

THE DIAPASON

MAY, 1993



Westminster Presbyterian Church, Clinton, SC
Specification on page 15

M. P. Möller liquidates

The M. P. Möller Company, as it was known for its 117-year history, ceased to exist on January 12 of this year. On that date, a liquidation auction began, and the Möller name, trade secrets and other records were purchased in bankruptcy court by Chicago businessman Paul Stuck, chairman of the board of a firm known as the King of Instruments. The Möller Company filed for bankruptcy on August 31, 1992, having closed in April with a reported \$7 million in back orders but without sufficient cash to meet payroll.

On April 10, 1992, the company announced a two-week closing for financial restructuring and possible sale of the firm. On April 23, 1992, company officials announced that the shutdown would last up to eight weeks as they continued to restructure or find a buyer. On June 2, union employees announced a plan to purchase the company, a plan involving a variety of financial resources. On August 31, Möller owners filed for Chapter 11 reorganization in U.S. bankruptcy court, seeking protection from creditors. On September 11, the employee buyout collapsed. On January 12, 1993, Paul Stuck purchased the name and files, and announced his plan to reopen the company. On January 13-15, the liquidation auction took place, attracting more than 2,100 people.

The Möller firm was established in 1875 in Warren, Pennsylvania by Dan-

ish immigrant Mathias Peter Möller (1855-1937). The firm relocated to Greencastle, Pennsylvania in 1877 and to Hagerstown, Maryland in 1881. It had built some 12,000 organs and absorbed several other organbuilders and related firms including the Wirsching firm in 1922, Kinetic Engineering in 1939, and the Pilcher Co. in 1944. Mathias P. Möller, Jr. (1902-1961) succeeded his father as president in 1937. M.P. Möller III became president in 1987. W. Riley Daniels, husband of Martha Möller (daughter of M.P.M., Sr.), became president in 1961 and retired in 1978. Peter Möller Daniels, son of Riley, was with the firm until joining Reuter in 1987.

Paul Stuck, head of King of Instruments, announced plans to operate a new Möller Company with four divisions: custom Möller organs; a second company to build tracker organs; an "artiste" series of production-line organs; and a line of computer-generated models. Stuck will have former Möller executives William Gray and Daniel Angerstein working with him, along with a number of former Möller craftsmen.

—Jerome Butera

Thanks to William T. Van Pelt of the Organ Historical Society and to Guy Fletcher of the Morning Herald of Hagerstown for supplying information.

Letters to the Editor

Information requested

I would like some counsel and information from your readers. The Swedenborgian Church in Urbana, Ohio has two tracker organs. The one in the back of the church, a 16-rank John Roberts, was the first of 7,689 organs given away by Andrew Carnegie. It was originally given to the Swedenborgian Church in Pittsburgh, Pennsylvania in 1874, where Carnegie had attended Sunday School and later served as librarian. It was moved to Urbana in 1987. The organ in the front of the church is an 1879 S. S. Hamill (East Cambridge, Massachusetts, Opus 131).

The small congregation would like to restore the Hamill organ to working order and inaugurate a concert series. The information and counsel I seek is this:

- Is this the only church in Ohio containing antiphonal tracker organs?
- The organs are not pitched the

same at this time. Does anyone have any experience or advice about how to rectify this situation?

- Has duo-organ music been written or arranged for antiphonal playing?
- Since both organs are small, playing them with other instruments would add variety. What repertoire is suggested? Has anything been arranged for two organs and instruments?

The church would like to hear from those readers who would be interested in participating in concerts to accomplish the restoration and establishment of a concert fund to ensure that the organs will be used regularly in the future. People are needed to contribute advice, expertise, and/or labor to facilitate this project. Replies should be sent to the coordinator, Dr. Janet W. Ebert, 209 E. Court St., Urbana, OH 43078.

Richard M. Baxter, Pastor
National Swedenborgian Church
Washington, DC

Here & There

Chorus America will sponsor several events this summer: 16th Annual Conference, Los Angeles, California, June 2-5, hosted by the Los Angeles Master Chorale; Conductor Workshop, Saranac Lake, New York, July 25-31, featuring the Gregg Smith Singers and the Adirondack Chamber Orchestra; and Summer Management Institute, Philadelphia, Pennsylvania, August 9-13. For information: Chorus America, 2111 Sansom St., Philadelphia, PA 19103; 215/563-2430.

Drake University will hold its Summer Music Festival for High School Students June 13-19. Featured are ensemble and course offerings in addition to private instruction. Organ study is with Carl Staplin. For information: 1-800/44-DRAKE ext 2823.

The University of Michigan School of Music is offering four carillon work-

shops in June, July and August. Individual and group lessons are available to beginning carillon students and to all levels of performers. Qualified music students may earn up to four graduate credits. The Charles Baird Carillon at The University of Michigan is one of the largest carillons in the world. Cast by John Taylor and Sons of England, the instrument has 55 bells, the largest of which weighs 12 tons. Performance is possible on the instrument, and there are three practice keyboards.

Guest instructor Todd Fair, faculty member of the Netherlands Carillon School in Amersfoort, will teach a one-week session July 19-23. He will meet with the students daily and will perform daily. University Carillonneur Margo Halsted will teach two one-week sessions, June 21-25 and June 28-July 2, and a four-week session July 7-August 3. Students attending the longer session also will have the opportunity to study

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Editor **JEROME BUTERA**

Associate Editor **WESLEY VOS**

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAY
Choral Music

HERBERT L. HUESTIS
IN-Group Forum
CompuServe ID #70771,1047
Internet: 70771.1047@compuserve.com

BRIAN SWAGER
Carillon

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with Todd Fair and to take other academic graduate classes. The U-M has the only carillon masters degree program in the United States. Guest recitalists during the workshop periods will include Ulla Laage (Copenhagen), Frank DellaPenna (Valley Forge), Ray McLellan (University of Michigan), Brian Swager (Indiana University) and Janet Tebbel (Philadelphia).

Professor Halsted, a member of the U-M organ department, has had nine students pass the examination for full membership in the Guild of Carillonneurs in North America. In addition she was a finalist in the first North American performing competition and has been honored for her research and publication of historic carillon music. For further information: 313/764-2539 or 900 Burton Tower, Ann Arbor, MI 48109.

The Pistoia Academy of Italian Organ Music will feature Luigi Ferdinando Tagliavini in lessons and masterclasses July 4-10. Repertoire includes works of Antegnati and Frescobaldi. Recitals will be offered on historic organs by Francesco Cera, Andrea Marcon, Mr. Tagliavini, Liuwe Tamminga, and Antonio Galanti. There will be visits to the organs at S. Petronio, Bologna, and to the organs of Giovanni Piffaro Siena. For information: Accademia di musica Italiana per organo, casella postale 346, 51100 Pistoia, Italy.

Vocal Camp XXIV takes place July 5-12 at the Ghost Ranch Conference

Center, Abiquiu, New Mexico. The week includes voice classes for all participants, private voice study, rehearsals and concerts. For information: Ghost Ranch Conference Center, Abiquiu, NM 87510; 505/685-4333.

Summer Re-Treat '93, the conference of the Illinois Chapter of the American Choral Directors Association, takes place July 14-17 at Millikin University, Decatur, Illinois. Clinicians include Weston Noble, Doug McEwen, and others, the St. Louis Children's Chorus, and soloists from the Jubilee Singers. For information: IL-ACDA Treasurer, P.O. Box 6474, Champaign, IL 61826-6474.

The 38th annual national convention of the Organ Historical Society will occur during the week of July 18-24 in Kentucky and Southern Indiana, with headquarters at the Downtown Holiday Inn in Louisville. Convention visits will include recitals on instruments by Pilcher, Prante, Barckhoff, Felgemaker, Odell, Van Dinter, Koehnken and Grimm, Hook and Hastings, Evans, Farrand & Votey, Giesecke, E.M. Skinner, Aeolian-Skinner, and others. Conventioneers will also visit Churchill Downs, home of the Kentucky Derby, and have an evening cruise on the Ohio River aboard the Belle of Louisville, a 1914 authentic sternwheel steamboat, replete with steam calliope.

Registration materials are available from the Organ Historical Society, P.O. Box 26811, Richmond, VA 23261; 804/

353-9226. Additional information may be obtained by contacting convention chairman Keith Norrington at Miller Pipe Organ Company, 1291 Bardstown Road, Louisville, KY 40204; 502/451-6616.

The 10th annual Summer Choral Holiday and Festival Choir takes place July 18-24 as part of the Green Lake (WI) Festival of Music. This year will mark the debut of the Green Lake Festival Children's Honor Chorus with the director of the Toronto Children's Chorus, Jean Ashworth Bartle. Other guest clinicians include Sir David Willcocks and Douglas Morris. The week of rehearsals and seminars culminates in a concert at the University of Wisconsin-Oshkosh. For information: Maria Dietrich, Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941-0569; 414/748-9398.

The Saint Olaf Conference on Music takes place July 19-23. Clinicians include Jane Anderson, Anton Armstrong, David Higgs, André Thomas, John Ferguson and others. For information: Office of Church Relations, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN 55057-1098; 507/646-3841.

The Festival Mitte Europa, led by Hans Haselböck and Ewald Kooiman, takes place August 15-22 in Eger, Hungary. Topics include improvisation, Couperin, de Grigny, and Austrian and Bohemian organ music from the 17th and 18th centuries. For information: Festival Mitte Europa, D-9900 Plauen, Dürerstrasse 32, or D-5000 Köln, FlieDerweg 108.

The Académie de l'Orgue Romantique et Symphonique des Pays de l'Adour takes place August 24-31. The academy will feature Cavaillé-Coll organs in the region around Pau (Southwest France). Faculty includes Georges Lartigau and Kurt Lueders. For information: A.S.O.C.L., Presbytère, F 64230 Lescar, France.

The Septième Concours d'Orgue Européen de Beauvais takes place September 13-26. Repertoire for the elimination round includes the Allegro (3rd movement) of the *Trio Sonata No. 6* of Bach; *Toccatà*, Vierne; and free improvisation of five minutes' duration maximum. For the final round: *Tierce en Taille*, Du Mage; *Toccatà Dorian*, Bach; *Les Anges*, Messiaen; *Allegro (Symphonie VI)*, Widor; and free improvisation on a given theme (eight minutes' duration maximum). For information: Brigitte De Leersnyder, 70, rue de Rivoli, 75004 Paris, France.

Appointments



George Emblom

George Emblom has been appointed Director of Music and Organist at St. Mark's Episcopal Church, Berkeley, California, succeeding David Higgs. He will direct the 50-voice adult choir, the youth music program, oversee the monthly Solemn Evensong and Organ Recital Series, and perform on the Flen-trop organ. Emblom comes to the Bay area from Kansas City, Missouri, where he served as Dean of the Greater Kansas City AGO Chapter, organist-choirmaster of Christ Episcopal Church in St.

Joseph, Missouri, music director and conductor of the AGO Schola Cantorum, staff organist at the RLDS World Headquarters in Independence, and piano instructor at St. Paul's Episcopal Church and Day School in Kansas City.

Mr. Emblom received the BMus with distinction from St. Olaf College, and the MMus from the University of Missouri at Kansas City—Conservatory of Music, where he served on the faculty as a graduate teacher, received the Graduate Achievement Award in Organ, and the First Prize in the Greater Kansas City AGO Chapter Young Artist Competition. An active member of the Association of Anglican Musicians, Emblom served the Episcopal Diocese of West Missouri as a member of the Music and Liturgy Commissions. He served as organist for the Grace and Holy Trinity Cathedral Choir (Kansas City) 1991 tour of England, which included performances in Cambridge, Christ Church Cathedral Oxford, and Westminster Abbey. He has been invited to serve again, by Canon Musician John L. Schaefer, for the 1995 tour which will include a one-week residency at Westminster Abbey. His teachers have included A. DeWayne Wee, Theo Wee, Kenneth Jennings, John Ferguson, Joanne Vollendorf, Gerre Hancock, and John Obetz.

Naji Hakim has been appointed Organist of the Church of the Trinité, Paris. He succeeds Olivier Messiaen who died last year and held the post for over 60 years. Hakim was born in Beirut in 1955 and moved to France to study with Jean Langlais. He most recently served as titular organist of Sacré Coeur, Paris. His published works include *Memor*, *Rubaiyat*, and *Variations on Two Themes* for solo organ; *Rondo for Christmas* for organ and trumpet; and *Concerto for Organ and Strings*; in preparation is *Mariales* for organ solo, to be premiered June 21 at Lincoln Cathedral.



Thierry Mechler

Thierry Mechler has been appointed Curator of the Cavaillé-Coll organ in the Maurice Ravel Auditorium in Lyon, France. His predecessors in this position include Pierre Cochereau and Patrice Caire. During March, Mechler was on a brief U.S. concert tour. He played recitals at St. John Vianney Catholic Church, Hacienda Heights; Pasadena Presbyterian Church, Pasadena; St. Mary's Cathedral, San Francisco; and presented a masterclass at Redlands University. East coast performances included Trinity Church, Boston, and the First United Methodist Church in Brevard, North Carolina. Thierry Mechler concertizes under the management of Artist Recitals, Ruth Plummer, representative.

Nancy Reiser has been appointed Acting University Organist and Choirmaster and Visiting Instructor of Music at the University of the South, Seawee, Tennessee, where she will serve as sabbatical replacement for Associate Professor of Music and University Organist and Choirmaster Robert Delcamp. Ms. Reiser has studied organ



Nancy Reiser

with Andrew Clarke in Jacksonville, Florida, and received the BA degree from the University of the South, where she was a student of Dr. Delcamp. She completed the MMus at the Cleveland Institute of Music as a student of Todd Wilson. Ms. Reiser has held Music Intern posts at West End United Methodist Church, Nashville, and the Church of the Covenant, Cleveland. She was named first runner-up in Chicago's 1991 Gruenstein Competition, and was the winner of the 1985, 1986, and 1990 scholarship competitions sponsored by the Jacksonville, Florida AGO Chapter.



Paul Riedo

Paul Riedo has been appointed resident organist of the Dallas Symphony Orchestra and curator of the Herman W. and Amelia H. Lay Family Concert Organ in the Meyerson Symphony Center. Mr. Riedo is founder and Artistic Director of the Dallas Bach Society, a period instrument and choral group now in its tenth season, organist and harpsichordist for the Dallas Opera Orchestra, and Organist and Choirmaster of St. Thomas Aquinas Roman Catholic Church, a post he has held since 1978.

Mr. Riedo is a native of Denver, Colorado, where he was organist at the Cathedral of the Immaculate Conception for five years. After completing graduate work at Colorado State University with Robert N. Cavarra, he was awarded a Fulbright Scholarship for study in Munich, where he studied with the late Karl Richter. He was also among the first recipients of the Algur H. Meadows Fellowships at Southern Methodist University, where he studied with Robert Anderson and Larry Palmer. Riedo's activities as recitalist, conductor, and accompanist have taken him throughout the U.S., Europe, Mexico, and the South Seas. In addition to three CDs of music for trumpet and organ with Richard Giangiulio and the Dallas Symphony Trumpets, he has also been featured as soloist and conductor with the Dallas Bach Orchestra and Choir on NPR's Performance Today. His duties with the Dallas Symphony will include subscription concerts, youth concerts, pops and corporate concerts, as well as a weekly lunchtime recital series. The 65-stop organ in the Meyerson Symphony Center was built by C. B. Fisk.

Here & There

Lindenwood Concerts, Lindenwood Christian Church, Memphis, Tennessee, recently celebrated the 15th anniversary of Gary Beard as organist-director of music, and the dedication of a new four-manual Reuter organ console. Beard has expanded the music ministries at Lindenwood to include five choirs, the Gary Beard Chorale, Lindenwood Concerts, the studio of music, and Church Music Extravaganza. The concert featured the Chancel Choir performing John Rutter's *Gloria*. The new console includes 96 levels of memory and was shown at the 1992 AGO convention in Atlanta.

The Mesquite Civic Chorus led by Rosemary Heffley gave the U.S. premiere of *Voices of Earth* by Ruth Watson Henderson at Shiloh Terrace Baptist Church in Mesquite, Texas on March 5. The chorus was joined by the Southern Methodist University Percussion Ensemble and a children's chorus from the public schools of Mesquite. *Voices of Earth* is dedicated to Lydia Adams and the Amadeus Choir of Scarborough who commissioned the work for performance on April 14, 1991 with the Elmer Iseier Singers and the Bach Chorus of Scarborough. The work, scored for two mixed choirs, treble choir, two pianos and percussion, consists of five canticles with a prologue and epilogue. Each canticle consists of a sentence from the *Canticle of the Sun* by St. Francis of Assisi and poetry by Archibald Lampman. Ruth Watson Henderson is currently on the faculty of the Royal Conservatory of Music in Toronto and continues a career as composer, pianist, teacher and church organist.

