

THE DIAPASON

MAY, 1995



Dr. Andrew John Residence, Oklahoma City, OK
Specification on page 16



The Wanamaker Grand Court Organ

Friends of the Wanamaker Organ will co-sponsor a free gala Organ-Orchestra Concert on May 24 at 6 pm. Conductor Joseph Primavera will lead the Philadelphia Youth Orchestra and Wanamaker Organist Peter Richard Conte in the Saint-Saëns *Third Symphony*. The Largo from the Symphony was performed at Wanamaker's by Leopold Stokowski and the Philadelphia Orchestra with organist Charles Courboin 75 years ago. The "Friends" will also sponsor Wanamaker Organ Day on June 17, a day-long festival with tours of the pipe chambers, special exhibits, concerts, lectures and slide shows. For information, contact Ray Biswanger at 610/519-1348. Tax-deductible contributions of \$15 or more entitle members to *The Stentor*, the Society's quarterly newsletter. Address inquiries c/o 224 Lee Circle, Bryn Mawr, PA 19010-3726.

The American Center of Church Music has announced the 1995 Jean & Broadus Staley Hymn-Playing Competition, open to anyone of any age and educational background. Contestants must present three hymns which include original introductions, interludes, and free accompaniments. Deadline for cassette recordings is June 1. Finalists will compete on October 9 on the Karl Wilhelm organ at First Congregational Church, Ann Arbor, MI. Judges will award prizes in three age groups: up to and including age 21, \$300; age 22 through 28, \$600; age 29 and up, \$900. Send cassettes and entry forms (including \$20 entrance fee) to The American Center of Church Music, 3339 Burbank Dr., Ann Arbor, MI 48105. For information: 313/662-8612.

The 8th biennial Boston Early Music Festival & Exhibition takes place June 13-18, centered at the Boston Park Plaza Castle & Hotel Conference Center, the Emerson Majestic Theatre, and a variety of concert halls and churches in Boston's Back Bay. Peter Holman and Paul O'Dette are artistic directors for the 1995 festival, focusing on the life and work of Henry Purcell and the English Baroque. Among the performers will be harpsichordists Peter Holman, Elizabeth Wright, Paul Nicholson and Andrew Lawrence-King. The exhibition will feature over 120 craftsmen from five continents. In addition to a full schedule of concerts, the festival will also include symposia, masterclasses, and other special events. For information: 617/661-1812 or 617/262-0650.

Shenandoah Conservatory will present its Church Music Institute VII June 18-23 and 25-30. The seminars will offer courses in children's choir methods and materials, choral conducting, rehearsal and vocal techniques, hymn playing and anthem accompanying. Clinicians include Michael Burkhardt, John Horman, Michael Jothan, MaryLu Hartsell, and others. For information contact: Steven Cooksey, Shenandoah University, 1460 University Dr., Winchester, VA 22601; 703/665-4633.

The 1995 Conductors Institute of South Carolina takes place June 19-July 21 at the University of South

Carolina, Columbia. Faculty includes Thomas Conlin, John Giordano, Paul Vermel, Samuel Jones, Gordon Goodwin, Stephen Paulus, Donald Portnoy, and others. A faculty composer and conductor are paired each week of the institute. Participants receive coaching while conducting wide-ranging repertoire and the music of the composer in that particular week. For information: 803/777-5400; fax 803/777-9774.

The 1st International Organ Competition will take place June 21-25 in Pasion di Prato, Italy, open to organists of any nationality born after December 31, 1959. The first, semi-final, and final rounds of competition take place during one week. First prize is Lit.4.000.000 and two recital dates; second prize Lit. 2.000.000. Judges include Michel Chapuis, Stefano Innocenti, Klemens Schnorr, Wijnand Van de Pol, and Angelo Rosso. For information: Comune di Pasion di Prato, Segreteria del Concorso Internazionale d'Organo, presso Biblioteca Civica, via Roma - 33037 Pasion di Prato (UD), Italy.

The University of Michigan will present two carillon workshops, June 26-July 1 and July 24-28. Guest instructor for the first week will be Jo Haazen, Director of the Belgian Carillon School in Mechelin, Belgium. Mr. Haazen will teach intermediate and advanced students, providing instruction in Flemish-style carillon performance. Margo Halsted, University Carillonneur, will provide instruction both weeks. Professor Halsted holds a diploma from the Netherlands Carillon School and was a finalist in the first North American carillon playing competition. The U-M Charles Baird Carillon of 55 bells is the third heaviest in the world (bourdon of 12 tons); in addition there are three practice keyboards. For information: 313/764-2539; fax 313/747-2282.

The Schola Cantorum, Paris, France, will present the 6th French Organ Music Seminar July 8-17, featuring Philippe Lefebvre, Marie-Louise Langlais, Jacques Taddei, Daniel Roth, Lynne Davis, Suzanne Chaisemartin, and others. Classes take place at St. Eustache, St. Sulpice, St. Nicolas des Champs, St. Augustin, Ste. Clotilde, Notre-Dame, St. Denis, and the Schola Cantorum. For information: Christina Harmon, P.O. Box 12068, Dallas, TX 75225; 214/546-6602; 214/332-0993.

The University of Michigan will present its 17th International Organ and Church Music Institute July 5-14. Guest faculty will include Josef Seraphim, Georges Robert, Elinore Barber, Robert Jones, Benjamin Waterhouse, and the U-M faculty. For information, contact Prof. Marilyn Mason at 313/764-2500.

Summer Re-treat, sponsored by the Illinois Chapter of the American Choral Directors Association, takes place July 12-14 at Millikin University, Decatur, IL. Presenters include John Rutter, Donald Neuen, and Sally Herman, with high school, college, and church choir performances. For information: Lane Galloway, 406 S. Henry, Eureka, IL 61530.

The Festival d'Avignon will present a masterclass with Luigi Ferdinando Tagliavini July 14-16, along with festival masses and two series of concerts. Repertoire includes the *Messa Degli Apostoli* and *Il Secondo Libro di Toccate d'Intavolatura de Cembalo e Organo*. Recitalists include Marie-Claire Alain, Prof. Tagliavini, Bernhard Marx, and Andre Isoir. For information: Orgue en Avignon, 10, rue Buffon, 84000 Avignon, France; tel 90-82-37-92; fax 90-86-86-48.

The Green Lake Festival of Music will present its annual Summer Choral

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

Subscriptions: 1 yr. \$18; 2 yr. \$27; 3 yr. \$36 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$28; 2 yr. \$43; 3 yr. \$60. Single copies \$6 (U.S.A.); \$8 (foreign).

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

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

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

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

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

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Holiday Workshops and Festival Choir July 16-22 at Ripon College, Ripon, WI. Leaders include Sir David Willcocks, Douglas Morris, Jonathan Willcocks, and Haig Mardirosian. This year will also feature the third annual Green Lake Festival Children's Honors Chorus for children between the ages of 8 and 14. In addition, Dr. Mardirosian will perform a recital on the Bedient organ at the college. For information: Maria Dietrich, Administrative Director, Green Lake Festival of Music, P.O. Box 569, Green Lake, WI 54941-0569; 414/748-9398.

The 9th Musique et Montagne Organ Institute takes place July 18-25 under the artistic direction of Georges Robert. Sessions take place at Sarrance (Pesce 1983), Oloron Ste-Marie (Cavaillé-Coll 1870), St-Jacques de Pau (Gonzales 1970), and Ste-Bernadette de Pau (Pesce 1991). For information: Musique et Montagne, 23, rue Carnot, 64000 Pau, France; tel 59 27 13 99 or 57 51 29 78.

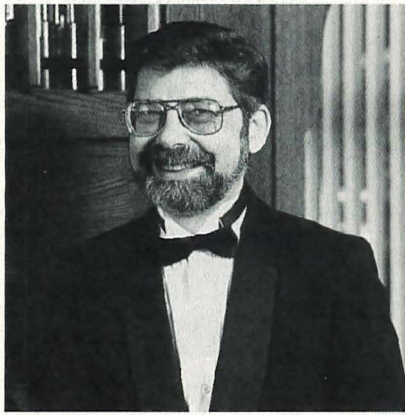
The 4th International Organ Academy in Rouen and Surroundings takes place August 21-26 with the theme, "The Romantic and Symphonic Organ Tradition 1850-1930." The sessions will focus on historical organs and their repertoire, with classes in performance practice, music history, a survey of period organbuilding, and the French harmonium. Faculty includes Ton van Eck, Georges Lartigau, Kurt Lueders, and Joris Verdin; organs include those by Cavaillé-Coll at St-Ouen (IV/64), St-Godard (III/36), St-Jean (III/40), Immaculée-Conception (II/26), and by

Krischer at St-Sever (III/40) and St-Vivien (III/40). For information: Le Puy Musical, 6D, impasse du Clos des Marquers, F-76000 Rouen, France.

The 7th Concours d'Orgue Européen de Beauvais takes place September 11-24, and consists of an elimination round (Bach, Allegro, Sonata VI; Vierne, Toccata; Improvisation) at l'Institut National des Jeunes Aveugles, and a final round (DuMège, Tierce en Taille; Bach, Toccata, S. 538; Messiaen, Les Anges; Widor, Allegro, Symphony VI; Improvisation) at the Cathedral of Beauvais, with a grand prize of 22,000 F. For information: Brigitte De Leersnyder, 70, rue de Rivoli, 75004 Paris, France.

The Organ Club (U.K.) held its 68th annual General Meeting on March 25 at the Royal Academy of Music, preceded by a recital of French organ music given by Andrew Sampson on the Van den Heuval organ in Dukes Hall. During the meeting, Adrian Mumford became the 26th President of the Club in succession to John Sayer. Mumford is director of music at Twickenham Parish Church, and finance secretary to The Diocese in Europe. Among the plans for the next year are a 10-day Scottish tour based in Edinburgh, visits to Portsmouth, Rochester, Nottingham and the South Coast, and visits in and around London, including an evening visit to Westminster Cathedral. For information on The Organ Club, contact Mr. Frederic Symonds, Rigg House, Rigg, Dumfriesshire, DG16 5JE England.

Appointments



Bruce Wheatcroft

Bruce Wheatcroft has been appointed Director of Music at The Church of St. Andrew and St. Paul, Montreal, Quebec. Previously based in Edmonton, Wheatcroft is studying in the Doctor of Ministry program at St. Stephen's College, Edmonton, specializing in liturgy and music. He held the post of organist and choirmaster at Robertson-Wesley United Church in Edmonton from 1975-1988, and then served as organist of St. Paul's United Church, also in Edmonton. He holds the BMus from the University of Calgary, the MMus from the University of Alberta, and the ARCCO diploma from the Royal Canadian College of Organists. Active as an organist and harpsichordist, Wheatcroft frequently records for the CBC, and has performed with the Calgary Philharmonic Orchestra and the Edmonton Symphony. Experienced in organ building and maintenance, he was commissioned to write an article on the history of organ building and organ music in Canada for the second edition of The Canadian Encyclopedia. In 1992 he represented Canada at the Festival international de l'Orgue ancien in Sion, Switzerland.

Here & There

Anglo-American duo-organists **Colin Andrews & Janette Fishell** completed their second tour of Japan in February, performing solo and duo repertoire at concert halls in Osaka, Nagoya and Tokyo. Forthcoming engagements include a 30-concert tour of Europe, where they will record a duo CD, lecture at the Franz Liszt Academy, Budapest, and perform during the Cambridge (U.K.) Festival at King's College. The duo is represented by Concert Artist Cooperative, 415/479-3532.

Elizabeth & Raymond Chenault are featured on a new recording, *20th-century Organ Music for Two, Vol. 2*, on the Gothic label (G 49073). Recorded on the Aeolian-Skinner organ at Washington Cathedral, the program includes works of Hakim, Shephard, Moore, Roberts, Litaize, Callahan, and Sousa. For information: Gothic Records, P.O. Box 6406, Anaheim, CA 92816; 714/999-1061.

James David Christie and the Paramount Brass presented the premiere of Daniel Pinkham's *Morning Music* April 4 in Philharmonic Hall, Naples, FL. The 11-minute work for organ and brass quintet was written for the performers. On September 1, Christie will premiere Pinkham's *Organ Concerto No. 2* with the Rhein-Pfalz Orchestra in Koblenz, Germany. He is featured on a Koch CD of Pinkham works, including the *Sonata No. 3 for Organ and Strings*.

Dan Locklair's changing perceptions & *EPITAPH*, a six-movement choral cycle, has been published by Hal Leonard. The first prize winner in the 1989 Barlow Competition, the work was the result of a commission from The Choral Art Society of Portland, ME, and will be included on a

new all-Locklair choral CD (Gasparo) featuring five major works.

Diana Lee Lucker was the soloist for a performance of the Poulenc *Concerto in g minor* and the Hampton *Concerto for Organ and Strings* on April 2 at Westminster Presbyterian Church, Minneapolis, MN. Also on the program was the Fauré *Requiem* sung by the Westminster Choir. The concert was conducted by Stephen W.R. Sheftz. The Hampton Concerto was commissioned by the Twin Cities AGO Chapter for the 1980 National Convention.



Thierry Mechler

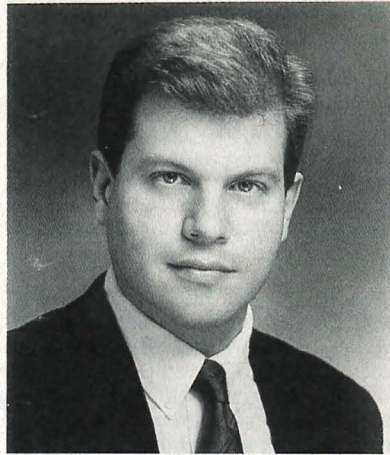
Last February **Thierry Mechler** played concerts at First Congregational Church, Los Angeles, and First Presbyterian Church, Sunnyvale, CA. Mechler is titular organist at both Notre-Dame Basilica in Thierenbach and St-Jean Cathedral in Lyon, as well as curator of the Cavallé-Coll organ in the Maurice Ravel Auditorium in Lyon. This year he is performing the complete organ works of J.S. Bach in a series of 12 recitals at Notre-Dame, Thierenbach. He returns to the U.S. in March, 1996, represented by Artist Recitals Concert Promotional Service.



Sue Mitchell-Wallace

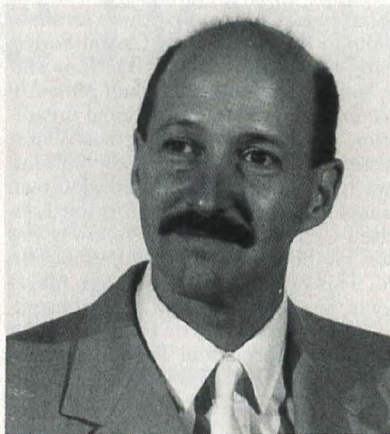
Sue Mitchell-Wallace premiered her *Beati Omnes* for organ solo on March 19 in Boynton Beach, FL, commissioned in honor of the marriage of Jenifer Osborne. Her set of pieces for vocal solo, choir, harp and flute, commemorating the life of Mary Jo Hannaford, will be premiered on May 12 for the dedication of the Mary Jo Hannaford Memorial Garden at St. Luke's Presbyterian Church, Dunwoody, GA.

Craig Phillips is the winner of the 1994 Ruth and Clarence Mader National Organ Composition Competition. His winning composition is entitled *Fantasy: Yisrael Voraita* (Torah Song). He received an award of \$2500; his work will be published by Selah, and will be the required work for the 1996 Mader Organ-Playing Competition. Phillips holds the MM and DMA degrees as well as the Performers Certificate from the Eastman School of Music, where he studied with the late Russell Saunders. He has been commissioned for a work for organ and chamber orchestra to be performed at the national conference of the Association of Anglican Musicians in June in Los Angeles. He received third prize in the 1991 Mader Organ-Playing Competition and was a finalist in the



Craig Phillips

1986 Fort Wayne Competition. Judges for the 1994 Mader contest were Norberto Guinaldo, James Hopkins, and Frederick Swann.



Cj Sambach

During 1994 **Cj Sambach** appeared three times on local television news involving coverage of his Pipe Organ Informances presented to area school youth at Mansfield, OH; Roanoke, VA; and Binghamton, NY. Field trip assembly programs were arranged as part of each concert. This June and July Sambach's Informance will be part of the AGO Pipe Organ Encounters in Detroit and Philadelphia.

Marilyn Kay Stulken, Bert Polman, and James Rawlings Sydnor are co-editors of *Amazing Grace: Hymn Texts for Devotional Use*, released last December. Stulken, author of the *Hymnal Companion to the Lutheran Book of Worship* and of the AGO's *Introduction to Literature and Registration for the Small Organ*, teaches at the University of Wisconsin-Parkside, Kenosha. Polman is professor at Redeemer College, Ancaster, Ontario, and primary author of the handbook to the *Psalter Hymnal* of the Christian Reformed Church. Sydnor, professor emeritus of the Presbyterian School of Christian Education, Richmond, VA, has either edited or served on the editorial committees of seven national hymnals. Sponsored by The Hymn Society in the United States and Canada, with help from the Presbyterian Association of Musicians, *Amazing Grace* is published by Westminster John Knox Press.

Cornell College organist **Robert Triplett** presented a concert titled "A Centennial Symphonic Sampler" on March 17 on the IV/65 Möller-Casavant in the school's King Chapel. The program honored the 150th birthday observance of Widor in 1994 and the 125th birthday anniversary of Vierne in 1995, with selections from Widor's Symphonies 4, 5, 6, and 9, and Vierne's Symphonies 2, 3 and 6.

Vivace Press has released Volume 2 of *Mexican Composers for the Organ*, edited by **James Welch**. This volume features four works of José Jesús Estrada: *Procesión y Saeta*, *Chacona*, *Aspiración*, and *Noël en estilo francés del siglo XVIII*. Born in 1898 in Teocaltiche, Jalisco, Estrada studied in Rome with Rafaelle Manari, and was professor of

organ at the National Conservatory in Mexico City from 1935 until his death in 1980. Volume 1 in the series included music of Ramón Noble. For information: 800/543-5429.

The American Academy of Arts and Letters has announced Awards for Lifetime Achievement to two composers for organ, **David Carlson** and **Aaron Jay Kernis**. *Resurrection* (Vita Lux) by Carlson, former composer-in-residence for the San Francisco Symphony, is published by Gentry Publications, and was premiered at Westminster Abbey in 1989 by Fred Tulan and recorded by Joyce Jones. The *Toccata for Organ* by Kernis, composer-in-residence for the St. Paul Chamber Orchestra, is published by G. Schirmer, and was performed at Notre Dame Cathedral in 1993 by Fred Tulan.

