

THE DIAPASON

APRIL, 1996



Trinity Episcopal Church, Covington, KY
Specification on page 18

1996 Summer Institutes Workshops & Conferences

June in Buffalo

May 31–June 9. See listing in the March, 1996, issue of THE DIAPASON.

MIDI Workshops

June 10–14, University of South Carolina (Columbia); June 17–21, Butler University (Indianapolis); July 1–3, Oakland University (Rochester, MI); July 15–19, Central Connecticut State College (New Britain); July 22–26, Villanova (PA); July 29–August 2, Villanova; August 14–16, Usdan Center for the Arts (Huntington, NY).

Workshops on the art of sequencing I and II, and solo synthesizer concerts by Don Muro.

Contact: Don Muro, Box 223, St. James, NY 11780-0223; 516/366-3499.

Berkshire Choral Festival

June 11–18, Santa Fe, MN (Bach *Mass in B*); July 14–21 (Russian opera choruses), 14–21 (Beethoven/Bruckner), 21–28 (Verdi *Requiem*), 28–Aug 4 (Bach/Britten), 4–11 (Honegger), Sheffield, MA; July 21–28 (Haydn/Durufle), Canterbury, U.K. Classes, rehearsals, concerts.

Contact: Berkshire Choral Festival, 245 N. Undermountain Rd., Sheffield, MA 01257; 413/229-8526.

Montreat Worship and Music Conferences

June 16–22, 23–29. Montreat, NC.

Planned and sponsored by the Presbyterian Association of Musicians, the conferences include worship, seminars, classes, daily rehearsals of choirs, handbells, Orff, and instrumental ensembles. David Dahl, Marvin Mills, Michael Jochen, Helen Kemp, many others.

Contact: 1996 Montreat Conference, Presbyterian Association of Musicians, 100 Witherspoon St., Louisville, KY 40202-1396; 505/569-5288.

Liturgical Music and the Restoration of the Sacred

June 18–23. Christendom College, Front Royal, VA.

Sixth annual colloquium with sessions on Gregorian chant, pastoral liturgy, choral techniques, theology of worship and its music, polyphony; daily liturgical services, choral clinic, organ recital, lecture. Paul Salamunovich, Theodore Marier, Russell Shaw, others.

Contact: Office of Admissions, Christendom College, Summer Music Colloquium, 134 Christendom Dr., Front Royal, VA 22630; 540/636-2900, ext 274; fax 540/636-1655.

RSCM Training Courses

June 24–30, Ohio Course for Boys & Adults with David Hill; July 2–7, Birmingham Course for Girls & Adults with Jeffrey Smith; July 2–7, Winston-Salem Course for Girls & Adults with Simon Lole; July 16–21, New England Course for Girls & Adults with Richard Webster; July 22–28, Carolina Course for Boys & Adults with Patrick Wedd; July 22–28, San Francisco Course for Boys with Bruce Neswick; July 28–Aug 4, Kings College Course for Girls, Boys & Adults with David Briggs & Hazel Somerville; and Aug 18–25, Montréal Course for Boys & Adults with Bruce Neswick.

Contact: Benjamin Hutto, Christ Church, P.O. Box 6124, Charlotte, NC 28207; 704/333-0378.

In Tempore Organi

June 30–July 7. See March listing.

Organ Master Classes, New England Conservatory of Music

July 1–5, Organ Repertoire Masterclass for Advanced Players with Yoko Hayashi; July 1–4, Improvisation in the Context of Organ Repertoire with William Porter. Old West Church, Boston. Fifteen-hour masterclasses, recitals, tours of area organs.

Contact: Samuel Adams, New Eng-

land Conservatory, 290 Huntington Ave., Boston, MA 02115; 617/262-1120, ext 350; fax 617/262-0500.

37th Haarlem Summer Academy

July 7–26. See March listing.

44th annual Summer Workshops

July 7–14, 14–21, 21–28. Lyndon State College, Lyndonville, VT.

Sponsored by the Vermont Music Arts Center, workshops for chamber music, early music, madrigals, large ensemble, concerts.

Contact: Mary Blanchard, P.O. Box 1326, Lyndonville, VT 05851; 802/748-5238.

Westminster Conference on Worship and Music

July 7–12. Westminster College, New Wilmington, PA.

Workshops, seminars for all age groups; choral, handbells, Orff, hymn singing, worship, computers. David Cherwien, John D. Horman, Alice Parker, Larry Peterson, many others.