David M. Lowry was organist for six consecutive evensongs at St. Paul's Cathedral, London, August 10-15, 1992, with the Trinity Cathedral Choir of Columbia, South Carolina; organ recitals at Calvary Church, Charlotte, North Carolina, July 19; the Adolphus Busch Hall, Harvard University, November 1; St. Margaret's Convent dedicatory series (new David Moore organ) February 21, 1993; dedicatory recitals for new Austin organ in Rock Hill and new Visser-Rowland in Charlotte. The organ recitals included first-performances of works for organ by Bruce A. Thompson, Jane Walker Wiley and John Bertalot. Conducting engagements included the premiere of a new work for chorus and orchestra, *Columbus: Dream to Reality*, by Jane Walker Wiley. Dr. Lowry is in his 28th year as professor of music at Winthrop University, Rock Hill, South Carolina.

The Bowling Green State University College of Musical Arts 19th annual organ scholarship competition took place March 6 in the Moore Musical Arts Center organ studio. The winner was David Rike, of Dayton, Ohio, a senior at Oakwood High School in Dayton. He has studied organ with Wilma Meckstroth and Robert Willauer, and is organist at Dorothy Lane Baptist Church, Kettering. Mr. Rike will receive a \$1200 scholarship to the College of Musical Arts.

Naomi Rowley was the guest clinician for "Pipes, Pedals, and Pizza: An Organ Encounter for Young People" sponsored by the Topeka, Kansas AGO Chapter March 6. The all-day event was scheduled at two Topeka churches, St. David's Episcopal Church and Grace Episcopal Cathedral. Topics included "Adapting from Piano to Organ Technique," "Getting the Feet in the Act," "Hints for Hymn Playing," and "Easy Repertoire for New Organists."

German architect Horst-Bernd Streicher-Dennert is an organ aficionado who recently attempted the world record in organ playing. For his efforts,

that he hopes will land him in the *Guinness Book of World Records*, he chose a three-manual Allen organ. Mr. Streicher-Dennert played for more than 18 hours in the small French town of Puy-en-Velay, about 60 miles from Lyon. He started at noon on December 31 and played into the new year. For his first selection, Mr. Streicher-Dennert chose the French national hymn, "La Marseillaise." Included in the marathon performance was a song of goodwill to a free Europe. During the 18-plus hours, Mr. Streicher-Dennert played music of all styles, from baroque to pop. Mr. Streicher-Dennert, a resident of Siegburg, Germany, is a composer of European national music with peace overtones.



Ian Tracey

English concert organist Ian Tracey has joined the roster of international performers represented by Phillip Truckenbrod Concert Artists of Hartford, Connecticut. His next American tour is scheduled for April, 1994.

Prof. Tracey has been Organist of

Liverpool Cathedral in England since 1980, when his appointment made him the youngest cathedral organist in the country. In 1982 he became Organist and Master of the Choristers. He has a life-long association with Liverpool Cathedral and its music, having begun his study of the organ under Noel Rawsthorne, his predecessor as cathedral organist. Ian Tracey joined the cathedral music staff as Organ Scholar and in 1976 became Assistant Organist. After study at Trinity College he went to Paris as a student of Isoir and Langlais. He records for Mirabilis and EMI, and performs widely in Europe. He is also Professor of Music at Liverpool John Moores University, Chorus Master to the Royal Liverpool Philharmonic Choir, and Consultant Organist to the City of Liverpool on the "Father Willis" organ at St. George's Hall.

Variations on Amazing Grace, a continuous set of seven variations for organ by jazz pianist and ASCAP composer Joe Utterback, was given its premier performance by Brenda Lynne Leach on January 17. Dr. Leach, to whom the work was dedicated, performed the work at the First Presbyterian Church of Harrisonburg, VA, in a recital sponsored by the Blue Ridge AGO Chapter in conjunction with the Student Chapter of James Madison University. The West coast premiere was given by Samuel John Swartz on February 10 during the Religion, Music and Arts Series at Memorial Chapel of the University of Redlands. The organ solo is published by Jazzmuze, Inc. of Little Silver, NJ; 908/747-5227.

The Spring 1993 (Vol. 2 No. 1) issue of *The Stentor* includes articles on the January 29 tribute to former Wanamaker organist Keith Chapman, who died in a 1989 plane crash, and had served Wanamaker's for 23 years; the release of Chapman recordings on CD; the appointment of five additional members

to the Friends of the Wanamaker Organ Advisory Board (Orpha Ochse, Carlo Curley, Frank Fowler, Tokugoro Ohbayashi and Manual Rosales); "Recalling the First Wanamaker Musicians' Assembly"; "A Tour Through the Organ, Circa 1917"; a profile of Nelson Buechner, curator of the Wanamaker Organ; and other features. *The Stentor* is the official publication of Friends of the Wanamaker Organ, published four times annually. For information: the Editors, c/o 2803 St. Mary's Rd., Ardmore, PA 19003-2006; fax 215/645-9511.

A Three-Choirs Festival of Medieval and Renaissance Music took place March 19 at the Cathedral of St. Paul in St. Paul, Minnesota. The featured choirs included The Early Music Ensemble of St. Paul, the Waltham Abbey Singers, and The Collegeville Consort.

A fire destroyed the Howell Organ Company in Dixon, Illinois on March 3. The shop was completely destroyed in the blaze, along with the firm's Opus 83, a 3-manual, 24-stop, 30-rank organ almost completed for a church in Peoria. Majority owner Curt Schmitt and president Timothy Boles and their staff are continuing the business in a leased building while permanent facilities are being sought. The tuning and maintenance activities of the company will continue without interruption, and the firm will resume building new organs as soon as a new wood shop is established.

The organ at the Methuen Memorial Music Hall, Methuen, Massachusetts, has been equipped with a new multi-level solid state combination action. The 1947 Aeolian-Skinner organ comprises 84 stops and 19 couplers controlled by a four-manual console. The new 32-level combination action was designed and built by Solid State Logic, Ltd., and installed by the Andover Company.

The 1993 organ recital series at Methuen will include 18 weeks of Wednesday evening recitals June 2-September 29, and feature organists from the U.S., England, Belgium, Germany, Italy, the Czech Republic and Australia. For information: Edward J. Sampson Jr., Methuen Memorial Music Hall, Inc., 38 Chestnut Ct., North Andover, MA 01845-5320; 508/686-2323.

Smithsonian Institution Press has released *We'll Understand It Better By and By, Pioneering African American Gospel Composers*, edited by Bernice Johnson Reagon. The book gathers the full history of gospel music and follows the lives and musical innovations of six gospel composers; 432 pages, 67 illustrations, \$49.95 cloth, \$19.95 paper. For information: Smithsonian Institution Press, Dept. 900, Blue Ridge Summit, PA 17294; 717/794-2148.

Hendrickson Publishers has announced the release of *Disciplining Music Ministry: Twenty-first Century Directions*, by Calvin M. Johansson. The book is a follow-up to his earlier *Music and Ministry: A Biblical Counterpoint*, and points up some deep concerns about the present direction of much of church music and offers some practical advice on how the ministry of music

can recover its role as proclaimer of the Word. For information: Hendrickson Publishers, 137 Summit St., P.O. Box 3473, Peabody, MA 01961-3473; 508/532-6546.

University of Notre Dame Press has announced the publication of *Sacred Sound and Social Change, Liturgical Music in Jewish and Christian Experience*, edited by Lawrence A. Hoffman and Janet Walton. The book treats the history, development, current practices, composition, and critical views of liturgical music in the two traditions. Contributors include Samuel Adler, Horace T. Allen, Jr., Virgil Funk, Robin Leaver, Don Saliers, Alec Wyton, and 11 others; 328 pages, \$34.95 cloth. For information: 219/239-6346.

Allen Organ Company has built a new console for the existing 51-rank pipe organ at St. John United Church of Christ in Nazareth, Pennsylvania. The installation also included the addition of 58 digital voices. The four-manual console includes Total MIDI.

Theodore Presser Company has issued *Elegy (Canaanite Fantasy No. 3)* for harpsichord by Ynam Leaf. Composed in 1990, the 8½-minute work combines some typical music structures such as repetitions and sequential patterns, within a general improvisational mood. The climax resolves into a short quotation from J.S. Bach's *The Art of Fugue*, which then disintegrates into the central motif of the work. Ynam Leaf has taught at Swarthmore and Haverford Colleges, the University of Pennsylvania, the New School of Music and the Philadelphia College of Performing Arts. Since 1985 he has been Lecturer at the Jerusalem Rubin Academy of Music and Dance, currently serving as Dean of Students.

Nunc Dimittis

Lillian Eleda Cisler died February 4 in Marietta, Ohio, at the age of 90.

Miss Cisler was born April 19, 1902 in Marietta. She entered Marietta College with the Class of 1923, transferring after her second year to Wittenberg University, Springfield, Ohio, and graduating in 1923. After graduate study in English at the University of Pennsylvania, she taught for two years and was head of the English department at Marion College, Virginia, and received the MA in religious education in 1927 from Northwestern University. She was also a graduate of Sherwood Music Conservatory in Chicago, majoring in organ, and spent two summers studying at Columbia University in New York. Miss Cisler returned to Cisler Terrace in 1947. She was a member of many scholarly and professional organizations, including the AGO, the ALCM, and the American Bach Society.

The Marietta Bach Society was founded by Miss Cisler's father in 1923, and since his death in 1950 the Society's annual Bach Festival has continued at Cisler Terrace under the direction of Miss Cisler.

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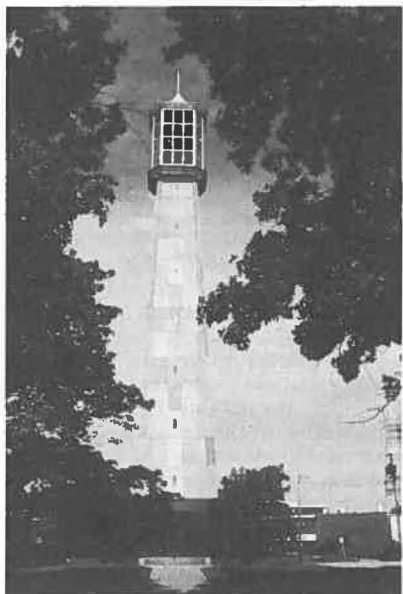
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Carillon News by Brian Swager



Centralia Carillon

Profile: Centralia, Illinois

The editor and publisher of the *Centralia Sentinel* newspaper, William Joy, was the driving force behind the Centralia carillon. The project was primarily underwritten by the *Centralia Sentinel*, and the bells were purchased as memorial gifts by the people of Centralia. The carillon is now owned and operated by the Centralia Foundation, a community benevolent trust organization, which had been provided for by William Joy at the time of his death in 1988.

The free-standing tower was built in 1982, and stands in a small park in downtown Centralia. Fiberglass panels, made to duplicate native sandstone, cover the steel frame of the tower which rises 160 feet from its base of Baltic granite. The 65 bells form the largest carillon cast by the Paccard Bellfoundry of Annecy, France. The bourdon sounds G₁ (an eleventh below middle C), weighs 5½ tons, and is nicknamed "Great Tom." The 5½ octave compass of the carillon is G₁, A₁, B-flat₁, B₁, and chromatic from there up to c⁴. The instrument plays at concert pitch, and the total weight of the bells is 30½ tons. Nearly all of the bells have memorial, literary, or poetic inscriptions cast on their outer surface.

Carillonneur Michael Hall is the director of the carillon and a full-time employee of the Centralia Foundation. Concerts are played year round, and guest recitalists participate in the annual summer series held between June and September. Call the office at 618/533-4381 for the current concert schedule or to arrange a free tour of the carillon tower.

Queen Fabiola Competition

The third Queen Fabiola International Carillon Competition will take place in Mechelen, Belgium, from 31 August through 5 September. The triennial competition is organized by the Royal Belgian Carillon School, and is under the patronage of Her Majesty Queen Fabiola. An international jury will judge the participants, who will perform on the 1981 Eijsbouts carillon in the tower of St. Rombout's Cathedral. The 49 bells are tuned in equal temperament. The bourdon sounds F₁, weighs 8 tons, and is connected to B-flat₁. The compass is B-flat₁, C, D, and chromatic from there up to c³. There is no age limit for competitors.

The candidates are required to present nine pieces of a high virtuosic level: three baroque, three romantic, and three contemporary. The romantic and contemporary selections must be original carillon compositions—no transcriptions. One of the baroque pieces must be a carillon work written by Matthias van den Gheyn. In addition,

the competition repertory includes one obligatory work, which is sent to each of the candidates three months before the competition. After an elimination round, a maximum of six competitors are selected for the finals. The winner will receive 100,000 BF, a bronze bell, a certificate, and a Belgian concert tour in 1994. There are several other prizes, including the SABAM prize for the best interpretation of a contemporary Flemish carillon composition, and a prize for improvisation.

Music for Voices and Organ

by James McCray

A bounty of beloved British composers

Music is the art in which form and matter are always one, the art whose subject cannot be separated from the method of its expression, the art which most completely realizes the artistic ideal, and is the condition to which all other arts are constantly aspiring.

Oscar Wilde
*The English Renaissance
of Art*, 1882

The long and fruitful tradition of English choral music has produced a cornucopia of choral sounds that have become standards in the field. Since the Middle Ages British composers have inspired us with their tunes for singing, and here in the 20th century their fame and significance have once again been raised to the heights attained in the Renaissance. England is a nation of singers. From the boy choir tradition through the adult singers, they make it a part of their natural state of being, and even though not all British composers are singers, they seem to be gifted in creating meaningful vocal music.

The Church of England has encouraged fine choral music. In the 19th century, the standard was tarnished until the end of the century when composers such as Charles V. Stanford and Edward Elgar helped develop a higher quality of music. After Purcell (1659-95) choral music experienced a decline that finally was reversed in the 20th century with composers such as Britten and Vaughan Williams. Others who have contributed to this renaissance of choral singing include Holst, Howells, Walton, and Parry. Cathedrals require certain specific genres so there is an abundance of settings of the Magnificat, the Te Deum, and the Nunc Dimittis.

Just a few months ago one of the pillars of British choral music died of

cancer. William Mathias had that rare gift of melody, creativity, and pragmatism; his choral music is among the most popular with several works already established as standards for choirs. Later this year *THE DIAPASON* will devote an entire issue to his music for choir, solo voice, and organ. Articles in these areas will focus on his musical style and available works.

The reviews this month identify diverse styles of music by British composers with selections from the Renaissance through the 20th century.

Sine Nomine, Op. 37 (A Phantasy), Herbert Howells. SATB, S & T soli, large orchestra, Novello (Theodore Presser Co.) 07 0526, \$12.95 (D-).

This work of 1922 is published for the first time. The chorus is primarily wordless, and sings only in the final area of this extended work; the soloists are used throughout. The impressionistic bent is seen especially in the orchestra music. Using divisi chorus singing the word "ora" (pray), Howells provides a contrapuntal background for the soloists. This unusual work will be much less interesting without the orchestra for the various colors.

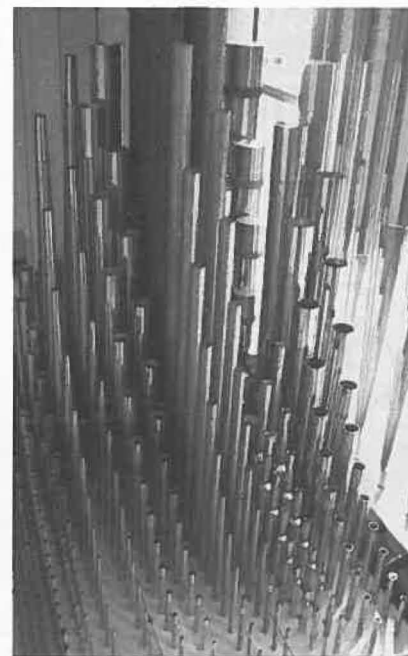
Factum est Silentium (There was a silence in Heaven), Richard Dering (1580-1630). SSATTB and organ, Ox-

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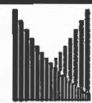
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ford University Press, TCM 106, no price given (M+).

In this motet, a responsory for the Feast of St. Michael (Sept. 29), there is a mixture of poly- and homophonic textures. An English translation is given, but not for performance use. The last section is an extended Alleluia. The organ part consists of a single basso continuo line that has been realized by the editor, Anthony Greening.

In the Time Appointed, William Mathias (1934-92). SATB and organ, Oxford University Press, A 399, no price given (M+).

There are several sections in this work which moves through a variety of moods and ends with a march-like Alleluia based on descending major chords. The organ, while not difficult, is soloistic with brief areas alone; at times its material provides a repetitive static background for the voices. Often the choir sings in two parts although there are moments of divisi. This exciting late work from Mathias will be enjoyable for the singers and the congregation.

Christ, Whose Glory Fills the Skies, Philip Ledger. SATB and organ, Roger Dean Publishing Co., HRD 245, \$.95 (M).

Using a Charles Wesley text, the music unfolds with a gentle majesty. The organ is accompanimental throughout with simple chordal harmonies on two staves that are used sparingly. The choir sings warm phrases that usually alternate with the organ. There are subtle moments that will require attention—a fine anthem for most church choirs.

Loving Shepherd of Thy Sheep, John Rutter. SATB unaccompanied, Hinshaw Music Inc., HMC 1192, \$1.00 (M).

There are brief spots of divisi, and a solid low bass section will be needed for this warm, sensitive Rutter anthem. As with other settings of his, a familiar text has been given a new musical

identity, and yet the newer version has an immediate appeal that seems to overshadow the more traditional melody. This edition does not contain a reduction of the choral parts. Certain to be a hit with choirs and listeners.