The American Boychoir School has been awarded a \$12,000 grant from the Frank and Lydia Bergen Foundation of New Jersey for a musical residency and choral-work project. Lawrence Siegel, composer-in-residence this year at the University of St. Thomas in St. Paul, MN, will move to Princeton next fall to write a staged work, as well as teach composition and lead discussions about contemporary music and music theatre. After leaving the school, Siegel will compose the "verbatim" work based on his experience there. It will be performed, ultimately, as part of the repertoire of the choir's tour concerts.

The Bach Society of St. Louis performed the recently discovered *Messe Solennelle* by Hector Berlioz on March 26 at St. Francis Xavier Church in a concert led by A. Dennis Sparger. The manuscript score was discovered in 1991 by the Dutch organist Frans Moors in the organ loft of Antwerp's Church of St. Charles of Borromeus. The March 26 concert was the work's sixth American performance. It received its North American premiere one year ago by the Cathedral Choral Society in Washington, DC.

The Organ Restoration Committee of All Saints' Anglican Parish, Hunter's Hill, N.S.W., is seeking contributions for the restoration of its 107-year-old organ built by Bevington & Sons of Soho London. The organ is the only Bevington extant in NSW, the largest in Australia and the largest known unaltered example of Bevington's work in the world. The mechanical action organ has three manuals and pedals, 25 speaking stops, 5 couplers, 5 composition pedals, and 2 reversible pedals, and contains 1,460 pipes. For information: Eve Wagner, Organ Restoration Committee, All Saints' Parish, 2 Ambrose St., Hunter's Hill, N.S.W. 2110; tel 02-817-2167.

Gloriae Dei Cantores is featured on a new recording, *God's Trombones*, poem by Welden Johnson, music by Gordon Myers. The work is a dramatic oratorio of seven folk sermons written in the style of the "old-time Negro preacher," and re-tells Biblical stories from the perspective of the preacher (solo baritone, Gordon Myers) and the congregation (mixed chorus), accompanied by brass ensemble. For information: Paraclete Press, 508/225-4685.

Schoenstein & Co., San Francisco, CA, has more than doubled the size of its factory facilities. The firm, established in 1877, erected its main building, now a San Francisco landmark and on the National Register of Historic Places, in 1928. The new factory annex, which is larger than the original building, houses the mill, woodwork and finishing, metal casting, and machine shop departments. A special feature is a large, ultra-modern and environmentally safe spray room for paint and furniture finish lacquers. The move provides additional space in the original building for offices, engineering, pipe making, console, small parts assembly, sheet metal fabrication, and erect-

ing. Two new voicing rooms were added. For information: 415/647-5132.

Fabry, Inc. of Fox Lake, IL, has been engaged to upgrade the 3/74 Moller organ at Chicago's Orchestra Hall. Fabry will install the Peterson MSP-1000 microprocessor, which offers 99 memories per piston, programmable crescendos, piston sequencer, and other items.

Allen Organ Company has installed a 3-manual, 66 stop digital computer organ at St. Honore d'Eylau in Paris, France. The installation replaces the church's 80-year-old pipe organ.

Rodgers Instrument Corporation has released a video describing Rodgers organs and their production process. Among innovations is Rodgers' proprietary Parallel Digital Imaging® or PDI™.

The firm has also announced the GC-8 Graphic Controller, providing a multitude of voicing, parameter and control possibilities. Level, tone, tuning, tremulant and other parameters can be adjusted for each note of every stop.

The latest addition to the Rodgers line is the 960 Classic Organ, with 66 immediately accessible onboard voices plus an additional 26 assignable voices; five sampled orchestral and percussion voices; Parallel Digital Imaging™; and a Personal Memory Card for storing combination memory levels, crescendo sequences, tutti, and other settings. For information: Rodgers Instrument Corporation, 1300 N.E. 25th Avenue, Hillsboro, OR 97124; 503/648-4181.

Pro Musica Press has announced the publication of *Singing Fluent American Vowels*, by **Yale Marshall**. The book provides classic singers with the technical know-how to render the three unstressed vowel sounds with the same focus as the familiar accented vowel sounds. Revised edition, notch-bound, 258 pp., \$37.50. For information: Pro

Musica Press, 2501 Pleasant Ave. S., Minneapolis, MN 55404.

Mark Foster Music Company has announced the publication of *Sarah Wesley's Christmas Tree*, a Madrigal Dinner in three acts. Free 30-day perusal kits with performance material (script, music and production guide) are available. Contact Ann Montz at 800/359-1386, or fax 217/398-2791.

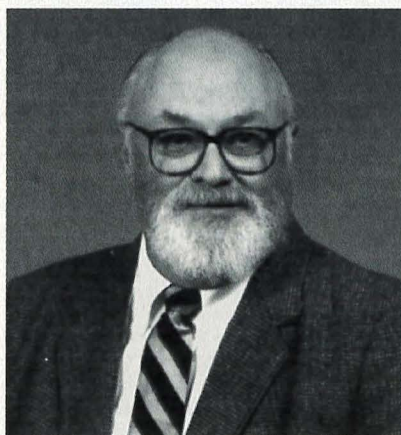
Peterson's has released its *Professional Degree Programs in the Visual and Performing Arts*, a comprehensive directory to all accredited U.S. and Canadian colleges and universities that grant professional degrees in studio art, music, theatre, and dance, with profiles of more than 400 schools with over 800 related programs. Guidance is provided on choosing and applying to programs; auditions and portfolios; financial aid; and planning a professional career. For information: 1-800/338-3282.

Thorpe Music Publishing Company has published the first three arrangements in the new Revels Choral Series: *Going Down the Valley*; *I Will Bow and Be Simple*; and *One Man Shall Mow My Meadow*. The Revels, a national organization which presents Christmas/Winter Solstice and other seasonal celebrations, have recorded and performed their own arrangements since 1971. Morton Lauridsen's choral cycle *Les chansons des roses* has been published by Peer Southern. This cycle, consisting of five movements, has been recorded by the ensemble Choral Cross-Ties on the Freshwater label. For information: Theodore Presser Co., tel 610/525-3636, ext 41; fax 610/527-7841.

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Nunc Dimittis

David F. Eplee died March 3 of AIDS after a brief hospitalization. A member of the American Institute of Architects, he had been a senior consultant with the acoustical consulting firm of Kirkegaard & Associates, Downers Grove, IL. Eplee, also an organist, worked with organbuilders in planning acoustical designs for new instruments in liturgical and performance spaces. Among the projects for which he served as senior acoustician are the North Carolina Blumenthal Performing Arts Center, Charlotte; the Orchestra Hall Redevelopment, Chicago; the Ohio Center for the Arts, Cincinnati; and the acoustic remodeling of Davies Symphony Hall, San Francisco. He received the B. Environmental Design in Architecture from North Carolina State University in 1984, and the M. Architecture from the University of Florida in 1989, in addition to studies at the Technische Universität in Vienna, Austria.



Buford Y. Goodman

Buford Young Goodman, Jr., died February 18 at his home in Kinston, NC, at the age of 69. Organist emeritus of the First Presbyterian Church of Kinston, he had served there as organist and choirmaster from 1950 until his retirement in 1987. Born on May 17, 1925, in Concord, NC, Mr. Goodman graduated from Concord High School in 1942, and spent two years with the U.S. Army in England, France and Germany during World War II. He graduated from Davidson College in 1948, having studied organ with Robert Noehren. He then taught music in Mississippi, and was appointed to First Presbyterian, Kinston, in January of 1950. Under his direction, the church commissioned a III/41 organ from the Aeolian-Skinner company in 1968 for the congregation's new sanctuary. The old church's 1949 two-manual Aeolian-Skinner became the chapel organ in the new structure. Mr. Goodman was a long-time member of the AGO.



Lillian McCord

Lillian Mecherle McCord, professor-emeritus at Illinois Wesleyan University, died on November 4 in New Smyrna Beach, FL, at the age of 88. She had taught at IWU for 25 years (1946-1971). Born in Bloomington, IL, on December 28, 1905, she received bachelor of music and arts degrees from IWU, the master of sacred music from Union Theological Seminary, and did additional study at the Guilman Organ School of New York City. Her teachers included William C. Carl, Carl Mueller, and Frank LaForge. She had also held organist-choirmaster positions at Wesley Grace Church and Second Christian Church, Bloomington; First Moravian Church and First Presbyterian Church, New York City. Among her former students are Marilyn Keiser of Indiana University and Robert Anderson of Southern Methodist University.

Ada Clare Warner died January 28 at her home in Muncie, IN, at the age of 77. Born in Louisville, KY, Mrs. Warner graduated from Wittenberg University, Springfield, OH, and received the MMus from the University of Michigan. She taught in public schools in Ohio and Arizona, and later at Valparaiso University and Ball State University. She had served as organist at High Street United Methodist Church in Muncie for 34 years, retiring in 1990 as organist emeritus. A charter member and past dean of the Muncie AGO chapter, she was also a charter member and past dean of Sigma Alpha Iota, past president of the Muncie Matinee Musicale, and a life member of the National Federation of Music Clubs. In 1988 Mrs. Warner received the achievement award from the Muncie Matinee Musicale. She was founder of the annual children's concert of the Muncie Symphony Orchestra, had helped organize the Muncie Chamber Players in which she played viola, and the annual Thanksgiving Festival, now sponsored by Christian Ministries of Delaware County. She is survived by her husband of 42 years, Edwin W. Warner, a daughter, and two granddaughters, all of Ormond Beach, FL.

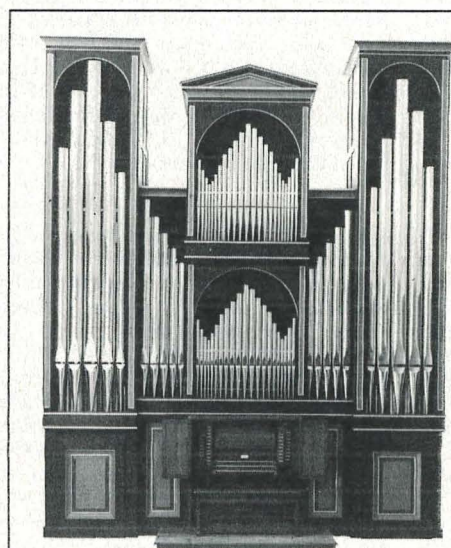
The Young Organists Cooperative

Roster

David Arcus	John Mitchener
Polly Brecht	David Oliver
Patrick J. Hawkins	Craig Phillips
Kimberly Hess	Andrew Risinger
Michael Kaminski	Cynthia Roberts-Greene
Karen Larson	Catherine Rodland
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Michael Messina	Nancy Ypma

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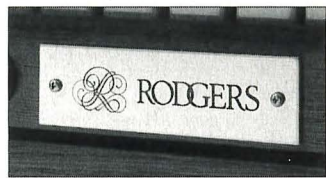
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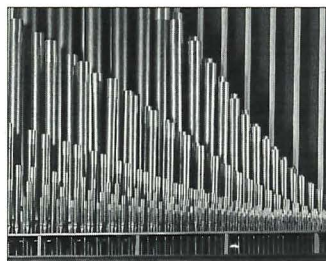


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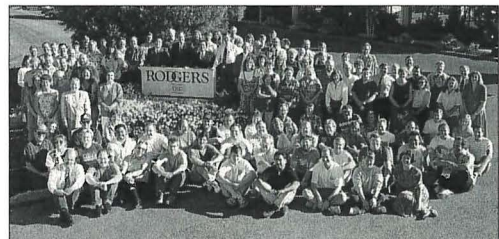
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Carillon News

by Brian Swager



Collegiate Church of St. Gertrude, Nivelles, Belgium

Profile: Nivelles, Belgium

In the French-speaking part of the province of Brabant, Nivelles is just 15 miles south of Brussels. The origins of this city of 21,000 people are those of its great church, the *Collégiale Sainte Gertrude*. Preceded by a convent founded ca. 650, the present church was built in the Imperial German Romanesque style and consecrated in 1046 by Wazon, bishop of Liège, in the presence of the emperor Henry III. The large sanctuary is characterized by two transepts and two choirs—at opposing ends—which is typical of collegiate churches. The choirs are separated by 350 feet. The west tower with an octagonal steeple is flanked by two 12th-century turrets, one one of which is the figure of a gilded knight known as Jean de Nivelles. Since the 15th century, the 6'7", 770-pound, copper *jacquemart* (jack-o'-the-clock) has rung a bell with his hammer, crowning the early town hall until placed on the southern turret of the church in 1620.

The old bells of the collegiate church were baptized Trichette, Primette, Bechette, Gertrude, Visette, Tierchette, and Nonette. In order to squelch their unpleasant voices, they were melted at the end of the 16th century and recast into 16 new bells which were subsequently destroyed by the flames that consumed the church tower in 1641. Around 1642, the Tordeur foundry of Nivelles furnished 22 new bells. In 1702,

a clock with four dials was installed in the central tower and a small carillon was transferred to the church from the city hall. The fire of 1859 reduced the spire, the roofs, the bells, the clock, and the carillon to ashes.

Until 1926, the tower housed only a few bells, and Jean de Nivelles remained motionless. Four bells were founded in Louvain by Severinus van Aerschodt in 1862. Dedicated to St. Gertrude, St. Michael, St. Joseph, and St. Hubert, they weighed 7496 pounds, 4262 pounds, 2855 pounds, and 730 pounds, respectively.

In 1919, soon after the patriotic festivities following the war, an initiative was begun to provide for a new carillon. Forty new bells weighing approximately 17,196 pounds were cast in the Van Aerschodt foundry. The three heaviest bells from 1862 were incorporated into the carillon. The new instrument was inaugurated on August 29, 1926 with notable festivities that drew a crowd of 50,000 people. His Royal Highness Prince Léopold was present. Music was provided by the 110th French infantry from Dunkirk, and an extravagant parade marked the occasion. The dedicatory recital was played by the celebrated carillonneur Jef Denyn of Mechelen.

Léon Henry, a graduate of the Belgian Carillon School in Mechelen, was appointed as city carillonneur. In July of 1928, Prince Léopold and Princess Astrid attended a concert of Henry's, the program for which included one of his own compositions, "Fleurs de Suède" (Flowers of Sweden), dedicated to the Princess.

Unfortunately, disaster struck Nivelles once again: World War II. The bell tower and carillon were destroyed in the bombardments of March 14, 1940. The bells fell on the cupola above the choir. The bourdon crashed through the vault and, with another bell, was buried under the tower; it was resurrected and sounded immediately following the Liberation.

It was not until 1979 that the city of Nivelles ordered a new carillon from the Sergeys firm of Louvain. The total cost of 6,588,540 francs was covered by a war restitution fund. By July 21, 1980, the citizens of Nivelles were able to hear two swinging bells. The bourdon was named Gertrude and was baptized on September 30, 1979. Her inscription tells that she succeeds the Gertrude given in 1862 by the inhabitants of Nivelles, damaged by the fire of May, 1940, and loyally retained in the church along with her salvaged sisters. "Je chante le Si au poids de 3200 kilogrammes et je fus fondue à Louvain en 1979 par J. Sergeys," reads the inscription further. (I sing the "B" at 7055 pounds and was founded in Louvain in 1979 by Jacques Sergeys.) Its diameter is 5'7", and it is keyed

to C.

The new carillon was dedicated on October 5, 1980 by Paula Van de Wiele, carillonneur of Brussels and Mons. Of the 47 bells, four serve as swinging bells as well. The compass of the carillon is C, D, E, then chromatic to c³, and the total weight is 31,522 pounds. The composition of the bronze for the new bells is an alloy of 78% copper and 22% tin.

The Old Gertrude and other bells from 1862, along with some ancient tombstones, can indeed be found in a beautiful, 13th-century cloister next to the church. A transitional work, the arches are still Romanesque and yet the capitals and mouldings already herald the Gothic style.

The present carillonneur is Nicole Gérard. Guest carillonneurs are featured on Sunday afternoons in the summer.

An organ in the French classic style was built for the collegiate church in 1986 by Partick Collon in Brussels. It was dedicated by Jean Ferrard, and comprises 38 stops/53 ranks in four divisions: grand orgue, positif, echo, and pédale.

Harpichord News

by Larry Palmer

Periodicals

The quarterly journal *Early Music* devoted two recent issues to Claudio Monteverdi. Volume 21/4 (November 1993) included articles by Tim Carter ("Possente spirito: on taming the power of music"); John Whenham ("The Gonzagas visit Venice"); Iain Fenlon ("St. Mark's before Willaert"); and Denis Stevens ("Monteverdiana 1993"). Volume 22/1 (February 1994) offered the amusing information that the cover "portrait of Monteverdi" from the preceding issue had been identified as Domenico Feti's painting of the actor Tristano Martinelli(!), slightly off the mark for a tribute to the "Father of Opera." Articles by Richard Wistreich ("Monteverdi on singing"); Suzanne Cusick ("Arianna's lament and the construction of modern womanhood"); John Bettley ("The Office of Holy Week at St. Mark's in the late 16th century"); Jeffrey Kurtzmann ("Monteverdi's Mass of Thanksgiving revisited"); and Stephen Stubbs ("Continuo orchestration in Monteverdi's *Orfeo*") completed the anniversary tributes to the great Italian composer.

Of special interest to historically-informed keyboardists are two case studies in performance practice and the details of notation by Peter Williams: "J. S. Bach and 2/4 time" (in volume 21/4) and "J. S. Bach and left-hand-right-hand distribution" (in volume 22/1).

Early Music 22/2 (May 1994) present-

ed a second volume of articles about early music topics from Spain and Portugal (Iberian Discoveries II), continuing a subject begun in the November 1992 issue. Also included: the usual enlightening reviews of music and recordings, illustrations of the highest quality, and two obituaries for important figures in the harpsichord world: David Jacques Way (remembered by Scott-Martin Kosofsky) and Peter Whale (by Nicholas Martin).

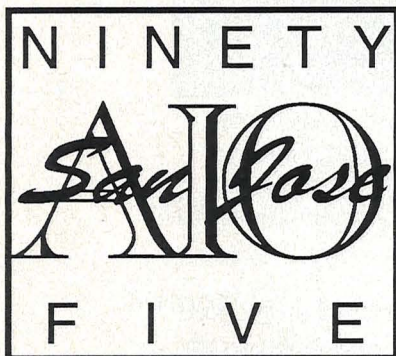
Volume 22/3 (August 1994) presents a thought-provoking article by Willem Kroesbergen and Jed Wentz ("Sonority in the 18th century, *un poco più forte?*"), in which the authors suggest that baroque music may not have been performed as gently as has been the recent-preferred manner. Volume 22/4 (November 1994), dedicated to the Palestrina quatercentenary, gives us reconsiderations of the life and music of the late-renaissance Italian master. Patrizio Barbieri's "On a continuo organ part attributed to Palestrina," details Roman accompanimental practices for church music of the golden age, complete with reproduced facsimile pages and a discussion of instruments and preferred registrations. *Early Music*, published by Oxford University Press, continues to be an indispensable resource for lovers and practitioners of music from the historical past.

