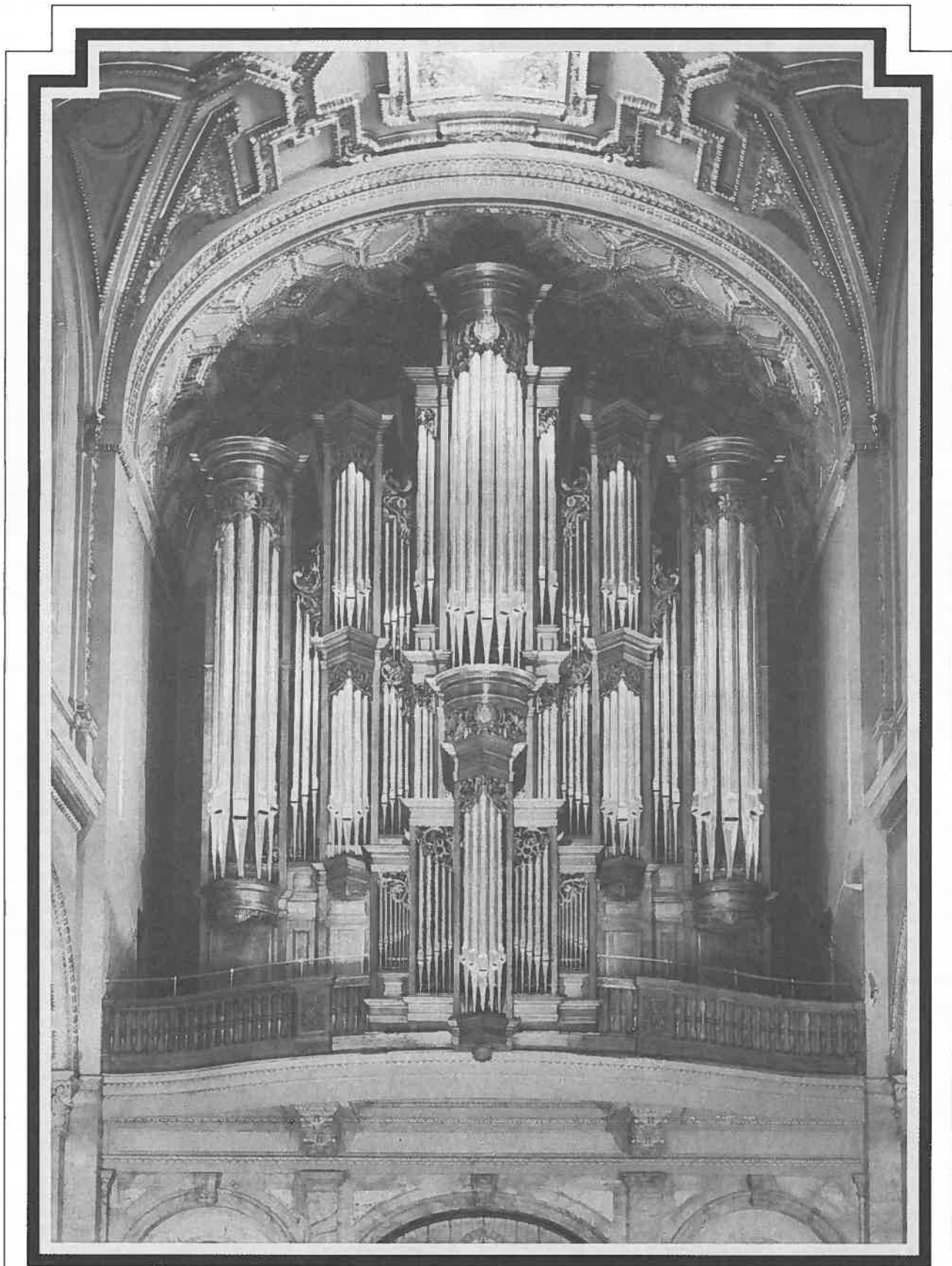


THE DIAPASON

SEPTEMBER, 1993



The Church of St. Ignatius Loyola, New York City
Cover feature on page 13

Noehren: Organ Design—the author replies

Many of my critics missed the thrust of my article. (See Letters to the Editor, p. 2, in the August issue.) It was not my intention that it should be definitive. It was meant to be suggestive and innovative. Do we fear innovation?

As an example of an innovator who broke drastically from tradition, look at Cavallé-Coll. He created an instrument with a new sound for his time. He exploited a revolutionary mechanism which provided a "textureless" keyboard action on which it was even possible to "trill upon three coupled manual divisions." His conception spawned a new and serious organ literature. Franck, Widor, Vierne, Duruffé and Messiaen wrote enduring music for this great new organ, and these same composers played it with skill. Some believe Cavallé-Coll erred in his purpose, but he did conceive an instrument which departed from the past, and in its way, is still idiomatic of the organ, has a literature of its own, and has made its mark in history.

Building an organ is an art. Scaling and voicing are two of its most important elements. *Scaling determines color.* A 4' Principal pipe with set measurements, Ø = 92 mm, can be used in a small or a large room adjusted artistically to suit the room with wind-pressure and voicing. (Compare the scales of Schnitzger or Clicquot for churches of varying size.)

An organ is created for music. Its design must be based fundamentally on determining first what its music should be and how it should be played. Writers on the organ rarely talk about music. If I had some inkling of their musical tastes, it might be easier to answer their criticisms.

Daniel Barenboim, Music Director of the Chicago Symphony Orchestra, writes: "An excessive preoccupation with tradition cannot but be a sign of a weak culture. A constructive and spiritually rich civilization is one that is very aware of what has become tradition but adapts it to the future, to new ways, and I see very little of that today." (Daniel Barenboim, *A Life in Music*.) Oscar Wilde claimed that art ceases to exist when it becomes archeology, when it becomes interested only in civilizations of the past.

Why do we continue to dredge up the past?

Robert Noehren

Rebuilt organs

Enclosed please find my check for a three-year renewal. Obviously, I enjoy my subscription or I would not renew for such a long period. I do have one suggestion to make about the content of the magazine. I would like to see more articles about rebuilds of small to medium-size (non-tracker) pipe organs.

My church installed a rebuilt organ in late 1991, and I, the organist, am quite pleased with the results.

It is my opinion that the organ publications, like THE DIAPASON, dwell too much on tracker emphasis and too little on the restoration of quality instruments that are now available at reasonable cost to churches and individuals alike via the re-build route. Now, trackers are quite nice if you are lucky enough to have one and are able to bankroll the cost of a new one. My own experience is that our 12-rank rebuild (using a goodly amount of pipework from period instruments) delivers a lot of punch and value for the relatively small investment it took to restore and alter it to modern standards. It has fully modern features such as 40-set memory unit, transposer, Zimbelstern, Chimes, and 12 nicely arranged and voiced ranks of used pipes. The old console was re-finished to match the church interior and the pipes are located in two chambers on each side of the console. The organ is in the English style and has a very pleasant quality that many churches would envy. I have heard many much larger instruments that don't do nearly as well, including a few trackers that cost far more but which have not near the quality of sound as the re-built organ.

Not wishing to stir up a hornet's nest of anger about this type or that type of organ (I favor all organs and support in many ways the restoration of quality instruments no matter where they're found), I think more emphasis should be placed on the re-building of quality instruments. Sadly, many older organs are being consigned to the junk heap while a little thought and care could go a long way to saving them and making them sing again for generations to come.

My point is to bring the experience of re-builds to others who may not have the funds for a very costly new instrument. Quality work can be obtained if one does both the homework and leg-work necessary to find out the possibilities. Too many organists I have known are badly prejudiced against using older instruments that have lots of service left in them if proper care and talent are secured in saving them. After all, pipes don't wear out, so why should so many quality pieces be thrown away and junked all in the name of "new." I also think you should write more about the new features now available on pipe organs such as MIDI. It's time you editors realized that progress in the organ field did not stop when the last tracker was made. Quality work still goes on in re-builds, and hundreds of smaller congregations could be made very happy by owning such an instrument if only the re-build story were properly told and documented.

Robert Roy Goodwin, II
Evans, GA

Here & There

The Clare College Choir will be touring the U.S. September 9–October 2. Performances take place in Columbia, SC; Pittsburgh, PA; Lancaster, OH; Bloomfield Hills, MI; Lincoln and Omaha, NE; San Francisco, Berkeley, San Mateo, Palo Alto, and Walnut Creek, CA; Brunswick, ME; Cambridge, MA; Westerly, RI; Indianapolis, IN; and Ft. Worth, TX. The choir is represented by Phillip Truckenbrod Concert Artists.

An OHS Historic Organ Recital will be hosted by The Baptist Temple, Brooklyn, New York, on September 18, sponsored in part by the OHS. Recitalist Michael Kaminski will perform works of Duruffé, Franck, Widor, and Vierne on the church's IV/38 J.W. Steere

& Son organ of 1918. During the program, Lawrence Trupiano, president of the Greater New York City OHS Chapter, will present a citation to the church recognizing the Steere organ for its historical significance. The recital program is given in memory of Earl L. Miller, 1946–1989, former organist and choir director of Christ Church in Andover, Massachusetts, and a long-time OHS member.

The Sixth National Choral Conference takes place October 1–2 at The American Boychoir School in Princeton, New Jersey. Featured leader of the conference will be Anton Armstrong, conductor of the St. Olaf Choir and associate professor of music at St. Olaf College. Dr. Armstrong will conduct

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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

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BRIAN SWAGER

Carillon

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The American Boychoir in rehearsals and demonstrations, and will lead a session on the role of children's choirs in the worship service. James Litton, music director of The American Boychoir School, will lead sessions on the changing voice and "The American Boychoir Sound." A special feature of the conference will be a panel discussion on choral management and administration, including fund-raising, public relations, and touring. A graduate of the Boychoir School, and head boy of the choir in the early 1970s, Dr. Armstrong has been director, for the past 12 years, of the school's summer program, the Albemarle Music Camp for boys and girls. For information: 609/924-5858.

The King's Chapel Concert Series has announced its 1993–94 season. The concerts take place 5 pm on Sundays at King's Chapel Boston. Daniel Pinkham, music director of the chapel, will conduct the three programs: October 3, Bach, Cantatas 82, 202, and 150; November 28, *Kyrie in F Major*, Bach, four *Geistliche Konzerte*, Scheidt, and *Christmas Symphonies*, Pinkham; February 27, *Requiem*, Charpentier, and works of Saint-Saëns, Messiaen, Alain, and Poulenc.

The Los Angeles Bach Festival takes place October 8–17 at First Congregational Church. The program includes October 8, James Walker; October 9, Pasadena Summer Youth Orchestra; October 10, the Cathedral Singers; Oc-

tober 15, The Bach 'an All Ensemble; October 16, cellist Gerhard Mantel and pianist Karen Owen; and October 17, *Mass in B Minor*, performed by the Festival Chorus, Orchestra and Soloists, Thomas Somerville, conducting. For information: 213/385-1345.

The 1994 Ft. Wayne National Organ Playing Competition has been announced by First Presbyterian Church, Ft. Wayne. Finals will take place April 23, 1994. First-place winner will receive a cash prize of \$1,000 and a recital appearance on May 24. Second-place winner will receive a cash prize of \$500. The deadline for tape recordings is January 28, 1994. For information: National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Ft. Wayne, IN 46802.

Skills for Success in Church Music Ministry 1994 workshop will take place June 9–11 at the Harley Hotel in Orlando, Florida. Sessions include time management, personal finances, dealing with difficult people, computers, choir size, church politics, marketing, committees, and more. For information: David Patton, Professional Resources, 953 Courtyard Lane, Suite 41, Orlando, FL 32825; 407/380-2055.

The Pennsylvania Composers Forum is compiling a catalogue of all choral music by Pennsylvania composers. Those wishing to have their works included should contact the Pennsylvania

Composers Forum, 1210 W. Wynnewood Rd., Wynnewood, PA 19096; 215/642-1852.

The National Federation of Music Clubs (NFMC) is seeking information on American composers for listing in the *NFMC Directory of American Composers*, to be published by the organization in 1994. Information on individual composers in the directory will include their name, address (if given), type of music composed (example: vocal, instrumental, chamber music, etc.), category (classical, secular, sacred, musical theatre, opera, folk, jazz, other), and their publisher's name and address. Composers' names will be listed in the directory at no cost to the composers. Music listed in the directory must still be in print and available through local music stores. Composers desiring inclusion in the directory should send this information to Mrs. R. Keith Newton, 49 South James Road, Columbus, OH 43213-1622.

Appointments



Peter Stoltzfus

Peter Stoltzfus has been appointed Assistant Organist at St. Thomas Church (Episcopal), New York City, for the 1993-94 season. His duties include playing for several choral services weekly, training and directing the junior class of boy choristers, and administering the organ recital series. He has served as assistant organist at Trinity Church on the Green, New Haven, Connecticut, and at the Cathedral Church of St. Paul, Detroit, and was interim Organist and Choirmaster of Christ's Church, Rye, New York. He has been active as a recitalist and accompanist, most recently for the 1992 Hudson Valley summer chorister training course, the 1993 Three Choirs Festival held at Old St. Peter's Church, Philadelphia, and the 1993 National Conference of the Association of Anglican Musicians. This past July he participated in a series of recitals at Alexandra Palace, London, to raise restoration funds for the instrument there. Mr. Stoltzfus earned the MMus from Yale University and the BMus from the University of Michigan. In addition he studied at the 1990 International Summer Organ Academy in Paris. His principal teachers have been David Bartlett, Robert Glasgow, Charles Krigbaum, Walden Moore, Thomas Murray, and Carl E. Schroeder.

Br. Wm. Chad Webber, n/BSG, has been appointed Organist/Director of Music at the United Methodist Church of Madison, New Jersey. In addition to his responsibilities as organist, Mr. Webber will direct adult, childrens and handbell choirs, as well as overseeing the music program of this historic church. Br. William comes to Madison from the Tampa, Florida area, where he held the position of Organist/Choirmaster at St. Stephen's Episcopal Church, New Port Richey. For the past two years he has directed The Richey



Br. Wm. Chad Webber

Community Chorale, a sacred choral ensemble representing 14 different denominations from the Pasco County area. He served as Dean of the West Pasco/Hernando AGO Chapter 1990-92, and is currently on the chapter's executive board. He is a 1980 graduate of Northern Kentucky University with a BA in music, holds the CAGO certificate from the AGO, and is currently completing a master's degree in liturgical studies and church music. Br. Wm. Chad is a novice friar in the New York-based order, The Brotherhood of St. Gregory, a religious community of the Episcopal Church.



James Welch

James Welch has been appointed University Organist and member of the music faculty of Santa Clara University, Santa Clara, California, where he teaches organ students through the music department and through the university's pastoral ministries program, as well as courses in music history and theory. Dr. Welch retains his position as University Organist at the University of California, Santa Barbara. He has also accepted the position of organist of St. Mark's Episcopal Church, Palo Alto. He recently presented a recital of Latin American organ works at the International Congress of Organists in Montréal. Dr. Welch concertizes under the management of Artist Recitals Concert Promotional Service.

Here & There



Franklin D. Ashdown

Two works of Franklin D. Ashdown have received recent premieres. *Pas-*

toral Triptych, an orchestral suite in three movements commissioned by the Mount Hood Pops Orchestra, was performed and televised May 16 in the Portland, Oregon area. *Preambolo Mastoso*, for solo organ, was given its first performance on May 5 by James Welch at Santa Clara University. Welch commissioned the work and later presented it for the Far West AGO Regional Convention June 30 at Cate School, Carpinteria, California.



Herbert Bielawa

San Francisco composer Herbert Bielawa has been commissioned to write a piece for the rebuilt "mighty" Kimball, the "Voice of Minneapolis" at the new Convention Center. "Experience the Thunder," a two-day community celebration of the organ, will take place in 1994, and will feature the premiere of Bielawa's new work. It is desired that a brief excerpt from the piece will be usable as a Kimball "theme song" or a 15 to 40 second fanfare that could stand alone and be suitable for opening conventions.

Bielawa is a free-lance composer who until recently was professor of music at San Francisco State University, where he taught courses in theory, composition, and electronic music, and had created the Electronic Music Studio and its attendant courses, as well as the Pro Musica Nova, a new music ensemble. As a non-resident member of the Minnesota Composers Forum, he competed with other members of the Forum for the commission. The panel of judges included Michael Barone, Philip Brunelle, and Stephen Paulus.

The Minneapolis Convention Center Kimball organ was built in 1928. The organ is being rebuilt and installed in the new Convention Center by Mike Rider and Associates. For information: Rosemary Dineen, Minneapolis Organ Trust Fund, 315 E. Grant St., Minneapolis, MN 55404; 612/348-8300.



Mark Buxton

Mark Buxton played recitals in England during May at Notre Dame de France, London (the French Roman Catholic Church), and King's College Chapel, Cambridge. The programs included works by American composer Charles Callahan, together with French and English music, transcriptions and improvisations on submitted themes. Mr. Buxton, an honors graduate of Durham University (England) and a pupil of Jean-Jacques Grunewald and François-Henri Houbart in Paris, was *organiste titulaire* of Notre Dame de France in London's Leicester Square from 1985

until his immigration to Canada in 1989. Upcoming recital engagements include Calgary's Jack Singer Hall and a Hong Kong tour this fall.

William D. Gudger performed "An (Almost) All-American Organ Recital" on the Fourth of July at the Cathedral of St. Luke and St. Paul in Charleston, South Carolina. The program included works of Parker, Paine, Yarnold, Reinagle, Murden, Charles Wesley, Jr., Ives, Nevin, Ryder, Foster, Buck, and Sousa.

The 11th annual Connecticut Early Music Festival concluded its season at the end of June with the complete *Brandenburg Concertos* of J.S. Bach, directed from the harpsichord by Igor Kipnis. Among the performer's seven appearances at the New London area festival, of which he and flutist John Solum are co-artistic directors, was a 200th anniversary program commemorating Kipnis' 1793 Graebner fortepiano. The largely 1793 program, which included music of Cimarosa, Haydn, Mozart, and Dussek (*The Sufferings of the Queen of France*, op. 23), was repeated at Connecticut's Music Mountain on August 28.



Margaret Martin Kvamme

Margaret Martin Kvamme has won the first prize of \$5,000 in the first Naples International Organ Festival at the Philharmonic Center for the Arts in Naples, Florida. The three-day event, June 25-27, was a competition for organists under the age of 35. Six finalists performed on the Casavant organ in Hayes Hall. Ms. Kvamme, from Windsor, Ontario, Canada, earned the BMus from Eastman School of Music, and has just completed masters' degrees in both organ performance and choral conducting at the University of Michigan. Her winner's recital included Mendelssohn's *Sonata No. 4*, Widor's *Symphony No. 6*, and three *Gospel Preludes* by William Bolcom.

Second prize of \$2,500 went to Elizabeth Melcher, a native of Malvern, Pennsylvania, who holds degrees from the Curtis Institute and the Juilliard School. Judges included Robert Anderson, David Higgs, and Thomas Trotter.



James Litton

James Litton was awarded the honorary degree Doctor of Music from the University of Charleston. Dr. Litton is a Charleston native and studied in the preparatory department of the Mason College of Music and Fine Arts, which is now part of the music department of the University. He is a graduate of Westminster Choir College with Bachelor and Master of Music degrees, and

is a Fellow of the Royal School of Church Music. James Litton is Music Director of The American Boychoir School, and Organist and Director of Music at St. Bartholomew's Church in New York City. He was one of three founders, and first national president, of the Association of Anglican Musicians.



John Pagett and Gerald Near

In honor of John Pagett's 15th anniversary as Minister of Music at First Congregational Church of Berkeley, California, the congregation recently commissioned *The Berkeley Missa Brevis* from composer Gerald Near. The work was given its first performance during the morning worship on March 28, with the composer present. Scored for SATB choir and organ, the piece is a 17-minute setting of the traditional Latin text designed to be used liturgically. Publication by Paraclete Press is anticipated.



