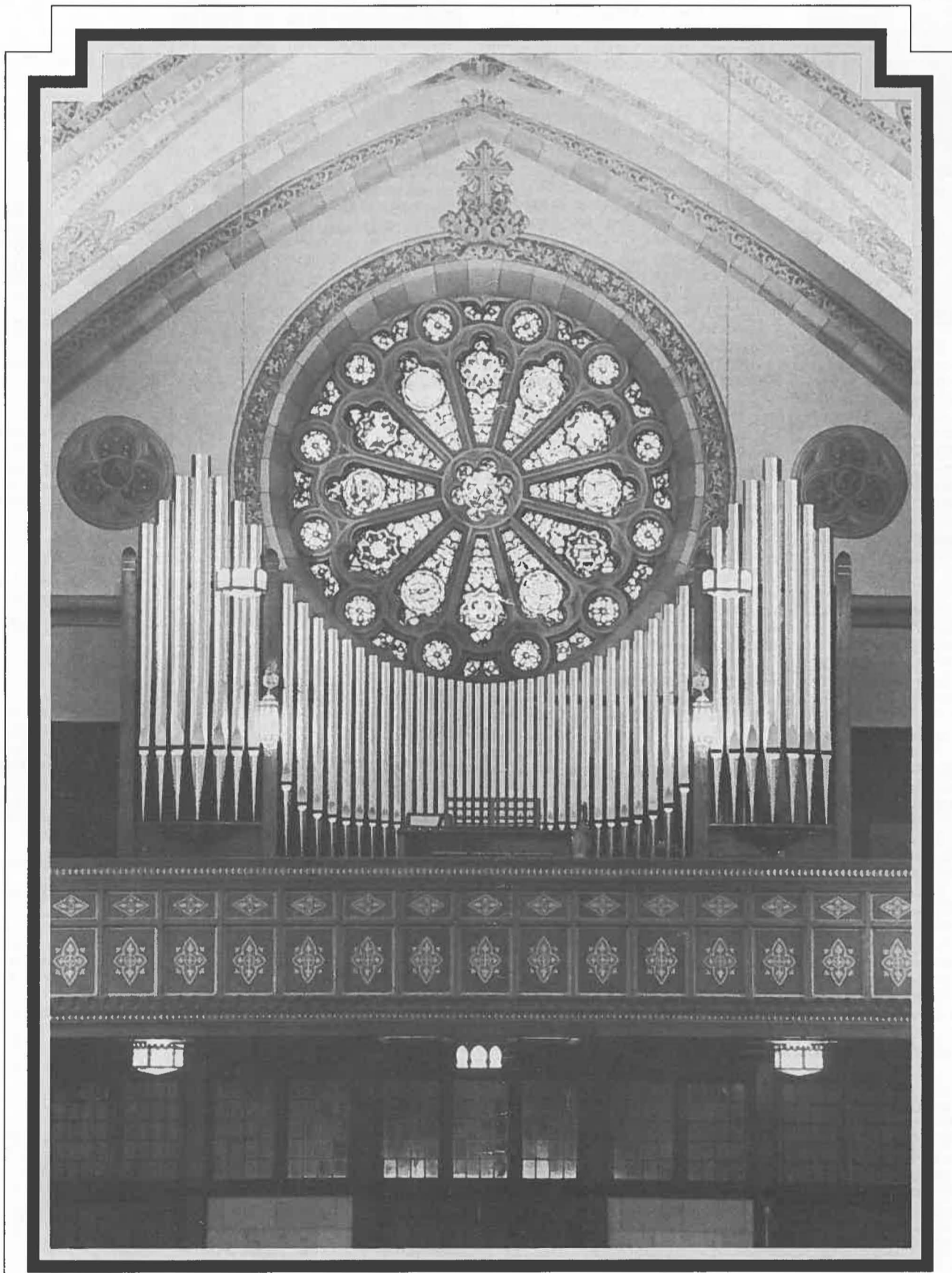


# THE DIAPASON

MARCH, 1993



St. John the Baptist Church, Brunswick, ME  
Specification on page 18

# 1993 Summer Institutes Workshops and Conferences

## House of Hope Organ Institute

June 13-16. St. Paul, MN.  
Study with David Craighead and Delbert Disselhorst; solo recitals, masterclasses, registrant recitals; organs by Fisk, Merklin, Ducroquet, Meijer.  
Contact: House of Hope Organ Institute, 797 Summit Ave., St. Paul, MN 55105; 612/227-6311.

## Boston Early Music Festival & Exhibition

June 14-20. Harvard University.  
Research conferences, masterclasses, symposia, concerts, exhibition; celebration of musical anniversaries of Claudio Monteverdi and William Byrd.  
Contact: Boston Early Music Festival & Exhibition, P.O. Box 2632, Cambridge, MA 02138; 617/661-1812; fax 617/267-6539.

## 16th Annual Summer Music Workshops.

San Francisco Early Music Society.  
June 20-July 3, Baroque; July 4-10, Renaissance; July 18-24, Recorder; July 18-31, Instrument Building; July 25-31, Medieval.  
Contact: Robert Jackson, SFEMS, P.O. Box 10151, Berkeley, CA 94796; 510/486-0846.

## Shenandoah Conservatory Church Music Institute V

June 20-25, June 27-July 2.  
Two one-week seminars; courses in organ repertoire and technique, service playing, choral conducting, writing for and use of instruments. Michael Jothan, John Ferguson, Laurence Stookey, MaryLu Hartsell, others.  
Contact: Dr. Steven Cooksey, Shenandoah University, 1460 University Dr., Winchester, VA 22601; 703/665-4633.

## Lutheran Summer Music 93

June 27-July 25. Augustana College, Sioux Falls, SD.  
Concerts, recitals, lessons, small ensembles, large ensembles, theory, church music, conducting. Organ faculty includes Martin Jean.  
Contact: Lutheran Music Program, Inc., 2225 Washington St., Lincoln, NE 68502; 402/474-7177.

## Royal School of Church Music Training Courses

June 27-July 4. Ohio Course for Boys & Adults, with Martin How.  
July 5-11. Atlanta Course for Girls & Adults, with Richard Webster.  
July 19-25. Carolina Course for Boys & Adults, with Bruce Neswick.  
July 19-25. New England Course for Girls & Adults, with James Litton.  
July 25-August 1. Valley Forge Course for Girls, Boys & Adults, with Paul Hale.  
August 11-17. Harvard Course for Teen Boys & Girls, with Ralph Allwood.  
August 22-29. Montreal Course for Boys, with Patrick Wedd; Composers' Seminar with Alan Ridout.  
Contact: Benjamin Hutto, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

## Organ Study in Paris

July 4-16. Paris, France.  
Sponsored by Texas Christian University, the institute includes lectures, demonstrations and recitals. Faculty includes Marie-Madeleine Duruflé, St. Etienne du Mont; Olivier Latry and Philippe Lefébure, Cathédrale de Notre Dame; Naji Hakim, Basilique de Sacre Coeur; Daniel Roth, Saint Sulpice; and many others.  
Contact: Christina Harmon 214/369-8211, Emmet G. Smith 817/921-7602, Dr. Blaise Ferrandino 1-800/TCU 7134.

## XV Interpretation Course of Spanish Organ Music

July 5-16. Universidad de Salamanca.  
Iberian music of the 16th-18th cen-

turies; classes take place on the historic instruments of the Cathedral Nueva, the University, and a 16th-17th century positive in the Cathedral Vieja. Montserrat Torrent and Guy Bovet.

Contact: Cours d'Interpretation de Romainmôtier, CH-1323 Romainmôtier, Suisse; tel 41-24-53 14 46; fax 53 11 50.

## Académie d'Orgue

July 5-11. Nemours, France.  
Concerts, lectures, private study of French and German repertory. André Isoir and Eric Lebrun.  
Contact: Amis de l'orgue de Nemours, 14 rue de Prieuré, 77140 Nemours, France.

## Ninth Annual San Anselmo Organ Festival

July 6-10.  
The link between early and neoclassical music; Daniel Pinkham, Kathy McIntosh, Sandra Soderlund, others; national improvisation contest.  
Contact: David Farr, Executive Director, San Anselmo Organ Festival, 2 Kensington Road, San Anselmo, CA 94960; 415/258-6524.

## Fifth International Congress of Organists

July 11-16. Montreal, Quebec, Canada.  
Concerts, recitals, lectures, masterclasses, workshops.  
Contact: ICO 93, 1444 Union Ave., Montreal, Quebec H3A 2B8 Canada.

## University of Michigan Harpsichord Workshops

July 12-16. Italian harpsichord music, 16th-17th centuries.  
Repertoire, ornamentation, improvisation, performance practice, basso continuo, masterclasses, small group sessions, lectures.  
July 17-23. J.S. Bach's English Suites and other music.

Masterclasses, small group lessons, lectures; genre, rhythm, ornamentation, sources, fingering, and other technical and interpretive issues.

Contact: Edward Parmentier, The University of Michigan, School of Music, Ann Arbor, MI 48109-2085; 313/665-2217, 313/764-2506, 313/764-0584.

## Romainmôtier Interpretation Course

July 18-August 1. Romainmôtier, Switzerland.  
Lectures and lessons on the Georges Lhôte organ in the Abbey Church, the recently restored 4-manual Alain family organ, and a meantone Italian organ of 1706; 10 organs for practice. Marie-Claire Alain, Gerd Zacher, Marie-Louise Jaquet-Langlais, Guy Bovet, Lionel Rogg.  
Contact: Cours d'Interpretation d'Orgue, Mademoiselle Marisa Aubert, Place du Prieur, CH-1323 Romainmôtier, Suisse; tel (24) 53 17 18 - 53 14 46; fax (24) 53 11 50.

## 30th Early Music Festival-Bruges, Belgium

July 24-August 8.  
Competition, exhibition, interpretation classes, lectures, concerts, recitals.  
Contact: Tourist Office, Burg 11, B-8000 Brugge, Belgium; tel (0)50/44 86 86; fax (0)50/44 86 00.

## International Summer Organ Conservatoire

August 1-12. Saint Antoine L'Abbaye, France.  
Classes include French Classical, Norbert Petry; Bach and the French Influence, Ewald Kooiman; English Baroque and Improvisation, Nigel Allcoat; and Organ Scholars' Hot House, Magnus Williamson and David Smith. Organ is a 4-manual from 1748 by Scherer, restored by Bernard Aubertin.  
Contact: Nigel Allcoat, 6 Aston Lane,

# THE DIAPASON

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Official Journal of the International Society for Organ History and Preservation

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Burbage, Hinckley, Leicestershire, LE10 2EN, England; tel and fax 0455 632464.

## Amherst Early Music Festival

August 1-15, Amherst Early Music Institute; August 7-8, Early Music & Instrument Exhibition; August 7-15, Early Opera Institute; August 7-15, Baroque Academy; August 1-8, Medieval Institute.

Contact: Valerie Horst, Amherst Early Music, 65 West 95th Street, Suite 1A, New York, NY 10025; 212/222-3551; fax 212/222-5512.

## International Improvisation Festival

August 15-22. Knokke-Heist, Belgium.  
Masterclasses in improvisation given by Peter Planyavsky and Nigel Allcoat, improvisation concerts, and a tour of Flemish organs. Improvisation competition August 21-22.

Contact: E.O.I., Rudy Van Der Cruyssen, Oude Hoekestraat 20, B-8300 Knokke-Heist, Belgium; tel (50)601295; fax (50)614238.

## Letters to the Editor

### Stoplist correction

The Bigelow Opus 20 at St. John Vianney Catholic Church, Hacienda Heights, California, appeared in the New Organs section of the January issue with a serious omission (my mistake, not the editor's). There is a Mixture on

the Great, V-VI ranks to be exact. My apologies to anyone who may have temporarily lost faith in M.L. Bigelow & Company because of this!

David Chamberlin

Tonal Director

M.L. Bigelow & Company, Inc.

## Here & There

Illinois College will present David and Marian Craighead in recital on April 18 at 8 pm. David Craighead will lead a masterclass on Monday, April 19. Organists wishing to play for Dr. Craighead should apply to Dr. Rudolf Zuiderveld, Illinois College, 1101 W. College, Jacksonville, IL 62650; 217/245-3410.

The New London County (CT) AGO Chapter will host a Roberta Bitgood Jubilee May 1-2 in celebration of Ms. Bitgood's 85th birthday. Friends are invited to send greetings and testimonials which will be presented to her at the dinner climaxing the event. The jubilee opens with a recital by Carl Staplin May 1 at 7:30 pm at St. Patrick Cathedral, Norwich. Sunday's program at 4 pm features a concert of works by Bitgood, including a commissioned choral piece, at Connecticut College, New London. The dinner takes place at 6:30 pm. Patrons and friends are invited to contribute to the commissioned work. A commemorative booklet will list all



donors. Contributions and dinner reservations should be sent to Steven Heller, P.O. Box 729, East Lyme, CT 06333-0729. Address messages and inquiries to Marianna Wilcox, 16 Hancox St., Stonington, CT 06378; 203/535-1753.

An **Organ Academy** is scheduled for July 5-11 in Nemours, France, near Fontainebleau. Concerts, lectures and private study will be offered in both French and German repertory. Directors of the Academy are André Isoir and Eric Lebrun. For information: Amis de l'orgue de Nemours, 14 rue du Prieuré, 77140 Nemours, France.

**The Fifth International Congress of Organists** will take place July 11-16 in Montreal, Quebec, Canada. Concerts will be played by Gillian Weir, Bernard Lagacé, Jean Guillou, Martin Jean, Stephen Farr, Sylvie Poirier and Philip Crozier. Masterclasses and lecture/recitals will be offered by Stefano Innocenti, John Grew, Christoph Albrecht, James David Christie, and Patrick Wedd, along with a variety of workshops and panels. For information: ICO 93 Registrar, 1444 Union Ave., Montreal, Quebec H3A 2B8 Canada.

**Dr. Martin Luther College** has announced an Organ Design and Midwest Organ Tour, July 5-17. The tour will visit instruments of a variety of styles, designs, and vintages. Lectures will provide basic information on the tonal design of organs. Visits to several organ-builders' shops will be included. Tour leader is Dr. Edward H. Meyer. For information: Director of Special Services, Dr. Martin Luther College, 1884 College Heights, New Ulm, MN 56073; fax 507/354-8225.

**The University of Michigan Historic Organ Tour XXVIII**, "The Northern Corridor," August 3-17, will travel to Holland, North Germany, Denmark and Norway, with visits to Amsterdam, Hamburg, Copenhagen, Bergen, as well as smaller cities. For information: Conlin/Faber Travel, Attn: Gloria, 540 E. Liberty, Ann Arbor, MI 48104; 313/677-0900.

**The 11th Swiss Organ Competition** will take place September 21-30 in Schaffhausen on the Metzler organ in the Cathedral and the restored Romantic instrument in St. John's Church. Twelve organists will be selected on the basis of a cassette recording with a given work. They will be invited to play one or several concerts in Switzerland September 21-23. A public interpretation course will be given September 25-26 by Gerd Zacher, with the competitors as active participants. The actual competition takes place September 27-30. Members of the jury include Bernard Heiniger, Guy Bovet, Xavier Darasse and Theodor Käser. First prize is 3000 Swiss francs, 2nd prize 2000, 3rd prize 1000. Deadline for cassettes is May 15. For information: Swiss Organ Competition, Ms. Marisa Aubert, CH-1323 Romainmôtier, Switzerland; tel (41)(0)24 53 17 13; fax (41)(0)24 53 11 50.

**Calvary Episcopal Church**, Manhattan, has inaugurated a \$500,000 fund drive to restore the church's organ and provide for future maintenance. The organ was originally built by Frank Roosevelt in 1886. It was rebuilt and enlarged in 1936 by the Aeolian-Skinner Company under the direction of G. Donald Harrison. The organ will be restored in honor of Calvin Hampton, Calvary's organist and choir director from 1963-1983. Hampton, nationally known as a composer as well as an organist, died of AIDS in 1984. The repair and restoration work is to be carried out by R.C. Bishop of Westville, NY. A series of benefit concerts is being arranged as part of the fund raising efforts. Harry Huff is Calvary's current organist and choir director. For information contact: Organ Restoration Committee, Calvary Episcopal

Church, 61 Gramercy Park N., New York, NY 10010; 212/475-1216.

## Appointments



**Michael Gailit**

**Michael Gailit** was appointed principal organist at St. Augustine's Church, Vienna, Austria, in December, having served as assistant organist at that church since 1979. The inauguration high mass took place on January 10. St. Augustine's, the former court church within the Imperial Palace, maintains the most extensive music program in Vienna, with a high mass including soloists, choir and orchestra every Sunday, an annual recital series during the summer months, as well as "organ masses" and "organ meditations" throughout the year, featuring both concert- and chorale-related organ music. It is now the only Viennese church with two principal organists, Michael Gailit and Martin Haselböck, the latter having served at the church since 1976.

Michael Gailit is represented in the U.S. by Concert Artist Cooperative, Martin Haselböck by Karen McFarlane Artists. Gailit will continue with his teaching position on the piano faculty of the Vienna Music Academy. An interview with him appeared in the January issue of *Clavier* magazine.



**John Tyrrell**

The firm of **Randall Dyer & Associates**, Pipe Organ Builders, of Jefferson City, Tennessee, has announced the association of **John J. Tyrrell** of Gainesville, Florida. He will assist with client sales presentations, proposal drawings and preparation of advertising and public relations material.

Originally trained as an architect, Mr. Tyrrell began his organ career in 1952 as an apprentice at Aeolian-Skinner, later working in engineering design and sales under G. Donald Harrison and Joseph S. Whiteford. He served that firm as president from 1960-66. For several years Mr. Tyrrell represented Casavant Freres in the South, and in the late 1980s acted as Director of Sales for the M.P. Moller Company. He continues as organist for a church near his home.

Randall Dyer & Associates specializes in electric action organs. The firm has 60 instruments in 10 Eastern states, and

is a member of the Associated Pipe Organ Builders of America.

## Here & There

Summa Productions (A.M.S.I.) has announced the release of *Hymn Interpretations* arranged and performed by **David Cherwien**, featuring singers and instrumentalists from over 12 congregations, the North Shore Brass, oboist Merilee Kemp, handbells, adult and children's choirs, and congregation. The recording was made at the Lutheran Church of the Good Shepherd, Minneapolis, and includes 23 hymns arranged by composer Cherwien. Available on CD or cassette through retailers or directly from AMSI (612/872-8831).

In a program entitled "Christmas Song in the Inner City," presented December 20, 1992, **Randall Egan** and the choir of Zion Lutheran Church, Minneapolis, gave the premier performances of several new pieces by British, German, and American composers: Charles Callahan's *Meditation on a Medieval Tune*; Austin Lovelace's *The Wisdom of God*; Gordon Lawson's *Shepherds Shake off Your Drowsy Sleep*; and a new setting of *Stille Nacht* by Wolfgang Lindner. All are published by Mr. Egan's firm, The Kenwood Press, Ltd., Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303.

**Robin Leaver**, Professor of Church Music at Westminster Choir College of Rider College, was heard in a BBC radio broadcast on Christmas Day. The program was a reconstruction of a Lutheran Christmas Mass recorded at Great St. Mary's Church in Cambridge, England. Leaver presented an introduction to the work as well as serving as consultant for the production. The Mass was performed by the Gabrieli Consort and the Gabrieli Players, directed by Paul McCreech, and featured music of Michael Praetorius.

**David Liddle** is featured on a new CD recording, DTR8706CD, played on the Petty-Madden organ at Trinity Cathedral, Trenton, NJ. The program includes Harwood, *Sonata No. 1 in C-sharp minor*, op. 5, and Liddle, *Two Ballads*. For information: Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035.

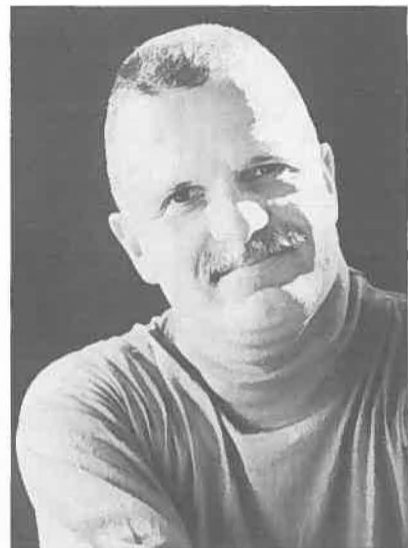
Last November **Dan Locklair** became the first American composer invited by the Ministry of Culture to attend and have music performed at the Czech Festival of Choral Arts in Czechoslovakia (now Czech Republic). His double motet, *Alleluia Dialogues*, was selected through competition and performed November 14, 1992 by the Technik Bratislava Choir, Jan Rozehnal, conductor, in Jihlava, and on November 16 by the Swiss/French Choir Carmina, Thierry Dagon, conductor, in Prague.

**Sue Mitchell-Wallace** is featured on a new recording with the Calvin College Capella, Merle R. Mustert, director, entitled *Singing Our Faith*. Produced by Selah Publishing Co., the recording is a hymn festival at the Calvin College Chapel featuring the chapel's Dobson organ of 34 stops and 49 ranks. It was made in conjunction with a videotape Selah and The Hymn Society are preparing to help organists improve their hymn playing. Cassette 520-113CS \$10.00; CD 520-114CD \$15.00. For information: Selah Publishing Co., P.O. Box 103, Accord, NY 12404-0103; 914/626-5634.

**Peter Planyavsky** is featured on two new CD recordings, volumes 2 and 3 of *Felix Mendelssohn Bartholdy Das Orgelwerk*, on the Motette label (CD11281 and CD11291), recorded on the organ at the Pfarrkirche St. Augustin, Perchtoldsdorf. Volume 2 includes Sonatas 3 and 4, along with five smaller

works; Volume 3 includes Sonatas 5 and 6, Prelude and Fugue in D Minor, and five smaller works.

A comprehensive catalog of the music of **Richard Proulx** is now available from GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638. Included are listings of 72 anthems, 40 editions/arrangements, and many Mass/Eucharist settings. Solo works, recordings, and music for organ and other instruments are also listed. The catalog contains the works of 11 different publishers of Mr. Proulx's music along with a biography of the composer. To obtain a copy of this catalog, write or call GIA 708/496-3800.



**Wolfgang Rübsam**

**Wolfgang Rübsam**, Professor of Organ and Church Music at Northwestern University and University Organist of the University of Chicago, has founded *RMC Classical Music* (Valparaiso, Indiana), a classical recording studio under contract with HNH International of Hong Kong for all productions with artists from the United States and Canada on the *Naxos* and *Marco Polo* labels. The studio also produces, records and edits all the new organ and piano recordings of Prof. Rübsam for HNH. These include the complete organ works of J.S. Bach to be performed in part on instruments from American master builders, as well as the solo keyboard works of Bach on the modern piano. His first Bach CD in this new series recorded on the Flentrop organ at Oberlin College (Naxos 8.550184, available in the U.S. for the budget price of \$6) was the best selling of all organ records world-wide in 1992 with over 12,000 copies sold.

RMC Classical Music is one of few specialized recording services available in this country to assist the serious church musician and universities with a carefully edited production leading to an affordable digital master tape for CD or cassette with European standards. The studio accepts recorded digital tapes for digital editing and mastering. RMC Classical Music is located at 46 South, 700 East Co. Line Rd., Valparaiso, IN 46383; tel & fax 219/733-9930.

**Cedille Records**, an independent classical label based in Chicago, has announced the release of its first promotional sampler disc, *Savor the Sounds of Cedille Records*. Offered to the public free of charge, the CD not only includes tracks from Cedille's first 12 recordings, but also spoken introductions to the label and each musical selection. The spoken material, recorded by WFMT-FM (Chicago) announcer Mel Zellman, is on separate tracks and does not overlap the music. The disc includes tracks from recordings by **David Schrader** (Padre Antonio Soler: Fandangos & Seven Sonatas, harpsichord; Bach: Toccatas & Fugues, organ; Padre Antonio Soler, Vol II; and Bach Fantasias & Fugues), along with others of piano, cello, and chamber music.