A photo of French harpsichordist Christophe Rousset graces the cover of *Piano and Keyboard* for May/June 1994 (number 168). Young Mr. Rousset's balanced views of harpsichord performance are explored in a five-page interview with Bernard D. Sherman. Also of interest is the facsimile of *Le Vertigo* by Pan-crace Royer, presenting the notes to one of Rousset's dazzling compact disc performances on L'Oiseau Lyre 436 127-2.

Musicologist Frederick Neumann's valedictory article, "Notes Inégales for Bach, Overdotting for Everybody? A Commentary on an Attempt to Revive Dolmetsch's 'Rhythmic Alterations,'" was published in *Historical Performance* (The Journal of Early Music America), volume 7/1, Spring 1994. Professor Neumann died on March 20, 1994, at age 86.

This article, a combative review of Stephen Hefling's book *Rhythmic Alteration in 17th- and 18th-Century Music: Notes Inégales and Overdotting* (New York: Schirmer Books, 1993), finds its responses in *Performance Practice Review* (volume 7/2, Fall 1994), which opens with three memorial tributes to Neumann (by Homer Rudolf, Roland Jackson, and Albert Cohen), and continues with David Fuller's "Last Words on Inequality and Overdotting," Hefling's response to Fuller's review, and Erich Schwandt's "Stephen Hefling's Book: Another View." PPR is a valuable source for capsule descriptions of important essays in performance practice; this issue is no exception, with its Bibliography of 1993 Performance Practice articles (covering musical performance from the 9th to the late 20th centuries). For information, write to Performance Practice Review, 1422 Knoll Park Lane, Fallbrook, CA 92028.

Features and news items are always welcome for these columns. Send them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275.



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SMU-in-Taos

Summer Harpsichord Workshop

August 8-13, 1994

During the week of August 8-13, a Harpsichord Workshop was conducted by Southern Methodist University at its summer campus located at Fort Burgwin near Taos, NM. In its seventh consecutive year, this workshop is directed by Larry Palmer, SMU Professor of Harpsichord and Organ and Director of Graduate Studies in Music. The other faculty member was Barbara Baird (University of Oregon, Eugene). The workshop featured four hours of daily master

classes, two evening harpsichord concerts, ample time for individual practice by the participants and access to seven harpsichords of differing styles and by different builders. The workshop can accommodate the needs of both beginning and more advanced harpsichordists and both professionals and amateurs.

The harpsichord repertoire featured each summer varies. This year's session focused on *The Fitzwilliam Virginal Book*, Handel's eight "Great" suites (1720) and Bach's French Overture and Italian Concerto from *Clavierübung*, Part II. These works were performed and discussed in the morning master classes with afternoon sessions generally devoted to optional selections of the participants' choice, including 20th-century music. Barbara Baird was effective in reducing the mystery surrounding this often talked about, but seldom performed, repertory. In other sessions she spent considerable time delineating the problems related to harpsichord technique and showing simple solutions for alleviating tension in the hand and wrist. Larry Palmer, workshop director, conducted the sessions on Handel and Bach. He provided handouts with historical, analytical and bibliographical information and raised provocative questions about performance issues.

In addition to the masterclasses, other cultural opportunities were available. Some of us took advantage of the opportunity to attend a performance of Mozart's *Abduction from the Seraglio* at the Santa Fe Opera. The SMU-in-Taos Events Calendar that week also featured a sculpture exhibit and a lecture on "Pottery and Ideology in the Prehistoric Southwest" in addition to two harpsichord recitals by Palmer and Baird. Palmer's recital included the French Overture while Baird's program began and ended with two of the Handel suites that had been discussed. The historic adobe church at Rancho de Taos, the one made famous by Georgia O'Keefe and countless other painters and photographers, was the site for the candlelit recital by Larry Palmer on Monday night. Time was preserved in the weekly schedule, too, for side trips to the various pueblos, art galleries and museums and for the inevitable shopping trips.

The success of SMU's Summer Harpsichord Workshop would seem to be due to several factors. Primary, of course, is the high quality of instruction and the relaxed approach to learning. Seven harpsichords were transported from Texas so that workshop attendees would have abundant practice possibilities and the chance to sample the instruments of several builders. The physical setting at Fort Burgwin likewise provided a retreat-like environment conducive to learning and to reflection. The success of the harpsichord event is witnessed by the fact that more than half of the attendees were repeaters from other years. One individual can even claim to have attended every one of the seven workshops and to have travelled all the way from the East Coast to do so.

—Marilou Kratzenstein

Music for Voices and Organ

by James McCray

Extended pre-Twentieth century choral works

How often does your church choir perform an extended choral work? Once or twice a year would be the average for most groups. Church choirs tend to be "functional ensembles" whose task is to "add to" the service each week. There are many situations where the minister prefers that the choir has a low profile, suggesting that they sing in the "anthem slot" and that is all. However, church choirs that grow and prosper are more directly involved with the worship service. If singers are going to give up an evening for rehearsal and make a com-

mitment to Sunday mornings, they want to be more directly involved. Singing throughout the service is a vital part of their satisfaction (introit, offertory, etc.), but another significant contribution to maintaining interest of strong singers lies in the extended work. The cantata, passion, oratorio, mass, etc. is a manifestation of the dynamic impact music has exerted on the history of the church.

In seventeenth- and eighteenth-century Germany, the cantata and the chorale were the lifeblood of worship services. The mass retains much of its internal structures today, but is not the musical giant of the past. Yet, these classic genres exist by the thousands, and they were written specifically to be used in church. Tradition is a link for all of us, and while we must adapt through succeeding generations (i.e., a consistent use of Gregorian chant would not help twentieth-century worshippers sustain their musical faith) we also must not forget our heritage.

Giving your choir and your congregation an occasional extended work that explores the meaning of Scripture in new light, or focuses on a repetitive explosion of joyful sound, will enhance their understanding. The power of music should not be underestimated. Nadia Boulanger, that great teacher of composition in this century, in 1919 said,

"Nothing is better than music; when it takes us out of time, it has done more for us than we have the right to hope for." Isn't that a goal of religion, to do something to/for us that can't be done in any other way?

Extended choral works help the transformation. They immerse us in these sounds for longer than a brief anthem; they carry us to new depths of meaning. We focus longer on a single idea, and here, at the end of this millennium, one of the drastic changes has been in the area of length. Buildings are bigger, speed is faster, but concentration is shorter! Choose a work that challenges the singers and listeners to move beyond the immediate. Let them all experience a broader focus, but keep it from being a concert; involve the music in a liturgical way so that the service is enhanced, not eliminated. This takes careful planning with the minister, but it is well worth the effort. The reviews below focus on a variety of extended works which can be used in a liturgical service.

Messe in C, Joseph Gabriel Rheinberger (1839-1901). SATB, SATB soli, and orchestra or organ, Carus-Verlag, 50.169/03, no price given (M+). (Instrumental parts available from distributor, Mark Foster Music Co.)

This mass includes two orchestration

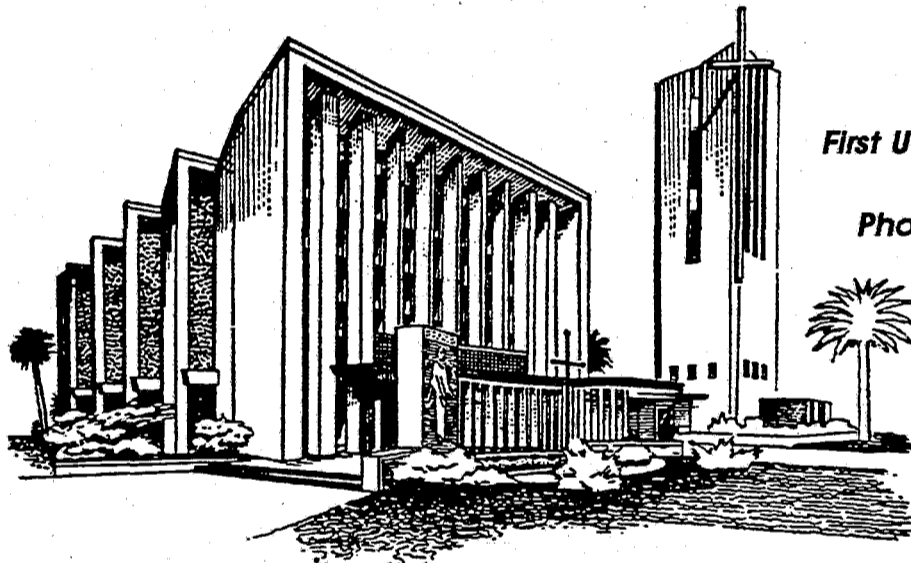
versions, one for large orchestra, and the other, which is more manageable with church groups, requires 2 violins, viola, cello, bass, and organ. Movements follow traditional patterns with some having several separate sections. The music has chromatic harmony, but the vocal lines tend to be comfortable to sing with predominant step-wise motion. Solos are interspersed throughout. Although there are brief areas of counterpoint, a homophonic texture dominates.

Beatus vir in C Major, Jan Dismas Zelenka (1679-1745). SATB, STB soli, 2 oboes, strings, and continuo, Carus-Verlag, CV 40.067/01, no price given (M/M-); order from Mark Foster Music Co.

Zelenka has enjoyed a remarkable revival in recent years. Although he wrote 20 masses, it is his 30 psalm settings that have been attracting considerable attention. This one, which is only about eight minutes long, has three movements. The Psalm itself is the bulk of the material, followed by a *Gloria Patri* for soprano, and then the final movement, which is a contrapuntal amen with choral doublings by the instruments. His music which seems to have the vitality of Telemann and Bach, is often somewhere between them in difficulty, making it very attractive to all kinds of choirs. *Beatus vir* begins with a

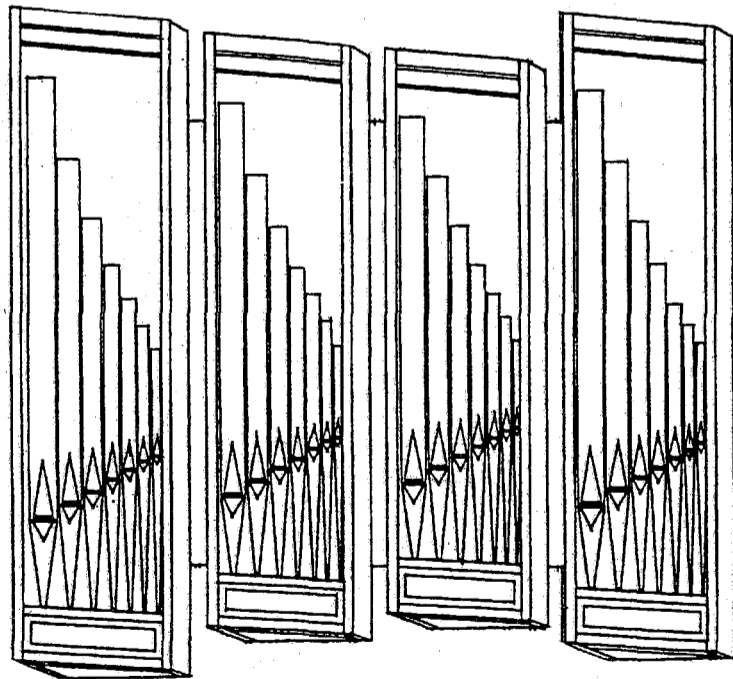
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long instrumental introduction leading to a bass solo. Later there are several tempo changes in brief sub-sections as Zelenka tries to capture the spirit of the text. Both Latin and English versions are supplied for performance. Delightful music that is highly recommended.

Missa Beatissimae Virginis Mariae, Michael Haydn (1737-1806). SATB, SATB soli, 2 trumpets, 2 trombones, strings, and timpani, Carus-Verlag, 50.305, no price given (D-). (Instrumental parts available from publisher.)

This early mass dates from about 1760 and retains the late-Baroque musical style; editor Charles Sherman points out the "clumsy partwriting" of a young composer. The Gloria and Credo have incipits to be intoned. At times the string parts are very busy with considerable ornamentation. Brass parts are sparse and used primarily for punctuation. The soli are used throughout the choral movements; there is a mixture of polyphonic and homophonic styles. (N.B. These Carus-Verlag editions are excellent with solid scholarly work and wonderful, clear manuscripts to read.)

Petite messe solennelle, Gioachino Rossini (1792-1868). SATB, SATB soli, harmonium and two pianos or orchestra, Novello, # 07 2436 (Theodore Presser Co.), large choral score \$16.25, chorus edition \$5.95 (M+).

Petite is misleading since this is a large mass. Some unusual movements include the offertory *Preludio religioso*, which is an all instrumental movement, and a soprano solo, *O Salutaris*, which is extensive but not difficult. The *Benedictus* and *Osanna* are a part of the *Sanctus* rather than separate sections/movements. There is no distinct second piano part, but it reinforces the first in certain passages. The choral writing is relatively easy for a massive romantic work.

Mass in D Major, Antonio Salieri (1750-1825). SATB with large 18th century orchestra, A-R Editions, Inc., Volume 39 of the Classical Era, \$49.50 (complete score) (M+).

Editor Jane Schatkin Hettrick has provided a most scholarly edition of this mass, which is one of four composed by Salieri. Salieri, of recent *Amadeus* fame, was an important Vienna court and opera composer. This edition provides the reader with extensive background on him, his music, and especially this mass, which is discussed in detail in a long preface to the music. The choral writing is not difficult with a preponderance of syllabic, block chord movement. All movements are present including a second setting of the *Dona Nobis Pacem* as an appendix. Outstanding work by the editor, and a significant contribution to the field.

Missa sacra, Op. 147, Robert Schumann (1810-1856). SATB, SATB soli, and organ, Schott and Co., ED 8025, no price given (M/M+); choral parts ED 8025-01, organ ED 8025-11.

Schumann's setting of the Ordinary Mass has warm, lush chords, extensive use of counterpoint, and easy yet soloistic organ writing. The organ music is taken from the organ part of the orchestral version with some supplements to accommodate a complete performance with organ alone. It includes an offertory, *Tota pulchra es*, for soprano solo. This work is not overly difficult and will have strong emotional appeal; a handsome edition by Bernhard R. Appel.

Book Reviews

Expressive Musical Performance, by A. Harold Goodman. BYU [Brigham Young University] Press, 1994. 104 pages. \$6.95. Distributed by Sonos Music Resources, Inc., P.O. Box 1900, Orem, UT 84059, USA.

Within the past century, musical activity has expanded into many areas: performing groups of various sorts, the development of an active music industry, rapid changes in music education in schools and colleges, and increased availability of recorded music perfor-

mances via modern electronic technology. From the perspectives of individual aesthetic pleasure or the cultural enrichment of the nation, the production and enjoyment of music is a pervasive aspect of late twentieth-century life.

The investment of less than two hours of reading time with this publication will amply reward music teachers in schools and colleges, conductors and administrators of small- to medium-sized music performance organizations, and church musicians with a highly-condensed overview of the basics of the aesthetic and managerial aspects governing a range of musical activities: operas, orchestras, instrumental groups, choral societies, and the like. Its rare combinations of topics provides a beginning-to-end overview of the common stages of all successful public educational events, from initial conception, formulation of goals and objectives, and program planning; through program design, implementation, and delivery; to evaluation, review, and quality maintenance.

The author's humanistic interpretation of the inspiring powers of music as a universal language owes much to Plato's assessment of the primacy of music education as the strongest and most effective determinant of inner psychological order, grace, and morality. The life-enhancing qualities of music are claimed to humanize both performers and listeners alike, uniting them in a shared realm of spirituality, one of emotional meaning and significance.

To understand the gap between musical notation and its expressive powers requires an explanatory philosophical or psychological hypothesis. Dr. Goodman rejects the absolutist orientation, in which musical meaning is abstract and intellectual.¹ Consistent with his humanistic orientation, he adopts an expressionist variation of the referentialist philosophy, which allows for the excitation of feelings and emotions in both performers and listeners. At the same time, he stops short of claiming that there can be a musical vocabulary or lexicon of clearly-defined musical messages, expressing definite emotions.² Among recent influential theories of music aesthetics, his orientation is closer to that of the American musicologist Leonard Meyer, whose referentialist position incorporates both formalist and expressionist elements, with overtones of information and probability theories. This theory explains the affective responses to music in terms of tendencies, expectations, suspense, and resolution: terms common to musical structures and human emotional events alike. In Meyer's formulation, "Affect or emotion-felt is aroused when an expectation—a tendency to respond—activated by the musical stimulus situation, is temporarily inhibited or permanently blocked."³ A brief homage is also paid to the American composer Roger Sessions, whose teleological account of the musical experience resembles Meyer's with respect to controlled, directed movements toward specific goals and psychological features of tension and release.⁴

Since sound is a natural medium for the expression of feelings, conductors and performers are urged to develop a sensitivity to the melodic, harmonic, rhythmic, and structural elements which will take them beyond "pure music" to the vital, emotional basis of their art. Although his referentialist orientation does not require it, the author recommends an enrichment of musical knowledge with information about the composer and other musical events of the period, all within the context of the prevailing literature, art, and architecture.

This emphasis on musical values pervades those chapters dealing with the aesthetic and technical aspects of expressive musical performances, the culmination of the performers' interpretive and artistic skills. The obligations of the conductor in purposeful rehearsals include a knowledge of the distinctive compositional aspects, styles, and performance practices of various musical periods, along with the ability to analyze and synthesize the music in the interests of instructing and inspiring the performers. The conductor's interpretive function of translating symbols into sounds is outlined through brief, general considerations of form, rhythm, melody, harmony, tonal-instrumental considerations, and phrasing, all of which contribute to a comprehensive understanding. Each of these essential dimensions is reconsidered in a section on the distinctive sounds of the baroque, classical, romantic, and contemporary historical periods.

The purely physical and environmental aspects of musical performance also receive appropriate attention: the platform placement of instruments, the acoustical aspects of concert halls, electronic amplification, and the design or renovation of performing facilities.

The basic skills of arts administrators and managers—those organizers of talent in a variety of cultural endeavors—are summarized in a single chapter devoted to the "how to" techniques of audience development, promotional publicity,⁵ community support, image-building through media relations, fiscal management, and budgeting.⁶

Although the author does not attribute his recommendations for increased success through evaluation to the Total Quality Management movement,⁷ which has pervaded most aspects of organizational life from business to education, it is clear that he shares that outlook. A proper assessment of the strengths and weaknesses of musical productions involves a close examination of all aspects of the performing organization, including executives, staff, physical facilities, financial and operational considerations, audience attendance trends, public relations, performing personnel (the most sensitive aspect of all), and supporting programs. True to the contemporary spirit of TQM, the focus should not be on the assignment of blame, but on recurrent, shared ideas of continuous improvement.⁸

This unique blend of philosophical, aesthetic, and managerial topics speaks to experienced and novice musical direc-

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tors and administrators alike, and reflects the author's broad background in both fields. My only frustration with this publication is the brevity of presentation—there are always exceptions to general rules—for one always hankers for more detail and greater depth of treatment on almost every issue. While a comprehensive index of topics is provided, there are only a few bibliographical references for further reading or consultation. Nevertheless, this soundly-conceived panorama is sketched with broad enough strokes to maintain interest and coherence. At crucial points, summary checklists supplement the concise explications of the main topics: musical selection criteria; technical terms relating to tempo, mood and character, and style; common acoustical problems; performance scheduling; advantages of budgeting; and a concert promotion outline.