Jennifer S. Paul

Klavier Records has recently released Jennifer S. Paul's CD recording of the entire solo harpsichord works of Armand-Louis Couperin (KCD-11041). Armand-Louis, whose great-uncle was Louis Couperin and second-cousin was François, represents the late Baroque period of the family dynasty. Ms. Paul is first prize winner of the Erwin Bodky Competition and a recipient of the Solo Recitalists Grant from the National Endowment for the Arts. During the 1993 season she performs in Virginia, California, Louisiana, Arkansas, Hawaii,

England, Scotland, Australia and New Zealand. The schedule includes a solo concert at the Sydney Opera House, a private performance for the Consul General of Sydney, and sold-out performances at Fenton House (London) and the Beverley Early Music Festival (Beverley, England). In 1994 she will perform in Kyoto, Japan and during the Fairbanks Summer Music Festival in Alaska. The recording is distributed by Albany Music Distributors and is available at local record stores. For information: L'Ouest Productions, 117 N. Valley St., Toluca Lake, CA 91505; 818/846-1438.



Iain Quinn

Welsh organist Iain Quinn has been added to the roster of Artist Recitals Concert Promotional Service. Born in Cardiff in 1973, Quinn began his early training as a chorister at Llandaff Cathedral, then studied piano and trumpet at the Welsh College of Music and Drama. He subsequently studied organ with Nicolas Kynaston and Gillian Weir in London, and Piet Kee in Haarlem. He is member of the keyboard department of Blackheath Conservatoire, London, where he now resides. A recital tour in the U.S. is scheduled for February, July and September, 1994. A world premiere of Wilfred Joseph's *Sonata*, dedicated to Mr. Quinn, is planned for next season.

Robert M. Speed will be honored October 10 for his 40 years as organist and for his many years as director of music at Des Moines' Central Presbyterian Church. The 4 pm program will feature Marilyn Mason performing a concert on the church's 43-rank Aeolian-Skinner organ (1964). The church's Chancel Choir will sing works by Gerre Hancock, Simon Preston, and Jon



David Craighead (far right) was guest artist for the 10th annual Illinois College organ recital and masterclass. The Sunday evening concert featured David and Marian Craighead, performing works of Mendelssohn, Soler, Merkel, Bach, Cabena, and Jongen. On Monday Dr. Craighead conducted a masterclass with 12 participants, including high school and college students, as well as professional organists. Next year's event will feature Wolfgang Rübsum of Northwestern University on April 15, 1994.



Robert M. Speed

Spong, and Minneapolis organist Robert A. Luther, a former associate organist at the church, will play two works by Central member Alice Jordan. The church commissioned all of these works for the occasion. Mr. Speed is Professor of Humanities at Grand View College, where he was chairman of the Humanities Division for many years. He has several published compositions for organ and voice. His undergraduate and graduate degrees are from Drake University, where he was a student of Frank B. Jordan. Further study has been with Marilyn Mason and Russell Saunders.

Harald Vogel has completed Volumes 5 and 6 of his Buxtehude series on the

Dabringhaus und Grimm label (MD+G L 3425, 3426). Volume 5 is recorded on historic organs in Pilsum, Buttförde, Langwarden, Basedow, and Gross Eichsen. Volume 6 features organs in Roskilde, Helsingør, and Torslösa. For information: Koch International, Musimail 1-800/688-3482.

Early Music America has moved to new headquarters in Boston. The national office is now located at 300 Massachusetts Ave., Boston, MA 02115-4544; tel 617/424-9787; fax 617/266-4217.

Selah Publishing Co. has just released its second issue of *Music in Worship*, a newsletter for church musicians. This issue (Spring/Summer 1993) contains an interview with Austin Lovelace; a profile of the composer David Ashley White; and articles by Gracia Grindal, David W. Music, and Jayson Engquist about rehearsing choirs, using instruments in worship, and the debate on "contemporary vs. traditional" in worship. A choral planner based on the church seasons and the lectionary is included, and an annotated catalog of Selah's publications is bound in the center. For information: Selah Publishing Co., P.O. Box 3037, Kingston, NY 12401 or 800/852-6172.

Greenwood Press has announced the release of *Compendium of Modern Instrumental Techniques* by Gardner Read, with a Foreword by Gunther Schuller. This book codifies unconventional 20th-century techniques used with conventional instruments, explains their production and effects, cites representative scores, and provides numerous examples from an international selection of composers. 280 pages, \$55.00. For information: Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881; 203/226-3571.

Theodore Presser Company has announced the release of several publications. Ralph Vaughan Williams' *Sea Songs* for chorus have been published for the first time in the U.S. by Thorpe Music Publishing Company (Presser, sole distributor). Written around the time of World War I, these songs have been out of print in England for many years. Other Vaughan Williams works recently published by Thorpe include *Fantasia on Christmas Carols* for chorus and orchestra, and *Wassail Song of Gloucestershire* for mixed voices.

Novello & Co (Presser, selling agent) has announced the release of *Sing Freedom!*, a collection of sacred and secular songs which have inspired the people of the South African Liberation Movement. Transcribed with introduction and performance notes by Maggie Hamilton, the collection includes a foreword by Archbishop Desmond Tutu. (Novello 3507-33, \$8.95)

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The Toronto Centre of the Royal Canadian College of Organists has announced *The Toronto Organ Series*, an ongoing project of commissioning composers either living and working in Toronto or sporting a strong biographical connection thereto to produce a collection of new music which would reflect the diversity of playing and construction traditions, and the divergent ethnic and denominational backgrounds which make up the city's organist community." The first installment of the project, published this month, contains compositions suitable for both church and concert use, which draw material from sources as conventional as hymn tunes and as unconventional as Greek mythology and the rugged landscape of the region north of Toronto. The contents of the first publication include John Burge, *Dance*; Chan Ka Nin, *Reflection and Promenade*; Daniel Foley, *Of Heaven and Earth*; Clifford Ford, *Variations on Alexander Davidson's "Toronto"*; Derek Healey, *Sonata No. 2*; Ruth Watson Henderson, *Toccata on "Westminster Abbey," Meditation on "Herzliebster Jesu," Trumpet Voluntary or Processional for Anne-Marie* (Organ & Trumpet); Derek Holman, *Carol Prelude on "Away in a Manger," Postlude on "The Strife is O'er"*; Talivaldis Kenins, *Ex Mari: Episodes from Georgian Bay*; Larysa Kuzmenko, *Atlantis*; Imant Raminsh, *Prelude and Fugue*; Eric Robertson, *Psalms Prelude on "Caithness"*; Jana Skarecky, *On Her Wings*; Ben Steinberg, *Prelude and Praise*.

This first publication was premiered by Toronto performers Patricia Phillips and Michael Bloss at the Fifth International Congress of Organists held July 11-16 in Montréal. Pieces in the Toronto Organ Series may be purchased individually or in a complete set. The series is published by Jaymar Music Limited, P.O. Box 2191, London, Ontario N6A 4E3; tel 519/672-7369; fax 519/672-0016. In the U.S.A. it is distributed by Oxford University Press, 200 Madison Ave., New York, NY 10016; tel 1-800/451-7556; fax 212/725-2972.

Nunc Dimittis

William Griswold Burt, Jr., 78, electronics engineer and musician of Old Lyme, Connecticut, died of heart failure on May 27. Born in Evanston, Illinois on October 21, 1914, he earned the BS from Harvard College in 1938. In his early years he appeared as a tenor soloist in Gilbert and Sullivan musicals, and, after singing with the Harvard Glee Club, performed with choral groups for the rest of his life. At Harvard he studied organ with E. Power Biggs. This marked the beginning of a lifelong involvement with the pipe organ, one which combined his musical and engineering talents. He designed and installed a three-manual organ in a studio attached to his Old Lyme home. Another love was boating. Over many years he navigated Long Island Sound and also the lower Connecticut River. During World War II as a Naval Lieutenant he studied electronics at Harvard and at M.I.T., and then installed radar aboard U.S. destroyers at Brooklyn Navy Yard. A long career in electronics engineering followed, chiefly in the Boston area, where he designed and patented microwave switches. In 1947 he married Patricia Lambert of Dayton, Ohio. He is survived by his wife and their three children, three grandchildren, and a brother.

Kenneth R. Simpson, of Sturgis, Michigan, died June 2 at age 87. Mr. Simpson spent the early years of his career in Chicago, where he held a position as organist in a Catholic church for 11 years and also worked for the Kimball Organ Company. After moving to Los Angeles in the late 1940s, he was in charge of the pipe organ department

for the Alfred G. Kilgen Company and its successor, Pipe Organs Incorporated. He later opened his own shop, the Ken Simpson Company. In 1982 he closed his shop, but for several years he continued working part time for Robert Turner. In 1989 he moved to Sturgis, Michigan, where he spent his final years in retirement. Kenneth Simpson was a member of the Los Angeles AGO Chapter for many years and was on the Board of Directors of the Ruth and Clarence Mader Memorial Scholarship Fund. He is survived by a sister-in-law and two nieces.

Paul G. Votta died April 26 in Baltimore, Maryland of AIDS at the age of 41. Born in Baltimore, he received the Associates degree from Catonsville Community College (Baltimore) and studied organ with Randall Mullin. Mr. Votta held positions at St. Anne's Catholic Church, Our Lady of Mt. Carmel, St. Mark's, and St. Thomas More, all in Baltimore. Besides being an organist and choir director, he had also done organ tuning and rebuilding for several Baltimore churches, including Christ the King Episcopal Church, where his funeral service was held on April 29. He also served as treasurer for the Baltimore AGO for a number of years. He is survived by his parents and three brothers.

Carillon News by Brian Swager

Appointment

Princeton University has appointed Robin Austin carillonist. Mr. Austin began his carillon studies with Frank Law at Valley Forge in 1979. He earned a "Performance Diploma" from the French Carillon School in Douai in 1982, where he studied with Jacques Lannoy, director of the school. Austin holds a B.A. degree in sociology from West Chester University. He studied piano with Ted Pandel at West Chester, and with Linda Child at Swarthmore College. He also has an M.S.S. from Bryn Mawr College in social work administration. He works as director of major gifts for the National Office of Recording for the Blind in Princeton. Currently, Austin serves the Guild of Carillonists in North America on its board of directors. He recently edited the guild's new tower design brochure, which provides practical information for individuals and institutions interested in acquiring a carillon. He is carillonist for Grace Episcopal Church in Plainfield, New Jersey as well. In addition to performing and teaching at



Robin Austin

Princeton University, Austin will organize a new annual summer carillon series.

Profile: Princeton University

The history of the Princeton University carillon begins in the 1920s, the

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decade when the modern carillon came to America. Since its installation in 1927, the instrument has undergone three significant renovations, the last of which was completed just a few months ago. Nearly twice its original size, the instrument continues to rank among the major American installations. Princeton will be the site of the 1995 Congress of the Guild of Carillonneurs in North America.

The original 35 bells were given by the Class of 1892 on the occasion of their 35th class reunion in 1927. The carillon was hung in the Cleveland Tower of the Princeton Graduate College. Erected in 1913 along collegiate gothic lines, the Graduate College was designed by Ralph Adams Cram of Cram, Goodhue and Ferguson. The 40' square and 173' high Cleveland Tower is a memorial, built by nationwide subscription, to President Grover Cleveland. "The '92 bells," as the original three-octave carillon was officially dubbed, were cast in Croydon, England by the Gillett & Johnston foundry. The instrument transposed down a fourth, as the 6½ ton bourdon, G, was keyed to C. The members of the Class of 1892 had admirable foresight in that, in addition to providing for the purchase and installation of the bells, they established a fund for its perpetual use and care. At its dedication, the *New York Times* described it as the third largest carillon in the United States. Three recitals were played on that occasion by Anton Brees, then of Mercersburg Academy. The original cost was \$60,000.

In 1941, Arthur Linds Bigelow, who was University Bellmaster for 26 years, renovated the instrument, incorporating several Flemish principles of design. The bells were rehung on wooden beams, and the keyboard was brought closer to the bells. The bourdon was keyed to B-flat, permitting performance of the Flemish carillon literature. Bigelow also added 14 bells of his own design and casting.

Bigelow's second restoration of the instrument in 1966 increased its range by another 1½ octaves while correcting some of its tonal deficiencies. The fourteen 1941 Bigelow bells were retired, along with several of the original G & J bells. The Paccard foundry of Annecy-le-Vieux, France, cast 42 new bells.

The 1993 renovation was done by the Verdin Company and Richard Watson of Meeks & Watson. The instrument was placed in concert pitch, from the G bourdon, and a B-flat bass bell was added. The bell frame, playing cabin, keyboard and practice keyboard were replaced.

The April 25 rededication included the performance of *Capriccio 3* by Ronald Barnes, commissioned by the University for the occasion.

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Music for Voices and Organ

by James McCray

Music for two and three parts

Cheap music set to noble words exposes the cheapness of the music; beautiful and profound music set to insignificant words still communicates the beauty of the music.

Arthur Schnabel (1882-1951)
Music and the Line of Most Resistance

Choral directors often feel that they are doing a disservice to their choirs when they program music in fewer than four parts. SATB is to choral singing what a string quartet is to chamber music—the symbol of the "perfect" timbre for balance and/or sound. Does this mean that those thousands of church choirs who do not have the forces capable of SATB singing are weak or insignificant? Of course not. And what of those larger more accomplished choirs who occasionally sing in two or three parts, have they failed their congregations? The answer is a resounding no.

Over the years of directing church choirs, it has been my experience that it is, in fact, a good thing to have several anthems in the yearly repertoire which are SA/TB or SAB. Not every Sunday service needs to stretch the choir to unreasonable lengths. In most cases, members of the congregation are rarely aware of the differences between unison and SATB, much less anything else. And, at those times of the year when circumstances dictate that the choir will be smaller than usual, having repertoire which still sounds fine, communicates a solid message, and has musical integrity is very desirable. Simple repertoire also functions well early in the rehearsal, when the choir is still warming up, or as an offertory on those Sundays when they are performing a very difficult anthem that will require extensive rehearsal. In short, directors are encouraged to seek out and use alternative voicings to the standard SATB. There are times when a quiet unison can be as thrilling or as meaningful as something more elaborate.

Instead of thinking in terms of these two- and three-part works only for summer groups, consider ordering and using them during the regular season, and perhaps even on an important Sunday rather than one which seems lost because of absences. Your choir will not be insulted by singing them if the music still has a sincerity of meaning and brings focus to the text. With that in mind, this month's reviews feature recommended music in this genre.

Amazing Grace, arr. Donald Johns. SAB and keyboard, Augsburg Fortress, 11-10175, \$.90 (E).

This is one of three SAB anthems by Johns which certainly will remain favorites of the choir. *Amazing Grace* is a text and melody that never seems to become tiring, and in most cases it draws from some deep inner emotional strength. This gentle version has three verses with the last one in unison. The keyboard, on two staves, primarily doubles the voices with minimal excursions to other areas. Charming music for any choir.

Lamb of God, Richard Hillert. Unison choir with choral descant, trumpet or oboe, and organ, G.I.A. Publications, G-2742, \$.90 (E).

The choral part also is on the back page and may be reproduced and sung by the congregation. This brief setting has two pages with a repeated area, and is slow with a simple organ accompaniment that always supports the choir. The instrumental line is independent and tuneful. Hillert also has alternate invocations which may be used by the choir in repetitions after the first verse. Gentle, sensitive music.

Alleluia, David Conte. Two parts any combination and keyboard, E.C. Schirmer Music Co., #4777, no price given (M).

The work opens with mild dissonances, shifting rhythmic patterns, and contrasting material for the singers and accompanist. Later the tempo slows with repeated pulsating chords in the keyboard and linear melismatic alleluia statements by the choir which eventually return to the opening music (ABA). This two-part setting is challenging, interesting, and suitable for a variety of situations. The only text is the title word.

Ave Verum Corpus, Randall Giles. SAB unaccompanied, Paraclete Press, PPM 09221, no price given (M-).

Only a Latin text is used for performance in this primarily homophonic, step-wise setting which creates an ethereal, somewhat removed mood. The music is designed to be spiritual without strong emotion, and there are no dynamic/expression marks. The character is similar to organum style, but in three parts.

The Sun Is on the Land and Sea, arr. Austin Lovelace. SAB and organ, National Music Publishes, CH-63, no price given (E).

This anthem has a folk-like character and is based on "Morning Song" with a text by Louis Benson. It is a modified strophic setting with each verse slightly different, but the melody is always present. The organ is on two staves and accompanimental with some brief, easy solo areas to connect the verses.

Jesus Brought Us Love, Natalie Sleeth. Two parts (any combination) and keyboard, The Sacred Music Press, 10/1025, \$1.10 (E).

There are several verses which are modified each time (unison, two-part contrapuntal, etc.) above a flowing, simple keyboard accompaniment. This is an adaptation of Sleeth's work titled "Long, long ago." Very easy, tuneful music.

Saviour, like a Shepherd Lead Us, arr. Robert Preston. SAB and keyboard, Coronet Press of Theodore Presser Co., 392-41782, \$1.20 (M-).

Preston's arrangement of this hymn by William Bradbury (1816-1868) also is available for SATB. It draws on 19th-century chromatic harmony and has four verses with the middle two repeated to the same music. The last verse modulates and may be sung unaccompanied.

With Joy I Heard my Friends Exclaim, Hal Hopson. SAB, keyboard, and optional eight handbells, Hal Leonard Publishing Co., 085965H, \$1.10 (E).

The handbells are accompanimental and doubled by the keyboard. The text is based on Psalm 122 set in a joyful 6/8 meter for three verses, then contrasted by a free solo section that is similar to a recitative; the opening idea returns and builds to a loud ending. Lovely music.

O Come, Let us Sing to the Lord, Lloyd Larson. Two parts any combination and keyboard, Beckenhurst Press, BP1415, \$1.10 (E).

Using a lilting 6/8, the music is a happy setting of Psalm 95. Throughout Larson offers suggestions for various combinations of voices, which provides variety. It moves through several keys. The keyboard has an introduction but remains primarily an accompaniment and tends to drive the voices. Easy setting for any choir.

Jubilate Deo, Linda Spevacek. Two parts and piano, Kirkland House of Lorenz Corporation, 15/1077, \$.95 (M-).

Also available in an SATB version, this setting is from a series designed for children. Only the title is in Latin with the rest of the text in unison. It is fast, joyful music with contrasting articulations; parts are doubled in chordal keyboard.

Book Reviews

Herbert Howells: A Centenary Celebration, Christopher Palmer. (London: Thames Publishing: 1992) 512 pp. Available via Theodore Presser.

Those who have Palmer's earlier Howells monograph (*Herbert Howells: A study by Christopher Palmer*—Novello, 1976) will be delighted to see the appearance of this important work, weighing in at almost six times the size of its predecessor.

This centenary celebration is just that—a celebration of Howells as teacher, composer, and man. It is not a parade of facts and figures, rounded off by a thumping good list of the composer's *opera omnia* and attendant appendices. Rather, it is a substantial triptych: the first section surveys the composer's life (with emphasis on his childhood and his 'apprentice' years), and deals

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with his acknowledged masterpiece, *Hymnus Paradisi*; in the second 'panel,' we hear (the immediacy of the writing is such that the verb is quite justified!) tributes from those who knew Howells as teacher, composer, and man; and, in conclusion, Palmer gives us an invaluable selection of Howells' own writings.

It is this last section which holds particular fascination. In addition to containing all of Howells' (known) commentaries on his own music (broadcasts, sleeve-notes, program notes, talks, etc.), it provides the reader with a rich selection of the numerous articles, speeches, and talks which were an important part of his creative 'output.' Noteworthy are his insights into works such as Walton's *Belshazzar's Feast*, Vaughan Williams' *Pastoral Symphony*, and Holst's *Hymn of Jesus*; his commentaries on Stanford and Parry (to name but two); and the transcription of a remarkable conversation into (and out of) which drift figures such as Elgar, Finzi, Ravel, Vaughan Williams.

Paul Andrews has provided a detailed and complete work-list, with a chronologically-arranged bibliography and a listing of higher degree dissertations rounding out the picture. The photographs are captivating, as are the sketches and concert-programs which complement the book.

This, then, is not your common-organ variety biography, and those in search of same will find themselves disappointed. It is, however, the perfect "Howells Reader;" moreover, it is an essential purchase for those interested not only in English music, but also in music per se. While not to be taken in one dose, it will provide many, many hours of enjoyable reading—a treasury into which one might dip, or, as John Bishop of Thames Publishing suggests, a Christmas cake which contains something for everyone. (Incidentally, Bishop's advocacy of British music, exemplified by what he has done at Thames over the years, should not pass without due praise.)

