

# THE DIAPASON

JANUARY, 1996



King of Glory Lutheran Church, Dallas, TX  
Specification on page 16



The **Plymouth Music Series** will celebrate the 75th anniversary of the women's suffrage movement with performances of *The Mother of Us All* by Virgil Thomson on January 13, 18, and 19 at the Music Box Theatre, Minneapolis, MN. Vern Sutton will direct a cast of eight. The Plymouth Music Series is under the direction of Philip Brunelle. For information: 612/870-0943.

The **Iowa City Early Keyboard Society** is presenting its 11th annual season of Early Music Iowa concerts. The series began on December 5, 1995, with a concert by Frances Conover Fitch, a member of the faculties of the New England Conservatory and the Longy School, performing music from the English collection *Parthenia*, on a virginal. On January 27, viola da gambist John Mark Rozendaal and harpsichordist David Schrader will perform the complete sonatas for gamba and harpsichord by J.S. Bach. The series concludes on March 10 with harpsichordist Larry Palmer. The concerts take place in the Senate chamber of the Old Capitol, now a museum on the University of Iowa campus. For information: David Kelzenberg, 2801 Highway 6 East, Suite 344, Iowa City, IA 52240-2629; 319/351-3926.

The 44th annual **BMI Student Composer Award** competition will award \$16,000 to young composers. The deadline for the 1996 competition is February 9. There are no limitations as to instrumentation, style or length of work submitted; open to students who are citizens of the Western Hemisphere and under 26 years of age on December 31, 1995. For information: Ralph N. Jackson, 212/830-9703.

The **Knoxville AGO chapter** will present its 26th annual Church Music Workshop on March 1-2 at Church of the Ascension, Knoxville, TN. Clinicians include Michael Corzine, Larry Fleming, and Brant Copeland. Sessions will include service playing, organ works of Bach and Buxtehude, choral tone color, repertoire for the church choir, ministers and musicians, an organ master class, and a concert. For information: John Brock, Dept of Music, University of Tennessee, Knoxville, TN 37996; ph 423/974-7539; fax 423/974-1941.

The **26th Melbourne International Festival of Organ & Harpsichord** takes place April 7-13, featuring soloists, ensembles, choirs and orchestras performing music from medieval to modern. The 1996 festival has a strong Spanish focus with international guests including organist José Luis Gonzalez Uriol, the ensemble Zarabanda, and harpsichordist Glen Wilson. For information: David Agg, Festival Director, P.O. Box 92, Parkville, Victoria 3052, Australia; ph/fax (03) 9328-2592.

The **Midwestern Historical Keyboard Society** will hold its 1996 annual meeting/conference at Washington University, St. Louis, MO, April 25-27. The meeting will focus on the music of Carl Philipp Emanuel Bach, with sessions on the political history, art and architecture, and the literature of mid-18th-century Germany, and a session on Bach's Hausmusik, introduced by Darrell Berg. Featured performers will include Seth and Maryse Carlin, fortepiano and harpsichord; Willard Cobb, tenor; and the Camerata of the 18th Century led by Konrad Huenteler. Concerts and lecture-recitals will feature a variety of historical keyboard instruments—harpsichords, clavichords, fortepianos, and organs. The Society will also sponsor its annual exhibit of keyboard instruments. For information: Darrell Berg or Maryse Carlin, Music Department, Box

1032, Washington University, St. Louis, MO 63130-4899.

The **14th Swiss Organ Competition** takes place September 24-October 3, in Zurzach, featuring organ music between 1750 and 1827. The competition will be conducted on the Bossart organ in the Reformed Church and the Metzler organ in the Verena-Münster. The schedule includes several concerts in Switzerland between September 24 and 26, a public interpretation course by Irmtraud Krüger and Rudolf Meyer September 28-29, and the actual competition September 30-October 2. All participants will receive free accommodation and meals and 500 Swiss francs travel expense. Three prizes may be awarded: 1st prize of 4000 Swiss francs; 2nd 2000; 3rd 1000. The deadline for applications and cassette tapes is May 1. For information: Marisa Aubert, CH 1323 Romainmôtier, Switzerland; ph (41)(0)24-53-17-18; fax (41)(0)24-53-11-50.

The 13th Swiss Organ Competition took place October 3-12 in Basel on the organs of the Kartäuserkirche, Pauluskirche, and Predigerkirche, with a jury composed of Michel Chapuis, Ewald Kooiman, and Rudolf Kelterborn. No first prize was awarded; 2nd prize went to Damien Simon (France) and Mariko Irie (Japan); 3rd prize Valentina Maslennikova (Russia).

The **37th Haarlem International Summer Academy for Organists** takes place July 7-27, with courses on Bach, improvisation, old Spanish music, Franck, North German music, Sweelinck, Reger, Liszt, contemporary music, clavichord, and Hindemith. Instructors include Piet Kee, Ewald Kooiman, Peter Planyavsky, Naji Hakim, Jos van der Kooy, Montserrat Torrent, Harald Vogel, Ludger Lohmann, and others. Teaching organs include Müller, St. Bavokerk; Van Covelen/Hess, Nieuwe Kerk; Cavallé-Coll, Concertgebouw; Ahrend and Brunzema, Doopsgezinde Kerk; Adema, Kathedrale Basiliek Sint Bavo; and Van Hagerbeer, Amsterdam Nieuwe Kerk. The 41st Improvisation Competition takes place July 2-5. For information: Stichting Internationaal Orgelconcours, Postbus 3333, 2001 DH Haarlem, the Netherlands; ph: 023-5160574; fax: 023-5160576.

**Trinity Church/St. Paul's Chapel** celebrated the 225th anniversary of the North American premiere of Handel's *Messiah* with performances on December 17 and 18 under the direction of Owen Burdick. The North American premiere took place at Trinity Church in 1770. For information: 212/602-0873.

The **Curtis Organ Restoration Society** of the University of Pennsylvania presented the silent film *Phantom of the Opera* with organ accompaniment on October 31. The Society also sponsored a series of weekly noontime concerts from September 12 to December 12. The Society is a non-profit volunteer organization dedicated to promoting the restoration, maintenance and enjoyment of the 11,000-pipe Curtis Organ. For information: Curtis Organ Society, University of Pennsylvania, 110 Houston Hall, Philadelphia, PA 19104-6306; 215/898-2848.

The **River Valley AGO chapter** (Cedar Rapids and Iowa City, IA) has completed a new video tape entitled *The Organ and You: A Young Person's Introduction to the King of Instruments*. The script was written by Ann Marie Rigler and Shelly Moorman-Stahlman and the video features organists Delbert Disselhorst, Robert Triplett, Bret Wolgast, Dr. Moorman-Stahlman, Jan Cuffel, David Eaton, Paul Tegels and Carroll Hanson. The 27-minute video is available for \$22 (includes shipping and handling) from

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Dr. Shelly Moorman-Stahlman, 2150 Plaenvue, Iowa City, IA 52246; 319/338-7523.

The **Journal of the American Liszt Society** reports the organizing of a special emergency fund-raising effort for the Liszt Memorial Museum and Research Center in Budapest. Contributions can be made to "The Franz Liszt Appeal Fund" and directed to Dr. Csaba Baksa, John Calvin Hungarian Presbyterian Church, 121 Birch Avenue, Hamilton, Ontario L8L 6H8 Canada.

The **Associated Pipe Organ Builders of America (APOBA)** has announced a new edition of their guide, *Planning Space for Pipe Organs*. Written as an architect's guide, the booklet explores the specialized space requirements and considerations for pipe organ installations. The new edition has been revised to include photographs and scale drawings that illustrate pipe organ location, structure, and components. Topics include variety in pipe organs, acoustics, location of the pipe organ, components of the pipe organ, electrical requirements, and general guidelines for pipe organ size. *Planning Space for Pipe Organs* is available free of charge by calling 1-800/473-5270; or write to APOBA, P.O. Box 155, Chicago Ridge, IL 60415.

The **Göteborg Organ Art Center** has announced the publication of *The Proceedings of the Göteborg International Organ Academy 1994*, edited by Hans Davidsson and Sverker Jullander;

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**BRIAN SWAGER**  
*Carillon*

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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 *FILM Abstracts*.

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xxix, 514 pp., illustrations, SEK 395.00. The book consists of two parts, on early organ repertoire and 19th-century organ traditions, respectively, with articles by Kimberly Marshall, William Porter, Hans van Nieuwkoop, Harald Vogel, Ludger Lohmann, Hans Fagius, John Near, and others. For information: Allegro, Roosstraat 49, NL-3333 SK Zwijndrecht, The Netherlands; ph 31-78-6191866; fax 31-78-6194410.



The American Boychoir

The **American Boychoir** hosted its 9th annual National Choral Conference September 28-30 on its Princeton campus. Gerre Hancock was this year's guest director. The offerings included performances of Schumann's *Mannerchor* music, conducted by Craig Denison, Thiman's *The Path to the Moon*, conducted by Vincent Matallo, Paul Bouman's *Three Rhymes*, conducted by James Litton, and Britten's *Ceremony of Carols*, conducted by Dr. Hancock. Sue



Ellen Page demonstrated and discussed rote techniques, and Lawrence Siegel, composer-in-residence at the school, played compositions-in-progress. For information: 609/924-5858. The Boychoir's 1994-95 season included more than 200 appearances in 26 states and a six-week spring tour in Latvia, Germany, France, and Andorra. The choir has signed a seven-record exclusive contract with Angel/EMI.

## Appointments

**J. Kevin Aikman** has been appointed Vice-President for Sales & Service for A. E. Schlueter Pipe Organ Sales & Service, Lithonia (Atlanta), GA, where his primary responsibilities are as principal tuner and consultant for additions and restorations. Mr. Aikman holds the BMus in vocal performance from DePauw University in Greencastle, IN. Following initial organ training with Arthur Carkeek, George Taylor, John Boody, and both the Schantz and Casavant companies, Aikman operated his own pipe organ service business in his native Indianapolis for some 12 years. His background includes seven years as District Sales Representative for Schantz Organs, and the restoration and replication of Aeolian-Skinner consoles and cabinet work, notably at Trinity English Lutheran Church in Fort Wayne. For the past decade he has also been Curator of Instruments for the School of Music at Indiana University in Bloomington.

**Ann M. McKinney** has been named executive director of the American Guild of Organists. For the past 15 years Ms. McKinney has been executive director of the InterSchool Orchestras of New York. Prior to that she worked at Phipps Houses, and at TIP Neighborhood House, a settlement house in the Tremont section of the Bronx. McKinney holds a BA equivalency degree in cello and the MMus from the Manhattan School of Music, and a BA in political science from Barnard College.

## Here & There



Susan Armstrong

**Susan Armstrong** is featured on a new recording of the 1887 Hutchings organ at the Basilica of Our Lady of Perpetual Help, Boston, MA. The program includes *Sonata #7*, Guilmant; *Impromptu*, Vierne; *Scherzo*, Gigout; *Suite*, Pierné; *Meditation*, Dupont; *Fantasia in E-flat*, Saint-Saëns; and *Toccata on the Liberation of France*, Saint-Martin. For information: Richard Ouellette, 21 Mechanic St., W. Newbury, MA 01985.

The Lovett School Choral Ensembles, under the direction of **Raymond and Elizabeth Chenault**, won the 1995 National Choral Championship at the Orlando Music Fest Competition in the Men's Chorus and Chamber Choral Divisions. Competing with over 1,000 schools and groups over a three-month judging period, the Lovett Choral groups won first place in six categories (Girls' Chorus, Men's Chorus, Chamber

Choir, Novice Choir, Mixed Choir, and Grand Choral Championship) prior to being named National Winners in June. The Chenaults have been the choral directors at the Lovett School for almost 20 years, where a 7 million dollar Fine Arts Center has just been completed. In addition they serve as organists/choirmasters of All Saints' Episcopal Church, Atlanta, whose choir was featured at the 1994 American Choral Directors Convention in Knoxville, TN. The Chenault duo's most recent duet organ CD, *20th Century Organ Music for Two, Vol. II*, was recorded at Washington National Cathedral.

**Lisa Goode Crawford** is featured on a new recording, *Rameau/Royer: Pièces de Clavecin*, on the Gallante label (GG-1006). For the program harpsichordist Crawford is joined by Marilyn McDonald, violin, and Catharina Meints, viola da gamba, in works of Jean-Philippe Rameau and Joseph-Nicolas-Pantrance Royer. For information: Gasparo Records, Inc., P.O. Box 600, Jaffrey, NH 03452-0600; 800/934-8821.



Sylvie Poirier & Philip Crozier

**Philip Crozier and Sylvie Poirier** will perform the world premiere of *Scherzo*, op. 301, by Barrie Cabena, on January 20 at Central United Church, Sault Ste. Marie, Ontario. The new work for organ duet is the duo's third commission (after Francis Jackson and Denis Bédard). Crozier and Poirier have recorded their second CD of organ duets (works of Jackson, Bédard, Langlais, Rutter, Labor, and Bolting) for the French label REM.

Minneapolis organist/publisher **Randall Egan** and Minnesota Opera soprano Cynthia Lohman presented the Twin Cities premiere of British composer Philip Moore's song-cycle, *In Memoriam*, in a concert at Hamline United Methodist Church, St. Paul, on November 5. The newly published work is available from the publisher at Kenwood Abbey, 2024 Kenwood Pkwy., Minneapolis, MN 55405-2303; 800/269-EGAN.

**Barbara Harbach** is featured on two new recordings. *18th Century Women Composers: Music for Solo Harpsichord, Vol. 1*, on the Gasparo label (GSCD-272), includes works of Cecilia Maria Barthélemon, Marianne Martinez, Marianna d'Auenbrugg, Elisabetta de Gambarini, and Maria Hester Park, performed on a harpsichord by Willard Martin. For information: Gasparo Records, P.O. Box 600, Jaffrey, NH 03452-0600; 800/934-8821. *Classical Prodiges*, on the Hester Park label, features harpsichord works of the young Mozart and 18th-century prodigy Elizabeth Weichsell. For information: Hester Park, NW 310 Wawawai Rd., Pullman, WA 99163; 800/543-5429.

**Dana Hull** of Ann Arbor, MI, received the Organ Historical Society's 1995 Distinguished Service Award at the society's annual convention, held in lower Michigan August 6-12. An active organ restorer and organist, she has also become known as an enthusiastic recruiter of new members for the OHS. Ms. Hull chaired the 1995 convention committee and has served as the society's president, a national councillor, and as a member of the Historic Organs and other committees of the council.

Harpsichordist **Boyd Jones** performed the dedicatory recital on a new instrument by Richard Kingston on September 10 at First Baptist Church, Amarillo, TX. The elaborately decorated harpsichord, with soundboard painting by Pamela Gladding, is inscribed "Ad gloriam Dei et in memoriam Betty Kilpatrick Kline." Ms. Kline died on August 5, 1990. The harpsichord was presented to the church by her family in tribute to her many years of devotion to the church's music program and in honor of her piano teaching in the area. The program included works of Bach, Byrd, Balbastre, D'Anglebert, and Persichetti. Jones was joined by **Lenora McCroskey** in performances of J.S. Bach's *Concerto for Two Harpsichords*, S. 1062, and W.F. Bach's *Sonata in F for Two Harpsichords* on October 13 with the Fort Worth Early Music Ensemble, and with the Denton Bach Society on October 15.



Brenda Lynne Leach

**Brenda Lynne Leach** performed a series of five consecutive evening concerts, December 18-22, marking the restoration of the II/17 E.M. Skinner organ at Chinqua-Penn Plantation in Reidsville, NC. The concerts were sponsored by the Chinqua-Penn Plantation Foundation, established in 1994. The op. 656 Skinner organ was installed at the plantation in 1925, given to The Baptist Church of Reidsville in 1955 by the widow of Jefferson Penn, and returned to the museum in 1989. The work of restoration, begun in August 1994, was completed by Captain Ron Hodges of Reidsville. Dr. Leach is Director of Music and lecturer at Harvard University, The Divinity School, and Director of Music and Fine Arts at Boston's Church of the Covenant, and is managed by JM Artist Management (908/747-5227).



Wm. A. Little

**Wm. A. Little** retired last June from the University of Virginia as Professor of German and Music Emeritus. On the occasion of his retirement, Prof. Little was presented with *Literary and Musical Notes*, a Festschrift in his honor, compiled and edited by colleagues and former students. After a summer of research and lectures in Germany, and the fall in Florida and Virginia, he joins the faculty of the Eastman School in Rochester, NY, this month as Guest Professor of Musicology for the spring semester 1996, where he will direct a doctoral seminar on German organ literature of the 19th century.



John Longhurst

**John Longhurst** is featured on a new recording, *Romantic French Fantasies*, on the Klavier label (KCD-11069). Recorded on the Great Organ of the Mormon Tabernacle at Salt Lake City, the program includes works of Vierne, Boëllmann, Alain, Franck, Dupré and Widor. For information: Klavier Records, P.O. Box 177, San Juan Capistrano, CA 92693.

**Daniel Pinkham** has completed several commissions for chorus and orchestra. For the town of Andover, MA, in observance of its 350th anniversary, he composed *The Tenth Muse* on poems of 17th-century English-born poet Anne Bradstreet, and *Fantasia on "America"* on the familiar text by Samuel Francis Smith; premiere April 26 at Phillips Academy. Both of the poets and the composer were sometime residents of Andover. For the Maine Gay Men's Chorus, Bruce Fithian, music director, Pinkham wrote *The Inner Room of the Soul* for TTB chorus and strings with an alternate accompaniment for piano; premiere March 17 at Bates College. For Coro Allegro (David Hodgkins, music director), the Boston-based chorus that is celebrating its fifth anniversary, he has completed *The White Raven* on poems of Christopher Smart. The work is scored for solo soprano, SATB chorus, two trumpets, timpani and strings; premiere May 19 at Church of the Covenant. Pinkham's *Passion Music* for SATB chorus, commissioned by Ithaca College, was premiered on November 11, 1995; Lawrence Doebler conducted the Ithaca College Choir.

The Eaton Chapel Players (**Max Yount**, harpsichord/organ) performed three trio sonatas by Henry Purcell for the University of Illinois Purcell Conference on October 21, 1995. The ensemble is in residence at Beloit College, Beloit, WI. On December 3, Yount was joined by The Beloit College Brass Ensemble for a vesper concert at St. Paul Lutheran Church, Beloit, WI. The program included works of Bach, Franck, Gabrieli, Holborne, Lassus, Scheidt, Regner, and Arnell.

**C.B. Fisk, Inc.**, recently completed its opus 103 for All Saints' Church, Ashmont, MA. The organ was dedicated on September 8, 1995 at a Solemn High Mass. Michael Kleinschmidt, organist of All Saints', played two dedication recitals featuring music of Bach, Alain, Widor, Vierne, Duruflé, Marchand, Grigny, and Buxtehude. On September 24, Evensong and Benediction was followed with a recital by staff members of the Fisk shop. On October 8, the Boston AGO chapter co-sponsored a hymn festival led by Gerre Hancock. Opus 103 comprises three manuals and pedal, 52 ranks, 37 stops. The Fisk opus 106 at Pittsburg State University (Kansas) debuted on October 29 with a recital by Susan Marchant. Inaugural events continue on March 11-13 with recitals and masterclasses by Yuko Hayashi, Douglas Reed, and Louis Robilliard. Opus 109, for Rice University's Shepherd School of Music, is scheduled for shipment this month. The firm has recently signed contracts for a 3-manual, 51-stop organ for St. James's Episcopal Church, Rich-



mond, VA, and for a 2-manual, 28-stop organ for Christ Church, Episcopal, Macon, GA.

**The Reuter Organ Company** and Albert Neutel commissioned John Weaver to write a composition for the dedicatory recital at Shadyside Presbyterian Church, Pittsburgh, PA. The work was written in honor of Franklin Mitchell and performed by John Weaver on the new 105-rank Reuter organ at Shadyside, and is based on three hymn tunes—Kremser, Ellers, and Sine Nomine—which are favorites of Mr. Mitchell. On November 11, The Reuter Organ Company hosted an open house, featuring a new organ on 41 stops and 53 ranks for the Elm Park United Methodist Church of Scranton, PA. The events of the day concluded with an impromptu recital by Matthew Dirst. Reuter has announced the appointment of the Fort Organ Company as sales and service representative for the state of Texas.

**Jazzmuze, Inc.** has released its 1996 catalog, including jazz-influenced compositions for organ, piano, vocal solo, chamber music, jazz piano teaching, and SATB choral works. The catalog features the compositions of Joe Utterback, director of music and organist of the Diamond Hill United Methodist Church in Cos Cob, CT, and are suitable for service and concert use. Copies of the catalog are available by contacting Jazzmuze at 908/747-5227; fax 908/747-7822; or by writing to 80 Rumson Pl., Little Silver, NJ 07739.

**Selah Publishing Co., Inc.** has announced the publication of its 1995-96 church music catalog. New in the catalog is *The Art and Craft of Playing Hymns*, an instructional video. In the organ catalog are new works of Alfred Fedak, Craig Phillips, David Ashley White, Cary Ratcliff, Bruce Neswick, and Franklin Ashdown. The choral catalog includes new works of Fedak, White, Phillips, Joel Martinson, Austin Lovelace, Lloyd Pfautsch, Leo Nestor, William Haynie, Ronald Nelson, Deborah Holden-Holloway, and Thomas Foster. Selah also has become the distributor for CRC Publications choral catalog. For a free copy of the catalog, contact: Selah Publishing Co., P.O. Box 3037, Kingston, NY 12401; 800/852-6172.

**Pendragon Press** has released its 1996 catalog. Included in the many offerings is a new series, *The Complete Organ*, based on the success of the two organ books of Rollin Smith, *Toward an Authentic Interpretation of the Organ Works of César Franck*, and *Saint-Saëns and the Organ*. The series will address various aspects of the world of the organ, including the instrument and its construction, history, literature, music, players, composers, and more. The first two volumes are scheduled for release by the summer of 1996: No. 1, *Playing the Works of César Franck*, by Rollin

Smith; and No. 2, *An Introduction to Joseph Jongen and His Organ Music*, by John Scott Whiteley. For information: Pendragon Press, 41 Ferry Rd., Stuyvesant, NY 12173-9720; ph 518/828-3008; fax 518/828-2368.