Call it what you will—large booklet, medium-sized monograph, or short book—this elegant and simply-presented paperbound publication, produced in a reader-friendly, double-spaced format with lots of space for marginal notes, is a budget-priced bargain.

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

Notes

Some of these Notes provide references to works not specifically identified in the book, but which will provide information about original sources of aesthetic theories alluded to by the author. Supplementary references to other related issues are also provided.

1. In the field of music aesthetics, this formalist philosophy is exemplified in the work of Eduard Hanslick (*The Beautiful in Music*, 1891), who maintains that music cannot express definite emotions, but only the dynamic properties of the purely musical relationships set forth in the work.

2. See Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1959).

3. Leonard B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), 31; see also *Music, the Arts, and Ideas* (Chicago: University of Chicago Press, 1967), 10.

4. Roger Sessions, *Questions About Music* (New York: Norton, 1971), 89; *The Musical Experience of Composer, Performer, Listener* (Princeton University Press, 1950; reprinted, New York: Atheneum, 1967), 12.

5. Does not the author's suggestion that "the conductor can also be effective in producing good reviews and letters [of his or her own performances?]" (p. 84) involve a conflict of interest and compromise the independent judgement of program and performance quality by qualified critics? Critical reviews of colleagues' performances might generate some resentment, however.

6. In the area of program planning generally, arts administrators can learn much, by transference, from the comprehensive coverage of these topics in Robert G. Simerly, *Planning and Marketing Conferences and Workshops* (San Francisco: Jossey-Bass, 1990).

7. The founding guru of TQM was W. Edwards Deming, the late economist-statistician (d. 1994), whose innovative management principles transformed Japanese industry in the late 1960s and have influenced the operations of a wide variety of business, manufacturing, and service organizations in recent years. His two influential books are *Out of the Crisis* (Cambridge, MA: Massachusetts Institute of Technology, 1986); *The New Economics for Industry, Government, Education* (Cambridge, MA: Massachusetts Institute of Technology, 1993). The current *Books in Print* lists over 150 titles on this topic.

8. There are some intriguing insights into the features of creativity, personal expressiveness, and disciplined but inspired ensemble-playing, common to performing arts and management, in Peter B. Vaill, *Managing as a Performing Art* (San Francisco: Jossey-Bass, 1989), chapter 8; clearly a rejection of the view of management as a "science."

Day: Choral Fantasy on Old Carols; Hymn, Angels from the realms of glory; V. Thomson, The Morning Star; O my dear heart; P. Mathews, Dans les ombres de la nuit; P. Mathews, Entre le boeuf et l'âne gris; P. Mathews, Chantex Noël; D. Hathaway, A child my choice; A. Clarke, Summer in Winter; Hymn, Hark the herald angels sing; Hymn, Silent night, holy night; M. McCabe, A Star shining bright; M. Ryan-Wenger, In the beginning was the Word.

The works on this recording encompass both Advent and Christmas music and are grouped into "Music by British Composers," "Music by Cathedral Family Composers," and "Anthems by Composers Who Are Friends of the Cathedral." It appears, then, that this CD celebrates the musical activity for which the Cathedral has a long-standing reputation.

The booklet that accompanies the CD does not supply the listener with much information about the musical life of the minster, nor does it give greater insight regarding the compositions. What it provides is chiefly a more detailed listing of the works performed, together with translations of those pieces sung in a foreign language, and a brief note about the composers and arrangers.

Five hymns complement the choral selections, arranged by musicians of the Cathedral. The descant to the hymn "Lo!

He comes with clouds descending" appears to have been more harmonically than contrapuntally conceived. John Ferguson, however, has written two inspiring arrangements for organ, brass quartet, and timpani, for "Adeste Fideles" and "Regent Square." Organist John Schaefer also provides a fine arrangement for "Hark! the herald angels sing," and a hauntingly-beautiful descant for "Silent Night."

Although the brass ensemble tends to rush through the hymns, organist and music director John Schaefer accompanies with great sensitivity. His musicianship is apparent not only in his own playing, but also is evident in his direction of the choir. Indeed, the choral repertoire on this recording is of the highest caliber, as the choir sings with sensitivity and clarity of diction, and proves to be at ease with music from the Renaissance to the twentieth century. The resultant eclectic program brings a wonderful variety to this CD. It would make a fine Christmas present.

—P. Janson
Augustana University College
Camrose, Alberta

The Organ Works of Basil Harwood (volume 1) played by Roger Fisher on the organ of Chester Cathedral. Mirabilis MRC 906 (70:12). Sonata no. 1 in C sharp minor; Sonata no. 2

in F sharp minor; Interlude; A Quiet Voluntary for Evensong; Paeon; Reverie; Dithyramb.

That this is the first volume of Harwood's organ music is one of the most pleasing aspects of this recording: "Volume 1" implies that another helping of the Fisher-Harwood-Chester Cathedral combination will soon be on its way.

Harwood's music is enjoying something of a revival these days. David Liddle's fine reading of the First Sonata (on DTR) helped the cause no end, as did the reappearance in print (by Stainer & Bell) of many of the organ works. The Chester organ was built by Whitely Brothers of that city in 1876, and worked on by Gray & Davidson in 1895 and Hill in 1910. Restored by Rushworth & Dreaper in 1969/70, it is a thoroughly splendid English cathedral organ, and does yeoman duty in the service of Harwood's music. Roger Fisher, whose teachers included Harold Darke and Herbert Howells, is one of England's most distinguished cathedral organists, having held his present appointment at Chester since 1967.

Harwood is an interesting character, to say the least. Granted, his early career is nothing out of the ordinary: Charterhouse School, followed by Trinity College, Oxford and a period of study at the Leipzig Conservatory with Reinecke and

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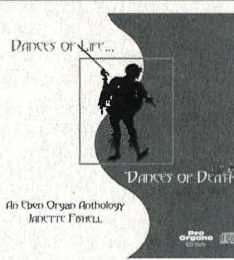
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Jadassohn, the teachers of Delius and Karg-Elert. On returning to England, he is appointed to St. Barnabas, Pimlico, a position currently held by David Liddle. After a spell as Organist of Ely Cathedral, he becomes organist of Christ Church, Oxford—Roger Fisher's alma mater—in 1892, where he remains for seventeen years. Naturally enough, he is active in Oxford's musical life, fostering musical excellence while at the University. Then, in 1907, the death of his father leaves him responsible for the family estates; whereupon, the twist to the tale. This new commitment, along with a wish to spend more time composing, leads Harwood to make a fairly momentous decision in 1909: he retires, some four decades before his death in 1949.

Because of this early retreat from the musical world, many have thought Harwood to be a mere dilettante, a trifler. This is far from the truth, as witness his intensive training and busy professional career in London, Ely and Oxford. Besides, he was far from idle in his lengthy 'retirement': many fine (substantial) works were penned after 1909, including a number for choir and orchestra.

It is for his choral and organ works that Harwood is best known today. His splendid hymn tune "Thornbury" is still in wide use, as is the barn-burner anthem *Oh how glorious is the kingdom*. The Evening Canticles in A-flat remain staple fare in those institutions where the urge to oust Choral Evensong in favor of Liturgical Woodstock has, thank goodness, been resisted. The organ works are gaining in popularity, although the *Sonata in C sharp minor* has never quite fallen into oblivion, thanks to reasonably frequent performances by British players.

In addition to the famous Opus 5 Sonata, two other works in this form are featured here: the *Sonata no. 2 in F sharp minor*, written for the small organ in Harwood's home, and the three movements which were to have formed the "original" Sonata no. 2 (*Dithyramb, Interlude and Paean*). Having written the *Dithyramb*, Harwood was advised by no less a person than Sir Walter Parratt (organist of St. George's Chapel, Windsor and dedicatee of the first Sonata) to publish it separately. Certainly, it stands well on its own. Indeed, when one listens to the three movements together (the wonders of CD technology allow one to program the tracks in order), a fair case can be argued for reconstructing (and playing) the Sonata in this manner. For what it's worth, I think that anything is bound to be an anticlimax after the *Dithyramb*, the solid merits of the *Paean* notwithstanding. Parratt's advice, to my mind at least, was sound.

Roger Fisher is pretty much in a league of his own when it comes to tackling this repertoire. Not only does he handle the organ and the building with consummate skill, but, thanks to his extensive training as a pianist, he also possesses the technical wherewithal to cope with some very demanding music indeed. The first movement of the Opus 5 Sonata, the *Paean* and the *Dithyramb* are stern stuff indeed, and not for the weak of either spirit or finger.

An excellent case is made here for the Opus 5, an important work which pre-dates Elgar's famous Organ Sonata by the best part of a decade. [Those who play the Elgar and/or Whitlock's fine sonata should invest in a copy of the Harwood.] The well-written outer movements provide thrilling climaxes which give full rein to the Chester instrument's rich, full-throated tutti. While the central Andante is the weakest of the three movements, the thinking musician will find that judicious employment of rubato and sensitive use of the instrument yields pleasing results.

Fisher's artistry is equally evident in

works of a more intimate nature, such as the delightful *A Quiet Voluntary for Evensong*. A charming miniature written towards the end of Harwood's life, it shows off to perfection the gentler hues of the Chester organ. At the other end of the scale, Fisher comes into his own with a storming romp through the *Dithyramb*, a feral work which well deserves its title. (This may be my choice for best CD track of the year.)

David Wyld, Mirabilis' producer, already has a clutch of successes under his belt. Here is yet another. The recorded sound is excellent, capturing the Chester instrument with fidelity. Kenneth Shenton's estimable liner notes could not be bettered; Roger Fisher is on top form; and the music fits the instrument like a glove. Anybody remotely interested in how best to play this repertoire on the appropriate instrument need look no further than the present recording.

Finally, if Mirabilis and Fisher are open to requests, then a disc of Parry's organ music at Chester would be welcomed with open arms by this reviewer. How about it, gentlemen?

—Mark Buxton
Toronto, Ontario

New Organ Music

Arvo Pärt: Mein Weg hat Gipfel und Wellentaler. Universal Edition UE19545.

Arvo Pärt, of course, is a name familiar to those in tune with current developments in art music. An Estonian by birth and an adopted son of Germany, he has been writing since the '70s in a minimalist style, which he calls "tintinnabuli style" because of its similarity to bell sounds. *Mein Weg hat Gipfel und Wellentaler* ("My road has its crest and its groundswell," from the third line of a poem from *Livre des questions* by Edmond Jabes) was commissioned by and first performed at an organ festival in Finland in 1989. From start to finish, the essential musical material remains constant and is never very taxing on the performer: the interest is perhaps more psychological than anything else. Listening intently to something so static is at once riveting and cleansing. The almost mechanical nature of the music ironically allows for the freedom to clear the mind of stray and unnecessary thoughts. I highly recommend this fascinating work as a foil to just about everything else ever written for the organ.

Gerald Bales: Three Short Hymn Settings. Randall M. Egan #EO-113.

Part of the Marilyn Mason Organ Series, these simple and effective organ works were designed, at the commissioner's request, to be playable on very small instruments. The composer states, however, that, when larger instruments are available, performers should feel free to explore an expanded palette of colors. The three movements (*Semplice: Simple Gifts; Idyll: Fairest Lord Jesus; and Dance: Lord Of the Dance*) could be played as a suite, which could also include another work by Mr. Bales entitled *Toccatina* (based on "Go tell it on the mountain") and published separately. The harmonic and melodic language throughout is easy on the ears (with a fondness for the modal flattened seventh), and the cantus firmi are very clearly stated for the benefit of the listeners.

Gordon Kerry: Sidereus Nunciuss. United Music Publishers.

Gordon Kelly is a young Australian who has been winning competitions and commissions for a wide variety of works

throughout the Commonwealth countries. Here he is drawn to the organ via Galileo's book *Sidereus Nunciuss* which, according to the composer, can be translated both "Starry messenger" and "Starry message." In this book, Galileo describes the three discoveries he made with the aid of the telescope, and hence we have this tri-partite piece (fantasy / passacaglia / toccata) that sets out to illustrate those astronomical findings. The writing throughout is economical but intensely and unremittingly dissonant—no concessions to the new neoromanticism here! Registrational suggestions are carefully placed in the score. You will want to bring out this piece next time you play for a convention of astronomers or (daringly!) for any number of liturgical occasions when references to creation themes would be appropriate.

William James Ross: These Forty Days: Fifteen Hymn Preludes for Lent, and Prepare His Way: Twelve Chorale Preludes for Advent. River-run Music Press.

Here we have two very practical volumes of short organ works, all based on tunes in the Advent and Lenten sections of the Episcopal hymnal. (Most of these tunes, of course, will be found in other hymnals as well.) Dennis Schmidt, who has been very busy for many years gathering lists of hymntune-based organ works, seems to have had a hand in the creation of these fine pieces. The composer states his model as having been the *Orgelbüchlein* and indeed gives us 27 pithy pieces covering a wide range of contrapuntal treatments. The harmonic idiom throughout, however, is decidedly modern, reminding me somewhat of the style of Alan Stout. Congregations would need to be of the sort that are receptive to highly dissonant music, though several of the pieces would behave quite nicely just about anywhere as communion meditations.

Edith Borroff: Prelude in Dorian. Randall M. Egan #EO92-107.

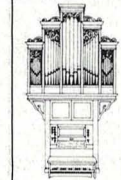
Noted musicologist Edith Borroff has turned her attention here to the organ in a work written in 1950. Only mildly dissonant, the work nevertheless progresses through a series of tonal fields, reminding me a bit of Britten's one organ work. *Prelude in Dorian* is really a short introductory passage, followed by a fugal section in which the material of the opening is later merged with the fugal theme. This would sound well before the liturgy.

Daniel E. Gawthrop: Sketchbook I for Organ. Dunstan House.

Sketchbook I consists of three very distinct pieces commissioned by Spencerville Seventh-day Adventist Church in Silver Spring, Maryland. These works were first performed by Simon Preston at the inaugural recitals of the church's new pipe organ. The first movement, *Incantation*, while successful on its own terms as a prelude-scherzo, is most definitely an allusion to Alain's *Litanies*. Movement II (*Elegy*) is in the well-worn manner of a quiet improvisation sans theme, while the final movement, a passacaglia, is really a humoresque, with fragments of everything from "Pomp and Circumstance" to "Camptown Races" thrown in for good measure. Blues is this passacaglia's inspiration, and you might find this to be the perfect encore number or party piece.

—Bruce Neswick
Lexington, KY

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Current Streams In Polish Organ Music

Marta Szoka

Although Poland has never had a very rich history in either organ music or organ building as there was in Germany or France, the tradition of famous Polish organists reaches back as far as the 16th and 17th centuries. For instance, Andrzej Nizankowski (1591?–1655), pupil of Girolamo Frescobaldi, was organist in Rome at the beginning of the 17th century (the church of S. Maria sopra la Minerva). Michael Cracovita in 1733 or thereabouts was active at the King's court in Copenhagen; Szymon Gutkowski and Kazimierz Wasilewski in the second half of the 17th century—in Moscow, etc. The most outstanding Polish composers of the Renaissance and Baroque periods were also organists: Mikolaj z Chrzanowa, Mikolaj z Krakowa, Mikolaj Zielenski, Bartlomiej Pekiel and Jan Podbielski. The Tablature of Jan of Lublin (1537–1548), the Tablature of the Monastery of the Holy Spirit in Cracow (1548) and the Pelplin Organ Tablature (1620–1630) are among the most important contributions to the repertoire of early European organ music. The Pelplin Organ Tablature is an especially valuable source of 17th-century European music because it contains some compositions of Nicolaus Hasse, Heinrich Scheidemann, Franz Tunder and Ewaldt Hintz, unknown until the Tablature was found in 1958.

In the next centuries one can observe a progressive decline of the high level of organ composition in Poland¹, as in other Catholic countries. Protestant churches cultivated concert organ music much more and organ building as well. In the 17th and 18th centuries the most typical organs in Poland were small instruments, with one or two manuals and sometimes with pedal. Additionally, continuing wars and the lack of political stabilization from the 17th century on, including the partition of Poland between Russia, Prussia and Austria at the end of the 18th century, ruined many churches, many organs and many musical archives.

The situation changed at the beginning of the 20th century thanks to two prominent Polish organists: Mieczyslaw Surzynski (1866–1924) and Feliks Nowowiejski (1877–1946). Both were organ virtuoso players and well-known composers. Surzynski, an outstanding improviser, won the international competition of organ improvisation in St. Petersburg in 1901². His organ compositions, including *Improvisations on "Swiety Boze"*, *Chaconne*, *Choral varié*, *Sonata in D-minor*, the *Organ Concerto with Orchestra* op. 36 and others, follow the best examples of the great German Romantic tradition. On the other hand, Feliks Nowowiejski, honorary member of The Organ Music Society in London since 1931, tried to transplant French aesthetics into Polish music. His nine monumental symphonies for organ solo follow the style of Charles-Marie Widor. The international prestige of Nowowiejski as composer and organist was consolidated by his organ recitals given in Berlin, London, Prague and Jerusalem in the first three decades of the 20th century, and by the fact that Marcel Dupré presented the *First Organ Symphony* of Nowowiejski during a recital in Paris in 1934.

Since the Second World War, especially since 1956, the time the Polish people first attempted to achieve more liberty in Poland, a very intensive bloom of contemporary music has been observed in this country. This has also been a time of increasing growth in the organ area. Many organ festivals have

come into being, and Polish organists have successfully participated in international organ festivals and won first prizes at prestigious organ competitions (for example: Joachim Grubich in Geneva, 1962; Josef Serafin in Nürnberg, 1972; Jaroslaw Malanowicz in Toledo, 1980; Andrzej Bialko in Rome, 1981). The number of Polish concert organists is continually growing, which is naturally connected with the activity in the area of organ building. In addition to some invaluable historical instruments,³ Poland follows general European tendencies: in the last three decades there have been built—by both foreign and Polish organ builders—some new organs with mechanical action and a high quality of sound, well-fitted for concert use (e.g., in Warsaw, Cracow, Gdansk, Lodz, Czestochowa, etc.). This situation creates special opportunities for organ music composers.