A highly significant publication: kudos to Christopher Palmer and to his thoroughly enterprising publisher!

—Mark Buxton
Toronto, Ontario

New Organ Music

Charles Marie Widor: The Symphonies for Organ (Symphonies III & IV), ed. John Near. A-R Editions, Inc. *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*, vol. 13 & 14.

The exacting standards set by the first two volumes of the series are continued here. Once again, scholarly research and practical considerations (the scores stand up to active duty at the console and are easy to read) combine in an amalgam which, quite apart from its aesthetic desirability, is eminently marketable.

John Near's work in promoting the Widor cause is the result of many years of research and toil. His preface to this edition (found in the first symphony) is a *sine qua non* for anybody who is even half-serious about playing these works, and charts the many problems faced by the editor. Widor's career was long, and he did not hesitate to amend his works throughout the course of his life. Sometimes, this resulted in the odd change here, a rewritten measure there. At times, whole sections were given drastic make overs; on occasion, movements were removed and others added—a potential minefield for any editor, but one which Near navigates with confidence and stunning success.

Both the critical commentary and editorial policy are scrupulous. Variant readings and excised movements are included—a real plus—and Near deals with the various sources in exemplary detail. He discusses too the many notes and emendations made by the composer in his own scores (now at the

Bibliothèque Nationale in Paris). Furthermore, each volume includes Widor's own preface [*Avant-Propos*] to the 1887 edition of the symphonies, together with Near's observations regarding Widor's registration. And the text is clear: those who play the fourth symphony will be delighted that a legible version is now available—at long last!

The A-R edition is as necessary a purchase for Widor performers as, for example, that of an *urtext* score of François Couperin's masses for those who play the earlier master's works. In short, Near's achievement sweeps all before it. If you are a student, ensure that your college or university library order these volumes—as of this writing, the first four symphonies (op. 13) have appeared in print.

—Mark Buxton
Toronto, Ontario

New Recordings

Charles-Marie Widor: Das Orgelwerk vol. 2 (Symphonies III & IV). Ben van Oosten at the Cavallé-Coll organ of St. François-de-Sales, Lyon. Dabringhaus und Grimm MD-G L3402.

Here is the first of Ben van Oosten's much-awaited Widor recordings, com-

prising the third and fourth symphonies. (By happy coincidence, the latest volumes of A-R's fine Widor *urtext* to appear are also symphonies 3 and 4—see New Organ Music above.)

The Cavallé-Coll organ of St. François-de-Sales in Lyon—no stranger to the recording catalogues—goes hand-in-glove with this music. Widor himself inaugurated the instrument in 1880 (his father was titular organist there at the time), and it is one of those rare Cavallé-Colls which survives in its original state.

The playing lives up to Ben van Oosten's usual standard, one which defies anything less than fervent praise. The performances are as assuredly musical as ever: thoughtful but not turgid, controlled without being stilted.

As an 'extra', the rarely-heard *Fugue* from the third symphony is included here. Removed during Widor's great revision of 1901, it is a miserable piece, the allure of its rhythmically intriguing subject notwithstanding. Nevertheless, it is good to have it for reference purposes.

The liner notes are thorough, complemented by an array of fascinating photographs. And, miracle of miracles, the trilingual booklet actually fits into the case without the reviewer needing to consume a can of spinach beforehand. Other companies, please take note.

This version of the third symphony takes its place alongside Daniel Roth's aristocratic recording at Saint-Sernin on the Motette label; the fourth leaves all other competitors on CD standing at the gate. Look out not only for the upcoming volumes, but also for Ben van Oosten's book on Widor, to be issued in 1994 by the German publisher, Peter Ewers.

The Organ Works of J.S. Bach—Jean Guillou, organ. Vols. 1–5 (Dorian DOR-90111; 90149; 90150; 90151; 90152). Vol. 1: BWV 543, 599, 600, 601, 525, 602, 603, 604, 605, 606, 533, 767, 579, 542; Vol. 2: BWV 538, 607, 608, 609, 610, 651, 653, 589, 654, 702, 703, 569, 768; Vol. 3: BWV 565, 611, 612, 652, 655, 656, 526, 690, 691, 692, 693, 694, 568, 695, 701, 544; Vol. 4: BWV 540, 657, 658a; 704, 705, 562, 710, 711, 712, 549, 706, 708, 709, 713, 548; Vol. 5: BWV 547, 659, 660, 714, 715, 716, 574, 717, 653b, 590, 539, 570, 645, 646, 647, 566.

Recordings of Bach come and go. What was 'in' ten years ago is now most definitely 'out'; the user-friendly term 'historically informed performance practice' is replacing the colder, more autocratic 'authenticity'; and the type of organ which once aroused immediate salivation amongst the profession's beautiful people is now rejected with a

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pitiful glance. Recordings of Vierne, Franck, and Lemare proliferate in our stores with a seemingly brazen disregard for their former ill-repute. Some of those who once sneered at the organs of Skinner and Cavallé-Coll have become regular, almost fanatical worshippers at the shrines of these two master-builders. And, amazing to tell, the climate is temperate enough to allow David H. Fox—courtesy of the Organ Historical Society—to publish a book of nearly 300 pages on Robert Hope-Jones: yes, *that* Hope-Jones! Is this *really* the organ world we know and love?

Fear not. Just when you thought that all was quiet on the organ front, along comes Jean Guillou with his Bach recordings on the Dorian label, and pandemonium breaks loose. The happy days of fiercely indignant invective, accompanied by petty shots and decidedly partisan comments, are here again!

Guillou's Bach is very much Guillou's Bach—a highly personal (and personalized) reading of this great *corpus*, neither doffing its hat nor tugging its forelock in the presence of Authenticity. Rather, as the fine notes by Teri Noel Towe explain, these are interpretations where "virtuoso-composer meets virtuoso-composer, creator meets creator, and recreator meets recreator." What is more, Guillou shares Bach's interest in organ design, and the two instruments featured here are hallmarked by his distinctive influence: the Kleuker at Notre Dame des Neiges, Alpe D'Huez, France (volume 1); and the larger, more recent Kleuker-Steinmeyer in Zürich's Tonhalle (volumes 2-5). Snotty comments from organists and critics aside, one wonders what JSB himself might think of these remarkable instruments.

I pen this review not as a slavish Guillou disciple, glibly fawning over each and every note played by the *titulaire* of St. Eustache. Yes, I find his playing stimulating and—*imprimis*—tremendously musical, but there are things which I dislike most cordially.

All the same, Guillou, to my mind at least, simply does not deserve the scorn dished out in such generous helpings by the Musically Correct Aficionados in our midst. Are they correct in what they say, these Buddies-of-Bach? If so, then who is this contemptible man, this desecrator, this egomaniac, this odd-ball, this violator of Bach's music? And why is a respectable outfit such as Dorian providing him with a soapbox?

It turns out that there's no need to call for Elliot Ness. In my experience, a fair amount of the anti-Guillou flak seems to come from those who haven't actually heard him, or who base their opinions on having "listened" to the odd track or two. (Shades here of Virgil Fox's detractors?) Mean-spirited criticism which builds its edifice on the sand of hearsay is unintelligent, especially when delivered in such a portentous manner, and merely confirms La-Rochefoucauld's maxim that mediocre minds (i.e., those with a few ranks missing from their mixtures) may be counted on to dismiss anything beyond their ken.

Whether or not one likes Guillou's playing (it may well provoke, infuriate, thrill, inspire, or plain baffle), he is a past-master of that elusive element in music-making: communication. In 1985, he gave several performances of the complete Bach organ works, including one in Paris which drew huge crowds. Think of that: standing room only audiences for organ recitals consisting entirely of Bach! This, from a mere eccentric, a circus freak, a crackpot?

No. Guillou is no clod. He is not an unmusical fool. He is not a cheap stunt act. If so, he wouldn't be where he is today. Sooner or later, the novelty of eccentric gimmickry wears off, and the listener searches for something of substance. After all, bubbles alone don't constitute vintage champagne. No. Guillou is no clod. He is a thoroughly distinguished, exceptionally versatile virtuoso. He is a highly intelligent and

creative artist, one who puts more thought into his playing than a (depressingly) large number of organists. He is a brilliant musician, who merits our attention.

Subjective opinion has a nasty habit of masquerading as scientific fact. Too often, performers are lambasted (either verbally or in print) because what the critics hear is at variance with what they would *like* to hear. Disliking something on grounds of personal taste is only human, of course, and such views are perfectly acceptable when accompanied by this disclaimer. However, we need to call time on the thoroughly dishonest practice of peddling personal preference as irrefutable truth: honesty is still a virtue! (By the bye, no credence should be attached to the widely-held belief that the next set of tablets to be handed to Charlton Heston on Mount Sinai will comprise a crushing indictment of Jean Guillou . . .)

It is necessary to listen to these recordings long and hard. Yes, there are peculiar registrations, unusual colours. And yes, some do not work. As an example, the last movement of the *Pastorella* (BWV 590) very much overreaches itself by flying too close to the sun. The great B-minor Prelude (BWV 544i), registered on a small scale, fails to invest the music with its requisite majesty; on the other hand, a superb reading of the Fugue sweeps all before it as it surges to its magnificently-wrought conclusion.

Some of the interpretations will seem very conventional: a friend, on hearing a couple of tracks, was monumentally disappointed that some of the playing didn't live up to his expectations—it just wasn't weird enough. That said, some will be markedly different from anything one has heard before. Take, for example, the chorale prelude, *O Lamm Gottes* (BWV 656), the extraordinary passage towards the end (with its tortuous chromaticism) in particular. Guillou's treatment: dramatic reduction of tempo, allied to a sharp change in registration from forte to quiet flutes. Authentic? Hardly. What it does is highlight a striking moment by drawing our attention to it. This comes as a bolt from the blue—then again, so does the passage itself. Guillou leaves no stone unturned, and, when he finds something inscrutable, he closes in to investigate further: the enigmatic examining the enigmatic, the quirky genius acknowledging and delighting in the quirks of a fellow genius.

Consider for one moment another *enfant terrible*, another quirky genius who devoted much of his artistic energy to exploring the works of Bach: Glenn Gould. His playing received more than its fair share of criticism, ranging from churlish sniping to malevolent abuse. But listen to his 1955 recording of the *Goldberg* variations—or the 1981 version for that matter: the artistry speaks for itself! Like Guillou, some of his readings seem a little off the mark, to be sure. But is this not a tiny price to pay when the brilliant mind of a master musician probes the works of Bach? Now shock for shock's sake bespeaks inartistic, hollow exhibitionism: that's villainous, and shows a most pitiful ambition in the fool that uses it. A great musician's challenging interpretation of

Bach, on the other hand, is metal more attractive!

Perhaps Bach would nod his head in sympathy were he to join Jean Guillou (and Glenn Gould) for a coffee. Read what they said about *my* playing, he might say to the Frenchman. What's that? Well, you know, they thought *my* registrations were crazy too. Ah, you've read what that fellow Scheibe wrote about me in 1737. Good—I knew that it would ring the odd bell or two!

The three would chat about the self-righteous whining of the "*We know how Bach did it, don't you know*" crowd and the mindless braying of the "*Bach's just boring and this is why people hate the organ*" brigade. Gould, noting the generally unfavourable reviews of the Frenchman's Bach, would (tongue-in-cheek) advise him to hum and croon his way through Volume 6, so as to rile the critics even more. Then, having concluded that some of these folk couldn't tell the difference between counterpoint and needlepoint, the trio would drain their cups in a toast—"to talent and to genius"—and go their separate ways.

It was E.M. Skinner who said that the Sermon on the Mount can be preached in any language, and those who ignore Guillou's translation do so very much at their peril. These five discs constitute over five hours of enthralling listening, enhanced by the top-drawer production we have come to expect of Dorian. Hear them, and *listen* to them. Better still, put them in your collection, along with other ongoing Bach projects such as Simon Prestons on DG, and Wolfgang Rübsam's on Naxos—both outstanding, and alike as chalk and cheese.

There are many rooms in Bach's stately mansion, notwithstanding the efforts of those who would downgrade its status to that of a cheap, down-at-the-heel motel with no vacancies. Should that stage ever come to pass, we may hang up our lyres and our organ shoes with a clear conscience. In the meantime, Pope's astute observation remains as timely as ever:

The learn'd is happy Nature to explore,
The fool is happy that he knows no more.

—Mark Buxton
Toronto, Ontario

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Retzel: *Horae*; Felciano: *In Celebration of Golden Rain; Concerto for Organ and Orchestra*. Lawrence Moe and David Shuler, organists. Scripps Javanese Gamelan of the University of California. The University of California Symphony, Michael Senturia, Director. Opus One CD 155. Available through Opus One, Box 604, Greenville, ME 04441.

This disc presents three very different works for organ composed in recent years. Frank Retzel's *Horae: A Cycle for Organ* was completed in August of 1987. As the name implies, this seven-movement work is a celebration of the principal Canonical Hours of Matins, Lauds, Vespers, and Compline. Between each of the four longer movements relating to the Canonical Hours are three shorter movements incorporating canons.

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Each of the longer movements takes on characteristics of the Hours and the time of day they celebrate. *Aurora* (Matins) begins quietly, but then alternates with faster dance-like sections. *Cybele* (Lauds) begins with frenzied energy inspired by drums, cymbals, and flutes. The toccata-like opening of *Hesperus* (Vespers) gives way to a more lyrical section which the composer calls the "bride hymn." The movement contains other allusions to marriage. The work ends with a quiet and introspective *Selene/Somnus* (Compline).

Horae was commissioned by organist David Shuler who plays the work on this disc. He is heard on the 1982 Holtkamp organ of Park Avenue Christian Church in New York City. The specifications of the organ are included in the notes which accompany the CD.

The organist for the two Richard Felciano pieces is Lawrence Moe of the University of California at Berkeley. The organ (or organs?) used in the recording is not identified.

Many listeners will be drawn most immediately to Felciano's *In Celebration of Golden Rain* for Gamelan and Organ simply because of the combination of forces. The work is probably unique among organ works in its dealing with the problems of combining elements which are complementary opposites. Felciano uses this "conflict" to good advantage. He readily accepts and makes use of interference waves, transients, and microtones resulting from two very different tuning systems. The work begins with the organ and gamelan working in quiet contrast to each other. As it progresses, the organ is gradually pulled into the world of the gamelan, almost losing its own identity to become another part of the gamelan ensemble. This bi-cultural marriage is not likely to be often repeated if for no other reason than gamelans and organs are not often found in the same location, but in this instance, the marriage works. No doubt a large part of the responsibility lies with Professor Moe's efforts to unite these musical forces.

It is Felciano's *Concerto for Organ and Orchestra* that emerges as the star of this collection. The composer acknowledges the influence of his former teacher, Darius Milhaud. The work, composed in 1986, contains numerous references to a counter-subject from Milhaud's *Dorian Fugue*. The concerto relies heavily on psychoacoustic phenomena, another of the composer's special interests.

Dr. Moe and the University of California Symphony perform remarkably under the direction of Michael Senturia, to whom the concerto is dedicated. The composer and performers achieve a remarkable blend of organ and orchestra. It is often difficult to separate the sonorities of the organ from those of the orchestra, they complement each other so well.

This recording is well worth owning on many counts. One would like to have some information about the organ used for the Felciano works, but this is a minor shortcoming. This CD provides the listener the opportunity to hear several noteworthy recent additions to the organ literature.

—Jon Holland
The Dalles, OR

Livre d'Orgue, Hubert Schoonbroodt, organ. Koch/Swann LC 0278. Available from Koch International, (Musimail 1-800/688-3482). No price given.

The disc (74") contains music by anonymous 18th-century composers from a manuscript in the Bibliothèque Albert I. in Brussels. The contents include an organ mass, *Messe du huitième ton* (1700), seven suites in various keys, and three short individual pieces. The music probably all dates from the years between 1700 and about 1750, the likely date of the manuscript. The individual pieces are all quite short; the mass consists of fourteen pieces ranging in length from 30" to 1'50". The suites, actually groups of pieces arranged by key and called suites for the recording,

consist of 5-7 movements ranging from just over 30" to just under 2'.

The music is entirely in French style and can only be described as pleasant and undemanding. It contains obvious "quotes" from the music of Daquin, Corrette, and Clérambault, the most obvious being the well-known *Basse et dessus de trompette* from the latter's first book.

The organ, a new instrument by the Belgian builder Patrick Collon, is located in the large Romanesque church of the former monastery of Sainte-Geztrude at Nivelles, just south of Brussels. It is a very French 3-manual instrument of 38 stops, 17 of them on the quite dominant Grand Orgue. There are some excellent solo stops, and the instrument is eminently suited to this music. No information is given about the organist. He performs the technically undemanding music very stylishly.

It is hard to understand the purpose of this recording. While it was sponsored by a number of regional organizations, the music has no particular connection to Nivelles, except that sim-

ilar works were undoubtedly played in the monastery church, and the essentially simple music, most of it not requiring pedal, shows only one limited side of the new organ.

Potentially, the recording might be of considerable historic interest, since the manuscript in question is clearly typical of a large body of works, most of which have disappeared. However, the absence of any real documentation reduces the value considerably. The manuscript was added to the library's collections between 1969 and 1973, but there is no information about its provenance. The scanty notes indicate that the manuscript contains music not recorded here, but we are given no further information. There is no discussion about the identity or possible identity of the anonymous composers or even about the number of different composers represented. One would assume that the organ mass is the work of a single hand, but several of the "suites" sound as if they contain works in the same key by different composers. None of them seems to have been more than

mildly gifted.

Recommended only to those with an intense interest in French "livres d'orgue" of the period!

—W.G. Marigold
Urbana, Illinois

The Sounds of Trinity: Brian Jones and Ross Wood play the Aeolian-Skinner Organ with the Trinity Brass Ensemble. Arkay Records, 5893 Amapola Dr., San Jose, CA 95129. AR6116. No price given. DDD. 77'03".

Contents: Clarke, *Trumpet Voluntary*; Fauré, *Sicilienne*; Strauss, *Solemn Entry*; Bach, *Air in D*; Karg-Elert, *Now Thank We All Our God*; Tchaikovsky, Excerpts from the *Nutcracker Suite* (March of the Reed Flutes, Dance of the Sugar Plum Fairies, Waltz of the Flowers); Howells, *Psalm Prelude*, Set 1, #1; Campra, *Rigaudon*; Vierne, *Westminster Carillon*; Bach, *Sheep May Safely Graze*; Mouret, *Rondeau*; MacDowell, *A.D. 1620 from Sea Pieces*; Parker, *Allegretto* from the *Sonata in E flat minor*; Purcell, *Fanfare*; Purcell,

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Trumpet Tune; Satie, *Gymnopedie*; Parker, *Triumphal March*; Handel, *Allegro Maestoso* from the *Water Music*.

Henry Richardson's building for Trinity Church, Boston, is a grand, imposing, colorful pile of a place. *Sounds of Trinity* is not dissimilar: there are grand, imposing, and colorful sounds here.

If you have neighbors, you're likely to find yourself jumping up and down to adjust the volume setting for this recording. If the volume is high enough to permit you to bask in the ethereal pieces (such as the luscious Bach *Air*), you'll stagger the folks upstairs with the imperial selections. Messrs. Jones and Wood seem to have set the listener up for this: quiet selections regularly alternate with the sonically spectacular. This arrangement certainly makes for vivid contrast and in a sense seems appropriate, reflecting the contrast between the gallery (1926 Skinner, albeit altered) and chancel (1962 Aeolian-Skinner) organs.

The Tchaikovsky conjures up the odd image of the organ trying to get up *en pointe*, but Brian Jones' excerpts from *The Nutcracker* truly dance; there are marvelous colorful moments, french horns bubbling and clarinets scurrying, and the buildup to the end of the "Waltz of the Flowers" is deftly handled.

It would seem to take a very brave soul to juxtapose *The Nutcracker* with the Howells *Lo, the poor crieth* (Ross Wood's solo appearance), but that's the kind of recording this is. It's an unembarrassed musical smorgasbord. Twenty years ago this kind of program would have likely caused at least a raised eyebrow. Virtually every work on the recording is a transcription; even Horatio Parker's effervescent "Allegretto" sounds like an orchestral transcription.