Contact: 1996 Westminster Conference, Presbyterian Association of Musicians, 100 Witherspoon St., Louisville, KY 40202-1396; 502/569-5288.

26th Romainmôtier Course

July 14–25. See March listing.

Sewanee Church Music Conference

July 15–21. DuBose Conference Center, Monteagle, TN.

Choir training, classes, workshops, reading sessions, lectures, concerts, worship. Bruce Neswick, Donald Pearson, James Cook, Don Dupee, others.

Contact: Dr. Bruce Smedley, 22 S. Reese St., Memphis, TN 38111-4606; 901/327-7801.

9th Summer Institute for French Organ Studies (SIFOS)

July 15–26. See March listing.

University of Michigan Harpsichord Workshops

July 15–19, 22–26. See March listing.

Sacred Music Conference

July 22–26. Graduate Theological Union, Berkeley, CA.

Sponsored by the Pacific School of Religion in conjunction with the Presbyterian Association of Musicians and the Fellowship of United Methodists in Music and Worship Arts; David Higgs, Mark Ring, John T. Burke, Cheryl Baker, George Emblom, Alan Lewis, Mark Parsons. Organ masterclasses, vocal pedagogy, handbells, choral conducting and rehearsal techniques, hymn playing, music education.

Contact: Director of Summer Session, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709; 800/999-0528.

33rd Early Music Festival Bruges

July 27–August 10. See March listing.

17th Course in Spanish Music

July 28–August 6. See March listing.

International Summer Organ Conservatoire, Isère, France

July 28–August 11. See March listing.

Organ Study Tours of Europe

July 29–August 11. See March listing.

SMU Harpsichord Workshop

August 11–17. See March listing.

15th Grand Prix de Chartres

Aug 26–Sept 15. See March listing.

Concours l'Europe & l'Orgue

August 26–30. See March listing.

Colloquium, Antwerp, Belgium

August 29–30. See March listing.

THE DIAPASON

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ORGAN RECITALS

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BRIAN SWAGER
Carillon

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Luxembourg Masterclass

Sept 2–13. See March listing.

19th Annual Conference, Organ Historical Trust of Australia

Sept 20–Oct 3. See March listing.

14th Swiss Organ Competition

Sept 24–Oct 3. See March listing.

Here & There

Yale University Chapel Choir,

directed by Shelle Louer, and Yale University Chapel organist Carol Williams perform a concert on April 14 in aid of local charities. The concert takes place in Battell Chapel and includes works of Britten, Sweelinck, Palestrina, Pärt, Preston, and Widor.

A Bach Festival will be held at the Lutheran Church of the Incarnation, Poway, CA, on April 28. Joseph Running, director of music, will conduct the Liturgical Choir and chamber orchestra in Cantatas No. 4, *Christ lay in the bonds of death*, and 118, *O Jesus Christ, my life and light*, and the *Concerto in d*, S. 1052, with Kathleen Scheide, harpsichordist.

The Crystal Cathedral will present Gustav Mahler's *Symphony No. 8* ("Symphony of a Thousand") on May 2 and 3. A choir of 750 voices will include singers from the William Hall Master

Chorale of Orange County, Chapman University Choir, the Irvine Valley College Choir, and the Crystal Cathedral Choir, Children's Choir, and Chorale, along with the 110-piece Master Chorale Orchestra and Frederick Swann, organist, under the direction of William Hall. For information: 714/544-5679.

The 23rd annual Bach Week Festival

takes place May 5, 6, 10, and 12 at St. Luke's Episcopal Church, Evanston, IL, featuring the music of Bach, Handel, Purcell, Vivaldi and others. The Bach Week Festival Chamber Orchestra is drawn from members of the Chicago Symphony, Lyric Opera Orchestra, and other area musicians, under the direction of Richard Webster, music director of Bach Week Festival. For information: St. Luke's Church, 939 Hinman, Evanston, IL 60202; 847/251-0311.

Church Music Extravaganza, sponsored by the Music Ministries of Lindenwood Christian Church, Memphis, TN, takes place May 11. Clinicians include Constantina Tsolainou, Gary Beard, and Chris Nemecek. For information: ph 901/458-1652; fax 901/458-0145.