Before beginning this short historical survey of contemporary organ music in Poland, two specific observations should be made. In Poland, as elsewhere, most organ music is written by composer-organists. But on the other hand, *Esquisse* by Grazyna Bacewicz⁴ or *Kantata* by Henryk Mikolaj Gorecki show how interesting ideas can come from non-organists. Secondly, a clear distinction exists between church organ music and concert organ music without liturgical purposes. Of course, composers indicate much more interest in this second kind of music, which gives them more freedom in experimenting with something new, beyond traditional polyphony and harmony.

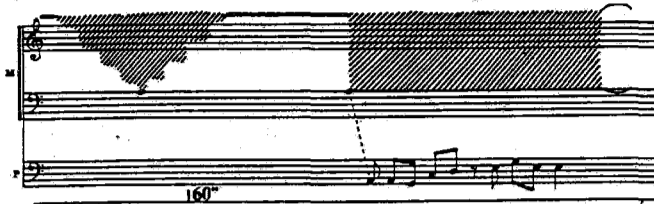
In my monograph "Polish Organ Music 1945–1985" (Lodz: Astra, 1993) I identified the following stages in the development of contemporary Polish organ music:

- 1945–1955 - the stage of post-Romantic expiration,
- 1955–1960 - the stage of silence,
- 1960–1970 - the stage of making up time, otherwise the stage of an active search for a new musical language
- 1970–1980 - the stage of development, with various systems combined to create a new quality,
- since 1980 - the stage of synthesis—an intersection of new tendencies with tradition.

In the first years after 1945 only a few composers wrote music for the organ. For the most part, the strong influence of the style of Max Reger was observed. The post-Romantic attitudes of Tadeusz Paciorekiewicz (*Organ Sonata*, 1947) and Augustyn Bloch (*Organ Sonata*, 1954) met the growing impact of neo-classicism and atonalism in the music of Tadeusz Machl (*Five Etudes*, 1950; *Concertos for Organ and Orchestra*: I, II and III, 1950, 1952, 1953).

It has to be said here that during the first ten years after World War II the

Example No. 1. Bernard Pietrzak, *Al fresco*, the fragment of Part II.



pressure of the official ideology forced by communists and the doctrine of "socialist realism" in arts, as well as the propagandistic crusade against religion and Church, made a free development of organ music difficult. After 1956, however, Polish composers quite soon achieved an independent position of a much higher degree than artists in other countries of the former Eastern Block. In the late 1950s and the beginning of the 60s a real impetus for the expansion of Polish composers in Europe was observed (e.g., Krzysztof Penderecki). The "stage of silence" in my classification simply means that only a few organ compositions were written in that time before the 1960 turning point.

The year 1960 is described by Joachim Dorfmueller in his book *Zeitgenössische Orgelmusik 1960–1983* as a "starting point for modern European organ music"⁵, because of the appearance of some very radical organ compositions, such as *Constellations* by Bengt Hambraeus and *Volumina* by György Ligeti. In 1960 also in Poland new ideas came to organ music. The most significant was the use of the serial technique by Bernard Pietrzak in his *Cztery kontrasty* (Four contrasts, 1959/60) and *Utwor na organy i fortepian* (Piece for organ and piano, 1962). In the latter, the serial organization takes over not only twelve tones, but also seven dynamic levels, two groups of seven rhythmic patterns each and seven structural models. At that time Pietrzak was the most advanced organ composer in Poland, using also graphic notation, a variety of clusters and unconventional manual and pedal techniques. In his other piece *Al fresco*

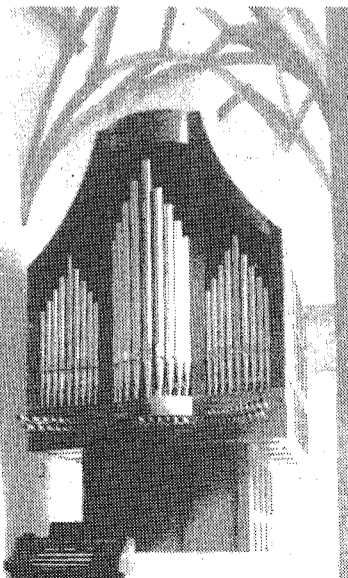
(1968), however, he integrated avant-garde elements with traditional ones. The second part of this composition is a kind of modern "Choralbearbeitung." The cantus firmus in the pedal part features Gregorian chant, while the function of counterpoint is enacted by a moving cluster in the manual part. The changes of density and the range of cluster come in between short phrases of the cantus firmus. (Example No. 1)

The spatial and capacity aspects of the organ sound are exploited by Henryk Mikolaj Gorecki, the author of the recently famous *Symphony of Sorrowful Songs* (1976), in his only organ piece *Kantata*. It was written in 1968 and won the first prize of the special organ music competition in Kamien Pomorski⁶. Similar to the American Holtkamp/AGO competitions, this competition stimulates the development of organ music production. In Gorecki's *Kantata*, eleven- and twelve-tone chordal aggregations appear in extremely different dynamic levels (FFFF-mp) and with varied durations. His compositional language has changed over the years; *Kantata* comes from the period of free atonality, harsh sonorities and rhythmic vitality.

Other new tendencies—aleatoric technique, preparation of instrument, sonoristic exploration, open forms, minimal music, etc.—appeared in the late 1960s and the 70s. More generally, at the beginning of the 60s Polish musical art already was developing under the banner of sonorism. The term "sonorism" came from Polish musicology, stemming from the French words "son"=sound and "sonorité"=sonorism. "The sonorism is a special system of

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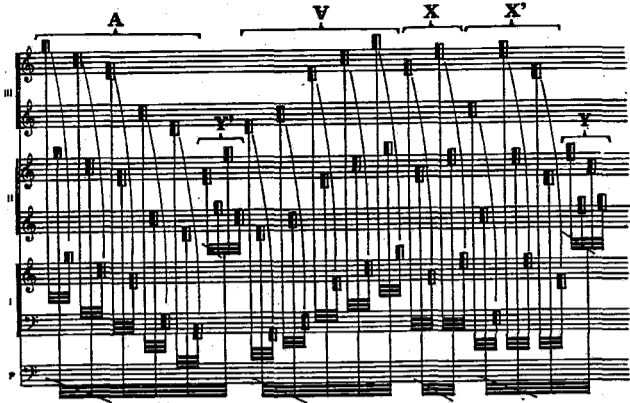
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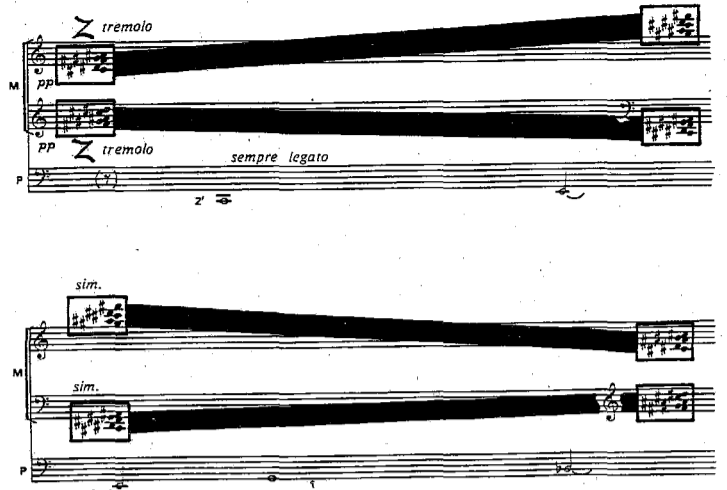
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Example No. 2. Norbert Mateusz Kuznik, *Musica concertante* for organ and orchestra, Part II, p. 44.



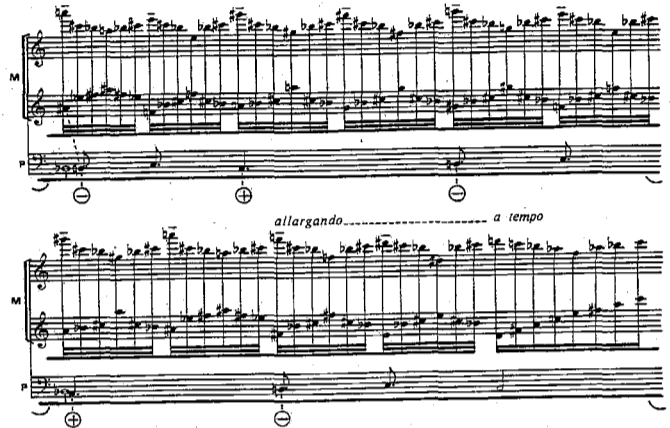
Example No. 4. Wieslaw Rentowski, *Albebragen*, p. 12.



Example No. 3. Aleksander Glinkowski, *Organ Sonata*, the beginning of Part II.



Example No. 5. Wieslaw Rentowski, *Albebragen*, p. 4.



musical expression in which the color of sound acquires an all-encompassing meaning: it becomes the sum-total of timbre, coloristic, textural, and rhythmic-harmonic sides of musical language. The term sonorism (. . .) served⁷ to define more specifically several aspects of 'sound colorism', a concept evolved earlier in Polish musicology that reflects certain particular qualities of the national music.⁸

The sonoristic tendency of organ music in the 70s is represented mainly in compositions of Norbert Mateusz Kuznik, who in those days was one of the most radical of organ composers. His early compositions such as *Organochromia II* (1973), *Multiplicatio* (1976) and *Musica concertante* for organ and orchestra (1974) are based on the natural ability of the organ to create sustained sound with permanent changing colors of the sound. For that purpose Kuznik has introduced so-called "structura constans," meaning a combination of tones programmed by inserting pegs or by attaching weights to the individual keys of manuals. The musical action in *Organochromia II* is thus virtually moved from the keyboards to the registers. The complexity of this action consists of applying rhythmic patterns or tremolo together with the change of

singular registers or groups of registers. "The principle of the composition was to treat the individual prepared manuals as inherent groups of a specific instrumentarium to which the parts of the Pedal were counterposed as soloistic and virtuoso."⁹

In *Multiplicatio* Kuznik indeed has combined traditional finger technique with playing on the registers and simultaneous structuring. Any type of cluster, chord, action, figure, articulation, etc., is not repeated twice. The permanent changes of sound color make this piece resemble a mosaic. It requires the assistance of two registrants. Earlier, in *Musica concertante*, appeared the other compositional method—a collage. The famous Bach chorale "Wachet auf, ruft uns die Stimme" (BWV 656) is confronted by the quasi-electronic sound of organ and orchestra. Moreover, Kuznik introduces here many new sound effects, such as tremoli and glissandi of clusters combined with a repetition and so-called "cascade" cluster glissandi, across 3 or 4 manuals, from up to down. (Example No. 2)

The decade of the 70s was really the time of developing new avant-garde techniques and ideas, not only for Kuznik. In his later organ music Kuznik abandoned some of the most extreme elements of his

musical language and became more concerned with the formal aspect of composing (e.g., *Toccata e cantabile*, 1982; *Piano e tutti*, 1985). But his style, close to the aesthetics of Luigi Russolo's "art des bruits," is still recognizable.

Of course, besides the avant-garde experiments of Norbert M. Kuznik, a few other organ composers represent more moderate trends. The neo-classic attitude in the widest sense of the term is still quite widespread in Polish music. For the composers of the older generation those with neo-classic orientation—Grazyna Bacewicz, Henryk Hubertus Jablonski, Tadeusz Machl or Tadeusz Paciorkiewicz—that means first of all using the classic model-forms (like sonata form), modal or free atonal harmony (Bacewicz, Machl), motoric rhythmic patterns and quasi-Baroque motifs (Bacewicz, Paciorkiewicz), polyphony

(Jablonski) and some elements of the twelve-tone technique (Bacewicz, Jablonski). Others like Jerzy Bauer, Stanislaw Moryto, Piotr Moss or Marian Sawa range among the younger composers "classically" oriented. Their individual styles and sources of inspiration differ very much, but the common element of their aesthetic attitude is a strongly marked formal principle and the tendency to resolve compositional problems with well-trieved methods. Another composer mentioned earlier, Augustyn Bloch, has traveled the long evolution from the post-Romantic Reger-like style, on to the attempt of combining the twelve-tone row with sonoristic exploration (*Jubilata*, 1976), to the emotional expressivity of his last pieces (e.g., *Oratorium* for organ, strings and percussion, 1981–82).

The decade of the 1980s brings to all contemporary music (not only in Poland) a new stylistic and aesthetic aura with a clear retrospective character. The often-used term "postmodernism" means here the retreat of the avant-garde issues, so important to the turn of the 50s and 60s. Instead, we have a stylistic syncretism and a return to expression as a main compositional factor. So many different elements—new and old, simple and complex, conservative and radical—border upon each other. Tonality happens along with a cluster technique, monumentalism with intimacy, sonorism with harmonic thinking, etc. The growing influence of the style of Olivier Messiaen is especially characteristic of the organ music of the 80s. Compositions such as *Versus I* (1981) by Eugeniusz Knapik or

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Cantio Polonica (1985) by Stanislaw Moryto refer not only to Messiaen's modality and harmonic language, but even more to the philosophical and religious background of his music.

A presence of quotations is the other "modern" feature. In *Versus I* there is a short extract from Gustav Mahler's Tenth Symphony. In the mentioned-above *Oratorium* by Augustyn Bloch these are the motif of the soprano aria from Bach's cantata *Ich hatte viel Bekümmernis* and the melody of an old Polish Christmas carol. The confrontation of two tone-worlds—one representing the musical past and another the new sonority—affords a very special effect. Intensive expressivity in music by Knapik or Bloch has its source also in sacred connotations, taking into their music through musical quotations. The organ in Europe has been the main instrument for the liturgy for so long a time, that it's nearly impossible to consider organ music out of the religious sense. Polish composers are perfectly aware of that fact, although most organ music written lately represents the non-liturgical domain of organ literature.

The fact that organ music has thrived so in Poland in the last decade is especially significant. Never before were there so many composers writing for organ, and never before were organ compositions so numerous, so varied and so full of fresh ideas. Since 1986 and every year following, during the special organ festival for contemporary music in Legnica, many new compositions have been performed. The unique pieces for organ and two accordions presented there in 1987 (*Trigonos* by Zbigniew Wiszniewski, *Conductus* by Stanislaw Moryto, *Por dia de anos* by Wieslaw Rentowski, *Intervals* by Krzysztof Olczak), for organ and percussion (e.g., *Wariant podwojny* /Double variant/ by Zbigniew Baginski, 1987), and for organ and saxophone (e.g., *Trio* by Norbert M. Kuznik, 1988; *Ab ovo* by Wieslaw Rentowski, 1988; or *The Painful Remembrance* by Wladyslaw Slowinski, 1988) are among the culminating achievements of the last few years. I would like to concentrate on two composers whose organ pieces seem to be especially important.

The *Organ Sonata* (1981) by Aleksander Glinkowski is one of the greatest organ compositions written in the 80s. Three monumental parts combine the top virtuosity with some elements of aleatory technique and rich sonorous qualities. Part I and Part III are integrated thanks to the presence of the same motif: two perfect fifths divided by a half-tone (e.g., g-d-e-flat-a-flat). This is the basis for everything: chordal, melodic, ornamental, and figurative structures developed differently in both parts of the Sonata. The second part is a unique long pedal solo cadenza. The form is built of three sections, both first and third sections being very fast with a chromatic course of figuration. (Example No. 3)

The speed and dynamic gradation make it nearly impossible to notice singular motifs or pitches. The emanation of pure motion is the main idea here, similar to the textural convention of the toccata or etude as well. The middle episode is extremely slow and soft. The 2, 3, 4, 5 and 6-tone harmony is also done by the pedal solo. Singular three-tone chords in the pedal part appear in music of Olivier Messiaen or Jean Langlais for instance. But Glinkowski has built a whole tone-strand which requires strict legato playing and very special sound color (e.g., the flute 4). The entire Sonata of Glinkowski is a real challenge for any concertizing organist; additionally, it is written very idiomatically for a big organ—a sort of "cathedral" instrument. Impressive, too, is that this unique composition was written by a non-organist.

Composer Wieslaw Rentowski, who is a concertizing organist, has a special interest in writing organ music. That particular perspective makes his compositions very difficult and complex in the technical sense. In his earlier organ music Rentowski already made such

interesting innovations as tremolo of pentatonic clusters moving in opposite directions (*Albebragen* 1985) (Example No. 4), or fast, short strikes with tutti-register while the cluster moves from low to high, with specific changes of registration. Example 5 demonstrates another interesting effect of an emphasis on one specific note through adding one register. All these innovations serve to enrich the sound which the composer liked to compare with the specific sound of electronic music. The organ has a great ability to create sustained sound with vibration and to transform it with textural or registration changes. It is as if the electronic sound is a combination of pitches, mutation registers, and buzzing, which is continuously transformed electronically.