The brass play very well, and the room treats both brass and organ sound kindly, allowing bloom and resonance. Trinity Church is very fortunate if the group is indeed resident at the church. But a warning about the percussion: it

may be the placement of the microphones, but the tympani sometimes sound like they are mounted *en chamide*. While I am not about to denigrate the late George Faxon, whose arrangement of the Vierne *Westminster Carillon* appears here, giving the tympani the pedal part in the closing pages is enough to give one pause. Who would think that tympani could even come close to drowning out 100+ ranks of organ?

The organ sound throughout is tight and cohesive (the booklet, unfortunately, has very little information about the organs beyond when they were built and rebuilt). It is not always immediately obvious who is playing and who is conducting without checking the notes. This is not at all to say that the playing is colorless, but that Brian Jones and Ross Wood are both superlative musicians who (to judge from these performances) have similar musical outlooks on this kind of music and who obviously work well together. It's a handsome recording in the grand "cathedral" style, full of both quiet introspection and wonderful pomposity; if you enjoy that style, you're sure to enjoy this recording.

—Kenneth Matthews
San Francisco, CA

Mors et Resurrectio; Passio et Resurrectio—Easter tide. Wilma Jensen, organist; Casavant organ at St. George's Episcopal Church, Nashville. Joulain: *Pour la Fête des Rameaux*; Lesur: *Scène de la Passion*; Maleingreau: *Symphonie de la Passion*, op. 20; Langlais: *Mors et resurrectionis*; Joulain: *Élévation pour le Saint jour de Pâques*; Howells: *Saraband for the Morning of Easter*; King: *Resurrection*; Tournemire: *Dominica Resurrectionis* (from *L'Orgue Mystique*, Office 17). Arkay Records, AR6117. 5893 Amapola Dr., San Jose, CA 95129.

This recording of music intended for the week from Palm Sunday through

Easter shows Wilma Jensen to be as thoughtful in the selection of the music as she is in its performance. The pieces, all written in the last hundred years, mostly by French composers, move through the changing emotions of the church year's most dramatic week. This well-chosen program is equally well performed on an instrument and in a room which are both very well suited to this repertoire.

Most of the French pieces Jensen plays deserve to be better known in this country. Though written for the Catholic church, often including Gregorian chant, they are usable in other denominations because their creation of appropriate Lenten and Easter moods does not depend entirely on the listener's knowledge of the chant.

Paul de Maleingreau's four-movement *Symphonie de la Passion* is a large tone poem that convincingly moves through the last days of Christ. It is not easy to make sense of the many ideas in this music, but Jensen does just that, holding together the several sections with suitable tempos and excellent timing between sections. Interesting registrations broaden the scope of this orchestrally conceived piece.

This colorful French world is left only twice, once for the rich sound and the rhythmic motion of the Howells *Saraband*. Larry King's *Resurrection* again uses chant melodies, though with more modern harmonies. The four parts of this piece are played with dramatic continuity. It is this ability to shape the music, from individual phrases to large sections, with a natural sense of timing that makes Jensen's performances so satisfying, and also so powerful.

Mendelssohn & Co. John Stansell, organist; Kuhn organ at Justinuskirche, Frankfurt/Höchst. Mendelssohn: *Allegro, Chorale, and Fugue; Prelude and Fugue, G major*; Richter: *Wer nur den lieben Gott lässt walten; Wie schön leuchtet der Morgenstern; O Gott, du*

frommer Gott; Fantasy and Fugue, a minor; Gade: *Moderato, Allegro* (op. 22); Clara Schumann: *Prelude and Fugue, d minor*; Faisst: *Canonic Trio*; Ritter: *Vater unser im Himmelreich*; Robert Schumann: *2 Fugues on B-A-C-H; Canon in b minor*. Classic Masters, CMCD-1035. 41 Fourth Pl., Brooklyn, NY 11231.

The first thing to discover upon opening this disc is the large set of program notes along with complete information about the organ and organist. William Little's extensive notes, so engagingly written, set the musical scene for these compositions with insight into their time and place of origin. John Stansell then recreates that world with performances that demonstrate his many gifts as a musician, as well as his commitment to this repertoire.

This is the first recording of over half of the music on the disc, including Mendelssohn's *Allegro, Chorale, and Fugue*, which was lost until 1987. In this piece, Stansell creates musical shape and structural cohesion with his energetic sense of rhythm. Clear articulation conveys his understanding of the contrapuntal aspects of this music.

The counterpoint of Mendelssohn's better-known G-major *Prelude and Fugue*, and of Robert Schumann's canon and fugues, is also played so that the listener can follow it with ease. A very subtle rubato is successfully used to clarify the phrasing of individual voices, without disturbing the overall musical flow. The many technical challenges of this repertoire, like the fast pedal lines in Faisst's *Canonic Trio*, pose no problems that could interfere with Stansell's well-shaped musical lines.

All of the little-known pieces that Stansell chose are well worth hearing and performing, but two pieces stand out for their energy and drama. The fugal writing in Niels Gade's *Moderato* (from his *Three Tone Pieces*, op. 22) is played with exciting forward motion. Ernst Friedrich Richter's *Fantasy and Fugue*, the largest piece on this disc, is constructed in several sections. Stansell puts these together logically to form a strong conclusion to this very interesting program.

—Lee Tepy
Old Dominion University
Norfolk, VA



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Conference and Concert of Latin American Colonial Music

report by Enrique Alberto Arias

On June 25-26 a conference was held at Harold Washington Library in Chicago on the current state of research into music from Latin America of the 17th through the early 19th centuries. The event was sponsored by the Special Collections and Preservation Division of Harold Washington Library and Governors State University. In attendance were scholars from throughout Latin America and the United States, who delivered papers on their most recent work. The keynote speaker was Professor William Summers of Dartmouth, who spoke about the lack of awareness of Latin American music in the United States and about the important role Hispanic culture has played in our diversified nation. He noted that such important composers from colonial Latin America as Padilla, Capillas, Araujo, and others are known only to a select few and lamented the fact that this rich heritage is not more a part of our musical life. Many scholars brought to the attention of those present their work into archives from Mexico, Argentina, Brazil, Guatemala, etc. This work has practical value for church musicians because it offers significant repertory for general use.

One of the major topics that was considered during the conference was the *negrillo* tradition. A *negrillo* is a form of *villancico* which has African-influenced texts and grew out of the development of brotherhoods devoted to charitable works. These brotherhoods were very common in Latin America during colonial times and often had black members. Other authorities talked of the development of various liturgical styles in Latin America during

the 17th and 18th centuries and explained how these styles compared with their European counterparts. Brazilian music also received attention. For example, the *modinha*, a song form of a sentimental style with clear references to African traditions, was given a thorough treatment.

Throughout the conference a strong case was made for the relationships between music and Latin American cultures. Much attention, for example, was given to the importance that occasional music for special civic occasions had in Brazil. It was evident that the music discussed was of a high artistic level, that much of it that awaits modern transcription, and that the work in this area is being conducted by serious scholars.

During the conference plans were announced for ongoing initiatives by the Washington Library and the organizers of the conference to continue the work that was begun during these two days. These initiatives will take the form of a special collection of Latin American cultivated music to be a part of Harold Washington's music divisions and concerts to highlight this collection to be given at Illinois State libraries. There was a consensus that a similar conference should be presented again in two years.

At the end of the conference a concert of related repertory was given by the Ars Musica Chicago at St. Peter's Church in Chicago. Motets by Lienas and Bermúdez as well as a rich selection of operatic and secular repertory from the Latin American colonial period were featured. Much of the music performed was heard for the first time in

Baroque Performance Workshop

Ars Musica Chicago and the Chicago Academy for the Arts
report by Enrique Alberto Arias

Between July 8 and 11 a workshop on the performance of 17th-century music was presented at the Chicago Academy for the Arts, sponsored by Ars Musica Chicago. Over thirty participants studied with the following faculty: Enrique Arias, musicology; Lizbeth Bistrow, baroque strings; Kaye Clemens, recorder/flute/winds; Robert Finster, continuo/organ; Kate Lanham, baroque dance; Norman Ruiz, guitar; Andrew Schultze, voice. In addition, an introductory lecture about stylistic and performance problems of 17th-century music was presented by Enrique Arias and an illustrated lecture on baroque dance was given by Judith L. Schwartz of Northwestern University's music history faculty. Other lectures were delivered on the use of vibrato in early wind instruments by Kaye Clemens, the peculiarities of baroque strings by Lizbeth Bistrow, the choreography of baroque dance by Kate Lanham, and continuo and conducting practices by Robert Finster and Stephen Blackwelder. Enrique Arias also gave a report on recent research on the Hispanic 17th century presented at the Latin American Colonial Conference, reported elsewhere in this issue.

Such a large-scale early music workshop has never been given in the Chicago area, despite the large number of early music performers and enthusiasts to be found here. One of the features of this workshop was its incorporation of dance into the discussions and curriculum. This gave the participants a rare opportunity to learn about the impact dance had on every aspect of 17th-century style and to consider the various and intricate choreographic patterns and notations to be found in treatises of the period. The participants worked individually with the teachers but also interacted in various ensembles—an aspect of the workshop they found to be particularly rewarding. The workshop culminated with a performance of Purcell's incidental music to *Bonduca*, conducted by Stephen Blackwelder. The workshop emphasized performance but did not neglect historical and musicological issues.

Ars Musica Chicago plans to offer various lessons, workshops, and conferences on early music during the coming season in affiliation with Chicago's North Lakeside Cultural Center. Also, a large-scale workshop will be offered next summer on the performance practices of the Renaissance. One of the features of this workshop will be its emphasis on music that can be used by organists and choral directors. For further information write: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690.

► Latin American Colonial

Chicago, and the performances of several compositions were based on transcriptions by scholars in attendance. For further information on this conference and concert, contact: Enrique Alberto Arias, Ars Musica Chicago, 4980 N. Marine #532, Chicago, IL 60640.

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N.P. Mander organ St. Ignatius Loyola, New York City

by Kent Tritle

Cover feature



The new Sandra G. Montrone organ at the Church of St. Ignatius Loyola, New York City, was built by N.P. Mander of London, England. It stands as New York City's largest mechanical action organ, and was dedicated on April 27, 1993. The *New York Times* released an article the day of the dedication which had been under development by their staff since the previous November. The new instrument was heralded by ABC, CNN, NPR, and CBC. The dedicatory concert by David Higgs was attended by an audience of nearly 1800.

The new N.P. Mander organ boasts four manuals, 68 stops and over 5000 pipes. It rises from the choir loft 43 feet, and weighs more than 30 tons. It is Mander's magnum opus, and the largest mechanical action pipe organ ever to have been built in the British Isles.

The Church of St. Ignatius Loyola is noted for its architecture and acoustics. This Italianate Renaissance church is a designated national landmark, and has stood on Park Avenue on Manhattan's Upper East Side since 1898. The parish was founded in 1856 by the Society of Jesus (Jesuits). From a musical point of view, interesting architectural features of the room include the 70 foot high ceiling and the many resilient surfaces of European and African marble. The length of the nave is 160 feet, and the width is 78 feet. Reverberation time in the room is from 3.5 to 4.5 seconds, depending on conditions.

The church was built in 1898, and originally was provided with an organ by the Boston firm of Hook & Hastings. The Hook & Hastings instrument (originally mechanical action) was cut in half and its sides reversed around 1913. From that time on the organ seems to have been in a continuous state of deterioration. Finally, in 1975 the organ was replaced by a Rodgers Gemini organ which in addition to its electronic components contained some 13 ranks of pipes by Ruffatti. Virgil Fox played the dedication. When the author began as Director of Music Ministries for St. Ignatius Loyola in 1989, the organ was in an advanced state of decay, and a decision was reached to replace it. The church faced a dilemma with a meager budget and an ongoing capital campaign that had already drawn significantly upon resources. A group of dedicated benefactors who were pleased with the recent growth of the music program stepped forward, with the condition that their effort be entirely anonymous. Soon afterwards, the Paul Montrone family joined the effort.

After substantial discussion, it was agreed that the parish should obtain an organ which would be on par musically and architecturally with the beauty of the church. The church itself stood as a testament to the conviction of former generations; a world class musical instrument would be a demonstration of

a commitment to fine sacred music. It was also noted that New York City lacked a large mechanical action instrument especially capable of delivering interpretations of French Romantic music. A four-manual tracker action organ with a "French accent" would therefore not only serve to bring the important Roman Catholic music of the French Romantic school to life in a liturgical environment, but would also fill an important niche in New York City's musical scene.

A preliminary exploration with friend and colleague Keith Toth (Dean of the New York City AGO) had produced an initial specification for fund raising purposes. McNeil Robinson (chair of the Manhattan School of Music organ department) and John Randolph joined as consultants. All the while Associate Organist Christopher Creaghan was insightful, especially in matters concerning the console layout and design.

A preliminary stop list (which was based on eclectic nomenclature) was distributed to the various firms for bids on the project. After a search process throughout North America and Europe, the firm N.P. Mander, Ltd. was chosen to build the new instrument. The organ would need to fulfill various functions. First of all, it would need to provide ample flexibility for the liturgical demands of hymn playing, choral accompaniment and improvisation. Secondly, this organ would need to contain the colors and sounds from which one could authentically register repertoire from Buxtehude and Bach to Mendelssohn and Messiaen. It was especially desired that this organ have a French Romantic sonority.

From the outset, this project was not an attempt to copy a Cavaillé-Coll instrument. McNeil Robinson, John Randolph, myself and the staff of N.P. Mander set about developing the specification, first in eclectic and then in traditional English terms. Finally it was decided to proceed with the traditional French nomenclature in which the stops are now engraved. There are a few rather general and significant decisions that were made to achieve a French characteristic in the tonal design. First, there are two enclosed divisions, accommodating dynamic demands of the later Romantic composers as well as giving greater flexibility for anthem accompaniment and improvisation.

The primary enclosed division is the Récit. This contains the forceful harmonic reeds, ample foundations, a romantic Clarinet and a Cornet III, in addition to the expected principal and flute choruses. The secondary enclosed division is called "Manual Quarte" or "IV." This division has dual functions. On the one hand, it is a very focussed Franckian Récit with harmonic flute chorus, in ways similar to the St. Clotilde Récit before the rebuild of the 1930s. The Basson-hautbois 8' resides in this division. The Trumpet in this division combines with the Basson-hautbois without obliterating it, making effective Franck's registration for music such as his *Cantabile*. The other function of Manual Quarte is that of a Bombarde division. High pressure reeds at 16', 8' and 4' are mounted *en chamade* inside the case in front of the enclosed division. These reeds provide the crowning glory of the organs tutti, yet blend into the full ensemble. The Manual Quarte is positioned at the top of the organ case, where its sound projects freely down the length of the nave. This placement encourages a particularly focussed quality of the enclosed division and grants maximum impact when the Bombardes are engaged.

Another fundamental decision was that ample foundational tone must be

provided as a basis for each division, according to the needs of French Romantic literature. The Grand Orgue therefore contains the 8' quartet of Principal, Bourdon, Flûte harmonique and Violoncelle. The Récit and Manual Quarte each have three 8' foundation stops plus an 8' string celeste. The Positif design was enlarged to include both a Principal and a Flute at 8' pitch. The Pedal division contains three 16' stops—Principal, Contrebass and Subbass.

Other salient features of the organ range from the romantic Clarinet on the Récit to the unmitigated full-length 32' Bombarde in the Pedal. In addition to the strong 16' Pedal Bombarde, there is a secondary 16' reed which is effective in the North German Baroque repertoire. The Manual Quarte contains a 16' Cor Anglais which along with harmonic flutes and foundations will support its use as third division (Grand Orgue/Récit/Manual Quarte) in the music of Widor and Vierne, when the Positif on the balcony rail might not provide the ideal color. This also enhances its flexibility for choral accompaniment.

The first use of the new organ in parish worship was for the Easter Vigil service. The organ was formally blessed in worship at the parish Solemn Mass on Sunday, May 23, 1993.

The music program of the church includes a professional choir which

sings regularly for the Sunday Solemn Mass and major feasts. A concert series entitled "Sacred Music in a Sacred Space" (now entering its fifth season) features performances of choral masterworks by choir and orchestra. A 40-voice volunteer choir also participates in the music ministry of St. Ignatius Loyola, combining with the professional choir for particular feasts and celebrations. Happily coexisting under the umbrella of the Music Ministry are a parish Folk Mass and a Sunday evening mass which integrates folk, popular and traditional idioms.

A missing component of this music program has been the presence of a fine pipe organ. There are over 40 weddings and 30 funerals annually at the church. Young people and faculty from three Jesuit schools regularly celebrate mass and other sacraments in the church. Thanks to the vision of our generous benefactors, this new organ will play a significant role in the musical and religious education of these young people.

Above the organ console is carved the Jesuit motto "A.M.D.G." (ad maiorem Dei Gloria). May this new pipe organ built in the oldest of traditions bring hope, joy and solace to God's people for generations to come! ■

Kent Tritle is Director of Music Ministries for the Church of St. Ignatius Loyola.

GRAND ORGUE

16' Montre
8' Montre
8' Flûte harmonique
8' Violoncelle
8' Bourdon
4' Prestant
4' Flûte à fuseau
2 3/4' Quinte
2' Doublette
1 3/4' Tierce
1 1/4' Fourniture V
3/4' Cymbale IV
8' Cornet V (from g°)
16' Bombarde
8' Trompette
4' Clairon
Tremblant
Récit-G.O.
Positif-G.O.
IV° Clav.-G.O.

RÉCIT EXPRESSIF

16' Bourdon
8' Diapason
8' Salicional
8' Unda Maris
8' Cor de nuit
4' Octave
4' Flûte ouverte
2' Doublette
2 3/4' Cornet III
1 1/4' Plein jeu IV
16' Basson
8' Trompette harmonique
8' Clarinette
8' Clairon harmonique
Tremblant
IV° Clav.-Récit

POSITIF

8' Montre
8' Flûte à cheminée
4' Prestant
4' Flûte douce
2 3/4' Nazard
2' Doublette
2' Quarte de Nazard
1 3/4' Tierce
1 1/4' Larigot
1 1/4' Plein jeu V
8' Trompette
8' Cromorne
Tremblant
IV° Clav.-Positif
Récit-Positif

IV° CLAVIER

PETIT RÉCIT EXPRESSIF

8' Flûte traversière
8' Viole de Gambe
8' Voix céleste
8' Bourdon
4' Flûte octaviante
2' Octavin
16' Cor anglais
8' Trompette
8' Basson-hautbois
8' Voix humaine
Tremblant

BOMBARDE

16' Bombarde
8' Trompette en chamade
4' Clairon en chamade

PÉDALE

32' Soubasse (ext 16')
16' Montre
16' Contrebasse
16' Soubasse
8' Principal
8' Flûte bouchée
4' Octave
3 1/4' Mixture V
32' Contre Bombarde (ext 16')
16' Bombarde
16' Basson
8' Trompette
4' Clairon
G.O.-Pédale
Récit-Pédale
Positif-Pédale
IV° Clav.-Pédale
Etoile
Orange

The organ contains a total of 68 speaking stops composed of 91 ranks of pipes. The organ case rises 45 feet from the choir loft floor and the instrument weighs approximately 30 tons. There are over 5,000 pipes.

256 memory level capture action system. Keys of bone, sharps of ebony. Case of French Oak. Interior supports of American Oak. Stop jamps of burr Walnut, Maple inlay. Stops of Rosewood.

Reviewed in the July, 1993 Diapason...

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With this issue, *THE DIAPASON* begins a series of articles on the music of William Mathias. Mr. Mathias died July 29, 1992 at the age of 57. (See the *Nunc Dimittis* on page 4 of the October, 1992 issue of *THE DIAPASON*.) He had studied at the University College of Wales and the Royal Academy of Music. In 1968 he was appointed Senior Lecturer at Edinburgh University, and in 1970 was named Chair of Music at University College of North Wales at Bangor. He retired in 1988 to concentrate exclusively on composition.

In the article below, James McCray offers the first of a three-part survey of Mathias' choral works. Jane E. Andrews presents an account of the vocal works on page 16 of this issue. Next month Dr. McCray will continue with part 2 of the choral music, and Brenda Lynne Leach will discuss the organ works.