The free sampler CD and a catalog are available by writing to Cedille Re-

# Region VII Convention

June 20-23, 1993  
Albuquerque,  
New Mexico



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contact Edwina Beard  
(505) 821-0309

cords, Sampler Offer, 1250 W. Grace St., Suite 3F, Chicago, IL 60613-2865.

Joe Utterback has composed two new works for organ, published by Jazzmuse. *Fantasy for Organ* (1991-11-01, \$7.50) was commissioned by Mary M. Todd. *Variations on Amazing Grace* (1992-25-01, \$7.50) is a continuous set of variations in a jazz-influenced style. For information: Jazzmuse, Inc., 80 Rumson Place, Little Silver, NJ 07739; 908/747-5227.

The Choir of Men and Boys of the Cathedral of All Saints, Albany, New York, traveled to Wisconsin to sing for the sesquicentennial celebration of Nashotah House Episcopal Seminary November 6-7. On Saturday morning, the choir sang for a convocation at the seminary. That evening they sang a concert of "Music in the best Anglican Tradition" at St. Mark's Church, Milwaukee. On Sunday morning, the choir sang for a solemn Eucharist at the Church of St. John Chrysostom in Delafield.

At the convocation Lloyd Cast, the Cathedral's organist and choirmaster, was awarded the degree Doctor of Music, honoris causa, in recognition of his contributions to the field of music in the Episcopal Church over a period of more than 30 years. Dr. Cast has served as fiscal officer of the Board of Directors of the Royal School of Church Music in America, as a charter member and Executive Director of the R.S.C.M. Training Courses Committee, and as a founding member of the Executive Committee of the Association of Anglican Musicians.

Musicians Against AIDS—A Benefit Concert was held at the Church of the Epiphany, Washington, DC on October 27, 1992. Over 100 musicians donated their services, raising more than \$10,000 for local AIDS/HIV organizations. Performers included baritone John Shirley-Quirk and conductor Sara Watkins Shirley-Quirk, William Trafka, and members of the American Boychoir

under the direction of Wallace Hornady. James Paul Buonemani, founder and artistic director of Musicians Against AIDS and organist-director of music for the Church of the Epiphany, conducted the orchestra in *Adagio for Strings* by Barber and *Symphony in D Minor* by Franck.



(l to r) Marianne Webb, David Bateman, Robert Weiss, Gerre Hancock, Norbert Krausz, Sally Smith, Lynn Trapp

The first recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series was performed by Gerre Hancock October 2 at Shryock Auditorium, Southern Illinois University at Carbondale. Dr. Hancock's recital included an improvised symphony in four movements on submitted themes from the published liturgical music of Lynn Trapp.

The Organ Historical Society has announced the release of *Historic Organs of New Orleans*, a 2-CD set featuring 17 historic organs from the Bayous to Natchez, OHS-89. The recording includes organs by Erben, Hinners, Hook & Hastings, Skinner, Kilgen, Pilcher, Tellers-Sommerhof, Simmons, Jardine, and Visser-Rowland, played by James Darling, Carol Teti, Donald Messer, James Hammann, Lorenz Maycher, Rosalind Mohansen, Gerald Frank, J. Thomas Mitts, George Bozeman, Jesse Eschbach, Bruce Stevens, Frederick Hohman, Marcus C. St. Julien, John Gearhart, Lenora McCroskey, Mary Matthys, and Garry Savoie. For information: OHS, Box 26811, Richmond, VA 23261; \$25.95 plus \$1.85 shipping.

Gloriae Dei Cantores is featured on two new CD recordings. *Easter Day Mass* includes works of Langlais, Palestrina and Frescobaldi; Elizabeth Patterson and Mary Berry, conductors; James Jordan, organist. *Resurrexi and other works of Gerald Near* includes *Passacaglia*, *Sing Alleluia Forth*, *Spiritus Domini*, *Three Eucharistic Motets*, *St. Mark's Service*, and *Toccata*; Elizabeth Patterson, conductor; James Jordan and David Chalmers, organists. For information: Paraclete Press, P.O. Box 1568, Orleans, MA 02653; 508/255-4685.

Selah Publishing Co. has released its first issue of *Music in Worship*, a newsletter for church musicians. This first issue (Fall/Winter 1992) contains articles by Austin Lovelace, Hal H. Hopson, Alfred V. Fedak, Sue Mitchell-Wallace, and Carl P. Daw that talk about playing and choosing hymns, rehearsing choirs, and the lectionary. It also includes an interview with Richard Proulx. *Music in Worship* will be pub-

lished three times a year for Selah's customers; contact Selah Publishing Co. at P.O. Box 103, Accord, NY 12404 or at 800/852-6172.

Amadeus Press has announced the publication of two new books. *Music in Late Renaissance & Early Baroque Italy*, by Tim Carter, explores vocal and instrumental music in northern and central Italy in the 16th and 17th centuries, focusing on the High Renaissance style of Josquin and Monteverdi; 288 pp., 25 musical examples, \$37.95 plus \$3.75 shipping.

*Performing Baroque Music*, by Mary Cyr, is a practical guide devoted to issues of baroque performance practice. Scores for 11 works are included for study; a cassette tape is offered as a companion to the book; \$34.95 plus \$3.75 shipping. For information: Amadeus Press, 9999 SW Wilshire, Suite 124, Portland, OR 97225; 503/292-0745.

Hope Publishing Company has announced the publication of *I Don't Like That Music* by Robert H. Mitchell. The book focuses on attitudes concerning church music. \$11.95, from Hope Publishing Company, 380 S. Main Place, Carol Stream, IL 60188; 708/665-3200.

Breitkopf & Härtel has announced the publication of Mozart's *Sancta Maria mater Dei*, KV 273, edited by Franz Beyer; PB 5240 score, EB 8591 piano-vocal score, OB 5240 orchestral parts, ChB 5241 choral score.



Schulmerich electronic carillon

Schulmerich Carillons has announced a new series of electronic carillons with no moving parts. The Auto = Bell® instrument operates using digitally encoded cards, each the size of a credit card and capable of holding up to 12 selections from the more than 2,000 available from the Schulmerich library. The internal memory can store and recall more than 384 musical selections for automatic playing at any time.

The Auto = Bell product line includes five Americana® computer-assisted carillon keyboard instruments, and five automatic bell instruments without keyboards: Tyme Stryke®, Memorial Bells®, Basilican®, Campanile®, and Novabell®. For information: Schulmerich Carillons, Inc., Carillon Hill, Sellersville, PA 18960; 215/257-2771.

THE NINTH ANNUAL

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**Excelsior Music Publishing Company and Theodore Presser Company**, sole distributor, have issued **David Zinn's** choral trilogy *Silent Hymns*. Scored for SATB and piano, the three pieces in the group include "Silent Hymns," "Silent Labors," and "Silent Jubilation" (392-00821, \$4.50).

Presser has been named sole distributor for the catalog of **Thorpe Music Publishing Company**. Founded by William Thorpe, a baritone soloist and former executive with E.C. Schirmer Music Company, the new company places emphasis on quality choral music, particularly arrangements of classical works for churches and schools. A complete listing is available from Theodore Presser Company, Bryn Mawr, PA 19010.

The **National Science Foundation** has awarded a grant of more than \$1.2 million to the **Museum of Science and Industry**, Chicago, IL, to fund production of "Why is Music Music?". The IMAX/OMNIMAX film will explore the relationship between science and music. For information: Judith Lin Eftekar, 312/684-1414 x2446.

**Randall Dyer & Associates**, Pipe Organ Builders of Jefferson City, TN, has completed refurbishing and repairs of two large instruments in their care, which were recent victims of near disasters.

The organ at Grace Church, Charleston, SC, originally a 1952 Reuter, has had additions by the Dyer firm, and others, over the last several years and presently contains 56 ranks. It survived the ravages of Hurricane Hugo, only to be damaged when roofers, making repairs following the hurricane, left trash on the roof which clogged the gutters, enabling water to back up under the flashing in a sudden heavy rain. The repair work included complete removal of the organ to facilitate other construction in the room, as well as re-leathering and replacement of some of the pipework. The layout of the chancel section of the organ was redesigned for easier service access and better egress of sound. Emily Remington serves Grace Church as organist/choirmaster. The instrument is frequently heard during the Spoleto Festival.

In the midst of the repairs to the organ in Charleston, an arsonist attempted to set Church Street United Methodist Church, Knoxville, TN, on fire. Though the fire was confined to one room, extensive smoke damage was incurred throughout the building, necessitating a thorough cleaning of the organ. Pipework was shipped to A.R. Schopp's Sons, for washing in a special solution to remove the oily buildup left by the smoke. The organ is a 1966 Aeolian-Skinner, with additions in 1984 by Dyer, and totals 57 ranks. The music program at Church Street is under the direction of James R. Rogers.

Following reinstallation, Bradley E. Jones, Tonal Director of the Dyer firm, re-regulated both organs.

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**Church Music Systems** has announced new models by Wurlitzer and Baldwin.

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For information: Church Organ Systems, 422 Wards Corner Rd., Loveland, OH 45140; 513/576-4639; fax 513/576-4546.

**Prentice Hall** has announced the release of *How to Make and Sell Your Own Recording: A Guide for the NINETIES*, Revised Fourth Edition, by Diane Sward Rapaport. The book takes readers through the steps of setting up a recording company as a business, and covers every aspect of recording; 250 pages, \$29.95. For information: Order Processing Center/Prentice Hall, P.O. Box 11073, Des Moines, IA 50381-1073; 515/284-6751.

**H.W. Gray Publications** (CPP Belwin, Inc.) has announced the release of *The Washington Organ Book*, compiled by Daniel Gawthrop. The publication, edited by Dale Tucker, includes compositions by Lawrence P. Schreiber, Douglas Major, Haig Mardirosian, Russell Woollen, Daniel W. Gawthrop, and Robert Grogan. A recording of the music, played by the composers on the organ of Washington National Cathedral, is available on the Gothic label (G 49059).

## Herbert Howells Centenary Concert

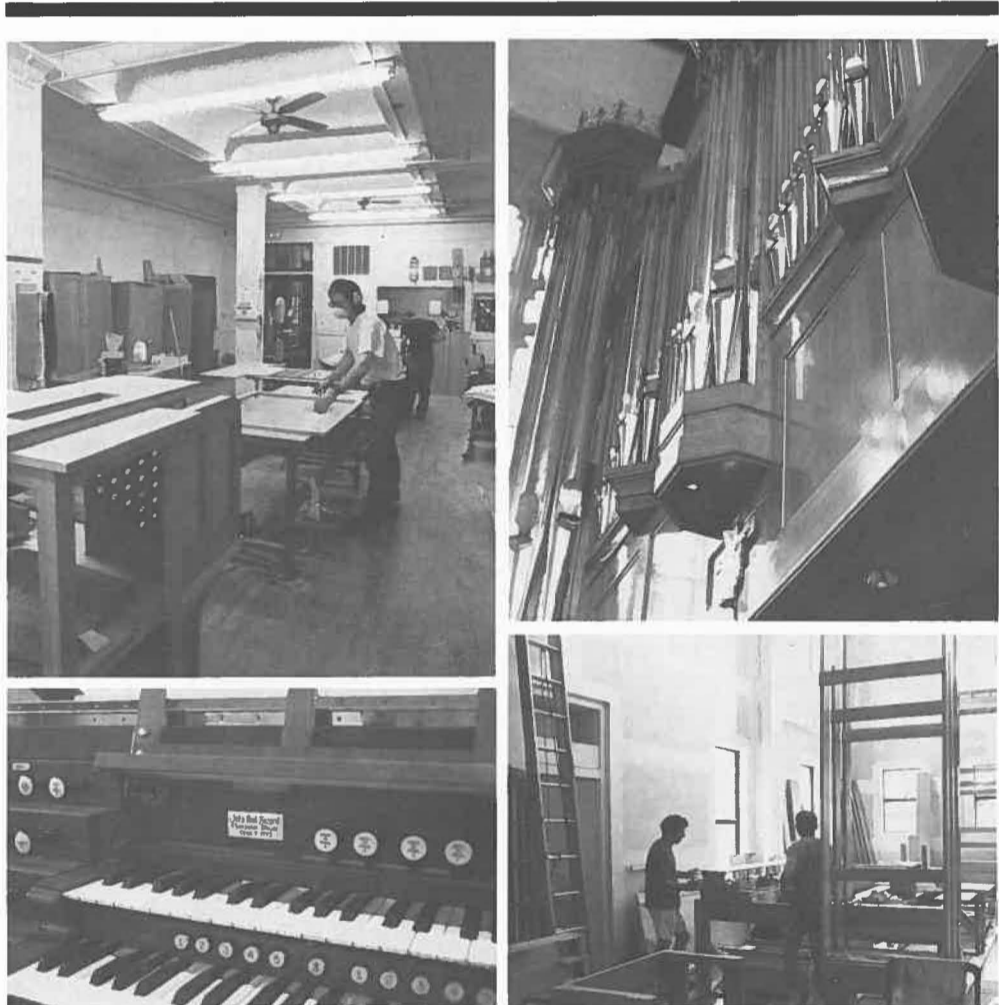
November 17, 1992  
Westminster Abbey, London, England

[Choir of Westminster Abbey (dir. Martin Neary); Collegiate Singers (dir. Andrew Millinger); English Chamber Orchestra (Stephanie Gonley, leader); Raphael Wallfisch, cello; Paul Whelan, baritone; Lynne Dawson, soprano; John Mark Ainsley, tenor; Martin Baker, organ; Martin Neary, conductor.]

The focal point of the (many) celebrations of the Howells centenary was, fittingly enough, Westminster Abbey: for, not only is it the resting place of the composer's ashes, but, according to his daughter, Ursula, this great building was his spiritual home. Appropriate too that his acknowledged *chef d'oeuvre*, the *Hymnus Paradisi*, should occupy the latter portion of the evening's program, preceded in the first half by three world premières of his music (one utilizing his magnificent hymn-tune *Michael*), along with Parry's *Blest Pair of Sirens*, a deft yet significant recognition of Howells' oft-voiced indebtedness to his elder compatriot.

The Parry is a well-known and much-loved work, and deservedly so. It is rewarding to performer and listener alike: the masterly handling of the 8-part choir, always purposeful and fervent—yet never turgidly bombastic; the sensitivity to Milton's fine text; and the thrilling climaxes, particularly over dominant pedals (the last pages are textbook exemplars of how these matters ought to be handled). How good it was to hear the piece taken at a sensible tempo which eschewed the over-ponderous!

Howells' *Behold, O God, our Defender*, almost always heard today with organ accompaniment, had a rare performance with orchestral accompaniment (as it was at the Coronation), while his famous hymn-tune "Michael", sung by choirs and audience, also appeared in relatively unfamiliar garb. Christopher Palmer has fashioned two fanfare sketches left by the composer into an exhilarating creation (*Fanfare on "Michael"*), now available on rental from



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Novello (via Presser) which merits the attention of those who have brass and percussion available at their disposal. All musical forces available that evening (orchestral and vocal—not forgetting the Abbey organ, topped by those 100 proof Bombardier reeds) brought the first half of the concert to a thrilling conclusion; the icing on the cake was Howells' magnificent descant to "Michael," which deserves far more outings than it currently receives.

The cause of English music is profoundly grateful to (and for) Christopher Palmer: one need think only of his sterling work on behalf of Howells and Walton, to name but two of a veritable pleiad of composers who have benefited from his articulately persuasive advocacy. (In passing, it should be mentioned that Christopher Palmer provided what—to this reviewer's mind at least—was the consummate example of how to write program notes that, while avoiding the overly arcane, never lapsed into the silliness of what many believe will appeal to the man-in-the-street.) The slow movement of Howells' Cello Concerto, left by the composer as a complete sketch for cello and piano, is now entitled *Threnody*, and sits plangently resplendent in its uncannily idiomatic orchestration—another of Palmer's achievements. Raphael Wallfisch's performance of this remarkable piece (*remarkable*, because, in certain places, one might be forgiven for attributing the work to a composer other than Howells, something seemingly unimaginable to those who know his music well!) was, as might be imagined, a model of sensitive musicianship. One can but hope that his enterprising recording company, Chandos, will ask him to record the piece ere too long . . .

The third world premiere was a poised yet dramatic performance of Howells' *By the Waters of Babylon*, a rhapsody for the unlikely combination of baritone, organ, violin, and cello. Composed during the same period as the first set of Psalm Preludes and the

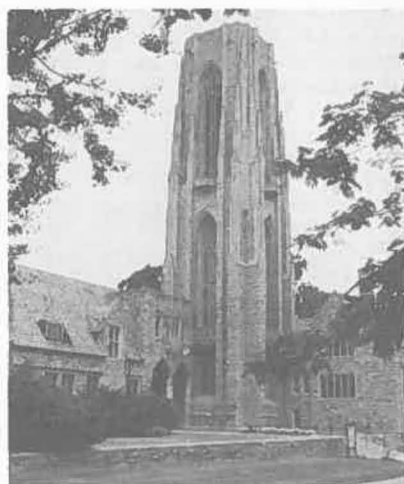
Three Rhapsodies, it is worthy of attention by those who can call on a good cellist and violinist—and, of course, a good baritone and a good organist to boot. Stephanie Gonley, Raphael Wallfisch, Paul Whelan (who deserves special mention), and Martin Baker accomplished their task in a manner which would spoil one for other performances by lesser mortals.

The second half, devoted to *Hymnus Paradisi*, saw John Mark Ainsley deputizing at short notice for the indisposed Richard Edgar-Wilson. (Ainsley has recorded the work on Hyperion, with the Royal Liverpool Philharmonic Choir & Orchestra under Vernon Handley—a fine disc which also features Howells' *English Mass*.) It is always a delight to hear Lynne Dawson—and, indeed, to watch her sing: her obvious pleasure in making music bespeaks a musician whose commitment to and involvement in her art is complete. Her radiant performance was one highlight amongst very many, not least the outstanding contribution made by the Westminster Abbey Choir and the Collegiate Singers; this latter group was founded by Andrew Millinger, Secretary of the Herbert Howells Society—he deserves many plaudits for his untiring work on behalf of the composer's work. (Credit too Martin Neary for inviting him to take a bow at the concert's conclusion: a graceful gesture.)

A performance such as this, indeed a concert such as this, in an atmosphere of such highly-charged emotions—for, unlike Bach tercentenaries, a good number of those present had known the composer personally, as a teacher or as a friend—makes great demands upon the performers and the conductor. These were more than met by all, under Martin Neary's magnificent direction. This was an object lesson in how to let a performance flow while keeping a firm hold on the reins: never constricting; never irresponsibly lax; always knowing when and where to rein in; and always allowing the music to speak (in this case) in its own unforced and elegant tones.

The evening was a strong, stirring, yet touching tribute. Neither was there noisy, uncouth jubilation; nor, for that matter, the maudlin—which has an unhappy knack of crashing such events. There was, however, an abundance of cheerful affection; genuine thanks; and grateful acknowledgment of Howells' contribution to the many spheres in which he worked. It is not too fanciful to imagine that Howells himself would have been highly pleased with the evening's events.

—Mark Buxton  
Toronto, Ontario



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### Music for Voices and Organ by James McCray

### Good Friday: music for mourning and consolation

Thirty years among us dwelling,  
His appointed time fulfilled,  
Born for this, he meets his Passion,  
For that this he freely willed:  
On the cross the Lamb is lifted,  
Where his life-blood shall be spilled.  
*Hymn for Passiontide, Western Rite*

Many of us, in growing up, had the curious misunderstanding of why the term *Good Friday* was used. As youngsters we probably thought it had something to do with being out of school on vacation. As we aged, the tragic events of that day still did not seem to fall into the category of "good." It was for all obvious reasons a "bad" Friday, a time of mourning, not celebration.

For us, funerals, death, suffering, etc., are matters to be avoided. Usually it is a grandparent's death that moves

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### Carillon News by Brian Swager

#### Profile: Concordia Seminary

Located between Forest Park and Clayton, in the middle of St. Louis, Missouri, the campus of Concordia Seminary provides a peaceful oasis. Central to the campus is Luther Tower. The base of the tower was built in the 1920s, and the tower was completed in 1966. Its 49-bell carillon was cast in 1969-70 at the Van Bergen foundries in Heiligerlee, The Netherlands and Greenwood, South Carolina. The instrument was dedicated as a memorial to all of the pastors who have served the Lutheran Church-Missouri Synod. The bourdon is tenor C (2½ tons), and the carillon plays at concert pitch. With the exception of tenor C#, the instrument's range is four chromatic octaves

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us into the concept, then later our parent's passing becomes the critical event in our lives. When we are born, our parents teach us how to live, and as we age, they then teach us how to die. This circle of life also can be seen in that fact that in our early years they take care of us, and in their later years, we have the opportunity to reciprocate.

Some funerals are treated as introspective, quiet, sad occasions; others approach it from a celebrative standpoint. Think of New Orleans and the slow march to the cemetery with great mourning, and then on the joyous return the "Oh, didn't he ramble" from the Dixieland Band brings us into a celebration of life.

Good Friday and Easter are not so different from those Southern funerals. We move from the oppressive crucifixion to the wild elation of resurrection in but a few short hours. Having the firm knowledge of resurrection and the gift of salvation, it is appropriate that we seek consolation on Good Friday, and music is an effective means. In our church for the past several years we have held a tenebrae communion service on Maundy Thursday in which music plays a secondary role to the telling of the Passion story. Then on the evening of Good Friday, the choir and organ perform a commemorative concert of appropriate music such as the *Requiem* of Fauré or Rutter, *Stabat Mater* of Schubert, and additional smaller works. This bridge carries our emotions over into Easter. Also, we have found it necessary to hold Passion Sunday a week earlier than the appointed designation. Palm Sunday seems to have its own identity; there is need to have the children participate through the waving processional of palms, and singing a Passion then simply does not function as well. By moving it the week earlier, the congregation is exposed to the panorama of coming events, then each one (Palm Sunday, the Last Supper, the Crucifixion, the Resurrection) is given singular amplification in the subsequent days.

The music of mourning is usually dramatic. Latin and English Requiems serve as the foundation, yet other types may be used. The reviews this month focus on music for that occasion. If you do not have a Good Friday "concert," consider some kind of event in which music interprets mourning. You may find that the majesty of Easter is enhanced through your efforts. There is a danger in trying to learn too much music, so careful planning and rehearsal are vital. Through the use of Passions, cantatas, and/or Requiems it is possible to offer your congregation dramatic insights and to provide better understanding of these events.

**Requiem, Healey Willan (1880-1968).** SATB double choir with SATB soli and organ (or orchestra), Oxford University Press, no number or price given (D-).

This extended 55-minute work was left unfinished, but has been completed through the scholarly efforts of Dr. F.R.C. Clarke, who worked from Willan's sketches which date from the early years of this century. Clarke did the orchestral arrangement, wrote out incomplete movements, and brought in appropriate Willan music from other sources to provide a cohesive setting of the Requiem mass. There are seven movements, all in Latin with only limited use of the solo voices. The organ, on three staves, is soloistic at times. Willan's warm, lyric style pervades the music, and the double choir settings occur in only some of the movements. This is a major contribution to the literature.

**The Seven Words of Christ on the Cross, Heinrich Schütz (1585-1672).** SSATB with SATTBB soli, strings and organ, Concordia Publishing House, 98-1621, \$2.00 (M).