Let All Mortal Flesh Keep Silence, Gustav Holst. SATB and accompaniment, Galaxy Music Corp., 1.5019, no price given (M).

There are three accompaniments for this setting, a small orchestra, a larger orchestra, and the piano. Based on an old French melody, the first two verses employ soprano and baritone soli, and the last two use full choir. It closes with a loud climactic Alleluia Amen. Useful for most choirs.

O God Be Merciful unto Us, Christopher Tye (1505-1572). SATB unaccompanied, Oxford University Press, TCM 73a (2nd revision), no price given (M).

This contrapuntal anthem from the mid-Renaissance is a setting of Psalm 67. There were two forms to this setting; this is the shorter one which deletes the extensive polyphonic passages. The words are set syllabically which conforms to the early Reformation principles. The music is easy enough for most choirs.

Beauty Bright, Phyllis Tate. Unison, optional descant, and piano, Robertson of Theodore Presser Co., no price (E).

Tate, trained at the Royal Academy of Music, has written in a variety of idioms, including music for children. This simple unison setting has four verses with a descant above the last one. The music is very flowing with a limited, low vocal range that makes it easy enough for most groups. Charming music.

The Earth Is the Lord's, Charles V. Stanford. SATB and organ, Stainer & Bell Limited (Galaxy Music Corp.), W 98, \$1.45 (M-).

Based on Psalm 24, this anthem moves through several tempi and treats

the text "Lift up your heads" in a type of march. The organ is accompanimental with some registration suggestions for its primarily block-chord material. Fine music for most church choirs.

New Recordings

Shout the Glad Tidings: 20th-Century American & British Choral Music. Memphis Chamber Choir & Memphis Boychoir; John Ayer, musical director; Diane Meredith Belcher, organist. Pro Organo CD 7037. \$15 postpaid from Pro Organo Direct Sales, Edison Park Station, P.O. Box 6494, South Bend, IN 46660. 1-800/336-2224.

Hoiby, *At the Round Earth's Imagined Corners*; Aston, *Where Shall Wisdom Be Found?*; Wishart, *Alleluia, A New Work is Come on Hand*; Rorem, *Love Divine, All Loves Excelling, Mercy and Truth Are Met, Shout the Glad Tidings*; Darke, *Andantino*; Mathias, *Tantum Ergo, Let the People Praise Thee, O God*; Baur, *Ave Maris Stella*; Howells, *Magnificat and Nunc Dimittis*; Walton, *Set Me as a Seal upon Thine Heart*; Arnatt, *Festival Psalm*; Sowerby, *Thy Word Is a Lantern unto My Feet*, *Little Jesus, Sweetly Sleep*; Britten, *Festival Te Deum*; Freund, *Jubilata Deo*.

Let me come clean at once—this is an outstanding recording by any standards, one to gladden any musician with ears to hear and a mind to think and a heart to leap. Ned Rorem has said that "it is warming to know that in Tennessee, far from the madding crowd, exists a choir that is every inch as good as any in the world . . . I feel privileged to be so stylishly represented therein amongst so many first-rate friends and colleagues of the recent past and present." What more is there to say, except to applaud and congratulate all concerned in this imaginative and significant enterprise.

To hear, side by side, recent American and British music, some familiar, some (at least to us on this side of the Atlantic) unknown, is a stimulating and enlightening experience. Familiar texts appear in a new guise, with a fresh meaning and significance. Similarities of style give cohesion to the programme, varieties of style add contrast and point up interesting differences of meaning and approach.

The performances, every one, are clear, fresh, vital, well-balanced, colourful and poised. No detail has been overlooked, and every nuance understood and projected. Chording and tuning are usually immaculate, diction is

crystal clear. The recording has space and character and atmosphere (maybe a little too much of the latter). The fact that both the Memphis Chamber Choir and the Memphis Boychoir have been functioning for only four years is another remarkable factor.

Clearly John Ayer knows where he is going, and is taking lots of people along with him. We look forward keenly to his next offering. Meanwhile, hurry along and buy this one while stocks last.

—Sir David Lumsden
Principal, Royal Academy of Music
London, United Kingdom

Daniel Roth spielt/interprète César Franck. 3 discs, Motette 11381/11391/11401. Koch International: Musimail 1-800/688-3482.

Daniel Roth's reading of Franck on the Motette label fulfils all expectations and more. For not only does it present a thoughtful, respectful, and supremely musical interpretation of repertoire which is an old friend to many, but it captures on disc three glorious Cavaillé-Colls—the recently restored masterpiece at Saint-Sulpice, and two lesser known (but nonetheless captivating) siblings at Saint-Brieuc and San Sebastian.

Another recording of Franck's organ music? Yes: the Franck pigeon-hole is capacious enough to house numerous versions of the organ music, especially one as spacious and to the point as Roth's. To the point? Well, yes: getting down to the business of making music, that obscure and quaint old notion which nearly perished during the stampede (ongoing, alas) of the motley crew of musical mountebanks, performance experts, iconoclasts, and (bringing up the rear) peddlars of all conceivable marketing perfidies.

If this seems a trifle harsh, then read Roth's liner notes concerning registration details. These are not the vexatious minutiae of lesser mortals. They are taut and concise—self-effacing, even. No stories about gripping searches for mysterious truths or personal musical epiphanies: just facts and discreet observations. Roth's formidable technical, cultural, intellectual, and musical arsenals are those of a great artist; unlike the lesser artist, his performances bespeak more than a knowledge of facts and figures, however important these details might be. (And they are important, lest it be thought otherwise; but, like the good old knife in your kitchen, they are prey to the most horrendous misuse imaginable.) On the one hand, a master of the art who has chosen to light upon a particular aspect, but who is aware of the place of this minute particular in the

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grand scheme of things; on the other, the organist who, invoking the god of authenticity, censures those who use the 32' pedal bombarde because Franck didn't have one at Saint-Clotilde.

A couple of years ago, Kurt Lueders wrote a magnificent article (in *The American Organist*: Dec. 1990) which dealt pretty conclusively with the question of rubato—rhythmic freedom, *liberté*, call it what you will—in the performance of Franck's music. Too often, players seem to think that they can wallow in sentimentally self-indulgent readings of Franck, simply because it's fine to do so because that's how you play Franck: *freely*. Freedom, however, has its responsibilities—and its risks. I remember a restaurant in Paris that used to offer the most wonderful chocolate mousse à volonté, i.e., as much as you could eat. What a thrill it was to have that second helping—and the third! By the time you left, of course, you'd consumed so much of the stuff that it took a week to digest it—and you never wanted to see (let alone taste) chocolate mousse ever again. The parallels are quite striking: Franck too has been ill-served by those who asseverate either that *liberté* is completely unhealthy or, that because it is there for the taking, one should make hay while the sun shines. Roth's use of rubato leans towards neither extreme; imagine the nuances of a great pianist playing Franck's *Prélude, Choral, et Fugue* and the picture paints itself.

A major plus is that Motette has issued the discs individually, rather than as a boxed set—a sensible and eminently practical marketing/economical consideration. Volume 1 takes us from 1854 (the *Pièce en La*, discovered in 1990 and recorded here for the first time) to the early 1860s (the first two of the *Six Pièces*); Volume 2 continues in this vein, ending in 1878 with the *Fantaisie en La*; and the final part of the triptyque ends in 1890 with Franck's swansong, the *Trois Chorals*. Each volume includes two or more of the twelve masterpieces, together with a judiciously selected number of smaller, lesser-known works; each features the three organs; and any one of the discs is an admirable chrestomathy of Roth's enlightened and enlightening artistry.

In addition to the 'mainstream' twelve pieces, eight companions come aboard for the ride: some are immediately attractive; some are pleasant company; and some improve along the way. (I was relieved to wave goodbye to one as we left the train—but, since that's a matter of personal taste, its identity will remain anonymous.) The music is allocated to those instruments which Roth feels are most in keeping with its intrinsic character, a plan often adopted when recording, say, the complete Bach; it certainly pays dividends here for Franck. Motette has done a splendid job of recording the three instruments; the one in Spain is a real gem—try listening to the *Prélude, Fugue et Variation* and the *Pastorale* (the first two tracks of Vol. 2) for starters!

Volume 2 exhibits one of Motette's less endearing traits, namely a carelessness in production (especially liner note translations—these are often inept) which is quite inexplicable. For starters, the photo of the Saint-Brieuc console is printed as a negative, resulting in reverse color keys (shades of neo-baroque . . .); Heinrich Neukaus was indeed a *pédagogue* (and a brilliant teacher at that), but 'educationalist' conjures up the somewhat less wholesome image of the policy wonk ensconced in a City Hall office; and the phrase 'descending syncopes' (I kid you not—doesn't it sound like the name of a mauve-clad band at Woodstock?) is used to describe a theme in the *Fantaisie en La*. Really, it is high time that companies seeking to compete in a global market at least do their prospective customers (not to mention the recording artists—Roth deserves far better than this) the courtesy of taking more care in presenting their product. On the other hand, to be fair, the color photos which grace the liner booklet are handsome, and, somewhere

along the line, a good Samaritan in the production room has helped the Saint-Brieuc console recover its dignity by Volume 3.

The proof of every pudding is in the eating, and those who partake of Roth's Franck set will not be disappointed; this is a genre of playing for those who have ears to hear. Too many have climbed atop Franck's shoulders (to paraphrase Camus) in order to make themselves visible to the multitudes, trampling the composer underfoot in the process. The truly patrician splendour of Roth's playing does Franck great justice, and surely will do much to mitigate the aforementioned iniquity. Simply stated, this set shines out amongst all others. It already has made many, many journeys to and from its prized place on my shelves; I look forward to the day when the CD reissue (long overdue!) of André Marchal's legendary Franck interpretations at Saint-Eustache will be there to keep it company.

—Mark Buxton
Toronto, Ontario

The Transcriber's Art. Thomas Murray, organ. Gothic Records, P.O. Box 1576, Tustin, CA 92681. G49054. CD \$16.98 plus postage. Cassette \$8.98 plus postage. Phone orders: 1-800/735-4720.

Contents: Sibelius *Finlandia*; Delius

On hearing the first cuckoo in spring; Rachmaninoff *Prélude in G Minor*; Handel *Overture to Samson*; Elgar "Nimrod," from *Enigma Variations*; Liszt "Églogue," from *Années de Pèlerinage*; Ravel "Petit Poucet," from *Ma Mère l'Oye*; Kreisler *The Old Refrain and Liebesfreud*; Liszt *Les Préludes* (Symphonic Poem).

The Japanese have a term: *juyo mukei bunkazai*, an "important intangible cultural treasure." It applies not to material things, but to people, who do things like making paper by hand—arts in danger of being lost. The government supports these rare individuals, allowing them to practice their art. The closest we seem to come in this country are the McArthur grants, the so-called "genius grants."

Thomas Murray should be immediately declared *juyo mukei bunkazai* and it would not be amiss for the McArthur Foundation to take notice of him. This is a spectacular recording; one of those rare recordings that sends one scuttling for superlatives.

W.T. Best and Edwin H. Lemare are going to have to make room for Thomas Murray—and not a subsidiary place, either. One is reminded of Reinken's comment to Bach: "I had thought that this art had died, but I see that it lives on in you." The transcriber's art lives on, indeed, in Murray.

There is an incredible wealth of color and effect here: the directness of Handel; the atmospherics of Delius; the nobility of Elgar; the drama of Liszt. And overarching it all is Murray's astonishing *musicality*. In this, he is abetted by the fabulous Newberry Organ at Yale. Together Murray, Skinner, and Woolsey Hall make an unforgettable team. It can only be left to the imagination to suppose how Mr. Skinner would have delighted in this recording. How lucky we are to be able to hear the art of this cultural treasure.

—Kenneth Matthews
San Francisco, CA

20th Century Harpsichord Music. Barbara Harbach, harpsichord. Produced by Gasparo Co., P.O. Box 120069, Nashville, TN 37212.

Vol II. Arnold Rosner: *Musique de clavecin, Op. 61*; Dan Locklair: *The Breakers Pound*; Vivian Fine: *Toccatas and Arias*; Barbara Harbach: *Spain-dango*; Randall Thompson: *Four Inventions*; Edith Borroff: *Metaphors*; Gerald Near: *Triptych*. Gasparo GSCD-266 (Compact disc. DDD. TT = 70:54); GS-266C (Cassette).

Vol. III. Dan Locklair: *Fantasy Brings the Day*; Samuel Jones: *Two Movements*; Arnold Rosner: *Sonatine d'Amour*; Samuel Adler: *Bridges to*

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Span Adversity. Gasparo GSCD-280 (Compact disc. DDD. TT = 68:39); GS-280C (Cassette).

The 20th-century harpsichord revival, for all its success, is incomplete. The instrument has never fully escaped the pall of antiquity. Modern audiences recognize the harpsichord is ideal for its own period music and colorfully evocative of past esthetics, but they seldom see it as an important proponent of new music. Happily, a new series of recordings from Gasparo is evidence that a significant number of composers consider the harpsichord as both a valid connection with the musical past and an appropriate medium for modern expression. Volumes II and III offer music, mostly from the last decade, by American composers familiar for their wide-ranging activities as composers, teachers, historians, recitalists, and church musicians. (Volume I, reviewed elsewhere in THE DIAPASON, includes music by composers from here and abroad, including Martinu, Templeton, Albright, and Persichetti.) These works represent a range of compositional styles, but there is nothing experimental or *avant-garde* here. Most of this music comes from traditions of extended or modal tonality and does not employ exotic keyboard techniques or sound production.

Barbara Harbach, Co-ordinator of Keyboard Studies at the State University of New York, adds these performances to a number of fine recordings she has made for Gasparo. Dr. Harbach is not just a persuasive interpreter of this music, but a motivating force behind its creation through commissions and composition. These discs include music written for her by Rosner, Locklair, Fine, Borroff, and Jones. Her own *Spaindango* is an elegantly witty *tour-de-force*.

Much of the music on these discs connects with its antique roots to varying degrees. Randall Thompson wrote his *Four Inventions*, expressive miniatures that would not have been out of place in the 18th century, as teaching aids for a composition class. Arnold Rosner's tantalizingly melodramatic *Musique de clavecin* is modeled after the suites of François Couperin in its form, the musical portraiture of the composer's acquaintances, the use of lute-like figurations, and an unbridled sensuousness of sound. The same composer's *Sonatine d'Amour* introduces exotic medievalisms. Daniel Pinkham's 1964 *Partita*, an extended work which has found something of a place in the standard repertoire, bears an external resemblance to a Bach partita; however, the sounds and technique are clearly of this century and typify

the logical simplicity of Pinkham's musical thought. The baroque dance suite is also a point of departure for Dan Locklair in *The Breakers Pound* (after the poem *Freeway* by Stephen Dandy), but the effect—especially in the "Waltz" and "Rag" movements—is original. In *Toccatas and Arias*, Vivian Fine used baroque contrasts of rhythmic propulsion and lyricism to create a work of flexible metre and persistent dissonance.

Other pieces represent personal influences or the harpsichord's inherent sonic attributes rather than its history. *Bridges to Span Adversity* is Samuel Adler's optimistic tribute to the late Jan DeGaetani. Locklair's *Fantasy Brings the Day*, a four-section work bound together by the motto chord D-A-D-G-sharp-D-G-sharp, has a curiously suspended, almost static quality despite the emphasis on the harpsichord's percussive qualities and the jazzy rhythms of the last section. *Metaphors*, which Edith Borroff has paradoxically subtitled "a suite in one movement," is a set of variations on a tone row. Inspired by the composer's appreciation of the harpsichord's lyric potential, the work is expressive in line and in the tonal implications of its harmonization. Gerald Near's brief *Triptych* is recommended primarily for its charming and reserved "Carillon." *Two Movements* by Samuel Jones gives the impression of a sonata through its extensive development of thematic material. A pensive first movement that makes colorful use of the lute stop is followed by an *allegro* opening, theme, and variations. Jones has embedded transpositions of the B-A-C-H theme and a theme based on Dr. Harbach's name into the music.

Dr. Harbach plays with precision and flair, finding the distinctive characteristics behind the music. She impressively meets the varied technical challenges here: the crescendo-decrescendo effect through texture and ornamentation in *Musique de clavecin*, the exhilarating percussive frenzy of *Fantasy Brings the Day*, the legato sound in *Metaphors*, the evenness of the glissandi in *Spaindango*, just to name a few. Most of the performances are on a French double built by Willard Martin, but an Eric Herz instrument from the mid-1960s was used for pieces in which the composers required fast registration changes or 16' tone (e.g., Rosner and Pinkham).

The recorded sound is natural, full but not overly-opulent. Gasparo's engineers are to be congratulated on ignoring the temptation to shove the microphones as far into the harpsichord's innards as possible, a temptation far too

many technicians succumb to these days in their quest for sizzling but unrealistic sound. Good program notes, many of them written by the composers, are provided for this unfamiliar repertoire. Unfortunately, in the CD packaging they are not printed in a staple-bound booklet but on a difficult-to-read fold-out that is rather like a cross between a road map and a cash register receipt. Well, if such corner cutting allows Gasparo to bring out more well-recorded, excellent performances of interesting music like these, bring on the road maps!