While William was not really a singer, he had that rare gift of being able to write a vocal line that was just right. There were times when he would bring something to me to look over (as a singer), and I was always amazed at how perfectly constructed it was so that singers could sing it with ease.¹

Yvonne Mathias (wife)
January 8, 1993

Part I: Biography and secular music The man

William Mathias, one of Britain's outstanding twentieth-century composers, died in late July, 1992. He was a composer who had achieved considerable fame, not only in his native Wales, but also in America. Indeed, just prior to his untimely death, the BBC was in the process of creating a TV documentary about his work in America, and when Mathias discovered his incurable cancer, he decided to put all of his emphasis on composing and to not complete that documentary.

That video was to feature him working with several American college ensembles, but he felt that his remaining months would best be used in finishing those works he had accepted to compose. It is noteworthy that he managed to finish all of them except a large symphony that was underway for Santa Fe, New Mexico, which had three pages of sketches completed when he died. Commitment was one of his pre-eminent characteristics. Throughout his life he showed commitment to his music, his family, his students, and his colleagues, and this is a personality feature admired by all who knew him.

Mathias was born in Whitland, Dyfed (Wales) and began composing at an early age. His Bachelor of Music degree was attained at the University College of Wales, Aberystwyth, where he studied with Ian Parrott. Later, his teachers included Peter Katin (piano) and Lennox Berkeley (composition) at the Royal Academy of Music in London, where he had won an open scholarship. In 1965 he was elected a Fellow of the Royal Academy of Music and the following year received the Doctor of Music degree from the University of Wales. Throughout his career he received many awards such as the 1968 Bax Society prize for composition.

In America, it is his choral works which have received considerable notice, but in Great Britain his instrumental settings also have attracted the attention of outstanding performers and conductors. His *Third Symphony* recently was performed and recorded by Nimbus Records, which has just completed for release all of his organ solo works recorded by John Scott, organist at St. Paul's Cathedral in London.

Mathias certainly stands as one of the most important Welsh composers of this century and of all time. While Wales has a long choral tradition, it is more in the area of singing (performance) where its strength lies. There is an early Bardic tradition that dates from the Middle Ages, but in general, Wales has not produced significant, major choral composers; however, in this century Alun Hoddinott and William Mathias have made their mark. That Mathias was one of a very select group of composers invited to write music for the wedding of Prince Charles and Lady Diana shows the high regard in which he is held. This invitation probably stemmed from the fact that Charles is the Prince of Wales, so having music by a Welsh composer was a natural connection. The celebrative anthem he created, *Let The*

People Praise Thee, O Lord, Op. 87, has become Mathias' most frequently performed work.²

For American choral conductors it is his settings of smaller sacred works which have found their way into the repertory of many church and school groups. In addition to the wedding anthem mentioned above, settings such as *Lift Up Your Heads, O Ye Gates*, Op. 44, No. 2, *Sir Christemas*, Op. 45, and *A Babe Is Born*, Op. 55, are rapidly becoming standards for choral musicians. The rhythmic and harmonic energy of his music is intoxicating, and both singers and audience feel an immediate attraction to it. His recognition in this country can be seen in a 1985 Doctor of Musical Arts dissertation written by John G. Slawson at the University of Cincinnati titled *The Choral Music Of William Mathias*.³ This survey focuses on 27 of his settings and his opera *The Servant*, which contains numerous choral areas.

Mathias was a family man. The adoration and love from his wife and daughter are obvious. In meeting them, I was immediately struck by their warmth. His wife, Yvonne, is a voice teacher; Rhiannon, his daughter, is a Cambridge scholar who is assisting in completing the Mathias catalogue. She has found some of his earlier unpublished compositions which are being edited for distribution. As a musician she said she appreciated many things about her father, and one of them was "his love of teaching. He loved helping young people (composers) and always was willing to give time to them."⁴

He found out on New Year's Eve, 1991, that he had terminal cancer and only a few months to live. That realization would be traumatic for anyone, but according to his wife, "William had great faith, and when he died he was completely at peace with everything. He made some decisions about what he could and could not do with his remaining time, and as he had done throughout all of his life, simply went about accomplishing his goals."⁵ Geraint Lewis, who is a production manager with Nimbus Records and a close personal friend of Mathias, remembers his last year: "During his last six months he composed only short works; it was a matter of getting from nothing to something. As his energy level was diminishing he had to be very careful in pacing himself. In terms of his style I think he will be remembered as a compromise between Britten and Tippett."⁶

Mathias was the kind of composer

greatly appreciated by his publishers. He was a house composer for Oxford University Press since 1961, and almost all of his music is, or has been published by them. Helen Thomas, the British Repertoire Promotion Manager for Oxford U.P., said, "He was exactly the kind of composer that we all seek. He tried to write music that was accessible yet challenging, and he was most prompt in the preparation of his manuscripts. If we sent him a set of proofs, he immediately reviewed them and had them returned to us within a week. And, when he sent us his scores, they were already perfectly intact and we rarely made any adjustments because he was so careful in their preparation. Yes, indeed, he was a wonderful composer to work with, and everyone here at Oxford very much appreciated his high degree of professionalism."⁷ In looking at some of his hand-written scores which were in the process of being transcribed into printed music for publication, it was easy to understand her compliment. His scores which he created for first performances were precise, clear, and visually attractive.

An examination of his complete works is surprising in its breadth. With the publication of over 28 orchestral works, 9 concerti, and 26 items of instrumental chamber music, Mathias already stands as a major composer. Furthermore, he was prolific in writing for organ with 15 different solo publications including one collection of settings that has seven works in it. Curiously, although he was a fine pianist, his output in that area is very limited. For a comprehensive, yet not final, listing of his music see *Contemporary Composers* edited by Brian Morton and Pamela Collins.⁸ This entry includes a listing of his music divided into general categories.

Regrettably, not all of his music is available for review, but the annotated bibliography below is nearly complete. Those works which are out-of-print, unpublished, or unavailable are listed at the end of each of the categories described.

A review of the Oxford catalogue on Mathias' music reveals a choral classification structure that places his music into three main categories: Choral Music; Church Music; Canticles.⁹ Many settings of sacred texts such as *Cantate Domino*, *Psalm 150*, and numerous others, are simply listed under choral music. For purposes of this article, his music will be discussed in two broad categories with subdivisions: Secular Texts and Sacred Texts (Part 1 and 2). (See also articles on Mathias' vocal works by Jane Andrews and organ works by Brenda Lynne Leach.) The dates assigned to them generally refer to the year of the first performance which in some cases may be slightly different than the actual year of composition.

The author is grateful to Oxford University Press for providing copies of some of his music and especially for the opportunity to see works not yet published. Also, special acknowledgment is given to his family members, Yvonne and Rhiannon, who gave valuable background and insights into his music and his life.

Secular music

Mathias set secular texts throughout most of his life, and, in fact, his last major choral work is in this category. Yet compared to his music with sacred texts, the total number of completed works is relatively small. Often, his music blurs the lines between sacred and secular and a hybrid form evolves. For example, *A May Magnificat* celebrates the joy of spring in English in combination with the traditional Latin

Magnificat text. In *World's Fire*, the composer points out that this is an Epithalamium which "implies a marriage between nature and the Spirit."¹⁰ Furthermore, in *This World's Joy*, Op. 67, an early work from 1973, he clearly states in his score that the setting, "makes no separation between the secular and the sacred; it is, throughout, an act of celebration."¹¹ This marriage of secular and sacred is a theme that runs through his choral music. This is not to suggest that there never is a delimitation in the genres, only that to him it was not always necessary to definitively classify a work. For Mathias, it is possible to enjoy the humanistic connections in which musical ideas, textual implications, and general themes merge into a dramatic fabric that blends the two worlds into one.

1968: *A Refusal to Mourn the Death, by Fire, of a Child in London*, Op. 41. SATB unaccompanied. Text: Dylan Thomas. Novello & Company, #19768.

Mathias made two settings to texts by his Welsh colleague Dylan Thomas. This eight-page composition is strikingly dissonant as the pulsating repeated chords capture the anguish of the text that portrays a child's death. This homophonic elegy moves expressively through wide dynamic contrasts and brittle, close harmonies.

1973: *Ceremony after a Fire Raid*, Op. 63. SATBB, one percussion, and piano. Text: Dylan Thomas. Oxford University Press, no number given.

This twenty-minute "cantata" may be performed by five solo voices or chamber choir. There are three movements and all performers (vocal/instrumental) are equal. The text is secular in context; however, Mathias points out that to him the poem is "essentially, a religious statement in its symbolic transformation of grief into triumph . . ."¹² A wide variety of percussion is needed including both pitched and unpitched instruments with extensive mallet work and a "jazz-like" solo cadenza. The keyboard music also is difficult with numerous tone clusters, busy passages in both hands, and driving, fast flourishes that require considerable technique. The singers have speaking rhythms, long melismatic vocal lines which create dissonant counterpoints, and they often have strong independence from the other parts. This setting requires strong, accomplished performers and is a dramatic tour-de-force needing singers with wide ranges and solid vocal flexibility.

1973: *This World's Joy*, Op. 67. SATB, treble choir, STB soli, and orchestra. Texts: diverse early and contemporary English poets. Oxford University Press, 46.189.

This fifty-minute cantata is designed in four large areas. Although there are no titles provided, Mathias points out that it is structured "to reflect both the seasons and the span of human life: I Spring (Youth); II Summer (Maturity); III Autumn (Decline); IV Winter (Death), leading to a transfigured Spring and rebirth."¹³

The evocative character of this cantata surfaces in the imaginative orchestration. The large orchestra includes a chamber organ and presents a colorful accompaniment to the singing. Its music is strikingly beautiful and adds much to the blending of the sound—frequently its timbres guide the singers and listeners into graphic hues that poignantly capture the essence of the words. These excursions are diminished greatly with only piano accompaniment.

The wide range of mood that tran-

scends each area is achieved not only in the orchestration and choice of texts, but in the rapidly changing uses of solo and choral ensembles. Each extended movement employs several sub-sections that unfold a series of musical ideas (and performers) which cleverly shift from one to the next without intruding on the forward thrust of the music. Often in musical compositions, utilization of diverse forces results in choppy, short sections of material; however, here, in Mathias' setting, he has avoided that compositional trap, and his musical textures and ideas unwind, merge, and shift with effective convenience that sustains the mood. The mixture of early and contemporary texts, the insertion of sacred Latin textual fragments, and the interweaving of sacred and secular elements seem natural and easy.

As so often occurs in his music, Mathias draws on special techniques when they are needed. Several examples are the brief use of rhythmic choral speech, the limited and repetitive harmonic background for the younger treble choir which makes it easier to sing, and more difficult solo areas which add to each soloistic personality. This is a true measure of his craft in that Mathias, as with Benjamin Britten, always seems to be able to mold his material around the performers so that it remains fresh and accessible.

1977: *A Royal Garland*, Op. 77. SSAATTBB unaccompanied. Texts: Various 16th and 17th century poets. Oxford University Press, no number given.

Written in honor of the 25th anniversary of Queen Elizabeth's Accession to the Throne, this choral cycle contains six movements, of which the first and last are the same. The work is fifteen minutes duration with a glorious, exciting spirit. Nigel Dodd describes it as follows: (It begins) "with an adaptation of an Elizabethan ballad, a suitable celebratory opening, *Ring Out Your Bells*, set to a vivacious rhythm with energetic leaps over a pedal D leading to a sustained recession effect. Direct verses set to direct music. The second song concerns itself with country life, first from the point of view of the peasantry in passages full of lively dancing cross-rhythms, and including some charming illustrative effects, for example the skipping of the lambs and changing character as the more aristocratic hunting and falconry move towards the rousing fanfare-like salute to the monarch."¹⁴

The slow and expressive third movement is to a text by George Peele, who dedicated it to the first Queen Elizabeth. The opening unison lines quietly explain that beauty and youth will eventually be defeated by qualities such as faith and duty. Then, the middle area draws on long pedal notes in the altos and basses while the other voices sing the text. It closes with the command, "Blest be the hearts that wish my sovereign well."

Henry VIII is author of the fourth movement, which is rhythmically robust and virile. Dodd believes that the slow and atmospheric fifth movement is "Musically and poetically, the strongest of the set." God's order and the reflected order of Kings are linked together and the sustained bell-like effect in the upper voices with the tenor melody at the start giving way to scalic writing for the upper voices is cumulative and texturally convincing.¹⁵ The last movement is a reprise of the opening Invocation with a closing coda and final salute to the text "God save the Queen."

1978: *A May Magnificat*, Op. 79, No. 2. Double choir with soprano solo, unaccompanied or with chime bars. Text: Gerard Manley Hopkins. Oxford University Press, no number given.

Mathias composed this eight-and-a-half minute work over the Easter week-

end in 1978, a testimony to his compositional alacrity. As so often, this is another one of those secular/sacred texts of which the composer is so fond. The Hopkins text incorporates the traditional Latin *Magnificat*, and at the end of the setting even includes the *Gloria Patri* in Latin, yet this poem celebrates Spring (May) as much as Mary, and parallels are drawn between the two. The listener realizes that mother-earth and Mother Mary of God share commonalities.

Much of the singing of the two choirs is separate; only occasionally do they join together, and there are divisi areas, especially in Choir I. Even though the work is macaronic, Mathias avoids having both English and Latin sung at the same time, and when both choirs do sing together, one is on a neutral syllable (Ah). Then, finally at the end, Choir I (the English choir) joins Choir II (the Latin choir) in a quiet, reflective statement of the word *Magnificat*.

Two other interesting features concern the sound and its production. The use of chime bars is preferred and they sound single notes and sustained chords; this assists with pitch and adds a bright, ringing color to the choir to enhance the festive spirit of the music. Also, it is possible to pre-record one choir on tape and have that played during the performance. Thus, the blend of the two choirs will be equally matched since it is the same choir. Mathias, in the score, indicates that, "This should only be done when high fidelity recording and amplification facilities are available. The number of loudspeakers required would depend on the size of the hall—ideally at least two should be placed at the back of the hall facing the Choir on stage."¹⁶ Even though the choral texture is chordal, syllabic, and with dissonances that are harsh (B-flat and B-natural), etc., the pervading mood and impression that is created through the chime bars and other choral sounds is one of delightful lightness which retains an apparition of Spring.

1979: *Shakespeare Songs*, Op. 80. SATB and piano. Text: William Shakespeare. Oxford University Press, no number given.

This sixteen-minute choral suite contains eight movements; most of the texts are very familiar and have often been set to music (It was a lover and his lass, Sigh no more, ladies, etc.). The piano music is very challenging yet usually accompanimental. There is a gleeful character to the music which tends to be fast, dance-like, and always rhythmic. At one point (movement seven) the men are to whistle or play recorders. Some movements are designed to be connected, and some thematic/harmonic material is cyclic. For example, the opening piano introduction to movement one returns to begin movement eight (both texts are from *As You Like It*). Diverse vocal combinations are employed and not all parts sing in every movement.

Melodies frequently retain a Renaissance character with modality, 12/8 rhythms, modified strophic verse settings, etc. Usually they are quite tuneful. There are areas of unaccompanied singing, but they rarely last long so that the piano re-enters for pitch security.

1987: *The Echoing Green*, Op. 95, No. 2. SSAA and piano. Text: William Blake. Oxford University Press, W 105.

This charming work, commissioned by a high school choir in Illinois, follows an AABA format in which the A areas are light, rhythmic motives with dotted notes that echo back and forth with keyboard statements; the B section feels slower without changing the tempo. The piano merely plays long, sustained chords while the voices move from four parts to just SA and the pulse shifts to triple with steady, long phrases. Then through wispy scale passages, the

music quickly returns to the previous festive bouncy rhythms for the return of the opening material.

1987: *Riddles*. SATB, Six solo voices (AATBBB), bells and piano. Text: The Exeter Book with linking texts by the composer. Oxford University Press, no number given.

There are seven movements in this delightful sixteen-and-a-half minute work. Mathias says, "In broad (as well as ritualistic and dramatic) terms, I have framed the whole with words of my own. The soloists set the seven riddles, and the larger choir seeks to find their solution—not always at the first attempt! Piano and bells help to set the pattern of ritual inside while the riddling game is played—or in this case, sung."¹⁷ In fact, the original riddles only represent about half of the text, with the other Mathias words linking the old Anglo-Saxon texts; however, much of Mathias' words are merely repetitions of the title word "Riddle".

The choral music is noticeably easier than that for the soloists, and usually their music is doubled in the piano; often the soloists' music is contrapuntal and unaccompanied. The movements are to be performed without interruption, and Mathias links them with overlapping material avoiding a break between them.

Tempos, moods, thematic ideas, and other musical material change with each solo-area text (i.e., riddle question) so that the music mirrors the words, yet the recurring choral material remains somewhat consistent and acts as a refrain giving a rondo character to the complete setting.

Special choral techniques such as producing the extended rolled "r" in rhythm and a portamento upward slide on the word "erect," add zest to the words. The keyboard music is not difficult, and the music is supportive rather than soloistic. The bells add color and are used sparingly.

This music is perfect for a chamber choir with solid soloists who are featured throughout with about half of the entire score. The two groups join in an extended coda that drives to a loud, fun ending to the text "riddlemere."

1988: *Lear Songs*. SA (children's choir), clarinet, trumpet, piano duet, percussion and double bass. Text: Edward Lear. Oxford University Press, no number given.

Commissioned for the Toronto Children's Choir, this fifteen-minute choral suite has five movements with limited areas of divisi for both voice parts. There are two versions so that the music can be performed with just piano duet. The winsome humor of the poetry is reflected in the music. In the first movement for example, the keyboard has pulsating rhythm with a tinpan alley type of style that occasionally shifts through the use of a rest, and a jazz-like burlesque spirit is created.

Because it is designed for children's voices, the accompaniment provides ample support, frequently doubling their tuneful lines. The melodies are easy to sing, primarily with step-wise motion and syllabic textual setting. Contrasts are achieved by having one section sing a countermelody on "ah." Mathias says of the chamber instrumental accompaniment that, "This little 'cabaret band' combines with children's voices to create a particular sound world designed to reflect the uniquely humorous quality of Lear's poetic imagination."¹⁸

1989: *World's Fire*. SATB, soprano and baritone soli, and orchestra. Text: Gerard Manley Hopkins. Oxford University Press, no number given.

This massive cantata is dedicated to Geraint Lewis, mentioned above as his friend and recording promoter. It is fifty-five minutes long and requires a large orchestra with three percussion-

ists. There are twelve Hopkins' poems that have been organized into three large musical movements with the last one as the longest. This major work will require excellent musicians and is one of Mathias' last truly extensive choral compositions.

As seen in other works, Mathias skillfully combines the texts so that they flow from one to the next with ease. The choral writing does have some divisi and moves through a mixture of textures. Their music is predominantly syllabic with brief contrapuntal contrasts and clear articulations. Dissonances are used, but they generally have instrumental doubling.

The orchestra music is quite strong with many solo areas which create a wide variety of sounds. There are areas where short motives are repeated as rapid ostinatos, and other types of ornamentation (trills, etc.) appear frequently. One interlude in the third movement has an extended busy passage in which the repeated note patterns increase then decrease in speed in a free notational pattern.

The soloists have individual poems and "songs," and also sing with the choir. Their music is not as demanding as solos in other works, but full vocal ranges are used, especially in the baritone.

There are many moods in this work, which tends to be very dramatic. Hopkins' poetry is very sophisticated and often enigmatic, and Mathias wrote music that would help with the understanding of the words. Gustav Mahler once said that, "Music and poetry together are a combination capable of realizing the most mystic conception. Through them the world, nature as a whole is released from its profound silence and opens its lips in song."¹⁹ This certainly can be seen in this mature setting by Mathias.