**R.R. Bowker** has announced the release of the *Annual Register of Grant Support*. The revised 1996 edition features updates on contracts, eligibility, and application details, with a special listing of organizations and corporations appearing for the first time and the inclusion of e-mail addresses. Entries are organized under 11 major subject headings, further arranged into more than 60 sub-categories. For information: 1-800/521-8110; e-mail: info@bowker.com

**Gemini Press and Theodore Presser Company** have announced that the 1996-97 *Church Music Handbook* is in preparation. The handbook is a calendar and a guide based on the three-year lectionary, including the Roman Catholic, Revised Common, Episcopal, and Lutheran citations, and includes service pages for each Sunday and Special Day of the liturgical year from September through the following August. Hymn suggestions are keyed to 14 hymnals. Copies of the 1995-96 Handbook are still available at \$12.95. 610/525-3636.

Eric Fletcher, president, has announced the relocation of **Worldwide Music Services** to Jacksonville, FL. The company is a specialist resource center for organ and sacred choral music and recordings, and includes a publishing division, Anglo-American Music Publishers. It also serves as an agent for subscriptions to the British journal *Organists' Review*. For information: Worldwide Music Services, 5317 S. River Rd., Jacksonville, FL 32211.

**Oxford University Press** has announced the release of the anthem *Rejoice today with one accord*, by **Sir David Willcocks**. The anthem was composed at the request of the Precentor of Westminster Abbey for the British celebration of the 50th anniversary of VJ Day. It was premiered in front of Buckingham Palace on August 19 by a massed-voice choir accompanied by military bands, and also sung on August 20 in Westminster Abbey with organ accompaniment. *Rejoice today with one accord* is a choral setting of "Ein feste Burg," combined with the benediction, "The peace of God which passeth all understanding." Oxford Anthems A428, \$1.60. For information: Oxford University Press, Music Dept., 198 Madison Ave., New York, NY 10016.

#### Corrections and clarifications

The October 1995 issue of *The Diapason* included a review by Robert S. Lord of the book, *Ombre et Lumière Jean Langlais 1907-1991*, by Marie-Louise Jacquet-Langlais. The correct ordering information is King Music, 28 Main St., North Easton, MA 02356-1499.

## Carillon News

by Brian Swager

### Dennis Reppen, Nunc Dimittis

Dennis W. Reppen died on September 29, 1995, in St. Paul, MN, of cancer. From 1987 to 1993, Dennis was carillonneur and assistant organist at House of Hope Presbyterian Church, St. Paul. During this period, the Noyes Memorial Carillon at House of Hope underwent a major renovation. This included enlargement of the instrument to 49 bells, installation of a new practice keyboard, and a new playing cabin. In the summer of 1992, Dennis inaugurated a Sunday evening recital series, and continued the series in 1993. In September 1992 he organized a highly successful carillon workshop, taught by Todd Fair, whose participants came from across the country.

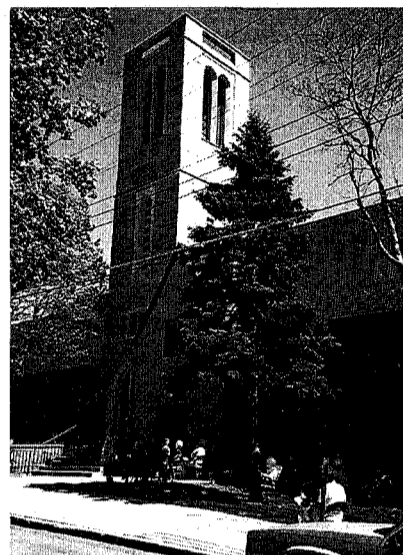
Dennis grew up in Edgerton, Wisconsin, where as a high school sophomore he began playing organ in 1963 at Central Lutheran Church. He continued organ study with Theo Wee at St. Olaf College, Northfield, Minnesota, obtaining a BA in Music in 1970. For the next four years he studied organ, church music, musicology and theology at Heidelberg University. And, at Luther seminary in St. Paul, he studied theology.

Friends and family celebrated Dennis' life at services held in Edgerton on October 4 and at St. Mark's Lutheran Church, North St. Paul, where he was formerly organist, on October 9.

uary 8.

Until 1992, Somerville was carillonneur at the Niagara Falls Rainbow Tower, where she played for 16 years, and carillonneur at the Cathedral of Christ the King in Hamilton, Ontario, where she served for 13 years. She continues as director of the handbell choir at Tyerson United Church in Hamilton, and next May will celebrate 25 years as director there. June is a member of the American Guild of English Handbell Ringers and is now honorary president of the Ontario Guild of English Handbell Ringers. She holds both a B.M. and a B.S. degree as well as a Master's in Education.

June's carillon recitals at Simcoe are on Sunday afternoons from May through September. In December there are daily evening recitals for the Christmas "Panorama of Lights" in the park.



Calvary Church, Williamsville, NY

### Niederlander Carillon renovation

The following appeared in the *Calvary Church Communicator* in January, 1995, when twenty-six bells were to be removed from the tower, signaling the start of the renovation and enlargement of the Niederlander Carillon at Calvary Episcopal Church in Williamsville, New York:

'Twas two days after New Years, and up in the tower, Ten a.m. had arrived, the removal hour. It was Fall '92 that the project began, The Vestry first heard of the Carillonneur's plan.

There was a new way that was recently found, To retune the carillon and improve the sound. When the Vestry was told how much it would cost, Their first inclination was, "Tell her . . . get lost."

But cool heads prevailed, their outlook turned sunny, We'll let our Carillonneur raise all the money.



June Somerville

### Citizen of the year

June Somerville was given a "citizen of the year" award for playing the Norfolk Soldiers War Memorial Carillon at Simcoe, Ontario, for twenty years and teaching carillon classes. The presentation was made by the mayor at Simcoe Town Hall following a reception on Jan-



COMMITTEE FOR  
THE ADVOCACY  
OF PIPE ORGANS

Sponsored by the School of Music, The University of Texas at Austin,  
in conjunction with the Austin Chapter of the American Guild of Organists

#### PRESENTS

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Where will it come from everyone did ask,  
To raise all that money is no easy task.

She simply agreed, and despite a few fears,  
The money was raised, though it's taken  
two years.

What's happening in the tower, what's all  
the commotion?

Seven new bells from across the ocean.  
Twenty will be returned, six will be recast,  
Thirty-three clappers will fit right at last.

Down F<sup>#</sup>, down E<sup>b</sup>, now here comes the C,  
The bell chamber's looking quite empty to  
me.

Thirty-seven were there, just eleven  
remain,  
To get a new sound, no one should complain.

The tunes will be small from the bells that  
will stay,  
And hopefully around the middle of May,  
There will be a service of rededication,  
A concert, reception and big celebration.

When the work is all finished, the last bell  
they'll raise,  
And once again the carillon will ring out  
God's Praise!

And it came to pass that on April 1,  
(no fooling) the Verdin truck arrived  
with Theo King, seven new bells cast by  
Petit & Fritsen, thirty bells returned by  
Richard Watson, and thirty-three new  
cast-iron clappers and headpieces from  
the Verdin Co. Three more returned  
bells followed a week later.

Within two weeks the carillon was  
pronounced ready to ring. And ring out  
it did! On Sunday, May 21, at 3 p.m., an  
outdoor service of rededication was  
held. The service was followed by a  
recital, played by Janet S. Dundore,  
which was designed to demonstrate the  
new range and sound of the instrument.  
The day's festivities concluded with a  
reception in the church. Janet was fea-  
tured on a television newscast later that  
evening in a prerecorded interview in  
the tower.

The original 15-bell chime was a gift  
to the community and Calvary Church  
by Daniel and Grace Niederlander in  
1959. In 1966, twenty-two bells were  
added by Mrs. Niederlander, making the  
instrument a carillon. Seven new bells  
were given this year as thank offerings or  
memorials by several donors. The range  
of the instrument is now 3½ chromatic  
octaves (44 bells) from c, which weighs  
approximately 590 pounds, to g<sup>3</sup> which  
weighs in at 20 pounds. The retuning of  
the original Van Bergen bells and the  
new cast-iron clappers have made a  
great improvement in the quality of the  
instrument's sound.

## San Anselmo Organ Festival June 25-30, 1995

"Cathedral Organist: A celebration of  
Louis Vierne at 125" was the theme of  
the 1995 San Anselmo Organ Festival.  
The Sunday evening opening concert  
was performed by Olivier Latry, Titular  
Organist of the Cathedral of Notre  
Dame, Paris. First Presbyterian Church,  
the "host" church, was filled to capacity,  
even though the temperature had soared  
to a record 100+ degrees. Latry offered  
works by Bonnet, Dupré, Barie, and  
Vierne's *Symphony no. 1 in d minor*, op.  
14. He closed his program with a bril-  
liant improvisation on two themes from  
the collection Vierne himself had pre-  
pared for his students at the Paris Con-  
servatoire. At the concert and subse-  
quent concerts, the symphonies were  
introduced by Rulon Christiansen, who  
has published articles on Vierne and  
Widor in *The American Organist*.

Monday's events began with a keynote  
address by John Pagett, which provided  
a historical and musical context for the  
events to follow. Late in the morning  
Robert Bates of Stanford University's  
Memorial Church presented Vierne's  
*Symphony no II in e minor*, op. 20.  
Monday afternoon Karen Hastings-  
Deans presented a lecture on the devel-  
opment of the organ symphony and  
organ mass, contributing greatly to the

understanding of the context within  
which Vierne lived and composed. Latry  
held an interesting improvisation  
demonstration from which all gained  
some very useful "tips." The festival then  
walked up the hill to the beautiful cam-  
pus of the San Anselmo Presbyterian  
Seminary, with its magnificent views of  
Marin County's Mt. Tamalpais, accom-  
panied by piper Merritt Robinson. Susan  
Landale, organist at the Church of St.  
Louis des Invalides, Paris, talked about  
her exciting days as a young student of  
Marchal's in Paris. The National Impro-  
visation Contest was held Monday night.  
The theme, submitted by Festival Direc-  
tor David Farr, was the hymn tune  
"Kedron" as in Pillsbury's *United States  
Harmony* (1799). It can be found in the  
Presbyterian Hymnal, no. 121. Judges  
Ron McKean, Susan Landale and Oliver  
Latry did not award a first prize this  
year. John Schwandt of Wisconsin was  
awarded a second prize and Chris Put-  
nam, assistant organist at Grace Cathed-  
ral, San Francisco, was awarded third  
prize.

Tuesday morning began with an  
improvisation lesson for the beginner  
presented by Latry. The morning lecture  
was by organbuilder Manuel Rosales,  
sharing slides and recordings of Cavallé-  
Coll and other organs he had visited on a  
study tour of France. During the morn-

ing break John Pagett played some  
recordings of Vierne performing at  
Notre Dame and St. Sulpice. What a  
treat to be able to hear the master him-  
self! Paul Jacobson, organist at San Fran-  
cisco's First Unitarian Church, present-  
ed Vierne's *Symphony No. III in f sharp  
minor*. In the afternoon, Rulon Chris-  
tiansen, director of music at the Episco-  
pal Church of the Good Shepherd,  
Ogden, Utah, lectured on the piano  
music of Vierne. He then performed a  
selection of the works, showing that  
Vierne had a first-rate idiomatic under-  
standing of the piano. Tuesday evening's  
program "Virtually Vierne I" included  
music for a variety of instrumental  
ensembles, as well as music by Widor  
and Dupré. The *Soirs Étrangers*, op. 56,  
for cello and piano, the *Rhapsodie*, op.  
25, for harp, and the *Largo and Can-  
zonetta*, op. 6, for oboe and piano, show  
the wide range of Vierne's interests. The  
performances by Bay Area musicians  
were of the highest quality. Wyatt Insko  
of the San Francisco Conservatory of  
Music organized the evening's perfor-  
mances.

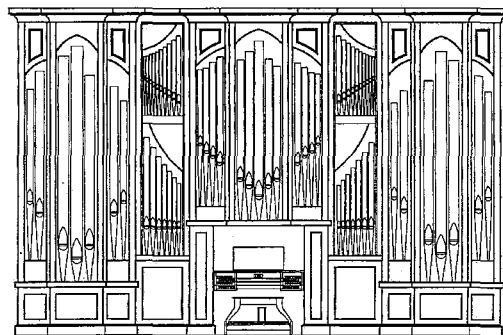
Wednesday's events took place in the  
East Bay. Oakland's First Presbyterian  
Church, with its marvelous new Rosales  
organ, was the venue for Latry's impro-  
visation lesson 2 for the advanced stu-  
dent. Following an open console, host

organist Ron McKean presented  
Vierne's *Symphony no. IV in g minor*,  
op. 32. Then on to the Walnut Creek  
home of Eric Walling, where he has  
installed the 3-manual Moller organ  
removed from Trinity Cathedral, Port-  
land. The organ is in a large music room  
having a very warm acoustic, allowing  
the sound to "bloom" quite nicely.

Thursday began with a masterclass on  
the works of Vierne and other French  
composers by Latry. The morning lec-  
ture, "Vierne and his students: Vierne  
the teacher" was presented by Landale.  
It was an interesting look at organ peda-  
gogy at the turn of the century. Follow-  
ing the lecture Christiansen performed  
Vierne's *Symphony No. V in a minor*, op.  
47. The afternoon was devoted to the  
harmonium and its music, with a lecture  
by Jim Tyler, Regional Counsellor for  
the U.S. West, Reed Organ Society. The  
instruments were demonstrated by  
James M. Bratton, Professor Emeritus,  
University of Denver. An open console  
followed. The evening concert, "Virtual-  
ly Vierne II," consisted of choral and  
vocal music by 20th-century French  
organists, featuring the David Farr  
Chorale, organists John Pagett and Paul  
Jacobson, and other Bay Area musicians.  
Works by Dupré, Guilmant, Fauré,  
Durufé, and Messiaen were presented.  
The evening closed with a rousing read-

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ing of Vierne's *Missa Solenne*, op. 16.

Friday morning's lecture by Christiansen emphasized that the stylistic performance of Vierne's music depends on an understanding of Cavallé-Coll's organs and an awareness of Vierne's own performing style as reported by his pupils. San Francisco organist Josephine Bennington hosted a dinner for the Festival at her Presidio Heights residence. Grace Cathedral was the site of the closing recital by Susan Landale, who played Vierne's *Symphony No. 6*, op. 59, and works by Tournemire and Messiaen.

This year's Festival was highly successful in many ways. Musicians of the highest calibre performed. Guest artists were charming, approachable, and affable. Vierne's music is, of course, magnificent, and hearing so many of the instrumental, vocal, and choral works revealed him to be a composer of enormous skill and breadth.

—Samuel Douglas  
Music librarian,  
San Francisco Public Library  
Organist, First Church of Christ, Scientist, Mill Valley, CA

## Sixth French Organ Music Seminar

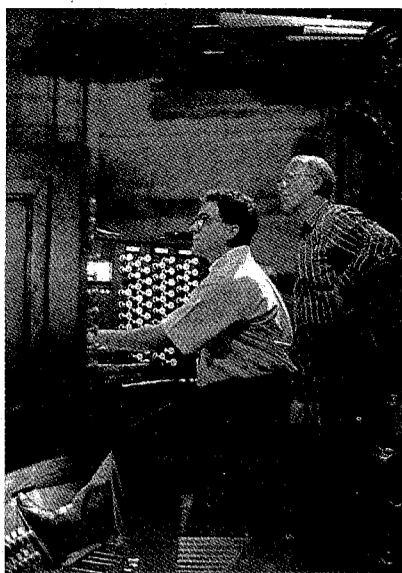
July 8–16, 1995, Paris, France

The sixth French Organ Music Seminar took place in Paris with 37 organists participating. During the course of the seminar we heard and played 17 organs dating from the 18th, 19th, and 20th centuries.

The first afternoon was spent in private lessons at the home of Daniel Roth. At 5 pm Bernadette Duforcet played and demonstrated the Cavallé-Coll organ at Notre Dame des Champs. Later at La Trinité, Naji Hakim presented his improvisations and compositions in the style of Messiaen, as well as stories about Trinité and Messiaen.

The next morning included Sunday Mass at Sacré Coeur with its newly appointed young organist Philippe Brandeis. Some ventured to the outskirts of Paris to St. Denis to hear an 11:30 recital played by seminar member Bryan Kirk. Others went to St. Sulpice to hear the 11:30 recital given by Daniel Roth. After lunch with Daniel Roth we went to St. Roch for an organ recital on three organs given by François Levenchin, organist at St. Roch, Sylvie Mallet, and Marie-Louise Langlais. The evening featured the brilliant Russian organist, Yanka Hekimova, at St. Eustache. She used some very interesting and shocking registrations. Like Guillou, she is a virtuoso, having transcribed and recorded Mozart's Jupiter Symphony for organ.

On Monday morning the group jour-



Jeremy Tarrant and Philippe Lefebvre at Notre Dame

neyed to the home of Marcel Dupré in Meudon and heard a recital by a pupil of Marie-Louise Langlais, Pascal Melis. Seminar members then played this organ, preserved exactly as Dupré knew it. The afternoon and evening were spent with Daniel Roth at St. Sulpice, where he lectured on the organ and the organists of St Sulpice and improvised. Everyone had a chance to play.

Tuesday, July 11, began at the Kern organ at St. Severin with the titulaire François Espinasse. Built in 1963, this organ was based on the principles of the French Classical organ. At the same time Ste. Clotilde was made available for lessons by Marie-Louise Langlais and for playing. During the afternoon we went to La Madeleine and were treated to an improvisation by François Houbard.

Wednesday morning and afternoon were spent at the Schola Cantorum and at Ste. Clotilde hearing lectures and organ demonstrations by Marie-Louise Langlais on Franck and the French School. To conclude the afternoon Mme. Langlais had arranged an oboe and organ concert in the Ste. Clotilde chapel. That night featured the first of three sessions with the organist of Notre Dame, Philippe Lefebvre, who entertained us with stories of Notre Dame and outstanding improvisations. He graciously allowed seminar members time for playing the Notre Dame organ.

Thursday the lectures by Mme. Langlais continued at Ste. Clotilde and there were more opportunities for playing and taking private lessons at Ste. Clotilde and at St. Severin. In addition, Jacques Taddei presented performance and improvisation at Ste. Clotilde. The night was spent at Notre Dame with M. Lefebvre.

Friday included a trip to Chartres and



Pierrette Mouldous and Marie-Louise Langlais at Schola Cantorum



Seminar participants

a short tour of the Cathedral by Malcolm Miller. We saw and heard the organ of Eglise St. Pierre as well as the cathedral organ, arranged by Lynne Davis, who presented a recital on the Chartres organ. We continued on to Dreux and played the organ there, ending the afternoon with a wonderful buffet arranged by Ms. Davis. That night we travelled back to Notre Dame for the final session with Philippe Lefebvre.

Saturday morning took place at St. Augustin featuring the 1899 mechanical action Cavallé-Coll rebuild of an earlier Barker instrument. Michelle Pinte, choir organist, was our gracious host. The rest of the day was spent with Pierre Pince-maille at St. Denis. The 1841 Cavallé-Coll is one of the earliest and has 69 stops of which 21 are reeds. This is one of the oldest Gothic cathedrals and the burial place of the kings of France.

Sunday morning seminar members went to various churches—most were at the organ loft at Notre Dame with Olivier Latry. During the afternoon we heard Susan Landale lecture on Messiaen. The evening took place at Notre Dame once more, this time with Olivier Latry, co-titulaire with Lefebvre of Notre Dame, who offered invaluable tips on improvising.

Monday morning another seminar concluded, with all of us going our different directions. We are planning another seminar for the first part of July, 1997 and will have a brochure available in August of 1996. Please write for details.

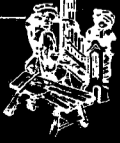
—Christina Harmon  
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## Music for Voices and Organ

By James McCray

### Anthems for all: reaching everyone

Music sets up a certain vibration which unquestionably results in a physical reaction. Eventually the proper vibration for every person will be found and utilised. I like to think of music as an emotional science.

George Gershwin

Church choir directors will, at some time, find themselves caught in a maelstrom of controversy about their choices of repertoire. Of course, we can never please everyone all of the time, but can we please everyone some of the time? The repertoire balancing act among minister, congregation, choir and director is one of those thorny challenges we all face. Serious composers write their music to please themselves. Often their style is an enigma to those who hear it—even among the cultured, an evening of Schoenberg, Ives, or Wuorin will be a time of little appreciation. For many it is similar to the dentist visit (I know it's good for me, but . . .).

Our purpose is to enhance the moment of worship, to make it deeper, more meaningful. For many people in church, it may be the only hour of the week when worship actually takes place. So, if they dislike 'classical' music such as Bach or Brahms, we may be neglecting their moment of worship by performing that style. Yet, if one is to develop an excellent choir, then the director needs to attract solid musicians with background and training, and usually they are less interested in performing the easy, superficial literature often found in churches. Often the minister has a musical agenda that may conflict with congregation and choir. And finally, the director, the one who comes to the worship service as a professional and as an enhancer, needs to follow her/his own conscience of what is right. The whole matter is very complicated when seen in that light.

I have worked out a formula that serves as a guideline for me. It will not be right for all churches, and directors will need to make their own assessment. In my case I have used percentages of repertoire for the year, so that each area receives attention. The areas include: 1. quality historical literature (i.e., Bach, Mendelssohn, etc.); 2. surface anthems (OK church music with useful message); 3. folk, spiritual, etc. music (immediate congregational positive response); 4. solid, new church anthems (Rutter, etc.); 5. controversial literature (music with electronic tape, lots of harsh dissonance, etc.). Since my church will be different from yours, I have omitted the exact percentages I try to use each year, but I will point out that they are NOT equal across the categories.

Each of these areas has a place in today's churches, and finding a balance is a difficult task. The churches that do only one or two of those areas throughout the entire year are, in my judgment, depriving their congregations of religious perspective. Directors may even

► page 8

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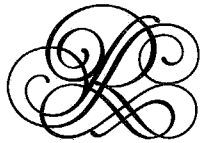
# Inspired by an act of God.

On January 17, 1994, an earthquake shook Los Angeles, leaving physical and emotional scars upon the entire metropolitan area. In Sherman Oaks, the St. Francis de Sales church suffered a crushing blow when its magnificent organ was ruined beyond repair.