This 22-minute dramatic work dates from 1645. Editor Richard Gore has made some adjustments to accommodate church choirs. The key has been changed, the choir parts arranged from

SATTB to SSATB, the second viola converted to third violin, etc.; none of these changes seriously reduces the effectiveness of the work, and probably the pragmatic Schutz, who wrote lots of two- and three-part church music, would find Gore's contributions worthy. The text is in English with an Introit and Conclusion surrounding the primary statements of Christ. There are two brief instrumental movements. The primary soloists are tenors (Narrator and Jesus) who have extensive material; the other soloists have considerably less music and the chorus sings the opening and closing movements. This is one of those marvelous gems of choral literature that deserves performance. Useful and strongly recommended.

**I Sing of My Lord, Eugene Butler.** SATB and keyboard, The Sacred Music Press, S.548, \$1.10 (E).

Much of the music is in SA/TB above a flowing arpeggiated keyboard. In the middle there is a four-part unaccompanied setting of the traditional "Lamb of God" melody. This anthem, for small church choirs, has a pensive text and gentle musical style.

**Surely, He Hath Borne Our Grievs, Kevin Isaacs.** SATB unaccompanied, Mark Foster Music Co., MY 2089,

\$1.20 (D-).

There are brief moments of divisi in this dissonant, dramatic anthem. The second half (And with His stripes) is also contrapuntal but creates a different mood. This setting will require a strong choir because of wide ranges and dissonant chords.

**Jesus, I Will Ponder now, Brian Glyncannon.** SATB and organ, Roger Dean Pub Co., HRD 366, \$1.10 (M).

Based on Vulpius' "Jesu Kreuz, Leiden und Pein," this setting alternates 6/4 and 4/4 measures giving it a lighter, flowing character. The middle area changes key and is unaccompanied; the organ is accompanimental and easy.

**Go to Dark Gethsemane, Leland Saterren.** SATB unaccompanied, A.M.S.I. #2026, \$.80 (M-).

Although the title does not suggest Good Friday, the text moves beyond Gethsemane to the cross. The opening contrapuntal section is used in an abbreviated form for the ending. Between these two areas are simple block chords for the verses. A sensitive yet not difficult anthem that will be useful for most choirs.

**Christ Our Paschal Lamb, John Sheppard (1515-1560), arr. Crawford Tho-**

**burn.** SATB unaccompanied, Augsburg Fortress, \$.90 (M-).

The opening section is repeated with the same text; the last half follows the same primarily homophonic texture. It is not explained what has been arranged, but the music looks very typical of Sheppard's style.

**Before the Cross of Christ I Stand, John Carter.** SATB and keyboard, Hope Publishing Co., A672, \$1.10 (M-).

The keyboard provides a syncopated, almost dance-like background for the more traditional minor-mode melody. There are several verses and a key change for the final one. Easy music for small choirs.

**Requiem, Peter Cornelius (1824-1874).** SSATBB unaccompanied, Carus-Verlag 40.496/30 (Mark Foster Music Co.) (M+).

This Romantic, one-movement Requiem includes both German and English texts, and does not follow the traditional Latin text format ("Soul, forget them not."). The primarily homophonic chords employ solid, chromatic harmony. Part of the difficulty for groups will be the lack of a keyboard reduction for rehearsal. The music is dramatic with wide dynamic shifts and pauses in the rhythmic flow. This would be espe-

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## Book Reviews

**Mendelssohn and his World**, edited by R. Larry Todd. Princeton University Press, 1991. 401 pages, \$49.50 (cloth), \$19.95 (paper).

During his lifetime, and for several years after his death in 1846 at the age of 38, Felix Mendelssohn Bartholdy<sup>1</sup> enjoyed an esteem bordering on hero worship. A descendant of the great German-Jewish philosopher Moses Mendelssohn, this charming but volatile musical genius was an accomplished visual artist, proficient in classical and modern languages, and played several orchestral instruments besides the piano and organ. His considerable talents, as well as established family and social connections, ensured his easy entry into the leading musical circles of Germany and England. However, Mendelssohn's reputation suffered a decline following an anti-Semitic attack by Richard Wagner.<sup>2</sup> Later opinions of his music criticized its conventional sentimentality and lack of rugged energy. In the 1930s, the Nazis banned his music and demolished his statue in Leipzig. In recent times, an increasing number of concert performances, more favorable critical reevaluations, and new scholarly perspectives have contributed to the restoration of Mendelssohn's stature as a bright star in 19th-century music.

This edited collection contains eight previously unpublished essays by musicologists and historians, extracts from the memoirs of some of Mendelssohn's contemporaries, selections from his own letters, and some critical reviews of this musical works. The opening essay links the aversion to Mendelssohn's music in the second half of the 19th century to a generational revolt against bourgeois aesthetic and moral values. The contrast between Wagner and Mendelssohn is particularly striking. While Wagner, the progressive, adopted a racial and nationalistic orientation on the role of music in the regeneration of German culture, Mendelssohn, the hesitant modernist, exemplified conservative and classical tendencies in his approach to music as a unifying moral, cultural, and religious force. Wagner's anti-Semitic identification of Mendelssohn with a particular stratum of society perhaps was responsible for his opinion of the aesthetic deficiencies of Mendelssohn's music, yet Mendelssohn's commitment to Christianity and its theology matched that of J. S. Bach. Mendelssohn's integration of his Jewish heritage with his status as a Christian involved the expression of themes of reconciliation and human unity in various ways in his music. Unlike proponents of an absolutist view of music,<sup>3</sup>

Mendelssohn believed that music could achieve a depth and precision of communication beyond ordinary language. Thus it could further his ethical and theological objective of unifying humanity through the recognition of a divine presence; in short, merging the values of beauty and truth.

The remaining essays in the first section encompass a variety of musical, biographical, and cultural topics, including some notes on an anthem by Mendelssohn, and an account of his reluctant candidacy and subsequent rejection for the directorship of the Berlin Singakademie. There are also insights into the constraints of class, gender, tradition, and family which prevented the publication, under her own name, of some of the piano pieces and songs of his sister, Fanny.<sup>4</sup> Other articles include an analysis of some of the apparitions of beauty in several orchestral works, an explanation of the inspirational sources of the oratorio *Elijah*, an account of the cultural and political contexts of Mendelssohn's incidental music to Sophocles' *Antigone*, and some speculations about the relationship between his scrupulous self-criticism and his unfinished works.

The reminiscences of Mendelssohn by some of his musical and scholarly contemporaries yield interesting glimpses into the composer's family life and his wide social circle of friends, collaborators, and intellectual acquaintances. The philosopher Hegel was a frequent visitor at the family home, and the poet Goethe attended some of Felix's performances. Mendelssohn played at a *matinée musicale* at Liszt's house, and he was the life of other parties or private performances. Conversations recorded by a musical friend summarize Mendelssohn's philosophy of music: while the composer is a product of his time, his aim should be the expression of universal human feelings of a loftier, non-political nature. Mendelssohn's conservatism reflected his implicit belief in a rather deterministic view of musical progress, in which creativity and originality were seen in evolutionary terms within the context of the development of the art as a whole. Mendelssohn's teaching and conducting styles are also reported, along with accounts of his performing abilities on the piano and organ.<sup>5</sup>

Mendelssohn's own letters are less informative about his inner nature, since they are burdened with much polite chatter about the daily trivia of his strenuous professional and private life. Yet they reveal an amiability and graceful refinement characteristic of so much of his music. Mendelssohn patiently accorded precise advice to young composers; however, his criticisms did not always proceed from well-defined objective norms, but seemed to reflect his own current subjective concerns. Although Mendelssohn admitted to lacking the talent for technical music instruction, he was more successful in exchanging ideas with students on an advanced level.

The selection of 19th-century reviews on Mendelssohn's music provides an appropriate finale. Several writers commented on Mendelssohn's sure grasp of musical construction, derived from Bach, Handel, and Mozart, and his ability to breathe new life into older classical forms. While Mendelssohn sought to develop his ideal of technical perfection in the service of spiritual purposes, one critic thought he failed to achieve this in his piano music.<sup>6</sup> Others contrasted the serenity and elegance of much of his work with occasional expressive awkwardness and an almost total absence of deep, intense feeling. The bloom of youth that suffuses many of Mendelssohn's compositions derived, perhaps, from the general harmoniousness and absence of suffering of his relatively short life.

While this book is neither a seamless biography of Mendelssohn nor an exhaustive critical examination of his works, it achieves aspects of both in its wide-ranging exploration of his musical career within the context of the social and intellectual currents of his time. The breadth and variety of the selections—about one-half translated from the German especially for this volume—and the copious notes (almost 700 altogether) will be welcomed by Mendelssohn devotees and scholars. This soundly conceived and well-ordered collection adds much to our understanding of "the Mozart of the 19th century, the brightest musician who penetrates the contradictions of our time."<sup>7</sup>

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

### Notes

1. "Bartholdy" was added after Felix's father, Abraham, had the family converted to Lutheran Protestantism—"A Christian Mendelssohn is an impossibility," he wrote to his son in 1829—but Felix kept the Mendelssohn name against his father's wishes. *Mendelssohn and his World*, 97n.2, 139, 142.

2. "Judaism in Music," anonymously, in *Neue Zeitschrift für Musik* (1850). *Mendelssohn and his World*, ix, 5.

3. Eduard Hanslick, *On the Beautiful in Music* (1854). Contrary to the prevailing Romantic view, in this treatise on musical aesthetics Hanslick argued that definite feelings and emotions are not susceptible of expression in music. Music can only represent those dynamic properties common to both musical motion and human emotions. At most, this representation of moving, sounding, "inner forms" is purely symbolic. His view is not pure "formalism," as it sometimes is misunderstood to be.

4. Since Felix, like many other men of his day, could not bear clever and celebrated women, he published several of Fanny's songs under his own name. Fanny Mendelssohn Hensel received the same rigorous education as her brother and was reputed to have comparable musical abilities: "Had Madame Hensel been a poor man's daughter she must have become known to the world by the side of Madame Schumann and Madame Pleyel, as a female pianist of the highest class. . . . Like [her brother], too, she was as generally accomplished as she was specially gifted." Henry F. Chorley, "Mendelssohn's Sister and Mother," in W.A. Lampadius, *Life of Felix Mendelssohn Bartholdy* (1865), quoted in *Mendelssohn and his World*, 86. Charles Gounod agreed that "Madame Hensel was a musician beyond comparison, a remarkable pianist, and a woman of superior mind." *An Autobiography* (1895), quoted in *Mendelssohn and his World*, 96. However, compare: ". . . Fanny Mendelssohn Hensel's 'renown,' like Clara Schumann's, derived from her name far more than her music." Robert Craft, letter in *The New York Review of Books*, 16 July 1992, 53.

5. A devoted former pupil, Charles Edward Horsley (1822-76), commented on Mendelssohn's extemporizing, extraordinary "pedipulation," and independence of hands and feet ". . . which at that time was quite unknown in England, and undoubtedly laid the foundation for a school of organ playing in Great Britain which has placed English organists on the highest point attainable in their profession." As for the piano, Horsley enthu-

siastically continues, "His powers of execution were quite as great as those of [Anton] Rubenstein and Liszt; his delicacy of touch and tone was not exceeded by Thalberg or Chopin; . . . of all pianoforte players of and since his time, Mendelssohn stands by far on the apex of greatness." *Dwight's Journal of Music* 32 (1872), quoted in *Mendelssohn and his World*, 289-9, 241.

6. "Mendelssohn begins objectively, but does not know how to infuse this element thoroughly with the spiritual; hence much is formal." Franz Brendel, *Neue Zeitschrift für Musik* 22 (1845), quoted in *Mendelssohn and his World*, 344.

7. Robert Schumann, *Neue Zeitschrift für Musik* 13 (1840), quoted in *Mendelssohn and his World*, 387.

**All Night, All Day: A Child's First Book of African-American Spirituals.** Selected and illustrated by Ashley Bryan. Musical arrangements by David Manning Thomas. Atheneum, MacMillan Publishing Company. Price \$14.95.

This charming book for young readers alternates exquisite illustrations with the music and texts of 20 well loved spirituals including "Behold That Star," "Wade in the Water," "I'm Gonna Sing," and "Get on Board." The vibrant illustrations brilliantly capture the essence of the songs. Author Ashley Bryan writes, "Almost a thousand of these songs have been collected since the end of the Civil War. They are unique in the song literature of the world and are considered America's most distinctive contribution to world music." Through this book Mr. Bryan has made a distinctive contribution to children's literature.

**Climbing Jacob's Ladder: Heroes of the Bible in African-American Spirituals.** Selected and edited by John Langstaff; illustrated by Ashley Bryan; piano arrangements by John Andrew Ross. Published by Margaret K. McElderry Books, New York. Price \$13.95.

*Climbing Jacob's Ladder* highlights nine figures from the Old Testament—Noah, Abraham, Jacob, Moses, Joshua, David, Ezekiel, Daniel and Jonah—and provides a well known spiritual to celebrate each. The songs are "Didn't It Rain," "Rock-a My Soul," "Climbing Jacob's Ladder," "Go Down, Moses," "Joshua Fit the Battle of Jericho," "Little David, Play on Your Harp," "Ezekiel Saw the Wheel," "Didn't My Lord Deliver Daniel," and "Wake Up, Jonah." Vivid and inspirational paintings depict the great Biblical prophets and heroes found in the texts. The music arrangements for piano or guitar are appropriate for use in a classroom or at home. *Climbing Jacob's Ladder* is certainly a worthy companion volume to the acclaimed book, *What A Morning! The Christmas Story in Black Spirituals*.

—Brenda Lynne Leach  
Church of the Covenant  
Boston, MA

## New Recordings

**Songs of Poets, Prophets, & Saints.** St. Ann Liturgical Choir, Raritan, NJ. Kenrick S. Mervine, Director of Sacred Music/Organist. Barbara F. Mervine, conductor. Susan Hermance Fedak and Glenn Boothby, cantors. Solid Brass Quartet with woodwinds & percussion. Paul Lisicky, Clavinova. Direct-To-Tape Recording Company. Cassette: DTR 9001, \$11.00.

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Contents: *Lord, Come and Save Us, You Have Searched Me*, Joncas; *Rise, O Jerusalem*, Cotter; *\*Come, Let Us Sing*, Joncas; *\*Incantations*, Fedak; *\*I Rejoiced*, Lisicky; *Night of Silence*, Kantor; *\*Sing Out Your Praise, Not for Tongues of Heavens Angels*, Joncas; *\*The Prophecy of Amos*, Horvit; *My Soul Is Thirsting*, Joncas; *Shepherd Me, O God*, Haugen; *\*Concertato on A Season of Light*, Mervine. (\*Premiere recording)

This recording features several contemporary Christian anthems for choir. If you like this style of music, you will probably like this album. Unfortunately, the style of writing does not have a great deal of variety. The slow pieces tend to sound alike, as do the faster pieces. The "painful message of doom" at the beginning of the *Prophecy of Amos* does not have a lot of musical credibility. Generally the choral singing and the solos are quite good on the album, but the electronic instruments detract from a recording of the highest quality. Extensive program notes are given on the pieces and the performers. This recording is also available on digital audio tape and on compact disc.

Charles-Marie Widor, *Symphonie VII and Suite Latine*. Charles Krigbaum, organist. The Newberry Memorial Organ, Woolsey Hall, Yale University. AFKA, BKM Associates, Box 22, Wilmington, MA 01187. Cassette: SK-305. No price listed.

Charles-Marie Widor, *Symphonie VIII and Trois Nouvelles Pieces*. Charles Krigbaum, organist. The Newberry Memorial Organ, Woolsey Hall, Yale University. AFKA, BKM Associates, Box 22, Wilmington, MA 01187. Cassette: SK-306. No price listed.

Charles Krigbaum has given us Widor recordings of the highest quality. Part of a Widor series by Prof. Krigbaum, these recordings are also an excellent example of the wonderful sound of the fine organ at Woolsey Hall. The playing and the registration are extremely sensitive to the spirit of the music, and make these lengthy symphonies colorful and lively. The shorter works are a nice contrast to the symphonic movements. The plainsong movements of the *Suite Latine* reveal interesting treatment of the original melodies. Highly recommended.

*The American Boychoir on Tour*, conducted by James Litton. Ocaso Records, Headstrong Records, Inc., P.O. Box 3173, Princeton, NJ 08543-3173. CD: HR006CD. No price listed.

*Hymnody of Earth: A Ceremony of Songs*, Malcolm Dalglish. Performed by Malcolm Dalglish and The American Boychoir, James Litton, conductor, with Glen Velez. MusicMasters CD: 7058-2-C. No price listed.

Contents of first recording: *Dehn er hat seinen Engel befohlen*, Mendelssohn; *Jesus Christ, the Apple Tree*, Poston; *Gloria in excelsis Deo*, Dufay; *O Lord God, Buck; I lift up my eyes to the hills*, Bouman; *Surrexit pastor bonus*, Mendelssohn; *Pie Jesu (Requiem)*, Webber; *Bist du bei mir*, Bach; *Jerusalem*, Parry; *Gentle Breezes (Wiener Wald Waltz)*, Strauss; *Danny Boy*, arr. Bertalot; *Linden Lea*, Vaughan Williams, arr. Wagner; *Erie Canal*, arr. Kuzma; *Echo Song*, di Lasso; *Water under snow is weary*, Wessman; *Steal away*, arr. McKelvy; *Choose Something Like a Star*, Thompson; *Somewhere Over the Rainbow*, Arlen, arr. Hornady; *Songs from the Forties*, arr. Phillips; *Dancing Song, See the Gypsies*, Kodaly.

Contents of second recording: *Psalms of Solstice, The Dark around Us, Over the River, Harmony of Earth, Throw the Window Open, Finches, Thrush Song, Window Tree, For the Future, Great Trees, Walking at Night, Come Life Shaker Life, To the Holy Spirit, Hunger and Thirst, Shake These Bones, St. Basil's Hymn, How Long Watchman, Lay Me Low, Paradise*.

These two recordings of The American Boychoir feature quite different repertoire on each, showing the versatility of this remarkable choir. The first recording is a good sampler of a typical

choir program that you might hear in a concert hall or church. There are representative examples of the classic repertoire, as well as the obligatory American spirituals and even some popular songs. The classical repertoire and the spirituals are sung with a great deal of polish. The popular songs are sung with perhaps too much polish, as the sound is more cultivated than customary. This is not necessarily bad, just unusual. It is a little like buying a recording of Kiri Te Kanawa singing "Somewhere Over the Rainbow"—it's not the sound one expects. The pristine singing more than makes up for this, however, and is most enjoyable.

The second recording is an exciting presentation of the music of Malcolm Dalglish. Included are settings of early American shape-note hymns and Shaker songs, along with many poems of Wendell Berry. There is a nice contrast of pieces for solo voice, boys' choir, mixed choir, and instruments alone. The hammer dulcimer and percussion add greatly to the overall texture, and one almost feels transported to another time and place. Two of the most captivating pieces on the album are the instrumental "Throw the Window Open" and the choir and percussion piece "How Long Watchman" with its ominous message of the Second Coming. The choir sounds more natural

singing these pieces than with the popular songs on the first recording.

The overall quality of these two recordings is exceptional. The American Boychoir has produced many recordings with a wide variety of repertoire, and they are to be commended for their outstanding performances of many different kinds of music.

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

*Orgelkonzert im neuen Gewandhaus zu Leipzig*. Played by Michael Schönheit. Ars Vivendi 2100199. Available from Koch International, c/o Musimail, P.O. Box 485, Westbury, NY 11590-0485; 1-800/688-3482.

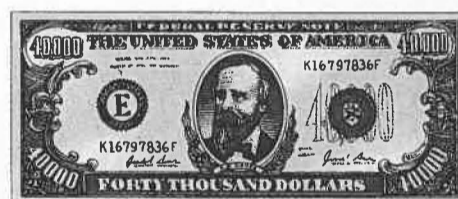
This disc, manufactured in 1987, contains a program designed to show off the (relatively) new organ of the rebuilt Gewandhaus, home of the world-famous orchestra. The program includes Bach's *Prelude and Fugue in D Major*, Schumann's *Fuge über den Namen BACH III g-Moll* op. 60, Mendelssohn's *Sonate f-Moll* op. 65 Nr. 1, and Guilman's *5. Sonate* op. 80. The total length is a not very generous 58'.

Since the recording is intended to demonstrate the organ, any discussion should begin with some consideration of the instrument. It was built by

Schuke of Potsdam and inaugurated in 1981. There are 92 stops (about 130 ranks!), distributed quite evenly over four manuals and pedal; the 18 reed stops include four "en chamade" that are available on the Pedal and on all of the manuals except the Positiv. The key action is tracker, but an electric stop-control system provides numerous accessories, including 64 combination pistons. In 1987, a movable electric console, using radio transmission rather than cables, was added to simplify the use of the instrument with orchestra or other groups. The sound is helped enormously by the placement; the huge instrument takes up an area 15 meters wide and 11 meters high across the stage wall.

This is arguably the most important concert hall organ built in recent years. The designers clearly wanted what the Germans call a *Universalorgel*, an instrument capable of playing all kinds of music well. The 20-stop Schwellwerk, the only enclosed manual, is obviously intended to provide the kind of sound and flexibility needed for much 19th-century music. The German-style crescendo roller ("Walze"), an unusual inclusion on a modern German organ, is a valuable tool when performing Reger. Probably the most obvious criticism of the design is that there is relatively little string tone available. The organ has a

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magnificent sound in every department. The heavy reeds, particularly in the pedal, are clear and incisive without being overpowering. In the Guilman sonata one might wish for the less restrained sound of French pedal reeds.

The performance of the Bach D-major prelude and fugue is the equal of any recorded performance of it I have heard. Schönheit starts at a brisk but not excessively fast tempo and maintains the same basic pulse from beginning to end. He uses only stops suitable for baroque works. The clarity of the pedal line at several dynamic levels is remarkable.

The Schumann G-minor fugue is not one of my favorites. Schönheit uses only soft principals and flutes in a rather reflective performance. Mendelssohn goes very well on this organ, and once again Schönheit's performance is as good as any on records. Very clear acoustics, live enough to help the sound but without excessive reverberation, make a brisk tempo possible without obscuring the inner voices. The slow movement is taken somewhat faster than it often is, and some listeners may feel that the performer does not make enough of it. The third movement offers a really effective alternation of pensive recitative and crashing chords. Schönheit chooses to slow his tempo noticeably for about the last two pages of the final movement. I prefer performances that drive ahead until the final measure, but this is obviously a matter of taste. Whether the Gewandhaus organ produces a sound like that of the organs Mendelssohn himself knew is debatable, for comparatively little research has been done on the subject of the organs used or known by Mendelssohn. Leaving aside the English organs that he certainly played, he probably knew organs that retained a considerable late-18th-century flavor as well as instruments of the type built by firms like Walcker. Probably the composer would be astonished at the clarity of his first sonata on this recording.

The fifth sonata is perhaps one of Guilman's most appealing works and it is probably the most-played of his large-scale compositions, at least in Europe. Purists will object, rightly, that the Gewandhaus organ does not sound at all like the Cavallé-Coll organs that Guilman composed for. However, it is not actually possible to hear organ works *only* on really appropriate instruments, and Schönheit clearly has a feeling for 19th-century works. He is somewhat less happy in the slow movements, and I find his registrations unimaginative in those movements. The specification shows that romantic reed stops, for example, are available! Most successful is the concluding chorale and fugue. The chorale sections are played on a slightly edgy combination, clearly on the Oberwerk, that provides a splendid echo-like sound. The fugue is given a very reedy treatment and has tremendous drive.

Schönheit, born in 1961, became organist at the church in Saalfeld/Thuringia, where he succeeded his father, in 1984. Two years later he became organist at the Gewandhaus. His performances are nicely phrased and beautifully articulated, and he clearly has no technical problems. While one could argue about niceties of interpretation, there is no doubt that he is a performer to be reckoned with.

The jacket notes—in German, English, and French—are minimal. They say little about the music but do provide some information about the performer and a specification of the organ. More detailed information about the instrument can be found in a book published by Peters/Leipzig in 1986: *Die Gewand-*

*hausorgeln* by Steffen Lieberwirth (German only). This contains a lavishly illustrated account of the new organ and its predecessors.