Other secular works not available for discussion

1959: *In Praise of Love*, Op. 11; SATB cantata

1959: *Three Part Songs*, Op. 12; Male voices and piano

1962: *St. Teilo*, Op. 21; cantata/masque

1968: *Four Welsh Folk Songs*, Op. 39; SATB unaccompanied

Notes

1. Yvonne Mathias, personal interview by author in London, January 8, 1993.

2. Yvonne Mathias, *ibid*.

3. John G. Slawson, *The Choral Music of William Mathias*, D.M.A. Dissertation (University of Cincinnati, 1985).

4. Rhiannon Mathias, personal interview by author in London, January 8, 1993.

5. Yvonne Mathias, *ibid*.

6. Geraint Lewis, personal interview by author in London, January 7, 1993.

7. Helen Thomas, personal interview by author in London, January 7, 1993.

8. Brian Morton and Pamela Collins, *Contemporary Composers* (Chicago: St. James Press, 1992, pp. 622-625).

9. No author given, "William Mathias" in *Oxford Composer Series* (London: Oxford University Press, 1992).

10. William Mathias, *World's Fire* (London: Oxford University Press, 1991, introductory cover of musical score).

11. William Mathias, *This World's Joye* (London: Oxford University Press, 1975, Composer's note in preface of musical score).

12. William Mathias, *Ceremony after a Fire Raid* (London: Oxford University Press, 1973, Composer's note on cover of musical score).

13. William Mathias, *World's Fire*.

14. Nigel Dodd, "The Music" in *Garlands for the Queen* (Bristol, England: Priory Recordings, no date given, Commentary for CD recording booklet insert).

15. Nigel Dodd, *ibid*.

16. William Mathias, *A May Magnificat* (London: Oxford University Press, 1981, Notes on Performance in Preface).

17. William Mathias, *Riddles* (London: Oxford University Press, 1991, Composer's Note in Preface).

18. William Mathias, *Lear Songs* (London: Oxford University Press, 1992, Composer's Note in Preface).

19. Gustav Mahler, *Encyclopedia of Quotations about Music*, compiled by Nat Shapiro (New York, Da Capo Press, 1978, p. 149).

William Mathias (1934–1992) said, “Growing up in Wales, you hear a great deal of vocal and choral music so when I started composing seriously—in fact, I have been writing music from the age of four or five—I turned away from vocal music, so you will find that nearly all of my early pieces are purely instrumental. If you look at my work during the last ten years, however, you will see the re-emergence of interest in the voice and a great number of vocal and choral works with various instrumental accompaniments.”¹ It is this last group of vocal works with instrumental accompaniments that will be the subject and the focus of this article.

The four works included in this discussion are *Elegy for a Prince*, Op. 59, premiered in 1972, at the Llandaff Festival; *Songs of William Blake*, Op. 82, premiered in 1979, at the Fishguard Music Festival; *The Servants*, premiered 1980, at the New Theatre, Cardiff; and *Jonah*, premiered 1990, at the Guilford High School for Girls. Oxford University Press holds the rights for all of the works, with *Songs of William Blake* in the composer’s own hand and original markings.

“He just knew what to write,” was Mrs. Mathias’ response to my question as to the process by which her late husband wrote his vocal works. It seemed simple at the time and after examining his works more closely, I know that she was correct. He did know exactly what to write, but the final products show the great amount of thought, craft, technique and creativeness that mark William Mathias’ music as a distinctive voice.

Commissioned works

According to Mrs. Mathias, commissioned works offered her husband unique challenges with each new set of circumstances. The vocal works were all commissioned by different groups to be used for special events. *Elegy for a Prince* was commissioned by the Llandaff Festival in association with the Welsh Arts Council. It was written for Sir Geraint Evans, with his voice qualities in mind. *The Servants* presented a different challenge because Mathias did not compose the vocal parts with any particular voices in mind. Instead, he had clear ideas about each of the characters and how best to create their images through sound. The Welsh National Opera commissioned the work with funds provided by the Welsh Arts Council. *Songs of William Blake* was written for mezzo-contralto Alfreda Hodgson for the Fishguard Music Festival in association with the Welsh Arts Council. Again, Mathias knew the attributes and limitations of the voice for which he was writing, but trying to create a “whole” from the diverse writings of William Blake was a challenge in itself. Commissioned for the Guildford High School for Girls’ Centenary celebration, with funds provided by Arthur Andersen and Co. Foundation, *Jonah* was written for a combination of professional and student singers and instrumentalists. It also involved movement, dance, costumes and lighting “under the control of a skilled producer/choreographer.”²

Text painting

Mathias seemed to view the vocal line and text as a part of the entire palette of sound he was creating. With the exception of the student parts in *Jonah*, the accompanying instrumental parts rarely double the voice; the voice and the text are given the opportunity to be heard on their own. Also, both the instruments and voices are used to project the character and emotion of the text. Mathias used much text-painting in both the instrumental accompaniments and the voices. From the plaintive, repeated diminished fifth on “woe” in *Elegy for a Prince*, to the descending third on “weep” and ending descending leaps from E-flat to A and B-flat to C in “The Chimney Sweeper” from *Songs of William Blake*, to the frequent use of the tritone for the “past,” “Master,” and other negative ideas and things in *The Servants* and finally, again the tritone and major seventh as the Narrator describes the Belly of the Whale in *Jonah*, the composer makes us hear the dramatic effects of the texts that he set.

Vocal writing

Because of the dramatic nature of each work, many of the vocal lines are full of chromaticism and interval leaps. From *Elegy for a Prince*, the vocal line jumps a major seventh (notated as a diminished octave) from C-sharp to C-natural and then moves to a B-flat and then A to the text “How high I mourn.” All the while, the accompaniment is playing a C-natural against the C-sharp in the vocal line. Within three measures of Peter Jack’s interpretation of the situation at the Manor from *The Servants*, he must negotiate skips of a minor sixth, perfect fifth, diminished fifth, minor seventh and major seventh to the text, “We cannot now forgive ourselves or him or you.” “Infant Sorrow” from *Songs of William Blake* skips from an F-sharp to a B-flat in the first full measure (not a difficult interval, just interestingly notated). The second measure contains an augmented second from F-sharp to E-flat and then a half step up to F-natural. These would certainly challenge the performers of these works.

Mathias also used lyricism in his vocal lines with stepwise motion, more predictable intervals and more familiar rhythms. In *The Servants*, Marina’s strophic wonderings about liberty, Basil’s address to the servants, and Patrice’s ideas about gypsy freedom all lend themselves to that ease of singing a lyrical line. “Holy Thursday (1)” from *Songs of William Blake* talks about the children from London’s charity schools all congregating at St. Paul’s Cathedral on a Thursday other than Maundy Thursday or Ascension to honor the patrons and founders of the schools. The simplicity and predictability of the vocal line enhance the text’s own meaning. The sea chanty for the S.A. choir during “The Voyage to Tarshish” from *Jonah* also lends itself easily to the idea of the sea and the simplicity of its lyrics.

Sprechstimme

Both *Jonah* and *Elegy for a Prince* use the spoken word and sprechstimme. One complete verse of the lament *Elegy for a Prince* is done in sprechstimme. The verse talks of “Lust shrivels like dried brushwood” with the relative pitches and rhythm given. *Jonah* not only uses sprechstimme, but also speakers. The Narrator

and the SATB Chorus antiphonally tell the three days that Jonah is in the belly of the whale. The amplified speakers narrate some of the story and also propel the action forward. “On Another’s Sorrow” from *Songs of William Blake* is totally unaccompanied. Everything is notated, but the tempo. It is given as Andante flessibile, poco a piacere (quarter note = c.). The singer is totally “in command” of this piece. The servants’ chorus in *The Servants* uses an “Ah!” during the last scene of Act II to help set an ominous mood and to punctuate the text after such phrases as “My son was murdered.” Again, in the final act the servants sing “Ah!” on ascending sevenths as they react to Maxim’s threats of death. Finally, General Klein never sings, he militaristically “barks” orders in the spoken and shouted word. The servants end with “Ah!” on a number of unmeasured notes sung in clusters, as they wait to the cycle of repression repeating itself.

Recitative

Recitative, of a type, is used in *The Servants*. There is almost always some type of accompaniment, whether it be sustained chords or some type of repeated theme, and it is metered except Marina’s explanation of Patrice’s music and Peter Jack’s reflecting on how marriage will be. *Elegy for a Prince* uses a declamatory style similar to recitative with minimal accompaniment and many repeated notes. The rhythms follow the prosody of the text quite closely, making it flow. The Narrator in *Jonah* uses accompanied and unaccompanied recitative, much as the Narrator would in a Passion.

Texts

Mathias’ love of literature is easily seen through the variety of texts used in his vocal scores. *Elegy for a Prince* is “one of the greatest poems in the Welsh language, and the finest example of the indigenous mediaeval ‘Marwnad’ (Elegy, Lament) composed to the memory of a Lord or Prince. This setting uses the major portion of Anthony Conran’s English translation.”³ The ode talks of the death in 1282 of Llywelyn ap Gruffudd, the last Prince of Independent Wales. It was written by Gruffudd ab yr Ynad Coch or Gruffudd, son of the Red Judge.

Both *Poetical Sketches* and *Songs of Innocence and Experience* are used by Mathias for his collection of *Songs of William Blake*. The beginning and ending songs of the cycle, “To Morning” and “To the Evening Star” are found in *Poetical Sketches* which was first printed in 1783 and made up of poems that Blake wrote between the ages of twelve and twenty. The texts for “Infant Joy,” “Holy Thursday (1),” “The Lamb,” “On Another’s Sorrow,” and “The Divine Image” are all found in the *Songs of Innocence* section, whereas the remaining “Infant Sorrow,” “Holy Thursday (2),” “The Tiger,” “The Chimney-Sweeper,” and “London” are from the *Songs of Experience* section of the combined collection published in 1789. The two sections of the text set up the antithesis between innocence and childhood and adult corruption and repression.

Iris Murdoch’s play, *The Servant and the Snow*, supplied the text for *The Servants*. As Mathias listened to the radio one day, he heard the play and knew it was the libretto that he had been looking for the past fifteen to twenty years.⁴ The playwright ended up collaborating with the composer on the libretto. The setting is in Austria-Hungary in the winter around the turn of the century with its vast social and political changes happening before World War I. Basil and Oriane, his citybred wife, return to the country estate of his family which includes two hundred servants. Basil’s father had run the estate in a very despotic, feudal way, kept Marina as his mistress, and was detested by the servants. Basil begins to put into place the new liberal, democratic ideas he espouses. Hans Joseph, an old authoritarian retainer or follower; Maxim, Hans Joseph’s young, defiant grandson; and Patrice, the gypsy, all serve as road blocks to Basil’s plan of reform. Basil is told that his father was responsible for the death of the man who was Maxim’s father, Hans Joseph’s son, and Marina’s husband and that his and Oriane’s lives are in danger from the servants. The servants believe that Basil should pay retribution for the wrong his father did—it would also help to vindicate them. They heard the death occurring and did nothing, remaining silent. Basil could possibly save himself, Oriane and the estate if he would show his authority by sleeping the wedding night with Marina who was going to remarry Peter Jack, a bailiff. As the wedding is taking place, Maxim interrupts with the frozen body of Mikey, the kitchen boy, and wants to blame and shoot Basil for the boy’s death. Instead, Peter Jack steps in and is killed while Oriane, not accepting the new relationship between Basil and Marina, does kill Basil. General Klein, Oriane’s brother, enters and reinstates the feudal system and the cycle repeats while the servants moan in their silence.

Jonah is the story from the Bible in which Jonah refuses to obey God’s orders to preach to the “sinful” city of Ninevah. To escape God, Jonah goes to sea. God creates a storm, Jonah is cast out into the sea by the seamen and is swallowed by a whale. He is in the belly of the whale for three days and three nights. Finally he repents and is returned to Ninevah where the people repent for their sins and are saved. It is told as a Mystery Play with Jonah, the Narrator and the turba, or crowd represented by the chorus.

Instrumentation and compositional techniques

Instrumentation and the use of the instruments varies according to the action in the text of each work. *Elegy for a Prince* uses full orchestra, including celeste, double bassoon, and piano. A low, sustained vocal line is often accompanied by high passages by the celeste and glockenspiel. Strings and woodwinds often play while the voice is singing. The brass is used for fanfare and announcement as in three measures before rehearsal C and five measures after. Timpani and piano team up to provide punctuation for the vocal phrases throughout the work. As the text states, “It is every cradled child that screams,”⁵ the strings and woodwinds glissando down and back up in that scream. Three motives are used repeatedly to weave the unity of the work (Example 1). Strings, woodwinds, and brass all play in a military cadence when the Prince is beheaded and the terror strikes. A solo trumpet laments the “Fair head of Llywelyn.”

Instrumentation for *Songs of William Blake* consists of celeste, harp, piano and strings. “To Morning” and “To the Evening Star,” the first and last songs of the cycle, both use all instruments throughout. All songs with poetry from *Songs of Experience* use no celeste. These include “Infant sorrow,” “Holy Thursday (2),” “The Tiger,” “The Chimney-Sweeper,” and “London.” The celeste represents innocence and the child; the piano, the adult. “Infant Joy,” and “The Lamb” use

Jane E. Andrews is Chair of the Music Department and Assistant Professor at Mount Mercy College in Cedar Rapids, Iowa. She is completing the D.M.A. at the University of Missouri at Kansas City. Her dissertation topic is “Brittish Te Deums of the Twentieth Century.”

Example 1. Mathias, *Elegy for a Prince*, ms. 1-4, p. 1; ms. 5-6, p. 1; ms. 17-19, p. 2.

Example 2. Mathias, *The Servants*, ms. 1, p. 1; ms. 5, p. 1; ms. 6, p. 1.

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no piano while "The Tiger" shows its strength with piano and strings, only. "On Another's Sorrow" is an unaccompanied piece placed toward the end which adds even greater variety to the cycle.

Much of the instrumental writing seems to be ostinato-type patterns, reminiscent of a tremolo effect which creates a background against which the vocal line flows, but does not provide much accompaniment. This is particularly true for the first and last songs, "To Morning" and "To the Evening Star" where even the patterns are the same and "Infant Sorrow," especially at the beginning. "The Lamb" still uses tremolo, but now the tremolo outlines the melody of the voice. "London" actually does some doubling of the vocal line with strings and then creates the background with the text, "But most thro' midnight streets I hear How the youthful harlot's curse." "The Divine Image" also shows some doubling of the voice by the strings and piano in block chords. "The Tiger," "The Chimney-Sweeper," and "Infant Joy" all use the repetitive themes, but these are not of the tremolo type. They are heard more precisely as repeated motives.

The Servants uses full orchestra plus celeste, piano, harp and solo violin (off stage). Patrice, the gypsy, plays the violin in the courtyard with an exotic, improvisatory style. With this full range of timbre, Mathias used what Malcolm Boyd calls textural "blocks" to create the contrasting ideas presented in the opera (Example 2).

The first example is associated with Oriane and the falling snow, while the tritones separating the triads produce the underlying tension between Basil and Oriane. Also, Oriane's high, brittle soprano sound helps to characterize her neurosis when compared to Marina's lower, warm range throughout the work. The triplet motive returns again and again throughout the entire opera, and is associated with Basil's abusive father. It is augmented, diminished, re-ordered, and chromaticized to create the menace of the father and Patrice, Mikey as a Page, and Patrice reading Oriane's palm.

Finally, major sevenths alternating with major and minor seconds and thirds give the open sound of freedom and idealism along with the obvious conflict between these concepts and the reality of the actual situation at the estate. Brass fanfares are associated with the Master whether it be the dead father, Basil, or General Klein. Mathias states that, "There are certainly no Leitmotiven in the Wagnerian sense, but if you are asking whether there are musical ideas connected with philosophical or emotional ideas then, yes."⁷

Jonah's instrumentation consists of two trumpets, piano duet, timpani, percussion, string orchestra, organ and four pre-recorded sound tapes. A fanfare in octaves calls everyone to gather and pay attention. The piano or organ usually doubles the chorus parts throughout the work. Under *Jonah* is a "marching" four-note, descending pattern in octaves which shows him marching to his old ways. The male chorus of seamen also uses the pragmatic four-note pattern. Three times *Jonah* denies God his help in three strophes, while the accompaniment moves from the four-note descending pattern to block chords in the last denial. Each sea scene is greeted with the same 6/8 chantey-type accompaniment that develops into the billowing of the sea. Groups of notes are repeated freely at a number of places throughout the score to provide the background and set the mood. One such place is during the speeches of the amplified speakers. The groups of notes help to create the forward motion of the work without any specificity of event or character. Tremolos often are used under the recitative of the Narrator. Pre-recorded tapes of the Calm Sea, the Storm at sea, the Whale sounds and calm sea and the Cicada and Summer Heat introduce those scenes. The final Hymn, "Immortal, invisible, God only Wise," not only sums up God's work with *Jonah*,

but also creates a familiar type of finale for the church service, using all the cast, organ, and possibly congregation.

Performance times

Performance times are the following: *Elegy for a Prince*, sixteen minutes; *Songs of William Blake*, thirty minutes; *The Servants*, two hours; and *Jonah*, one hour.

Performance considerations

Of the four vocal works discussed, *Jonah* would be the most accessible to the greatest number of people. It was written specifically for amateurs in a church setting with only the Narrator and *Jonah* having more expertise. Also, the instrumentation is such that a combination of amateurs and professionals could work together. The pre-recorded tape idea helps to make this ancient idea of the Mystery Play a modern phenomenon.

Although demanding, the *Songs of William Blake* are very interesting and something worth spending time to prepare. Putting the vocal line with the instrumental "background" is the tricky part, but some of the accompaniments do give more help than others. Blake's poetry, alone, is worth some study. When paired with Mathias' music each poem maintains its own integrity while becoming part of a greater whole through the music.

Elegy for a Prince needs a baritone soloist who could display nuance, while projecting over a great number of instruments. The singer must have a deep understanding of the meaning of the elegy and a maturity of emotion to show the contrasts in the different verses. This singer also would need a strong sense of pitch due to the independence of the vocal line from the accompaniment.

The Servants, although very skillfully constructed, musically, was a horribly depressing libretto for this writer. The dissonance becomes very oppressive as it keeps the tension high for most of the opera. Basil would preferably be able to sing a high C (alternate notes are given by the composer) and Oriane also needs to be able to negotiate some high notes. The other very demanding aspect of the score is maintaining an independent vocal line against a background of sound in a different tonality. Mathias has handled the choir with great inventiveness and care as it becomes part of the "sound" palette, presents itself as a possible threat, observes the happenings (as in a Greek chorus), and participates in the wedding. This work was written for professionals to perform.

Use of modes

As with other British composers of the 20th century, Mathias incorporates the modes into his vocal lines. The vocal line in "Holy Thursday (2)" begins in the phrygian mode on E for the first five measures and then moves to the mixolydian mode starting on E-flat for the next five measures. The lines also have the "folksong" simplicity found in Holst and Vaughan Williams.

Characteristics of Mathias' vocal music

- In examining Mathias' vocal music the following characteristics are present:
1. All works were commissioned by different groups for specific events.
 2. The vocal lines seem to be written as a part of the total sound palette of the work.
 3. Accompanying instruments act more as a sound background to the vocal line and do not usually double the voice parts.
 4. Text-painting is very prevalent in both the vocal line and in the instrumental parts.
 5. Dramatic texts are drawn from a variety of sources.
 6. Vocal lines use chromaticism, interval leaps, and lyricism, depending on the text.
 7. Sprechstimme and the spoken word are used for emphasis.
 8. Recitative-type, declamatory vocal lines are usually accompanied.
 9. Instrumentation varies according to the text and the performing vocal forces.
 10. Instrumental accompaniments use much ostinato-type patterns, tremolos, and textural "blocks."
 11. Musical ideas are connected with philosophical or emotional ideas.
 12. Modal melodies create the simplicity typical of many of Britain's folksongs.

Summation

In summation, Mathias' own words best describe his vocal music. "It will probably be said that there are elements of eclecticism in my music, but that is a word of which I have never been frightened. For me it means the capacity to take what you want and to discard what you don't need and this is the most difficult thing to do in music."⁸

Notes

1. Hugh Canning, "The Servants," *Music and Musicians* 29 (September, 1980): 18-19.
2. William Mathias, *Jonah* (London, Oxford University Press, 1990): Composer's Notes.
3. William Mathias, *Jonah* (London, Oxford University Press, 1990): Composer's Notes.
4. Hugh Canning, "The Servants," *Music and Musicians* 29 (September, 1980): 18-19.
5. Anthony Conran, *Elegy for a Prince* (London, Oxford University Press, 1967): 23.
6. Malcolm Boyd, "The Servants," *Musical Times* 121 September, 1980: 550-51.
7. Hugh Canning, "The Servants," *Music and Musicians* 29 (September, 1980): 18-19.
8. Hugh Canning, "The Servants," *Music and Musicians* 29 (September, 1980): 18-19.