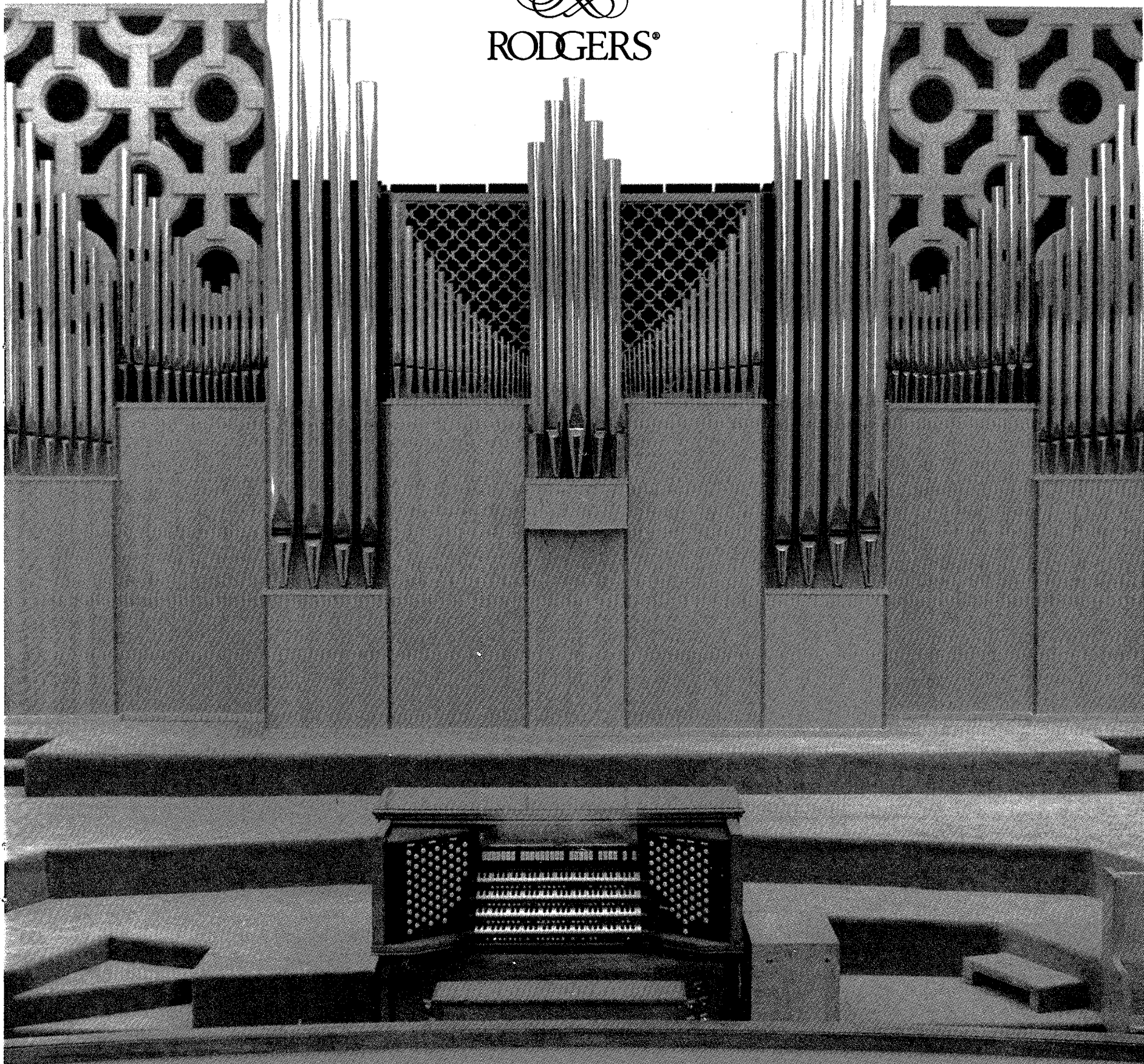
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have other style areas beyond these five mentioned above. The important point is that directors remain sensitive to the broader picture of the diverse people involved. We must address the needs of everyone (including ourselves as professionals), and never to do an anthem that has an immediacy such as a folk tune or spiritual, is just as wrong as to do pop music every week because the congregation will like it.

Vaughan Williams once said that "The three watchwords of great music are sincerity, simplicity, and serenity." Surely we can find appealing music that will touch our diverse church populations.

**Let us hope when hope seems hopeless, Emma Lou Diemer. SATB, keyboard, and optional c instrument, The Pilgrim Press, NCA01, \$1.40 (M).**

Suggested as an anthem for general or Epiphany 4C use, the flute (c inst.) part is included separately at the end. There are three verses: the first is in unison with flute obbligato, the middle in unaccompanied four-part harmony, and the last in ATB unison with S and flute obbligato lines (contrasting). The music is flowing, with comfortable, fresh harmonies.

**Give ear, O Shepherd of Israel, Robert Powell, SATB and organ, Paraclete Press, PPM09529, \$1.60 (M-).**

The lilting 6/8 meter, modal harmonies and lyric lines combine into a gentle anthem for Lent/general. The music is quietly attractive and moves through several key changes. Most of the choral singing is in two parts with some brief unaccompanied four-part areas. This anthem will be used many times because of its style, message, and simple quality.

**We turn to Christ anew, Ian Kellam. SATB and organ, Royal School of Church Music, A510, \$2.50 (E).**

This anthem has three verses with the main theme prominently heard in each. The first is in unison, second in unaccompanied four-part singing, and last in unison with a soprano descant. The music is tuneful with an organ part on two staves.

**Lord, Lord, Thomas More Scott. SATB and string bass, Beckenhurst Press, BP 1048, \$1.25 (M+).**

This jazz (spiritual) anthem uses an acoustic bass. The music's style is that of a jazz choir with syncopations, accents, choral effects such as sfz-pp-crescendo,

jazz chords (changes), etc. The bass is treated as a solo and has its own syncopated lines rather than merely providing a steady pulsing background for the singers. This anthem is exciting and will be fun for everyone. An unusual treat!

**Psalm 14, Charles Ives (1874-1954). SATB/SATB unaccompanied, Merion Music of Theodore Presser, 342-40161, \$1.60 (D+)**

John Kirkpatrick and Gregg Smith have published a new scholarly edition of this anthem. The music is very difficult with polychoral harmonies, fugal writing, awkward interval leaps, and the typical Ives penchant for the unusual. The two choirs often sing separately and both need to have excellent singers. Ives moves through several keys, often with thick chords. This will require an excellent choir of strong musicians dedicated to creating a work of uncompromising quality.

**Within these walls, Stephen Caracciolo. SATB with organ, Roger Dean Publishing (Lorenz), 10/1294R, \$1.30 (M).**

The vocal lines and warm harmonies create an anthem that is quietly beautiful. There are brief divisi, a short soprano solo, and some unison singing in this very appealing setting. The organ has solo areas which are easy to play, and the composer provides registrations throughout. This anthem is highly recommended and will be useful to all types of choirs.

**Wash me thoroughly (Psalm 51), Samuel Sebastian Wesley (1810-76). SATB, S solo, and organ, Novello (Shawnee Press), 29 0111, no price given (M-).**

Wesley's anthem has those chromatic, Victorian harmonies that seem trite to us today, but were certainly fresh during his life time. The music is sentimental and may not appeal to everyone, but its strength is in that highly sincere approach of the 19th century. The organ is easy, often doubling the moving vocal lines. There are some very low alto notes in the coda which add to the dark sound of the music.

**Sometimes I feel like a motherless child, arr. Roger Emerson. SAB and piano, Hal Leonard Corporation, 08740006, \$1.25 (E).**

Emerson's approach is very different from the traditional, quiet, meditative, sensitive setting of this text. His is fast, rhythmic and jazzy, which seems to miss the mark of the textual meaning. This spiritual, which was a cry of slaves in frustration for being transported to the

new world, is treated as a celebration. Nice music but not for this text!

**My Master hath a garden, Randall Thompson (1899-1984). SATB and piano, Thorpe Music of Theodore Presser, 392-03037, \$1.10 (M).**

Originally written as a vocal solo, the editor, Jonathan Barnhart, has added the other parts for choral singing. The Thompson integrity has been maintained. There are two verses to the same music followed by a brief piano closing. The music is simple yet immediately attractive.

## Book Reviews

**Oehme, Fritz. Handbuch über die Orgelwerke in der Kreishauptmannschaft Leipzig 1905. Edited by Wolfram Hackel. Berlin: Pape Verlag 1994. xxiv, 391 pages. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918. \$45.00 plus \$3.00 postage per order.**

**Hardmeyer, Willy. Orgelbaukunst in der Schweiz. 4th revised edition. Published by Musik Hug, no place or date given. 86 pages. Available as above. \$25.00 plus \$1.50 postage per order.**

Fritz Oehme was an organ enthusiast of the turn of the century who collected vast amounts of organ-related material and published most of his findings at his own expense. Most relevant here is his three-volume *Handbuch über ältere, neuere und neueste Orgelwerke im Königreich Sachsen* (1889-1897), which was reprinted in 1978. The volume under review exists only as a manuscript in the University Library in Leipzig; it was discovered in 1983. This manuscript contains 258 specifications, of which only 25 are found in the Oehme volumes already mentioned or in Dähnert's standard work on historical organs in Saxony.

Hackel has not altered Oehme's work, except to update geographical and political names, but he has expanded it in some useful ways. He has added information on the later fate of the organs described—often giving the present specifications in full—and he occasionally corrects historical mistakes, such as attributions to the wrong builder. Oehme clearly had visited almost all the organs himself, and his information, which normally includes builder and date, specification, number of pipes, type of action, and compass; is on the whole reliable. He erred most frequently in the number of pipes, since he apparently did not take borrowings or transmissions into account. Hackel has also added a bibliography, a list of organbuilders, and an index, covering the earlier volumes, of all the organs discussed. Taken together, Oehme's volumes

provide very extensive, and—in the case of the present *Regierungsbezirk Leipzig*—virtually complete coverage of Saxon organs as they existed in his time.

One word of warning. The present volume is in fact a completion of the earlier three-volume set and is of limited use alone. For example, one might reasonably like to know something about the major Leipzig organs used by Straube, Reger, et al., but all the major Leipzig churches are dealt with in the older set; taken together, the four volumes are a major historical resource.

Willy Hardmeyer's book first appeared, published by Hug in Zurich, in 1947 with the title *Einführung in die schweizerische Orgelbaukunst*. One wishes that the word "Einführung" ("introduction") had been retained, for it remains a rather skeletal basic historical guide to Swiss organbuilding. Hardmeyer has updated wherever necessary, while retaining the basic organization of the original text. In chronologically arranged chapters he introduces organs from the famous instrument in Sion to organs and rebuilds of the 1980s, although his coverage of new instruments built after about 1957 is spotty. The text is crowded with information and specifications, but it is so compressed that there is not room for much discussion or for treatment of individual builders or of their particular characteristics.

The second half of the book includes lists of organs of various types—two-manuals, two-manuals with Rückpositiv, three-manuals, etc.; unfortunately the lists do not include exact dates. There are short treatments of individual organs, a rather extensive discussion, with many specifications, of the restoration of historical instruments, an index of builders, and a (very necessary) index of the organs mentioned.

Hardmeyer gives some coverage to organbuilding in the Tessin, but does not find traces of any organ tradition there that can be considered independent of Italian practice. His assumption that specifically Swiss traditions of organbuilding do exist in the French and German areas would need more proof than he offers. Possibly the readiness to combine various national traditions or a tendency to accept happily German, French, and American systems of stop-control may be enough to constitute an independent development, though I find this argument unconvincing.

With its square format, reminiscent of a superior kind of brochure, and its blithe disregard of bibliographical information—it even lacks a copyright page—the book puts one off. However, it contains much information not readily available elsewhere and a number of excellent and very welcome illustrations. Granted the limitations imposed by its size, the book actually has only one serious flaw. Certainly Swiss organbuilding has always been dominated by German-

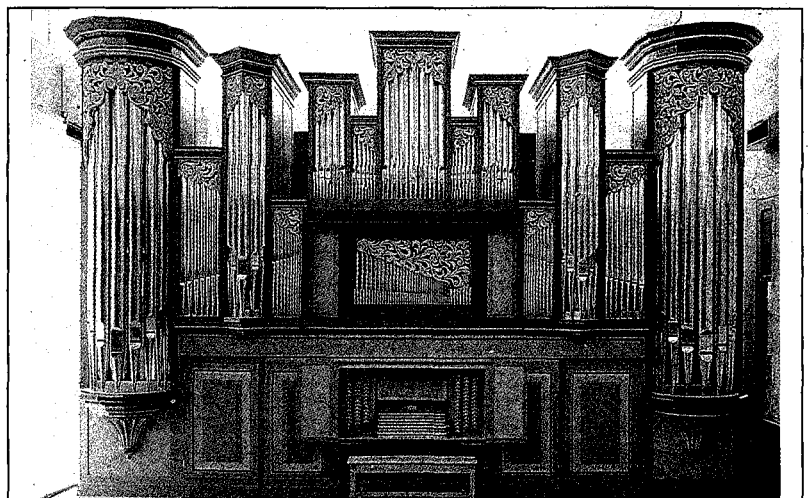
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Swiss firms and by German developments, but a survey such as this should offer a somewhat more even-handed treatment. While Hardmeyer refers often to French-Swiss organ firms, the organs actually mentioned and discussed are overwhelmingly from German-speaking Switzerland.

While the book seems badly overpriced, it can be recommended, with the reservations noted, as the most convenient guide to Swiss organs that is currently available.

—W.G. Marigold  
Urbana, IL

**Organists and Organ Playing in Nineteenth-Century France and Belgium, by Orpha Ochse. Bloomington & Indianapolis, IN: Indiana University Press, 1994. 270 pages. \$29.95.**

The reputation of Orpha Ochse as a chronicler of organ culture was soundly established with the publication of her book, *The History of the Organ in the United States* in 1975, now a "classic" reference work in the field in virtue of its scrupulous documentation of the salient aspects of an important field of historical inquiry. Her latest book, which directs attention to the world of the organ on another continent, deserves a similar encomium. It both reflects and will stimulate a renewed interest in a period distinguished by failures and successes, conflicts and triumphs, and eventual fulfillment in the fortunes of the organ.

The declared objective of this new study is "... the presentation of a comprehensive view of the organist's world in nineteenth-century France and Belgium: the situations in which organists studied, lived, and worked; influential organists and their accomplishments, ideas, and attitudes. . . . What was it like to be an organist at that time, in that place?" (xi). This aim is achieved in several discrete but interrelated contexts: the secular programs of performers and other developments in the evolution of the modern organ recital; the training and activities of church musicians in a liturgical environment; and the education of organists generally, prominent teachers, and instruction in leading organ schools. Accordingly, Part One of the book, "Performers and Programs," is a general chronological survey, by decades throughout the 1800s, of the renaissance of organ culture following the devastating political and cultural upheavals of the French Revolution. Part Two, "The Organist as Church Musician," reviews the historical background of the status of the profession and changes in church music, identifies developments in liturgy and style of accompaniment, and provides some notes on repertoire relating to improvisation, published music, and a developing link with Gregorian chant. Part Three, "Great Schools and Famous Teachers," considers the post-Revolutionary emergence of the Paris Conservatory and the Brussels Conservatory; the highlights of the teaching careers of such notables as Jacques-Nicolas Lemmens, Charles-Marie Widor, and Alexandre Guilmant; and the activities of the Niedermayer and Gigout Schools, and the Schola Cantorum in the later years of the nineteenth century. Three appendices provide supplementary information on organ performances by César Franck; a list of students in Franck's organ class at the Paris Conservatory, 1872-1890; and organ performances by Camille Saint-Saëns. A bibliography of 338 books, articles, and dissertations provides specific reference documentation.

Among of the benefits of studying the past are the insights it provides into the origins and subsequent evolution of practices or ways of thinking that are taken so much for granted today. For example, the public organ recital did not exist in France before the first series of public recitals in Paris in 1877, although there were tendencies in that direction in the preceding years. The emergence of the stand-alone recital by a single performer, without assisting vocalists or instrumentalists, was the result of a vari-

ety of factors throughout the 1800s: developments in the field of organ building, demonstrations of instruments at industrial expositions and in the builders' shops, wholly utilitarian inaugurations by committees of inspection that tested and approved the instrument's tonal resources (only later open to the public who were interested in the player as well as the instrument), the extension of the prelude to church ceremonies, the decreased reliance on improvisation in favor of a composed repertoire, a breakdown of the boundaries between sacred and secular organ music, the availability of French editions of Bach's organ works after mid-century and the publication of various anthologies of organ music, emphasis on performance and repertoire on the part of music schools and leading teachers, the recognition of the organ as a secular concert instrument, and the role of music journalism in both reflecting and promoting a "lighter" style of music preferred by audiences.

The status of the organist as a church musician and the improvement of music in church services developed along parallel lines. There were disputes about "appropriate" church music: with the refinement in musical training, the playing of jigs, dances, and operatic excerpts was replaced by musical reaffirmations of the ceremonial aspects of divine ser-

vice in accordance with the Parisian rite, supplanted in the middle decades of the century by the Roman rite. The decline in chant-based organ versets made way for the application of new ideas about the accompaniment of Gregorian chant. Among those who contributed to greater sophistication in church music and unity between organ and choral music were Lemmens, whose organ fugues were based on plainchant motives; Guilmant, who wrote some 130 chant-based organ pieces; and Widor, who employed Gregorian melodies in three of his organ symphonies.

The education of organists also underwent a series of transformations. In earlier years the apprentice system prevailed, in which an aspiring organist was trained by a relative, whom he eventually succeeded after serving for many years as an assistant or substitute. Later, vacancies were filled by open competitions, with more rigorous requirements for the performance of required pieces, improvisation, and plainchant accompaniment. Preparation for the profession was formalized in the broad curriculum of the Paris Conservatory, which published methods of organ instruction, assembled a comprehensive music library, and set national standards through examinations and competitions. Organ instruction began at the Brussels

Conservatory around 1835, under its director François-Joseph Fétis, and was strengthened with the publication of organ instruction manuals by Lemmens, whose precise and systematic pedagogical approach commanded attention from the mid-century onwards and influenced later generations of organists. Lemmens' enthusiasm and instructional methods instilled a crusading sense of mission in the students, among whom the most notable were Guilmant, Widor, and Gigout. The importation of European organ pedagogy to America was encouraged by the founding in 1899 of the Guilmant Organ School by the New York organist, William C. Carl. In addition, many organists went to Paris to study with Guilmant following his three North American tours between 1893 and 1904.

This book is a success story from beginning to end, both from the point of view of the subject matter—the flowering of organ culture in middle Europe by the end of the nineteenth century—and in the manner of its presentation. The dominant trends are elucidated with scholarly care, enlivened with glimpses into the lives and contributions of both familiar and obscure players in this musical-historical drama. Public reaction to the unfolding events is documented through excerpts from pub-

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lished commentaries of the time, as well as critical reviews of new compositions and musical performances. From Prelude (chapter 1) to Postlude (chapter 22), an exceptionally good read!

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

## New Recordings

**Inaugural Recital. David Higgs Premieres the C. B. Fisk Opus 100 Organ of the Meyerson Symphony Center, Dallas. Delos DE 3148 (compact disc. DDD. TT=75:00).**

Bach: *Toccatà in F*, BWV 540; Franck: *Chorale No. 2*; Schumann: *Canon in B Minor*; Mozart: *Andante in F*, K. 616; Conte: *Pastorale and Toccatà*; Liszt: *Prelude and Fugue on B-A-C-H*; Daquin: *Noel No. 10*; Hampton: "The Primitives," "At the Ballet," and "Everyone Dance" from *Five Dances for Organ*; Susa: *March for a Joyous Occasion*.

In the brief time since its première in 1992, the C. B. Fisk Opus 100 has been justly recognized as a benchmark. Such examples of organbuilding excellence happily at home in an appreciative community will, it is to be hoped, lead to broader awareness of the role of the organ and its literature in musical life outside the church. In just a few months this high-profile organ has already received the unusual attention of being featured on three compact discs, including this Delos CD with David Higgs in a recording session recreating the 1992 inaugural program.

Mr. Higgs has made something of a habit of playing the opening recitals on important new instruments, the Mander at St. Ignatius Loyola, New York and the Cassavant at Naples (FL) Philharmonic Center being among the organs he has recently presented to the public. For Dallas he prepared an eclectic program displaying the Fisk's considerable tonal resources and its versatility across a wide range of literature. The inclusion of engaging modern offerings from Conte and Hampton was an inspired choice. (The equally engaging Susa March was not in the original recital.) Mr. Higgs plays with technical confidence and tastefully calculated pacing. He conquers Liszt's formidable challenges with satisfying technical and artistic success. His Schumann is wonderfully witty, and Mozart's *Andante* for a musical clock (discreetly abridged) is played with surprising and effective flexibility. There is, however, an air of personal detachment in the proceedings that too often falls just short of real excitement, as in the Bach *Toccatà* (sans fugue) that has velocity without urgency and the Franck *Chorale No. 2* that reaches its climax logically but with insufficient build and release of tension.

The recorded persona of Op. 100—the Herman W. and Amelia H. Lay Family Concert Organ—will always be

ephemeral. McDermot Concert Hall in the Meyerson Symphony Center is equipped with concrete reverberation chambers that can be opened and closed to fine-tune the room's acoustical environment. This variability, added to the infinite ingenuity of recording engineers, virtually guarantees that every one of Op. 100's recorded appearances will be different from the others. For the Delos sessions, the hall was tuned to provide a reverberation curve that at first begins to fade rapidly but lengthens out further into the decay. Coupled with mike positions towards the front of the auditorium's seating area, this provides a recorded image surprisingly reverberant for a concert hall yet still cleanly detailed. It was not the recording engineer's goal to reinforce Op. 100's reputation as a high-decibel demon; rather, the listener is always aware of the cohesive quality of practically any combination of stops, even those topped by the Tuba division. (The other two currently available CDs of Op. 100 give entirely different impressions. The wonderful Reference Recordings disc with the Dallas Wind Symphony in a traditionally drier concert hall acoustic, emphasizes power and the slightly grainy quality of Fisk's principals. For Jean Guillou's grotesque performances of the Jongen/Saint-Saëns coupling, the Dorian Recordings engineer gives us X-ray vision into the organ's innards for the *Symphonie Concertante* then coyly hides the instrument behind the orchestra in the "Organ" Symphony.) The Delos disc is no wall-rattling, goose bump-raising thriller, but it is a fine souvenir of a momentous occasion.