The recording has been splendidly engineered and the disc is most impressive as a demonstration of the organ. All organists and organ-lovers should hear this one!

**Musique pour orgue mécanique.** Played by Olivier Latry on the organ of St. Paul's church in Kirchheimbolanden. BNL 112792. No information on price or availability.

With its duration of over 78', this disc offers the most generous helping of music for mechanical instruments on the market. It includes four of Handel's pieces for a musical clock, 22 of Haydn's 32 pieces for a similar instrument, *Sonata per l'Organo a Cilindro* by Cherubini, three short works by Beethoven, *Romance* by Claude Balbastre, and Mozart's *Adagio, Allegro et Adagio* (KV 594), *Andante* (KV 616), and *Fantasie* (KV 608). Apart from the often-recorded Mozart, most of this music is relatively rare on records. Two Musical Heritage Society LPs—Franz Haselböck on MHS 1010 and the digital recreation (*The Ultimate Music Box*) on MHS 312264T—for example, each contain only a few of the pieces found here.

Anyone who performs this music must decide whether to try to reproduce the original sound—granting that our knowledge of the old mechanical instruments is spotty—whether to aim for what might be called proper "period" sound, or whether simply to play the music on the organ at hand. Curiously, Latry does not seem to have adopted any clear position, and his performances show some vacillation between the first two options. The notes, written by Latry himself, demonstrate considerable knowledge of the instruments for which these works were written, but he makes rather selective use of this knowledge. In many ways, his choices are certainly defensible on musical grounds. I doubt, for example, whether any of us really want to hear Mozart's KV 594 and KV 608 as they were actually intended to be heard!

The first work on the disc, the Handel piece known as "A Voluntary on a Flight of Angels," is played on a (lovely) pleno that no English organ of Handel's time, mechanical or other, could have produced. The pleasant Cherubini sonata and the three trifles by Beethoven are played on registrations that must be close to those of the mechanical instruments. The same may be said of Balbastre's *Romance*, a tuneful melody rendered insipid by a relentless triadic bass.

Latry frankly "adapts" the Haydn pieces, not only in terms of registration; he fills in some harmonies and completes some implied rhythms, always in convincing 18th-century style. The instruments for which Haydn wrote his 32 pieces are available, but it is doubtful whether we would really want to hear these charming movements on one stop—a flute 4'. Latry's recreation results in a series of charming pieces played on an excellent choice of 18th-century stops.

Mozart's "Andante" is given authentic treatment. It is a beautiful but slightly overlong work. Latry assumes that Mozart must have been frustrated by the limited possibilities of the instrument for which he wrote those two superb works KV 594 and KV 608, and they are played here as they can be played on a fine instrument of Mozart's day, an instrument that Mozart himself did in fact play. KV 594 is given a relatively small-scale treatment. The reeds are not used at all and mixtures

are used sparingly. Latry's performance is characterized by a relentless drive in the allegros, which contrast very effectively with the pensive adagio. The performer has prepared his own version of KV 608, which does not seem to be startlingly different from the existing editions. This work demonstrates the resources of the Kirchheimbolanden organ. Latry sets a brisk tempo but allows himself considerable freedom in the andante section.

The Kirchheimbolanden organ is, together with the organ at Amorbach, the acknowledged masterpiece of the brothers Stumm. Located in a small German town just west of Worms, it was completed in 1745 and has 45 stops on three manuals and pedal. There are 14 stops on the highly developed Hauptwerk. The notes give the specification and a very little not entirely accurate information. For those who read German, there are full discussions of this organ in various publications by Franz Bösken and others. The upperwork is fairly weak, for the Stumms reflected the taste of the early *galant* age. The flutes are very sweet and full, and the sound of the organ is pure delight. It may be well to mention that much of the existing Pedal Organ is of later date.

Latry's playing is exemplary, with nicely shaded phrasing and crisp fingering. He stresses the help provided by an organ so obviously suited to the music, but he must be credited with making excellent use of the instrument's resources. The sound is very fine, although the review copy produced a buzz on one pedal note. Latry's helpful discussion of his recording is accompanied by readable English and German translations.

Except for the Mozart compositions, which do take up about 40% of the disc, there are no masterpieces here. There is a great deal of enjoyable period music well played on a magnificent 18th-century organ. Highly recommended.

**From Byrd to Britten: An English Organ Music Retrospective.** George Edward Damp on the Buzard organ of the Episcopal Chapel of St. John the Divine, Champaign, IL. Calcante CAL CD001. Available from Organ Historical Society, P.O. Box 26811, Richmond, VA 23261. \$14.98.

The disc offers 64' of music, none of it unknown but some of it relatively neglected on recordings: Byrd, *A Fancy and Ut Re Mee Fa Sol La*; Blow, *Voluntary* (for Cornet and Echo); Purcell, *Voluntary in G Major and Voluntary in D Minor*; William Russell, *Voluntary VIII* (Set 1); Walford Davies, *Solemn Melody*; Ireland, *The Holy Boy*; Lang, *Tuba Tune and Fanfare*; Howells, *Psalm Prelude, Praeludio, and Saraband*; Britten, *Prelude on a Theme of Vittoria*.

Since the music was chosen to demonstrate the new organ, it seems logical to begin with the instrument, which was described in the May 1992 issue of THE DIAPASON. The account found there is largely reproduced in the booklet accompanying the disc. The organ represents an interesting and successful attempt to produce, on a relatively tight budget and with somewhat limited space, an English cathedral organ in miniature. Actually, with the help of a smallish room with favorable acoustics, the effect is not at all "miniature." There are 29 straight stops (36 ranks) on two manuals and pedal. Special characteristics include very solid 8' tone, a divided Swell that includes a fine English "full Swell," and a floating Tuba on 10" pressure mounted horizontally on top of the boxes.

The delightful Byrd variations on "Ut Re Mee" show off some nice flutes; the

use of the Swell 2' coupled to Pedal for the cantus is very successful. The Blow voluntary demonstrates a fine manufactured Cornet, but the accompaniment is a bit unclear; I prefer the brighter sounds heard in the Purcell pieces. Russell (1777–1813) was influenced by everybody from Handel to Mozart, certainly including C.P.E. Bach, but his three-movement voluntary is well constructed and worth reviving. I am not sure that it deserves to be the longest piece on the disc, but all three movements show evidence of melodic gifts.

Walford Davies' *Solemn Melody* is performed here in a somewhat modified version of the standard West transcription; opinions about the success of the modifications will vary. The very smooth tuba is used to good effect here. Lang's *Tuba Tune* sounds very much at home on the organ. This and Lang's less frequently played *Fanfare* are given suitably boisterous treatment! I do not find Ireland's *Holy Boy* terribly interesting in its organ version. Damp plays it as a dialogue between string and flute Celestes.

Howells' organ works are experiencing something of a revival in this country, although the *Saraband* is very seldom played. It offers a fine opportunity for a most impressive build-up. When played as well as they are played here on a suitable instrument, both the *Psalm Prelude* and the *Praeludio* are completely convincing. The Britten work makes an effective finale.

Damp is a faculty member at Lawrence University and is active both as a recitalist and as a lecturer. He clearly has an affinity for English music of the Romantic and post-Romantic period. The earlier works are competently played but they are occasionally lacking in rhythmic vitality. With Howells, both Damp and the organ come into their own, and there are some really fine performances here and in the other 20th-century works. Damp makes excellent use of the resources of the organ, particularly perhaps of the possibilities of the divided Swell. I would like to hear him play some of the major works of Elgar, Harwood, and others on the same instrument.

This is Calcante's first recording as well as the first recording of the organ and there are some minor technical problems. Listeners may wish to adjust the bass control in at least a few places, and there is very slight distortion on the two final chords. The engineers presumably should have experimented a little more.

The booklet accompanying the disc is a model of its kind. Apart from the information about the organ already mentioned, Damp offers good notes on the music, very detailed listing of his registrations, and exact information about the editions used.

Anyone even slightly interested in English organ music should hear this recording. Sympathetic and stylish performances on an instrument built for this music!

—W.G. Marigold  
Urbana, IL

**Sandra Soderlund Performs on the Rosales Opus 11, Trinity Episcopal Church, Portland, Oregon. Music of Clerambault, Vierne, and Herbert Bielawa.** Arkay AR6089 (compact disc).

**Organ Music of Reger and Vierne. David Craighead, Rosales organ of Trinity Episcopal Church, Portland, Oregon.** Delos DE 3096 (compact disc).

These two fine recordings share the venue of the impressive Rosales organ, Opus 11, in Portland, Oregon. The instrument, a large, fairly eclectic



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three-manual tracker, is stunning both visually and aurally, with colorful solo stops, warm ensembles, and a massive, fiery *plenum*. Both discs are superbly recorded; and either would make a fine sonic souvenir of this interesting instrument. Since there is no duplication of literature, why not get both?

Sandra Soderlund's program is primarily French, with one major work from both the 18th and 19th centuries. Clerambault's familiar *Suite du 2me Ton* receives a fairly straightforward reading. Greater attention to rhythmic detail and care in shaping of phrases would have produced more satisfying musical results, although there are some beautiful moments. The organ contributes a richly varied palette of colors, so vital in this repertoire. Soderlund seems more at home in Vierne's *5me Symphonie*, which is performed with technical prowess and a natural sense of style. The organ again contributes magnificently, although the sounds are sometimes somewhat inappropriate (the acoustic is on the dry side, and the reeds are far too well in tune for a French church!).

Herbert Bielawa's *Quodlibet SF 42569*, for organ and synthesizer, is an interesting and engaging work originally composed for a performance given by Soderlund in 1969. The Buchla synthesizer generates a striking barrage of notes, rhythmic patterns, and otherworldly sounds. The organ part is demanding, and Soderlund turns in a positively dazzling performance. The Rosales instrument is impressive here as well, producing awesome and at times terrifying sounds of its own. Works of this type are seldom recorded; it is a pleasure to have this fine performance available on CD.

David Craighead's recital on the DeLos label also includes a Vierne symphony, here the sixth. Only years of familiarity and numerous performances can produce the kind of relaxed, unmannered virtuosity found in Craighead's exemplary reading of this intensely chromatic and fiendishly difficult score. Decades of teaching at the Eastman School and regular concert appearances have earned for David Craighead a place at the vanguard of American organists; this recording demonstrates the validity of that status. Craighead plays with a sure sense of Vierne's style, and an easy, natural virtuosity, realizing this musical kaleidoscope in a manner which seems graceful and effortless. This is a performance to be treasured, albeit with the sonic caveat mentioned above.

Also on the program is another complex and technically demanding work, Max Reger's Second Sonata in d minor, Op. 60. To my ears, this German music is better served by this superb instrument than are the Vierne symphonies. Craighead is sensitive to the instrument's capabilities, and turns in a performance which is, in a word, stunning.

—David Kelzenberg  
Iowa City, IA

## New Organ Music

The following are all candidates for recital programming:

William Mathias, *Fenestra*. Oxford University Press, 1991, \$18.95.

A 12-minute single movement, dedicated to and first performed by Jennifer Bate. The score indicates eight different "Tempos," each with its own thematic germs, time signatures, texture, and, surely, registration. Tempo VI, the most lyrical, is used just once, providing the contrast for an overall fast-slow-fast progression. The final "fast" uses increasingly frequent tempo changes, increasing rhythmic movement within each tempo, and fuller registrations to achieve an exciting climax. A *fantasia* of unusually clear musical goals.

Samuel Adler, *Wind Songs*. Augsburg 11-10110, 1991, \$7.00.

The four-movement suite suggests the Baroque sonata (slow-fast-slow-fast). The slow movements, titled "The Wind at Peace" and "Secrets Lost in the Wind," offer many coloristic opportunities. Movement 2, "Spun upon a Whirling Star," is a happy Scherzo whose ending fades into a wispy nothing. Movement 4, titled after a Walt Whitman quotation, has some bombast. Movements may be used separately. Program music by a crafty composer clearly of the 20th century.

Healey Willan, *Introduction, Passacaglia and Fugue*, ed. David Sanger. Oxford University Press, 1990, \$11.95.

It is the edition that merits mention here. Sanger's careful editing is admirable. The opportunity to study specifications of the organ for which the piece was written (including wind pressures) in 1916 is worth its price. The work itself is serious and dramatic, deserving of another look by those who may have ignored it for 20 or more years, and worth a fresh look by others.

—Scott Withrow  
Providence, RI

## New Handbell Music

*Classical Bells for Two*, arr. Bob Burroughs. Concordia Publishing House, #97-6175, \$5.95, for two octaves of handbells (E+).

As the title suggests, these 11 pieces are written for two octaves of bells. There are arrangements of music by Gluck, Mozart, Bortniansky, Böhm and Clarke, with several original titles written by Mr. Burroughs. They are easy yet well written with some colorful special effects added. Many usable pieces under one cover. Recommended.

*Rondo for Ringing*, Vickie Smith. Concordia Publishing House, #97-6174, \$2.25, for four to five octaves of handbells (M+).

This original concert piece of some length (8 pages) begins with the theme which should become familiar by the end. It would be a nice challenge for any choir. There is a section in the middle with some effective melodic and

harmonic exchange before bringing back the opening theme in E<sup>b</sup>. This work should become a favorite.

*My Faith Looks Up to Thee*, Lowell Mason, arr. Kevin McChesney. Agape (a division of Hope Publishing Company), No. 1637, \$2.25, for three octaves of handbells (M-).

An old hymn with new harmony would describe this setting of the tune *Olivet*. Mr. McChesney has crafted this arrangement with a lilting and flowing pace throughout. The harmonizations bring a fresh treatment to that well known tune. Recommended.

*Trumpet Tune Fanfare*, Henry Purcell, arr. Arnold Sherman. Agape (a division of Hope Publishing Company), No. 1635, \$1.95, for two to three octaves of handbells and optional trumpet (M-).

This not-so-familiar tune by the baroque master should prove to be enjoyable music to play and hear. No frills, rather straightforward, but effective. The optional trumpet part is noted separately on the back side.

—Leon Nelson

### G R E A T

- 16 Lieblichgedackt (Sw)
- 8 Principal
- 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 Gedacktflöte
- 8 Viola
- 4 Choralbass
- 4 Flute
- 16 Posaune
- 4 Clairon

### C O U P L E R S

- Swell to Pedal
- Great to Pedal
- Positiv to Pedal
- Swell to Great
- Positiv to Great
- Swell to Positiv

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# In memoriam Russell Saunders

October 24, 1921–December 6, 1992

*Russell Saunders died December 6, 1992, at the age of 71, following a heart attack. A "Nunc Dimittis" notice appeared on page 4 of the February issue of THE DIAPASON. The following tributes by Robert Burns, David Craighead, Delbert Disselhorst, Frank Jordan, Roy Kehl, Douglas Reed and Larry Smith are offered In Memoriam.*

Russell Saunders introduced himself to me during my first month at the downtown Methodist church in Des Moines, Iowa, by taking time to attend services there on one of his August vacation Sundays from his post at University Christian Church. He came to the organ console following the service and with a warm smile and special twinkle in his eyes that his family, friends and students know so well, extended his hand and said, "I'm Russell Saunders. Welcome to Des Moines." His mother and the alto soloist of his church choir joined us later for lunch and conversation that continued until late afternoon.

I mention the occasion that initiated a long and special friendship because it exemplified many of Russell's special qualities which included an open and caring approach to people that was integral to his positive, forward-looking approach to life. Having Russ as a friend and colleague helped make my years in Des Moines very good years. From commenting on the local music scene and giving advice about which out-of-the-way liquor store Methodist and Disciples of Christ employees should use in that more conservative time, to seeking advice the day he was invited to join the Eastman School of Music faculty, the channels of communication were always open.

During the nine years we shared active interests in and concerns for the organ and church music scene in Des Moines, I appreciated Russell's requirement of his Drake University students that they hold church positions during their college years and become acquainted with the area's adult church musicians through active participation in the AGO and Chorister's Guild chapters. This approach and the strong classes he built at Drake University made it possible for me to have an exemplary group of assistants at First Methodist Church, and it provided organists and choir directors for many other churches and valuable opportunities for the students.

It was Russ who advocated in the early 1960s that the Central Iowa AGO chapter had the strength and leadership to host a regional convention. Chapter members concurred, provided he and I agreed to be co-chairmen. During our frequent planning meetings, Russ, in typical fashion, proposed a convention that didn't follow the traditional format of numerous recitals and a few lectures, but rather one built around organ and choral workshops led by national figures in each field, and a small group of recitalists whose reputations as performers were just then emerging. He invited Arthur Poister to teach the twice-daily organ classes for which convention registrants performed the complete *Orgelbüchlein* for A.P.'s comments, and I invited Elaine Brown to teach daily choral classes and conduct a public concert by a choir of selected singers from area churches. Russell's greatest contribution to the convention was making sure it was packed with learning opportunities for registrants of varied ages and backgrounds while maintaining high musical standards. It was his leadership that gave us a highly successful convention, attracting many from outside our region.



His musical influence on, and his professional contributions to the Des Moines area were many and varied. Few readers who knew Russ only during the Eastman years realize that he was an eclectic musician who, in addition to being a superior teacher, recitalist and clinician, was also an excellent choral conductor, cocktail pianist (he earned college spending money playing in the lounge of Des Moines' largest and most popular downtown restaurant), and musical director/pianist for several Des Moines Drama Workshop productions.

Although his stature and influence in the profession grew significantly during his years at Eastman, he never failed to "be there" for students and friends, old and new. His wonderful sense of humor and the ability to fully enjoy life never diminished. His values remained incredibly consistent.

Russell's Iowa roots were strong and deep and it was difficult for him to leave in 1967. His mother was born in Montezuma where she continues to live and where he, too, was raised. He was educated in Iowa and it was there that he built a solid reputation as an outstanding musician and teacher. There was a time a few years ago when he gave strong consideration to retirement and moving back to Des Moines. He often said he had many good friends in Rochester but his deepest friendships were in Iowa. Those strong roots, deep feelings and treasured associations coupled with his lifelong devotion to his mother made it wholly fitting that after a too-brief but full life in which he gave and accomplished so much, he be returned to Iowa . . . to Montezuma.

Rest well musician, teacher, scholar, mentor, devoted son, dear friend.

—Robert Burns  
Director of Development  
West Virginia University Foundation

It is not possible to readily assess the loss of Russell Saunders. The tributes which others are writing will show the remarkable extent of his influence. But as with other great personalities who are no longer with us, the full measure of his contributions can become fully apparent only after the passing of time.

In commenting on Russell's influence within the Eastman School community, it is first necessary to review the background of his engagement by the school. The need for a second major organ teacher had become increasingly apparent through the early 1960s, but it was not until the academic year 1966–67

that conditions were right for making such an appointment. By this time there were no options; the department was too large for one person to handle. Walter Hendl, then director of the school, gave strong support, and the search began.

There was little difficulty in deciding what sort of person we should look for; there were no search committees in those days. What the school needed was an experienced teacher, one whose background was sufficiently different so as to bring in complementary ideas, and one who would at the same time have thoughtful judgement relative to both teaching and administration.

From the beginning it was clear that Russell Saunders would be the primary choice. Not only were we acquainted with his professional standing, but a number of his students had come to study at the Eastman School of Music and the thoroughness of their training was immediately apparent. And so he was hired.

When Russell arrived that summer of 1967, his excellence as a teacher was, of course, long established. Now, 25 years later, has had grown to a stature that is unsurpassed.

Along with pedagogical excellence, other characteristics of his have proved invaluable: the insight he has shown relative to scholarly and administrative matters; his perception, imagination, and innovative ideas; his ability to inspire and motivate his students; his colorful, dramatic personality. He kept on top of things and it was important to him—almost an obsession—to have the latest word in almost every area, ranging from musicological information all the way through health matters and computer equipment!

Russell will long be remembered at the school for his cooperation with other departments such as theory and musicology; for his care with the required lecture recitals and their accompanying hand-outs; for his effectiveness in committee work. (One faculty member said he could count on Russell as one person who was completely honest!)

Above all, Russell has been a warm and caring friend to many—his students, his colleagues, to Marian and me. We may not see his likes again.

—David Craighead  
Retired Professor of Organ  
Eastman School of Music

The sudden death of Russell Saunders in December removed from the

organ world one of its most distinguished figures. For countless students, colleagues, and close friends it seemed that Russell was one of those individuals who would always be going strong, regardless of what other circumstances might be. Despite his 71 years he continued at full speed with an amazing vitality and a dedication to teaching and the profession. For him retirement or even a slight lessening of activity seemed to be less and less a serious consideration.

I was not a degree student of Russell's at either Drake or Eastman, but like many others throughout the country, I valued his musical expertise and coached with him frequently for a number of years. It was not possible to know him or to play for him without sensing immediately his extraordinary enthusiasm for teaching and his concern for musicmaking at the highest possible level. He was generous with praise when he felt it was deserved, but was equally quick to criticize when a performance fell short of a goal he was confident could be attained. His students were well aware that it *did* in fact matter to him how seriously they took their responsibilities as musicians. He expended enormous amounts of time and energy and expected students to do the same. It was the norm, rather than the exception, for him to teach hours on end without any interruption. (In workshops throughout the country he always said, "You have me the whole day. Use the time however you wish.") He had high expectations for all of his students; he celebrated their victories, counselled them wisely in their defeats, and remained always available to lend whatever assistance seemed appropriate. His students were very much his extended family, and his concern for their musical development and success did not stop with the granting of the degree or the conclusion of a masterclass.

Lessons were an adventure! He had an uncanny ability of adapting his teaching style to the personality and specific needs of each student. Charisma is a much overused word, but nonetheless all that that word implies he seemed to represent in a special way. And if the designation "fantastic style" can be applied to teaching as well as to musical composition, he exemplified it—freedom/strictness, seriousness/humor, predictable/shocking, gently/dynamic, restrained/explosive, etc., etc. Singing, conducting, and commenting "Let's go through that together" were trademarks of this style. The "together" was significant, for he *did* indeed participate fully, sharing what he said was the benefit of "years of ears." Objective and candid in his assessments at all times, he was unwilling to let go until he felt you knew where *you* were going and how you were going to get there.

Although he was a highly successful church musician earlier in his career and was a superb performer, he gave up these areas of work to focus completely on teaching and all that it entailed. Russell was a voracious reader and remembered what he had read. He maintained an extraordinary degree of curiosity for all areas of the literature, and few, if any new books, editions, or major studies escaped his attention. He never felt his research interests were in any way a side issue to teaching, but a requisite part of it. In masterclasses he frequently said, "He who dares to teach must never cease to learn," and learn he did. Few could match his regular attendance at conferences, workshops, and conventions throughout the country. He seemed to be constantly in the process of preparing new handouts for



his classes and workshops or updating old ones with newly discovered material. Sources and Guides for Early Music, the French Classicists, the Southern German/Austrian school of the 17th century, Frescobaldi and the Italian school, the Handel Concertos, the *Orgelbüchlein*, the organ works of Mendelssohn, Brahms, Franck, the French Symphonists, and the Hindemith Sonatas were some of the many areas he so enthusiastically addressed. He more than held his own in discussions with scholars on a wide variety of research topics, but was not reluctant to admit that particular areas or ideas were unknown to him. "I don't have all of the answers, but I *do* have a lot of questions." He was enormously supportive of established as well as emerging scholars and by calling attention to their work in his classes and workshops throughout the country he made scholarship an absolute requisite for good teaching and performance.

Russell had style and he had class. He believed in the finest, whether it was teaching, performing, or just living; in all contexts he seemed to operate at a 100% level. His death leaves an enormous void, but the fullness of his life as a musician, teacher, scholar, counselor, and friend is a resource from which we will continue to draw inspiration. He gave generously to the profession and to all of those with whom he came in contact; how different so many lives would have been without his influence. Dear friend, Rest in Peace.