The last organ composition of Rentowski, written in the U.S.A., *New Orleans Magnificat* (1993), also brings some idiomatic sound obtained through trills, tremolo, pedal glissandi, fast chromatic passages and cascade cluster glissandi. But in spite of being very progressive, all his organ compositions contain some elements connected with musical

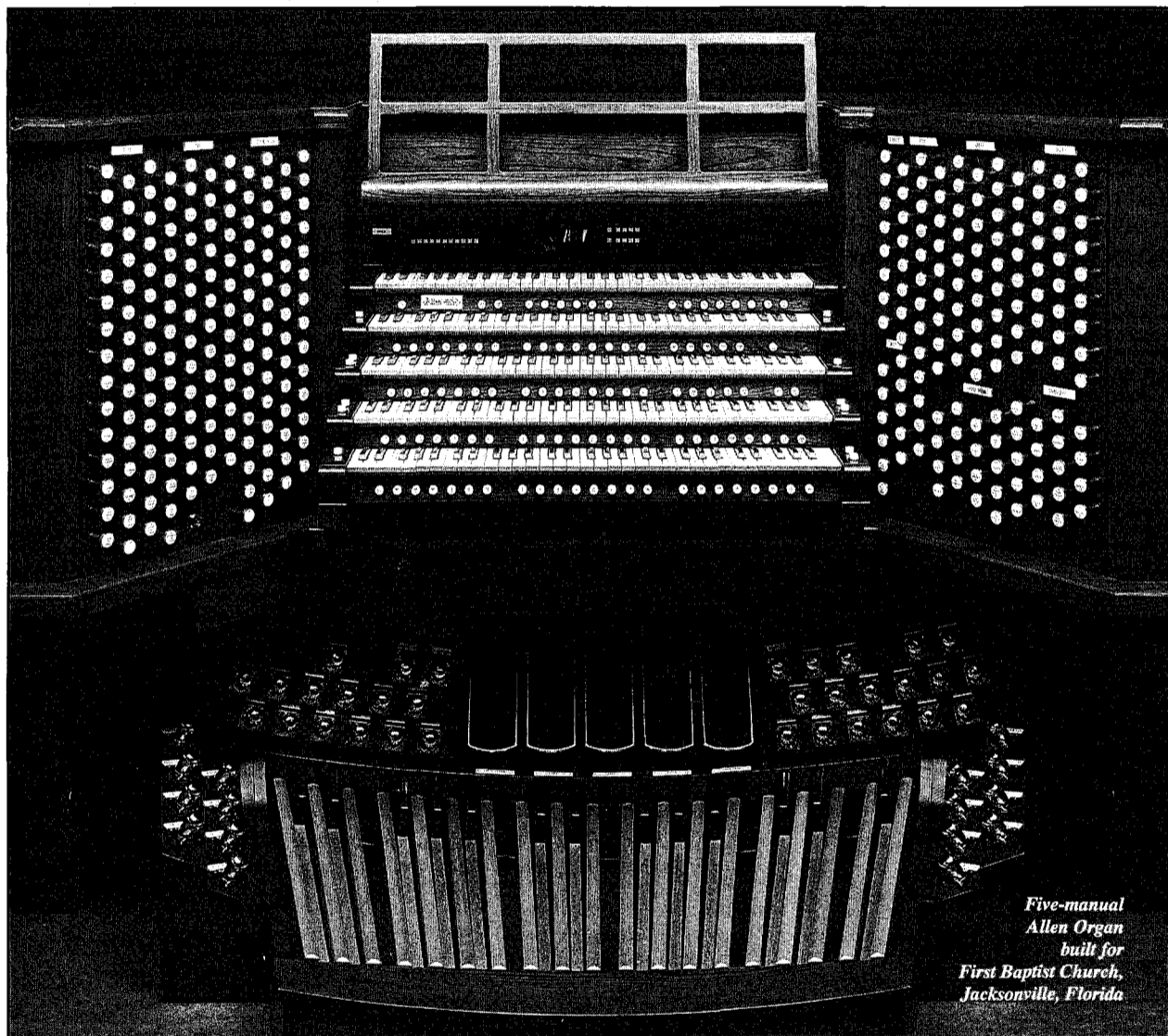
tradition. In *Albebragen* that appears as the presence of the famous twelve-tone row from Alban Berg's *Violin Concerto*, used as a harmonic and motivic disposition. In *Chorea minor* for trumpet and organ (1986) it is the harmonic factor, and in the above mentioned *Ab ovo* for saxophone and two organists¹⁰, it is jazz inspiration. *New Orleans Magnificat* is based on the opposition of modal (Gregorian theme), tonal (f minor center), and chromatic (clusters) features. The high contrasts and powerful expression seem to be the main characteristics, not only of this particular piece but also of Rentowski's compositional style in general.

Many other interesting composers and organ pieces remain unmentioned in this short survey, but it was literally impossible to write about all of them. It seems that contemporary Polish organ music perfectly proves that the organ can be a very modern instrument, with a great ability to create new sound and to respond to the younger composers' aesthetic expectations. Since the American audience is, for the most part, only aware of a few contemporary Polish composers—Witold Lutoslawski, Krzysztof

Penderecki and most recently Henryk M. Gorecki—I hope that this presentation introduces a small group of other very talented composers and their artistically valuable works. ■

Notes

1. Tadeusz Maciejewski, "Polish Organ Music up to the End of the Nineteenth Century," *Polish Music*, no. 2 (1978): 3-11.
2. Henryk Majkowski, "Mieczyslaw Surzynski - polski Bach", *Muzyka kościelna*, no. 1-2 (1931): 1-3.
3. The most famous is the organ of the post-cistercian abbey in Oliwa/Gdansk. See: Thomas Gablenz, "Organ Building in Poland", *The Diapason* 53 (1962), no. 630: 8-9, 28-29; no. 631: 36-37.
4. Colette R. Ripley, "Organ Music by Women from Poland," *The American Organist* (March 1993): 62-63.
5. Joachim Dorfmueller, *Zeitgenössische Orgelmusik 1960-1983* (Wolfenbüttel and Zürich: Mösel-er, 1983).
6. *Al fresco* by Bernard Pietrzak was awarded with the second prize.
7. The prominent Polish scholar, Josef Chominski (1907-1994) introduced this term in 1950s.
8. Lidia Rappoport-Celfand, *Musical Life in Poland. The Postwar Years 1945-1977* (New York, N.Y.: Gordon and Breach, 1991), p. 68.
9. Norbert Mateusz Kuznik, "My Music for Organ", *Polish Music*, no. 1-2 (1980), p. 46.
10. The composer and the author of the present article were first performers of the organ part of *Ab ovo*, written for four hands and the pedal.



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When Thomas Murray inaugurated the new Schoenstein instrument at Islington United Church on September 11, 1994, he was putting the icing on what has been a rather special cake. In the new spirit of North American Free Trade, Canada now boasts the first major American organ to be installed north of the border in many, many years. Arguably, it is the most significant ever built by an American company in this country.

As part of its 150th anniversary celebrations, Islington United Church (Toronto, Ontario) had embarked on an ambitious program of renovation and development, including a new organ for its handsome neo-gothic sanctuary. Although Islington has always boasted a thriving music program, it lacked an organ of commensurate quality. After careful research and discussion, a contract was signed in 1992 with Schoenstein & Co. of San Francisco to build a comprehensive 2-manual organ of 32 ranks.

The instrument has lived up to all expectations—and exceeded them. A wealth of 8' and 4' tone enables subtle yet firm accompanimental possibilities, and Schoenstein's "American Romantic" scaling and voicing impart a warmth which was sorely missed in the former instrument. As a vehicle for hymn-playing and choral accompaniment, it is the dream of every sensitive and creative musician. On the other hand, it is a versatile and articulate recital instrument, acquitting itself with distinction in the major schools of organ literature.

The console is of English design. A striking but logical feature is the grouping of all intermanual and pedal couplers on the same stop jamb, with octaves reading through; again, an English influence. As the church is not air-conditioned (very few are in this part of the world), a fan has been built into the console to provide relief from Toronto's often searingly unpleasant summers. (Unlike other fans, however, this one does not distribute one's music all over the church...)

The console includes programmable piston range wherein the organist may designate the function of each piston or toe stud. For example, divisional pistons may be changed into generals; a reverser may be changed from *Great to Pedal* to *Tremulant On/Off*; and Great or Swell pistons can affect Pedal stops, or not. The designation of piston functions may be different on each of the 16 memory levels.

A glance at the stoplist will reveal some rather unusual features: a Tuba on 15" wind pressure; total enclosure of the entire organ; location of the organ in a side chamber (the only available place for the instrument, incidentally); double enclosure for the solo division; a Swell division which matches the Great not only in size but also in volume.

The burning question: What is the *raison d'être* behind these ideas? Since the reader would no doubt like to hear what the builder thinks (a far more attractive proposition than ploughing through a writer's mere speculation) I talked with Jack Bethards, President and Tonal Director of Schoenstein & Company.

MB: Jack, this instrument is certainly not run-of-the-mill. Personally, I think it's terrific—it reminds me of similar successes achieved by the John Comptons of this world—but I'm sure that many will throw up their hands in horror when they read about **total** enclosure in a side chamber! Of course, since there was nowhere else for the organ to go, it's pointless my asking you why you built it there. However, I do know that you don't have a knee-jerk reaction to organs in chambers. So here's my question:

How does one go about overcoming such problems as less-than-wonderful placement? And should we always haul out the silver bullets, crosses and garlic whenever somebody says "Organ Chambers"?

JB: *Freestanding, encased organs are not a priori superior to enchambered ones. In many cases, I prefer a chamber—even a side chamber. Some dynamic effects, particularly in service playing, are enhanced immeasurably by a chamber, lending an air of celestial distance and mystery. Of course, there are ill-designed chambers which make good results impossible, but if a chamber is approached with a positive attitude by both builder and player, the results can be stunningly good.*

It seems to me that the secret is to recognize that an enchambered organ is as different from an encased and freestanding one as Wagner is from Mozart; each is wonderful in its own way! The biggest mistake in designing for chambers is the misguided attempt to imitate a freestanding organ. An organ must be built a very special way to take advantage of the chamber. This includes not only tonal design, scaling and wind pressures, but also layout of chests, design of swell fronts and facade, treatment of chamber interior surfaces, and, perhaps most importantly, having the discretion to keep the instrument small enough so that proper placement of each voice in the ensemble may be achieved.

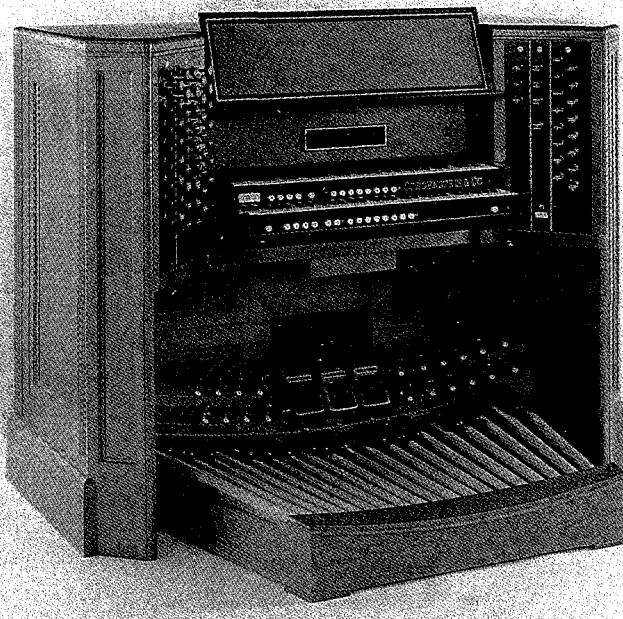
In short, I look at a chamber as a challenge and an opportunity—not a drawback.

MB: You've used double enclosure before, of course: I'm thinking here of the Wynne Chapel organ at Highland Park Presbyterian in Dallas. What would you say are the artistic merits of enclosing the Solo, for example, inside the Swell?

JB: *I have always been fascinated with the prospect of achieving in the organ the same or even greater dynamic range as does an orchestra. Double sets of swell shades have been tried before, notably by Hutchings. I thought, however, that they missed the boat by not providing an adequate amount of "dead air" space between the two sets of shades. By putting the Solo box behind the Swell box and placing its shades on the rear wall of the Swell, we achieve several feet of separation, so that, when enclosed, the air space between the two sets of shades is an effective barrier to sound transmission. Indeed, when both sets of shades are closed, the stops in the Solo are reduced to a whisper.*

The two sets of shades can be opened in different patterns, creating a variety of timbre changes throughout the crescendo. Generally, we place both the very softest and very loudest voices of the organ in such an arrangement. Obviously, these voices are never used together, so two stops get independent expression for the price of only one extra box. Another musical advantage of this system is that the voices in the second box can be used in many different contexts as part of the primary box ensemble. For example, in the Islington organ the Tuba can be reduced in volume to work as a dark color Swell chorus reed. Likewise, the Vox Humana can be played with shades fully open in French repertoire; with shades closed, it blends with strings and flutes in the American tradition.

With all of this, however, I think I would be quite willing to suggest double enclosure if only for the thrilling sound of the Tuba growing out of the ensemble to what most listeners perceive as a normal climax, and then lifting it to its ultimate power for a breathtaking conclusion. I have witnessed what this can do to an audience, and am convinced that it



GREAT (I – Enclosed)

- 16' Contra Gamba
- 8' Open Diapason
- 8' Harmonic Flute
- 8' Gamba (12 pipes)
- 8' Lieblich Gedeckt (metal) *
- 4' Principal
- 4' Lieblich Gedeckt (12 pipes)
- 2' Fifteenth
- 1 1/2' Mixture (IV)
- 16' Corno di bassetto (12 pipes)
- 8' Corno di bassetto
- 8' Tuba (Solo)
- Harp (Swell)
- Chimes (Swell)
- Tremulant –
- Great Octave –

SWELL (II – Enclosed)

- 16' Bourdon (12 pipes)
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Echo Gamba
- 8' Vox Angelica
- 8' Gemshorn (49 pipes, St. Dia. Bass)
- 4' Octave (12 pipes)
- 4' Flute
- 4' Gemshorn (12 pipes)
- 4' Chimney Flute
- 2 1/2' Nazard (from Concert Flute)
- 2' Piccolo (12 pipes)
- 1 1/2' Tierce (44 pipes)
- 1 1/2' Mixture (III-V)
- 16' Posauone
- 8' Trumpet
- 8' Hautboy
- 8' Vox Humana (In Solo Box)**
- 4' Clarion (12 pipes)
- Harp (In Solo Box)
- Chimes (TC In Solo Box)
- Tremulant –
- Swell Sub Octave –
- Swell Nominal Pitch Off –
- Swell Octave –

SOLO (II – Enclosed separately within swell box)

- 16' Double Tuba (TC) (12 pipes)
- 8' Tuba (15" wind, hooded)
- 4' Tuba Clarion (12 pipes)

PEDAL

- 32' Resultant
- 32' Contra Gamba (In Swell Box) (32 Generators)
- 16' Open Wood (In Great Box)*
- 16' Sub Bass (In Great Box)*
- 16' Contra Gamba (Ct)
- 8' Open Diapason (Ct)
- 8' Flute (Ct)
- 8' Stopped Diapason (Sw)
- 4' Fifteenth (Ct)
- 4' Flute (Ct)
- 32' Contra Posauone (In Swell Box) (32 Generators)
- 16' Ophicleide (In Swell Box)
- 16' Posauone (Sw)
- 16' Corno di bassetto (Ct)
- 8' Octave Posauone (Sw)
- 4' Corno di bassetto (Ct)

* Pipes from former organ

** With separate tremulant and adjustable enclosure

COUPLERS

Swell to Great (Octaves reading through)
Great to Pedal (Super Octave reading through)
Swell to Pedal (Super Octave reading through)
Great to Swell

NOTE: Percussions and Solo Division are not affected by any couplers

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MB: Staying with this topic for a minute, I never thought that we'd see 15" Tubas again! Yet Islington has one, and the church isn't really all that large. What's the philosophy behind using such high pressures in a moderate size building?

JB: *High pressure is most often employed to achieve beauty of tone—not loudness. In this case, that unique combination of smoothness and fire which has been likened to "the glow of molten iron"—and which is typical of a fine Willis-type English Tuba—is not possible in a room of this size with less than 15" pressure. The same loudness, or even more, could have been achieved with a low pressure reed, and without the expense of a second blower and regulator. However, the resulting sound—a*

nasty, thin, coarse tone—would likely have diminished rather than enhanced the effectiveness of the organ. The noble Tuba, on the other hand, is useful in all sorts of musical contexts, especially with its double expression.

MB: Leaving aside the double expression, the dynamic range of this organ is quite surprising. What's your "secret recipe"?

JB: *The chamber, of course, helps in providing an absolutely sound-proof enclosure on five surfaces. Our swell front, the sixth surface, is constructed of very thick material. The shades fill the entire chamber opening above chest level, and open nearly 90°. They are equipped with four powerful ten-stage electric-pneumatic motors which move them quickly and close them tightly.*

I am very pleased to say that full Swell can be introduced under the Great chorus and hardly noticed. Also, the entire organ can be played with shades closed or only partially open, creating what I like to call the "distant cathedral effect." Because every stop including the Pedal is under expression, this allows the organist to adjust the instrument to fit the size of the congregation without depriving them of grand, full organ effects. The same, of course, is true in choir work, where it is possible to accompany even a fairly small choir with quite full ensembles.

MB: At Islington, the Swell is no shrinking violet!

JB: That's right! Too many small organs have pathetic Swells which are merely a "chorus" of flutes, a couple of half-hearted strings, and a loud reed or two—often half-length. To me, the glory of a Swell organ is the combination of diapason and reed tone. With a true diapason, the strings can be real strings and the 8' flute does not have to be loud in an attempt to compensate for lack of foundation. In this organ, the Mixture is a big one, but not too high. It is really a *Plein Jeu* which creates a full chorus with the addition of an 8' foundation alone. Swell flues with Oboe is slightly softer than full. Great; and full Swell is slightly above full Great in power. Having two balanced divisions in a small organ gives the versatility usually only found in larger schemes.

MB: You have included a very potent string on the Great in this scheme. It's quite unusual in this day and age to find a powerful string on this division; indeed, such an abundance of string tone is normally reserved for very large Romantic instruments. Why have you emphasized it to this extent on a small organ?

JB: Real string tone has been sadly neglected over the past several decades. A fully developed ensemble of string voices is essential if an organ is to reach its full musical potential. It is especially important on smaller instruments, where boredom through lack of variety can set in very quickly.

Strings are also wonderful modifiers of other stops, creating new tints on the tonal color palette. I believe that no Pedal organ is complete without a true 16' string for a pointed, clear, prompt-speaking bass. Manuals should have at least two levels of true string tone—by true, I exclude Geigen Diapasons, Gemshorns or Dulcianans. On this organ, we have a powerful Gamba in the Great, a softer version with a full-compass *céleste* in the Swell. Providing additional variety, the Great string is treated in the French manner with slots, giving it a distinctly pungent flavor. It is also extended in the Pedal. Thus, three strings create quite an array of tone. Furthermore, the Swell is provided with a Gemshorn—a mild principal slightly on the string side. It works very beautifully as an introduction to the strings in the ensemble buildup and as a 4' octave to the Echo Gamba and *Vox Angelica*. In our instruments, strings are certainly not accessory voices!

MB: The wind on your Islington organ is absolutely steady. Given today's interest in live winding, why and how do you do this?

JB: The "why" is simple: I believe unsteady wind is unmusical. Sophisticated listeners, with broad exposure to great music-making, have often asked (very politely, I assure you) if the unsteady wind in an organ performance is some sort of musical joke. As appropriate as unsteady wind may be on an instrument intended solely for the interpretation of early music, it is strikingly absurd on a modern instrument. If you want truly steady wind, then it does come at a price: good, solid, adequate wind requires a multiplicity of regulators with a perfectly designed system of conveyances.

MB: I know that many people here in Toronto, having read of your *orgue de chœur* instruments, expected you to

build a "Cavaillé-Coll" at Islington, if you catch my drift. Leaving aside the fact that this would have been tonally inappropriate, given the church's musical demands, isn't it true that one can't just throw a "French" instrument into each and every building?

JB: A true French Romantic ensemble, with its pungent principals and open shallot chorus reeds, cannot work in a large dead room. The tone may be curiously attractive at first, but will quickly become irritating, insistent, and even ugly. This character of tone requires an exceptionally gracious reverberation. In a perfectly resonant room, there is nothing quite as inspiring as a great French Romantic ensemble, even from a tiny Choir organ; the applications in North American churches, however, are few and far between. French-style instruments can also work very well in small dead room with salon repertoire, but as soon as the requisite power to fill a large space is reached, these organs must be handled with care, like a caged lion.