—Randy Neighbarger
Durham, NC

Rejoicing in the Lord. Psalms & Hymns sung by Choirs and Audience at the Maranatha Canadian Reformed Church in Surrey, B.C., with Herman van Vliet, organ. Psalm 89: 1, 7, 8; Psalm 85: 1-4; Hymn 11: 1-3; Psalm 91 (organ solo); Psalm 99: 1-3; Psalm 147: 1, 4; Psalm 51: 1-3; Psalm 138: 1, 4; Psalm 16: 1, 4, 5; Psalm 139 (organ solo); Psalm 27: 1, 2, 6; Hymn 10: 1, 9, 10; Psalm 33: 1, 2, 6. CMR 102-4. Available from Church Music and Records, 8085 Kraft Avenue, S.E., Caladonia, MI 49316. \$12.00.

The Canadian Reformed Churches have distinguished themselves in the history of church music by developing an Anglo-Genevan Psalter. That is, they have taken the Genevan melodies of the French Huguenots, as they were composed by Theodore de Beze, Maitre Pierre, *et al.*, and provided them with English versifications of all 150 Psalms. The resulting *Book of Praise* (Winnipeg, Manitoba: Premier Printing, 1984) is the basis for the psalms and hymns heard on this cassette recording.

Churches of Dutch background, as the Canadian Reformed Churches are, are known for their strong congregational singing. This is much in evidence here too, but at times it is not clear what is more important: the organ or the singing. The organist, visiting Canada from his native The Netherlands, provides extensive organ introductions and interludes. His harmonizations of the Psalm melodies are strongly diatonic. In fact, the organist has no qualms about raising certain notes of the melodies in the *Book of Praise* in order to force them into a major/minor system, thus violating the modal character of Genevan tunes. In this connection, it is noteworthy to observe that the title specifies that the psalms and hymns are sung by an audience—not a congregation. Consequently, the character has shifted from a liturgical to a performance plane.

A synchronism of Dutch Reformed Churches is also their smorgasbord approach to singing. One finds, therefore, that instead of singing an entire psalm or hymn, only selected stanzas are sung. A criterion for such a selection procedure is elusive, and not infrequently the continuity of the text is interrupted.

Despite the epigonic approach to the Genevan Psalms, there is a good deal of enjoyable music here. Special mention should be made of the choir's glorious rendition of Claude le Jeune's setting of Psalm 85. It is quite wonderful that Genevan Psalm-based compositions such as this one have once again become part of the repertoire of Reformed choirs. The collective unison singing is also done with great vigor, and the organist's playing is romantic, but professional.

Aside from the reservations expressed above, therefore, the producers of this cassette must be commended for this undertaking. Those familiar with the Genevan Psalms will certainly enjoy the selections on this recording. For others, the cassette will provide a window on the Genevan Psalter, and the way it is being used today in North America.

Sounds of Canterbury. York Ambisonic, CD 107. G.F. Handel: *Zadok the Priest*; A. Piccolo, *Jesus Walking on the Waves, and Wonder*; E. Elgar, *The Spirit of the Lord*; G. Allegri, *Miserere*; P. Philips, *Ecce vicit Leo*; O. Gibbons, *O Clap Your Hands*; R. Vaughan Williams, *Five Mystical Songs*, and *Lord, Thou Hast Been Our Refuge*.

The 30-voice Canterbury Cathedral Choir, directed by organist and choir-master David Flood and accompanied by assistant organist Michael Harris, presents an eclectic program. Most of the composers are British—some by birth, and others naturalized. While there appears to be no discernible rationale for the music selections, it seems that the music on this disc represents the finest works of the Cathedral Choir's repertoire, allowing them to display a broad tonal palette.

Anthony Piccolo's two works, *Jesus Walking on the Waves* and *Wonder*, composed during the years he sang in the Choir of Canterbury Cathedral, show the choir's strength in the modern idiom. They do a superb job as narrator, commentator, and in depicting the scenery in *Jesus Walking on the Waves*. Piccolo's other work, written for a North American concert tour in 1987, contrasts markedly: a flowing melody and rich harmony together with an idiomatic organ accompaniment makes for a beautiful introspective piece.

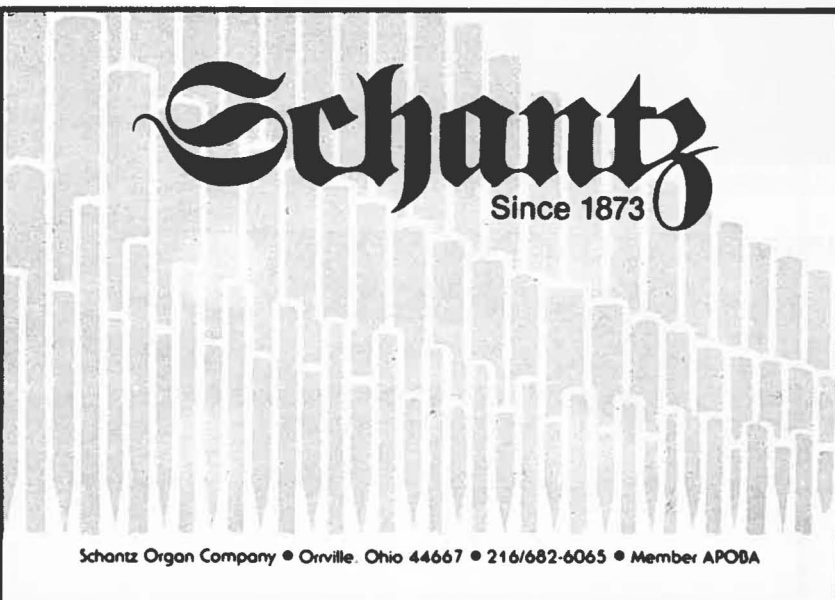
An exception to the chiefly British repertoire is Gregorio Allegri's *Miserere*. This setting of Psalm 51 presents a musical challenge for the choir, as the solo treble line rises to a high c. The chorister seems to handle it effortlessly, and the performance of this Renaissance work makes for a memorable rendition.

The anthems by Peter Philips and Orlando Gibbons make use of eight-part writing: Philips' *Ecce vicit Leo*, one of his finest works, is scored for double choir, while Gibbons' setting of Psalm 47 is scored for eight voices, which are used in varying combinations. The choir gives energetic renditions of both



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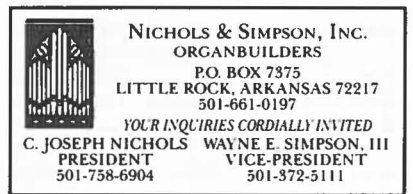
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Notes on the Design and Construction of a Modern Organ

Robert Noehren

Preface

In the following essay I am departing from the kind of organ design which is currently in fashion. My approach to this study is not one which organ builders and organists commonly use in the design of any organ. Unless they are sympathetic to my approach, it will meet with their resistance and be a waste of time for them to read, for it will directly or indirectly challenge their cherished ideas. My essay is intended rather for those few organists and organ builders who are not satisfied with the direction of American organ building today and at least welcome a serious discussion, such as I have attempted here, whether they agree or not with what I have to say. For half a century we have contended with a confusing set of organ styles which essentially look backward with, on the one hand, the advocates of organs involved with tracker action and, on the other hand, organs of the 19th and early 20th centuries employing a variety of out-dated pneumatic or electric actions, while the various elitist groups, which sponsor these styles, become more and more esoteric. Meanwhile the churches, Catholic and Protestant, with their fragmented churchmanship, try to deal with the mysterious character of the organ and are often being persuaded to part with thousands and even millions of dollars to finance expensive projects. Some discover too late that what they have invested in is hardly appropriate from any religious or musical point-of-view. One church in a large mid-western city after only six years with an instrument that obviously does not suit its purpose, is now planning to remove it. In a highly technological age, why does the philosophy of the organ still remain so contained and limited by traditions out of the distant past? Does no one want to build a great modern organ which might enter the great musical art which is represented by other musical instruments? To be sure, there are exceptions, but they do not represent the mainstream. Is there no "genius" on the horizon who has the imagination and determination to build a great organ for our age?

The organ is a mysterious instrument

To the average person the organ is likely to be a mysterious instrument; he knows a violin from a piano and knows the basic sounds of these instruments, but his conception of the organ is vague. He faintly remembers hearing an organ in church, in bygone days at the movies or, more lately, at a bar. Few concertgoers listen to organ music as they do the music for violin, piano, voice, or orchestra. In short, the music-loving public has never been seriously attracted to the organ and its music. Yet, there are many who will say that the organ is the most fascinating of all musical instruments.

Sometimes there is the impression that the organ is an instrument reserved exclusively for its own profession, the organists. It is an instrument difficult to understand or explain. Organists jealously defend their conception of the organ and there is great dispute concerning the design and quality of organs. Other instruments, such as the piano or the violin, are also objects of concern among their professions, but the basic idea of a violin or a piano is universally accepted by musicians and laymen alike. Both the piano and the violin are accessible to an enormous repertoire. Although the organ has also a large repertoire, one instrument rarely has the scope to serve the entire repertoire, as is common with all other instruments. Instead there are many kinds of organs: one for Bach, others for early French music or French music of the 19th century, for German music and still others for American music. It often seems as though the importance of the organ as an instrument outweighs its function in the performance of music. It is interesting to notice that organ recordings are expected to have a description of the organ played by the

artist printed on the sleeve, yet one may search in vain to find a record of piano or violin music with any mention of the instrument used.

When the music of Beethoven or Brahms is performed in concert by a violinist, the listener is not primarily aware of the instrument and its quality even though the beauty of the instrument and, no less, the skill of the performer have a great effect on such a musical experience. The musical work is the object of the listener's experience, and it determines what is required of the player and his instrument. Most listeners attend a concert to hear music, and the organ is more often a distraction from its music. Thus, it attracts only a certain kind of listener and for all its glamour and fascination, the organ has never really succeeded in the concert hall.

The organ vs. the orchestra

The organ is sometimes carelessly compared with the orchestra, but, in one sense, it does have an affinity with it: both are a composite of many individual voices and share in common a diversity of tonal resources. On one occasion Berlioz spoke of the orchestra as king and the organ as pope and inferred that the two were incompatible. For our purpose, there is, of course, a startling difference as each functions musically. The orchestra has throughout its history remained consistent in form, whereas the organ has not. The form of the orchestra has always been determined by the instrumental requirements of the music it serves, whereas the form of the organ has not.

The organ builder today is unable to follow a clear universal tradition to guide him in determining the form of his instrument. National traditions, which often remain vague and could help determine the design of the modern organ, do not easily define the requirements of its repertoire. Every organ is different from the next, and no two organs are ever alike in size and content. Thus, the design and size of

most organs seem to be based on an arbitrary set of requirements from one or another tradition, usually brought together by a designer or even a committee. The form and layout of the orchestra, on the other hand, are automatically determined by the required instruments for the performance of its repertoire, representing a standard found in every country of the western world. We find in the score of a Brahms Symphony the instrumentation required for its performance, and an orchestra is arranged in orderly fashion on the stage ready to perform the music of that score. There are national influences which perhaps give a slightly different cast to the individual instruments within the orchestra from one country to another, yet in any one time in history the orchestra represents the same tonal resources in much the same plan of seating everywhere, and Debussy can be played just as idiomatically in Germany as Brahms can be played in France. On the other hand, organists and organ builders have never been able to design an instrument which is based purely on the requirements of its repertoire.

In the development of any musical instrument its changing character is apparently influenced by the traditions and tastes of the cultures through which it has passed. Nevertheless, the sound and idiom of the orchestra, or in fact, any instrument, have largely been determined by the demands of the repertoire. Organs, on the other hand, are individually designed by organists and organ builders with diverse and often strange musical interests. Good organs have been built, but it is unlikely that an organ has yet been designed and constructed with the purpose, from beginning to end, to serve a comprehensive organ repertoire from Bach to Messiaen with the required idiomatic instrumentation. Even a general size for such an organ has not been determined. Moreover, each organ builder usually has his own ideas of how to build an organ, in which he makes a choice of registers too often influenced by extra-musical factors. Moreover, he is usually influenced in his choice of registers by the size chosen for a specific instrument, and he is rarely in a discipline which resembles anything like the required instrumentation of the orchestra; in most cases he is only loosely guided by the musical requirements of the organ, and he is never under pressure from a large community of musicians who might be able to help remind him of exactly how the organ should function musically. In other words, the design and construction of the average organ, even under the best of conditions, is too often somewhat haphazard. We shall see, with the coming of the 20th century, how this condition became exacerbated.

The history and culture of the organ

Historically, the organ has grown up in the church, representing a diversity of traditions which reflect the parochial character of the church. The organ of each tradition has usually been related to the comparatively small musical repertoire of its particular region or province. During the 18th century, French and German instruments were so different from each other that it was impossible to play the music of Bach on French organs or the music of Couperin on German organs. Even the manual and pedal keyboard compasses differed, and the colors of one organ were not available on the other. While both in-

struments did have much in common, the character of each was strikingly different. Even in our time there still has been too little serious effort to create a universal design based specifically on requirements of the organ repertoire, bringing together the various national characteristics into one instrument.

With the coming of the 20th century and the use of electricity, the design and construction of the organ, particularly in England and America, represented a virtual revolution. Before that time, all organs had, more or less, somewhat followed a standard related to their function within each of their own national traditions. With the increasing use of electricity, a great new freedom opened the way to the production of instruments of widely divergent resources which, in turn, further perverted traditional influences. The many changes in voicing and mechanism represented new and opposing styles of organ building which all but forgot the legitimate function of the organ and its destiny as a musical instrument. A tonal standard for the organ, which in the 19th century had still been typical of the various national organ styles, had now become so diffused that the organ ceased to represent a desirable idiomatic character. Nevertheless, it could be argued that the development of the organ was at least showing progress.

Following World War II many disillusioning forces served to encourage a growing nostalgia for historic organs and a return to the discipline of the old national designs, with their typical case-work and construction. The development of the organ, and what progress had taken place, for good or bad, all but ceased.

The organ in its form and content still remains too diverse, and in this sense is uniquely different from all other musical instruments. The piano, violin, oboe, flute, trumpet and even the modern orchestra always remain essentially the same, even though the character of individual instruments may vary from country to country. For instance, a French violin may have some differences in character from a German violin, but music composed for the violin can be played idiomatically on a French, German or Italian violin with little differences tonally or technically. In 1890, for instance, the violin sonatas of Beethoven could be played idiomatically by violinists in every country of Europe, but an organist would find it difficult to use the characteristic registration of a French organ for the performance of a Franck Choral on a German organ. Likewise, the organ music of Bach played on a French organ sounded quite different from performances on a German organ. A Beethoven Symphony could still always be played idiomatically with the precise orchestration by either a French or a German orchestra.

Even in the 20th century, in a time when electricity served to open up new horizons of tonal development, the organ still represented haphazard elements left over from national influences; English organs remained English, American organs American and French organs French, even though there were some attempts to introduce other national characteristics, particularly in England and America. For instance, E.M. Skinner developed the concept of an English Swell in American organs, and later the work of Donald Harrison brought a token of the French Récit and introduced principal choruses patterned after those of Gottfried Sil-

Robert Noehren studied under Gaston De-thier at the Institute of Musical Art and under Lynnwood Farnam at the Curtis Institute of Music, and served as organist and choirmaster at churches in Buffalo, New York, and Grand Rapids, Michigan. After wartime service, he taught from 1946-49 at Davidson College in Davidson, North Carolina, and in 1949 moved to the University of Michigan in Ann Arbor. Well-known as a recitalist, recording artist and organbuilder, he has played extensively in this country and abroad, and has studied many historical European instruments. He designed and built many organs at his shop in Ann Arbor, including large instruments for St. John's Cathedral, Milwaukee; First Unitarian Church, San Francisco; and First Presbyterian Church, Buffalo. He holds an American patent for a combination action that controls all pistons by a punched data processing card. Noehren has written numerous articles for professional journals, and among his compositions is a Sonata for Organ.

bermann into his instruments. In all these developments, organ building continued to be influenced by random traditions past and present, and there was little real awareness for the requirements of the repertoire.

In 20th century fashion, it was inevitable that organ playing became more international; French organists traveled and played Bach and Franck on English and American organs, even though in reality their registrations varied so that the effect of such performances was usually like a transcription of the original score. Likewise, German organists traveled to France and America playing Bach on French and American organs, each bringing his own conception of registration which at best was usually a variation of the composer's intentions.

After World War II, the organ, instead of blossoming into a universal instrument, became more and more involved with various national historic types. With the growing interest for authentic performances of baroque music, many of the new organs, for instance, were designed after organs Bach might have played. The tone, often more imitative than authentic, and even the mechanisms were incorporated into such instruments.

With the resurgence of interest in old organs at the present time, some organists and organ builders believe that if the spirit of the organ can be brought back to the era of Bach, it may ultimately develop into an instrument for the entire repertoire. This return to a serious study of old traditions is a healthy idea, for there now could be some movement toward the restoration of better voicing techniques. Nevertheless, there still remains little interest towards a more modern approach to the form of the organ, and poor scaling and voicing techniques still prevail.