—Randy L. Neighbarger  
Durham, NC

**Hartz and Flowers: Justin Hartz plays the Longwood Gardens Organ. Pro Organo CD7024; 75:11 [DDD]. Grand Sonata in E-flat major, Op. 22, Dudley Buck; Caressing Butterfly, R. Berthélemy, arr. Firmen Swinnen; Fountain Reverie, Percy Fletcher; Melody in E major, Horatio Parker; The Last Rose of Summer, Op. 59, Dudley Buck; Humoresque "L'organo primitivo," Pietro Yon; Hearts and Flowers, Op. 245, Theodore Tobani, arr. Hartz; The Whistler and His Dog, arr. Hartz; Andantino in D-flat (a.k.a. Moonlight and Roses), Edwin H. Lemare; Mighty lak' a Rose, Ethelbert Nevin & Frank McKee, arr. Hartz. Available from Pro Organo Direct Sales, PO Box 6494, South Bend, IN 46660-6494; 219/271-9191. \$15 postpaid.**

If you might like to have been a bug on the wall in Pierre S. duPont's mansion during the 1930s, and hear the melodious and often sentimental music typically played for the millionaire's enjoyment during those times, then this CD is just the vehicle you need. It is the latest in the growing number of recordings made on the mammoth 9,000-plus pipe Aeolian organ. The immense organ

is concealed behind one long wall of the Grand Ballroom, formerly of the duPont's residence and now part of Longwood Gardens. The wall opposite the organ has several doors opening onto a large floral conservatory which is visited by thousands upon thousands each year. The CD title's homonymic play on the title "Hearts and Flowers" is exploited throughout this program in the organist's choice of literature, as most of the selections are based on flower themes. Flowers, however, are not only reflected in the selection titles, but in Justin Hartz's treatment of this turn-of-the-century fare, which I would describe as an audible slow-motion flower-in-bloom. His rubato in the slow, lyrical pieces is always present (and is at times extreme), and highly effective in this music. In these relaxing works, his pacing is sincere and his constant use of the swells is as musical as any I have yet heard. Mr. Hartz, a familiar performer at Longwood, seems truly immersed in the orchestral approach to the organ. This stylishness, and the equally characteristic tone colors of the Aeolian, most of which remain unchanged since their installation in 1929, gives us a clear window for looking back to how large concert organs sounded during the 1930s. Mr. Hartz seems to have mastered this style and its expressive manner even though it is obvious from his youth that the entire era well preceded him.

The program begins with the heaviest (if one could call it that) work, namely the *Grand Sonata* by Dudley Buck. While Mr. Hartz seems at home with the sonata's lyrical and playful inner movements, he appears somewhat less fluid when weeding through the pedantic, contrapuntal forests of Buck. For me, the disc would have been perfectly fine without the opening Buck Sonata; it is only following the opening *Grand Sonata*, when I sense the fluid lyricism of the album coming alive in earnest. Mr. Hartz includes a fine rendering of a popular silent film melody, *Caressing Butterfly*, in an organ arrangement by the duPonts' personal residence organist, Firmen Swinnen. If you seek true bass, this CD has plenty of it. Rarely has my stereo room resonated right down to the rock bottom of the spectrum. This disc provides many such moments of bass with an all-enveloping realism.

Those who seek the "purer" in organ literature will take interest in Fletcher's *Fountain Reverie*, in Yon's *Toccatina* and in Buck's *Last Rose of Summer* variations. The most interesting discovery in the program for me was the sumptuous *Melody in E major* by Horatio Parker. Mr. Hartz treated it sensitively while displaying the variety of the Aeolian's reed and string tone. To balance the purely organ pieces, Mr. Hartz includes three of his own organ adaptations near the program's end, concluding with a carousel organ effect (by using the organ percussions) in the final strains of *Mighty lak' a Rose*.

This disc provides a superb introduction to organist Hartz, as well as a diversion into an era where relaxation played

a key role in organ music. It is a place to which I hope to return many times.

—Bernard Durman

**The Organ and Carillon of Culver Memorial Chapel. Played by John Gouwens. Available from Culver Academies' Bookstore, 1300 Academy Road #101, Culver, IN 46511-1291; 219/842-8279. CD \$15; Cassette \$10; shipping per order \$2.**


This 68-minute disc features the 51-bell Gillett & Johnston carillon and the three-manual, 54-rank Möller organ in the chapel of the Culver Military Academy and Culver Girls Academy. John Gouwens, Academy Organist and Carillonneur since 1980, offers thoughtful performances of a variety of pieces, showing both instruments to their advantage. This is the first all-digital recording of a minor-third carillon in North America.

The Culver carillon was described in THE DIAPASON (see "Carillon News," August, 1994). In contrast with most carillon recordings—which are made with microphones in the tower—the microphones for this recording were placed at a distance of some 400 feet. The peaceful, rural setting of the Culver Chapel makes this a possibility, and the pleasing results effectively represent what one hears from the ground. Although distance often lends enchantment—even with carillons—some unevenness in the voicing of the treble bells as well as tuning deficiencies remain evident. The voluptuous bass bells are beautifully resonant; only occasionally do they obscure the weaker treble bells. That said, this vintage English instrument does have great character, and—unlike many English carillons, Culver's Gillett and Johnston retains all of its original bells.

The disc opens with a setting of *Victimae Paschali laudes* by Roy Hamlin Johnson, one of America's finest composers of modern carillon music. With the impressionistic *Image No. 2*, by the Canadian Emilien Allard, Gouwens shows that the carillon is indeed an expressive instrument. The very idiomatic writing of carillonneur Ronald Barnes is heard in his *Processional*. The Flemish style is represented with Arthur Meulemans' *Diptych: The Cathedral*, with one movement impressionistic and one rhythmically festive. The carillon portion of the CD closes with a hymn improvisation and Gouwens' prize-winning *Prelude, Adagio, and Fugue*.

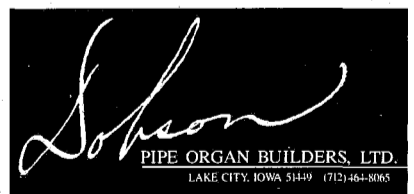
The organ, in its spacious, reverberant setting, is well-suited for the romantic literature and transcriptions presented here. There is a sufficient balance of orchestral sounds, rich romantic stops, and brightly voiced registers to ensure versatility. The recording is clear, capturing just enough of the room's live acoustics to provide ambience.

The organ part of the CD begins aptly with Leo Sowerby's *Carillon* which displays several facets of the organ. The harmonic flute is heard as well as several luscious combinations of string celestes—one with vox humana. The

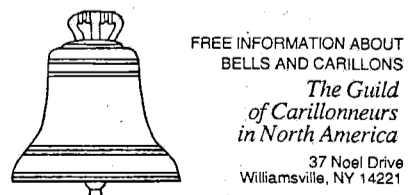


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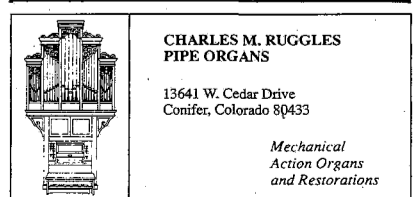
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carillon theme is heard on the harp, and in its second appearance in canon at the octave the harp is joined by the same theme in augmentation on the (Deagan) chimes. Next is the final movement from Widor's rarely performed *Symphonie VIII*. More colorful sounds emerge from the organ in the *Méditation* from Massenet's opera *Thaïs* and the *Pastorale* of Roger-Ducasse. The disc closes with a spirited rendition of Sir Edward Elgar's *Imperial March* featuring the Military Trumpet.

Complementing his fine performances, Gouwens has provided extensive notes describing the literature and the instruments. In addition to being a historical document of the Culver instruments, this disc is a welcome addition to the corpus of both organ and carillon recordings. It offers an array of infrequently heard compositions and an opportunity for enthusiasts of one instrument to become acquainted with another.

—Brian Swager  
Indiana University

## New Organ Music

**B. Wayne Bisbee, *From the Serene to the Whimsical: Hymn Introductions for Organ* (Augsburg Fortress 11-10561).**

Having seen fit to publish these imaginative hymn intonations, the publisher gives us a layout that is both attractive and easy to read. Numbering 41 in all, these short and insightful settings are both ecumenical (and representative of hymn-tunes from the Reformation era to the present) and musically varied. If one or two passages seem slightly unidiomatic for the organ, that minor complaint does very little to mar the overall appreciation for a collection that is a veritable latter-day *Orgelbüchlein*.

**Robert Bourland, *St. Stephen Counterpoint* (ECS Publishing 4738).**

Here is another product of the late Leonard Raver's long-standing interest in new music for the organ, this extended fantasy on the hymn-tune *St. Stephen* having been commissioned for and dedicated to Mr. Raver by St. Stephen's Church in Milburn, New Jersey. The occasional repeated chords and awkward stretches in the hands suggest a composition worked out at the piano. That having been said, however, many will find this piece a useful and relatively accessible prelude to a service in which the *cantus firmus* is being used.

**Alexis Chauvet, *Organ Noël's for the Time of Christmas* (Concordia 97-6301).**

Chauvet was a very talented French organist who entered the Paris Conservatory at age 13 and became the *titulaire* at La Trinité in 1869, near the end of his brief life. His extremely attractive set of nine Noël's ought to find its way into the hands of organists looking for additions to the Christmas repertoire and to those with a special interest in nineteenth-century French organ music. These works will also appeal to organists requiring very little pedal work: Chauvet's Noël's were conceived for both the harmonium and the organ, and what few pedal notes there are can be considered optional. Based on carols associated with the range of Sundays and holy days between Advent I and Epiphany, these pieces are the model of restraint and balance: homophony alternates appealingly with polyphony and the flavorful chromatic passages never overwhelm the otherwise largely diatonic musical vocabulary. Editor Carolyn Shuster has had the good sense to leave the original edition well enough alone, adding only translations of terms into

English, the odd correction of an obvious mistake and the very rare performance suggestion. Her commentary perhaps stretches too far in trying to locate musical text painting in some of the Noël's, but no one can quibble with her efforts at creating a practical edition of some very lovely and performable music.

—Bruce Neswick  
Christ Church Cathedral  
Lexington, KY

***Sixteen Preludes for the Organ (Founded on Melodies from the English and Scottish Psalters) Vols. I and II Combined*, by Charles Wood, edited by Sir Charles Villiers Stanford. H.T. FitzSimmons Company F0629. No price listed.**

Previously published by Stainer and Bell, these two volumes have been out of print for some years. The publisher is to be congratulated for reissuing these valuable collections of works by an important English composer of the late 19th and early 20th centuries. This is the largest collection of chorale preludes

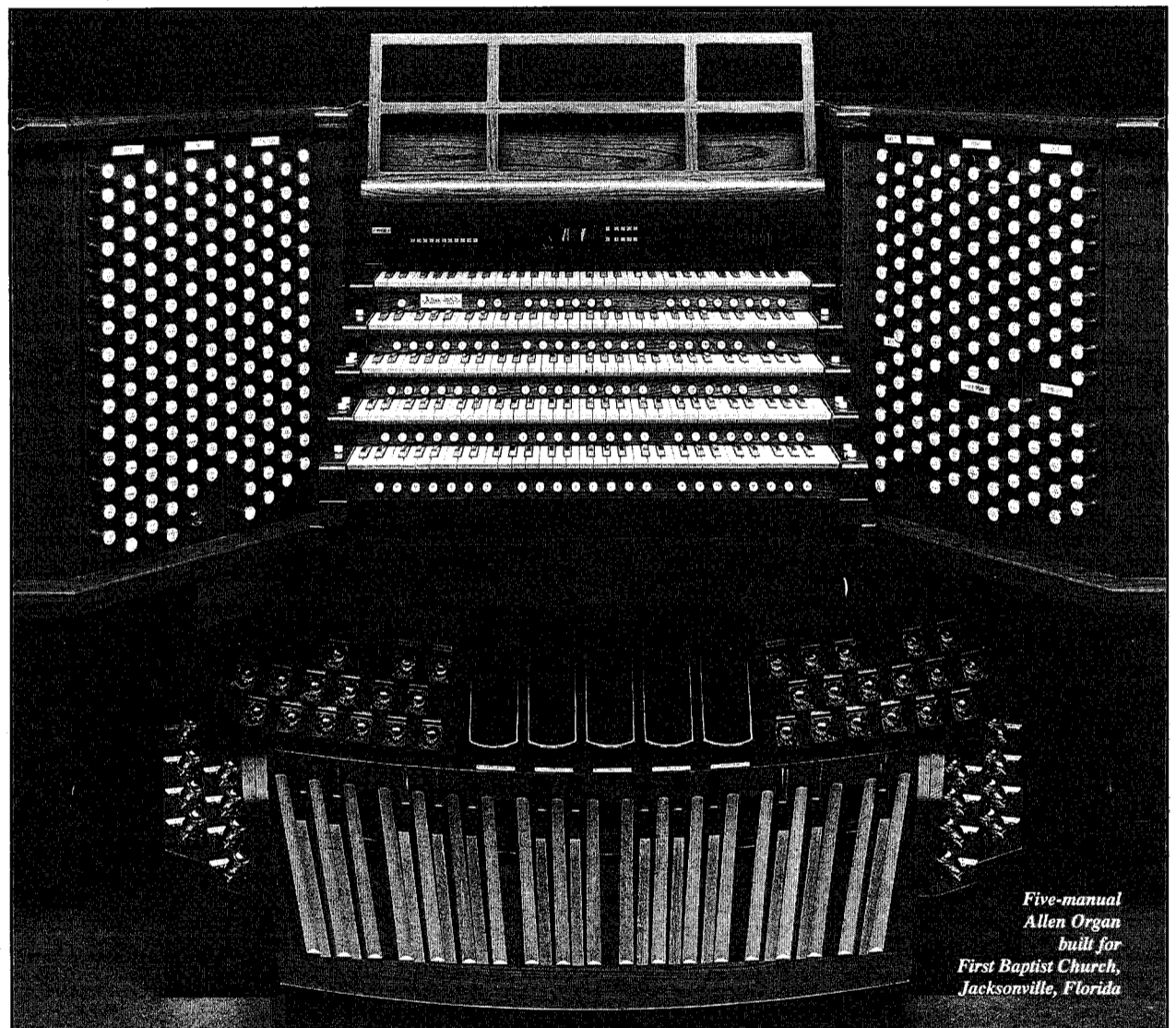
available from this composer, who is an important part of the "English Romantic School." As Lois Fyfe says in the Foreword, "Many of [these works] are based on hymn tunes for which there are no other organ settings available." For those of you who love English Romantic music, this will be a most welcome addition to your library. Especially interesting is the setting of "Old CXXXII Psalm" (St. Flavian) which is marked "alla J.S. Bach" and which presents an "English Romantic" view of Bach's chorale methods.

***Organ Australis*, edited by David Kinsela. Currency Press (available from Joseph Patelson Music House in New York or Australian Book Source in Davis, California), \$19.00 (approx).**

This is the first album of Australian organ music to be published. Much of the music was recorded by David Kinsela at the Sydney Opera House on the compact disc *Organ Aurora* SCCD 1022 which a reviewer for THE DIAPASON said was: "A disc every devotee of contemporary organ music must own." The con-

tents of this collection are "Captain Logan's Fancy" by Colin Brumby, "The Bells of Sydney Harbour" by Ann Carr-Boyd, "Three Pieces for Organ" by Nigel Butterley and "Sacred Site" by Moya Henderson. The back cover states: "Nigel Butterley contributes three of his most distinctive pieces; Ann Carr-Boyd her magical celebration of the sounds of Sydney Harbour; Colin Brumby his colourful variations on the ballad 'Moreton Bay'; and Moya Henderson a blend of black and white culture in her dramatic eulogy to the Sydney Opera House." These pieces were all the result of commissions supported by Australian government and arts councils. As an aid to students, the pieces are judged for their difficulty in the preface. In addition, the preface contains annotations which give background to the pieces, a guide to liturgical possibilities and short biographies of the composers. Many of the pieces are interesting musical descriptions of places or events. This volume gives a good look at the current musical picture in Australia.

—Dennis Schmidt, DMA  
The Bach Festival of Philadelphia



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# An exquisite work of an unknown composer: The Organ Sonata of Aleksander Glinkowski

Marta Szoka

In my article "Current Streams in Polish Organ Music" (THE DIAPASON, May 1995) I mentioned the Organ Sonata of Aleksander Glinkowski as one of the most interesting contemporary compositions written for organ in Poland in the 1980s. Indeed, comparing the Sonata with contemporary organ music in Europe, one can consider it an outstanding piece belonging to the concert repertoire and challenging to every virtuoso of the organ. So why is this piece unknown and relatively seldom performed even in Poland? The answer is simple: the Organ Sonata of Glinkowski, written in the very difficult—for Poland—time of 1981, is still not published. The composer, Aleksander Glinkowski (1941–1991), studied composition at the Music Academy in Katowice and later in Paris. His professor in Katowice, Boleslaw Szabelski (1896–1979), represented the generation of neoclassically oriented composers, but made a spectacular turn to dodecaphony in his last works. In Paris in 1972–1973 Glinkowski studied with Iannis Xenakis. Until his premature death he lived in Katowice, teaching composition at the Music Academy. Very modest, introverted and diffident, he didn't publicize his compositions, so his name is not widely known although Glinkowski represented the best values of Polish contemporary music: intensity, modern technique, fertile sonoristic invention, and sense of form. His *Koncert wenecki* (Venetian Concert) for oboe and orchestra was awarded a prize in the Artur Malawski Competition in Cracow in 1972.

The organ is constantly present in music of Glinkowski. As a first attempt he composed *Inicjacje* (Initiations) for string quartet, organ and percussion (1966); later, his *Passacaglia* for organ solo (1968) and *Aisthesis* for organ and orchestra (1969) appeared. Only the *Passacaglia* was published as *Polska współczesna miniatura organowa* (Contemporary Polish Organ Miniatures, PWM Cracow 1975), together with other compositions that received awards in the Organ Music Competition in Kamien Pomorski in 1968. The Organ Sonata of Glinkowski was performed for the first time in 1983 in Katowice by Zygmunt Antonik, and later, several times it was played in Poland, Germany and Switzerland by both Zygmunt Antonik and Marta Szoka. Everywhere, the audience was strongly impressed by the monumental architecture and unusual character of this music.

For a long time the form of the sonata was strictly connected with tonality and the rules of tonal harmony. In the 19th century an intensive expansion of harmony in the romantic sonata had its basis in the development of instrumental texture—especially in the area of piano music. The situation of the sonata in the 20th century is much more complicated. But among so many types of contemporary sonatas at least two ideas still hold: one is the principle of the transformation of thematic material, and the second concerns the development of an idiomatic (for any instrument) instrumental texture. The Sonata of Glinkowski demonstrates that even with the most modern musical language (aleatorism, sonorism etc.) it is possible to respect both principles. In this piece the composer examined all specific organ attributes. There are so many organ compositions written recently by composers who are used to thinking about organ technique as the synthesis of a highly developed pianism with the addition of some elements of pedal technique. Glinkowski took the idea of his Sonata just from the organ console—both manual and pedal techniques are inextricably intertwined—considering not only the variety

of dynamic and color levels, but also the phenomenon of echo in the church interior—the natural environment for the organ. His Sonata was written for a large tracker organ, the "cathedral" type. Moreover, the composer displayed a real mastery of using rests.

The Sonata is a real challenge for every concert organist. The highest virtuosity consists of a variety of manual and pedal techniques, including linear and figurative configurations as well as many types of chords and clusters. The figurative element is for Glinkowski not only a part of manual technique, but also a type of texture. Thanks to this special texture he could obtain new sound qualities. In general, in the whole Sonata there are many examples of an extremely fast figurative motion and ostinato technique. As a result, we have here an impression of a static sound-stream, although the shape of the figurations varies. These so-called sound-streams, or sound-strands, make the organ sound similar to the sound quality of electronic music. The strong influence of the aesthetics of electronic music in contemporary composition is observed not only in organ music, but the organ, with its idiomatic attributes, is an especially convenient instrument for these kinds of experimental ideas.

The two most obvious signs of the influence of electronic music include: first, the extreme extensions of singular static sound (one tone, singular chord, or a sound-strand) with no equivalent of the metric or rhythmic factors; and second, the transformation of sound by adding or subtracting sound colors (in the organ: registers). The typical electronic sound-strand that modulates by inducing or by putting out overtones, could be easily imitated with organ sound and varying registration and articulation. *Volumina* by György Ligeti is one of the best examples here. In the Sonata of Glinkowski the interior pitches of the sustained sound-strands are changeable; the varying sound color and pitch are a source of internal vibration. Let's examine the beginning of the Sonata. (See Example 1.)

There are here five different figurative models. By very fast movement—all models are repeated or changed freely—the perception of individual pitches is nearly impossible. Also, the perception of changes between models is very difficult, especially since the recommended registration (upperwork without 8' registers) transfers the whole sound-strand very high. One can say about this as a special "textural convention" that pure motion becomes the main tectonic and expressive factor. The term "textural convention" was introduced by Boguslaw Schäffer, a prominent Polish composer and theoretician from Cracow, in his fundamental work, "Introduction to composition" (Cracow 1976). But in the Sonata of Glinkowski the fast, aleatoric figuration, although dominant, is not the only type of texture.

Example 1. A. Glinkowski, Organ Sonata, p. 1.

Example 2. Glinkowski Sonata, p. 10

Example 3. Glinkowski Sonata, p. 3.

Example 4. Glinkowski Sonata, p. 6.

Example 5. Glinkowski Sonata, p. 48.

Example 6. Glinkowski Sonata, p. 8.

Example 7. Glinkowski Sonata, p. 28.

Marta Szoka received her Ph.D. in musicology from the Polish Academy of Sciences in 1988. Currently, she is on the faculty of the Academy of Music of Lodz, Poland (the Department of Music Theory and Composition), and is also active as a concert organist. Since 1982 she has presented over 60 concerts of organ music in various European countries. She has been particularly interested in contemporary organ music and has premiered a number of new works. Dr. Szoka has published several articles on organ music, avant-garde music, as well as analyses of contemporary works. Her monograph "Polish Organ Music in 1945–1985" was published in 1993. For many years, she has served as a permanent collaborator with the leading Polish musical magazine, *Ruch Muzyczny*. In 1993–1994 she was affiliated with the University of North Carolina as a Fulbright Scholar.



Since elements such as melody and harmony are strongly limited, dynamics and textural changes serve as the basis for form building. The three parts of the Sonata are unified by one fundamental motif. So we have here another example of formal development. The motivic cell is built of two perfect fifths separated by a half-tone. For instance: G/D + A-flat /E-flat. This serves as the main material for all important themes, linear figures, chords, structures etc. It is used as follows:

1. In its elementary form as a linear structure (Example 2);
2. As a strongly dissonant chord: (Example 3). This syncopated chordal structure is set against linear configurations. Although both of the structures are built with the same material, the contrast of rhythm, dynamics and texture is very emphatic. The half-tone and perfect fifth are also used for other types of chords (Example 4) and for clusters. The diatonic, or pentatonic cluster with the ambitus of a perfect fifth displacing the half-tone steps appears in Part III of the Sonata (Example 5).
3. As model of figuration, also in parallel fifths or doubled in fifths and octaves (Example 6).