—Delbert Disselhorst  
Professor of Organ  
University of Iowa

It is a privilege to reflect upon 50 years of association with Russell Saunders as a student, colleague and friend. We write these remembrances during the Christmas holidays which have been, until this season, a time of Russell's annual visit as our houseguest. It was always a joy for Alice and me to bring together in our home close friends from the 25-year period when Russ was at Drake University as a student and later as a faculty member.

To review those years without personal references is almost impossible: my hope is that the reader will be indulgent. I first met Russell Saunders soon after arriving at Drake in February of 1942 as Dean of the College of Fine Arts, Head of the Music Department and Professor of Organ. Russ turned pages for me on the occasion of my first Des Moines organ recital on a big, old four-manual Kilgen at University Christian Church across from the campus. (Neither of us knew it at the time, but this church would later have a distinct influence on his career.) Russ said that was the first real organ concert he had ever heard, which is not surprising inasmuch as he had come to Drake from Montezuma, Iowa, a small community some 75 miles southeast of Des Moines. Because of being introduced to new literature and sounds not heard before, he changed his anticipated major from piano to organ. Soon after this, I had to sign his release to go to World War II in which he served the Coast Guard.

After the war, Russ returned to Drake and completed bachelor's and master's degrees as an organ major. At that time at Drake, we also had a very large non-collegiate-credit Preparatory Department. It became apparent that because of his strong piano background, his talent and his personal qualities, Russ had the potential to become a successful teacher. We talked about this and after some hesitation, he agreed to take on a teaching assignment in the Preparatory Department for a limited schedule of piano and organ students while completing his master's degree. His schedule of students grew and later he was appointed to the collegiate faculty.

One of my goals as Dean was to add a Church Music degree to the curriculum. By this time, Russ's abilities as a teacher were apparent. He also had held some church organ positions in the city and had shown talents as a choral con-

ductor. Also, he had enriched his background with summers of study in this country and abroad and had won a Fulbright Scholarship for study in Germany.

At about this same time, the position of organist became available at the above-mentioned University Christian Church. I was confident Russ would be successful in that post and recommended him highly. Shortly thereafter, the choir director vacancy occurred and I took pleasure in suggesting to the committee that Russ could handle the combined position. He proved himself to be singularly successful at that large campus-oriented church and by this experience he added another strength when there was a real need for it in post-war growth in the academic world as well as the church. Russ's Drake title was changed then to include both Organ and Church Music as he advanced through the academic ranks.

This was a time of tremendous opportunity for Russ. Because the College of Fine Arts enjoyed phenomenal growth, it was necessary for me as dean to relinquish my teaching load of organ students. By this time, Russ was an experienced, extremely capable and successful teacher and it was with pride that I observed his talented schedule of students flourish.

There were several Drake faculty members who had a significant influence in shaping Russ's career, but space limitations prevent my mentioning all of them. It would be remiss not to include his mother, Hazel Saunders, who survives him in her Montezuma home; his father died when he was a boy. It always has been apparent that Russ was raised in a home where high standards prevailed.

In recent days as many calls and letters have come, the quality mentioned most often was Russ's singular devotion to teaching. His students were the very core of his life and our long conversations at holiday time were full of their personal profiles.

When the invitation came in 1967 for Russ to join the Eastman Organ Faculty, we were secure in our belief that they were gaining a dedicated master teacher who would succeed in that appointment. During his early years at Eastman, Russ was honored by his Alma Mater when Drake awarded him the Honorary Doctor of Music degree in recognition of his unusual achievements as a teacher. It is impossible to measure the influence of Russell Saunders on the organ world as a result of the two quarter-century periods of his professional life at Drake and at Eastman.

—Frank B. Jordan  
Dean Emeritus  
College of Fine Arts  
Drake University

The saga of Russell Saunders is the success story of a talented musician from the heart of the Midwest. Near his roots he and I met in June of 1961. A regional Convention of the AGO was taking place in Des Moines, Iowa, with University Christian Church the focal point. The primary participants were conductor Elaine Brown of Singing City in Philadelphia and Arthur Poister, professor of organ at Syracuse University. At least one of the featured organ recitals was played at University Church on the 1956 Holtkamp and that instrument was used for the Poister master classes. During the class sessions each composition in the Bach *Orgelbüchlein* was played and discussed in detail. That Guild convention remains outstanding in my memory: far from a mere social gathering, it was a time for thought, work and fulfillment. Russell Saunders was responsible for its substance.

In the summer of 1967 Mr. Saunders joined the faculty of the Eastman School of Music. Soon after his arrival at Eastman he played a faculty recital in Kilbourn Hall, opening with Louis Couperin's Chaconne in F Major. The *joie de vivre* in his playing on that occasion anticipated a quarter of a century crowded with achievement. Russell

Saunders and colleague David Craighead continued the traditions of excellence established by predecessors Harold Gleason and Catharine Crozier.

Over the years it was stimulating to visit with Russell, for the pursuit of meaning in music was ongoing to him. He continued to study and there was much to learn from him even in casual conversation. He was tough at times but he cared deeply about his students. There was great affection for Walter Holtkamp Senior and Arthur Poister, each of these a prime person in his life and development.

Russell has left us—quietly and with dignity—at the height of his powers. He was on his way to hear some music when, without fanfare, he departed. It remains our turn to continue the studying and teaching and music-making for the enlargement of life. Russell encouraged us.

—Roy Kehl  
Evanston, IL

The sudden death of Russell Saunders has been difficult to accept. His influence in the organ profession has been great. Although the following recollections speak mainly on my experience as one of his students in the early 70s, they may tell something of the man with whom many had the great privilege of studying.

After auditioning at Eastman, my first significant encounter with Russell Saunders was over lunch in the Eastman basement cafeteria known as "The Cave." During the next three years (1972-75), Russell opened many musical doors. He shared practical suggestions for the thorough learning of music: singing voice parts, conducting, and simple memorization techniques. Never one to dwell on technique, he concentrated on making music with his brilliant, instinctive musical insight.

Important elements in his teaching were his positive attitude of encouragement and support, and his sense of humor. While it was a major challenge to meet his expectations, he was the type of teacher whose attitude made students want to learn. His irreverent, earthy sense of humor was no small part of his winning way. In a nutshell, his support and appeal was on a very basic, human level. This was a key to his enormous success. And it is probably safe to say that since studying with him, many of us who teach or perform have never taught a lesson or practiced for fifteen minutes without one of Russell's ideas, techniques, or witticisms entering the picture.

A large part of my great respect for Russell stems from the role he played in my education after Eastman. His interest in historical performance practice had not come into full bloom yet when I was a student, although even then he was fond of citing information gathered from various sources. Within a few years after my departure from Eastman, it was clear that he had made some big changes in his teaching, especially with regard to early music. He was eager to share these ideas with all of his students who took an interest. Indeed, *change* was another of his keys to success. He was not content to teach the music the way he'd always taught it, but constantly sought a deeper understanding of the music and a more meaningful performance of it. Students would often quote his recurring comment, "We all change."

The approach to teaching in which one works at "keeping up" with the most recent research was surely a challenging one. And Russell devoted much of his energy to doing it. He had an uncanny ability to sift and distill enormous amounts of new information into a uniquely personal approach. Not only did he pass along a great deal of information to students and workshop participants, but he also set a good example for other teachers. Knowing he was there to engage in discussions about the latest information or to answer questions was important.

Russell's departure is a big loss.

Somehow, it seemed that he would always be there. He had become an institution in the American organ culture. That he continued working, and continued his interest in new information and new music to the end, is a testament to his vital energy and positive attitude. It might well be a worthy model for us all.

—Douglas Reed  
Professor of Music  
and University Organist  
The University of Evansville

When asked to write a tribute for Russell Saunders, my mind began filling with a profusion of thoughts, feelings and emotions. How does one begin to pay tribute to a person who has provided and will continue to provide my life with so much? Russell was teacher, friend, colleague, mentor, parent, guide, and role model. He provided motivation, reflection and change throughout my entire association with him. He shared his musical instincts and knowledge without reservation for endless hours. He was, for me, the ultimate definition of the simple word "teacher."

My first meeting with him was more than 30 years ago. In the fall of my senior year in high school I was searching for a college with thoughts of either a history major or music major, although music seemed the more likely. Organ and piano were both important, so I wanted a college where a double major might be possible. A newly-appointed band teacher in my high school was a recent graduate of Drake University, and told me he thought the organ man at Drake was "pretty good."

Thus my parents and I drove to Des Moines for an audition. We were met by Mr. Saunders, who spent the better part of a morning with us. He listened to my prepared pieces (both piano and organ), took me in to meet the Dean (Frank Jordan), walked us through the Drake campus and showed such genuine interest and concern for me as a person that I immediately knew this was where I wanted to study.

In the years that followed I might best be able to sum up my overwhelming impressions of him with the word "encouragement." I know of no one man who could so beautifully disassociate the professional and personal and not allow one to interfere with the other. He simply never allowed the personal feelings he had for you affect his professional judgements. One always knew where one needed work on musical growth and/or development in other areas. One always knew that RS was there to listen if needed, on a personal or professional level, and never in my life did he cast judgments or tell me what to do. He simply listened, shared, helped me form a plus and minus column, supported and encouraged as best he could.

The magic of this man was great and multifarious. Although I didn't hear him play a public recital for the last twenty years, I remember a warmth of communication in his playing. In the past few years he mentioned the possibility of returning to public performance, but I think he never could quite find the practice time. The demands he made of himself were enormous. Most of those demands stemmed from his love of the Eastman School and his students. He possessed a seemingly inexhaustible amount of energy when it came to teaching. His capacity to teach, whether a private lesson or in public classes, was endless. I've often seen him "wiped out" by the end of a lengthy class, but he never left anyone off "the menu" of those who wished to play. And that sometimes meant coming back for a private session later on.

A giant from among us has fallen. There are few who have had more to offer, or who offered more than he. His legacy will live on with many of us and be passed along to those we teach.

—Larry Smith  
Professor of Music (Organ)  
Indiana University



# Oundle International Organ Festival and Summer School for Young Organists

Douglas Reed

## Background & organization of the festival

The Oundle International Organ Festival and Summer School for Young Organists took place at the Oundle School (England) July 11–19, 1992. The village of Oundle is located in Northamptonshire near the city of Peterborough. The Oundle School was founded in 1556. The annual Organ Festival began in 1985 with the installation of a 3-manual, 35-stop Frobenius organ in the school chapel. Since then the Festival has grown to its current status. Artist teachers ("tutors") in residence during the 1992 Festival included Eddie Davey (South Africa), Marie-Bernadette Dufourcet (France), Alexander Fiseisky (Russia), Naji Hakim (France), David Higgs (United States), James O'Donnell (Great Britain), Margaret Phillips (Great Britain), and Simon Preston (Great Britain).

Eighty-two students applied to participate in the Festival but only 48 students could be accommodated. Students came from England, Scotland, Northern Ireland, South Africa, and the United States. In addition, there were nine observers. The Festival offered four courses of instruction tailored for various skill levels and age groups: Expanding Your Repertoire, Style and Technique, Prospective Organ Scholars, and Advanced Academy. Classes had from six to eight students each and were organized to allow rotation among the teachers so that each student would have contact with each teacher a number of times during the week. The ages of the students ranged from 14 to 24 with most students falling into the 15 to 17 age group.

The facilities available for instruction included a broad array of instruments. In general, each day was divided into four sessions with students and teachers moving among a number of instruments in Oundle: the Frobenius organ in the school chapel; a nine-stop, two-manual and pedal mechanical-action organ in the New Music Room of the music building; an organ in the Stahl Theatre; and a two-manual and pedal mechanical-action organ in the Oundle Parish Church.

In addition, three of the days included field trips for various classes to a number of regional institutions where the students and tutors were able to work on several other fine instruments. These included St. Matthew's Church in Northampton, St. Saviour's Church, St. Michael's Church, and St. Peter's Church in St. Albans (organs by Walker, Willis and Peter Collins). Wednesday and Friday were study days at Cambridge University, with instruction at Emmanuel, Pembroke, St. John's, Robinson and Caius College chapels (instruments by Klais, Father Smith/Mander, Frobenius, Hill, Norman & Beard).

## Teaching & learning

The repertoire, prepared by the students in advance for the classes, was challenging by any standard. It ranged in difficulty from manual pieces from the *Faber Early Organ Series*, Volume 2 (English Organ Music 1590–1650), *Orgelbüchlein* chorale preludes, and Naji Hakim's *Expressions* for the Expanding Your Repertoire classes to selections from Bach's *Eighteen Great Chorale Preludes*, and Naji Hakim's *Rubaiyat* (any two movements) for the Advanced Academy. Each class had required music by Herbert Howells: the *Six Pieces for Organ* (Expanding Your Repertoire), *Psalms Preludes* (Prospective Organ Scholars), *Rhapsodies*, op. 17 (Style and Technique), and *Sonata* (Advanced Academy).

In general the level of preparation and performance by the students was very high. But even more impressive was the attitude of the students as they tackled what in some cases was repertoire of formidable musical and technical difficulty. These young musicians brought unusual energy and dedication

to their music making. For some this interest and drive have grown out of the general British organ and church music environment. Others have benefited from the cathedral schools, where gifted youngsters work as professional musicians from an early age. The musical maturity that this environment engenders clearly carries over into their approach as young organists. In other cases, students without the benefit of this environment have thrived on the strength of personal initiative and supportive teachers.

To review all of the teaching and student performances observed would go far beyond the scope of this report. However, a few examples of the content and style in some of the sessions observed will show the spirit of the teaching and learning environment during the week.

Simon Preston began his first session by reminding the students that since most organists play in the church service, being able to play good service music, such as the *Psalms Preludes* by Herbert Howells, is a practical skill. Preston's approach to the registration of the Howells *Psalms Prelude*, Set I, No. 1 on the totally mechanical-action Frobenius organ was interesting to observe (the organ does have several pre-set combination pedals). What could be seen as a "difficult" challenge became for him a creative exploration. After working out several passages in front of the class, he stated with enthusiasm that it would be possible to do nearly all of the registration by oneself!

David Higgs provided an abundance of excellent musical ideas. In the course of teaching several students he presented a number of important basic musical concepts: articulation and its relationship with rhythm, gentle releases, the attitude of the performer, the necessity of understanding the differences between practicing and performing, how to practice versus how to perform, and deciding exactly what we are doing on a number of different levels at all times in musical preparation and performance.

In discussing rubato and the subtle control of movement at cadences he observed that "rubato wants to work in the world of physics," that is, it should be gradual (not jerky) and within the realm of natural, physical laws of movement. He warned against "popcorn short" articulation and urged one student to "make it more beautiful instead of cute."

Naji Hakim's session on his own *Variations on Two Themes* showed the patience of a master teacher; the music had been available to the student performers for only a brief time before the Festival. It was immediately evident that Hakim's approach to making music would challenge an approach which treats the score as gospel. He spoke briefly about the composer's dilemma of notating too much or too little in terms of instructions in the music. He dealt at length with matters of touch. For example, slurred gestures such as the opening flourish of the *Variations* are not supposed to be played literally legato, but should be played *leggiero* for clarity.

In the course of his teaching, he cited



Eddie Davey with students at the Oundle International Organ Festival.

a number of elements basic to efficient and thorough learning: the necessity of editing scores (writing in fingering and pedalling), sitting with correct posture and cutting down on physical movement, practicing slowly on one clear-speaking stop, allowing the wrist to be loose (especially important for playing with a wrist staccato), and the importance of good rhythm and timing in all aspects of musical performance.

Eddie Davey's class at the Oundle Parish Church revealed an analytical approach both in what he observed in the students' playing and in his comments about the music itself. Davey emphasized relying on one's own analysis of the music as a fundamentally important element in performance. Rather than relying only on the advice of a teacher (or teachers) or only on one's feelings about the music, one should foster an independent, objective approach to music making to the extent possible. The analytical approach was strongest, appropriately, in the areas of rhythm and harmony. Several comments are worth quoting here: "Note the hemiola at the cadence! Feel the beat of the whole measure (as opposed to the subdivisions of the pulse); I must hear the intensity of this chord!" Never just ordering or coaching the students into doing what he wanted, Davey encouraged the students to think.

On Wednesday, July 15, St. Matthew's Church, Northampton provided facilities for a class with Marie-Bernadette Dufourcet. The church is the home of a magnificent 1895 Walker organ, and several significant works of art commissioned by the church: *Madonna and Child* (a sculpture by Henry Moore) and *The Crucifixion* (a painting by Graham Sutherland). Organ repertoire for the class consisted entirely of compositions by French composers: Franck, Widor, Vierne, Dupré, Alain, and Mulet. Ms. Dufourcet's comments and approach showed her keen understanding of musical style. She spoke about the coupling system on Cavallé-Coll organs particularly as it related to the music of Franck and declared that "if you truly understand one page of Franck, you can play it all in good style," a statement which may contain hidden challenges to the uninitiated! She knew exactly what she was saying and this became increasingly evident in the course of the day. What showed this most clearly and dramatically was her own playing of examples under discussion. She is a teacher who is able to demonstrate and inspire with powerful clarity through the use of example.

Alexander Fiseisky's class on the last teaching day of the Festival showed another master teacher at work. The entire session was devoted to the music of Bach. A strong element of his teaching style was his simple, direct approach and his attitude of encouragement and warmth toward the students. He often found a passage in the performance that went really well and then worked from there. He did not hesitate to touch the students on the shoulder or back or to take the hand or the arm to demonstrate

a particular technical point.

The principal goal was to listen to the sound, to one's own playing. Listening (rather than concentrating on various formulas or prescribed patterns) was his main approach to articulation. He insisted on listening to the dynamic effect and aiming always to achieve a dynamic, vocal effect. Fiseisky always promoted and felt the rhythmic pulse as he demonstrated or while the student played. There was little technical or theoretical discussion; there was a great deal of emphasis on simple, basic musical goals and elements such as rhythm, "dynamics", line, and clarity.

The class was a rich experience from the standpoint of observing a fine musician and teacher guide students with patience and warmth into discovering how to achieve a desired musical result. Fiseisky radiated a quiet intensity and attention to the minutest detail. These attributes combined with his basic humanity made this final tutoring session into an exciting capstone for the teaching and learning portion of the week.

## Organ recitals

The Festival included a number of outstanding concerts and recitals. All of the guest organ teachers performed during the week. In addition there were concerts by a solo pianist, wind ensemble, chamber orchestra, solo violinist, youth choir, vocalist, and lutenist. The rich offering of organ music was balanced by other musical events, an arrangement which reinforced the fact that we are musicians first, organists second.

The Oundle School Chapel was the setting for several organ recitals. The Frobenius organ is located in the back of the chapel with the keydesk in the traditional position between the main and Rückpositiv cases. Therefore, the performer is not visible to the audience. To overcome this visual limitation, the chairs were turned around so the audience faced the organ. Closed-circuit television with four large monitors in the aisles provided a view of the performer and his assistants.

David Higgs, recently appointed organ professor at the Eastman School of Music, performed the first organ recital of the Festival at the Oundle School Chapel on Sunday afternoon, July 12. Higgs' program consisted of *Prelude and Fugue in A Minor*, Bach; *Variations on "Mein junges Leben hat ein End"*, Sweelinck; *Rustoral and Toccata*, Conte; *Sacred Sounds for organ based on early American hymn tunes*: "There is a Happy Land" and "I Love Thee, My Lord," Shearing; *Five Dances for Organ* (I, II, V), Hampton; *Andante*, K. 616, Mozart; *Prelude and Fugue on B-A-C-H*, Liszt.

The entire program was well played with clear musical depth and technical control. Higgs performed several selections from memory, perhaps the only organ performances without the score during the week. The Shearing and Hampton pieces, in particular, rang true, as if played from the heart. The second Hampton Dance ("At the Ballet") was especially moving.

Eddie Davey, recently appointed Professor of Organ at the University of South Africa in Pretoria, performed the following program in the Oundle School Chapel on Monday evening, July 7: *Choral No. III in A Minor*, Franck; *Dialogue in C Major*, Marchand; *Choral No. 1 in E Major*, Franck; *Prelude and Fugue in D*, S. 532, Bach; *Dialectic Fantasy*, Kloppers; *Final*, Franck.

The *Dialectic Fantasy* by Jacobus Kloppers, a former South African who now lives in Canada, was the most interesting new composition heard dur-

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ing the week. This major work seemed ideally suited to the clear silvery tones of the Frobenius organ. Despite its "twelve-tone" derivation, the new work did not sound particularly dissonant; the chorale "Aus tiefer Not schrei ich zu Dir" played an important role in the musical fabric of the piece. Davey projected a sure, strong, natural awareness of timing, shape, and drama in the new piece. There was always a sense of movement in the music.

Naji Hakim, titular organist at Sacré-Coeur, Paris, and Marie-Bernadette Dufourcet, titular organist of Notre-Dame-des-Champs, Paris, performed a Duo Organ Recital at Peterborough Cathedral on Tuesday, July 14: *Sonata in D Minor* for organ duet, Merkel; *Prelude in E-flat Minor*, d'Indy; *Variations on Two Themes*, Hakim; *Double Fantaisie pour deux organistes*, Langlais; *Étoile du Soir*, Vierne; *Variations (Symphony V)*, Widor; *Rhapsody for organ duet*, Hakim.

Behind its unusual Gothic facade, Peterborough Cathedral is a magnificent example of Norman architecture. Its 13th-century painted ceiling, the generous acoustics, the noble sound of the large 4-manual Harrison & Harrison organ, and the outstanding musicianship of the featured performers made this a memorable event. Attention to detail, clarity of touch, appropriate tempos, convincing registrations, sense of direction, and sweep of musical line combined to leave the audience wanting more.

Simon Preston performed the following program on Friday evening, July 17, at King's College Chapel, Cambridge: *Partita diverse*: "Ach, was soll ich Sünder machen," S. 770, ascr. Bach; *Variations on a theme of Handel*, Landmann; *Variations on "America," Ives*; *Chorale Fantasia*: "Straf mich nicht in deinem Zorn," Op. 40, no. 2, Reger; *Concerto in G*, Ernst/Bach; "Pilgrim's Chorus" from *Tannhäuser*, Wagner/Lemare; *Chorale-Improvisation sur le Victimae Paschali*, Tournemire; *The Stars and Stripes Forever*, Sousa/Faxon.

An audience of around five hundred people attended the event which was co-promoted by the Oundle Festival and the Cambridge Organ Festival. Who, upon entering King's College Chapel for the first time, has not been awed by the soaring fan vaulting and the magnificent setting of the early 17th-century organ case on the screen? Indeed, this building is known throughout the world for its glorious architecture and music making. Preston was a boy chorister at King's and later returned as organ scholar to earn two degrees from the College. There was a strong sense that many people had been looking forward with great anticipation to this concert by an organist of world stature who was "returning home," so to speak.

It was in the Reger, Wagner, and Tournemire selections that Preston most clearly demonstrated his formidable musicianship. The Reger Fantasia ranted and raved, and the fugue surged forward with relentless energy to its grand conclusion. The elegant breadth, rhythmic grandeur, and formal inevitability of Wagner's Pilgrim's Chorus led to a moving musical experience. Numerous comments heard afterwards confirmed that this was a favorite piece on the program. These three works gave ample opportunities to show off the colors of the large Harrison & Harrison organ. Sixteen and eight-foot string stops and various delicate reed stops provided an unusually rich variety of sonority.

Alexander Fiseisky performed the final guest recital in the Oundle School Chapel on Saturday, July 18: *Prelude and Fugue in E-flat*, S. 552, Bach; *Two Fantasies*, Nirenburg; "Passacaglia" from *Lady Macbeth of Minsk*, op. 29, Shostakovich; *Two Preludes*, Cui; *Fantasia*, op. 110, Glazunov; and *Passacaglia*, S. 582, Bach.