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New Organs



Visscher Associates, Felton, CA, has built a new organ for St. Luke's Episcopal Church, Los Gatos, CA. The case of this 22-rank organ, which copies elements of an historic instrument in Mexico, was designed to complement the mission style architecture of the church. The organ is located at the rear of the church to the side of the center aisle. The Great and Swell divisions are housed within the Honduras mahogany case. The Pedal division is located in an alcove to the left rear of the organ. The key and stop action are mechanical. The 75% tin facade pipes are from the Great 8' Prestant. Some of the manual flute and string pipework, along with the Pedal principal and bassoon ranks are from a former instrument; all were rebuilt, rescaled as necessary, and revoiced for incorporation here. The lowest of the three manuals is a "Coupler Manual," playing both Swell and Great divisions. Carved pipe shades for the three towers are prepared for. Charles Rus played the dedication recital. John D. Spiker is the organist-music director of St. Luke's. The following persons were responsible for the construction, installation and tonal finishing of the organ: Lorraine Emery, Timothy O'Brien, Catherine Phipps, John Van Delinder and William Visscher.

GREAT	
8'	Prestant
8'	Chimney Flute
4'	Octave
4'	Spire Flute
2'	Fifteenth
IV	Mixture
8'	Trumpet
SWELL	
8'	Gemshorn
8'	Celeste
8'	Gedeckt
4'	Spindle Flute
2'	Principal
1 1/2'	Quint
II	Sesquialter
8'	Oboe
	Trumulant
PEDAL	
16'	Double Open
16'	Subbass
8'	Open Bass (ext)
8'	Stopped Bass (ext)
4'	Choral Bass (ext)
16'	Contra Bassoon
8'	Bassoon (ext)
	Great to Pedal
	Swell to Pedal
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 2' Prestant (56 pipes)
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 4' Spillflute
 2' Prestant
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PEDAL
 16' Bourdon (32 pipes)



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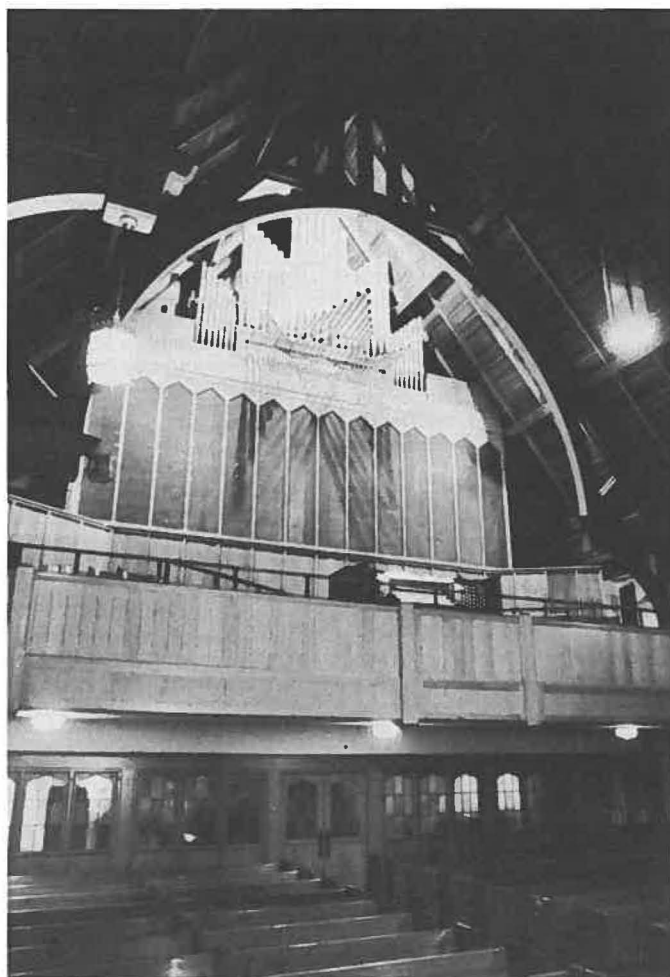
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tures a moveable English style draw-knob console with 14 general pistons, 36 divisionals, and 32 levels of memory. Action is electro-pneumatic. The organ includes nine 16' stops; the 8' Trompette en chamade in polished copper, and the 8' Tuba on 14 inches of wind.

GREAT		CHOIR	
16'	Contra Viola (Sw)	16'	Spitzflute
8'	Principal	8'	Gamba
8'	Concert Flute	8'	Gedeckt
8'	Bourdon	8'	Spitzflute
4'	Octave	8'	Flute Celeste GG
4'	Spillflute	4'	Principal
2'	Fifteenth	4'	Nachthorn
II	Sesquialtera	2 3/4'	Nasard
IV	Fourniture	2'	Blockflute
IV	Scharf	1 3/8'	Tierce
8'	Trumpet	III	Cymbale
8'	Trompette en Chamade	16'	Bombarde
	Chimes	8'	Bombarde
SWELL		8'	English Horn
16'	Rohrflute	8'	Clarinette
8'	Geigen Principal	8'	Tuba
8'	Viola	16'	Trompette en Chamade (Gt)
8'	Voix Celeste	8'	Trompette en Chamade (Gt)
8'	Rohrflute	4'	Trompette en Chamade (Gt)
4'	Principal		Tremulant
4'	Harmonic Flute	PEDAL	
2'	Doublette	32'	Contra Bourdon (DDD)
IV-VI	Plein Jeu	16'	Principal
16'	Fagotto	16'	Contra Viola (Sw)
8'	Trompette	16'	Bourdon
8'	Oboe	16'	Spitzflute (Ch)
8'	Vox Humana	16'	Rohrflute (Sw)
4'	Clarion	16'	Lieblich Gedeckt
8'	Trompette en Chamade (Gt)	10 3/4'	Quint (Ch)
	Tremulant	8'	Octave
ANTIPHONAL		8'	Principal
8'	Diapason	8'	Bourdon
8'	Voce Umana	8'	Spitzflute (Ch)
8'	Gedeckt	8'	Rohrflute (Sw)
4'	Octave	4'	Principal
4'	Saube Flute	4'	Bourdon
2'	Gedeckt	4'	Rohrflute (Sw)
III	Mixture	2'	Koppelflute
16'	Tuba (Ch)	IV	Mixture
8'	Tuba (Ch)	32'	Reed Cornet
4'	Tuba (Ch)	16'	Posaune
8'	Trompette en Chamade (Gt)	16'	Bombarde (Ch)
		16'	Fagotto (Sw)
		8'	Bombarde (Ch)
		8'	Fagotto (Sw)
		4'	Bombarde (Ch)
		4'	Fagotto (Sw)
		8'	Trompette en Chamade (Gt)
		8'	Tuba (Ch)

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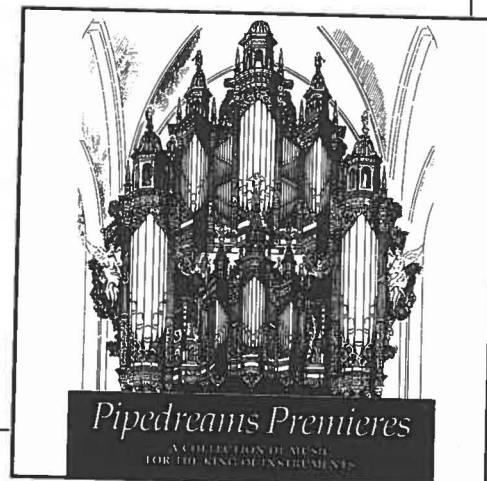
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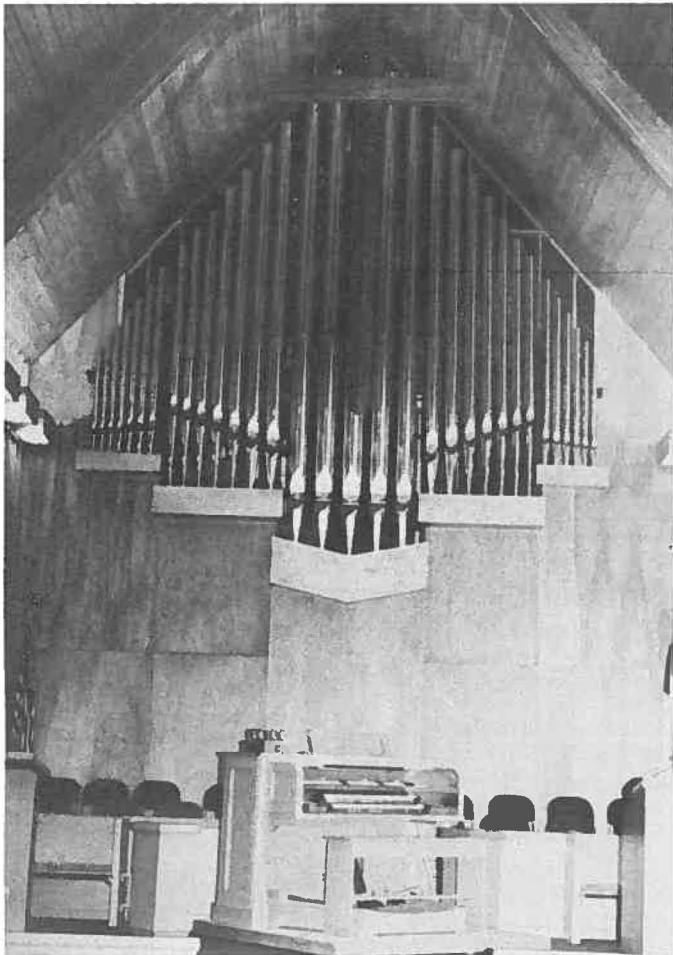
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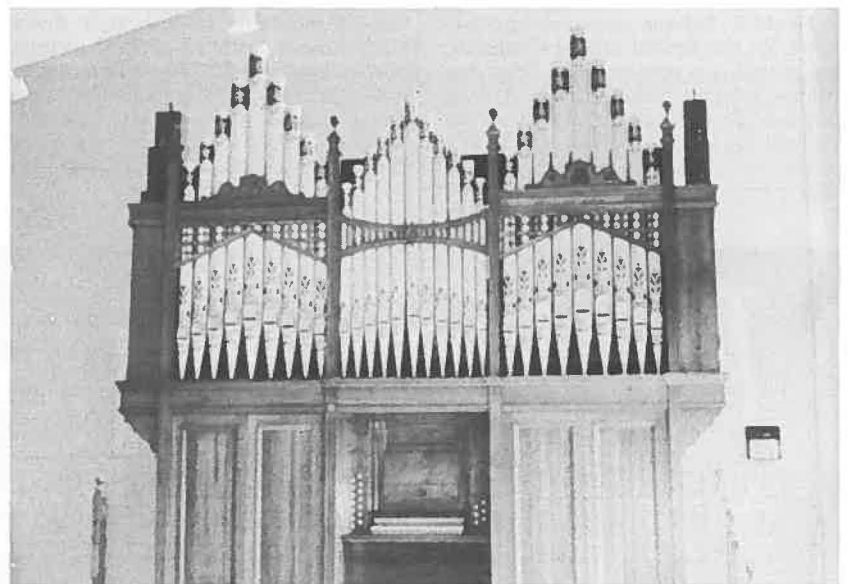
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The pipe organ in Memorial United Methodist Church in Austin, TX, has gone through many changes and been placed in two different buildings. Built in 1923 by Pilcher, it served the congregation of Central Methodist Church in downtown Austin until it was removed, rebuilt, enlarged and installed in the new church, now called Memorial United Methodist, in 1971, by Otto Hofman. In 1992 it was decided that the organ needed some mechanical attention and tonal changes, and Geddes Pipe Organs, Austin, TX, was commissioned to complete the work. The organ was completely re-regulated, and many ranks re-voiced. The Swell Trumpet was removed from its location, re-voiced, mounted on top of the Swell chamber, and made playable in the Great. An 8' Oboe replaced the Swell Trumpet, and a new polished zinc 16' Principal (32 pipes) was installed as a facade, replacing the previous grill cloth front. A Klann cymbelstern was installed, the entire organ was rewired, and console made movable for recital work. The project was spearheaded and planned by organist Kent Burrell, and completed in February of 1993. Mr. Burrell played a rededication recital on February 21. 36 stops, 25 ranks, electropneumatic action.

- GREAT**
 8' Principal
 8' Hohlflute
 8' Dulciana
 4' Octave Principal
 4' Rohrflute
 2' Spitzflute
 IV Mixture
 8' Trumpet
 Cymbelstern
- SWELL**
 16' Gedackt
 8' Geigen Principal
 8' Gedackt
 8' Salicional
 8' Celeste
 4' Flute Harmonic
 2 3/4' Nazard
 2' Principal
 2' Gedackt
 1 3/4' Tierce
 8' Oboe
 Tremolo
- PEDAL**
 32' Resultant
 16' Principal
 16' Subbass
 16' Gedackt
 8' Principal
 8' Subbass
 8' Gedackt
 5 1/2' Quinte
 4' Principal
 4' Gedackt
 2 3/4' Rausch Quinte
 2' Principal
 16' Trumpet
 8' Trumpet
 4' Trumpet



Redman Organ Company, Fort Worth, TX, has recently completed the rebuilding and installation of an English organ for St. Mary's Episcopal Church of Houston, TX. The organ came to this country with other antiques and contents of redundant churches and was in miserable condition after long storage and many moves. The information sheet supplied by the importer stated that the organ was from the Primitive Methodist Chapel of Abertillery, Wales. It was built by Bates & Co. about 1901. Photographs were included which proved helpful in reproducing many missing case pieces.

Recent investigation has produced a brochure from the Somerset Street Methodist Church of Abertillery (primitive Methodist) which lists the installation of an organ in 1886, its enlargement in 1896, and the substitution of an 8' Horn for the Oboe on the Swell, and a tremulant added at a cost of 94 pounds. This information is consistent with what was found while working on this instrument. It was also clear that the Great chest and much pipework originally came from a small chamber organ built c. 1860. The newer swell chest and pedal chests were originally pneumatically operated.

For Houston, new mechanical pedal chests were built to provide unification of the 16' Subbass at 8' and the addition of a 4' Principal and 16' Bassoon. A new mechanical swell action was also provided. The only other tonal change was the substitution of a Mixture for the 8' Dulciana on the Great. Original pipe voicing was retained so the organ played without additions can sound as it did in Abertillery. Original pipe stenciling was duplicated by Sharon Redman.

- GREAT**
 8' Open Diapason
 8' Stopped Diapason
 4' Principal
 4' Wald Flute
 2' Fifteenth
 1 1/2' Mixture III
- SWELL**
 8' Open Diapason
 8' Lieblich Gedeckt
 8' Gamba
 4' Gemshorn
 2' Piccolo
 8' Trumpet
 Tremulant
- PEDAL**
 16' Subbass
 8' Bass Flute
 4' Principal
 16' Bassoon

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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 SEPTEMBER
Heidi Emmert; Methuen Mem Music Hall, Methuen, MA 8 pm
Monty Bennett; The Methodist Home, Orangeburg, SC 3 pm
Karel Paukert; Cleveland Museum, Cleveland, OH noon

17 SEPTEMBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm

18 SEPTEMBER
++ **Michael Kaminski**; The Baptist Temple, Brooklyn, NY 7:30 pm

19 SEPTEMBER
James Johnson; Choate School, Wallingford, CT 7 pm
Allen Mills; Bardavon Theater, Poughkeepsie, NY 3 pm
Frederick Jodry, with trumpet; Christ Church, Westerly, RI 4 pm
Carol Teti, with tenor; Franklin Street Methodist; Johnstown, PA 4 pm
David Herman; Newark United Methodist, Newark, DE 6 pm
Matthew Dirst; Island View Baptist, Orange Park, FL 4 pm
+ **Marilyn Mason**; Weidner Center, Green Bay, WI 3 pm
Martin Jean; St Peter's Lutheran, Arlington Heights, IL

20 SEPTEMBER
Allen Mills; Bardavon Theater, Poughkeepsie, NY 11 am, 2 pm

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

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

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

24 SEPTEMBER
Ron Stafford; Trinity Church, Boston, MA 12:15 pm
Robert Parkins; Methodist Temple, Evansville, IN 4 pm
Chancel Choir & Orchestra; Lindenwood Christian, Memphis, TN 7:30 pm
Stephen Schaeffer; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

25 SEPTEMBER
Susan Armstrong; Congregational Church, Housatonic, MA 8 pm (lecture, 7 pm)
Richard Szeremany; Second Presbyterian, Newark, NJ 4 pm
Don Kinnier; Longwood Gardens, Kennett Square, PA 7 pm

26 SEPTEMBER
Douglas Major; National Cathedral, Washington, DC 5 pm
John Obetz; RLDS Church, Baltimore, MD 5 pm
John Garrett, with brass; First United Methodist, Newport News, VA 7 pm
Marilyn Keiser; North Ave Presbyterian, Atlanta, GA 5 pm
Dene Barnard; First Congregational, Columbus, OH 8 pm
Robert Parkins; The Methodist Temple, Evansville, IN 4 pm

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

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

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

1 OCTOBER
Mark Steinbach; Trinity Church, Boston, MA 12:15 pm

3 OCTOBER
Bach Cantatas; King's Chapel, Boston, MA 5 pm
John Obetz; St Michael's Episcopal, Litchfield, CT 4 pm
Marie-Madeleine Duruflé; St John's Episcopal, Stamford, CT 4 pm
John Weaver; Madison Ave Presbyterian, New York, NY 3 pm
Richard Van Auken, with piano; Longwood Gardens, Kennett Square, PA 2:30 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm

4 OCTOBER
J. Richard Szeremany; Second Presbyterian, Newark, NJ 1:30 pm
Elizabeth & Raymond Chenault; Union Univ, Jackson, TN 7:30 pm

6 OCTOBER
Marie-Madeleine Duruflé; Assumption College, Worcester, MA 8 pm

8 OCTOBER
Mark Dwyer; Trinity Church, Boston, MA 12:15 pm
Lawrence Molinaro; St Paul Catholic Church, Valparaiso, IN 7:30 pm

9 OCTOBER
Dennis Schmidt; St Paul's Episcopal, Chestnut Hill, PA 8 pm
Huw Lewis, workshop; St Paul's Episcopal, Muskegon, MI 10 am

10 OCTOBER
David Arcus; Duke Univ, Durham, NC 5 pm
Monty Bennett; Corinth Lutheran, Prosperity, SC 7 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 2 pm
Cj Sambach; Messiah Lutheran, Fairview Park, OH 4 pm
Frederick Swann; Trinity United Methodist, Lima, OH 3 pm
Stephen Hamilton; First Presbyterian, Bristol, TN 4 pm
Lawrence Molinaro; Cathedral of the Holy Angels, Gary, IN 3 pm

11 OCTOBER
Thomas Murray; First Presbyterian, Lancaster, PA 8 pm
Marie-Madeleine Duruflé; Hill Auditorium, Ann Arbor, MI 8 pm
Marilyn Keiser, workshop; Westminster Presbyterian, Springfield, IL 9:30 am

12 OCTOBER
Robert Glasgow; Hill Auditorium, Ann Arbor, MI 8 pm
Frederick Swann; St Mark's Episcopal, Jacksonville, FL 7:30 pm

14 OCTOBER
Herndon Spillman; Trinity Methodist, Huntsville, AL 7:30 pm

15 OCTOBER
Brian Jones; Trinity Church, Boston, MA 12:15 pm
Marie-Madeleine Duruflé; Ev Lutheran Church of the Holy Trinity, Akron, OH 8 pm
Herndon Spillman, workshop; Trinity Methodist, Huntsville, AL 7:30 pm

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16 OCTOBER

Bach Festival Concert; St Paul's Episcopal,
Chestnut Hill, PA 8 pm
+ James Welch; with orchestra; Weidner Cen-
ter, Green Bay, WI 7:30 pm