Most organ building today strives to create instruments which reflect the past, incorporating the casework, mechanism and tone of period instruments. Some are conceived as organs of Bach's time, others imitate a style of the 18th century in France, still others are influenced by the organs of Cavallé-Coll of the 19th century, and some attempt to combine one or more of these traditions. The philosophy of organ building since World War II then reflects a nostalgia for old organs. Those few builders who do attempt to build instruments of eclectic design usually do not seem to appreciate the serious musical requirements of the organ's repertoire, nor do they find a common understanding with professional organists for what is required. It is not easy to find an organ anywhere which has been seriously designed and voiced to provide the various tone colors and ensembles for the total organ repertoire. Instead there are an increasing number of organs with resources typical of an old provincial style. On a few of these instruments it is sometimes possible to present a convincing performance of a Bach work, but the limited repertoire such an instrument serves is hardly representative as a model for the modern organ of the 20th century.

The history and culture of the organ is far more complex than I have described it here. The larger area of commercial organ building is concentrated on organs for churches and their many denominations, in which a multitude of liturgical forms tend to influence a diversity of design and purpose, often having little to do with the organ music of Buxtehude, Bach, Franck, Hindemith or Messiaen, or, in fact, with the artistic performance of serious organ music. The organ then stands in a somewhat obscure situation in the world of music for, unlike other instruments, it is most often built for the church and its music, which lie far outside the realm of the concert hall. There are few organists whose lives are devoted to teaching or music of the church, who have the time or energy to pursue a concert career, and it is a rare organist who is in a position to practice the art of his instrument and its music with the artistic zeal and purpose of pianists and

violinists who find it necessary to practice several hours each day to meet the competition.

The so-called baroque organ has become popular. There is a certain contemporary pattern in its design, and these instruments are often not characteristic of the old organs they tend to represent, for the knowledge and art of organ building in former times, especially the voicing, remains elusive. Perhaps we have suggested here why the organ lacks appeal to the average music lover and largely remains outside the mainstream of music. Moreover, many organists are indifferent to a music-loving public or any group of listeners without a specific interest in the organ.

The organ as a concert instrument

Although there have been serious attempts to make the organ a concert instrument and many organs have been built for concert halls, few have been used seriously for solo organ concerts. Many are poorly adapted to their location and are rarely designed with the serious intention of providing the idiomatic instrumentation for the organ repertoire. Thus, they lack the appeal other instruments, such as the violin and piano, enjoy as concert instruments. The large and costly organ built for the Avery Fisher Hall in New York's Lincoln Center was removed and never replaced when the hall was renovated to produce improved acoustics. It seems not to be missed except by organists.

Organ builders in our time have been distracted by early styles of organ building, with mechanical action and the old architectural form with the kind of casework it requires, and tend to adapt the stereotyped tonal design dictated by such a conception and its limitations. With the development of the organ during the 20th century, we have at least become aware how unnecessary it is to remain committed to the old forms, yet there has been little or no effort to adapt the form of the organ to the requirements of its repertoire.

A conception for a modern concert organ requires a new discipline which will encourage the development of a more standard design. With its repertoire as a guide, the creation of a layout with the required registers and a musical understanding for the idiom of each register will determine the general form of the entire instrument, the kind of wind-chests and action required, and an acoustical environment which will favor its tonal character.

For the design of a modern concert organ, it is necessary to find an architectural framework which will eliminate the faults typical of the old organs. A modern organ needs its voices to speak more naturally and with effective articulation, as other musical instruments are heard on the stage of a concert hall. The setting of a symphony orchestra suggests the acoustical advantages of locating and planning an organ with all its divisions on one level in sight of the listener. The tone of an organ pipe which resembles woodwind instruments, although it is mechanically produced, should enjoy the same advantages as woodwinds and brass in the orchestra. To place it high above the stage behind casework obscures its sound and character. Most organs with their many pipes in the typical setting of traditional cases do not have the presence of other musical instruments as they are heard from the platform by the listener, and represent an unresponsive means of tone production which is a serious handicap to the player.

The hundred players in the orchestra holding their instruments occupy a large floor area. If we equate one register consisting of 61 pipes, one for each note of the keyboard, to one player in the orchestra with his instrument, we realize that the organ is far more compact. For instance, one division of the organ, containing 12 registers, can be placed in an area of 45 square feet or less, whereas 12 players with their instruments require an area three or four times as great. The various individual cases of each division of an organ, all

placed on the same level, can be planned to occupy an expanse of the stage centrally located to enjoy the same acoustical advantages as the orchestra and individual solo instruments in performance, as they typically appear on the concert platform of a concert hall, close to both player and audience.

Historically, the various registers of the organ of all past traditions were organized and laid out in sections: Great, Swell, Choir, Positiv, Bombarde, Solo, Pedal, etc. Each of these sections had its own windchests and was surrounded by a wooden case which served to focus its tone. In the concert organ the identity of these various sections should be preserved and share an appropriate position which will equally favor the acoustics of the entire organ. To understand the acoustics of the organ, it is necessary to study the design of the organ cases which surround each of its divisions. Traditionally each division of the organ was located in a large box-like chamber constructed of wood paneling on the sides, top and back. In the facade stood the larger pipes of its principal. In the cathedrals and large churches, it was necessary for the pipes of each division to be enclosed in this fashion to prevent dispersion of the sound; the casework focused the sound forward into the nave of the cathedral. Contemporary organ builders are able to observe the design and construction of these old cases in their efforts to create the most favorable acoustical environment for the modern concert organ.

Many musical works of the 19th and 20th centuries require at least two enclosed divisions with movable shutters to provide expression. The introduction of the English Swell Organ and the Récit of the Cavallé-Coll instruments came into general use during the 19th century. The utilitarian appearance of these expressive divisions, with their wooden shutters instead of the usual facade of pipes, could not easily become incorporated into the architectural designs typical of the old organs. Unfortunately, the visual effect was then not acceptable, and such a division could only find its place hidden, sometimes awkwardly and often under poor acoustical conditions, behind in the organ.

Disposition of registers

The various registrations of the organ (like orchestration of the orchestra), as they are drawn from a knowledge of the repertoire, are used to determine the choice of the various registers (or instruments) for the design of the concert organ. This will include a study of individual registers from the various schools of organ building as each is specifically required by the music written for it: for example, the principal or trumpet typical of the organs of Schnitger for the performance in the music of Bach; the nasard, tierce, cornet and trompette of the Clicquot organ for the performance of the music of Couperin; the hautbois or the flûte harmonique of the Cavallé-Coll organ for the performance of Franck, etc.

A study of ensembles is also required: the principal chorus with its mixtures of the Hauptwerk and Rückpositiv, typical of the Schnitger organ, for the music of Bach; the grand jeux of the Clicquot organ for the music of de Grigny or Clérambault; the ensemble of the Cavallé-Coll organ for the performance of Vierne or Messiaen; or the Swell Organ of the Willis organ for the music of Herbert Howells. The character of the various registers varies from country to country; a trumpet of Schnitger is quite unlike the trompette of Clicquot, and the principal of Schnitger is not exactly like a montre of Clicquot. It is necessary then to consider the tone character of those registers which are similar to each other, which can be used alternately for diverse kinds of music—for instance, the use of a certain register appropriate for the performance of Franck as well for Bach, just as the oboe of the orchestra is used alternately for the music of Strauss and Beethoven—and how the solo registers and ensem-

bles will be chosen and organized within this new instrument.

For example, the trumpet of Schnitger is so different from the trompette of Cavallé-Coll that one cannot possibly be suitable for the registration of the other. On the other hand, there is more similarity among the principals of all traditions, and it will be possible to choose a type which will suit the varied repertoire of all periods. It is further necessary to study the acoustics of these various registers and ensembles as they sounded in their original setting and provide conditions within the new instrument in which the acoustics will be entirely appropriate. If these conditions are to be met, it is necessary for the voicer to capture the true and historic character of the sound and idiom of the voices of the organ. Every register should represent the true character of its forebear, or the sound of the "instrument" for which the music was written.

Like the old casework with its wooden enclosures to enhance the tone of each division, similar casework can be provided for all the various divisions of the concert organ, but instead of the traditional facade of case pipes it will now be possible to expose the entire array of pipes in each division, arranged in an attractive architectural design visible to the audience. Moreover, to make the entire instrument as expressive as possible, glass shades can be installed across the front of each division, even for those not traditionally under expression, to be opened or closed under the control of the player, providing a totally "enclosed" organ of four or five independent divisions, all located across the stage in a single line on one level. Such an organ, measuring 10 feet in depth with a total width of from 30 to 40 feet, could be ideal and practical acoustically. The height of the various divisions would not need to exceed 14 to 17 feet. Only the large basses of the pedal 16' and 32' registers, appropriately at the center, would remain unenclosed.

The swell box did not become part of the organ until after the time of Bach, and organ music for several centuries did not involve the kind of expression that it provided. Thus, in the modern organ enclosures with shutters are not required for certain of the organ repertoire. Nevertheless, the shutters may then function to provide subtle alterations in the balance from one division to another, providing the organist with increased control over the dynamics of the entire instrument.

Organ builders and organists today promote the building of organs copying one or another historical style from the 17th and 18th centuries, with the action and tuning of its period, or others in the style of the French organ of the late 19th and 20th centuries. Neither approach has been successful in creating an instrument which provides appropriate registration for more than half of the organ repertoire. Thus, the concert organist of today is usually faced with an instrument which may be idiomatic only for the performance of Bach and Buxtehude, or perhaps another only suitable for the music of Franck or Messiaen. Such organs are often flawed by mediocre voicing and poorly represent the intended tradition. Many organs also reveal that the designer has neglected to include one or another indispensable register or failed to organize the ensembles appropriately.

Mechanical action as a poor model

An historic form of the organ with its mechanical action is a poor model for the modern organ of today and has serious faults which deserve closer scrutiny. The mechanical restrictions of the action dictate the placement of its divisions, requiring them to remain as close to the keyboards as possible, with the key-desk in a location where it is impossible for the organist to hear the instrument as it is heard by the listener. No musical instrument can be played artistically unless the player is able to hear and judge exactly how his instru-

ment will sound in performance. In the traditional forms of the organ, in France and Germany, the various divisions were placed one above another (in typical three and four manual instruments: Brustwerk, Hauptwerk and Oberwerk), and the organist was unable to gain a reasonable tonal perspective of his instrument as it was dispersed in this arrangement, one section on top of another with the keyboards and its player buried at the base of the organ. Another division of the old organs, the Rückpositiv (in Germany) or Positif (in France), was located away from the organ proper at the organist's back. This division and the organist faced in opposite directions and were further separated from each other by the back panel of the case enclosing it. (No other instrumentalist in the whole field of music, as he performs, listens to his instrument from behind.) Again the player received only an obscure impression of the sound, out of balance with the remainder of the instrument as he heard it. With such an arrangement it was also often difficult to maintain an even temperature and keep the organ in tune.

This kind of instrument is in part being perpetuated because builders and organists falsely believe that the old style mechanical action is more responsive and sensitive to the touch. By insisting on this kind of action for large organs, they are being defeated on two counts: the action is too heavy and clumsy to provide a sensitive and responsive touch, and the construction of the action dictates an organization of the instrument which places the organist and his keydesk in an awkward position, where it is impossible to hear the organ effectively and as the listener hears it.

The key action of an organ cannot affect dynamics, like that of a clavichord or piano. It can only open and close a valve to admit wind to the pipes. With mechanical action it is claimed that some control of the speed of the opening

and closing of the valves is possible and to some extent may affect the speech of flue pipes providing expression in playing. However, if carefully observed, even in the playing of a slow movement, a reasonably fast action of the finger is required to overcome the wind pressure against the pallet or the key will not go down. Thus the subtle differences of touch which may seem possible are always compromised. In order for the key to be depressed, it is obviously impossible to control the speed in the descent of the key when it is necessary to play in rhythm even in the slowest movement. However, expression is achieved rhythmically, and any subtlety of attack is camouflaged by slight alterations of the rhythm (rubato), and it is this that deceives the player into believing he is controlling the speech of the pipes.

The function of the action then remains essentially limited to the opening and closing of the valve. If the action is to be truly responsive, this action of the pallet must be timed and precise at the attack and the release. This can be accomplished far more efficiently and at less cost by employing electric action which, in the 20th century, now represents a sophisticated and simple technology. The old mechanical action with its many trackers and roller boards dictates the weight of the key-drop which in turn creates a clumsy action, whereas with electric action it is possible to weight the key separately to a desirable tension and create an action which will contribute to a sensitive rhythmic performance. If the organ is carefully planned with all its divisions within proximity and sight of the organist and not compromised by unreasonable distances between the organ proper and the playing mechanism, such an action is immediate, fast and responsive. This action serves to eliminate all the unfortunate restrictions of mechanical action, particularly the varying heaviness of the touch from bass to treble on one manual and the

unevenness of touch from manual to manual. Moreover, the location of the various divisions of the organ is no longer dependent on the construction of the action and may now be placed in a musically logical position, fully serving the requirements of the player.

Demands of the repertoire

The demands of the entire organ repertoire require an organ with the varied registers and ensembles to be found in all the important schools of organ building. With the required registers, the organ (like the orchestra with its instruments) will not exceed a size which encompasses the necessary tonal resources for its purpose. It must be complete, but no larger than its basic requirements, and the floor area should not exceed a reasonable depth and width.

The design of a concert room organ should attempt to contain the important tonal elements from all styles of European and American organ building from the 18th century to the present time, requiring at least three manual divisions and a pedal division. The various registers will have much in common, embracing all the characteristic types of pipework: foundation registers (diapasons, principals); flutes, stopped and open; conical pipes; and reeds. These types contain principal choruses with mixtures, flutes of all pitches, mutations, strings, chorus and solo reeds. All schools of organ building have a main division known as the *Great Organ* in England and America, *Hauptwerk* in Germany, and *Grand Orgue* in France. This main division contains a principal chorus which varies in style from country to country consisting of principals 16', 8', 4' and 2' and mixtures. Among the flutes, all styles include some kind of chimney flute, called "rohrfloete" in Germany, "chimney flute" in England and America, and "bourdon" in France. Likewise, the stopped flute is common, known as a "stopped diapason" in England and America and "gedackt" in Germany. Mutations at 2 2/3', 1 3/4' and 1 1/2' are common in every country. There are strings, particularly gambes and salicional, in every tradition, and reeds which include trumpets, bassoons, cromhornes (or clarinets), oboes and vox humanas.

Although many large organs may seem to have all these registers, from one organ to another they represent great diversity of voicing, layout and design; some are beautifully built but many more are mediocre and very few represent vividly the essential registrations required for the performance of the organ repertoire. Since there is no consensus for a clear conception of the instrumentation required of the total repertoire, organs are often too large or too small. Where funds are available they are often too large and poorly planned. Sometimes organs built specifically in a national style, with the characteristic voicing and action of their traditions, provide the essential registration for the music of that tradition, in spite of the limitations for a wider repertoire. The musical success of such an instrument will depend on skillful and appropriate voicing and how the acoustics are related to the listening of the audience.

Design and voicing

It is the design and, more important,

the voicing which determine the real character of an organ. For instance, a rohrfloete of the Schnitger organ is not the same register as its counterpart, the chimney flute, in a Willis organ. Among the various styles of organ building, scaling, wind-pressure and voicing differ greatly. This is true of all registers, principals, flutes, strings and reeds, and registers of the same names from different styles cannot be mixed arbitrarily with much success. Nevertheless, the design, placement and voicing of a concert organ which will represent the entire organ repertoire must skillfully attempt to draw from all styles. The various instruments or registers should be brought into one instrument with the same kind of purpose that marks the integration of the modern symphony orchestra. It is not necessary that these various registers exactly conform to the character of their original style, but they must remain idiomatic. In the orchestra, the oboe in France is not exactly like the oboe in Germany, yet either one will serve the music written for it from either country. It is necessary then to design the concert room organ with great skill to develop the individual registers to serve the music of the various traditions they represent.

The colors and ensembles which are common to all styles of organ building may be summarized. Three or four manuals and pedal are required. In the list which follows, registers are indicated which are common to at least three styles of organ building.

Summary of registers and ensembles

Manual I (Great, Grand Orgue, Hauptwerk)

1. A chorus consisting of principals 16', 8', 4', 2' and mixtures
2. Flutes and mutations at 16', 8', 4', 2', 2 2/3', 1 3/4' and 1 1/2'
3. Gambe 8'
4. Reeds consisting of trumpets 16', 8' and 4'

Manual II (Choir, Positif, Rückpositif)

1. A chorus of principals 8', 4', 2' and mixtures
2. Flutes and mutations at 16', 8', 4' and 1 1/2'
3. Gambe 8'
4. Reeds consisting of a trumpet and cromhorne

Manual III (Swell, Récit, Schwellwerk)

1. Principals of 8', 4', 2' and mixture
2. Flutes at 16', 8', 4', 2'
3. Strings consisting of a gamba and voix celeste
4. Reeds consisting of trumpets 16', 8' and 4'; oboe and vox humana

Pedal (Pedal, Pédale, Pedal)

1. A chorus of principals 32', 16', 8', 4' and mixtures
2. Violone 16'
3. Flutes at 32', 16', 8', 4', 2'
4. Reeds consisting of trumpets 32', 16', 8' and 4'

The organ may be further expanded to include special voices typical of the organs of Cavaillé-Coll, Henry Willis and E.M. Skinner.