The Pennsylvania Society of Sons of the Revolution will again sponsor its July 4th "Let Freedom Ring" National Bell Ringing Ceremony. Last year over 5,000 town halls, churches, national monuments, court houses, and other carillon installations participated. The

ceremony was established by both Houses of Congress in 1963, and calls for honoring the original 13 colonies with a nationwide simultaneous tolling of bells 13 times at 2 pm EDT. For information: 1/800-330-1776.

The Berkshire Choral Festival takes place in Sheffield, MA, Canterbury, U.K., and Santa Fe, MN this summer. The schedule includes Sheffield: July 7-14 (Russian opera choruses), July 14-21 (Beethoven, Bruckner), July 21-28 (Verdi *Requiem*), July 28-August 4 (Bach, Britten), August 4-11 (Honegger); Santa Fe: June 11-18 (Bach *Mass in b*); and Canterbury: July 21-28 (Haydn, Duruflé). For information: Berkshire Choral Festival, 245 N. Undermountain Rd., Sheffield, MA 01257; 413/229-8526; or China Cottage, Petham, Canterbury, CT4 5RD, U.K.; 1227-700-584.

Southern Methodist University will present Harpsichord Workshop IX at Fort Burgwin, Taos, August 11-17, led by Jane Clark (François Couperin), Stephen Dodgson (20th-century repertoire), and Larry Palmer (pedagogical works by Couperin, Bach and others). The schedule includes four hours of daily masterclasses, with a variety of practice harpsichords available; faculty recitals by Jane Clark and Larry Palmer; free evenings for exploring Taos, the Santa Fe Opera, or northern New Mexico; and an optional Saturday event, student concert and buffet lunch, near Santa Fe. For information: Dr. Larry Palmer, SMU Division of Music, Dallas, TX 75275; ph 214/768-3273; fax 214/768-3272.

The 11th National Organ Organ-Playing Competition takes place November 9, celebrating the 25th anniversary year of the Ruth and Clarence Mader Memorial Scholarship Fund. Scholarship awards are \$5,000 first place, \$3,000 second, and \$2,000 third, with transportation and lodging provided for the finalists. Contestants must be under 35 years of age on November 9, 1996. The required work in both the preliminary and final rounds is *Fantasy: Torch Song (Yisrael V'oraita)* by Craig Phillips, winner of the 1994 Mader Organ Composition Competition; other works performed may be chosen without restriction from organ solo repertoire. For the preliminary round, applicants must submit a cassette tape of 30-45 minutes. Three finalists will be chosen. The final competition will be held on the 1962 4-manual, 98-rank Aeolian-Skinner organ at Pasadena Presbyterian Church. Deadline for applications and cassette tapes is September 16. For information: James Walker, All Saints Church, 132 N. Euclid Ave., Pasadena, CA 91101.

The Eastern European Church Music Project was organized in 1993 under the leadership of Pamela Ruiter-Feenstra, W. Thomas Smith, Jaroslav Vajda, Gordon Rowley, and Marie Rubis Bauer. The EECMP, a not-for-profit organization, is associated with the Eastern European Institute at Waldorf College, Forrest City, IA, and has focused its efforts in developing projects which serve church musicians in Eastern Europe. The committee has announced its first opportunity for public involvement through The Organ Music Collection/Distribution Project, which will accept financial contributions (to assist in purchasing discounted organ music from Augsburg Fortress Publishers, AMSI, Concordia Publishing House, and Morning Star Publishers) as well as contributions of clean, unmarked scores. For information: Dr. Marie Rubis Bauer, Chair, Eastern European Church Music Project, 2401 W. 25th, 4-B8; Lawrence, KS 66047; ph 913/842-2401.

FestivalOrgan began its tour of the U.S. with a kickoff concert in Chattanooga, TN, featuring Christa Rakich and William Porter. FestivalOrgan is a project designed to educate the general

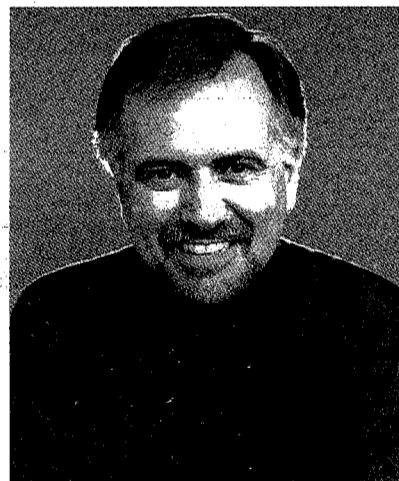


Judy Glass, Steve Dieck, Christa Rakich, Lynn Edwards, William Porter, Barbara Owen, and Michael Barone

public about the organ, sponsored by the Westfield Center with support from the National Endowment for the Humanities. The Festival combines an interactive museum exhibit with lectures, discovery concerts, demonstrations, and recitals, and is scheduled to travel to several cities in the U.S. through 1996-97.