17 OCTOBER

Cj Sambach; Park Presbyterian, Newark, NY 4
pm
Samuel Swartz; Second Presbyterian, New-
ark, NJ 3 pm
Bach Festival Concert; St Mark's Episcopal,
Philadelphia, PA 3 pm
Stephen Schnurr; Grace Episcopal, Washing-
ton, DC 3 pm
Donald Sutherland; Quaker Memorial Pres-
byterian, Lynchburg, VA 5 pm
John Scott; Calvary Episcopal, Pittsburgh, PA
8 pm
Karel Paukert; Cleveland Museum, Cleveland
OH 2 pm
Almut Rössler; First Congregational, Colum-
bus, OH 8 pm
Huw Lewis; Christ Episcopal, Warren, OH 4
pm
Hymn Festival; First Presbyterian, Evansville, IL
3 pm
+ James Welch; Weidner Center, Green Bay,
WI 5 pm
Byron Blackmore; Our Savior's Lutheran, La
Crosse, WI 4 pm

18 OCTOBER

Samuel Swartz, masterclass; Second Pres-
byterian, Newark, NJ 7:30 pm
Marie-Madeleine Duruflé; Grace Lutheran,
River Forest, IL 8 pm

19 OCTOBER

Kim Heindel; Bucknell Univ, Lewisburg, PA 8
pm
Thomas Murray; St Martin of Tours, Louisville,
KY 8 pm
John Scott; Emmanuel Episcopal, Cham-
paign, IL 8 pm

21 OCTOBER

Stephen Schnurr; St Paul's Chapel, Columbia
Univ, New York, NY noon
Marie-Madeleine Duruflé; National Arts
Camp, Interlochen, MI 8 pm

22 OCTOBER

Erik Suter; Trinity Church, Boston, MA 12:15
pm
John Scott; Southern Illinois Univ, Carbon-
dale, IL 8 pm

23 OCTOBER

Marilyn Keiser; St Andrew's Presbyterian, Ra-
leigh, NC
Gillian Weir; Salem College, Winston-Salem,
NC 1:30 pm
Gillian Weir, workshop; Salem College, Wins-
ton-Salem, NC 2:45 pm

24 OCTOBER

Agnes Armstrong; Mem Music Hall, Methuen,
MA 3 pm
Cj Sambach; First Presbyterian, Jamestown,
NY 4 pm
Willis Bodine; Madison Ave Presbyterian, New
York, NY 3 pm
Gijsbert Lekkerkerker; St Stephen's Episco-
pal, Millburn, NJ
Bart Harris; Longwood Gardens, Kennett
Square, PA 2:30 pm
Christopher Herrick; St John's Cathedral,
Jacksonville, FL 8 pm
Marie-Madeleine Duruflé; The Cleveland Mu-
seum, Cleveland, OH 3:30 pm
Robert Glasgow; First United Methodist,
Grand Rapids, MI 7 pm

26 OCTOBER

John Scott; Hope College, Holland, MI 8 pm

27 OCTOBER

Marie-Madeleine Duruflé; Westwood Presby-
terian, Cincinnati, OH 8 pm

28 OCTOBER

Gillian Weir; Philharmonic Center, Naples, FL
8 pm

29 OCTOBER

Andrés Mojica; Trinity Church, Boston, MA
12:15 pm

Stephen Schnurr; Fourth Presbyterian, Chi-
cago, IL 12:10 pm

31 OCTOBER

Elizabeth Melcher; Madison Ave Presbyterian,
New York, NY 3 pm
Thomas Trotter; United Methodist, Red Bank,
NJ 4 pm
Alexander Fiseisky; Duke Univ, Durham, NC
5 pm
Christopher Herrick; St Gregory's Episcopal,
Boca Raton, FL 4 pm
Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm
Gillian Weir; Central United Methodist, Lan-
sing, MI 4 pm
Duruflé, *Requiem*; Cathedral Church of the
Advent, Birmingham, AL 5 pm

UNITED STATES West of the Mississippi

15 SEPTEMBER

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

17 SEPTEMBER

Simon Preston, with orchestra; Powell Hall, St.
Louis, MO 8:30 pm (also September 18, 19)
Gillian Weir; St Luke's Episcopal, Ft Collins,
CO 7:30 pm

18 SEPTEMBER

Dallas Bach Choir, with orchestra; Meyerson
Symphony Center, Dallas, TX 8 pm

19 SEPTEMBER

John Obetz; RLDS Church, Pittsburg, KS 3
pm
+ Robert Anderson, Larry Palmer; Caruth
Auditorium SMU, Dallas, TX 3:15 & 8:15 pm

24 SEPTEMBER

Marie-Claire Alain; Caruth Auditorium SMU,
Dallas, TX 8:15 pm
+ James Welch; RLDS Church, Santa Bar-
bara, CA 7:30 pm

26 SEPTEMBER

Gerre Hancock; First Baptist, Oklahoma City,
OK

27 SEPTEMBER

David Higgs; First Presbyterian, Midland, TX

28 SEPTEMBER

Stephen Schnurr; Drake Univ, Des Moines, IA
8 pm
Lorenz Maycher; Wichita State Univ, Wichita,
KS 7:30 pm

29 SEPTEMBER

Michael Farris, with orchestra; Caruth Audito-
rium SMU, Dallas, TX 8:15 pm

30 SEPTEMBER

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

1 OCTOBER

Stephen Schnurr; Simpson College, India-
nola, IA 8 pm
Todd & Anne Wilson; Kings Way United
Methodist, Springfield, MO 8 pm
Michael Farris, with orchestra; Southern Meth-
odist Univ, Dallas, TX 8:15 pm
Alexander Frey; Crystal Cathedral, Garden
Grove, CA 8:15 pm

2 OCTOBER

Marilyn Keiser, workshop; Church of the Trans-
figuration, San Francisco, CA 10 am, 1 pm

3 OCTOBER

Ty Woodward; St Cross Episcopal, Hermosa
Beach, CA 2 pm
David Higgs; All SS Episcopal, Beverly Hills,
CA 7:30 pm
Larry Smith; St Brigid's, San Diego, CA 7:30
pm

4 OCTOBER

Cherry Rhodes; Meyerson Symphony Center,
Dallas, TX 8:15 pm

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7 OCTOBER
Bach Organ Conference; Univ of Nebraska, Lincoln, NE (through October 9)

8 OCTOBER
James Walker; First Congregational, Los Angeles, CA 8 pm

10 OCTOBER
David Craighead; Walla Walla College, Walla Walla, WA 7:30 pm
Cathedral Singers; First Congregational, Los Angeles, CA 8 pm

11 OCTOBER
Britten, *Paul Bunyan*; Ted Mann Concert Hall, Minneapolis, MN 8 pm

12 OCTOBER
Lloyd Holzgraf; First Congregational, Los Angeles, CA noon (also October 14)

15 OCTOBER
+ **Robert Triplett**; Cornell College, Mt Vernon, IA 8 pm
Gillian Weir; Colorado State Univ, Ft Collins, CO 7:30 pm
Nancy Sartain, harpsichord; First Congregational, Los Angeles, CA noon

16 OCTOBER
+ **John Obetz**; RLDS Temple, Independence, MO 8 pm (also Oct 17, 3 pm; 21, 4 pm)

17 OCTOBER
Gillian Weir; St Luke's Episcopal, Ft Collins, CO 7:30 pm
+ **Robert McDonald**; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Bach, *Mass in B Minor*; First Congregational, Los Angeles, CA 7:30
David Chalmers, with Glorïae Dei Cantores; First United Presbyterian, San Diego, CA 7 pm

19 OCTOBER
David Craighead; First United Methodist, Campbell, CA 5 pm

22 OCTOBER
Mary Preston; Palmer Memorial Episcopal, Houston, TX 7:30 pm

24 OCTOBER
Martin Jean; Trinity Lutheran, Fremont, NE 7 pm
John Scott; Boston Avenue Methodist, Tulsa, OK 5 pm

26 OCTOBER
Olivier Latry; Southern Methodist Univ, Dallas, TX 8:15 pm

27 OCTOBER
Frederick Swann; Brentwood Baptist, Houston, TX 7:30 pm

29 OCTOBER
Donald Sutherland & Phyllis Bryn-Julson, organ and soprano; Augustana Lutheran, Denver, CO 8 pm

31 OCTOBER
Kathleen McIntosh, harpsichord, with recorder; All SS Episcopal, Beverly Hills, CA 5 pm

INTERNATIONAL

17 SEPTEMBER
Judy Glass, with orchestra; St Stephan's Cathedral, Vienna, Austria 8 pm

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

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

26 SEPTEMBER
Gillian Weir; Harmony Hall, Matsumoto, Japan 2 pm

1 OCTOBER
Gillian Weir; Christ Church Cathedral, Oxford, England 7:30 pm

3 OCTOBER
Heidi Emmert; All SS Anglican Cathedral, Edmonton, Alberta, Canada 3 pm

5 OCTOBER
Heidi Emmert; Jack Singer Concert Hall, Calgary, Alberta, Canada

10 OCTOBER
+ **Gillian Weir**; Reading School, Reading, England 3:30 pm

14 OCTOBER
Gillian Weir; St John's Smith Square, London, England 7:30 pm (also October 15, 1 pm)

16 OCTOBER
Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm
Margaret Phillips; Grosvenor Chapel, London, England 7:30 pm

17 OCTOBER
James Johnson; St Andreas Church, Babenhäusen, Germany 3 pm

31 OCTOBER
Marie-Madeleine Duruflé; Westminster United, Winnipeg, Manitoba, Canada 8 pm

Organ Recitals

LEE AFDAHL, Christ United Methodist Church, Rochester, MN, June 1: *Variations on "Wondrous Love,"* Eggert; *Choral in E Major*, Franck; *Recessional*, Mathias.

JANICE BECK, First United Methodist Church, Newport News, VA, May 2: *Fugue in E-flat*, S. 552, Bach; *Nazard, Arabesque sur les Flûtes, Hymne d'Actions de grâces Te Deum*, Langlais; *Sonata No. 1 in F Minor*, Mendelssohn; *Choral No. 3 in A Minor*, Franck; *Aria, Finale (Sixième Symphonie)*, Vierne; *Vater unser*, Haan; *Toccata*, Widor.

W. MICHAEL BRITTENBACK, Christ Church Cathedral, Indianapolis, IN, May 28: *Palm Preludes*, Op. 32, Set 1, Howells; *Grand Pièce Symphonique*, Franck.

MARK BUXTON, King's College, Cambridge, England, May 29: *Fanfare*, Jackson; *Aria*, Callahan; *Sonata No. 3 in C Minor*, Guilman; *War March of the Priests*, Mendelssohn; *Improvisation on the plainsong hymn Veni creator spiritus*.

ROBERT CAVARRA, First United Methodist Church, Ft. Collins, CO, April 9: *Christus, der uns selig macht, Sei gegrüßet, Jesu gütig*, Bach; *Mors et Resurrectio, Chant de Paix*, Langlais; *Sonate I*, Hindemith; *Fantasia in F Minor*, K.V. 608, Mozart.

DAVID & MARIAN CRAIGHEAD, Illinois College, Jacksonville, IL, April 18: *Sonata No. 3 in A Major*, Mendelssohn; *Concerto No. 6 in D Major*, Soler; *Sonata in D Minor*, op. 30, Merkel; *Pièce d'Orgue*, S. 572, Bach; *Variations on an Original Theme for Organ Duet*, op. 55, Cabena; *Toccata (Symphonie Concertante)*, Jongen.

CATHARINE CROZIER, Wichita State University, Wichita, KS, February 24: *Toccata in F Major*, BuxWV 157, Buxtehude; *O man, bemoan thy grievous sin*, S. 622, Bach; *The Despair and Agony of Dachau*, Sifler; *Canon in B Minor*, Schumann; *Prelude and Fugue on BACH, Liszt*.

PHILIP CROZIER & SYLVIE POIRIER, St. Andrew's Cathedral, Sydney, Australia, February 25: *Double Fantaisie Mosaique*, Langlais; *Fancy for two to play*, Tomkins; *A Verse*, Carleton; *Introduction and Fugue*, Lachner; *Fugue*, op. 152, Schubert; *Toccata française "Sur le nom de Helmut"*, Bölling.

JOHN CUMMINS, Douglass Boulevard Christian Church, Louisville, KY, March 4: *Prelude in E-flat*, S. 552i, *Kyrie, Father in*

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eternity, S. 669, 672, Kyrie, Thou Spirit Divine, S. 671, These are the holy ten commandments, S. 678, Fugue in E-flat, S. 552ii, Bach.

R. McDOWELL FOGLE, Douglass Boulevard Christian Church, Louisville, KY, March 25: *Prelude, Fugue and Variation*, op. 18, Franck; *My heart is ever yearning, Deck thyself, my soul, with gladness*, op. 122, nos. 10, 5, Brahms; *Toccata in F Major*, S. 540, Bach.

CONNIE GOLDEN, Douglass Boulevard Christian Church, Louisville, KY, April 8: *Toccata on Tu es petra*, Mulet; *Prelude, Fugue et Variation*, op. 18, Franck; *Récit de Tierce en taille*, de Grigny; *Élégie*, op. 38, Peeters.

WILLIAM D. GUDGER, Cathedral of St. Philip, Atlanta, GA, May 9: *Voluntary in D Minor*, Wesley; *Voluntary II in F Major*, Russell; Chorale prelude on "St. Ann's," Parry; *Saraband Processional*, Harris; *Saraband (In modo elegiaco)*, Howells; *Cloister-Garth (alla Sarabanda)*, Brewer; *Imperial March*, Elgar/Martin; *Elegy (for Walford Davies)*, Thalben-Ball; *Postlude in D*, op. 105, no. 6, Stanford.

DAVID HIGGS, St. Paul's Lutheran Church, Washington, DC, March 28: *Fugue in G Major*, S. 577, *Sonata V in C*, S. 529, Bach; *Mein junges Leben hat ein End*, Sweetlinck; *Pastorale and Toccata*, Conte; *Sacred Sounds for Organ on Early American Hymn Tunes*, Shearing; *Suite*, op. 5, Duruflé.

AMY JOHANSEN, Methuen Memorial Music Hall, Methuen, MA, June 9: *Prelude and Fugue in d-sharp minor*, op. 56, no. 3, Olsson; *Adagio (Concerto in A Major for Clarinet)*, K. 622, Mozart/Westbrook; *Variations on an Austrian Folk Tune*, Ampt; *Passacaglia and Fugue in C Minor*, S. 582, Bach; *Hommage à Igor Stravinsky*, Hakim; "Ronde des Princesses" (The Firebird), Stravinsky; *Prometheus*, Liszt/Guillou.

JAMES JOHNSON, First Presbyterian Church, Kilgore, TX, February 25: *Sonata III in A Major*, Mendelssohn; *Andantino (Sonata in B Major)*, Soler; *Prelude, Fugue and Variation*, Franck; *Toccata, Adagio and Fugue*, S. 564, Bach; *Symphony II in E*, Vienne.

MARILYN KEISER, Lutheran Church of the Holy Comforter, Belmont, NC, May 9: *Festal Flourish*, Jacob; *Concerto in F Major*, op. 4, no. 5, Handel; *Prelude and Fugue in C Minor*, op. 37, Mendelssohn; *Pièce d'Orgue*, Bach; *Rubrics*, Locklair; *Holy Spirit, love divine*, Leavitt; *Love divine, all loves excellent*, Wyton; *The church's one foundation*, Albrecht; *Allegro vivace*, Finale (*Symphony I*), Vienne.

DANIEL LAMOUREUX, Trinity Church, Boston, MA, June 4: *Fantaisie (Homage to Frescobaldi)*, Langlais; *Rondeau*, Mouret/Thompson; Theme from "Brideshead Revisited," Burgon/Wetherell; *Prelude and Fugue*, Daveluy; *Hommage to Jean Gallon*, Duruflé; *Tambourin Provençal*, Moraçon; *Toccata*, Nibelle.

BRENDA LYNNE LEACH, Methuen Memorial Music Hall, Methuen, MA, June 2: *Prelude and Fugue in C Major*, Böhm; *Prelude and Fugue in G Major*, op. 37, no. 2, Mendelssohn; *Wachet auf*, S. 645, Ach bleib bei uns, S. 649, *Kommst du nun, Jesu*, S. 650, Bach; *Toccata in D Minor*, BuxWV

155, Buxtehude; *Grand Choeur Dialogué*, Gigout; *Variations on the hymn Lucis Creator*, AWV 29, Alain; *Prélude, Fugue et Variation*, Franck; Final: *Allegro molto (Symphony No. 6)*, Vienne.

GLENN ARMSTRONG METCALFE, Douglass Boulevard Christian Church, Louisville, KY, April 1: 12 Chorale variations on *Christ who is my life*, Pachelbel; *Trio Sonata No. 3 in D Minor*, S. 527, Bach; *Out of the depths*, op. 28, no. 8, *O innocent Lamb of God*, op. 28, no. 61, Dupré; *Toccata in B Minor*, Gigout.

EDWARD MURRAY, with Salpy Kerkonian, flute, Immanuel Presbyterian Church, Los Angeles, CA, May 15: *Flourish and Fugue*, Cook; *Sonata for Flute and Organ*, Hovhaness; *Three Pieces*, Hampton; *Resurrection Dances*, Ridout; *Sonata da Chiesa*, Martin; *Finale (First Symphony)*, Langlais.

BURKE RAPER, Grace Baptist Church, Durham, NC, April 18: *Fantaisie in E-flat*, Saint-Saëns; *Le banquet céleste* Messiaen; *Concerto in D*, Bach; *Psalm Prelude*, op. 32, no. 1, Howells; *Final (Symphony I)*, Vienne.

DENNIS REPPEN, Christ United Methodist Church, Rochester, MN, June 8: *Symphony No. 5*, Widor.

ROBERT REUTER, St. Peter United Church of Christ, Lake Zurich, IL, April 25: *Hornpipe*, Minuet, *Allegro maestoso (Water Music)*, Handel; *Aria quarta*, Pachelbel; *Toccata and Fugue in D minor*, *Our father who art in heaven*, Bach; *Wake, awake, a voice is calling*, Karg-Elert; *Choral III in A Minor*, Franck; *Prelude on a Theme in Gregorian Style*, DeLamarter; *Passacaglia (Symphony in G)*, Sowerby.

STEPHEN G. SCHAEFFER, Chapel of St. Dunstan of Canterbury, Auburn, AL, May 10: *Pièce d'Orgue*, S. 572, Bach; *Voluntary in G Major*, Walond; *Flute Solo*, Arne; *Voluntary in D Major*, Boyce; Chorale prelude on *Charterhouse*, Sowerby; *Suite for a Musical Clockwork Organ*, Haydn; *Berceuse*, Scherzetto, *Arabesque*, Vienne; *Fugue in G Major*, S. 577, Bach.

EDMUND SHAY, Good Shepherd Lutheran Church, Columbia, SC, May 2: *Finale (Symphony No. 2)*, Widor; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in C Major*, Böhm; *Echo ad manuale duplex*, Scheidt; *Vater unser in Himmelreich*, S. 636, Bach; *Sonata VI*, first movement, Mendelssohn; *Voluntary in D Major*, Boyce; *Prelude and Fugue in C Major*, S. 547, Bach; *Variations on Veni creator*, Duruflé; *Carillon de Westminster*, Vienne.

LARRY SMITH, Christ Church Cathedral, Springfield, MA, April 25: *Praeludium*, op. 59, no. 1, *Benedictus*, op. 59, no. 9, *Intermezzo*, op. 59, no. 3, Reger; *Fantaisie*, op. 101, Saint-Saëns; *Ecce Lignum Crucis*, Heiller; *Résurrection (Symphonie-Rassion)*, Dupré; *Symphonie V*, Widor.

RUDOLF ZUIDERVELD, with Janette Kirkham, soprano, Illinois College, Jacksonville, IL, February 28: *Praeambulum in E Major*, Lübeck; *Ciaccona in D Major*, Pachelbel; *Fantasia and Fugue in G Minor*, S. 542, Bach; *A Trumpet Minuet*, Hollins; *Liebster Jesu wir sind hier*, S. 706, Bach, Walker; *Miroir de Peine*, Andriessen; *Choral No. 1 in E Major*, Franck.

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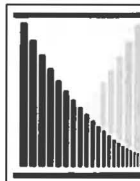
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