Choice of the principal registers

Organ building in Germany and France during the 17th and 18th centuries represented many builders and diverse styles. Perhaps the three most important builders were Arp Schnitger, Gottfried Silbermann and Henri Clicquot. Their styles differed significantly, yet they provided the essential instrumentation for organ music of the time, particularly the great composers, Buxtehude, Bach and Couperin. It was the scaling and voicing of these instruments which particularly marked their character. The principals of Schnitger and Silbermann and the montres of Clicquot were tonally distinguished and were perhaps as beautiful as any in the whole history of organ building. The principal of Schnitger or a montre in the style of

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Clicquot could become a standard throughout the organ world, just as the violin of Stradivarius or Amati is among string players. The design of the modern concert organ could be based on such a register, but it is essential that its style of voicing be understood and practiced by a skillful organ builder. It would then be appropriate to design, scale and voice the remaining principal registers throughout the organ, the two, three or four choruses of principals and mixtures of the various divisions, manual and pedal, with such a principal as its model. Likewise, it would be suitable to include the flutes and mutations in the style of Schnitger or Clicquot, as they perhaps represent the highest standard of quality to be found in the history of the organ. Moreover, the principals and flutes from the era of Schnitger and Clicquot approach the idiomatic character of the universal conception of these basic registers.

List of Registers

Manual I (Great Organ)

- 16' Violone
- 8' Principal
- 8' Bourdon
- 8' Gambe
- 4' Octave
- 4' Spitzfloete
- 2½' Nasard
- 2' Octave
- 2' Waldfloete
- 1¾' Tierce
- 1½' Mixture IV
- ¾' Scharf III
- 16' Trompette
- 8' Trompette Tremulant

Manual II (Positiv Organ)

- 16' Quintaton
- 8' Principal
- 8' Gedackt
- 8' Quintadena
- 8' Viola d'Gambe
- 8' Unda Maris II
- 4' Octave
- 4' Koppelfloete
- 2' Octave
- 1½' Larigot
- 1' Mixture IV
- ½' Scharf III
- 8' Cromhorne
- 8' Trompette Tremulant

Manual III (Swell Organ)

- 16' Gamba
- 8' Principal
- 8' Bourdon
- 8' Viola d'Gamba
- 8' Voix Celeste
- 4' Octave
- 4' Flûte Octavante
- 2' Octavin
- 2' Mixture IV
- 1' Scharf III
- 16' Double Trumpet
- 8' Trumpet
- 8' Hautbois
- 8' Voix Humaine
- 4' Clairon Tremulant

Manual IV (Solo Organ)

- 8' Geigen Principal
- 8' Bourdon
- 8' Flûte harmonique
- 8' Gambe
- 8' Voix Celeste
- 8' Flute Celeste II
- 4' Flute
- 8' English Horn
- 16' Bombarde
- 8' Trompette
- 4' Clairon Tremulant

Pedal Organ

- 32' Subbass
- 16' Principal
- 16' Violone
- 16' Subbass
- 8' Octavebass
- 8' Gedacktbass
- 4' Octave
- 4' Flute
- 2' Mixture IV
- ½' Mixture III
- 32' Contra Bombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Trompette

69 registers, 93 ranks

When we reflect upon the long history of western music, we may take a

philosophical position in which progress from the time of Gregorian Chant, as it flourished in medieval Europe, to the age of Stravinsky and Schoenberg in the 20th century, suggests at least the appearance of a grand design. For instance, the greatness of Palestrina in the 16th century may indeed vie with the greatness of Bach, who came more than a century later, but we cannot deny that the art of Bach had nevertheless reached a more sophisticated stage in the art of music, regardless of the quality of the music of either composer. In a grand design this could be seen as artistic progress.

As music came into the 19th century, the idea of grand design, in which musical progress as a long line of artistic and instrumental developments, became apparent throughout the music world. Increasing optimism in man's ability to reach new heights of artistic and scientific achievement became more and more apparent. We may then view the historical development of the organ as part of such a grand design.

Among all musical instruments, the organ is surely unique; it is a solo instrument of many instruments or registers, as they are called. The modern orchestra, likewise, is unique, for it is a composite instrument consisting of 100 or so players with their instruments.

As an ensemble, though, it somewhat represents, in its tonal resources, the many voices of a large organ. Both the organ and the orchestra represent the largest ensembles of instrumental voices in the whole realm of music, and each remains unique within its own domain. Both are composite instruments containing a multitude of voices which function singly as solo instruments and together as ensembles.

In the realm of western music, the orchestra and the organ remain the most comprehensive instrumental ensembles. With its composite form, the organ enjoys this similarity to the orchestra, yet remains unique as a solo instrument. Each in its way consists of individual voices used as solo instruments and collectively in various ensembles. At the least, both the orchestra and its music developed inseparably. One never existed without the other; it went in two directions, some composers wrote for an orchestra as it existed while others, by their writing, brought changes and additions which gradually changed its size and character. Nevertheless, at any one time in history, one orchestra was like another, containing as it did certain required instruments for the performance of its music literature. It also enjoyed the same kind of acoustical environment, with its setting on a stage and an audience before it.

Few organ builders are also musicians, and they are not always able to understand how their instruments function. It will be argued that builders of other instruments, such as the violin or the piano, are likewise unlikely to be musicians, and that these builders simply inherit the traditions and skills which came before them to determine the shape and character of the instruments they build. We should be reminded that the organ is a far more complicated instrument, an instrument of many instruments, instead of one instrument, such as the violin or piano, in which the musical function is simple and obvious. One of the most significant characteristics of the organ is that it varies not only in size but in content, and in our time no two organs are the same.

The organ as a concert instrument cannot simply be a replica from the past, for it will never serve as a medium for the entire organ repertoire. The organ as a concert instrument, unlike the piano or the violin, has yet to appear as a convincing medium for the entire organ repertoire. There should be hope that a new instrument will emerge to fulfill the requirements of the serious organist and his music which will begin to reflect the high art that is practiced by pianists, violinists and other solo instrumentalists. ■

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Church Music and the Education of Church Musicians in Denmark

Peter Langberg

Introduction

The Danish constitutional law of 1849 states that citizens' rights do not depend on their confession of faith, and the same law confirmed that the official Danish church, *Folkekirken* or "church of the people," is Evangelical Lutheran and that it shall be state supported. This does not mean that Denmark has a state church because the church, in some ways, has its own independent economic system and many decisions may be made without direct parliamentary laws. However, there is a governmental ministry to take care of church concerns. I begin with this general information because it is necessary to understand the special Danish church constitutional construction to be able to understand the educational and professional situations of Danish church musicians.

About 92% of the Danish people are members of the *Folkekirke*. They become members at birth, but have a right to choose other confessions. Church members pay a tax ranging from 1 to 1.6% of their income to the church, and nonmembers also pay indirectly. The Church itself partially uses the taxes to keep about 2,000 wonderful old churches (some dating from the year 1000) in good repair, thereby assuring the continuation of those cultural treasures.

Church Musicians

The country is divided into ten dioceses, and those are divided once again into deaneries and then into 2,102 congregations. The organization of the Danish church has both positive and negative influences for the life in the church and for the positions of the church musicians. The church music positions are divided into three groups, depending on geographical location, congregation size, and education level of the musician. There are also professional organizations for these groups.

The first group, which I shall call Group A, is composed of about 300 full time organist-choirmasters for parishes of 6,000 to 12,000 members. (In a few instances, for cathedrals and large churches, there may be separate choir director positions and sometimes more than one full-time organist.) If there is a carillon in the church tower, the organist or the assistant organist will also be the carillonneur. Usually, these church music positions are the same classifications as the Danish public servant system and have the same benefits.

In most instances, a paid choir of ten or more adults is engaged to sing for the Sunday and holy day services, and two singers perform for weddings and funerals. In addition to rehearsing with the singers during the week, the organist-director plans an additional eight to ten special concerts and services during the year.

The second group of church musicians, which I will call Group B, is found in the larger cities. The parish size is typically about 3,000 members, and the organist position can range from 40-100%, depending on the required duties. In this group may also be found the assistant organists for the largest churches mentioned above. This group often will work with children's choirs. It is also typical that these churches have a single church singer to lead the singing of hymns, and this singer also says the opening prayer at the service. Normally, the choir participates in the Sunday services, and a vocal soloist sings for the weekday services. Group B musicians also provide three to five concerts during the year, perhaps using the children's choirs for Christmas and Easter programs. Both Group A and B organist-directors may also hire other instrumentalists for concerts, and often these concerts are arranged in cooperation with other churches for special summer festivals in popular tourist locations.

The third group of organist positions, Group C, includes the smallest churches in the country, and for many years there were no minimum qualifications for these positions. Very often

the organists were paid only for the number of Sunday services played. Many times the organist or vocal soloist was also a teacher in the local school. In this case, the standard of music was very often good because music education was included in the teachers' general education. However, in 1950, a new law reorganized the schools and fewer teachers were willing to work in the churches on Sundays. Musically uneducated people took over the church positions with the result that there was miserable music in the smaller churches.

There is a very close connection between the advantageous economical situation in the Danish church and the very high quality of the church organs. The names of the independent Danish organ builders, Frobenius or Marcussen, are known in this country. Their products are good examples of Danish instruments and they have built several instruments in the United States, as well as many other countries. Three other organ building firms are about the same size: Bruno Christensen, P. Bruhn and P.G. Andersen. The other twelve Danish firms are smaller. The quality of all these firms is very good.

Electronic organs may not be installed in Danish churches; only tracker action pipe organs are legal instruments. Therefore, the size and not the quality of the organs is the only difference in the instruments used by the three organist groups. Because organists in the smaller churches are able to organize recitals and concerts, they have the opportunity to earn good salaries and to move to better positions. And, of course, well-educated church musicians will demand better instruments. Church musicians and organ builders help each other, and together they make good church music experiences possible. Also, a valuable organ is a good reason to include other musicians in concerts which makes the Danish church an important supplement to Danish musical life.

The Education System for Church Musicians

Because the church ministers wanted instruction for church musicians, from about 1970 the conservatories began to offer a new course of instruction that slowly filtered down to the small churches. Later on, the two church music schools were to make a big difference.

Before 1970, music education was directed to the Group A positions and the final conservatory diploma was very satisfactory for them. The problems were with Group B and especially the Group C musicians. Aksel Andersen, a Copenhagen organ professor, was a pioneer in the late 1960s in trying to combine all the missing items of church musical education into one new type of school. The plans were to have a church organ school for a) organists in Groups



Peter Langberg

B and C for about 1800 churches, b) church singers for the 1500 smaller churches, and c) carillonneurs for about 40 churches. Before 1979, a musician wanting to learn to play the carillon had to travel to schools in Holland, Belgium or France. My carillon study was in France with the understanding that I would establish a similar education for Danish carillonneurs.

Each of the three areas of study is again divided into three groups: basic elementary classes, examination classes, and further education classes. The course study runs the whole calendar year and study may be part-time (18 school days a year), or full time (36 school days a year). Some students prefer to take lessons during a two-day period when they travel to Løgumkloster. The number of years of study depends on the individual student's goals and/or the requirements of the church in which they are working.

In addition to the two main areas, the school runs a variety of in-service courses which are for all groups of church musicians in all categories of positions: organists, singers, directors and carillonneurs. These master classes very often have foreign artists as teachers. Some of our instructors have been organists Gaston Litaize from Paris and Michael Radulescu from Vienna, carillonneurs Milford Myhre from Florida and Jacques Lannoy from France, soprano Victoria Sumner from London, and other well-known European artists. Studying with foreign guest artists was not possible before the school began in 1979.

Costs to the students range from \$100 to \$400 a year, and the churches employing the students often pay a good part of the fees. The main part of the church music school's budget comes from the Danish church, administered by the Ministry of Church. The total school budget is about eight million DKR. (about \$1.2 million) which pays for teaching 430 regular students and about 100 students in the special courses. The lessons total 16,000-17,000 teacher lessons a year. We have a staff of ten permanent teachers and about 60 part-time teachers, equivalent to a total of 22 full-time teachers. The largest number are organ teachers who have the highest conservatory diploma. A teacher must be able to teach three or four different subjects, such as organ, piano, choir directing, and music theory.

At the end of every school year, students in the examination classes

must pass a final examination. This examination has a dual function: it is both the final examination for the year and the entrance examination for the next year.

If the students have a church position, their salaries will be raised every time a module examination is passed. The system is designed to "hold out a carrot" to church musicians to work harder to be better church musicians, and this is the way we are raising the Danish church music standards. The lowest organ positions gradually are disappearing because they have been upgraded following the organists' new qualifications. And, the next time the church looks for an organist, the requirements will be at the higher level of the former organist. We are sure that for many years ahead we will have enough students at our school.

The Course of Study

Let us take a look at the course of study for the three different diplomas. The elementary class is for people already working in a small church, but who need to prepare for the examination level. One may stay in the elementary class for a maximum of five years, the last three years only if the student has a church position. For carillonneurs the maximum time is only two years because one may only begin carillon study after earning an organ diploma from a conservatory or church music school. Organists study organ, ear training, music theory, service playing (including liturgy, repertoire, and registration), singing, and piano; singers study singing, ear training, music theory, and piano; and carillonneurs study carillon. Vocal and instrumental lessons are taught in private lessons. Theory and ear training normally have four students, and choir directing and some lecture subjects are taught in groups of up to ten students.

The examination level is directed to people who want to work toward the preliminary organ diploma, the church singer examination, the preliminary carillonneur diploma, or the carillonneur artist diploma. For organists, the examination level takes from two to four years. The corresponding study time for church singers and carillonneurs is two years. The carillonneur artists diploma may be earned in an additional three years. For the examine diploma, in addition to the studies above, organists study music history, directing of children and adult choirs, and organ building and history; singers study articula-

Peter Langberg is Rector of the Løgumkloster Church Music School, Løgumkloster, Denmark. This article is an abbreviated version of a lecture delivered July 15, 1991 at the University of Michigan Church Music Institute.

New Organs



Cover

The Andover Organ Company of Lawrence, MA, has completed Opus 99, a two-manual and pedal organ for Westminster Presbyterian Church, Clinton, SC. The mechanical-action instrument is located at the front of the new contemporary Gothic style building. The stoplist was drawn up by the Andover firm in consultation with Dr. Charles Boyd Tompkins, consultant for the church and University Organist of Furman University, and Collie Lehn, donor of the organ. The case was designed in consultation with the building's architects, Fant & Fant of Anderson, SC.

The Great is located in the upper center portion of the free standing case with the Swell beneath it behind the carved screen and the Pedal divided on either side. The large Pedal Double Open Diapason pipes are located at the rear of the organ on their own vent chest. The case pipes are of 80% polished tin. The Great 8' Open Diapason features double pipes from middle C to the top, seen in the case flats with the doubled pipes hanging upside down.

The Pedal towers have the Pedal 8' Octavebass in their facade. The detached three-manual console is made of red oak with contrasting walnut for the keydesk. The bottom manual permanently couples the Great and Swell divisions. The keyboards have bone naturals and vermilion sharps. The drawknobs are rosewood with bone labels. The Pedal naturals are maple with walnut sharps. The key action is mechanical and the stop action is electro-pneumatic. The combination action is solid state with eight levels of memory.

The case was designed by Donald H. Olson, the pipe shades were designed and carved by David Calvo, the mechanical design was by Benjamin Mague and the voicing and tonal finishing were by Robert J. Reich. Other members of the Andover Organ Company who have worked on the instrument include Robert Byrd, Paul Byron, Frank Catania, Ralph Clark, Ann Doré, Peter Cameron, William Finch, Timothy Fink, David Hill, Gerhardt Horne, D. Carl McAliley, Felecia Morlock, John Morlock, Robert C. Newton, Clark Rice, Robert Scholten, Dale Shafman, James Stewart, Michael Susick, Betty Swett, Gary Wright, and Jay Zoller. Photography by Rich Mays.