4. As an ornament—for instance as a trill (See Example 6). Two principal structures based on the motif of the fifth-half-tone—vertical (chords, clusters) and horizontal (for instance: figuration)—organize the form of the Sonata. They contrast strongly, especially in Part I; somehow we can find here the reflection of the classical rule of thematic dualism. In Part II the motif appears only in the line of the figuration. The whole Part II is unique, a long pedal solo cadenza which contains three sections. The first and third sections, symmetrically, are filled by a continuous chromatic course of figuration (See Example 7). This kind of figuration is typical of the toccata or etude; to this writer, it is reminiscent also of the Final of Chopin's B-flat minor Sonata (See Example 8). There, too, the extremely fast stream of tones is perceived as pure motion. But besides the textural similarity, both fragments of the Chopin and Glinkowski Sonatas present the same type of expression: dark and dramatic, if not tragic.

The second section of Part II is very slow, soft and quiet. The motion stops; instead of a single line of figuration, the static tone-strand occurs. The 2, 3, 4, 5 and 6 tone harmony appears, but also in the pedal solo. The composer requires here strict legato playing and a very special registration (4' or 2' flute solo) (Example 9). In this episode the tension is much lower thanks to the strong dynamic and tectonic contrasts with the first and third sections, but soon the course of figuration returns.

The very beginning of Part III of the Sonata is reminiscent of the character of the slow part in classical sonata construction. The diatonic cluster  $d^1-a^1$  accompanies the linear theme with a special rhythmic pattern (See Example 10). Part I refers to the classical sonata-form, Part II is simply an ABA' scheme (a ternary form), and Part III develops gradually. The permanent expansion of dynamics, of structural density, the growing level of textural complication and speed, finally culminate in a spacious cluster of tutti. This is also the climax of the whole Sonata. At the ending coda the diatonic cluster and the main motif return again (See Example 10).

Though the Sonata is a rather long piece (ca. 25 minutes), thanks to its symmetrical form the listener has the impression of a very coherent, monolith-

ic work. The contemplative character of the slow parts alternates with the dramatic dynamism of fast, figurative or chordal sequences. In these ways, the Organ Sonata of Glinkowski demonstrates the vitality and attractiveness of sonata principles even for contemporary composers.

Finally, the notation of the Sonata is partly traditional and partly modern. The pitch—except some clusters—is strictly definite, as are the dynamics. The duration of individual musical elements is approximate, however. The composer used some rhythmic patterns, but also the proportional graphic intervals of space/time and simple indications of duration. Glinkowski did not belong to that group of composers who precisely specify the registration of their organ compositions. On the contrary, he left a fairly large sphere of interpretation up to the organist. He only indicated registration in a few places of the Sonata (e.g. in the slow episode of Part II, as mentioned above). The free choice of registration should be, however, considered together with tempo, dynamics, structural density and, last but not least, with the kind of organ and its disposition. Obviously, the aleatoric and cluster techniques and the notation result in a quasi-improvisatory piece, so any concert organist may create his own interpretation of the Sonata. ■

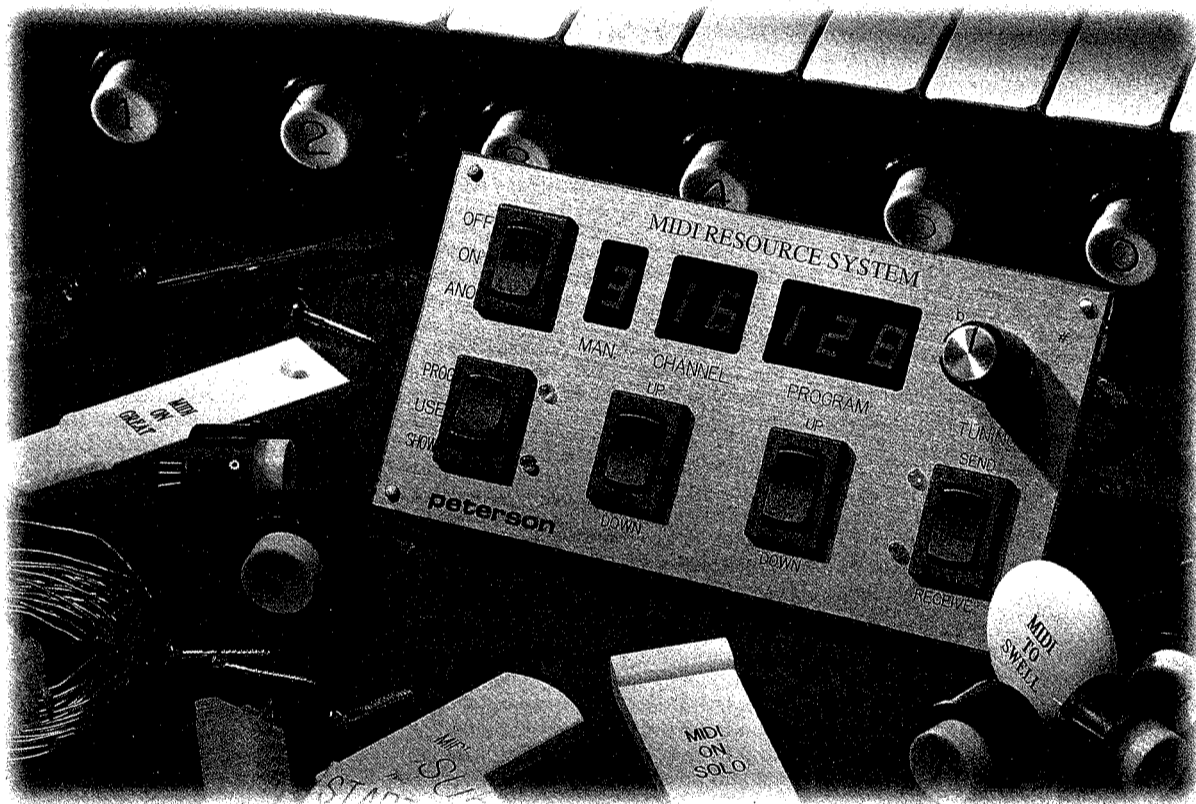
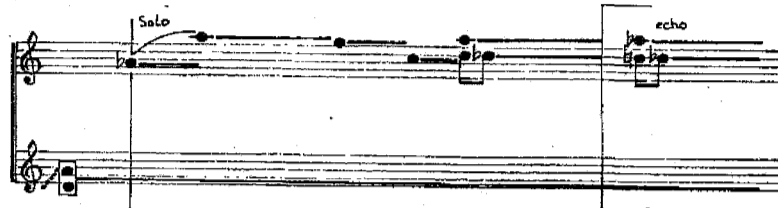
Example 8. F. Chopin, Sonata in B-flat minor, the beginning of Finale.



Example 9. Glinkowski Sonata, p. 33.



Example 10. Glinkowski Sonata, p. 39.



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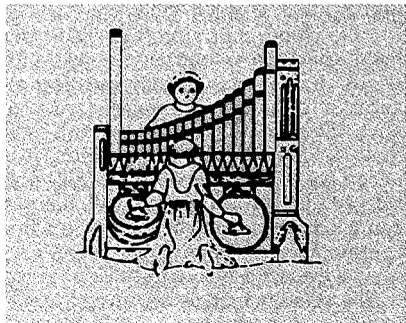
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# Interpretive Suggestions for Modern Swedish Organ Works, Part 1

Earl Holt

Experimentation in a radical, theatrical style has characterized much contemporary Swedish organ composition over the last twenty years, and Swedish organ composers have been prominent in the movement toward secularization of the organ. Marilou Kratzenstein writes:

One should remember that Swedish churches no longer play much of a role in the spiritual life of the people, but rather concentrate on being a cultural force. Organ concerts are encouraged in the churches, which are viewed primarily as concert halls. Major organ composers generally write little music for use in the church service, but focus on concert works devoid of religious significance.<sup>1</sup>

A number of modern Swedish composers have found the organ's array of tonal colors and wide dynamic range particularly useful for the expression of musical thought in a modern idiom. As a result of the *Orgelbewegung* (Organ Reform Movement), the resurgence of interest in instruments with mechanical action has offered the possibility for greater expressive control and a greater range of performance techniques than were previously available on instruments with some form of remote action.

Swedish composer and organ virtuoso Hans-Ola Ericsson wrote recently of modern composition:

The tendency is the same everywhere, in Sweden, too: it seems that the 1980s mark the beginning of a new musical era. The composers are striving for objectivity, diversity, and structural density or airiness. A new aesthetic is growing up, far from the experimenting expressionism of the 1970s.<sup>2</sup>

If young Swedish composers now find themselves to be innovators, they have come to the forefront of avant-garde composition as a result of influential forebears, including Bengt Hambraeus, one of the first organists to introduce avant-garde techniques. Douglas Reed writes:

Following Hambraeus' lead, a school of Swedish contemporary organ music sprang up; it includes Arne Mellnäs (b. 1933: *Fixations*, 1967), Jan W. Morthenson (b. 1940: *New Organ Music*, 1961-73), and Bo Nilsson (b. 1937: *Stenogram*, 1959).<sup>3</sup>

These Swedish composers and their contemporaries studied or collaborated with György Ligeti, who began regular visits to the Stockholm Academy of Music in 1961 to teach composition as a visiting professor.<sup>4</sup> Under Ligeti's tutelage, they pioneered new techniques in their organ compositions, including virtuoso clusters, stop-knob manipulation, and switching the blower on and off to produce a gradual sound decay. They have taken advantage of the increased availability of tracker actions and have experimented with bending pitch by playing or releasing the keys very slowly, sometimes assisted by rubber mats placed under the keys. The works are clearly unintended for liturgical use:

The new organ music of Ligeti and the Swedes is firmly secular, having few if any religious connotations. It continues, perhaps completes, the process of secularization started by Franck and Liszt in the nineteenth century.<sup>5</sup>

Hambraeus wrote recently about his intense collaboration with Ligeti in the early 1960s:

When [Mauricio] Kagel, Ligeti, and I got a commission each for an organ work to be performed in Radio Bremen in 1962, we decided between us to apply different notations to achieve similar results; Ligeti selected the "graphical" method, partly

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developed from what he had learnt from my *Constellations* (Ligeti worked in Stockholm at that time, and we knew each other very well!). His *Volumina* looks different than my *Interferences*, or Kagel's *Improvisation Ajoutée*.<sup>6</sup>

This article surveys four selected secular organ works by modern Swedish composers and compiles relevant performance information in an attempt to make the compositions more comprehensible and accessible to recitalists, teachers, and students.

## *Befria mig ur friheten! All denna frihet!* by Sven-David Sandström

### Background

Sven-David Sandström, born in Borensberg, Sweden in 1942, studied composition with Ingvar Lidholm at the State College of Music in Stockholm, where he was Lidholm's teaching assistant until 1974. Sandström also studied composition with György Ligeti and Per Nørgård, and has worked since 1974 as a composer. Since 1981 he has taught composition and improvisation at the State College of Music in Stockholm, where he was appointed professor of composition in 1986.<sup>7</sup> He has also been an administrator in the Society of Swedish Composers since 1979, and was chairman of the Swedish section of the International Society for Contemporary Music (ISCM) in 1983. He received the Christ Johnson Prize in 1974 and the Nordic Council Prize in 1984.<sup>8</sup>

Sandström's works are primarily for orchestra or chamber ensemble, although he has also composed solo instrumental and choral works, including several operas. His music often involves serial and post-serial techniques, microtones, and aleatoric procedures.<sup>9</sup>

The work selected for this article, *Befria mig ur friheten! All denna frihet!* (Liberate me from freedom! All this freedom!), is the second movement of a three-movement, large-scale organ work, *Libera me*.<sup>10</sup> *Befria mig* can be performed successfully as an independent work, however. The title comes from the Tobias Berggren text, "replete with sadistic obscenities and pornographic proclamations," to Sandström's *Requiem: De ur alla minnen fallna* (Mute the Bereaved Memories Speak), which Sandström composed at the same time as *Libera me*.<sup>11</sup> The *Requiem* is "a graphic and expressionistic tonal painting, an indictment of the Nazi murders of children during the Second World War."<sup>12</sup> Besides *Libera me*, Sandström has composed two other solo organ works: *The Way* (1973) and *Openings* (1975).<sup>13</sup>

*Befria mig* was composed in January 1981 and dedicated to organist Hans-Ola Ericsson; the premiere took place in Zurich at Grossmünster on December 25, 1981.<sup>14</sup> The score, published in 1984, is a legible photocopy of the original manuscript.

### Structure

In *Biographies of Modern Swedish Composers*, Hans-Gunnar Peterson

Table 1.—Structural Elements in *Befria mig ur friheten! All denna frihet!*

Section	Mm.	Tempo	Dynamic	Texture/Voices	Length (minutes)
1	1-12	J=46	ppp-pp	2-8	[1:00]
2	13-23	J=44	p-mp	4-10	[1:00]
3	24-38	J=40	mf-f	3-13	[1:30]
4	39-47	J=36	ff-fff	3-10	[1:00]
5	48-57	J=32	fff-ffff	6-14	[1:15]

writes about the philosophy and design of Sandström's compositions:

Desperation—security: these opposite relationships dominate his thoughts on composition and make his works unusually existentially orientated [*sic*]. The fact that music has the power to bring about great mental changes or to create inner peace interests Sandström. Formally, his music is concentrated, often with complicated schemes as bases of his works.<sup>15</sup>

Although *Befria mig* has highly concentrated notation, the piece has a simple scheme as its basis: an extended crescendo. Little by little, the texture thickens, the dynamic increases, the tempo broadens, the range widens, and the key modulates from G minor to C minor. Ericsson describes the evolution in brochure notes to the recording:

The course of events is simple: a slow, almost unendurable culmination, which alternates the whole time between major and minor, and which does not reach its goal until the ecstatic C-minor chord of the final bar. The movement—in 10 parts [voices]—is unbelievably complex in its inner structure.<sup>16</sup>

The dense texture restricts the melodic movement of individual voices, so chromatic or stepwise movement predominates. The intricate writing suggests choral polyphony, and the stylistic influence is unquestionably Ligeti.

*Befria mig*, composed in 4/4 meter solely as a structural convenience, has five continuous sections, or stages, that are delineated by tempo changes. Although the texture varies within each section, it is usually ten voices. The incremental changes in texture, dynamic, and range take place gradually from beginning to end, but the tempo changes occur in terraces—not as a gradual ritardando. Table 1 is a structural outline of the piece.

### Registration

The manual changes and couplers in the *Libera me* score are couplers for a four-manual instrument; indeed, a performer playing the entire work does need a large instrument for the intended effect. As a single movement, however, *Befria mig* can be performed on any instrument with sufficient dynamic range and enough stops for the gradual crescendo, since the piece is played entirely on one manual, the Hauptwerk.

The manual compass of the piece is F-sharp to g<sup>'''</sup> and the pedal compass is C to a-flat'. The pitch a-flat' is unlikely to exist on any pedal clavier, and probably results from Sandström—who is not an organist—forgetting the pedal range of the instrument. Fortunately, it occurs only once (m. 55, in eleven-voice *ffff* texture), and can be omitted inconsequentially. In addition, the pedal pitch g', which also occurs only in m. 55, might also have to be omitted to accommodate a 30-key pedal clavier. An alternate solution is to have a console assistant play one or both notes on the Hauptwerk.

The long crescendo, a six-minute, fifty-seven measure crescendo from *ppp* to *fffff*, is created mainly by incremental stop additions, which can be made by a console assistant, by an adjustable combination action, or by using the crescendo pedal. The stop additions occur nine times, and are marked "reg. cresc." (reg-

ister crescendo) in the score.<sup>17</sup> Two "reg. cresc." markings also coincide with tempo changes (mm. 24 and 48) for heightened dramatic effect. If a crescendo pedal is used for the stop additions, additional stops and couplers can still be added by thumb pistons or a console assistant. The score does not indicate expression pedal usage, although it is effective to open available expression pedals gradually throughout the piece.

Sandström marks dynamics in the score, as illustrated in Table 1, but individual stops or timbres are unspecified. Therefore, registration for the piece, within the dynamic bounds indicated, is left to the discretion of the performer. Pedal coupler additions are marked at four points in the score:

Measure	Coupler
24	Sw./Ped.
36	Bw./Ped.
48	Rp./Ped.
57	Hw./Ped.

These coupler additions signal a louder pedal, whether accomplished by the specific couplers (if available) or by the addition of pedal stops.

The registration in the score has all secondary manuals coupled to the Hauptwerk from the beginning of the piece, so that stop additions from any division affect timbre and dynamic immediately. This arrangement works well on a large, orchestrally conceived instrument, but might be disadvantageous on a smaller instrument. On a two-manual instrument, for example, it might be better to begin the piece on the Hauptwerk alone, and then to couple the other manual to the Hauptwerk later, as part of the crescendo. Another possibility is to begin the piece on a secondary manual and move to the Hauptwerk later. Three rests in mm. 14, 27, and 43, respectively, provide opportunities for the hands to change manuals. The last practicable opportunity to move to the Hauptwerk is at m. 48, beat 4, where both hands must shift down almost an octave; the hands can easily change manuals in the process. Whether or not a console assistant is necessary for stop additions, an assistant must play three chords in mm. 56-57.

### Interpretation

Relentless tension characterizes Sandström's works, as described in *Musical Life in Sweden*: "In the case of Sven-David Sandström, it would be no exaggeration to speak of an incessant struggle between constructive and destructive powers, with constant reminders of the existence of other worlds."<sup>18</sup>

The *Befria mig* score gives no performance directions or interpretive suggestions, perhaps because the challenge of the piece is largely technical, not interpretive. It is a major technical obstacle to play four contrapuntal voices per hand—and two to four pedal voices—for nearly six minutes, while creating an aural effect of continuously weaving lines. Despite the dense textures that tend to lock the wrists in position, it is necessary to keep the wrists flexible and relaxed. Light articulation will help to combat a tendency to become mired in a continuous, overlapping legato. Moreover, a live acoustic is a virtual necessity.

The steadily increasing tension inher-



Table 2.—Structural/Timbral Elements in *Champs*

Mm.	Registration	Material
1-8	G.O.: Bourdon 8' Pos.: Bourdon 8'	Simultaneous pentatonic and diatonic clusters
9-16	G.O.: Bourdon 8' Pos.: Bourdon 8'	Diatonic clusters become chromatic clusters
17-21	G.O.: +Nazard 2-2/3' Pos.: +Nazard 2-2/3'	Pentatonic and diatonic clusters become chromatic clusters
21-28	G.O.: +Cymbale III Pos.: +Cymbale II	Scherzo-like cluster figuration in thirds; then chromatic cluster glissandos
29-32	G.O.: +Fourniture IV-III Pos.: +Fourniture III	Imitation; then chromatic clusters
33-35	G.O.: +Doublette 2' Pos.: +Quarte de Nazard 2'	Static chords that become chromatic clusters
36	G.O.: -Doublette 2', -Fourniture IV-III Pos.: -Quarte de Nazard 2', -Fourniture III	Simultaneous pentatonic and diatonic clusters

ent in the piece exacerbates the tendency toward tension in the wrists. Frequent finger substitution is neither advisable nor practical in this texture. The pedal texture is from two to four voices; pedal articulation is legato, whenever possible.

Complex rhythmic units include supertriplets and superquintuplets, played in various cross-rhythms between the manual and pedal voices. To keep the tempo steady, the performer must maintain a strong internal beat. As noted in Table 1, *subito* decreases in tempo occur four times in the work. A metronome is helpful in learning to judge the relative tempos.

Curiously, the word "Affettuoso" is placed over m. 39, although it is unclear how a tender mood can be produced in ten-voice texture at *ff* dynamic. The piece ends in m. 57 with "General tutti sempre al fine." A sforzando mechanism, if available, can be engaged on the long C-minor chord that ends the work. A sixteen-note cluster (m. 57, beat 4) effectively serves to disintegrate the C-minor chord (and symbolically, perhaps, to liberate the listener from tonality), but the cluster is omitted in the only commercial recording of the piece that was found, a compact disc recording by Ericsson at Katarina Church in Stockholm on February 24, 1986.<sup>19</sup>

Performance time for *Befria mig* is seven minutes and thirty-two seconds on the recording, but Ericsson's performance tempo is quite broad in comparison with the performance time of five minutes and forty-five seconds listed by Sandström in the score. Sandström's time agrees exactly with the tempos marked in the score, but a broader tempo might be appropriate in a live acoustical setting. Performance time for all three movements of the fifty-three-page *Libera me* is twenty-three minutes.

## Champs by Bengt Hambræus

### Background

Born in Stockholm in 1928, Bengt Hambræus first studied organ performance with Alf Linder and later with Swedish musicologist Carl-Allan Moberg at Uppsala University. Hambræus completed his dissertation in medieval studies at Uppsala, and then taught there from 1947 to 1956. After joining the music department of Swedish Radio in 1957, he became director of the chamber music section in 1965 and its production manager in 1968.