MB: Some have asked why a large 2-manual couldn't have been turned into a three: more flexibility etc., etc. For what my two cents is worth, I think that if you can't handle a well-equipped 2-manual, then you probably have no hope with anything larger. But that's just me being

contentious! So what do you say to the criticism that two should have been three?

JB: In certain cases—for example, our recently completed 29-rank concert hall organ at the University of Arizona, which will be used almost exclusively for teaching—three manuals are essential. However, when you are dealing with less than 25 or 30 voices, we most often recommend a two-manual scheme. This is especially true in a church organ where special musical effects are required. A three-manual design requires certain repetition of basic ensemble building blocks. With just two manuals, resources can be spared for such important items as an additional *céleste*, or soft accompanimental stops and a powerful solo reed. In other words, two- and three-manual designs of exactly the same size yield, usually, more tonal variety in the two-manual plan.

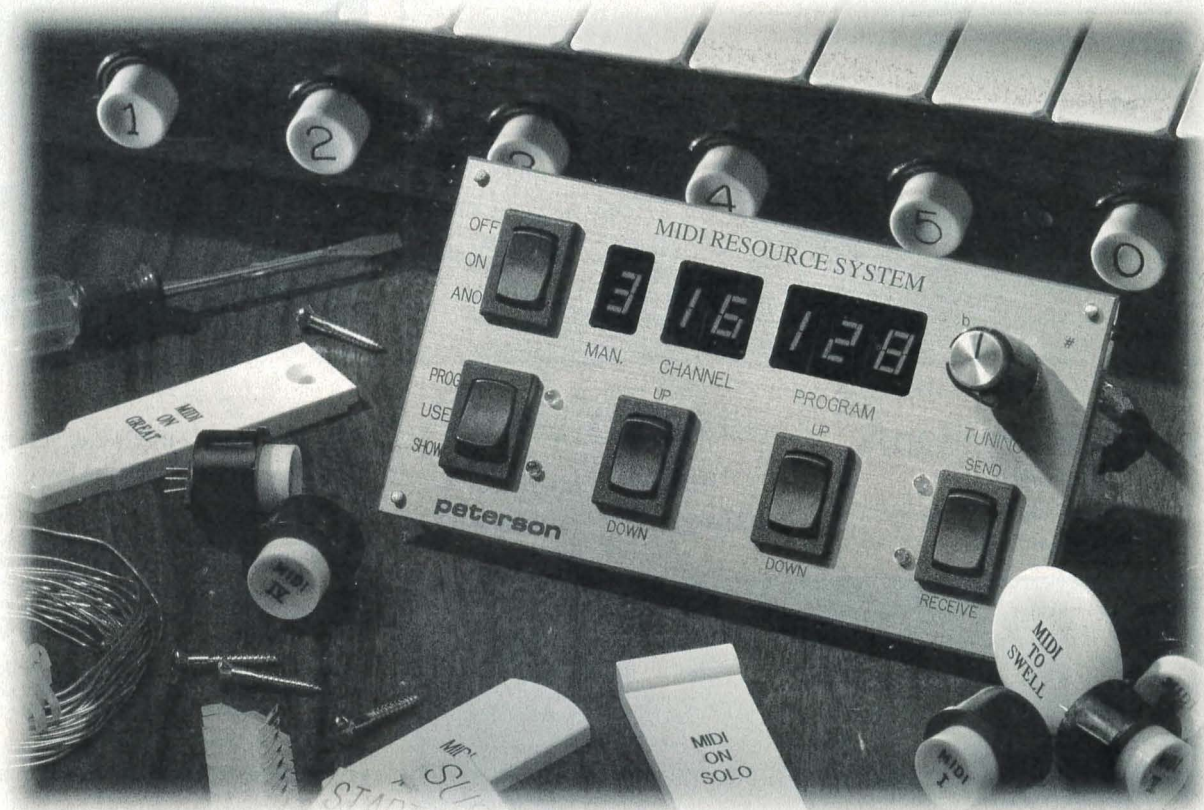
The proof of every pudding, of course, is in the eating; this particular provender is especially fine. To make the most of a difficult placement is one thing; to exploit a major obstacle so as to achieve such artistic success is quite another. The instrument is comfortable to handle, and, in all ways, is elegant: mechanically and tonally elegant. Elegance and sophistication in the tonal department

seem to have gone by the wayside in recent years, what with the earnest but stupid quest for the Holy Grail Organ which only exists (thank goodness) in the dull minds of its various protagonists. Without elegance and sophistication, it's very difficult to make music on any organ, be it a Schnitger or a Father Willis.

Perhaps the highest compliment one might pay to the instrument is that it is ruggedly individual; it eschews slavish historical trendiness. Any musical instrument that sells its soul to achieve contemporary approbation, whether fawning blindly over baroque examples or riding pathetically on the coattails of later models, is doomed to history's trash can. Fifteen minutes in the sun of Musical Correctness may appear to be a rosy proposition, but it's bitterly cold—and for a long time!—once the sun goes in.

Toronto is a city replete with landmarks of many kinds; this latest, of the musical variety, is as much worth a visit as the CN Tower and the Skydome. Don't miss!

The author wishes to thank the following authorities at Islington, who kindly provided generous access to the new instrument: Rev. Mark Aitchison, Senior Minister; John Derksen, Director of Music; and especially Fred Leslie of the church's Trustee Board.



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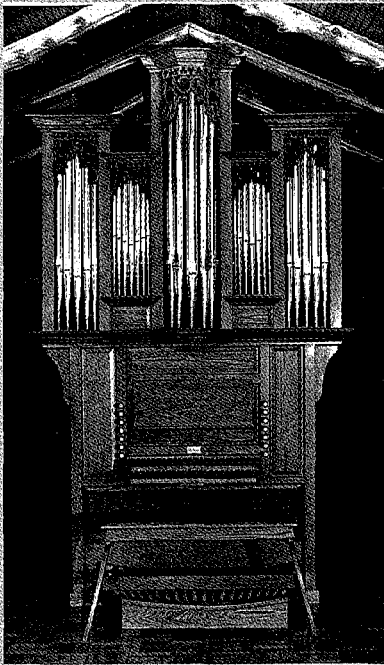
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New Organs



Cover

Gabriel Kney of London, Ontario, Canada, has installed a seventeen-stop instrument at the residence of Dr. Andrew John in Oklahoma City, OK. The organ is placed in the room, which was the chapel of a former Eastern Orthodox Monastery. The casework of the organ is red oak, with the pipe shade carvings of basswood. The keyboards are of ebony wood (naturals) and rosewood with bone covering for the sharps. The key action is an equal ratio backfall system; winding is achieved by two wedge shaped bellows, providing stable wind. The room acoustic required gentle voicing, which was achieved by low wind pressures, 40 mm for the manuals, 70 mm for the pedal. Tuning temperament according to Francesco Vallotti (1697-1780).

MANUAL I

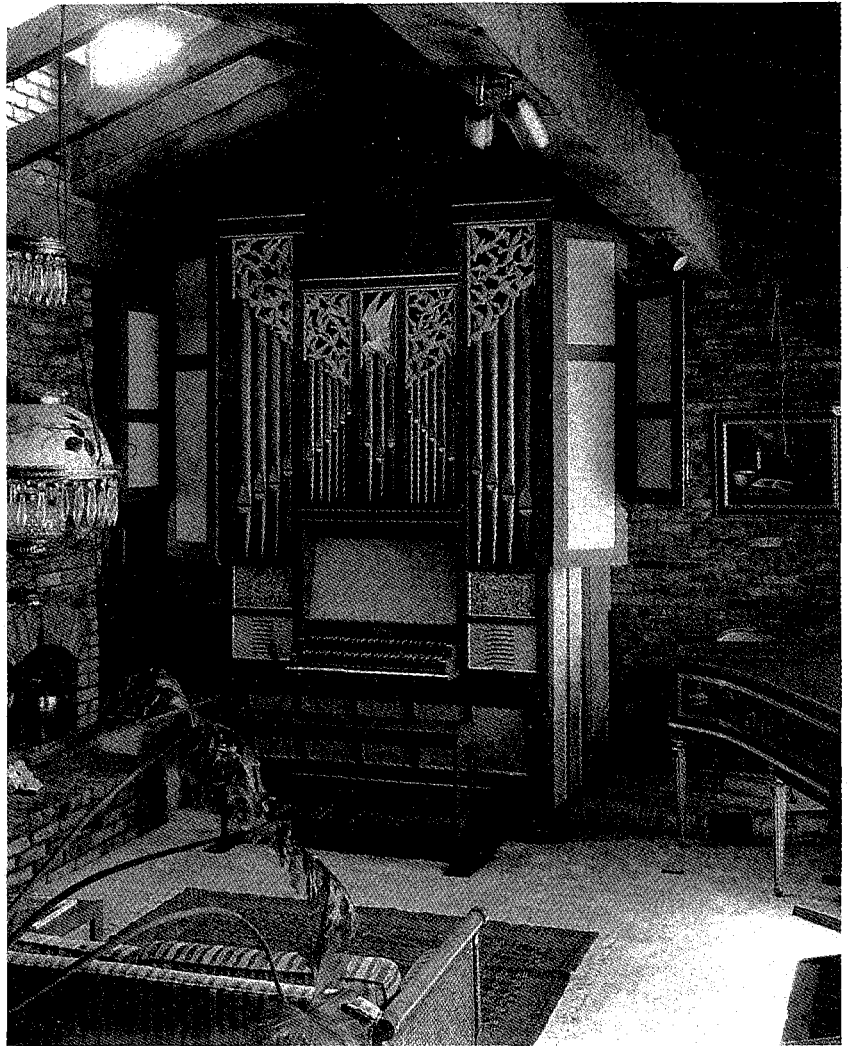
- 8' Rohrflöte
- 4' Praestant
- 2 1/2' Nasat
- 2' Blockflöte
- 1 1/2' Terz
- 1 1/2' Mixtur II-III
- 8' Trompetenregal

MANUAL II

- 8' Gedeckt
- 8' Quintadena
- 4' Koppelflöte
- 2' Prinzipal
- 1 1/2' Terzflöte
- 1 1/2' Larigot
- 8' Krummhorn

PEDAL

- 16' Subbass
- 8' Gedecktbass
- 4' Choralbass
- Tremulant
- Zimbelstern



Bedient Pipe Organ Co., Lincoln, NE, has built a new organ, opus 37, for the residence of Susan Ferré and Charles Lang, Garland, TX. The case is of poplar, polychromed and gilded; 10 ranks, 10 stops, 468 pipes; mechanical key and stop action; pipe shades of red gum, polychromed and gilded.

- ### GREAT
- 8' Rohrflute
 - 4' Principal
 - 2 1/2' Quinte (c¹)
 - 2' Octave
 - 1 1/2' Terz (c¹)
 - Cymbeln I

POSITIVE

- 8' Gedackt
- 4' Spitzflute
- 1' Flute
- 8' Dulziana

PEDAL

- 16' Subbass

- Tremulant
- Gt/Ped
- Pos/Ped
- Pos/Gt

Austin Organs, Inc., Hartford, CT, has built a new organ (opus 2745) for Grace United Methodist Church, Manassas, VA. The new instrument is located behind a large choir loft in a specially constructed chamber area. The three-manual drawknob console is entirely solid-state and features maple naturals, rosewood sharps, and a natural oak case in clear finish. It is also entirely moveable via a concealed dolly. The entire instrument is multiplexed and MIDI compatible. The consultant for Grace United Methodist Church was Dr. Eileen Guenther of Washington, D.C.

GRANDE ORGUE

- 16' Bourdon
- 8' Montre
- 8' Bourdon
- 8' Flute Harmonique
- 4' Prestant
- 4' Flute Conique
- 2' Doublette
- IV Fourmiture
- 8' Bombarde
- Cloches (Prep)
- 8' Trompette de Fête (Prep)

RÉCIT

- 16' Viola
- 8' Flute à Cheminee
- 8' Viole de Gambe
- 8' Voix Celeste, T.C.
- 4' Principal
- 4' Flute Octaviane
- 2 1/2' Nasard
- 2' Flute à Bec
- 1 1/2' Tierce
- III Plein Jeu
- 16' Basson
- 8' Trompette
- 8' Hautbois
- 4' Clairon
- Tremblant

POSITIF (Unenclosed)

- 8' Cor de Nuit
- 8' Gemshorn
- 8' Viole de Gambe (Récit)
- 8' Voix Celeste, T.C. (Récit)
- 4' Flute Octaviane (Récit)
- 4' Principal
- II Sesquialtera, T.C.
- 2' Octavin
- 1 1/2' Larigot
- III Cymbal
- 8' Cromorne
- Tremblant
- 8' Trompette de Fête (Prep)

PÉDALE

- 32' Montre Résultant
- 32' Bourdon Résultant
- 16' Montre
- 16' Bourdon (Grande)
- 16' Viola (Récit)
- 8' Prestant
- 8' Bourdon (Grande)
- 4' Basse de Chorale
- 4' Flute Octaviane (Récit)
- III Fourmiture
- 16' Bombarde
- 16' Basson (Récit)
- 8' Trompette (Péd. Ext.)
- 4' Clairon (Péd. Ext.)
- 4' Cromorne (Positif)/(Prep)



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

UNITED STATES East of the Mississippi

15 MAY
Choral concert, with orchestra; St Paul's Cathedral, Worcester, MA 8 pm
Elizabeth Hung; Presbyterian Homes, Evanston, IL 1 pm

17 MAY
Da Capo Ensemble; Christ Church, Oyster Bay, NY noon
*Benefit Organ Concert; St Bartholomew's, New York, NY 8 pm
Gary Gartlets; Good Shepherd Lutheran, Lancaster, PA 12:15 pm
David Herman; Trinity Cathedral, Pittsburgh, PA 12:30 pm
Samuel Carabetta; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

19 MAY
Cynthia Holden; Trinity Church, Rutland, VT 12 noon
Jeff Johnson; Trinity Church, Boston, MA 12:15 pm
Anniversary Choral Concert; Church of the Advent, Boston, MA 8 pm
Robert Love; Memorial Music Hall, Methuen, MA 8 pm
Festival Concert; Grace Episcopal, Silver Spring, MD 7:30 pm
Marilyn Keiser; St Paul's Episcopal, Wilmington, NC 8 pm
Michael Farris; North Park College, Chicago, IL 8:15 pm
Ferris, *Corridors of Light*; Mt Carmel Church, Chicago, IL 8 pm

20 MAY
Stephen Schnurr; Colchester Federated Church, Colchester, CT 7 pm
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm

21 MAY
Farrell Goehring; Bethesda Episcopal, Saratoga Springs, NY 4 pm
Miranda Loud; St Ignatius Loyola, New York, NY 4 pm
Tamara Schmiege; St Thomas Church, New York, NY 5:15 pm
Mozart, *Requiem*, with orchestra; Grace Episcopal, Nyack, NY 7:30 pm
Stephen Kolarc; Market Square Presbyterian, Harrisburg, PA 7:30 pm
Marie-Claire Alain; St Luke's Episcopal, Ft Myers, FL 4 pm
Anne & Todd Wilson; Nardin Park United Methodist, Farmington Hills, MI 7:30 pm
+**Huw Lewis**; St Brigid Church, Midland, MI 3 pm
*Hymn Festival; Trinity Episcopal, Ft Wayne, IN 4 pm
Cathedral Girls' Choir; Christ Church Cathedral, Indianapolis, IN 4 pm
Haydn, *Organ Mass in E-flat*; Fourth Presbyterian, Chicago, IL 6:30 pm
Stephen Leist; Christ Church Cathedral, Lexington, KY 4:30 pm
The Louisiana Sinfonietta; Christ Church Cathedral, New Orleans, LA 4 pm

22 MAY
Peter DuBois; First Presbyterian, Lancaster, PA 7:30 pm

23 MAY
Frederick Swann; First Presbyterian, Gastonia, NC 8 pm

24 MAY
Deanna Muro; Christ Church, Oyster Bay, NY noon
Scott Weidler; Good Shepherd Lutheran, Lancaster, PA 12:15 pm

Clifford Hill; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

26 MAY
Catherine Rodland; Trinity Church, Boston, MA 12:15 pm
Nancy Cooper; Emmanuel Church, Chestertown, MD 8 pm
Univ of Chicago Chorus; Rockefeller Chapel, Chicago, IL 8 pm

28 MAY
Karen Barr; St Thomas Church, New York, NY 5:15 pm
Marijim Thoene; National Cathedral, Washington, DC 5 pm
Henry Lowe; Calvary Episcopal, Cincinnati, OH 5 pm

31 MAY
Michael Bower; Christ Church, Oyster Bay, NY noon
Gene Strayer; Good Shepherd Lutheran, Lancaster, PA 12:15 pm
Nicholas White; St John's Church, Washington, DC 12:10 pm
Karel Paukert; Cleveland Museum, Cleveland, OH 12 pm

2 JUNE
Timothy Smith; Trinity Church, Boston, MA 12:15 pm
Richard Enright; Fourth Presbyterian Church, Chicago, IL 12:10 pm

3 JUNE
John Gouwens, carillon; Culver Academy, Culver, IN 7:30 pm

4 JUNE
Schubert, *Mass in E-flat*; Church of the Advent, Boston, MA 10:30 am
Argento, *Masque of Angels*; Trinity Church, New York, NY 3 pm
Michael Grant; National Shrine, Washington, DC 6 pm
Bach, Purcell Choral Concert; Christ Church Cathedral, Lexington, KY 5 pm

7 JUNE
Katharine Pardee; Mem Music Hall, Methuen, MA 8 pm
Frederic Ledroit; St John's Church, Washington, DC 12:10 pm

9 JUNE
Steve Furches & Bruce Neswick; Trinity Church, Boston, MA 12:15 pm
Jill Hunt; Fourth Presbyterian, Chicago, IL 12:10 pm

10 JUNE
Handbell Concert & Ice Cream Social; Grace Episcopal, Silver Spring, MD 7:30 pm

11 JUNE
Mary Fenwick; Cathedral of the Immaculate Conception, Camden, NJ 3 pm
Robert Delcamp; National Shrine, Washington, DC 6 pm
Robert Shepfer, voice recital; Second Presbyterian, Indianapolis, IN 8 pm

13 JUNE
Boston Early Music Festival; Boston, MA (through June 18)

14 JUNE
Rodger Vine; Mem Music Hall, Methuen, MA 8 pm
Mickey Thomas Terry; St John's Church, Washington, DC 12:10 pm

15 JUNE
Tres Voces; South Church, New Britain, CT 7:30 pm

16 JUNE
Mary Simmons; Fourth Presbyterian, Chicago, IL 12:10 pm

18 JUNE
Aston Magna Academy; Mason Gross School of the Arts, New Brunswick, NJ (through July 8)
James Vail; National Shrine, Washington, DC 6 pm