Fiseisky's performance was outstanding in many ways. The sense of architecture and momentum in the Bach selections revealed a musician of rare



Alexander Fiseisky explains and demonstrates at the organ.

insight. The Nirenburg and Cui transcriptions and the Glazunov selection, unfamiliar to most listeners, showed a brilliant use of organ color. Clarity of musical ideas, phrasing, awareness of harmony, shape, form, rhythm: it was all there. The TV monitors allowed the audience to see Fiseisky's quiet, efficient technique at the keydesk. Also visible were Dan Clark and Katharine Lacey, Fiseisky's student assistants, who did a superb job of handling the challenging and complex registration changes.

#### Other concerts and recitals

The Organ Week actually began with a piano recital, which followed an elegant reception at Cobthorne, the residence of the headmaster of the Oundle School. The British pianist Mark Bebbington performed at the Stahl Theatre on Saturday evening, July 11. The theatre, converted from a Congregational church, was an excellent space for a piano recital. Fotheringhay Church, a mid-fifteenth-century building situated about three miles from Oundle in Fotheringhay, the town where Anne Boleyn was beheaded, provided a beautiful setting for an early evening concert by The Amadé Wind Ensemble on Sunday, July 12. The group is composed of freelance orchestral players based in Manchester.

Simon Standage, professor of baroque violin at the Royal Academy of Music and associate director of the Academy of Ancient Music, performed a solo violin concert at St. Rumbald's Church in the village of Stoke Doyle on Tuesday evening, July 14. Standage delivered a challenging program with stylistic flair and precision.

On Wednesday evening, July 15, the Orchestra of St. John's Smith Square, John Lubbock, conductor, performed in the Oundle School Chapel. Margaret Phillips was organ soloist. The concert was dedicated to the memory of the recently deceased English artist, John Piper, who designed the brilliant stained glass windows in the Chapel. The program consisted of the following works: *Introit*, David Matthews; *Metasinfonia*, Panufnik; *Adagio for Strings*, Barber; *Organ Concerto No. 4 in F*, Op. 4, Handel; *Symphony in A* ("The Italian"), Mendelssohn. The 25-year-old ensemble has a policy of performing new and recently commissioned music in addition to traditional repertoire.

On Thursday evening, July 16, Oundle Parish Church was the setting for two starkly contrasting events: a performance of Benjamin Britten's *Noye's Fludde* and an appearance of the Classic Buskers. James Thomas, school organist at the Oundle School for the past year, conducted an ensemble of local musicians while children from nine elementary and middle schools provided their important role. Bass-Baritone John Hancorn, as Noye, was the star of the production.

The Classic Buskers' highly entertaining program was timed perfectly as a relief from the relatively heavy music making of the rest of the week. Ian Moore played his accordion so well that it was easy to forget that it was an accordion. How can so much color come out of such a small and limited instru-



Naji Hakim coaching a student.

ment!?! The variety of flutes, recorders, ocarinas, and buzzing things that Michael Copley played was truly amazing. This was pure entertainment by virtuoso musicians. Particularly memorable was a performance of the *Ride of the Valkyries* with Moore in Viking/Brunhilde head-dress.

Young Voices of the World, a concert of choral music at the Oundle School Chapel on Saturday evening, July 18, featured the Salem Boys Choir (Salem, Oregon), Darrell James, director; Scholares Minores Pro Musica Antiqua (Poniatowa, Poland), Danuta and Witold Danielewicz, directors; and the Cambridgeshire Boys Choir (Cambridge, UK), Nicholas Bergström-Allen, director. After each choir performed separately, Peter Allwood, director of Music at Christ's Hospital, Sussex and former Director of Music at Oundle School, directed the combined choirs in the performance of the three works: *Psalm XII*, Donald Swann; *Psalm 151*, Allwood; *For the Beauty of the Earth*, Rutter.

Music at Twilight, a series of late evening musical offerings by Glenda Simpson, mezzo-soprano, and Barry Mason, a performer on early plucked instruments, provided a quiet, informal way to end the day. Monday through Wednesday evening, July 13-15, featured the following programs in the Yarrow Art Gallery in Oundle: "The Age of Discovery," early 16th-century Italian and Spanish works and songs; "Music for Kings and Courtiers," 17th-century music by Rossi, Monteverdi, and Purcell with instrumental pieces for baroque guitar and chitarrone; and "New Discoveries," a program devoted to the large repertoire of songs accompanied on the 19th-century guitar. Both performers introduced each selection with spoken notes about the music and the instruments.

The final day of the Festival, Sunday, July 19, included two official events, a Festival Eucharist in the Oundle Parish Church and the Students' Platform Concert/Presentation of Awards. During the Service, the Festival Choir which had rehearsed daily throughout the week sang *Missa O quam gloriosum est regnum*, Victoria and *Jubilate in C*, Britten, under the direction of James O'Donnell, Master of Music at Westminster Cathedral in London. Robert Costin, organ scholar at Pembroke College, Cambridge, served as organist for the service.

Later in the day the Students' Platform Concert and Presentation of Awards took place in the Oundle School

Chapel. James Parsons, the guiding force behind the Oundle Festival, presided. He explained that the entire week's activities had been designed to foster non-competitive learning and comradeship in pursuing the best that each student can do. The Platform Concert was intended to provide a sampling from each level of playing, not just to show "the best."

Eleven students performed. Alastair Stout: *Fantasia giocoso*, Alastair Stout; Sarah Barton: *Sonata I* (1st movement), Bach; Jeremy Bines: *Joie et clarté des corps glorieux*, Messiaen; Robin Walker: *Fugue in G Minor*, S. 542, Bach; Leslie Hollingworth: *Fantaisie sur Adeste Fideles*, Hakim; Sarah Baldock: *Litanies*, Alain; Daniel Clark: *Rubaiyat* (3rd and 1st movements), Hakim; William Whitehead: *Fugue sur le nom d'ALAIN*, Duruflé; Marinda Snyman: *Fantasia super Komm, heiliger Geist*, Bach; Nicola Crickmore: *Rhapsody*, op. 15, no. 3, Howells; and Paul Carroll: *Toccata from Symphony V*, Widor.

During the program, Maxwell Hutchinson, chairman of the East Midlands Arts Board and graduate of the Oundle School, made the presentations of awards. All the students received awards of some kind: scores, subscriptions, books. The highest awards were recital engagements. Forty-six churches and cathedrals around England agreed to sponsor recitals by qualified young musicians who took part in the Festival. The large number and variety of prizes awarded that day was a moving testimony to a strong spirit of generosity and support of these young musicians by many people and organizations.

The Oundle International Organ Festival ended on a powerful note of hope for the future of the organ and church music profession as forty-eight young musicians went forward to receive prizes. This schedule-packed week of rich opportunity and creativity was spear-headed by James Parsons, former School Organist and current Director of Music at the Oundle School. He and his assistants, Trisha Ryan and Joanna Watkin, have garnered widespread support for the Festival from numerous granting agencies, trusts, patrons, sponsors and a host of Friends of the Festival, not to mention a pre-Festival auction. Numerous businesses in the Oundle and Peterborough area advertise in the Festival program book. Each major concert was sponsored by at least one business or organization.

This observer will not soon forget the energy, vitality, and excitement of the Oundle Organ Festival. It is without doubt one of the most enjoyable conferences of any kind which he has attended. For a teacher, it was a privilege to have had the extraordinary opportunity of observing a half dozen master teachers at work with a large number of talented students. Numerous opportunities to socialize with students, tutors, and friends were available at meal times and at post-recital receptions held in St. Anthony House and the Festival Club. The beautiful evenings and spell-binding settings of ancient churches surrounded by lush English countryside combined with music making of the first magnitude to create vivid and lasting impressions.

The ninth Oundle International Organ Festival will be held July 18-24, 1993. Information about the Festival is available from The Music School, West Street, Oundle, England, PE8 4EJ. ■



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With some 40 original solo organ works and about 140 compositions for other media in print, Arthur Wills (born 1926) is the most prolific of composers in the ranks of more recent British cathedral organists. From an early age he was attracted to church and organ music. In his native Coventry he attended St. John's School and, at eight years of age, became a chorister at St. John the Baptist Church, where he developed an attachment that was to be lifelong for the High Church hymns, many of them plainsong, of *The English Hymnal*. In order to prepare for a career as a church musician, he studied privately with A. K. Blackall, Peter Burton, and Stanley Vann, and took correspondence lessons with Frederic Wood, taking the FRCO in 1948. That year, he was awarded the Society of Faith scholarship, which enabled him to study at the Royal School of Church Music's St. Nicholas College, Canterbury, for the academic year of 1948–1949, and there his organ instructor was the sub-warden of the College, Sidney S. Campbell. When the latter was appointed to Ely Cathedral in 1949, Wills went as his assistant organist. He continued in this role under Campbell's successor, Michael Howard, in 1953, and succeeded to the top job at Ely Cathedral in 1958, remaining there until his retirement in 1990.

Such a long involvement with the music at Ely has led Wills to claim that "the mysterious ethos of Ely and the Fens underlies every note of my style."<sup>1</sup> The Ely influence has taken quite palpable forms. Over and above the basic traditional Anglican Church background, plainsong has influenced his melodic and harmonic idiom, due in part to his almost daily use of such music at Ely Cathedral, where it "has always featured significantly in the services; probably more so than in any other Anglican cathedral."<sup>2</sup>

Stylistically, however, Wills has not remained within one category, although he has mostly favored a Neo-Classical manner. Indeed, he has the distinction of being the most versatile of all British 20th-century organ composers, chameleon-like, writing in styles ranging from the conservative Romantic idiom used by most native composers for the instrument of the pre-1950 period, to Neo-Classical, quasi-serial, and chance music. The chapters dealing with organ literature in his book, *Organ* (1984), show Wills to be an eloquent, knowledgeable writer on the subject of musical styles both past and present, able in a few words to sum up his subject matter. This academic background is reflected in the variety of idioms of his music for the organ.

His earliest organ compositions—*Postlude and Elevation*<sup>3</sup> (both 1960), *Fanfare*<sup>4</sup>, *Eucharistic Suite*, *Deo Gratias*, and *Introduction and Allegro* (all 1961), *Elegy* (1962), and *Five Pieces* (1963)—reflect in various ways his Church of England upbringing and sympathies. The three-movement *Eucharistic Suite* and *Elegy* are pervaded with the style features of traditional Anglican music of the first half of the 20th century. This is particularly the case with *Elegy*, the first of two memorial organ works by Wills.<sup>5</sup> It is dedicated to Marmaduke Conway<sup>6</sup>, whom he had met only twice, but about whom he knew a great deal. *Elegy* is unique in his organ output for the lyrical passion and the expression of sadness. In no other organ composition does Wills turn to such a beautiful but old-fashioned manner, the reason seeming to be that he felt it was anachronistic. Possibly the largely conventional style is used by Wills in *Elegy* in deference to Conway, whose own compositional style was Elgarian. Whatever the reason for not continuing in this ultra conservative idiom, it is a pity, for the work is arguably the composer's most convincing organ piece. It is not entirely old-fashioned. There are a number of boldly dissonant moments prophetic of the more acerbic future style, especially in the *fugato* middle section based on a Gregorian-chant-like idea. But, unlike later, the dissonances here are only the result of conservative non-harmonic embellishing tones within a functional harmonic context.

French organ music is also influential in these early works. *Postlude*, for instance, dedicated to Campbell, another influenced by French style in his organ compositions, is a toccata of the late 19th- and early 20th-century French *sortie* type, in which there is a growing excitement and increase of volume to an orgasmic end.<sup>7</sup> There are a large number of excellent British pieces in this genre, but Wills' *Postlude*, though competently written, is rather a routine affair lacking a vital spark. There is also a curious conflict between his principal theme, a quasi English folksong, and the cosmopolitan Romantic context.

The polytonal *Elevation*, marked *Molto adagio*, was the first of a number of creations that signalled a quite abrupt change of style. Dedicated to Howard, it is written to display the string stops of a modern organ. It is suitable, as the title suggests, for performance during the hushed moment when the Host is Elevated after the elements of communion have been consecrated in the Mass, a time when organ music (or a choir motet) was traditionally heard. Many old and new French pieces bear this title. Here, Wills appears to have been influenced by 20th-century French models in slow improvisatory manner, such as Marcel Dupré's *Elévations*, op. 32 (1944), and Jean Langlais' contributions to the genre in *Suite Médiévale* (1950) and *Hommage à Frescobaldi* (1952). The Messiaen of *L'Ascension* for organ or the motet *O Sacrum Convivium!* (both 1937), is possibly at the back of Wills' mind in the use of both vertical and horizontal tritones and semitonal voice leading in *Elevation*. One might also observe the similarity of the English composer's melodic lines to those of the ethereal curving contours of plainsong, transformed into modern equivalents.

With the first two longer creations, *Introduction and Allegro*<sup>8</sup> and *Prelude and Fugue* (1965)—the latter dedicated to Melville Cook<sup>9</sup>—his style became more dissonant, and these two and *Elevation* were the first of several compositions in which he retained time signatures but used no key signatures.<sup>10</sup> In his adoption of the prelude and fugue form, the heyday of which was the early 18th century, his music, which had already begun to take on the spare textures of Neo-Classicism, now stood more uncompromisingly in that category. The toccata writing of the *Prelude* of the *Prelude and Fugue* consists of a long-breathed, wide-ranging legato melody that is juxtaposed with a series of changing, rapid, busy ostinato figures. Reminiscent of Hubert Parry's methods of transformation in his *Tocatta and Fugue (The Wanderer)* (published posthumously in 1921), in Wills' *Fugue* the tones of the *Prelude* theme become the subject, now rhythmically altered into a nervous,

Example 1. Wills, *Prelude, (Prelude and Fugue [Alkmaar])*, mm. 1–6.

Example 2. Wills, *Fugue (Prelude and Fugue [Alkmaar])*, mm. 73–75.

angular tune. In a lengthy coda, the subject appears simultaneously in the original exposition form and in augmentation, into which the composer weaves sixteenth-note figurations that are like some in the *Prelude*. The work is brought to a glorious close with majestic sustained chords for full organ.

Of the two works of the late 1960s, *Variations on a Carol* (1967) and *Christmas Meditations* (1968), the first marked an important milestone in his output. After the early overtly conservative British and somewhat Neo-Classical works, he now turned to a more undiluted Neo-Classical, or more specifically, Neo-Baroque idiom. The first of two big sets of variations,<sup>11</sup> *Variations on a Carol* is dedicated to George Guest, organist of St. John's College, Cambridge. In his *Note* in the score, Wills makes it clear that he is stylistically indebted to 18th-century French composers of organ music, perhaps the first time in the 20th century that this influence had been felt in British music for the instrument.

In *Variations on a Carol*, the theme used by Wills is the melody of a medieval English carol titled *I Sing the Birth*, which has some bars in 5/4 and others in 4/4 meter. The composer adds to the archaic effect by harmonizing the old melody at its first presentation in a pseudo-medieval fashion with a good number of open fifth chords, organum-sounding parallel perfect fifths, and a concluding plagal cadence with Picardy third. Subsequently, some of the variations are clearly derived from 18th-century French models, many of which have ornamented melodies and are written for manuals only. Variation IV is in the style of a siciliano; Variation V a toccata; Variation VI a pseudo late-Baroque aria-like slow cornet solo; Variation VII a march; and Variation IX a minuet. Variations X and XI form the finale and have similarities to the two sections of a French overture, the *Grave* penultimate variation, for pedals alone, saturated with double dotted rhythms, leading without break into Variation XI, a spirited gigue-like fugue.

Wills' archaism in *Variations on a Carol* is concrete—more so than in such works as the highly successful Neo-Baroque *Five Short Chorale Preludes* (1958) by Peter Hurford. Nevertheless the Neo-Baroque elements are no more than a veneer over a style that is still that of a fairly dissonant traditional British composer, and the total impression may be puzzling and confusing.

The cyclical three-movement *Sonata* (1969) is disappointing except for the brief passacaglia second movement based on a twelve-tone series. Wills then wrote two works of differing inspiration, *Prelude and Fugue [Alkmaar]* (composed 1971; published 1972) and *Trio Sonata in G* (composed 1971; published 1974).

The *Prelude and Fugue* is one of the most unequivocally Neo-Classical organ works by the composer. Wills wrote it for the ancient St. Lawrence's Church, Alkmaar, The Netherlands, where he gave the first performance on July 16, 1971. The church has one of the oldest and most famous Dutch organs, built by Frans Caspar Schnitger, son of the renowned Arp Schnitger, in 1722–25. It consists of three manuals and fifty-six stops.<sup>12</sup> The *Prelude's* opening plainsong-like rising eighth-note theme (Example 1), its inversion, and several passages of waves of parallel thirds, fourths, and quartal harmonies, permeate the movement, creating a vast canvas of flowing, mellifluous sound.

Like the earlier *Prelude and Fugue*, the thematic material of the over-long Alkmaar *Fugue* is derived from ideas in the *Prelude*. Wills' contrapuntal manner again spans a wide spectrum. The main style is his usual post-Britten linear counterpoint in which the hands periodically break out into bitonal parts, as in Example 2. There are also a few quite tonal passages. The composition as a whole is in D minor, despite the absence of a key signature and the presence of many atonal passages. The tonic is asserted by means of tonic and dominant pedals, through themes at important junctures asserting D minor, and by the piece's closing cadence in which the chord of resolution is D major, a Picardy third.

Like the *Trio Sonata in B Minor* (composed 1962; published 1987), the *Trio Sonata in G Major* is built on the late Baroque North German scheme of fast/slow/fast movements, and the texture is three-voice, rather angular counterpoint, to be played, in Baroque fashion, by the hands on different manuals with crossing of parts, and supporting pedals. But there is no attempt at imitation of the Baroque style beyond these features: syntax is vaguely tonal yet highly dissonant, with non-functional harmony.

In 1974 *Tongues of Fire* and *Scherzetto* were completed; they were published in 1976 and 1977 respectively. Wills gave the premiere of the first of these pieces at an organ recital in King's College Chapel, Cambridge, on the eve of Pentecost, June 1, 1974, when all the items were appropriate to that day of the Church Year. The title, *Tongues of Fire*, is derived from a Biblical passage, *Acts II, vv.1–3*:

When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled the house where

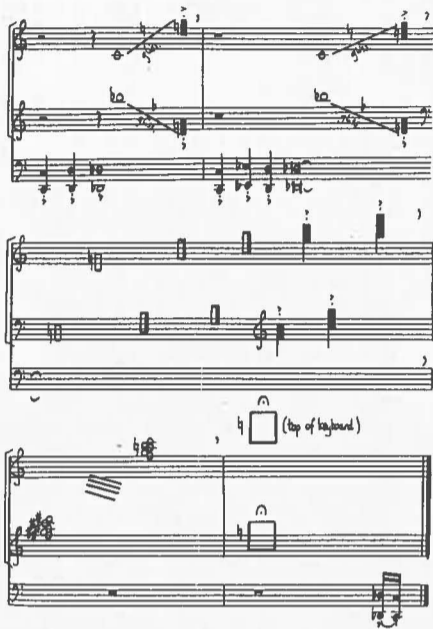
Peter Hardwick holds a Ph.D. in historical musicology from the University of Washington. He has served as Organist of St. John's Anglican Cathedral, Winnipeg, Manitoba, 1974–76, and Associate Professor in the Music Department of the University of Guelph, Ontario, 1976–87. He is currently Head of the Music Department and Assistant Head of Arts at W.A. Porter Collegiate Institute, Scarborough, Toronto. His book, *British Organ Music of the Twentieth Century*, is to be published this year.



**Example 3. Wills, *Tongues of Fire*, mm. 1–8.**



**Example 4. *Symphonia Eliensis*, mm. 207–213.**



they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them.

The ancestry of Wills' *Tongues of Fire* may be traced back to several 19th-century programmatic organ compositions based partly on dramatic, troubled Biblical texts, two of the best known being Reubke's Lisztian *The 94th Psalm* (composed circa 1855) and Reger's *Fantasia on the Chorale "Straf mich nicht in deinem Zorn,"* op. 40, no. 2 (composed 1899).<sup>13</sup> At the same time there is the French influence so dear to Wills' heart. There are, for example, similarities with the virtuosic showpiece with which Dupré brings to a close his *Sixteen Chorales (Le Tombeau de Titelouze)*, op. 38 (1942), the toccata on *Placare Christe Servulis*, though the similarities are only in the *ambiance*, not details of idiom.

The Biblical words of *Tongues of Fire* must appear to have conjured up a fantastic musical image in his imagination, and the result is an uncharacteristic work in a number of ways. Perhaps most strikingly unusual is the general mood: the bombast; the theatrical general pauses sometimes followed by abrupt dynamic changes; the digital gymnastics that are called for to execute the bravura passages; and short, sharp, almost percussive cluster chords. *Tongues of Fire* is among a group of experimental organ pieces in which Wills dispenses with both time and key signatures.<sup>14</sup> All the works in this group were composed in the mid 1970s, except perhaps parts of *Icons* (1986).

The text of *Tongues of Fire* also may have led the composer to put aside his usual reliance on traditional forms. Instead, apart from the reappearance of the introductory material in the coda, he seems to have given his imaginative improvisatory skills free rein in depicting "the rush of a mighty wind . . . [and the] tongues as of fire," injecting a severe, frightening mood partly by means of his obsessive probing of the tensions created by augmented intervals in a myriad of contexts. The off-balance rhythmical effect of the asymmetrical grouping of tones, and parallel scales of seconds—the latter a characteristic of several organ pieces by Henk Badings, such as *Passacaglia Piccolo* and *Apparizioni* (both 1980)—are other features of the whole composition (Example 3). Clearly Wills was moved by the graphic text that inspired him to write *Tongues of Fire*, and there is little doubt that it is one of his most exciting works, the menacing tone being quite Expressionistic.

Although he never went back to the exact mood of *Tongues of Fire*, there were several subsequent investigations of the strong, biting emotionalism of that work in the 1970s: *Carillon on "Orientis Partibus"* (1975), *Toccata* (1979), and *Symphonia Eliensis* (1983). Composed for the Festival of the Organ series of concerts held in Ely Cathedral to mark the rebuilding of the organ in 1976, and first performed by Wills on June 19, 1976, *Symphonia Eliensis* is based on the plainchant Sequence used at Ely on the Feast Days of St. Etheldreda, the ancient theme's being sometimes artfully concealed in the texture, at other times quoted overtly.<sup>17</sup> The work may be seen as a continuation of the abruptly changing textures, timbres, and dynamics of *Tongues of Fire*. The composer explains in a *Note* in the score that

the sections of the music are composed to correspond with the structural plan of the building and need not necessarily be played in the order in which they appear in the copy, just as one may enter the Cathedral by a choice of doors and look at it from many angles.

Apart from *Symphonia Eliensis* being Wills' only chance music (as the above *Note* indicates), it is also unique in his *oeuvre* for the use of avant-garde notation in occasional, brief patches throughout the work. This feature was due to the influence of certain Swedish avant-garde organ composers who caught his attention about then, just as he was seeking to extend his range as a composer. In his book, *Organ*, Wills singles out Jan Morthenson, a Swedish composer whose *Four Madame Bovary* and *Eternes* (both 1970) call for the performer to "play on the stop knobs, using varying positions, and so altering the wind pressures. The

keyboards are used for sustaining pitches, generally by means of wedges or weights, and the piece begins from silence with the starting of the organ motor."<sup>15</sup> Wills also mentions Bergt Hambraeus, who has combined electronic tape with organ.

In *Symphonia Eliensis* the modern effects include cluster chord signs indicating the relative proportions of notes, the player interpreting them as freely as he wishes, wavy lines under or over groups of tones indicating execution as rapid as possible over a given time, guitar-like arpeggios, and glissandos ending in cluster chords (Example 4). These moments in the piece are perhaps reminiscent of the atmospheric "texture music"<sup>16</sup> that was in the air around 1960, the year when this style was used in Stockhausen's orchestral *Carré* and Penderecki's *Threnody* for large string orchestra. Wills himself used such notation only in *Symphonia Eliensis*, *Three Poems* (1974), settings of texts by E. E. Cummings for tenor, oboe, and piano, and *Resurrection* (1980) for organ.