GREAT

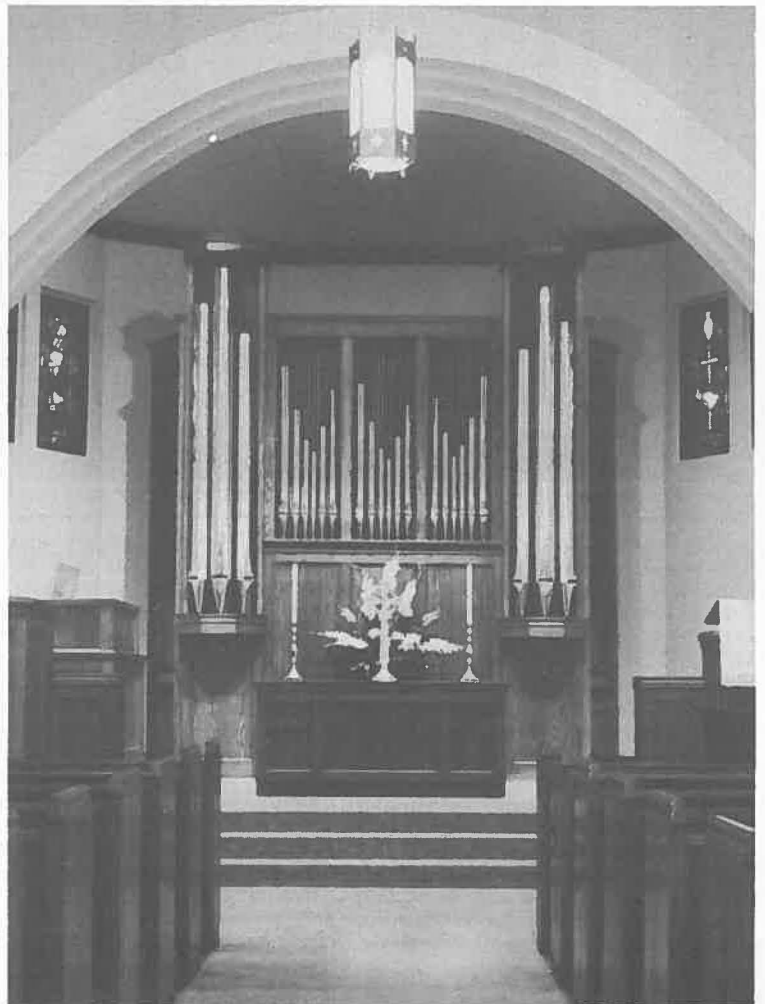
- 16' Bourdon
- 8' Open Diapason
- 8' Stopped Diapason
- 4' Octave
- 4' Chimney Flute
- 2' Fifteenth
- IV Mixture
- III Cornet
- 16' Clarinet
- 8' Trumpet
- Zimbelstern

SWELL

- 8' Violin Diapason
- 8' Celeste
- 8' Gedeckt
- 4' Principal
- 4' Octave Flute
- 2 1/2' Nazard T.C. (prep)
- 2' Octavin
- III Mixture
- 16' Bassoon
- 8' Trompette
- 8' Oboe (prep)
- Tremolo

PEDAL

- 16' Double Open Diapason
- 16' Bourdon (Gt)
- 10 3/4' Contra Quint (prep)
- 8' Octavebass
- 8' Flutebass (Gt)
- 4' Choralbass
- III Mixture (prep)
- 16' Trombone
- 8' Trumpet (Gt)
- 4' Clarion (prep)



► Langberg, p. 14

tion and liturgy; and carillonners study arranging, composition, automatic carillon music and its encoding, campanology, and carillon history. For the carillon artists diploma, programming and transcription are added.

The Conservatories

There is a total of five conservatories in Denmark and, recently, there have been many changes in these institutions. When I was educated in the early 1960s, the length of the organist's study for the final artist diploma was seven years, but now it has been cut to five years and there are higher qualifications for entrance. The church music school education is equivalent to the two first years at the conservatory for organists, and more and more of the new organ students for the conservatories have already passed an examination at a church music school. In this way the church music schools are helping the conservatories require a higher entrance level. The idea of combining the missing items in church musical education into one new type of school, without trying to compete with the conservatories, has succeeded.

The Location of the School

Looking at a map of Denmark, one might wonder why the Løgumkloster Church Music School is placed in the south end of the country, just 16 kilo-

meters from the German border, far from Copenhagen and other big cities. There are several good reasons for this location. That particular part of Denmark has always had special status as a duchy, with the Danish king as its duke. In that area Germans and Danes have been brought face to face with the expected cultural, linguistic, and territorial conflicts. The area was annexed by Germany in 1864 until after W.W.I, and it has been very important to maintain Danish culture in the region. Two other reasons for the location is that many of our students come from small, nearby churches and can easily travel to the school. On the other hand, organists from the big cities are able to escape to the country to take special residential courses.

The school is built in the area of an old monastery church that dates from 1173. It is one of a cluster of institutions that includes a seminary, refugium (a modern monastery where it is possible to stay varying periods of time), religious art museum, carillon tower (built in 1973 for the city's 800th anniversary), library (specializing in religious literature), and other regional schools. The church music school also administers programs at six other sites.

The situation of Danish church musicians is very good and we are working constantly to make it better. ■

The Ross King Company, Fort Worth, TX, has built a new organ for Ridglea Presbyterian Church, Fort Worth, TX. Six voices at present: Subbass, Principal, Chimneyflute, Gemshorn, Celeste, Blockflute. Prepared voices: Nazard, Larigot, Tierce, Mixture, Trumpet, Bassoon. The free-standing lacquered oak case is located in an apse behind the communion table.

GREAT

- 8' Principal
- 8' Chimneyflute
- 4' Octave
- 4' Flute
- 2 1/2' Nazard (prep)
- 2' Super Octave
- 1 1/2' Tierce (prep)
- III Mixture (Prep)

SWELL

- 16' Gedeckt
- 8' Chimneyflute
- 8' Gemshorn
- 8' Celeste
- 4' Flute
- 2' Blockflute
- 1 1/2' Larigot (prep)
- 8' Trumpet (prep)

PEDAL

- 16' Subbass
- 16' Gedeckt
- 8' Principal
- 8' Gedeckt
- 4' Octave
- 4' Flute
- 16' Bassoon (prep)
- 8' Trumpet (prep)
- 4' Trumpet (prep)

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The Bedient Pipe Organ Company, Lincoln, NE, has recently installed a new organ at Dahlgren Chapel, Georgetown University, Washington, D.C. The instrument is the Bedient Company's Opus 28. The 19-stop, two-manual and pedal organ was dedicated with a special mass conducted by Presiding Celebrant and Homilist, Leo O'Donovan, S.J., President of Georgetown University. Nancy Dunn, Director of Liturgical Music at Georgetown University, conducted the Bicentennial Concert Choir and instrumentalists in the performance of Mozart's *Missa Brevis in C Major*, K.220, during the dedication mass. Robert Gallagher was organist for the prelude and postlude. Following the mass, Guy Bovet played the first in a series of dedication recitals. Subsequent recitals were played by Nancy

Dunn, Mirielle Lagacé, and Daniel Roth. Guy Bovet and John Fesperman served as organ consultants. Father Robert Rokusek is Director of Campus Ministry at Georgetown University. The instrument was a gift to the university from the Landegger family.

The case is of white oak with carvings of red gum. Keyboard naturals are covered with rosewood and accidentals are maple; pedal keys are of oak, with accidentals capped with rosewood. Stopknobs are of walnut. 22 ranks, 19 stops, 1,254 pipes. Temperament is Vallotti, wind pressure 90 mm, compass 58/30.

HAUPTWERK

- 16' Gedackt
- 8' Prinzipal
- 8' Traversflöte
- 4' Octava
- 2' Octava*
- Mixtur III-V*
- Kornet V
- 8' Trompete

SCHWELLWERK

- 8' Gamba
- 8' Lieblich Gedackt
- 8' Vox Angelica
- 4' Orchesterflöte
- 2 1/2' Nasat*
- 2 1/4-1 1/2' Nasat/Terz*
- 2' Flageolet
- 1 1/2' Siffelöte
- 8' Oboe

PEDAL

- 16' Subbass (HW)
- 8' Flötenbass (HW)
- 16' Posaune
- 8' Trompete (HW)

*First stop available as a half-draw



B. Rule & Company, New Market, TN, has built an organ for West Parish Congregational Church, Andover, MA. The basic chassis of this largely new organ was built by Johnson & Son, Op. 704, 1888, the pipes, case and wind system of which disappeared years ago. Much of the pipework was made in 1858 (maker unknown), originally for the Unitarian Church in Malden, MA. These ranks are identified in the stoptlist as 'Malden'. The Johnson chassis and the Malden pipes were provided by the Organ Clearing House. The unusual case was discovered in the attic of the Unitarian Church of Hudson, MA, where it had evidently been stored in the 1870s and then forgotten. Robert Reich had discovered the case years ago and informed West Parish Church of its existence. Measurements of the various parts indicated that the case would fit in the rather tight space at West Parish, and the case architecture was deemed appropriate for the West Parish sanctuary. B. Rule & Co. reproduced missing parts and redesigned the console area to accommodate the wider Johnson console. The biggest challenge of the case restoration was the hand-painted fake graining, which was obscured by several layers of dark, opaque finish. The opaque top finish was removed by carefully sanding with a lubricant, taking care not to abrade the fake graining underneath it. Remaining traces of the top finish were reamalgamated using a technique similar to French polishing, after which the entire case received two coats of stable varnish. Evidence indicates that the case was built c.1865 by John Clisbee and Son of Marlboro, MA.

All old pipework was carefully restored, and missing pipes were replaced with new ones of matching style. New flue pipes, including the case pipes,

were made by Paul Byron of York, ME. The pedal Trombone was made by Roland Killinger's Sueddeutsche Orgelpfeifenfabrik. The ranks marked '+' are from the personal collection of Rob Scholten. Ranks from the previous Estey organ at West Parish Church have been voiced. All new mechanism, new framework, wind system, chests and pedalboard were designed and built by B. Rule & Co., and were designed to be mechanically and stylistically harmonious with the remains of the Johnson organ. Tonal design was conceived by Rob Scholten and Bradley Rule; final voicing in the church was assisted by Clark Rice.

The dedication concert was played by Joyce Painter Rice on June 14, 1992.

GREAT

- 8' Open Diapason (Malden)
- 8' Chimney Flue +
- 4' Octave (Malden)
- 2 1/2' Twelfth (Malden)
- 2' Fifteenth (Malden)
- 1 1/2' Tierce (Malden)
- 2' Mixture IV (New)*
- 8' Trumpet + (1845)
- *double draw

SWELL

- 8' Open Diapason (Malden)
- 8' St. Diapason Treble +
- 8' St. Diapason Bass +
- 8' Dulciana +
- 4' Principal (Malden)
- 4' Traverse Flute (new, after W.A. Johnson)
- 2' Principal (Malden)
- 8' Oboe (Malden)

PEDAL

- 16' Bourdon (Estey)
- 8' Principal (Malden)
- 4' Octave (Estey)
- 16' Trombone (New)
- 8' Trumpet (Estey)

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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 MAY
*Susan Armstrong; Trinity Episcopal, Ambler, PA 8 pm

16 MAY
James Christie, with choir; Second Congregational, Holyoke, MA 4 pm
Todd & Anne Wilson; First Baptist, Pittsfield, MA

William Owen; St Thomas Church, New York, NY 5:15 pm

Marek Kudlicki, with orchestra; First United Methodist, Schenectady, NY 4 pm

The American Boychoir; Good Shepherd Lutheran, Lancaster, PA 7 pm

Mendelssohn, *St. Paul*, with orchestra; Wayne Presbyterian, Wayne, PA 7:30 pm

Mickey Terry; Georgetown Presbyterian, Washington, DC 4 pm

Marilyn Keiser; Falls Church Episcopal, Falls Church, VA 4 pm

Alan Raines & Steven Branyon; St Paul's Lutheran, Savannah, GA 4 pm

Handel, *Israel in Egypt*; Masonic Temple, Dayton, OH 4 pm

Second Church Organists; Second Presbyterian, Indianapolis, IN 8 pm

Wolfgang Rübsum; Rockefeller Chapel, Chicago, IL 4 pm

Bach, *Cantata 103*; House of Hope, St Paul, MN 9:15, 11 am

Choral Concert; House of Hope, St Paul, MN 4 pm

17 MAY
Huw Lewis; Third Reformed Church, Holland, MI 8 pm

Stephen Schaeffer; St Dunstan's College, Auburn, AL 7 pm

18 MAY
Ray Cornils, with brass; City Hall, Portland, ME 7:30 pm

*Kirsten Olson; St John's United Church of Christ, Lansdale, PA 12:05 pm

19 MAY
Poulenc, *Organ Concerto*, with orchestra; St Ignatius Loyola, New York, NY

Michael Wu; St John's Church, Washington, DC 12:10 pm

Karel Paukert; Cleveland Museum, Cleveland, OH noon

20 MAY
Justin Bischof; St Mary the Virgin, New York, NY 5:30 pm

Bruckner, *Mass in A Minor*; St Mary the Virgin, New York, NY 6 pm

Choral Concert; Cathedral Church of the Advent, Birmingham, AL 6 pm

21 MAY
Brenda Lynne Leach; Trinity Church, Boston, MA 12:15 pm

Robert Love; Mem Music Hall, Methuen, MA 8 pm

The Prodigal Son Jazz; Grace Episcopal, Silver Spring, MD 7:30 pm (also May 22, 4 pm)

22 MAY
Thomas Richner; First Church of Christ, Scientist; New York, NY 3 pm

Ted Alan Worth; Clayton State College, Morrow, GA 8:15 pm

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

Choral Concert; Rockefeller Chapel, Chicago, IL 8 pm

23 MAY
Susan Armstrong; West Parish Church, Andover, MA 7 pm

Bach, *Motet: Jesu, Priceless Treasure*; First Church of Christ, Wethersfield, CT 7 pm

Scott Foppiano; St Thomas Church, New York, NY 5:15 pm

*Diane Meredith Belcher; St Stephen's Episcopal, Wilkes-Barre, PA 4 pm

David Hurd; St John's Episcopal, Roanoke, VA 3 pm

Choral Concert; St James Episcopal, Birmingham, MI 4 pm

Mendelssohn, *Elijah*; Central United Methodist, Lansing, MI 4 pm

James Kosnik; St John's Cathedral, Milwaukee, WI 3 pm

James Chorale; St John Cantius, Chicago, IL 4 pm

Marianne Webb; First Presbyterian, Mt Vernon, IL 4 pm

25 MAY
*Kim Beamon; St John's United Church of Christ, Lansdale, PA 12:05 pm

Handbell Choir Concert; Central United Methodist, Lansing, MI 7 pm

26 MAY
Chris Creaghan; St Ignatius Loyola, New York, NY 8 pm

Shayne Doty; St John's Church, Washington, DC 12:10 pm

28 MAY
Barbara Bruns; Trinity Church, Boston, MA 12:15 pm

Steven Schnurr; Rockefeller Chapel, Chicago, IL 8 pm

Ensemble Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

29 MAY
John Gouwens, carillon; Culver Academy, Culver, IN 7:30 pm

30 MAY
Lynn Trapp; St Thomas Church, New York, NY 5:15 pm

Palestrina, *Missa Brevis*; St John Cantius, Chicago, IL 11 am

1 JUNE
Richard Alexander; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

Marijim Thoene; Church of the Epiphany, Washington, DC 12:10 pm

2 JUNE
Brenda Lynne Leach; Mem Music Hall, Methuen, MA 8 pm

David Erwin; St John's Church, Washington, DC 12:10 pm

4 JUNE
Daniel Lamoureux; Trinity Church, Boston, MA 12:15 pm

6 JUNE
+ Stephen Martorella; Westminster Unitarian, East Greenwich, RI 4 pm

Robert Delcamp; National Shrine, Washington, DC 6 pm

Cathedral Choir; Christ Church Cathedral, Indianapolis, IN 4 pm

Holy Name Cathedral Chamber Singers; St John Cantius, Chicago, IL 4 pm

8 JUNE
Michael Sheerin; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

9 JUNE
Amy Johansen; Mem Music Hall, Methuen, MA 8 pm

Choral Concert; St John's Church, Washington, DC 12:10 pm

11 JUNE
Janice Beck; Trinity Church, Boston, MA 12:15 pm

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12 JUNE

Cj Sambach; United Methodist Church, Little Falls, NJ 8 pm
St Peter's Schola Cantorum; St John Cantius, Chicago, IL 4 pm (also June 13)

13 JUNE

Sean McCarthy, with trumpet; National Shrine, Washington, DC 6 pm
+ Matthew Dirst; Shrine of the Sacred Heart, Baltimore, MD 4 pm
Hassler, *Missa Secunda*; St John Cantius, Chicago, IL 11 am
Organ Institute; House of Hope, St Paul, MN (through June 16)
David Craighead; House of Hope, St Paul, MN 8 pm

14 JUNE

Bach Week; Columbia College, Columbia, SC (through June 18)

15 JUNE

Bruce Schultz; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

16 JUNE

Susan Armstrong-Ouellette; Mem Music Hall, Methuen, MA 8 pm
Michael Stairs; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 8 pm

20 JUNE

Monmouth Civic Chorus; St Thomas Church, New York, NY 11 am
Jimmy Culp; First Church of Christ, Scientist, New York, NY 3 pm
Gregory D'Agostino; National Shrine, Washington, DC 6 pm
Improvisation-Literature Workshop; Southern College, Collegedale, TN (through June 25)

21 JUNE

Todd Wilson; First Baptist, Asheville, NC 7:30 pm (also June 28)

22 JUNE

William Riley; St Mary's Episcopal, Hamilton Village, PA 12:05 pm

23 JUNE

Murray Somerville; Mem Music Hall, Methuen, MA 8 pm
Joan Lippincott; St Thomas Church, New York, NY 7 pm
Russell Patterson; St John's Church, Washington, DC 12:10 pm

25 JUNE

Robert Anderson; Philharmonic Center, Naples, FL 8 pm
Elizabeth & Raymond Chenault; Cathedral of Christ the King, Atlanta, GA 8 pm