19 JUNE
Morgan Simmons; Presbyterian Homes, Evanston, IL 1 pm

21 JUNE
Jacques Boucher; Mem Music Hall, Methuen, MA 8 pm
Samuel Carabetta, with soprano; St John's Church, Washington, DC 12:10 pm

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23 JUNE
Richard Hoskins; Fourth Presbyterian, Chicago, IL 12:10 pm

25 JUNE
David Herman; National Shrine, Washington, DC 6 pm
*Pipe Organ Encounter; Agnes Scott College, Decatur, GA (through June 30)
Voice Concert; Second Presbyterian, Indianapolis, IN 8 pm

26 JUNE
Joan Lippincott; Mem Music Hall, Methuen, MA 7:30 pm

28 JUNE
Joan Lippincott; Mem Music Hall, Methuen, MA 8 pm
Scott Turkington; St John's Church, Washington, DC 12:10 pm

29 JUNE
Matthew Jones; Old Dutch Church, Kingston, NY 12:15 pm

30 JUNE
David Schrader; Fourth Presbyterian, Chicago, IL 12:10 pm

UNITED STATES

West of the Mississippi
19 MAY
Santa Clara Chorale; Univ Mission Church, Santa Clara, CA 8 pm
Haydn, *The Creation*; The Crystal Cathedral, Garden Grove, CA 8:15 pm

20 MAY
John Obetz; RLDS Temple, Independence, MO 8 pm

21 MAY
Christopher Young; Cross View Lutheran, Edina, MN 4 pm
Renaissance Consort of Fort Worth; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
James Tevenan; St Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch, with soprano; St Mark's Episcopal, Palo Alto, CA 4 pm
+**Lloyd Holzgraf**, with choir; First Congregational, Los Angeles, CA 3:30 pm

22 MAY
Men & Boys Choir; Grace Cathedral, San Francisco, CA 5 pm
Douglas Cleveland; First Unitarian, Berkeley, CA 8 pm

26 MAY
Texas Baroque Ensemble; Round Top Early Music Festival, Round Top, TX (through May 29)

27 MAY
John Obetz; Grand Avenue Temple, Kansas City, MO

28 MAY
Robert Gurney; St Mary's Cathedral, San Francisco, CA 3:30 pm

3 JUNE
The Cambridge Singers; Mt Olive Lutheran, Santa Monica, CA 7:30 pm

4 JUNE
Cathedral Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm
Choral Festival Concert; Trinity Episcopal, Santa Barbara, CA
The Cambridge Singers; Pasadena Presbyterian, Pasadena, CA 3 pm

5 JUNE
James Welch, with piano; North Hollywood LDS Stake, North Hollywood, CA 8 pm

10 JUNE
Ensemble Organum of Paris; Grace Cathedral, San Francisco, CA 8:30 pm

11 JUNE
Julien Bonnel; St Mary's Cathedral, San Francisco 3:30 pm

16 JUNE
Cherry Rhodes; St John's Episcopal, Los Angeles, CA 8 pm

18 JUNE
***John Obetz**; RLDS Temple, Independence, MO

23 JUNE
John Obetz, with orchestra; RLDS Temple, Independence, MO

INTERNATIONAL

19 MAY
Janice Beck; Collegiate Church of St Mary, Warwick, England

21 MAY
Susi Jeans Memorial Concert; All SS Church, London, England 3 pm

22 MAY
Janice Beck; Coventry Cathedral, England

29 MAY
Andrew Lumsden; Liverpool Cathedral; Liverpool, England 11:15 am
Janice Beck; Southwell Minster, England

30 MAY
Timothy Byram-Wigfield; St Mary's Cathedral, Edinburgh, Scotland

6 JUNE
Timothy Byram-Wigfield; St Mary's Cathedral, Edinburgh, Scotland

10 JUNE
Martin Baker; St Mary the Virgin, Loughton, Essex, England 7:30 pm

13 JUNE
Timothy Byram-Wigfield; St Mary's Cathedral, Edinburgh, Scotland

Organ Recitals

WILLIAM BATES, SUSAN MOESER & EDMUND SHAY, Shandon United Methodist Church, February 26: *Sonata de primo tono*, Lidon; *Introduction and Pascacaliga in d*, Reger; *Où s'en vont ces bergers*, Balbastre; *Andante sostenuto (Symphonie Gothique)*, Widor; *Prelude and Fugue in D*, S. 532, Bach; *Prélude (Suite)*, Durullé; *Concerto in G*, S. 592, Bach; *Scherzo in E*, Gigout; *Tu es petra*, Mulet; *Slane*, Darwell's 148th, Rathbun, Bates; *Carillon de Westminster*, Vierne.

DAVID BOE, Christ Ev. Lutheran Church, Staunton, VA, November 6: *Prelude in E-flat*, S. 552a, *Dearest Jesus, at your word*, S. 730, 731, *Lamb of God, pure and sinless*, S. 1095, *I trust, O Christ, in You alone*, S. 1100, *Abide with us, Our Savior*, S. 1112, *All praise to you, eternal Lord*, S. 722, *Fugue in E-flat*, S. 552b, Bach; *Sonata in F*, CPE Bach; *O Christ, our hope, Walcha; Just as I am, Jesus loves me*, Bolcom; *Prelude and Fugue in E-flat*, Saint-Saëns.

JOHN BROCK, with Allen Henderson, baritone, University of Tennessee, Knoxville, TN, February 12: *Plein jeu, Fugue, Basse de trompette, Quatuor, Tierce en taille, Dialogue*, Marchand; *Cum Jubilo Mass*, Durullé; *Toccata XII*, Muffat; *Christ, who alone art light of day, Jesus Christ, our blessed Savior*, Distler; *Prelude and Fugue in C*, S. 545, Bach.

DOUGLAS CLEVELAND, St. John's Cathedral, Denver, CO, January 20: *Allegro deciso (Evocation, op. 37)*, Dupré; *Plymouth Suite*, Whitlock; *Scherzo (Symphonie II)*, Vierne; *Toccata and Fugue in d*, op. 59, Reger; *Sunday Night (Views from the Oldest House)*, Rorem; *Shall we gather at the river*, Bolcom; *Aria, Final (Symphonie VI)*, Vierne.

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DAVID CRAIGHEAD, Cleveland Museum of Art, Cleveland, OH, January 29: *Finale: Allegro molto (Symphony No. 6)*, Vierne; *Berceuse, Fileuse (Suite Bretonne)*, Dupré; *What a friend we have in Jesus (Three Gospel Preludes)*, Albright; *Sonata for Organ*, op. 86, Persichetti; *Fanfare/Echo, Scherzo (Chimera)*, Nocturne, *Finale-The Offering (Organbook III)*, Albright; *Air with Variations*, Sowerby; *Hommage à Igor Stravinsky*, Hakim.

MICHAEL FARRIS, State University of New York at Buffalo, January 22: *Choral III in a, Franck; Second Fantasy*, Alain; *Variations on a Noël*, Dupré; *Concerto in d*, S. 596, Bach; *Annum per annum*, Pärt; *Prelude and Fugue on BACH*, Liszt.

JAMES GOOD, with Paul Randall, trumpet, Central United Methodist Church, Asheville, NC, January 16: *Trumpet Voluntary I in D*, Boyce; *Chorale Partita "Wie schön leuchtet"*, Burkhardt; *Trumpet Concerto in E-flat*, Haydn; *Prelude and Fugue in C*, S. 547, Bach; *Liebster Jesu, Wachet auf*, Krebs; *Introduction and Passacaglia in d*, Reger; *Trumpet Sonata in D*, Purcell.

DAVID HATT, St. Mary's Cathedral, San Francisco, CA, December 18: *Toccata, Ricercare supra mi, re, fa, mi, Toccata*, Frescobaldi; *Fantasia in g*, Sweelinck; *Meinen Jesum lass ich nicht, Warum sollt ich mich denn grämen, Wo soll ich fliehen hin*, *Prelude in f*, Krebs.

ELIZABETH H. HUNG, Northwestern University, Evanston, IL, December 5: *Variations de Concert*, Bonnet; *Scherzo*, op. 2, Durufle; *Prelude et Fugue in f*, Dupré; *Symphonie Gothique*, Widor.

DAVID HURD, Church of the Most Holy Trinity, Augusta, GA, February 12: *Praeludium in D*, CPE Bach; *Orgelstücke*, op. 59, Reger; *Prelude and Fugue in b*, S. 544, Bach; *Arioso and Finale, Prelude on "Were you there"*, Hurd; *Quatrième Sonate*, Guilman; *Improvisation on a submitted theme*.

DANIEL LAMOUREUX, Trinity Church, Boston, MA, January 20: *Grand Choeur Dialogué*, Gigue; *Canzona in Gregorian Tonality*, Boëllmann; *Allegro vivace (First Symphony)*, *The Bells of Hinckley*, Vierne.

NANCY LANCASTER, with Mark Oberman, organist, and Janet Hohn, flutist, House of Hope Presbyterian Church, St. Paul, MN, December 24: *Marche Religieuse on "Lift up your heads"*, Guilman; *Au jô deu pubelle, Grand dei, ribon ribiene, Au jô deu pubelle*, Balbastre; *Es ist ein Ros*, Brahms; *Noël de Saintonge*, Dandrieu; *Noël Anglais*, Woodman; *Vom Himmel hoch*, Krebs, Scheide-mann; *God rest ye merry, gentlemen, Baloo, Lammy*, Martin; *La Nativité*, Langlais; *In*

dulci jubilo, Lübeck; *Greensleeves, Es ist ein Ros, Sussex Carol, Crisafulli; In dulci jubilo*, Dupré.

ROBERT SUTHERLAND LORD, University of Pittsburgh (PA), December 6: *Sketch No. 2, Sketch No. 1*, Langlais; *Noël (Byzantine Sketches)*, Mulet; *Christmas Cradle Song*, Hollins; *Three Reflexions on "In dulci jubilo"*, Lord; *Toccata (Symphony V)*, Widor.

JUDSON MAYNARD, St. Thomas's Episcopal Church, New Haven, CT, January 15: *Toccata: Thou art the rock*, Mulet; *Savior of the nations, come*, S. 659, Bach; *Adeste Fideles*, Ives; *How brightly shines the morning star*, Buxtehude; *O sacred head, sore wounded*, Brahms; *On earth has dawned this day of days*, Reger; *Come, Holy Ghost, Creator*, S. 651, Bach; *Sonata in G*, op. 28, Elgar.

LEGARE McINTOSH, with Dale Higbee, recorder, Catawba College, Salisbury, NC, February 7: *Sonata in E-flat: II Theme and Variations*, Shaw; *Suite Modale: II L'istesso tempo moderato, III Allegro giocoso*, Bloch; *Processional, Mathias; Sonatina: II Lento recitativo*, Glanville-Hicks; *Sonata*, Murrill.

SUE MITCHELL-WALLACE, Cathedral of St. Philip, Atlanta, GA, January 22: *Fantasia, Fugue and Chorale on "Engelberg"*, Wright; *Sicilienne*, Durufle; *Prelude and Fugue in D*, S. 532, Bach; *Requiescat in pace*, Sowerby; *Finale (Symphony No. 1)*, Vierne.

KARL E. MOYER, Washington National Cathedral, Washington, DC, January 8: *Fanfare*, Wyton; *Sonata in E-flat minor*, Parker; *Wie schön leuchtet der Morgenstern*, Manz; *Passacaglia (Symphony in G)*, Sowerby.

JOHN OBETZ, First Congregational Church, Long Beach, CA, January 8: *Sonata in C*, Mendelssohn; *Fantasia in G*, S. 572, *Prelude and Fugue in E-flat*, S. 552, Bach; *Psalm-Prelude*, op. 32, no. 1, Howells; *Rhosymedre*, Vaughan Williams; *Veni Emmanuel*, *In dulci jubilo*, Gloria, Kemmer; *Variations on "The Star Spangled Banner"*, Paine.

WILLIAM G. OTIS, with Brent Paulson, trumpet, Trinity Episcopal Church, Santa Barbara, CA, November 27: *Fanfare*, Lang; *Introduction and Toccata in G*, Walond; *Adagio*, Stanley; *Allegro*, Stuble; *Allegro*, Handel; *Rather slow than fast*, Brisk, Boyce; *Largo*, Handel; *Nimrod*, Elgar; *Noël*, Balbastre; *My spirit be joyful*, Bach.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, December 11: *Fantasia and Fugue in g*, Bach; *Gloria (Mass for the Parishes)*, Couperin; *Noël étranger*, Daquin; *Prelude and Fugue in B*, Dupré.

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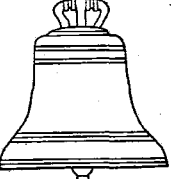
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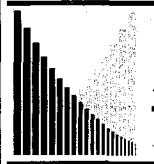
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PETER PLANYAVSKY, St. Joseph's Basilica, Edmonton, Alberta, January 22: *Toccata VII*, Muffat; *Ach, was woll ich Sünder machen*, Bach; *Sonata No. 2 in A-flat*, Rheinberger; *Fuga in f, Allegro*, Chorale and *Fugue in D*, Mendelssohn; *Choral No. 2 in b*, Franck; Improvisation on a submitted theme.

SYLVIE POIRIER & PHILIP CROZIER, Christ Church Cathedral, Ottawa, Ontario, Canada, November 9: *Sinfonietta*, Bédard; *Prelude and Fugue in C*, Albrechtsberger; *Forlane*, Jackson; *Mutations*, Eben; *Sonata in d*, Merkel; *Fugue in e*, Schubert; *Prelude and Fugue in B-flat*, Albrechtsberger; *A Fancy for Two to Play*, Tomkins; *Toccata Française*, Böllting.

DANIEL J. POLLACK, Cathedral of the Holy Angels, Gary, IN, January 29: *Fantasia and Fugue in g*, S. 542, *Wenn wir in höchsten Nöten sein*, S. 668a, *Wir glauben all an einen Gott*, S. 680, Bach; *Prelude and Postlude*, Guinaldo; *Festlall Fanfare*, Leighton; *Clair de lune*, *Carillon de Westminster*, Vierne.

HAROLD PYSHER, First Presbyterian Church, Lakeland, FL, January 22: *Carillon-Sortie*, Mulet; *Psalm-Prelude*, op. 32, no. 1, Howells; *Ar Hyd Y Nos*, Wood; *Wie schön leuchtet*, Pachelbel; *Jesus loves me*, Wood; *Partita on "Duke Street"*, Callahan; *Prelude and Fugue in b*, S. 544, Bach; *Choral-improvisation sur le Victima paschali*, Tournemire; *Elegy*, Thalben-Ball; *Resurrection*, King; *Prelude et Fugue sur le nom d'Alain*, Duruffé.

NAOMI ROWLEY, Cathedral Church of St. Paul, Des Moines, IA, November 10: *Savior of the nations, come*, S. 659, Bach; *We sing the praise of Him who died*, Willcocks; *Here o Lord your servants gather*, *Lonely the boat*, Jones; *Now thank we all our God*, Hovland.

DENNIS SCHMIDT, St. Stephen's Lutheran Church, Wilmington, DE, November 18: *Prelude and Fugue in c*, S. 549, Bach; *Tierce en taille*, Muzete, Dandrieu; *Three Prayers for Peace*, Mauldin; *Wir Christenleut*, S. 1090, *Ach Herr, mich armen Sünder*, S. 742, *Herr Gott, nun schleuss den Himmel auf*, S. 1092, Bach; *March upon a Theme of Handel*, Guilman; *Fugue in g*, S. 578, Bach;

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SHARON PORTER SHULL, Christ Ev. Lutheran Church, Staunton, VA, September 18, 1994: *Prelude and Fugue in C*, S. 531, Bach; *Mein junges Leben hat ein End*, Sweelinck; *Frau dich sehr, o meine Seele*, Krebs; *Sonata IV*, Mendelssohn; *Concerto in b*, Walthers; *Ein feste Burg ist unser Gott*, Walcha; *Komm, Heiliger Geist, Herre Gott*, S. 651, Bach.

FREDERICK SWANN, Cleveland Museum of Art, Cleveland, OH, February 26: *Fantasy and Fugue in G*, Parry; *Symphonic Chorale*, Karg-Elert; *Deuxième Fantaisie*, Alain; *Chorale in E*, Franck; *Prelude and Fugue in G*, S. 541, Bach; *Berceuse-Paraphrase*, Baker; *Introduction, Passacaglia and Fugue*, Wright.

MICKEY THOMAS TERRY, National Presbyterian Church, Washington, DC, February 13: *Te Deum Laudamus*, Hurd; *Meditation on "Steal away"*, Cooper; *Allegretto*, Fax; *Hymn tune and Variations on "Maryton"*, Da Costa; *Toccata for November*, Mumford; *Jesu, wir sind hier*, Walker; *Arietta*, Kerr; *Toccata on "Veni, Emmanuel"*, Hailstork.

STEPHEN J. THARP, St. Mary's Cathedral, San Francisco, CA, November 13: *Marche Pontifical (Symphony No. 1)*, Widor; *Stiele pour un enfant defunt*, Vierne; *Deuxième Symphonie*, Dupré.

TIMOTHY J. TIKKER, Spencerville Seventh-Day Adventist Church, Silver Spring, MD, January 7: *Praeludium in g*, BuxWV 149, Buxtehude; *Voluntary in D*, Stanley; *Voluntary on "Old 100th"*, Purcell; *Toccata, Adagio and Fugue in C*, S. 546, Bach; *Variations sur un vieux Noël*, Tikker; *Quasi lento, tranquillo (Sonata)*, Howells; *Fantaisie (L'Orgue Mystique: Epiphania Domini)*, op. 55, no. 7, Tournemire; Improvisation on a submitted theme.

TODD WILSON, First United Methodist Church, Oak Ridge, TN, January 27; Southwestern College, Winfield, KS, February 3: *Pageant*, Sowerby; *Voluntary in F*, Stanley; *Tuba Tune*, Lang; *Toccata, Adagio and Fugue in C*, S. 654, Bach; *Variations on "America"*, Ives; *There is a happy land, I love Thee, my Lord*, Shearing; *Variations on a Noël*, Dupré.

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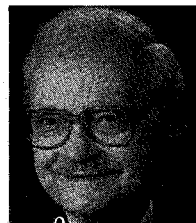
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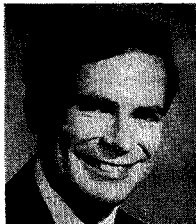
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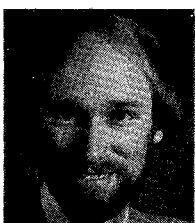
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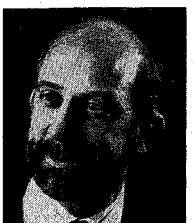
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