This article will be continued in the April issue.

**Notes**

1. Arthur Wills' jacket notes, *The Choral and Organ Music of Arthur Wills*, Priory Records PR 190 (1986).
2. *Ibid.*
3. No. 4, *The Colours of the Organ* (1960).
4. No. 7, *Fanfares and Processionals* (1961). More recently he has written two smaller scale, more dissonant contributions to this genre: *Fanfare and Processional* and *Fanfare for a Bishop's Enthronement* (Nos. 1 and 28, *The Arthur Wills Ely Organbook* (1990)).
5. The second elegiac organ work, though conceived in a quite different kind of pathos, is *Homage to Howells* (*Postlude on "Michael"*), which was published in 1984, a year after Howells' death.
6. Conway had been organist of the Cathedrals of Chichester (1925–1931) and Ely (1931–1949).
7. Wills' *Deo Gratias* (1961) and *Toccata* (1979) are other rather uninspired works in the Romantic French toccata style.
8. Reprinted as No. 6, *Six from the Sixties* (1985).
9. Organist of Leeds Parish Church (1937–1956), Hereford Cathedral (1956–1966), All Saints', Winnipeg, Manitoba, Canada (1966–1967) and Metropolitan United Church, Toronto, Ontario (1967–1986). Cook had been one of the first important organists to have shown interest in playing Wills' music.
10. Other Wills compositions in this category are *Prelude and Fugue [Alkmaar]* (1972), *Toccata* (1979), *Praise Him in the Sound of the Trumpet (or Tuba, or Whatever)* (1985), and *The Song of Songs* (1987).
11. The other set of variations is *Variations on "Amazing Grace"* (1979), dedicated to the American organist Jane Parker Smith.
12. For a book detailing this instrument and its recent restoration, see Jan Jongepier, *Alkmaar: Kerkvoogdij van de Hervormde Gemeente to Alkmaar, 1987* (1989). For a review of this monograph in English, see James L. Wallmann, "Books," *The American Organist*, XXIII (August, 1989), 30.
13. Williamson's *Canticle of Fire* for chorus and organ, on the same text, had been published the previous year, 1973, and may have been influential.
14. Wills' organ works that have neither key signature nor time signature are *Homage to John Stanley* (1975), *Tongues of Fire* and *Sarabande Sacrae* (both 1976), *Scherzetto* (1977) and *Symphonia Eliensis* (composed 1976; 1983). Perhaps *Icons* (1986) partially falls in this category? The piece lacks both signatures in the opening and closing sections, but this may be mainly due to the modal/plainsong nature of the thematic material.
15. Arthur Wills, *Organ* (1984), p. 151.
16. Paul Griffiths, *Modern Music: The Avant Garde Since 1945* (1981), p. 128.
17. *Etheldreda Rag: Homage to Scott Joplin* (originally for piano; arranged for organ and published in 1984), described by the composer as a "fun-piece," which had its origins in the Ely Deanery Christmas party entertainment, during which the Cathedral staff were expected to entertain one another, is also based on this Sequence.

**Acknowledgements**

*Tongues of Fire*, reproduced by kind permission of Josef Weinberger Ltd.  
*Prelude and Fugue: Alkmaar; Symphonia Eliensis; Toccata-Finale: Marienlyst*; used by permission, Oecumense Publishers.

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The dedicatory recital was performed by Douglas Rafter on October 18, 1992. Michele Donovan is music director and the Rev. Kenneth Thibodeau is pastor. Organ design and tonal finishing were done by Robert Faucher. Shop foreman was Steven Leighton, assisted by Tom Snow and John Driscoll. Solid-state system was built by Jason Litalien and Daniel Labrie. Pipe voicer was David Melrose.

**Cover**

The Faucher Organ Company, Biddeford, ME, has recently completed a new instrument for St. John the Baptist Church, Brunswick, ME, 65 years after the installation of the church's original Estey organ. This new organ, the firm's Opus 4, retains the facade of the Estey. The new electro-mechanical main chests have built-in schwimmer pressure regulators for maximum pressure stability. The retained Estey console shell was fitted with new keyboards and a dual setting solid-state combination action. The switching and coupling is provided by a solid-state system built by the Faucher firm. Generous scaling allows the pipes to effectively fill the church's 800,000 cubic feet.

While most of the pipework is new, some select ranks from the old Estey were rebuilt, revoiced and incorporated into the new tonal scheme. The Great festival Trumpet has French schallots throughout its compass. Budgetary confinements necessitated unification from the organ's 15 extended ranks. The Swell and Great divisions, however, do not borrow from each other and are thus effectively couplable. The mutation stops are all true-tuned. The organ is tuned to equal temperament.

- GREAT**  
 16' Violone  
 8' Principal  
 8' Rohrflute  
 8' Dulciana  
 4' Octave  
 4' Rohrgedeckt  
 2½' Twelfth  
 2' Fifteenth  
 2' Piccolo  
 1½' Mixture IV  
 8' Trumpet  
 Swell Sub  
 Swell  
 Chimes (prepared)

- SWELL**  
 8' Stopped Diapason  
 8' Viol  
 8' Viol Celeste  
 4' Prestant  
 4' Gedeckt  
 2½' Nazard  
 2' Principal  
 1½' Tierce  
 1½' Quintflute  
 1' Fife  
 2½' Sesquialtera II  
 8' Oboe  
 Swell Sub  
 Tremolo

- PEDAL**  
 32' Resultant  
 16' Bourdon  
 16' Gedecktbass  
 8' Diapason  
 8' Bass Flute  
 8' Violoncello  
 5½' Quintbass  
 4' Choralbass  
 4' Flute  
 2½' Mixture VI  
 16' Posaune (prepared)  
 8' Trumpet  
 4' Clarion



Jaekel, Inc., Duluth, MN, has built a new organ for Oakhurst Baptist Church, Decatur, GA. Mechanical suspended key action, mechanical stop action, 11 stops, compass 56/30. The case is of fumed solid white oak, with carvings in solid white oak. Manual keys have bone naturals and grenadil sharps; pedal keys are of oak, hard maple and rosewood. Tuning is well-tempered "Vogel 5W," A=440; wind pressure 70 mm from a single wedge-shaped bellows. All but facade stops are under expression.

- HAUPTWERK**  
 8' Prinzipal  
 8' Rohrflöte  
 4' Oktav  
 2' Mixtur IV  
 8' Trompete
- POSITIV**  
 8' Gedackt  
 4' Spitzflöte  
 2' Prinzipal  
 2½' Sesquialtera I-II
- PEDAL**  
 16' Subbass  
 8' Prinzipal

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Austin Organs, Inc., Hartford, CT, has built a new organ for Bethlehem Lutheran Church, Sheboygan, WI. James T. Benzmiller, Stevens Point, WI, was the representative. Scott Reidel served as consultant. The instrument of 2 manuals and 26 ranks is located on the rear wall of the gallery. The case contains pipes of the 16' Principal, 8' Pedal Octave and 8' Great Principal. Thirteen ranks of pipes from the church's previous organ were rescaled and revoiced.

- GREAT**  
 16' Spitzflöte (Ext 8')  
 8' Principal  
 8' Bourdon  
 8' Spitzflöte  
 4' Octave  
 4' Triangular Flute  
 Sesquialtera II  
 2' Flachflöte  
 Mixture III  
 8' Cromorne  
 Chimes
- SWELL**  
 8' Rohrflöte  
 8' Viole de Gambe  
 8' Viole Celeste, TC  
 4' Spitzprincipal  
 4' Harmonic Flute  
 2' Principal  
 1½' Quint  
 Plein Jeu III  
 16' Basson  
 8' Trompette  
 8' Hautbois (Ext 16')  
 Tremulant

- PEDAL**  
 16' Principal (Ext Ct)  
 16' Bourdon  
 16' Spitzflöte (Gt)  
 8' Octave  
 8' Rohrflöte (Sw)  
 4' Superoctave (Ext 8')  
 16' Trompette (Ext Sw)  
 8' Trompette (Sw)  
 4' Cromorne (Gt)



Levsen Organ Company, Buffalo, IA, has rebuilt the Austin organ at First Presbyterian Church, Bessemer, AL. The organ was originally built for the First Presbyterian Church in Montgomery, AL, in 1902. About 32 years later it was moved to the First Presbyterian Church in Auburn, AL, and changes were made in the tonal scheme. Forty-five years passed and the church wanted to rid itself of the Austin because of mechanical difficulties in the windchests and offered to give it away.

The Bessemer Presbyterian Church wanted a pipe organ to replace an electric but didn't have much money. Ten dollars was offered and accepted for the Austin. Volunteers had one week to dismantle everything and work began immediately after a Sunday church service with 36 people and an 18 wheeler. While dismantling the organ, the Bessemer volunteers had to cut the three level high windchests with a chain saw and lower them from the balcony. The Auburn church was unaware that new windchests could be manufactured in an organ renewal project. By the time they were done dismantling, the truck was completely filled with pieces of the organ to be stored in its new home.

Rod Levsen examined the stored organ and the church building, explaining to the church members what the organ would need. The Austin was packed back on the 18 wheeler and made the trip to Iowa for extensive reworking. New pipework included a 3-rank Mixture for the Great, a 2' Flachflote for the Swell and a 2' Principal for the Choir. All new basswood windchests were made, new electric operating systems added, along with repairing and revoicing of existing pipework. The work of blending new tonal qualities into an existing system is done with Levsen's computer-assisted scaling study. The in-house specially developed software blends newly added pipework to an older instrument.

During the nine months the organ was at Levsen, church members raised ceilings and painted the sanctuary in anticipation of the newly rebuilt 32-rank Austin. A bold instrument, it filled the role of the organ leading the congregation in singing. The dedication was played by organist Richard Phillips of Vestavia Hills United Methodist Church, Vestavia Hills, AL.

#### GREAT

- 8' Principal Diapason
- 8' Doppel Flote
- 8' Gemshorn
- 4' Octave
- 2 3/4' Twelfth
- 2' Fifteenth
- III Mixture
- 8' Trumpet

#### SWELL

- 16' Bourdon Bass (12 pipes)
- 16' Bourdon Treble (49 pipes)
- 8' Open Diapason
- 8' Rohr Flute
- 8' Viole D'Orchestra
- 8' Viole Celeste
- 4' Violina
- 4' Flauto Traverso
- 2' Flachflote
- III Echo Cornet
- 8' Cornopean
- 8' Oboe
- Tremolo

#### CHOIR

- 8' Violin Diapason
- 8' Clarabella
- 8' Dolce
- 4' Flute
- 2' Principal
- 8' Clarinet
- Tremolo

#### PEDAL

- 16' Open Diapason
- 16' Bourdon
- 8' Octave
- 8' Bass Flute (12 pipes)



Paul F. Martin, Tracker Organs, Mansfield, Ontario, has built a new organ for St. Anne's Episcopal Church, Warsaw, IN. This free standing two-manual and pedal suspended tracker action organ of 14 ranks is placed in the rear loft of this favorable acoustical space. Through collaboration with Charles Thompson, the consultant for this project, the initial concept of a flexible instrument that would fit within the somewhat limited space available was conceived. Vitality of speech is enhanced by a ribbed and weighted bellows reservoir and concussion bellows, but not at the expense of overall stability. The stop action is mechanical, and casework is of solid quarter-sawn white oak, accented with hand carved pipe shades.

Overall design, scaling, and voicing were carried out by Paul Martin, while the making of keyboards, wooden pipes, windchests, casework and action parts was the work of Angela Martin, Tim Chase, and Pavel Rosciszewski under Mr. Martin's supervision. Installation and finishing were carried out by Mr.

Martin with the help of Claude Tulley. The inaugural concert was played by Charles Thompson, and included a wide range of organ literature. Later concerts on this instrument were performed by Craig Cramer and Gail Walton. Compass 56/30.

#### HAUPTWERK

- 8' Rohrflote (hammered lead)
- 4' Principal (75% tin)
- 2 3/4' Nasard (hammered lead)
- 2' Octave (75% tin)
- 1 3/4' Terz (hammered lead; from middle C)
- 1 1/2' Mixture II (75% tin)
- 8' Dulzian

#### BRUSTWERK

- 8' Gedackt (oak)
- 4' Gedacktfute (oak)
- 2' Principal (75% tin)
- 1 1/2' Quinte (hammered lead)
- 8' Regal
- Tremulator

#### PEDAL

- 16' Subbass (oak)
- 8' Octave (oak)

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**Berghaus Organ Company, Inc.**, Bellwood, IL, has built a new organ for St. John Lutheran Church, Knoxville, TN. This organ is set into two identical chambers which were rebuilt as shallow as possible with a ceiling height set only a few inches above the highest point of the arch. The organ features four electro-mechanical slider windchests with all pipework, except larger pipes and facade pipes, placed upon these chests. The facade pipes are tubed from the chests. Subbass and bass octaves of larger stops are tubed to offset benches. There are no ancillary windchests nor any parts to releather. Respecting the wish of the congregation to play down the intensity of the facade, A.R. Schopp's Sons, Inc. fabricated the first nine pipes of the Great and Pedal 8' Principals of zinc and burnished them into a finished appearance virtually identical to the finish found on the remaining 30% tin facade pipes. Great and Positiv are located in the right chamber; Swell and Pedal in the left chamber. Harris drawknob units are used for stops and couplers. All solid-state components are Peterson. Compass is 61/32.

Bill Hambright is organist and director of music. Dr. Philip Gehring of Valparaiso, IN, served as consultant. The program of the dedicatory recital featured Dr. Gehring as organist and Betty Gehring as violinist.

- GREAT**  
 16' Quintadena  
 8' Principal  
 8' Bleigedackt  
 4' Octave  
 4' Waldfloete  
 2 3/4' Quint  
 2' Octave  
 IV Mixtur  
 8' Trompete  
 Cloches
- SWELL**  
 8' Geigend  
 8' Celeste  
 8' Rohrfloete  
 4' Principal  
 4' Holztraversfloete  
 2' Klein Octave  
 1 1/2' Klein Nasat  
 IV Mixtur  
 16' Holzdulzian  
 8' Schalmel  
 Tremulant
- POSITIV**  
 8' Holzgedackt  
 4' Principal  
 4' Koppelfloete  
 2 3/4' Nasat  
 2' Hohlfloete  
 1 3/4' Terz  
 IV Scharf  
 8' Cromorne  
 Tremulant  
 Zimbelstern
- PEDAL**  
 16' Subbass  
 8' Principal  
 8' Gemshorn  
 4' Choralbass  
 III Rauschpfeife  
 16' Holzposaune  
 8' Trompete  
 4' Krummhornsalmel



**Chapline Organs**, Newbury, NH, has built a 14-stop organ for the music room in the residence of Beverly and Eugene Viscusi, M.D., in Bensalem, PA, a suburb north of Philadelphia. The music room is about 24' by 24' and 9' high. The action is all-mechanical with the usual three couplers. The windpressure is 37 mm. The manual keyboards are covered with bird's-eye maple on the naturals and rosewood on the sharps. The case is mahogany and flaming maple. Each of the vertical beams and the key cheeks carries a center strip of maple purfling.

The floor of the music room is concrete through which heating pipes run. The floor was originally covered with wall-to-wall carpet. Linoleum tile would not have served due to the heat. So the client installed a cream-colored ceramic tile. It has a noticeable effect on the sound of the instrument. The rear wall of the organ setting was painted a deep purple to heighten the effect of the silver-colored pipes. Dr. Viscusi is the organist of Old St. Joseph's Church, Willings Alley, Philadelphia—the oldest Catholic church in the city.



- MANUAL I (56 notes)**  
 8' Rohrflöte  
 4' Principal  
 2' Gemshorn  
 1 1/2' Twelfth  
 1' Mixture II-III  
 Tremolo
- MANUAL II (56 notes)**  
 8' Holzgedeckt  
 4' Koppelflöte  
 2 3/4' Nazard  
 2' Principal  
 1 3/4' Tierce  
 1' Sifflöte  
 Tremolo
- PEDAL (30 notes)**  
 16' Subbass  
 8' Gedeckt  
 2' Nachthorn  
 Cymbelstern

**Geddes Pipe Organs**, Austin, TX, has recently completed tonal and mechanical work to the organ in Memorial United Methodist Church in Austin, TX. The work included the addition of an 8' Oboe in the Swell, moving the Swell Trumpet to the Great, addition of an exposed 16' Principal (polished zinc) in the Pedal, Klann Cymbelstern, revoicing and regulation of all pipework, console modifications, and complete rewiring. Organist and chief motivator for the project is Mr. Kent Burrell.

The firm has also announced the

following completions and contracts for 1992:

Parker United Methodist Church, Austin, TX; action and tonal rebuild

St. Mary's Catholic Church, Mexia, TX; rebuild, new additions, installation

North West Hills United Methodist Church, Austin, TX; tonal and mechanical additions

Memorial Methodist Church, Austin, TX; rebuild, tonal additions in progress

St. Mary Church of the Assumption, West, TX; rebuild and additions.

**Schaedle Pipe Organ Services**, Cincinnati, OH, has announced the following projects:

Clough United Methodist Church, Cincinnati, OH; new organ, electric action, two manuals, 13 ranks

Trinity Hill United Church of Christ, Cincinnati, OH; new organ, electric action, two manuals, 11 ranks

St. Ursula Academy, Cincinnati, OH; electric rebuild of console, two manuals, 11 ranks

St. Ann Church, Morganfield, KY; electric action rebuild, two manuals, 4 ranks

St. Thomas Church, Ft. Thomas, KY; electropneumatic action, three manuals, 33 ranks, additions.

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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 MARCH**  
**David Higgs**, masterclass; St Peter United Church of Christ, Lancaster, PA 7:30 pm  
American Boychoir; First United Methodist, Montgomery, AL

**16 MARCH**  
Bach Birthday Bash; City Hall, Portland, ME noon, 7:30 pm  
**Paul Fejko**; Holy Trinity, Philadelphia, PA 12:05 pm

**Peter Conte**; Church of the Holy Trinity, Philadelphia, PA 12:05 pm  
**Gordon Atkinson**; Thiel College, Greenville, PA 7:30 pm  
American Boychoir; Columbus College, Columbus, GA  
**Gillian Weir**; Oberlin College, Oberlin, OH 8 pm

**17 MARCH**  
**Gillian Weir**, masterclass; Oberlin College, Oberlin, OH  
**Jerome Butera**; Community Church, Park Ridge, IL noon

**19 MARCH**  
**Brian Jones**; Trinity Church, Boston, MA 12:15 pm  
**Thomas Murray**; Middlebury Congregational, Middlebury, CT 7:30 pm  
**Marianne Webb**; Duke Mem United Methodist, Durham, NC 8 pm  
**John Weaver**; Grace Lutheran, Cleveland Heights, OH 8 pm  
**Matthew Dirst**; Lutheran Church of the Holy Trinity, Akron, OH 8 pm  
**John Walker**; St Alphonsus, Chicago, IL 7:30 pm  
Three Choirs Festival; Cathedral of St Paul, St Paul, MN 8 pm

**20 MARCH**  
**Diane Meredith Belcher**; St Paul's Episcopal, Albany, NY 7 pm  
American Boychoir; All SS Episcopal, Richmond, VA 7:30 pm  
Bach, *Mass in B Minor*; Clayton State College, Morrow, GA 8:15 pm  
**John Weaver**, hymn festival; Grace Lutheran, Cleveland Heights, OH 1 pm  
Kithara Trio; St Giles, Northbrook, IL 8 pm

**21 MARCH**  
**Stephen Cleobury**; Busch-Reisinger Museum, Cambridge, MA 8 pm  
**John Rose**; First Baptist, Arlington, MA 3 pm  
**Susan Armstrong**; Yale Univ, New Haven, CT 8 pm  
**Brian Carson**; St Thomas, New York, NY 5:15 pm  
**Betsy Anne Baumgardner**; Rye Presbyterian, Rye, NY 4 pm  
Choral Concert; Grace Episcopal, Nyack, NY 7:30 pm  
**Cj Sambach**; St Bernard's Episcopal, Bernardsville, NJ 4 pm  
**Peter Brown**; Longwood Gardens, Kennett Square, PA 2:30 pm  
Bonhoeffer Memorial Concert; Good Shepherd Lutheran, Lancaster, PA 4 pm  
Bach, *Mass in B Minor*; Druid Hills Presbyterian, Atlanta, GA 3 pm  
**Huw Lewis**; Calvary Episcopal, Pittsburgh, PA 4 pm  
**Matthew Dirst**, organ and harpsichord; Cleveland Museum, Cleveland, OH 2 pm  
**Peter Stoltzfus**, with choir; St Paul's Episcopal, Flint, MI 4:30 pm  
Organ Competition Winner's Recital; First Presbyterian, Deerfield, IL 4:30 pm  
**Anita Werling**; St Luke's Episcopal, Dixon, IL 4 pm  
**John Eggert**; Concordia College, St Paul, MN 3:30 pm

**22 MARCH**  
Bach Birthday Concert; Church of the Covenant, Cleveland, OH 8 pm

**23 MARCH**  
**Daniel Lamoureux, Margaret Angelini**; Stonehill College, North Easton, MA 8 pm  
Bach Birthday Bash; First Church of Christ, Hartford, CT  
**H.L. Smith II**; Holy Trinity, Philadelphia, PA 12:05 pm

**24 MARCH**  
**Gillian Weir**; St Bartholomew's, New York, NY 8 pm  
**Yolanda Ionescu**; Community Church, Park Ridge, IL noon

**25 MARCH**  
**David Herman**; St Paul's Chapel, New York, NY 12:05 pm  
**David Herman**; St Mary the Virgin, New York, NY 5:30 pm  
Durufle, *Messe Cum jubilo*; St Mary the Virgin, New York, NY 6 pm

**26 MARCH**  
**Michael Velting**; Trinity Church, Boston, MA 12:15 pm  
American Boychoir; All SS Church, Worcester, MA  
**Gillian Weir**; Christ United Methodist, Greensboro, NC  
**Marilyn Keiser**; Emory Univ, Atlanta, GA 8:15 pm  
Ferris Chorale; Mt Carmel Church, Chicago, IL 8 pm

**28 MARCH**  
**Susan Armstrong**; St Paul's Episcopal, North Andover, MA 4 pm  
**Peter Stoltzfus**, with choir; Yale Univ, New Haven, CT 8 pm  
**Alan Davis**; First Church of Christ, Scientist, New York, NY 3 pm  
**Catherine Rodland**; St Thomas, New York, NY 5:15 pm  
American Boychoir; Cathedral of St Francis, Metuchen, NJ 4 pm  
**Peter Conte**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Higgs**; St Paul's Lutheran, Washington, DC 4 pm

**Robert Parkins**; Duke Univ, Durham, NC 5 pm  
**Elizabeth & Raymond Chenault**; Christ Church Episcopal, Pensacola, FL 4 pm  
**Martin Jean**; Philharmonic Center, Naples, FL 8 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Holy Rosary Cathedral, Toledo, OH 3 pm  
**Stephen Royal**; St Anne's Episcopal, Warsaw, IN 3 pm  
\*Choral Concert; St John's Convent Chapel, Milwaukee, WI 3 pm  
**Catharine Crozier**; St Paul's United Church of Christ, Chicago, IL  
Durufle, *Requiem*; House of Hope, St Paul, MN 9:15, 11 am

**29 MARCH**  
Bach, *Mass in B Minor*; St Mary the Virgin, New York, NY 8 pm  
**Martin Haselbock**; St Thomas Univ, St Paul, MN 8:15 pm

**30 MARCH**  
Choral Concert, with orchestra; St Thomas Church, New York, NY 7:30 pm  
**Esther Wideman**; Church of the Holy Trinity, Philadelphia, PA 12:05 pm  
**Martin Jean**; Trinity Cathedral, Miami, FL 8 pm