26 JUNE

John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

27 JUNE

Mickey Terry; National Shrine, Washington, DC 6 pm
Verdi, *Requiem*; Second Presbyterian, Indianapolis, IN 8 pm

28 JUNE

Mary Preston; Grace Church, Newark, NJ 7:30 pm
Wilma Jensen; Second Presbyterian, Indianapolis, IN 8 pm

29 JUNE

McNeil Robinson; Sacred Heart Cathedral, Newark, NJ 10:30 am
Diane Meredith Belcher; Christ Church, Greenville, DE 8:30 pm
Cathedral Choir; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Harald Vogel; Christ Church Cathedral, Indianapolis, IN 8:30 pm

30 JUNE

Susan Carol Woodson; Mem Music Hall, Methuen, MA 8 pm
Carol Martin, with trumpet; St John's Church, Washington, DC 12:10 pm

UNITED STATES

West of the Mississippi

15 MAY

+ Ty Woodward; Lutheran Church of the Master, West Los Angeles, CA 4 pm

16 MAY

Carol Teare; First Congregational, Waterloo, IA 3 pm
Carlene Nelhart; First Baptist, Kansas City, MO 4 pm
Simon Preston; St Andrew Presbyterian, Denton, TX 4 pm
Poulenc & Brahms Concert; Highland Park Presbyterian, Dallas, TX 7 pm
*Bach Concert; Christ the King Lutheran, Houston, TX 3:30 pm
Phoenix Bach Choir; All SS Episcopal, Phoenix, AZ 4 pm
Men & Boys Choir Concert; Grace Cathedral, San Francisco, CA 5 pm

22 MAY

Bach Society Gala Concert; Calvary Lutheran, Golden Valley, MN 7:30 pm
Organ Workshop 93; First United Methodist, Victoria, TX 9 am

28 MAY

Early Music Festival; Festival-Institute, Round Top, TX (through May 31)

30 MAY

Haydn, *Missa Brevis*, with orchestra; All SS Episcopal, Beverly Hills, CA 9, 11:15 am

3 JUNE

Carlene Nelhart; Knox Village Pavillon, Lee's Summit, MO 2 pm

8 JUNE

Texas Baroque Ensemble; Meyerson Symphony Center, Dallas, TX 7:30 pm

11 JUNE

Venetian Concert; Palmer Mem Episcopal, Houston, TX 7:30 pm

13 JUNE

Mendelssohn, *Elijah*; Central Presbyterian, Kansas City, MO 2 pm

21 JUNE

Carlene Nelhart; St John's Methodist, Davenport, IA 1:30 pm

22 JUNE

Liturgical Music Workshop; St John's University, Collegeville, MN (through June 24)
*Dolores Bruch; St Mary's RC, Muscatine, IA 4:45 pm

30 JUNE

Sandra Soderlund; First Presbyterian, Santa Barbara, CA

INTERNATIONAL

15 MAY

Peter Hurford; Grosvenor Chapel, London, England 7:30 pm
James O'Donnell; Stonyhurst College, Lancashire, England 7:30 pm

19 MAY

Nicholas Legge; St Joseph's Church, Highgate Hill, London, England 7:30 pm

29 MAY

Mark Buxton; King's College Chapel, Cambridge, England 6:30 pm

31 MAY

Roy Massey; Liverpool Cathedral, Liverpool, England 11:15 am
Graham Barber; Lincoln Cathedral, England 7 pm

3 JUNE

Christopher Sears; St Mary's Church, Caterham, Surrey 8 pm

BRENDA LYNNE LEACH

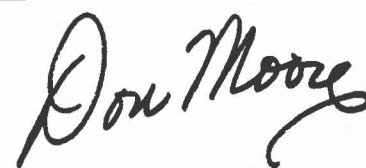
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Marek Kudlicki; St Zygmunt Church, Warsaw, Poland 8 pm

5 JUNE
Terrence Duffy; Stonyhurst College, Lancashire, England 7:30 pm

19 JUNE
Richard Hobson, with oboe; Grosvenor Chapel, London, England 7:30 pm

21 JUNE
Naji Hakim; Lincoln Cathedral, England 7 pm

22 JUNE
David Burton Brown; Schloss-Kirche, Bad Dürkheim, Germany 8 pm

26 JUNE
Heidi Emmert; Aichi Arts Center, Nagoya, Japan
David Burton Brown; Heiliggeistkirche, Heidelberg, Germany 8 pm

27 JUNE
David Burton Brown; Erlöserungskirche, Bad Bergzabern, Germany 8 pm

Organ Recitals

EDWINA BEARD, St. John's Cathedral, Albuquerque, NM, December 8: *Magnificat* 1-6, op. 18, Dupré; *Sleepers Wake*, Krebs; *Partita: O Morning Star, how fair and bright*, Burkhardt.

JEROME BUTERA, with Karen Nelson, violin, St. Peter's United Church of Christ, Skokie, IL, November 22: *Pictures at an Exhibition*, Mussorgsky; *Canzon (Suite)*, op. 166, Rheinberger; *Romanze in G*, Reger; *Fantasia in B-flat*, Telemann; *Praeludium, Kanzone und Rondo*, Schroeder.

DIANE MEREDITH BELCHER, First United Methodist Church, Pasadena, CA, October 11: *Joié et Clarté des Corps Glorieux*, Messiaen; *Prelude and Fugue in E Minor*, S. 548, Bach; *Passacaglia on a Theme by Dunstable*, Weaver; *Le Miroir de Meduse*, Hopkins; *Vater unser in Himmelreich*, Böhm; *Intermezzo, Adagio, Allegro (Symphonie VI)*, Widor.

JAMES ISAAC BOSCHKER, with Katherine Henjum, soprano, Dennis Gowen and Steve Braun, trumpets, Trinity Lutheran Church, Bismark, ND, November 29: *Prelude and Fugue in C Major*, S. 547, *Pastorale in F Major*, S. 590, "My Spirit Be Joyful" (*Cantata* 146), Bach; *March Upon a Theme of Handel*, op. 15, no. 2, Guilman; *Ave*

Maria, Schubert; *Maria Wiegenlied*, op. 77, no. 52, Reger; *Sweet Little Jesus Boy*, MacGimsey; *Fantasia-The Christmas Light*, Preston.

MARIAN & DAVID CRAIGHEAD, First Presbyterian Church, Lockport, NY, October 25: *Chorale and Alleluia*, Hanson; *Concerto No. 6 in D Major*, Soler; *Air (Suite No. 3 in D)*, *Sinfonia "We Thank Thee, God"*, Bach; *Sonata in D Minor*, op. 30, Merkel; *Variations on an Easter Theme*, Rutter; *Carillon*, Sowerby; *Toccata*, Jongen.

PHILIP CROZIER & SYLVIE POIRIER, First United Methodist Church, Casper, WY, October 30: *Duet*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Fugue in E Minor*, op. post. 152, Schubert; *Introduction and Fugue in D Minor*, Lochner; *Sonata*, op. 30, Merkel; *A Verse*, Carleton; *Toccata Francaise sur le nom de Helmut*, Bolting.

MATTHEW DIRST, harpsichord and organ, St. Paul's Lutheran Church, Austin, TX, November 15: *Suite in C Major*, L. Couperin; *Fantasia and Fugue in A Minor*, S. 944, Bach; *Fantasy for Harpsichord*, Zwilich; *Sonatas in G Major and B Minor*, Soler; *Toccata, Adagio and Fugue in C Major*, S. 564, Bach; *Canon in A-flat*, *Sketch in D-flat*, Schumann; *Jig for the Feet*, Nocturne, *Finale-The Offering (Organbook III)*, Albright.

MARY FENWICK, Lutheran Church of the Trinity, Norristown, PA, November 22: *Prelude, Fugue and Chaconne*, Buxtehude; *Partita on "At the River"*, Spong; *Sarabande, Rhythmic Trumpet*, Bingham; *Fantasy and Fugue in G Minor*, S. 542, Bach; *3ème Symphonie*, Vierne.

STEVEN FRANK, with Troy Gordon, baritone, The Baptist Temple, Brooklyn, NY, December 12: *Noël Provencal*, Bedell; *In dulci jubilo*, Dupré, Bach, Liszt; *Noël Grand Jeu et Duo*, Daquin; *The Virgin's Slumber Song*, Reger; *The Shepherd's Pipe Carol*, Rutter; *Carol Rhapsody*, Purvis; *March, Dance of the Sugar Plum Fairy*, Arabian Dance, Trepak (*Nutcracker Suite*), Tchaikovsky; *Rocking Case*; *Variations on Adeste Fideles*, Dethier; *O Holy Night*, Adam.

SUSAN GOODSON, First Congregational Church, Oshkosh, WI, December 9: *Berceuse, Scherzetto*, Vierne; *All glory be to God in the highest*, S. 662, Bach; *Suite on the First Tone*, Guilain.

JERALD HAMILTON, Trinity Church on the Hill Episcopal Church, November 8: *Concerto in A Minor*, S. 593, Bach; *Wie schön leuchtet, Mach's mit mir, Ein feste Burg*, op. 67, Reger; *Sonata IV in B-flat*, Mendelssohn; *Wondrous Love*, Antioch,

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Wood; *Four Pieces for a Clock Organ*, Haydn; *Evening Star, Impromptu, Westminster Carillon*, Vierne.

WILLIAM DAN HARDIN, First Presbyterian Church, Wilmington, NC, November 22: *Paeon*, Howells; *October Interlude*, Mader; *Regina Coeli*, op. 64, *Prelude and Fugue in G Minor*, op. 7, no. 3, Dupré; *Allegretto*, Parker; *Sonata on the 94th Psalm*, Reubke.

DAVID HATT, St. Mary's Cathedral, San Francisco, CA, December 13: *Symphony No. 7*, Widor.

DAVID HIGGS, First Christian Church, Lubbock, TX, November 8: *Fantasia et Fuga in G Minor*, S. 542, Bach; *Noël grand jeu et duo*, Daquin; *Choral No. 2 in B Minor*, Franck; *Nicht zu schnell*, Schumann; *Pastorale and Toccata*, Conte; *The Primitives, At the Ballet, Everyone Dance*, Hampton; *Sweet Sixteenths*, Albright; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

NORA HULSE, United Methodist Church, Lexington, MO, December 6: *Toccata and Fugue in D Minor*, S. 565, *Jesu joy of man's desiring*, Bach; *Noël*, Daquin; *Concert Variations on Old Hundred*, op. 2, Paine; *Entree pour noel*, Pepin; *Silent night, Bring a torch, What Child is this, Go tell it on the mountain*, Diemer; *Improvisation on "God rest you merry gentlemen"*, Roberts; *From heaven above to earth I come*, Manz.

PETER HURFORD, Christ Church Cathedral, Indianapolis, IN, September 20: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Freu dich sehr, O meine Seele*, Trio in A Minor, Krebs; *Praeludium in E*, Lübeck; *Sei gegrüßet*, S. 768, *Sonata No. 5 in C*, S. 529, *Prelude and Fugue in E-flat*, S. 552, Bach.

MARILYN KEISER, Christ Episcopal Church, San Antonio, TX, September 27: *Sonata No. 3 in A Major*, op. 65, Mendelssohn; *Concerto in F Major*, op. 4, no. 5, Handel; *Two Fugues on BACH*, Schumann; *Vater unser im Himmelreich, Wir glauben all, Fantasia in G Major*, Bach; *Rubrics*, Locklair; *Hyfrydol*, Wyton; *Aurelia*, Albrecht; *Rhapsody*, op. 17, no. 1, Howells; *Impromptu, Carillon de Westminster*, Vierne.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Pastorale*, Monza; *Variations on "Puer nobis nascitur"*, Sweelinck; *Nun komm der Heiden Heiland*, S. 659, 661, Bach; *Au jô den de pubelle, Grand déi, ribon ribeine, Ou s'en vont Ces gais bergers*, Balbastre; *Lo how a rose e'er blooming*, Rogg; *Greenleaves*, Vaughan Williams; *La Nativité*, Langlais; *In dulci jubilo*, Bach, Dupré.

THOMAS MURRAY, University of Nebraska, Lincoln, NE, October 15: *Eclogue (Annees de Pelerinage)*, Liszt; *Gavotte (Le Temple de la Gloire)*, Rameau; *Morning, Ase's death, Anitra's dance (Peer Gynt Suite No. 1)*, Grieg; *Minuet (Serenade)*, op. 25, Beethoven; *Overture to Samson*, Handel; A.D. 1620 (*Sea Pieces*), MacDowell/Roques; *Premiere Arabesque, Deuxieme Arabesque*, Debussy/Roques; *Finlandia*, Sibelius/Fricke; *Toccata and Fugue in D Minor*, op. 98, Lemare.

KAREL PAUKERT, Museum of Art, Cleveland, OH, December 16: *Praeludium in D Minor, Fantasia in C Major*, Scheide-mann; *Fuga in G Minor*, Reinken; *Wie schön*

leuchtet, Buxtehude; *Voluntary in A Minor*, op. 5, no. 10, Stanley.

REBECCA ROLLET, St. John's Cathedral, Albuquerque, NM, December 1: *Savior of the nations, come*, S. 659, *Deck thyself, my soul, with gladness*, S. 654, Bach; *Psalm Prelude 1/1*, Howells; *Choral in E*, Franck.

KARIN SCHROUDER, with Ric Wolkins, trumpet, Bowling Green State University, Bowling Green, OH, December 5: *Concerto in A Minor*, S. 593, Bach; *Suite for Trumpet and Organ*, op. 40, Wuensch; *Fugue on the name Alain*, op. 7, Duruflé; *Sonata II*, Hindemith; *The Hollow Men*, Persichetti; *Toccata*, Widor.

WESLEY SELBY, St. John's Cathedral, Albuquerque, NM, December 15: *Song of Joy, The Nativity*, Langlais; *The Heavenly Banquet, The Virgin and Child, God among us*, Messiaen.

STEPHEN A. STEELY, Trinity Lutheran Church, Moline, IL, November 22: *Allegro (Concerto No. 4 in F Major)*, Handel; *Variations on "My young life hath an end"*, Sweelinck; *Prelude and Fugue in D Major*, S. 532, Bach; *Peer Gynt Suite*, op. 46, Grieg; *Choral No. 1 in E*, Franck; *Adagio (Symphonie No. 6)*, Widor; *Toccata in D Major*, Lanquetuit.

J. RICHARD SZEREMANY, Prospect Presbyterian Church, November 22: *Toccata (Symphonie V)*, Andante Cantabile (*Symphonie IV*), Widor; *Noel sur les Flutes*, Daquin; *Scherzo (Symphonie II)*, *Carillon de Westminster*, Vierne; *Andantino in D-flat*, Lemare; *Sweet Sixteenths*, Albright; *Requiescat in Pace*, Sowerby; *Prelude and Fugue in G Minor*, Dupré.

MARIANNE WEBB, St. John's Lutheran Church, Boyertown, PA, November 15: *Paeon*, Leighton; *Von Gott will ich nicht lassen*, S. 658, *Toccata in C Major*, S. 564, Bach; *Prelude et Fugue*, op. 99, no. 3, Saint-Saëns; *Prelude on "Iam sol recedit igneus"*, Simonds; *Finale (Cinquieme Symphonie)*, Vierne.

JAMES WELCH, Church of the Wayfarer, Carmel, CA, October 23: *Toccata in C Major*, S. 564, Bach; *Sonata in D Major*, Carvalho; *Variations on "Muss ich denn zum Stadte hinaus"*, Meyer; *Trois Pieces*, op. 29, Pierne; *A Clarinet Tune*, Oxley; *Variations and Fugue on "Heil Dir im Stegerkranz"*, Reger; *Andante cantabile (Symphony No. 5)*, Tchaikovsky; *Variations on Early American Hymns*, Shearing; *Scherzo em fa menor*, Camin; *Chacona in E Minor*, Estrada; *El flautista alegre, Toccata*, Noble.

ANITA EGGERT WERLING, First Baptist Church, Macomb, IL, December 6: *Noël Suisse, Grand Jeu et Duo*, d'Aquin; *Variations on "Puer natus est"* (*Symphonie Gothique*), Widor; *Noël: Ou s'en vont ces gais bergers*, Balbastre; *Canonic Variations on Vom Himmel hoch*, S. 769, Bach; *Partita Nun komm, der Heiden Heiland*, op. 8/1, Distler; *Variations on Adeste Fideles*, Taylor; *Pastorale on a Christmas Plainsong*, Thomson; *Variations sur un Noël angevin*, Litaize.

TODD WILSON, Crystal Cathedral, Garden Grove, CA, October 2: *Puissant*, Sowerby; *Humoresque (L'Organo Primitivo)*, Yon; *Londonderry Air*, Lemare; *Prelude and Fugue in D Major*, S. 532, Bach; *Prelude to Die Meistersinger*, Wagner/Lemare; *Variations de Concert*, op. 1, Bonnet; *Roulade*, op. 9, no. 3, Bingham; *Symphony No. 5 in F Major*, op. 42, Widor.

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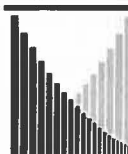
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