Some of Hambræus's early compositions paralleling the work of György Ligeti first earned major recognition in the 1960s. Known as a musicologist specializing in medieval and baroque studies, Hambræus has composed for stage, orchestra, chorus, solo voice, various ensembles, and organ, and was the first Swedish composer to work in the field of electronic music. As a result of work at electronic studios in Cologne and Milan, he has also produced a number of works on magnetic tape. He has been a member of the Royal Swedish Academy of Music since 1968. In 1972 he left Swe-

den to become a professor of composition at McGill University in Montreal, where he has remained to the present.<sup>20</sup>

Hambræus's organ works are *Toccata och Fuga* for organ solo (1946), *Chorale Partita: In Dich hab' ich gehoffet, Herr* for organ solo (1946-48), *Fantasia* for organ solo (1947), *Chorale Partita: Puer natus in Bethlehem* for organ solo (1947), *Concerto* for organ and harpsichord (1947-51), *Concerto for Organ and String Orchestra* (1948), *Koralöspel* for organ solo (1948), *Orgeltrio* for organ solo (1948), *Toccata pro tempore pentecostes* for organ solo (1948), *Introitus et Triptychon* for organ solo (1949-50), *Musik för Orgel* for organ solo (1950), *Liturgia* for organ solo (1951-52), *Permutations and Hymn: Nocte surgentes* for organ solo (1953), *Psalmus CXXI* for soprano and organ (1953), *Psalmus CXXII* for soprano and organ (1953), *Konstellationer I* for organ solo (1958), *Konstellationer II* for organ and tape (1959), *Konstellationer III* for organ and tape (1961), *Interferenser* for organ solo (1961-62), *Tre Pezzi* for organ solo (1966-67), *Nebulosa* for organ solo (1969), *Toccata: Monumentum per Max Reger* for organ solo (1973), *Ricercare* for organ solo (1974), *Continuo a partire de Pachelbel* for organ and orchestra (1974-75), *Icons* for organ solo (1974-75), *Extempore* for organ solo (1975), *Advent: Veni redemptor gentium* for organ, brass, and percussion (1975), *Antiphonie* for organ solo (1977), *Konstellationer IV* for organ and percussion (1978), *Livre d'orgue* for organ solo (1980-81), *Voluntary on a Swedish Hymn Tune from Dalecarlia* for organ solo (1981), *Sheng* for oboe and organ (1983), *Variations sur un thème de Gilles Vigneault* for organ solo (1984), *La Passacaille errante-autour Haendel* for organ solo (1985), *Pedalexercitium* for organ solo (1985), *Canvas with Mirrors* for organ and tape (1987-90), *Après-Sheng* for organ solo (1988), *Cadenza* for organ solo (1988), *Missa pro Organo: In memoriam Olivier Messiaen* for organ solo (1992), *Organum Sancti Jacobi* for organ solo (1993), and *Meteoros* for organ solo (1993). A Ph.D. dissertation by musicologist Per F. Broman at Göteborg University, Sweden, is currently being prepared in consultation with Hambræus; it contains a comprehensive list of Hambræus's works, and a complete discography.<sup>21</sup>

The work selected for this article, *Champs* (Fields), is the ninth movement in Volume I of *Livre d'orgue*, published in 1981. A foreword to the score describes the movement as a piece in which "the performer is exposed to one kind of cluster notation which has been rather common in contemporary organ music after 1960."<sup>22</sup> *Livre d'orgue* exemplifies Hambræus's well-known preoccupation with timbre to a greater degree, perhaps, than any of his other works. Modeled after the *livres d'orgue* of the Classical French period, whose movements were often named for the organ colors specified, the Hambræus work adheres to Classical French tradition in retaining the integrity of typical classical

registration, which he indicates clearly in the score, and in requiring no dynamic changes by means of the expression pedals.

*Livre d'orgue* uses a contemporary harmonic idiom, however. The work comprises four separate volumes containing twelve pieces each, and is graded from the easier pieces of Volume I to the more difficult in Volume IV. Even though Hambræus describes Volume I as "easier," its pieces nevertheless require advanced technique. The preface to *Livre d'orgue* states that although each volume can be considered a complete suite, it is unnecessary to play all the pieces from the volume, and it is permissible to mix pieces from one volume with those from other volumes.<sup>23</sup> This practice of selecting pieces is consistent with common practice in the Classical French tradition.

Hambræus composed *Livre d'orgue* for the installation of the Hellmuth Wolff organ in Redpath Hall at McGill University, Montreal, in 1981. On May 26, 1981, John Grew played three pieces from *Livre d'orgue* at the Montreal Symposium, a three-day series of recitals and panel discussions on historical organ construction held to inaugurate the new instrument; however, Hambræus does not recall whether *Champs* was performed. He writes that he has heard the work performed only once—in Redpath Hall on a 1982 or 1983 exam recital by Josée April, a student of Grew.<sup>24</sup> *Livre d'orgue* is dedicated to Hambræus's son Michael, who first conceived of the project, and to McGill University, which made it possible.<sup>25</sup>

### Structure

*Champs* is a moderately difficult study in cluster technique, the most challenging technical aspect of the piece. Hambræus writes that the piece is related to other pieces from *Livre d'orgue*:

There are internal relations between corresponding pieces in the respective volumes [of *Livre d'orgue*]; somebody who has played the more easy items in volume I has got acquainted with my music language (harmony, texture, momentum, density, etc.) and can easily understand how basic ideas develop; compare, for instance, the first movements in volumes I and IV! Regarding *Champs*—"Fields"—it is a link between other pieces in *Livre d'orgue*: what is in other movements notated with pitches in dense clusters has just been notated differently here.<sup>26</sup>

As shown in Table 2, registration changes punctuate major sections of the piece, illustrating Hambræus's characteristic use of timbre as a compositional element. *Champs* is formally constructed from two double periods and a four-measure ending. In the first double period, the Grand Orgue and Positif bourdons are set in contrast to each other. In the second, parallel stops on each manual are added to the bourdons at major structural posts. In the final measure, however, the sound is reduced by removing the two stops added last, thus serving to taper the crescendo shape of the piece.

### Registration

Hambræus composed *Livre d'orgue* with a specific instrument in mind: the Hellmuth Wolff organ in Redpath Hall at McGill University. Completed in spring, 1981, the large tracker instrument was built "in accordance with the detailed descriptions in Dom Bédos de Celles's important treatise *L'art du facteur d'orgues* (1766-78)."<sup>27</sup> The inside back cover of each volume of *Livre d'orgue* has the complete stop list for the instrument.

Since *Champs* is a manualiter piece for Grand Orgue and Positif, pedals are not used. As illustrated in Table 2, the two manuals maintain dynamic balance by the simultaneous addition or removal of stops from both divisions at major structural posts. The specific registration for the Wolff instrument, listed in the score, is helpful in selecting stops of the same pitch and timbre on a different instrument. The following stops are specified in the score:

	<b>Grand Orgue</b>
8'	Bourdon
2 2/3'	Nazard
	Cymbale III
	Fourniture IV-III
2'	Doublette
	<b>Positif</b>
8'	Bourdon
2 2/3'	Nazard
	Cymbale II
	Fourniture III
2'	Quarte de Nazard

All stop changes occur at rests, so it is possible for the performer to add or remove the stops without assistance. Expression pedals are not used.

### Interpretation

The main challenge of *Champs* is the interpretation and performance of graphically notated pentatonic, diatonic, and chromatic clusters, as well as cluster glissandos. Some pentatonic or diatonic clusters also develop into chromatic ones. Hambræus defines pentatonic clusters as black-key clusters and diatonic clusters as white-key ones; chromatic clusters involve both black and white keys.

Hambræus notates each pentatonic and diatonic cluster as a geometric figure that outlines the cluster's position on the staff. The geometric figure encloses either the letter P, for pentatonic clusters, or the letter D, for diatonic ones. If there is insufficient room for the letters to be placed inside narrow clusters, the letters are placed directly above. Both chromatic clusters and chromatic cluster glissandos are notated as filled-in geometric shapes. Small notes at the beginning of each cluster indicate its precise span.

The pentatonic black-key clusters found in *Champs* are played either with the fingers or with the top of the palm and the fingers, if the fingers alone cannot span the cluster. In either situation, it is easier to play such clusters with the fingers held at a right angle, instead of parallel, to the keys. Diatonic white-key clusters can either be played by the fingers or with the thumb placed at a right angle to the keys. When a diatonic cluster expands to a chromatic cluster, the length of the thumb and the inside base of the palm are used to play the white keys, while the fingers are held above the black keys for the expansion, as illustrated for the left hand in mm. 8-9. The process is immediately repeated in a mirror-image inversion for the right hand in mm. 10-11.

Hambræus indicates the correct realization of his cluster notation in a footnote, but provides no physical description of the techniques needed, except to write that "in order to execute cluster glissandos, the performer must use all of the hand in different positions, in addition to the fingers."<sup>28</sup> Two distinct kinds of chromatic cluster glissando occur in *Champs*: an hourglass-shaped cluster glissando in mm. 25-26, and common cluster glissandos that span a specific interval (mm. 26-28, for example). Both kinds of glissando begin on a C-sharp to G tritone and end on a G to c-sharp tritone.

The left hand plays the hourglass-shaped cluster glissando in mm. 25-26. It is begun with the back of the fingers sustaining all possible keys within the C-sharp to G tritone; the palm is facing up, at this point. The thumb-side of the hand is then gradually raised until the hand is perpendicular to the keys, with the back edge of the hand (little finger) resting on G and on surrounding notes. Finally, the palm is gradually lowered onto all possible keys within the G to c-sharp tritone.

The common cluster glissandos in mm. 26-28 occur in both hands simultaneously. They are played entirely with the palms down. The middle finger pivots on the pitch G as the fingers and part of the hand to the left of the middle finger play all possible keys within the C-sharp to G tritone. Then, as the wrist moves gradually from left to right, the fingers and part of the hand to the right of the middle finger gradually play all possible keys within the G to C-sharp tritone. It is helpful to flatten out the hand



► Holt: Swedish Organ Works

and to place the middle, pivot finger near the back of the G key—between F-sharp and G-sharp, if possible. This procedure allows all of the hand to be used effectively, and achieves a consistent texture throughout the glissando.

The tempo (quarter note = 56) is maintained by carefully counting beats throughout the piece. Constant, internal counting is the performer's only rhythmic guideline, since clusters begin and end at irregular intervals, and structural posts rarely occur on a discernible beat.

Volume III of *Livre d'orgue* was recorded by John Grew (McGill University Records, LP 85024, now out of print), and volume IV by Hans Hellsten (MAP CD 9236, currently available). Two pieces from volume IV, *Overture* and *Récit de Nardard*, were recorded by Erik Lundkvist (MAP CD 9026). Marilou Kratzenstein recorded selections from volume I (WMC LP 4593) approximately twelve years ago, but the record was not located; it is therefore unknown whether *Champs* was on the album.<sup>29</sup> Performance time for *Champs* is two minutes and thirty-five seconds. ■

**Notes**

1. Marilou Kratzenstein, *Survey of Organ Literature and Editions* (Ames, Iowa: Iowa State University Press, 1980), 147.
2. Hans-Ola Ericsson, brochure notes for *Organo con Forza*, Phono Suecia PS CD 31, 2.
3. Robert Douglas Reed, "The Organ Works of William Albright: 1965-1975" (D.M.A. diss., The University of Rochester, Eastman School of Music, 1977), 21.
4. Paul Griffiths, *György Ligeti*, ed. Nicholas Snowman (London: Robson Books, 1983), 39.
5. Reed, 22.
6. Hambræus, Letter to this writer, November 23, 1993.
7. Ericsson, 9-10.
8. Hans-Gunnar Peterson, *Swedish Composers of the 20th Century: Members of the Society of Swedish Composers* (Stockholm: Svensk Musik, 1988), s.v. "Sandström, Sven-David," by Hans-Gunnar Peterson.
9. Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan and Co., 1980), s.v. "Sandström, Sven-David."
10. Sven-David Sandström, *Libera me* (Munich: Edition Modern, 1977), 12-15.
11. Nicolas Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 8th ed. (New York: Schirmer Books, 1992), s.v. "Sandström, Sven-David," Ericsson, 10.
12. Lena Roth, ed., *Musical Life in Sweden*, trans. Michael Johns (Stockholm: Norstedts Tryckeri AB, 1987), 55.
13. Sadie; Slonimsky.
14. Ericsson, 10.
15. Peterson.
16. Ericsson, 10.
17. Register crescendo is the German *Rollschweller*, a type of crescendo pedal.
18. Roth, 55.
19. Ericsson, *Organo con Forza* recording.
20. Sadie, s.v. "Hambræus, Bengt."
21. Brian Morton and Pamela Collins, eds., *Contemporary Composers* (Chicago: St. James Press, 1992), s.v. "Hambræus, Bengt;" Per F. Broman, "Bengt Hambræus: Work List and Discography," (supplied by Hambræus from Ph.D. diss. in progress, Göteborg University, Sweden).
22. Hambræus, *Livre d'orgue*, vol. 1, preface, 3.
23. *Ibid.*, 4.
24. Hambræus, Letter to this writer, November 23, 1993.
25. Peter Williams, "The Organ in Our Time: Montreal Symposium," *The American Organist* 15, no. 9 (September 1981): 58; Hambræus, *Livre d'orgue*, vol. 1, title page.
26. Hambræus, Letter to this writer, November 23, 1993.
27. Hambræus, *Livre d'orgue*, vol. 1, preface, 2.
28. *Ibid.*, 8.
29. Hambræus, Letter to this writer, November 23, 1993.

This article will be continued.

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# New Organs

**Cover**  
**Rosales Organ Builders, Inc.**, Los Angeles, CA, has built a new organ, op. 17, for King of Glory Lutheran Church, Dallas, TX: 32 stops, 37 voices, 48 ranks, 2,683 pipes. The organ features a detached console with 61/32 compass, mechanical key action, electric stop action, and a multi-level combination system. Wind pressures are 3½" manuals, and 4½" pedals. Additional features include Cymbelstern, Nightengale, manual tremolo, pedal tremolo, and wind stabilizer cut-out.

**GREAT**

- 16' Prestant (façade pipes)
- 8' Principal I-II (rank II 25-49)
- 8' Flûte harmonique
- 8' Chimney Flute
- 4' Octave
- 4' Spire Flute
- 2½' Octave Quint
- 2' Super Octave
- 1½' Tierce (narrow scale)
- VI Mixture
- 8' Trumpet
- 4' Clarion

**SWELL**


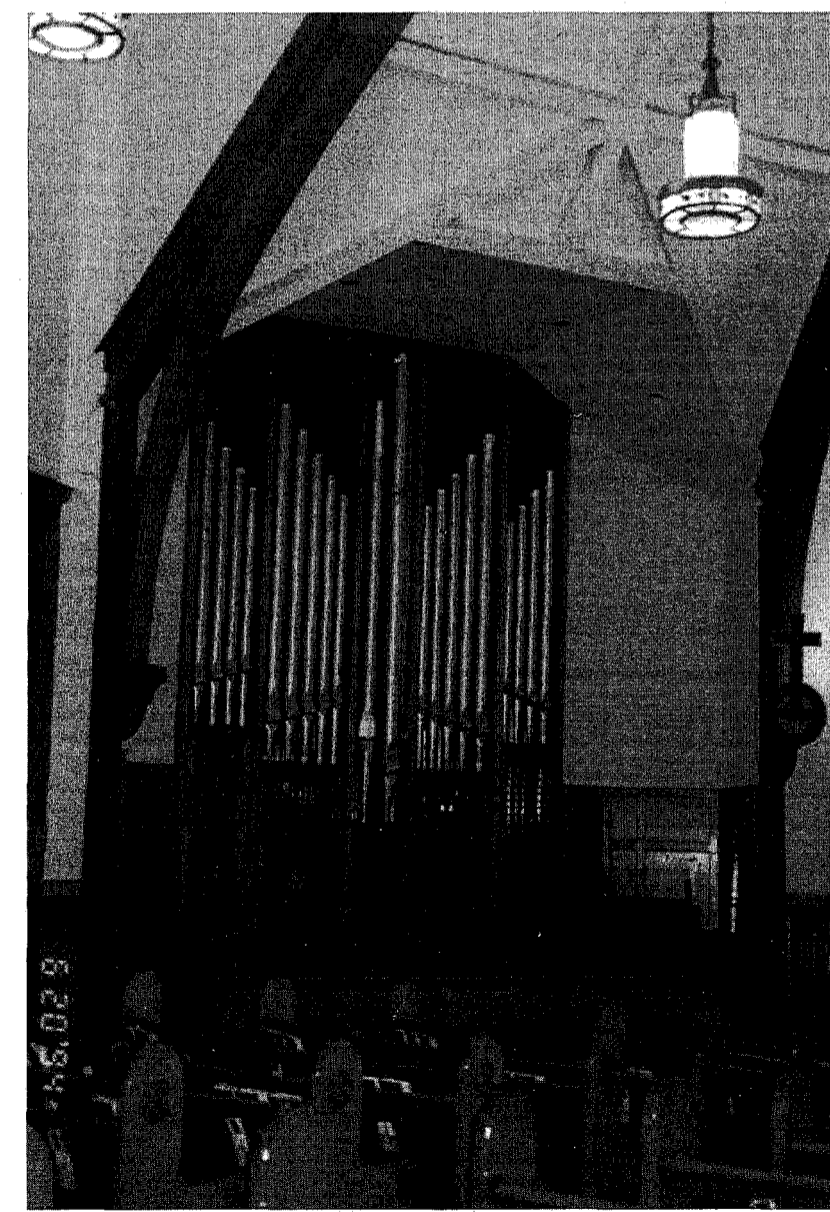
- 16' Bourdon (wood & metal)
- 8' Geigen Principal
- 8' Voix céleste (t.c.)
- 8' Gedeckt (wood & metal)
- 4' Principal
- 4' Flûte traversière (wood & metal)
- 2½' Nasard
- 2' Doublet
- 1½' Tierce (wide scale)
- IV Mixture
- 16' Bassoon
- 8' Trumpet
- 8' Hautbois
- 8' Cromorne

**SOLO**

- V Solo Cornet (from g20, mounted) Preparation for additional stops

**PEDAL**

- 16' Prestant (from Great—wood & metal)
- 16' Subbass (wood)
- 8' Octave
- 8' Bourdon (ext. Subbass)
- 4' Super Octave (ext. Octave)
- IV Mixture
- 16' Posaune
- 8' German Trumpet (ext. Posaune)
- 8' French Trumpet
- 4' Clarion (ext. French Trumpet)

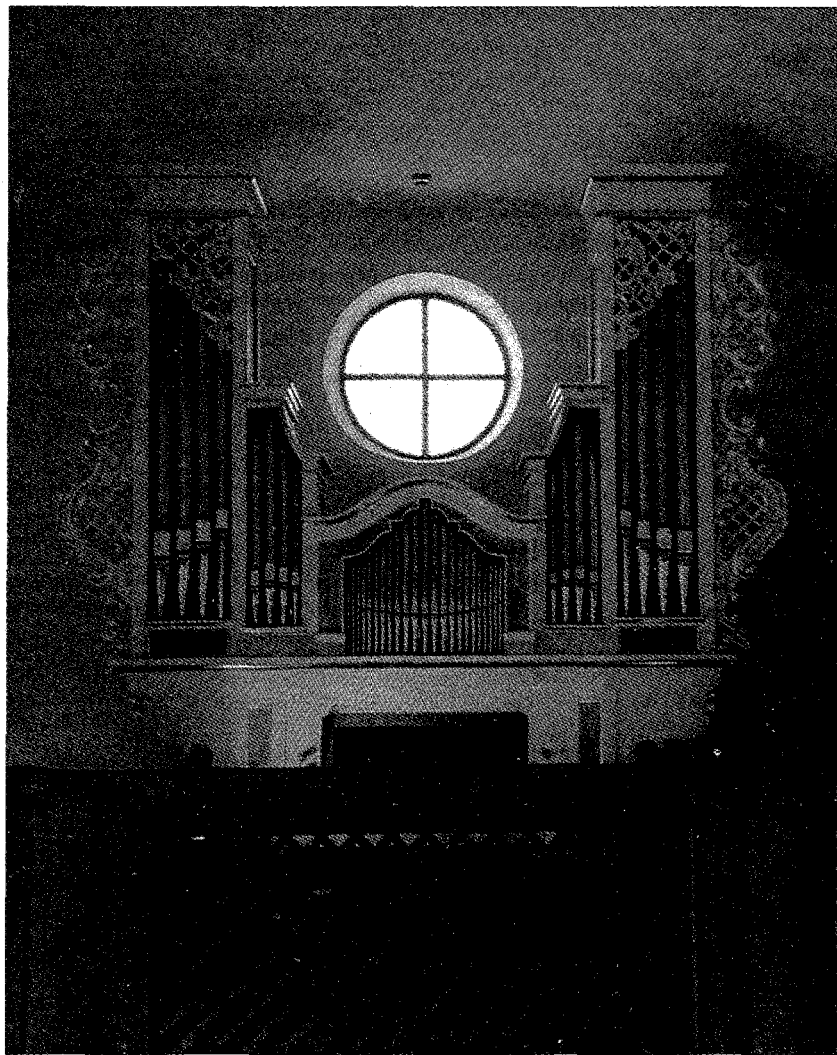



- GREAT**
- 16' Violone
  - 8' Principal
  - 8' Bourdon
  - 8' Violone
  - 4' Octave
  - 4' Nachthorn
  - 2½' Twelfth
  - 2' Super Octave
  - IV Fourmixture
  - 8' Trompette
  - Chimes
- SWELL**
- 16' Gedeckt
  - 8' Rohrflöte
  - 8' Viola
  - 8' Viola Céleste TC
  - 4' Principal
  - 4' Harmonic Flute
  - 2½' Nazard
  - 2' Block Flute
  - 1½' Tierce TC
  - III Mixture
  - 16' Basson
  - 8' Trompette
  - 8' Hautbois
  - 4' Rohrschalmei
  - 8' Vox Humana
  - Tremulant
- POSITIV**
- 8' Holzgedeckt TC
  - 8' Dolce
  - 4' Koppelflöte
  - 2' Principal
  - 1½' Quinte
  - 1' Sifflöte
  - III Zimbel
  - 8' Cromorne
  - Tremulant
  - Zimbelstern
- PEDAL**
- 32' Resultant
  - 16' Principal
  - 16' Violone
  - 16' Gedeckt
  - 8' Octave
  - 8' Gedeckt
  - 4' Choral Bass
  - 4' Koppelflöte
  - III Mixture
  - 16' Posaune
  - 8' Trompette
  - 4' Cromorne

**Austin Organs, Inc.**, has recently completed the installation of Opus 2750 for Christ Evangelical Lutheran Church, Lewisburg, PA. The organ enjoys ideal placement left of the altar area, immediately behind the choir loft. The design and subsequent building of

the new organ casework was done as a joint effort between Austin Organs, Inc. and local craftsmen. The console is a three-manual stopkey style with an oak case. Action is electro-pneumatic in the standard of the Austin Universal Airchest System.