**31 MARCH**  
**Matthew Baugh**; First Presbyterian, Evansville, IN 6:30 pm  
**Lynn Brant**; Community Church, Park Ridge, IL noon

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2 APRIL

Tom Whittemore; Trinity Church, Boston, MA  
12:15 pm

Gillian Weir; Kalamazoo College, Kalamazoo,  
MI 8 pm

Chicago Motet Choir; Rockefeller Chapel, Chi-  
cago, IL 8 pm

4 APRIL

Lee Dettra, with U.S. Army Band; Cadet  
Chapel, West Point, NY 3 pm

Choral Concert; St Peter's Episcopal, Morris-  
town, NJ 4 pm

Don Kinnier, with soprano; Longwood Gar-  
dens, Kennett Square, PA 2:30 pm

Choral Concert; First Baptist, Kinston, NC 7 pm

Karel Paukert; Cleveland Museum, Cleve-  
land, OH 2 pm

Dupré, *Stations of the Cross*; First Presbyterian,  
Evansville, IN 4 pm

6 APRIL

Bruce Sholley; First Baptist, Philadelphia, PA  
12:05 pm

7 APRIL

Lassus, *Tenebrae Responsories*; St Mary the  
Virgin, New York, NY 7 pm

Bach, *St Matthew Passion*, with orchestra; St  
Bartholomew's, New York, NY 7:30 pm

8 APRIL

Robert Fertitta; St Paul's Chapel, New York,  
NY noon

Porta, *Missa terti toni*; St Mary the Virgin, New  
York, NY 6 pm

Handbell Concert; First Baptist, Kinston, NC 7  
pm

Britten, *Canticle of Abraham & Isaac*; Cathedral  
Church of the Advent, Birmingham, AL 7:15 pm

9 APRIL

Rodger Vine; Trinity Church, Boston, MA 12:15  
pm

Fauré, *Requiem*; First Presbyterian, Deerfield,  
IL 4:30 pm

Mozart, *Requiem*; Rockefeller Chapel, Chi-  
cago, IL 8 pm

10 APRIL

Marc Cheban; Longwood Gardens, Kennett  
Square, PA 2:30 pm

11 APRIL

Kyler Brown; St Mary the Virgin, New York, NY  
3:30 pm

Choral Concert; St Mary the Virgin, New York,  
NY 4 pm

Karel Paukert; Cleveland Museum, Cleve-  
land, OH 2 pm

Schubert, *Mass in B-flat*, with orchestra; St  
John Cantius, Chicago, IL 12:30 pm

14 APRIL

Hector Olivera; Cleveland Museum, Cleve-  
land, OH 8 pm

15 APRIL

Youth Choir Concert; Longwood Gardens, Ken-  
nett Square, PA 11 am

16 APRIL

Rodger Vine; Trinity Church, Boston, MA 12:15  
pm

17 APRIL

Festival Choral Concert; Rockefeller Chapel,  
Chicago, IL 7:30 pm

18 APRIL

Andrew Lumsden; Calvary Episcopal, Pitts-  
burgh, PA 4 pm

Haig Mardirosian; Pilgrim Lutheran, Be-  
thesda, MD 7:30 pm

Oratorio Choir; Front Royal Presbyterian, Front  
Royal, VA 7:30 pm

Tracy Richardson, with ensemble; Longwood  
Gardens, Kennett Square, PA 2:30 pm

Cj Sambach; Salem United Methodist, Man-  
heim, PA 4 pm

Timothy Robson; Cleveland Museum, Cleve-  
land, OH 2 pm

Rachmaninoff, *Vespers*; St Frances DeSales,  
Lake Zurich, IL 5:30 pm

Palestrina, *Missa Regina Coeli*; St John Can-  
tius, Chicago, IL 11 am

David & Marian Craighead; Illinois College,  
Jacksonville, IL 8 pm

19 APRIL

Timothy Albrecht; Emory Univ, Atlanta, GA 3  
pm

David Craighead, masterclass; Illinois Col-  
lege, Jacksonville, IL 8:30 am

20 APRIL

John Walker; Holy Trinity Lutheran, Buffalo,  
NY 8 pm

\*William Owen; First Baptist, Philadelphia, PA  
12:05 pm

23 APRIL

Dick Hill; Trinity Church, Boston, MA 12:15 pm

Delbert Disselhorst; Christ Church Cathed-  
ral, Indianapolis, IN 7:30 pm

Joseph Schreiber; Cathedral Church of the  
Advent, Birmingham, AL 12:30 pm

24 APRIL

Gwinnett Festival Singers; Clayton State Col-  
lege, Morrow, GA 8:15 pm

25 APRIL

Cj Sambach; First Church of Christ, Farming-  
ton, CT 4 pm

Bach Festival; Grace Episcopal, Nyack, NY  
(through May 2)

Craig Cramer; St Stephen's Episcopal, Mill-  
burn, NJ 4 pm

Organ & Handbell Concert; Longwood Gar-  
dens, Kennett Square, PA 2:30 pm

Grazia Salvatori; Cleveland Museum, Cleve-  
land, OH 3:30 pm

Elizabeth & Raymond Chenault; Broad Street  
Presbyterian, Columbus, OH 4 pm

Schubert, *Mass in G*; Central United Methodist,  
Lansing, MI 4 pm

Choral and Handbell Choirs; Second Presby-  
terian, Indianapolis, IN 7:30 pm

Duruflé, *Requiem*; St John's Cathedral, Milwau-  
kee, WI 3 pm

Rachmaninoff, *Vespers*; St Clement's, Chicago,  
IL 5:30 pm

Choral Concert; First Presbyterian, Deerfield,  
IL 4:30 pm

27 APRIL

+ David Higgs; St Ignatius Loyola, New York,  
NY 8 pm

\*David Schelat; First Baptist, Philadelphia, PA  
12:05 pm

29 APRIL

Liturgy Symposium; Union Theological Semi-  
nary, New York, NY (through May 2)

30 APRIL

Madolyn Falls; Trinity Church, Boston, MA  
12:15 pm

Three Choirs Festival; St Peter's Episcopal,  
Morristown, NJ 4 pm (through May 2)

\*Jurgen Sonnenschmidt, Schnitger lecture;  
Boulevard Inn at the Cudahy Tower, Milwaukee,  
WI 7:30 pm

Hymn Festival; Holy Name Cathedral, Chicago,  
IL

Olivier Latry; Rockefeller Chapel, Chicago, IL  
8 pm

French Choral & Orchestra Concert; Cathedral  
of St Paul, St Paul, MN

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West of the Mississippi

19 MARCH

Choral Concert, with orchestra; St John's Ca-  
thedral, Denver, CO 8 pm

Thomas Trotter; Trinity Univ, San Antonio, TX  
8 pm

20 MARCH

\*Anne & Todd Wilson; The Auditorium, Inde-  
pendence, MO

\*Spring Symposium; St Luke's United Meth-  
odist, Houston, TX 9 am-2 pm

Anglican Liturgy Workshop; St John's Cathed-  
ral, Denver, CO 9 am

21 MARCH

Larry Schou, with orchestra; First United Meth-  
odist, Sioux Falls, SD 4 pm

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26 MARCH  
**Louis Patterson**, Dupré, *Stations of the Cross*; Westminster Presbyterian, Lincoln, NE 7:30 pm  
**Stephen Cleobury**; St Luke's Episcopal, Monrovia, CA (also March 28)

27 MARCH  
**Stephen Cleobury**, workshop; St Luke's Episcopal, Monrovia, CA

28 MARCH  
**Lucius Weathersby**; Basilica of St John, Des Moines, IA 3 pm  
**David Craighead**; First Presbyterian, Lincoln, NE 4 pm  
**Gillian Weir**; First United Methodist, Lubbock, TX 5 pm  
**Thomas Murray**; Historic First Church, Phoenix, AZ 3 pm

29 MARCH  
**David Craighead**, lecture; First Presbyterian, Lincoln, NE 7:30 pm  
**Thomas Murray**, masterclass; Historic First Church, Phoenix, AZ 1 pm

30 MARCH  
**Catharine Crozier**, workshop; Univ of Iowa, Iowa City, IA

31 MARCH  
**Gillian Weir**; West Texas State Univ, Canyon, TX

3 APRIL  
Phoenix Bach Choir; All SS Episcopal, Phoenix, AZ 8 pm

4 APRIL  
Phoenix Bach Choir; Chandler Arts Center, Chandler, AZ 7 pm  
Choral Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

8 APRIL  
Fauré, *Requiem*, with orchestra; First Congregational, Waterloo, IA 7 pm

16 APRIL  
**John Rose**; First Congregational, Los Angeles, CA 8 pm

18 APRIL  
**Robert Anderson**; Pilgrim Congregational, Duluth, MN 4 pm  
**Olivier Latry**; Highland Park Presbyterian, Dallas, TX 7 pm  
**Grazia Salvatori**; Trinity Episcopal, Santa Barbara, CA 3:30 pm

20 APRIL  
**Carlene Neihart**; Wesley United Methodist, Trenton, MO 7:30 pm

23 APRIL  
**Olivier Latry**; Palmer Episcopal, Houston, TX 8 pm

25 APRIL  
St Louis Chamber Singers; St Stanislaus Kostka, St Louis, MO 3 pm  
**James Guthrie**; Episcopal Church of the Ascension, Lafayette, LA 4 pm  
+ **Jonas Nordwall**; Hillsboro Presbyterian, Hillsboro, OR 3 pm  
**Richard Elliott**; Sunrise LDS Stake Center, Las Vegas, NV 7 pm  
St Paul's Cathedral Choir; Grace Cathedral, San Francisco, CA 5 pm

29 APRIL  
**Todd Wilson**; St Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm

30 APRIL  
**Lucius Weathersby**, with piano; First Congregational, Waterloo, IA 3 pm  
**Frederick Swann**; St John's Cathedral, Denver, CO 8 pm

**INTERNATIONAL**

15 MARCH  
**Thomas Trotter**, lecture; Univ of Alberta, Edmonton, Alberta noon

21 MARCH  
**Gillian Weir**; Christ Church Cathedral, Ottawa, Ontario 8 pm  
Organ Course; Clifton College, Bristol, England (through March 25)

16 APRIL  
**Ross McDonald**; Central United Church, Sault Ste Marie, Ontario 8:30 pm

18 APRIL  
Liturgical Music Convention; World Congress Centre, Melbourne, Australia (through April 23)

24 APRIL  
**Thomas Murray**; St Peter's Church, London, England

**Organ Recitals**

ROBERT ANDERSON, Dresden Cathedral, Dresden, Germany, July 18: *Toccata in e*, Weckmann; *Vater unser*, Böhm; *Suite du Second Ton*, Guilain; *Kyrie, Gott, heiliger Geist*, S. 671, Bach; *Sonate g-moll*, Wq 70/6, CPE Bach; *Agnus Dei*, Martin; *In the Isle of the Sea*, Pinkham.

JEROME BUTERA, First United Methodist Church, Chicago, IL, October 27: *Pictures at an Exhibition*, Moussorgsky.

SHIRLEY BOOMSMA, Illinois College, Jacksonville, IL, October 27: *The Emperor's Fanfare*, Soler; March, Minuet (*The Musical Clocks*), Haydn; *Trumpet Tune in D Major*, Johnson; *Now rejoice, beloved Christians, Be thou but near*, Sinfonia: *We thank Thee, God*, Bach; *Fanfare for Organ*, Arnatt; *Garden Hymn*, Pfautsch; *Old folks at home* (Variation III), Buck; *Amazing Grace*, Shearing; *Fugue on "America"*, Thayer; *Kyrie*, Kodaly; *Song of Peace*, Langlais; *Sortie*, Lefebure-Wely.

ELIZABETH & RAYMOND CHENAUULT, Christ Episcopal Church, Warren, OH, October 18: *Variations on an Easter Theme*, Rutter; *Sarabande with Variations*, Arnatt; *Fanfare and Tuckets*, Roberts; *Eclogue*, Shephard; *Canticle*, Susa; *Rhapsody*, Hakim; *Evensong*, Ragtime, Callahan; *The Stars and Stripes Forever*, Sousa/arr. Chenault.

PHILIP CROZIER, St. Joseph Church, Bonn-Beuel, Germany, August 2: *Air and Gavotte*, Wesley; *Rhapsody on a Ground*, Statham; *Scherzo*, Albert Alain; *Fantasia Choral No. 2*, Whitlock; *Chant de mai*, Jongen; *Scherzo*, Bairstow; *Toccata, Chorale and Fugue*, Jackson.

THOMAS E. GOETZ, First Presbyterian Church, Arlington Heights, IL, October 27: *Basse et dessus de trompette*, Duo, Clérambault; *Passacaglia in C Minor*, S. 582, Bach; *Choral No. 3 in A Minor*, Franck; *Litanies*, Alain.

JERALD HAMILTON, First United Methodist Church, Colorado Springs, CO, October 16: *Sonata IV in B-flat*, Mendelssohn; Andante, Allegretto (*Sonata in E-flat*), Parker; *Wie schön leuchtet, Christus der ist mein Leben, Jauchz Erd und Himmel*, op. 67, Reger; *Concerto in D Minor*, S. 596, Bach; *Three Prayers for Peace*, Mauldin; Adagio, Final (*Symphony III*), Vierne.

DAVID HIGGS, Meyerson Symphony Center, Dallas, TX, September 28: *Prelude and Fugue in D Major*, S. 532, Bach; *Noel No. 10*, Daquin; *Choral No. 2 in B Minor*, Franck; *Canon in B minor*, Schumann; *Pastorale and Toccata*, Conte; "The Primitives," "At the Ballet," "Everyone Dance" (*Five Dances*), Hampton; *Fantasy in F Minor*, K. 594, Mozart; *Prelude and Fugue on BACH*, Liszt.

DOROTHY HUFFMAN, organ and harpsichord, with Albert Saurini, flute, All Souls Unitarian Church, Indianapolis, IN, October

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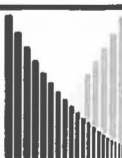
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VANCE HARPER JONES, First Baptist Church, New Bern, NC, September 20: *Sonata*, Kerll; *Peace Prelude*, Utterback; *Jesu, meine Freude*, S. 227 (transc. Jones), *Canzona in D Minor*, S. 588, Bach; *Make a Joyful Noise unto God*, Handel/Hines; *Tu es petra*, Mulet; "Grand March" from *Aida*, Verdi/Hesford; *Humoresque Americana - "The Arkansas Traveler"*, Murphree; "The Flues (Blues)" (*The King of Instruments*), Albright; *All through the night*, Lemare; *Rhumba*, Elmore.

ROY KEHL, Fourth Presbyterian Church, Chicago, IL, October 30: *Praeludium in E Major*, Buxtehude; Canon with sustained notes, In mixolydian mode, Buzzing, Line and point, In Oriental style, Minuetto (*Mikrokomos*), Bartok; *Choral III in A Minor*, Franck.

LUDGER LOHMANN, Methuen Memorial Hall, Methuen, MA, September 23: *Sonata No. 4 in A Minor*, op. 98, Rheinberger; *Sonata No. 3 in A Minor*, op. 24, Ritter; *Symphonie V*, op. 47, Vierne.

EDWARD LUDLOW, assisted by Anita Ludlow, Blue Mountain College, September 8: *Settima Toccata*, Rossi; *Nun komm der Heiden Heiland*, S. 599, *Der Tag der ist so freudenreich*, S. 605, *O Mensch beweine*, S. 622, *Wer nur den lieben Gott lässt walten*, S. 642, Bach; *Fantaisie en La Majeur*, Franck; *Winchester Old*, Jarrell; *Es ist ein' Ros'*, Melby; *In dulci jubilo*, Kemner; *Puer nobis nascitur*, Ore; *Angels from the realms of glory*, Kerr; *Organ Fantasy for Two Players*, op. 12, Labor.

GARTH MacPHEE, St. James United Church, Montreal, Quebec, August 25: *Prelude and Fugue in C Major*, S. 547, *Dies sind die heil'gen zehn Gebot*, Bach; *Sonata No. 2 in C Minor*, Mendelssohn; *Le jardin suspendu*, Alain; *Rigaudon*, Campra/Fox.

THOMAS MURRAY, Princeton University Chapel, Princeton, NJ, June 4: *Peer Gynt Suite No. 1*, Grieg; *Pastorale (Symphony No. 2)*, Widor; *Rassacaglia in C Minor*, S. 582, Bach; *Aria*, Hornpipe, *Allegro maestoso (Water Music)*, Handel; *Choral No. 3 in A Minor*, Franck; *A Trumpet Minuet*, *A Song of Sunshine*, *Triumphal March*, Hollins.

CARLENE NEIHART, Calvary Episcopal Church, Fletcher, NC, October 18: *Thou art the rock*, Mulet; *Concerto del Sigr. Meck*, Walther; *Air on a G string*, *Toccata in F Major*, Bach; *Moto Ostinato (Sunday Music)*, Eben; *Variations on a Theme by Paganini for Pedals Only*, Thalben-Ball; *Beautiful Savior*, Wood; *Introduction*, *Fugue (For us and our salvation)*, Liszt.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 25: *Prelude*, *Fugue et Variation*, op. 18, Franck; *Triptyque*, op. 58, Vierne; *Wo soll ich fliehen hin*, S. 646,

*Meine Seele erhebt den Herrn*, S. 648, *Prelude and Fugue in D Major*, S. 532, Bach.

JAY PETERSON, Fourth Presbyterian Church, Chicago, IL, October 9: *Magnificat primi toni*, Buxtehude; "At the Ballet," "Those Americans" (*Five Dances for Organ*), Hampton; *Intermezzo*, *Adagio*, *Final (Troisième Symphonie*, op. 28), Vierne.

JOHN C. SCHMIDT, Southwest Texas State University, September 27: *Komm Heiliger Geist*, S. 651, *Sonata II in C Minor*, S. 526, *Prelude and Fugue in E-flat*, S. 552, Bach; *Prelude and Fugue in C Minor*, op. 37, no. 1, Mendelssohn; *Lebhaft*, *Allegretto (Sketches for Pedal Piano*, op. 58), Schumann; *Prelude in C Minor*, Paine; *Sweet Sixteenths*, Albright; *Allegro (Symphonie VI)*, Widor.

DAVID SCHRADER, Fourth Presbyterian Church, Chicago, IL, September 13: *Grand Sonata in E-flat*, Buck; *Variations for Organ*, Shapey; *You Raise the Flute to Your Lips*, DeLamarter; *Perpetuum mobile*, Middelshulte; *Cityscape*, Simmons (premiere); *Symphonie breve*, Ferko; "Fast and Sinister" (*Symphony in G*), Sowerby.

MARY MOORE SKALICKY, Klara Concert Hall, Cheb, Czechoslovakia, July 12: *Toccata C dur*, Cernohorsky; *Vater unser im Himmelreich*, Böhm; *Praeludium und Fuge G moll*, Buxtehude; *Fuga A moll*, Seger; *Fuga C dur*, Vanhal; *Toccata*, *Adagio*, *Fuga C dur*, Bach; *Variace na "Victimae paschali laudes"*, Ropak; *Prrière*, Litaize; *Fantasia e fuga "Ad nos, ad salutarem undam"*, Liszt.

MARK BRAMPTON SMITH, Fourth Presbyterian Church, Chicago, IL, October 2: *Prélude*, *Choral et Allegro*, *Minuetto*, *Scherzo (Dix Pièces)*, Gigout; *Deuxième Suite*, op. 27, Boëllmann.

KENNETH SOTAK, Fourth Presbyterian Church, Chicago, IL, October 16: *Prelude and Fugue in A Minor*, S. 551, *Concerto in D Minor*, S. 596, *Prelude and Fugue in E Minor*, S. 548, Bach.

FREDERICK SWANN, Hatcher Memorial Baptist Church, Richmond, VA, September 22: *Trumpet Tune*, Swann; *Pièce Héroïque*, Franck; *Concerto in F Major*, op. 4, no. 5, Handel; *Postlude for the Office of Compline*, Alain; *Prelude and Fugue in G Major*, S. 541, Bach; *Toccata*, Erisman; *Hymn improvisation*; *A Solemn Melody*, Davies; *Fantasia and Fugue*, Parry.

ANDREW TEAGUE, St. James United Church, Montreal, Quebec, August 18: *Rhapsody in C-sharp Minor*, *Psalms Prelude*, set 1, no. 1, Howells; *Toccata and Fugue in D*, op. 59, Reger; *Folk Tune*, Whitlock; *Processional*, Mathias; *A Fancy*, Harris; *March on a Theme of Handel*, Guilmant.

STEPHEN THARP, Washington Cathedral, Washington, DC, June 21: *Prrière*, op. 20, Franck; *Final (Symphonie No. 8)*, Widor; *Communion (Quatre Pièces)*, Tharp; *Hype-riou - The Rhetoric of Fire* (U.S. premiere), Guillon.

VICTORIA WAGNER, Methuen Memorial Hall, Methuen, MA, September 9: *Introduction and Puccaglia in D Minor*, op. 56, Reger; *Sketches for Pedal Piano*, op. 58, no. 3 in F Minor, no. 4 in D-flat, Schumann; *Prelude on "Were you there"*, Sowerby; *Rhapsody*, op. 17, no. 3, Howells; *Sonata I*, Hindemith; *Organbook III, Volume II*, Albright.

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GILLIAN WEIR, Rockefeller Memorial Chapel, Chicago, IL, May 5: *Variations de Concert*, Bonnet; *Aria detto Balletto*, Frescobaldi; *Sonata No. 1 in E-flat*, S. 525, Bach; *Prière*, Franck; *Toccata in D-flat*, op. 104, Jongen; *Allegro vivace (Symphony V)*, Widor; *Le Jardin Suspendu, Fantasmagorie*, Alain; *Scherzo in G Minor*, op. 49, no. 2, Bossi; *Allegretto (Sonata in E-flat minor)*, Parker; *Scherzo Symphonique*, op. 55, no. 2, Guilman.

JAMES WELCH, St. Barnabas Episcopal Church, Havana, IL, September 17: *Trumpet Voluntary*, Stanley; *Toccata in F Major*, Bach; *Votre bonté, grand Dieu*, Charpentier; *Allegro (Sonata in D Major)*, Carvalho; *Prelude in D Minor*, Mendelssohn; *Fiat Lux*, Dubois; *Procesion y Saeta*, Estrada; *Diverzimento en Tema Antiguo, El Flautista Alegre, Toccatina*, Noble; *Praise the Father*, Diemer; *Dear Christians, one and all, rejoice*, Leavitt; *Prelude on "Amazing Grace"*, Christiansen; *Pisgah*, Wood; *Trumpet Tune*, German; *Grandfather's Wooden Leg*, Clokey; *Prelude in Classic Style*, Young; *The Squirrel*, Weaver; *Toccata Festiva*, Purvis.

ANITA EGGERT WERLING, First United Presbyterian Church, Macomb, IL, September 27: *Alleluys*, Preston; *Voluntary in D Major*, Boyce; *Noël: Où s'en vont ces gais bergers*, Balbastre; *Verset pour la fete de la Dédicace*, Messiaen; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Variations on an Early American Tune*, Eggert; *Fantaisie in C Major*, op. 16, Franck; *Te Deum*, op. 11, Demessieux.

CHARLES WOODWARD, with Bert Hatch, guitar, First Presbyterian Church, Wilmington, NC, October 18: *Hymn of Christian Joy*, Young/Ravenscroft; *Fountain Reverie*, Fletcher; *Procesion Alegre*, Cornell; *Jesu, joy, Bach/Hatch*; *Cavatina*, Myers; *Marche Grotesque*, Purvis; *Hymn Medley*, Hatch; *Sleepers Awake*, Bach; *Nocturne*, Purvis; *Sinfonia Cantata 29*, Bach.

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