**J.F. Nordlie Company**, Sioux Falls, SD, has built a new organ, opus 31, for Sankte Georg Kapelle at The Little World of Man Museum in Inuyama-shi, Aichi-ken, Japan. The museum includes a 7/10 scale replica of the Unter-Ammergau church in its Bavarian Village display. The room has a richly frescoed barrel-vault ceiling, three polychromed and gilded altar pieces, wood and plaster carvings in high baroque and rococo styles, a quarry-tiled floor and excellent acoustics. The case design and stoplist imitate South German prototypes from the mid 18th-century. High baroque design and artistry guided decisions about case shape (a central void between the bass towers frames the west window) and details (moldings copied from organs in Innsbruck, carvings and paint colors found in numerous Bavarian and Tyrolean kirchen). Mechanical key and stop actions; flexible wind by a single-fold wedge reservoir, curtain valve and feeder bellow or high speed electric

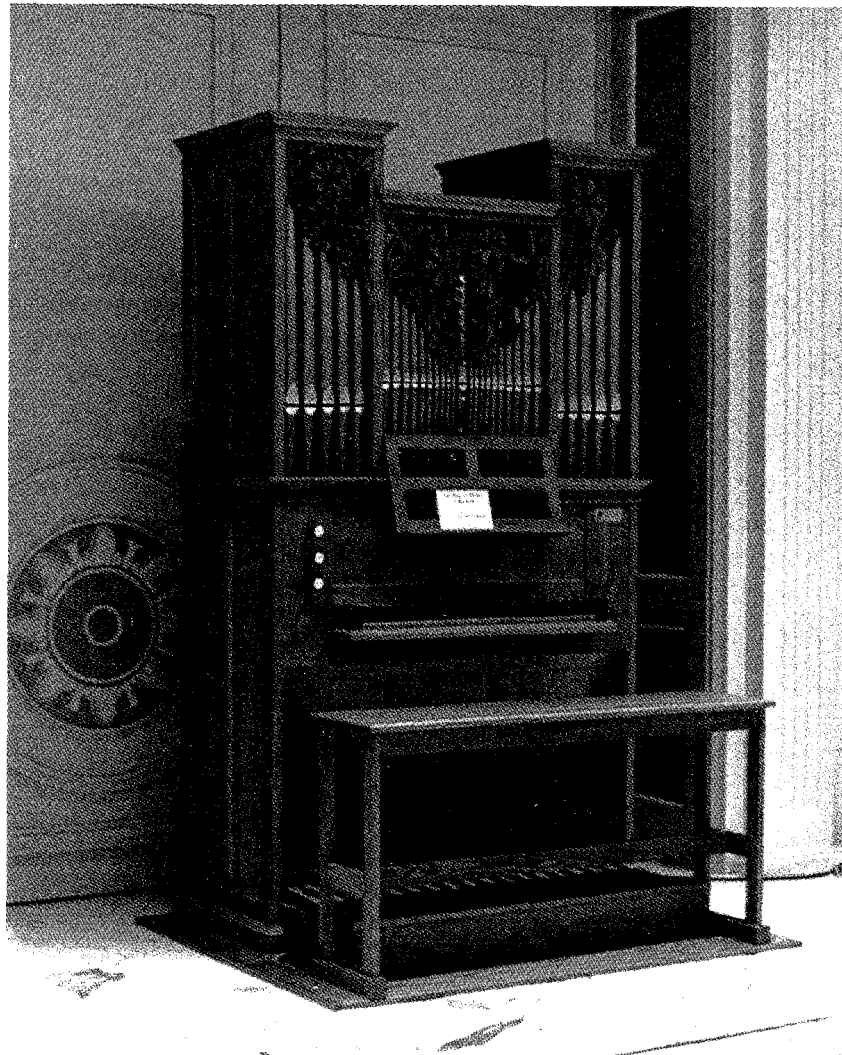
blower; wind pressure 55 mm; 168 metal pipes of 80% tin, 24 wood basses of American black walnut; casework of painted poplar and oiled white oak, with gilded moldings (23k goldleaf) and carvings (poplar); keydesk of black walnut with ebony and boxwood-plated carved sugar pine keyboard, carved walnut keycheeks, gilded keyheads, 8 bone-studded boxwood drawknobs; hurl elm music desk; maple and walnut-plated white oak pedal keys (having antique sharpkey profile). Compass 54/27.

**MANUAL**

- 8' Holz Gedackt (bass)
- 8' Rohrflöte (treble)
- 4' Prinzipal (treble & bass)
- 4' Nasat (treble)
- 2' Oktave (bass & treble)

**PEDAL**

pulldown to manual keys, with pedal check



**Bedient Pipe Organ Company**, Lincoln, NE, has built its opus 43 for Christ Lutheran Church, also of Lincoln. The organ features three stops, three ranks, and 168 pipes. The case is of white oak with pipe shades of red gum; mechanical key and stop actions. Organist is Marlene Hallstrom; pastor is The Rev. Tom Hallstrom. The organ was displayed and used for workshops at the Dallas AGO convention, and then moved to Grace Lutheran Church.

- GREAT**
- 8' Gedackt
  - 4' Rohrflöte
  - 2' Praestant


**PEDAL**  
Manual/Pedal

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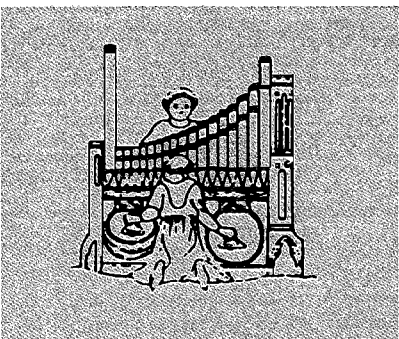
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**Kegg Pipe Organ Builders**, Uniontown, OH, has built a new organ of 16 ranks for Trinity Lutheran Church, Winfield, KS. The existing gallery chamber was rebuilt with sound reflecting walls and the exterior was refinished in white to match the rear wall. The Swell and Pedal Subbass were placed in the chamber; Pedal Principal and Great Principal chorus were encased on top of the chamber. The standard Kegg console is a terraced drawknob design with walnut interior, and fitted with multiple memory SSL combination system. Manual keys are reversed color and fitted with tracker touch; naturals are covered in ebony and sharps are covered in walnut with bone caps. Pedal sharps are walnut. Console and case are of white oak; the console is movable throughout the gallery. The dedication was played by John Behnke, who also served as consultant to the church. The dedication also featured the church's choirs under the direction of Sandy Yount, director of music, and Amy Haist. Norma Orr was chair of the organ committee. Organ construction and installation were by Charles Kegg, Frank Vinton and Lois Lee; tonal finishing was done by Charles Kegg and Frederick Bahr.

- GREAT**  
 16' Bourdon (ext)  
 8' Prinzipal  
 8' Koppelflöte (Sw)  
 8' Viola (Sw)  
 8' Viola Celeste (Sw)  
 4' Okave  
 4' Flöte (Sw)  
 2' Superoktave (ext)  
 IV Mixtur  
 8' Trompete (Sw)  
 Chimes  
 Gt/Gt 4'  
 Sw/Gt 16' 8'
- SWELL**  
 8' Rohrflöte  
 8' Viola  
 8' Viola Celeste  
 4' Prinzipal  
 4' Koppelflöte  
 2 1/2' Nasat TC  
 2' Oktave (ext)  
 2' Flöte (ext)  
 1 1/2' Tierce (37 pipes)  
 1 1/2' Quint (ext)  
 16' Trompete  
 8' Trompete (ext)  
 4' Clairon (ext)  
 Tremulant  
 Sw/Sw 16' 4'
- PEDAL**  
 16' Subbass  
 16' Bourdon (Gt)  
 8' Prinzipal  
 8' Subbass (ext)  
 4' Oktave (ext)  
 32' Harmonics (derived)  
 16' Trompete (Sw)  
 8' Trompete (Sw)  
 4' Clairon (Sw)  
 Gt/Ped 8'  
 Sw/Ped 8'



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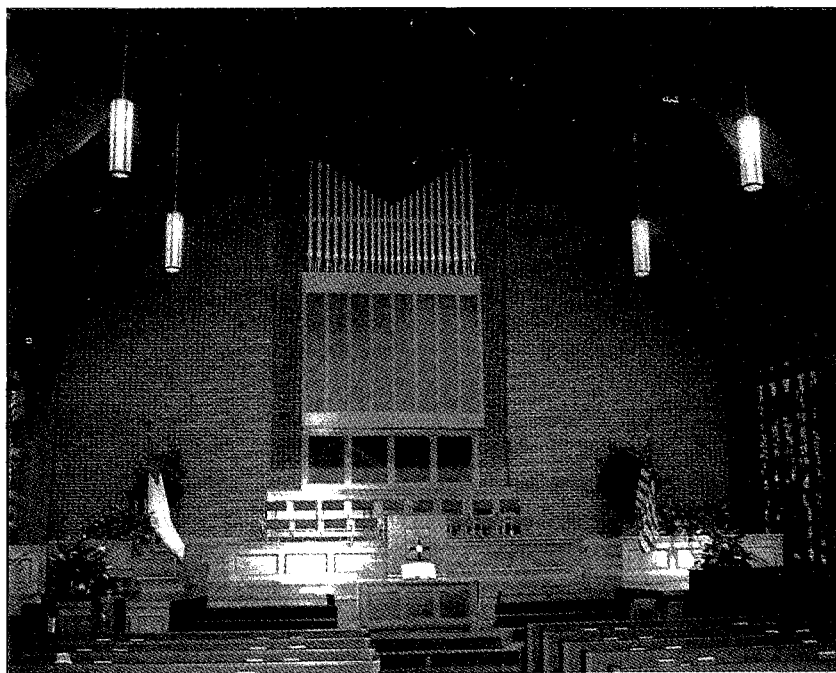
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**A. E. Schlueter Pipe Organ Sales and Service, Inc.**, Lithonia, GA, has built an organ for Covenant Presbyterian Church, Huntsville, AL. The new organ incorporates the 1968 Schantz organ opus 837 (II/13) from Grace Episcopal Church, Gainesville, GA. With the exception of the 16' octave of the Gemshorn, all of the Schantz pipework was reused. New pipework was purchased from Giesecke-Colby, USA, enlarging the instrument to 24 ranks. The console was rebuilt and additional chestwork was constructed in Lithonia.

- GREAT**  
 8' Principal  
 8' Bourdon  
 8' Erzähler\*  
 8' Erzähler Celeste TC\*  
 4' Octave\*  
 4' Spitzflöte\*  
 2' Waldflöte  
 II Sesquialtera TC\*  
 III Mixture  
 Gt/Gt 16-UO-4  
 Sw/Gt 16-8-4
- SWELL**  
 8' Rohrflöte/Gedeckt  
 8' Gemshorn  
 8' Gemshorn Celeste TC  
 4' Principal\*  
 4' Koppelflöte  
 2' Flöte (ext)  
 1 1/2' Quinte  
 III Plein Jeu\*  
 16' Contra Fagot (ext)  
 8' Fagot  
 8' Oboe\*  
 4' Oboe Schalmey (ext)  
 Tremulant  
 Sw/Sw 16-UO-4
- PEDAL**  
 16' Bourdon (ext-Gt)  
 16' Lieblich (ext-Sw)\*  
 8' Principal  
 8' Flötenbass (Gt)  
 4' Choral Bass (ext)  
 16' Contra Fagot (Sw)  
 Gt/Ped 8'  
 Sw/Ped 8'

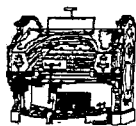
\*Additions by A.E. Schlueter

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# Calendar

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

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

## UNITED STATES

### East Of The Mississippi

#### 15 JANUARY

**Marilyn Keiser**; Cathedral of St Philip, Atlanta, GA 8 pm

#### 16 JANUARY

**Calvert Johnson**; First Presbyterian, Coral Gables, FL 8 pm

#### 18 JANUARY

Bach, *Mass in B minor*; Avery Fisher Hall, New York, NY 8 pm (also January 19, 20, 23)  
**Preston Smith & Arlan Sunnarborg**, organ duo; St Paul's Episcopal, Summerville, SC 8 pm

#### 19 JANUARY

**Rodger Vine**; Trinity Church, Boston, MA 12:15 pm  
**James Diaz**; Christ United Methodist, Greensboro, NC 8 pm  
**Douglas Reed**; University of Evansville, Evansville, IN 12:15 pm  
Ferris Chorale; Mt Carmel, Chicago, IL

#### 20 JANUARY

**John Weaver**, masterclass; First Presbyterian, Lakeland, FL 10 am

#### 21 JANUARY

**Karl Moyer**; St Thomas Church, New York, NY 5:15 pm  
**Phillip Compton**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**David Herman**; United Methodist Church, Newark, DE 3 pm  
**Ludger Lohmann**; Duke University, Durham, NC 5 pm  
**Todd Wilson**; First Presbyterian, Greenville, SC 3 pm  
Willis Bodine Chorale; United Church, Gainesville, FL 3 pm  
**David Higgs**; First Presbyterian, Naples, FL 4 pm  
**Calvert Johnson**; St Andrew's Episcopal, Tampa, FL 4 pm  
**John Weaver**; First Presbyterian, Lakeland, FL 3 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Nancy Turner**; Christ Church Cathedral, Lexington, KY 4:30 pm  
Bach Chamber Ensemble; St John's Cathedral, Milwaukee, WI 3 pm

#### 23 JANUARY

**Bruce Neswick**; Trinity Presbyterian, Laurel, MS 4 pm

#### 26 JANUARY

**Edwin Starner**; Trinity Church, Boston, MA 12:15 pm  
**Judith Hancock**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Anita Werling**; First Presbyterian, Macomb, IL 8 pm  
Chamber Music of Holland Hopson; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

#### 27 JANUARY

**Gillian Weir**, masterclass; St Paul's Episcopal, Cleveland Heights, OH 10 am  
**Gillian Weir**, masterclass; Cleveland Museum, Cleveland, OH 3 pm

#### 28 JANUARY

**Ludger Lohmann**; Harvard University, Cambridge, MA 3 pm  
Super Bell IV Handbell Festival; First Church of Christ, Wethersfield, CT 3:30 pm  
**Paul Ayres**; St Thomas Church, New York, NY 5:15 pm  
**Karl Tricomi**; Longwood Gardens, Kennett Square, PA 2:30 pm  
**Paolo Bordignon & Ken Cowan**; Ursinus College, Collegeville, PA 4 pm  
**Mary Preston**; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Elizabeth & Raymond Chenault**; First Presbyterian, Decatur, GA 4 pm

**Gillian Weir**; Cleveland Museum, Cleveland, OH 3 pm

**Todd Wilson**; United Methodist Church, Worthington, OH 7:30 pm

**John Eggert**; Concordia College, St Paul, MN 3:30 pm

Choral Concert; Christ Church Cathedral, New Orleans, LA 4 pm

#### 1 FEBRUARY

**Kimberly Marshall**; South Church, New Britain, CT 7:30 pm

**Roger Lowther**, with trumpet; St Paul's Chapel, Columbia Univ, New York, NY noon

#### 2 FEBRUARY

**John Hooker**; Trinity Church, Boston, MA 12:15 pm

Hassler, *Missa Dixit Maria*; St John's Huntingdon, Baltimore, MD 6:30 pm

**Marilyn Keiser**; University of Kentucky, Lexington, KY 8 pm

**Peter Planavsky**; Cathedral of the Assumption, Louisville, KY 7:30 pm

**Sally Cherrington, Stephen Schnurr, David Whitehouse**; St Ita Church, Chicago, IL 8 pm

#### 3 FEBRUARY

**Marilyn Keiser**, workshop; University of Kentucky, Lexington, KY 10 am

#### 4 FEBRUARY

**Brian Jones**; All SS Ashmont, Boston, MA 5 pm

**Patrick Allen**; St Thomas Church, New York, NY 5:15 pm

**Roland Martin**; SUNY, Buffalo, NY 5 pm

**Anita Greenlee**; Longwood Gardens, Kennett Square, PA 2:30 pm

**Jeffrey Fowler**; Wayne Presbyterian, Wayne, PA 7:30 pm

**Peter Planavsky**; St Patrick's Church, Washington, DC 3 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Kei Koito**; Hope College, Holland, MI 4 pm

**David Schrader**; Christ Church Cathedral, Indianapolis, IN 4 pm

**Gerre Hancock**, hymn festival; First United Methodist, Carbondale, IL 4 pm

#### 5 FEBRUARY

**Kei Koito**, masterclass; Hope College, Holland, MI 7:30 pm

#### 7 FEBRUARY

Carissimi, *Jephthe*; St Ignatius Loyola, New York, NY 8 pm

#### 9 FEBRUARY

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

**Mark Dwyer**; Church of the Advent, Boston, MA 8 pm

#### 10 FEBRUARY

**Sandra Soderlund**, workshop; West Side Presbyterian, Ridgewood, NJ 9 am

**Mark Miller**; St Peter's Episcopal, Morristown, NJ 7:30 pm

#### 11 FEBRUARY

**David Herman**; St Thomas Church, New York, NY 5:15 pm

**Paul-Martin Makl**; St Stephen's Episcopal, Millburn, NJ 4 pm

**Sandra Soderlund**; West Side Presbyterian, Ridgewood, NJ 4 pm

**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm

**Marianne Webb**; Christ Church Cathedral, Cincinnati, OH 3 pm

Anglicantors; Church of the Annunciation, Paris, KY 4 pm

**John Vanella**; Pilgrim Congregational, Duluth, MN 4 pm

#### 12 FEBRUARY

**Elizabeth and Raymond Chenault**; All SS Parish, Pawleys Island, SC 7:30 pm

#### 15 FEBRUARY

**Gary Davison**; St Paul's Chapel, Columbia Univ, New York, NY noon

#### 16 FEBRUARY

**Murray Somerville**; Trinity Church, Boston, MA 12:15 pm

**Marian & David Craighead**; St Anne's Church, Rochester, NY 8 pm

Gehring, *I Wonder*; Grace Episcopal, Silver Spring, MD 7:30 pm (also February 17, 3 pm)

**Bruce Neswick**; Holy Cross Episcopal, Tryon, NC 8 pm

**Marilyn Keiser**; Myers Park Presbyterian, Charlotte, NC 8 pm

Ferris Chorale; Mt Carmel, Chicago, IL

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## 17 FEBRUARY

**Marilyn Keiser**, workshop; Myers Park Presbyterian, Charlotte, NC 9 am  
His Majesty's Clerkes; Mallinckrodt Chapel, Wilmette, IL 8 pm  
Handbell Festival; Grace United Methodist, Decatur, IL 8:30 am

## 18 FEBRUARY

**Eric Wm. Suter**; All SS Ashmont, Boston, MA 7:30 pm  
**Herndon Spillman**; Harvard University, Cambridge, MA  
**Barbara Bruns**; St John's Episcopal, Gloucester, MA 4 pm  
Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm  
Handel, *Messiah*, Parts 2 & 3; First Church of Christ, Wethersfield, CT 7:30 pm  
**Lee Dettra**, with U.S. Military Academy Band; Cadet Chapel, West Point, NY 3:30 pm  
**Harry Huff**; St Ignatius Loyola, New York, NY  
**John Abdenour**; St Thomas Church, New York, NY 5:15 pm  
**Victor Fields**; Longwood Gardens, Kennett Square, PA 2:30 pm  
Pote, *Rescue in the Night*; Good Shepherd Lutheran, Lancaster, PA 4 pm  
Britten, *Rejoice in the Lamb*; St John's, Huntingdon, Baltimore, MD 3:30 pm  
**David Hurd**; Duke University, Durham, NC 5 pm  
**Stephen Hamilton**; Snyder Memorial Baptist, Raeford, NC 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Susan Landale**; First Congregational, Columbus, OH 4 pm  
Diocesan Hymn Festival; Christ Church Cathedral, Lexington, KY 5 pm  
Chicago *a cappella*; Lake Forest College, Lake Forest, IL 3 pm  
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 2:30 pm  
Glen Ellyn Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm  
+**Mark Brombaugh**; Grace Episcopal, Freeport, IL 3 pm  
\*Music for organ & ensemble; First Presbyterian, Macomb, IL 4 pm

## 21 FEBRUARY

Byrd, *Mass for Four Voices*; St John's, Huntingdon, Baltimore, MD 6:30 pm

## 22 FEBRUARY

**Karel Paukert**, clavichord; Cleveland Museum, Cleveland, OH 3:30 pm

## 23 FEBRUARY

**Mark Brombaugh**; Trinity Church, Boston, MA 12:15 pm  
Anonymous 4; St Mary the Virgin, New York, NY 8 pm  
**Charles Tompkins**; Emory University, Atlanta, GA 8:15 pm  
**Frederick Burgomaster**; Christ Church Cathedral, Indianapolis, IN 12:05 pm

## 24 FEBRUARY

Choral Concert; St Peter's Episcopal, Morristown, NJ 7:30 pm

## 25 FEBRUARY

**Lee Dettra**; Warwick Reformed Church, Warwick, NY 4 pm  
**Jon Rollins**; St Thomas Church, New York, NY 5:15 pm  
**Kim Heindel**, lautenwerk; Westminster Choir College, Princeton, NJ 4 pm  
**Gottfried Preller**; Bryn Mawr Presbyterian, Bryn Mawr, PA  
**Susan Landale**; First United Methodist, Sarasota, FL 4 pm  
**Karel Paukert**; Cleveland Museum, Cleveland, OH 2 pm  
**Todd Wilson**; Christ Episcopal, Warren, OH 4 pm  
Choral Concert; St Thomas Episcopal, Cincinnati, OH 5 pm  
**Byron L. Blackmore**; Our Savior's Lutheran, La Crosse, WI 3 pm  
**Lynne Davis**; Independent Presbyterian, Birmingham, AL 4 pm

## 26 FEBRUARY

**Lynne Davis**, masterclass; Independent Presbyterian, Birmingham, AL 4 pm

## 27 FEBRUARY

**Marian & David Craighead**; Westminster College, New Wilmington, PA 7:30 pm  
**Colin Andrews and Janette Fishell**; Emmanuel Church, Chestertown, MD 8 pm  
**James Johnson**; First-Trinity-Presbyterian, Laurel, MS

## 28 FEBRUARY

ACDA Southern Division Convention; Norfolk Waterside Convention Center, Norfolk, VA (through March 2)

## UNITED STATES

## West of the Mississippi

## 16 JANUARY

**Mary Gifford**, with ensemble; Church of the Ascension, Lafayette, LA 4 pm  
**Frederick Swann**, workshop; Redlands University, Redlands, CA 10 am

## 17 JANUARY

**Susan Ferré**, with gamba; First United Methodist, Dallas, TX 7:30 pm  
**Frederick Swann**; Redlands University, Redlands, CA 8 pm

## 20 JANUARY

**David Hatt**; Scottish Rite, Tucson, AZ 11 am

## 21 JANUARY

**Susan Ferré**, organ & harpsichord; St Stephen Presbyterian, Ft Worth, TX 7:30 pm  
**Kenneth Mansfield**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
University of Redlands Choir; La Jolla Presbyterian, La Jolla, CA 4 pm  
**Jeffrey Brillhart**; St Brigid, San Diego, CA 7 pm

## 24 JANUARY

**Lynn Moser**; Scottish Rite, Tucson, AZ 12:15 pm

## 26 JANUARY

**Eric Plutz**; St John's Cathedral, Denver, CO 8 pm  
**Jeffrey Brillhart**; St Mark's Cathedral, Seattle, WA 8 pm  
**Frederick Swann**; Grace Lutheran, Escondido, CA 8 pm

## 28 JANUARY

**Kim Kasling**; School Sisters of Notre Dame Chapel, Markato, MN  
**James Diaz**; University of Texas, Austin, TX 4 pm  
**Michael Moreskine**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**Edward Murray**; Immanuel Presbyterian, Los Angeles, CA 5:30, 7 pm

## 29 JANUARY

Boulder Bach Festival; St John's Cathedral, Denver, CO 8 pm

## 30 JANUARY

**Kimberly Marshall**; Stanford University, Palo Alto, CA 8 pm

## 31 JANUARY

**David Wachter**; Scottish Rite, Tucson, AZ 12:15 pm

## 2 FEBRUARY

**Henry Lowe**; St John's Cathedral, Denver, CO 8 pm

## 4 FEBRUARY

**Christoph Tietze**; St Mary's Cathedral, San Francisco, CA 3:30 pm  
**John Pagett**; St Matthew Lutheran, Walnut Creek, CA 4 pm  
**George Ritchie**; Pacific Union College, Angwin, CA 7 pm

## 8 FEBRUARY

**Mary Preston**; Meyerson Symphony Center, Dallas, TX 8:15 pm (also February 11, 2:30 pm)

## 11 FEBRUARY

Texas Baroque Ensemble; Church of the Transfiguration, Dallas, TX 7:30 pm  
**Michael Farris**; Christ Church United Methodist, Tucson, AZ 3 pm

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**Douglas Cleveland**; Central Lutheran, Eugene, OR 3 pm  
**Hans-Uwe Hielscher**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Todd Wilson**; St. James Episcopal, Los Angeles, CA 6 pm

12 FEBRUARY  
**Stefan Engels**; Caruth Auditorium, Dallas, TX 8 pm

13 FEBRUARY  
**James Dawson**; Stanford University, Palo Alto, CA 8 pm

14 FEBRUARY  
**James Welch**, with piano; Carmel Presbyterian, Carmel, CA 8 pm

16 FEBRUARY  
**John Ditto**; University of Iowa, Iowa City, IA 8 pm  
**Todd & Anne Wilson**; First Baptist, Topeka, KS 8 pm  
**Wilma Jensen**; St. Andrew's Presbyterian, Denton, TX 8 pm

17 FEBRUARY  
**John Ditto**, masterclass; University of Iowa, Iowa City, IA 9 am  
**Todd Wilson**, workshop; First Baptist, Topeka, KS 9 am  
**Wilma Jensen**, workshop; University of North Texas, Denton, TX 9 am  
**Cherie Wescott**; Tucson Scottish Rite, Tucson, AZ 11 am

18 FEBRUARY  
**George Ritchie**; University of Nebraska, Omaha, NE 2 pm  
Albert McNeil Jubilee Singers; Highland Park Presbyterian, Dallas, TX 7 pm  
**Mark Thomas**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann**, with orchestra; St. James by-the-Sea Episcopal, La Jolla, CA 7:30 pm

23 FEBRUARY  
**David Higgs**, with Chanticleer; Mission Santa Clara, Santa Clara, CA 8 pm

25 FEBRUARY  
Fort Worth Early Music; St. Stephen Presbyterian, Ft. Worth, TX 7:30 pm  
Texas Baroque Ensemble; St. Mark's Episcopal, San Antonio, TX 4 pm  
**John Hirten**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**David Higgs**, with Chanticleer; Grace Cathedral, San Francisco, CA 5 pm  
Mozart, *Mass in C Minor*, with orchestra; All SS Episcopal, Beverly Hills, CA 5 pm

26 FEBRUARY  
**Alan Morrison**; Meyerson Symphony Center, Dallas, TX 8:15 pm

#### INTERNATIONAL

17 JANUARY  
**Gillian Weir**, masterclasses; Christianskirk, Fredericia, Denmark (through January 18)

19 JANUARY  
**Gillian Weir**; Christianskirk, Fredericia, Denmark 7:30 pm

20 JANUARY  
**Sylvie Poirier & Philip Crozier**; Central United Church, Sault Ste Marie, Ontario 8 pm  
**Steve Gentile**; Cultural Centre, Hong Kong 1 pm

21 JANUARY  
**Gillian Weir**; Sondersmarkkirk, Viborg, Denmark 7:30 pm

24 JANUARY  
**Steve Gentile**; St. John's Episcopal Cathedral, Hong Kong 1:20 pm

4 FEBRUARY  
**John Weaver**; Westminster United Church, Winnipeg, Manitoba 2:30 pm

24 FEBRUARY  
**Margaret Kapasi**, piano; Central United Church, Sault Ste Marie, Ontario 8 pm

## Organ Recitals

AGNES ARMSTRONG, with Peter Giroux, trumpeter, Round Lake Auditorium, Round Lake, NY, August 6: *Jubilate Deo*, Handel; *Concerto in D*, Torelli; *Ciaccona f-moll*, Pachelbel; *Pastorale*, S. 590, Bach; Allegro maestoso, Hornpipe (*Water Music*), Handel; *Allegré (Toot Suite)*, Bolling; *Lotus*, Strayhorn/Wynton; *Come Sunday*, Ellington; *Balm in Gilead*, *Swing Low*, *Nobody knows the trouble I see*, Utterback; *The Flues Blues*, Albright; *Ayre for the Dance*, Locklair; *Joy*, Pelouquin; *Naima*, Coltrane; *Secret Love*, Webster & Fain.

DIANE MEREDITH BELCHER, St. Andrew Presbyterian Church, Denton, TX, September 17: *Prelude and Fugue in g*, op. 7, no. 3, Dupré; *Theme and Variations*, op. 61, Hoiby; *Prelude and Fugue in E-flat*, S. 552, Bach; *Tuba Tune*, Lang; *Allein Gott in der Höh sei Ehr*, S. 661, Bach; *Master Tallis's Testament*, Howells; *Passacaglia on a Theme by Dunstable*, Weaver.

JOHN BROCK, with Shelley Binder, flute, and D. Keith McClelland, bassoon, University of Tennessee, Knoxville, TN, September 24: *Miracles*, Pinkham; *A Festival Voluntary: Variations on "Good King Wenceslas"*, Eben; *Sonata*, Brown; *Concerto in G*, Telemann.

ROBIN DINDA & RENE WALIGNOR, Bay City Scottish Rite Cathedral, September 29: *Concert Variations on "Auld Lang Syne"*, Thayer; *Prelude and Fugue in D*, Dinda; *Adagio for a glass harmonica*, Mozart; *Max Cat Rag*, Dinda; *Danse macabre*, Saint-Saëns, arr. Dickinson & Lockwood; *Humoresque*, Yon; *The Ride of the Valkyries*, Wagner, arr. Dickinson & Lockwood; *America*, The Battle Hymn of the Republic, God Bless America; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

STEVEN EGLER, First Presbyterian Church, Mt. Pleasant, MI, September 12: *Prelude and Fugue in e* ("The Great"), Bruhns; *Immortal, invisible* (St. Denio), *Amazing Grace* (New Britain), Egler; *Prelude and Fugue in e*, S. 548, Bach; *The Seventh Trumpet*, Ore; *Rubrics*, Locklair; *Passacaglia (Symphony in G)*, Sowerby.

STEVE GENTILE, La Cathédrale Saint-Étienne, Auxerre, France, August 27: *Fanfare*, Proulx; *Meditation*, Tissot; *Variations on a Japanese Folk tune*, Nosetti (world premiere); *Preludium in F*, *Canzonetta*, Buxtehude; *Concerto in G*, Ernst/Bach; *Toccata*, Near; *Allegro vivace*, *Andante*, *Finale (Symphonie I)*, Vierne.

SUSAN T. GOODSON, Martyrs of Uganda Roman Catholic Church, Detroit, MI, August 7: *Sonata d'Intavolatura*, Zipoli; *Andantino*, op. 51, Vierne; Hymn: "Christ is made the sure foundation"; *Sonata No. 2 in c*, Mendelssohn.

WILLIAM D. GUDGER, St. Luke's Chapel, The Medical University of South Carolina, September 12: *Praeludium in C*, HWV 443*i*, *Chaconne with 2 sets of keys in F*, HWV 485, *Sonata in C*, HWV 578, *Fuga V in a*, HWV 609, *Concerto in B-flat*, op. 7, no. 3, HWV 308, *Fuga II in G*, HWV 606, *Concerto in g*, op. 4, no. 1, HWV 289, Handel.

GERRE HANCOCK, Fourth Presbyterian Church, Chicago, IL, September 24: *Veni creator*, de Grigny; *My soul doth magnify the Lord*, Art thou Lord Jesus from heaven to earth descending, O whither shall I flee (Schubler Chorales), Bach; *Pastorale*, Franck; *Fête*, Langlais; Improvisation on submitted themes: A Sonata.

ROBERT SUTHERLAND LORD, Inaugural Recital, Heinz Memorial Chapel, University of Pittsburgh, Pittsburgh, PA, September 24: *Fanfare*, Mathias; *Trumpet Minuet*, Hollins; *Prelude and Fugue in G*, S. 541, Bach; *Tuba Tune*, Cocker; *Fantasia and*

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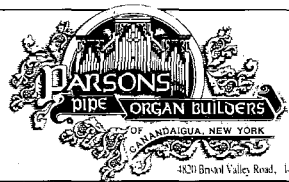
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DIANA LEE LUCKER, with Sarita Roche, soprano, The Church of St. Helena, Minneapolis, MN, September 8: Sonata in A, op. 65, no. 3, Mendelssohn; O qui coeli terraeque, Vivaldi; Elevazione, Suonatina, Bergamo; "Casta Diva" (Norma), Bellini; Ave Maria, Bach/Gounod; Prelude and Fugue in D, S. 532, Bach; Les Angèles, op. 57, Vierne; Rosace, Tu es Petrus, Mulet.

BRUCE NESWICK, St. Mark's Episcopal Church, Toledo, OH, September 8: Te Deum laudamus, Hurd; Theme and Variations, Hoiby; Les corps glorieux: II and IV, Messiaen; Prelude and Fugue in A-flat, Dupré; Improvisation.

JOHN OBETZ, Graceland College, Lamoni, IA, September 23: Sonata in A, Mendelssohn; Pièce d'Orgue, S. 572, O Mensch, beweim' dein' Sünde gross, S. 622, Bach; Eight Studies on the hymn tune "Paraclete": Procession, Meditation, The Flutes, The Pedals, Finale, Kemner; Wondrous Love, Barber; Te Deum, Langlais; Postlude pour l'office de Complies, Alain; Choral No. 3 in a, Franck.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, September 6: Toccata seconda, Frescobaldi; Wir glauben all' an einen Gott, Schmücke dich, o liebe Seele, Bach; Soeur Blanche, Mère Marie de l'Incarnation, Soeur Anne de la Croix (Suite Carmélite), Francaix; Le jardin suspendu, Alain; Postludium, Janacek; September 13: Echo, Scronx; Batalla Imperial, Cabanilles; Prelude and Fugue in G, Bach; At Sunset, The Saying Goes, Threads of Summer, A Row in Green Field, Repentant Women before a Holy Picture (Seven Idylls, op. 104), Karg-Elert; Litanies, Alain.

DAVID PEARSON, St. James United Church, Montréal, Québec, September 5: Voluntary in D, op. 6, no. 6, Stanley; Sonata No. 2 in B-flat, CPE Bach; Toccata in F, S. 540, Bach; Adagio in E, Bridge; Spring Song, Hollins; Processional, Mathias.

SYLVIE POIRIER & PHILIP CROZIER, Cathédrale St-Pierre de Montpellier, July 22: Symphonietta, Bedard; Prélude et fugue en Ut, Albrechtsberger; Sonate en ré mineur, Merkel; Double Fantaisie (Mosaïques), Langlais; A Fancy for Two to play, Tomkins; Toccata Français sur le nom "H.E.L.M.U.T.", Bölling.

CHARLES RUS, with Carol Howe Boomer, soprano, Bill Matthews, cornetto, and Luciana Lombardi, viola da gamba, The Chapel Royal, Boomeria, August 13: Prelude in e, Bruhns; Congratulamini, Crotti; Hodie nobis de caelo, Grandi; Son lieta, à fortuna, Stradella; Herr Jesu Christ, dich zu uns wend, Böhm; Toccata, Adagio and Fugue in C, Bach; Loch Lomond, Lawson; Bonnie Doon, Burns; Danny Boy, Weatherly; Tuba Tune, Lang.

KAREN HANSON SANDE, Christ United Methodist Church, Rochester, MN, August 8: Carillon, Murrill; Air with Variations, Sowerby; Wachtet auf, Wo soll ich fliehen hin, Kommst du nun, Prelude and Fugue in G, Bach.

KATHLEEN SCHEIDE, Sweetest Heart of Mary Roman Catholic Church, Detroit, MI, August 7: Partita on "Old Hundredth," Scheide; Hymn: "From all that dwell below the skies"; Ave Maria of Arcadelt, Liszt; Carillon, Sowerby; Concert Variations upon "Old Hundred," Paine.

LARRY SCHOU, University of Wyoming, Laramie, WY, September 22: Fugue in G, S. 577, O Mensch beweim' dein' Sünde gross, S. 622, Toccata and Fugue in d, S. 565, Bach; Andantino (Six Pieces for Organ), Bridge; When Johnny comes marching home, arr.

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Lemare; Prelude No. 2 in b, Paine; Fantaisie and Fugue in B-flat, Boëly.

MICHAEL SURRETT, Fourth Presbyterian Church, Chicago, IL, October 6: Prelude and Fugue in f, S. 534, Bach; Partita on "At the River," Spong; Choral II in b, Franck.

ERIK Wm. SUTER, St. John Evangelical Lutheran Church, Forest Park, IL, April 30: Präludium in e, Bruhns; Allein Gott in der Höh sei Ehr, S. 662, 664, Bach; Scherzo, op. 2, Durufé; Deux Esquisses, op. 41, Dupré; Funeral March of a Marionette, Gounod, arr. Best; Suite, op. 5, Durufé.

FREDERICK SWANN, Ocean Grove Auditorium, Ocean Grove, NJ, August 23: Toccata in d, op. 59, no. 5, Reger; Fantasia-Stained Glass, Hebble; Fantasia and Fugue in g, S. 542, Bach; Chorale I in E, Franck; Two Gospel Hymn Preludes, Miller; Toccata, Maille; Adagio for Strings, Barber; Introduction, Passacaglia and Fugue, Willan.

KENT TRITTLE, Church of St. Ignatius Loyola, New York, NY, October 18: Præludium in C, Buxtehude; Passacaglia and Fugue in c, Bach; Benedictus, Introduction and Passacaglia in d, Reger; Apparition de l'Eglise Eternelle, Messiaen; Prelude and Fugue in B, Dupré; Choral No. 2 in b, Franck; Dieu parmi nous, Messiaen.

PAUL VANDER WEELE, with the Chicago Brass Quintet, Eppley Auditorium, Sioux City, IA, September 9: Fanfare, Buxtehude; Trumpet Tune, Stanley; Fanfare, Reiche; Prince of Denmark's March, Clarke; Veni Creator, Durufé; Sonata Breve, Matern; Three Pieces for Ceremony, McCabe; Toccata, Widor; Solemn Entry, Strauss; Primeval Light, Mahler; My Lord what a morning, Simpson; Stars and Stripes Forever, Sousa.

JAMES WELCH, St. Joseph Cathedral, San Jose, CA, October 9: Impromptu, op. 78,

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Organ Music of Florence B. Price. Available from ClarNan Editions: Vol. I, Suite No. 1 for Organ; Vol. II, Short Organ Works. Forthcoming in 1996: Vol. III, Variations on a Folksong. Edited by Calvert Johnson. For catalog of historic music by women write: ClarNan Editions, 235 Baxter Lane, Fayetteville, AR 72701. 501/442-7414.

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A Guide to North American Organbuilders by David Fox, in the format of a biographical dictionary, lists nearly 6,000 organbuilders working in the U.S. in the 18th, 19th, and 20th Centuries, with dates, company affiliations, family relationships, etc. 256 pages, hardbound, \$24.95 plus \$1.85 p&h. Published and sold by the Organ Historical Society, Box 26811, Richmond, VA 23261.

no. 1, Coleridge-Taylor; Cantilène, Pierné; Noël, Dubois; Minuet (Symphony in E-flat), Mozart/Barnes; Solemn Melody, Davies/Welch; Allegro vivace (Symphony I), Vierne; Ashokan Farewell, Ungar/Welch; The Squirrel, Weaver; Boléro de Concert, Lefebure-Wély; Dies sind die heiligen zehn Gebot, S. 679, Bach; Comin' thro' the Rye, arr. Lemare; Toccata, MacMaster.

STEVEN WENTE, Concordia College, St. Paul, MN, October 13: Præludium in G, Bruhns; Unter den Linden grüne, Sweelinck; Première Fantaisie, Variations on "Lucis Creator," Alain; Prelude and Fugue in D, S. 532, Bach; Allegro (Symphony VI), Widor; Cantabile, Franck; Scherzo, Epiphanie, Litaize; Variations sur le thème du "Veni Creator," Durufé.

MAX H. YOUNT, Kugelkirche/St. Johannes, Marburg, Germany, June 22: Canzona franzesa quarta, Trabaci; Pange lingua, Titelouse; Suite sur le troisième ton, Boyvin; Vater unser, Scheidt; Ciacona in e, Buxtehude; Valet will ich dir geben, S. 736, Prelude and Fugue in D, Bach.

GARY & ELAINE ZWICKY, Union Chapel, Oak Bluffs, July 13: Dedication March, Ravlin; Salut d'Amour, Elgar; Quick March, Parker; Andantino, Lemare; Raymond Overture, Thomas; Fantasia for Organ and Piano, Demarest; Fanfare, Lemmens; Melodie, Rubenstein; "Drink to me only with thine eyes," Miles; Offertoire no. 2, Batiste; The Stars and Stripes Forever, Sousa, arr. Chenault.

TODD WILSON, Cathedral of St. Philip, Atlanta, GA, July 19: Prelude and Fugue in E-flat, S. 552, Bach; Voluntary in F, Stanley; Tuba Tune, Lang; Londonderry Air, arr. Lemare; Variations on "America," Ives; Preludes on Early American Hymn Tunes, Shearing; The Bee, Schubert, arr. Richardson; Variations on a Noël, op. 20, Dupré.



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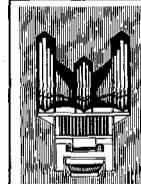
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# 1995 In Review—An Index

\*=picture  
+=musical examples  
†=stoplist  
#=diagrams

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**Barney, Robert E.,** \* to Trinity Episcopal, Concord, MA. Sep 3  
**Benedum, Richard,** \* to St George's Episcopal, Dayton, OH. Feb 3  
**Davis, Lynne,** \* to Église St Pierre, Dreux, France. Apr 3  
**Dirst, Matthew,** \* to Stanford University, Palo Alto, CA. Oct 3  
**Farris, Michael,** \* to Eastman School of Music. Jan 3  
**Fields, Victor,** \* to St John Lutheran Church and School, York, PA. Jan 3  
**Gailit, Michael,** \* to Salzburg Music University "Mozarteum". Jan 3  
\* to the Vienna Conservatory of Music, Vienna, Austria. Oct 3  
**Garven, Christopher,** \* to Cedar Springs Presbyterian, Knoxville, TN. Jan 3  
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**Hoepker, Debra,** \* to St Mark Lutheran, West Des Moines, IA. Dec 3  
**Hokans, Henry,** to Northeast sales representative for Dyer & Associates. June 3  
**Hurford, Peter,** \* to President of the IAO. Nov 3  
**Husey, Mark,** \* to Baltimore Hebrew Congregation and St John's Church, Huntingdon, Baltimore, MD. Aug 3  
**Kemper, Margaret McElwain,** \* to Elliott Chapel, the Presbyterian Homes, Evanston, IL. Feb 3  
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► **Appointments**

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**Andover**  
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**Balcom & Vaughan**  
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**Bedient**  
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**Berghaus**  
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**Donahue**  
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**Fabry**  
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**Fowler**  
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**Fritts**  
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**Moore**  
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**Nordlie**  
 Ferris University, Yokohama, Japan. 2/5 tracker, ° Dec 20  
**Ontko & Young (restoration)**  
 Riverside Baptist, Jacksonville, FL. 4/57 + 3/22, ° June 19-20  
**Pasi**  
 Trinity Lutheran, Lynnwood, WA. 2/31 tracker, ° Sep 1, 18  
**Redman**  
 Covenant Presbyterian, Petersburg, VA. 2/17 tracker, ° Jan 14  
 St John's Episcopal, Camden, AR. 2/10 tracker, ° Mar 19 (Hook & Hastings, Op.2170)  
**Rench**  
 English Lutheran, La Crosse, WI. 2/17 tracker, ° Feb 16  
**Roche**  
 Westminster Unitarian, East Greenwich, RI. 1/8 tracker, ° Dec 18

**Rosales (rebuild)**  
 Granada Hills Presbyterian, Northridge, CA. 2/45 tracker, ° Oct 20  
**Ruggles**  
 St Timothy's Episcopal, Cincinnati, OH. 2/33 tracker, ° Jan 1, 13  
 Calvary United Methodist, Brownsburg, IN. 2/25 tracker, ° Aug 20  
**Schlueter (renovation of Aeolian-Skinner Op.3008)**  
 Roosevelt Institute for Rehabilitation, Warm Springs, GA. 2/3 ° Nov 19  
**Sipe**  
 Grace Episcopal, New Bedford, MA. 3/41, ° Apr 20  
 St Peter Prince of the Apostles, San Antonio, TX. 2/22 tracker, ° Sep 18  
**Thompson & Associates**  
 Leonard Cave, Auckland, New Zealand. 1/5 tracker, ° June 18  
**Visser-Rowland**  
 Holy Trinity Episcopal, Gainesville, FL. 3/51 tracker, ° Dec 19  
**von Beckerath**  
 Cultural Center, Krasnodar, Russia. 3/47 tracker, ° Mar 20  
**Wicks**  
 St Paul's Ev. Lutheran, New Boston, MI. 2/14, ° July 16  
**Wilhelm**  
 St Mark's Chapel, Lennoxville, Québec. 2/28 tracker, ° Aug 19  
 Advent Lutheran, Cedarburg, WI. 2/29 tracker, ° Sep 20  
**Wolff**  
 St Giles Episcopal, Northbrook, IL. 2/25 tracker, ° Mar 18

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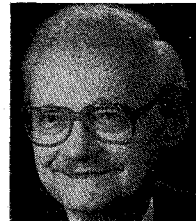
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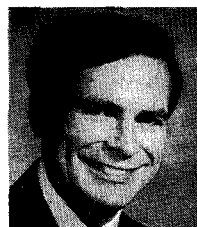
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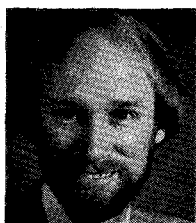
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