House of Hope Presbyterian Church has announced the commission of a sacred opera, *The Three Hermits* (based on the short story by Leo Tolstoy), to be composed by Stephen Paulus with libretto by Michael Dennis Browne. The projected performance date is April, 1997.

David Herman recently gave the world premiere of *Exultet Coelum Laudibus*, a work in three movements by British composer Francis Routh. The performance took place on February 11 at St. Thomas Church, New York City. Routh's opus 63 is based on the 10th-century office hymn for apostles and evangelists; it was written in 1994 and dedicated to Herman. Francis Routh wrote an earlier work for David Herman, *Alma Redemptoris Mater* (No. 1 of *Four Marian Antiphons*, op. 50), which Herman premiered in 1990. Composer Routh is also the author of many articles and five books, including *Early English Organ Music*. David Herman is Professor and Chair of Music at the University of Delaware and organist at the Newark (DE) United Methodist Church.



Jon Gillock

Jon Gillock is featured on a new recording on the Jade label of France. The recording includes Messiaen's *Dip-tique* and *Les Corps Glorieux*, performed on the organ at La Trinité, Paris. Jade plans a second release by Gillock next autumn. For information: 860/560-7800.

Brenda Lynne Leach performed music for brass, organ & strings in December with members of the Detroit Symphony Orchestra under the direction of Henry Charles Smith. The concert took place at the Detroit Symphony Orchestra Hall and included works of Gabrieli, Pachelbel, Anderson, Handel, Widor and Bach, as well as an audience sing-along. In January Leach performed with trumpeter Jean Focius for Late-Night Jazz, a 10 pm concert of jazz-influenced music for organ and trumpet, in Appleton Chapel of Harvard Memorial Church. Dr. Leach's Euro-

pean recital tour in July and August will include performances in London's Westminster Cathedral and on the new Kern organ in Église St. Maclou, Rouen, France. Brenda Leach is on the roster of JM Artist Management, 908/747-5227.

Jean-Pierre Lecaudey is featured on a new recording, *Joseph-Ermend Bonnal: L'Oeuvre pour Orgue*, on the Pavane label (ADW 7357). The program is recorded on the Adema organ at the Cathedral of St. Bavo, Haarlem, and includes *Paysages Euskariens*, *Noël Landais*, *Paysage Landais*, *Petite Rhapsodie*, *Reflets Solaires*, and *Symphonie pour Grand Orgue d'après "Media Vita"*. For information: Association pour la Diffusion de l'Oeuvre de Ermend Bonnal, Chemin des Jardins, 30700 St Victor-des-Oules, France; tel/fax (16) 66 22 52 78.

Dan Miller is featured on a new recording, *The Combined Organs of St. Francis de Sales, Sherman Oaks, CA*. The CD is No. 1 in the series, "Pipes & Bytes," produced by Robert Tall & Associates (RT 101). The organ is a four-manual of 111 stops by Rodgers Instrument Corp., which combines new pipework with digitally sampled pipe voices and surviving parts of the church's former organ, severely damaged in the 1994 Northridge earthquake. The program includes works of Cook, Bach, Mendelssohn, Barber, Schubert, Miller, and Vierne. For information: Robert Tall & Assoc., 625 W. Covina Blvd., San Dimas, CA 91773; 909/599-7899; fax 909/592-1531.

The Murray/Lohuis Duo—organist Ardyth Lohuis and violinist Robert Murray—have produced their third CD on the Raven label, *Breached Borders* (OAR-370). The program includes first recordings of works from Estonia, Germany, Poland and Russia by Hugo Lepnurm, Kazimierz Wilkomirski, Victor Voloshinov, Heinz Bernhard Orlinski, Boleslaw Woytowicz, and Oleg Komarnitskii. Two organs are heard on the disc: the three-manual 1993 J.W. Walker & Sons organ at First Presbyterian Church, Norfolk, VA, and the 1951/1968 Aeolian-Skinner organ at St. Stephen's Episcopal Church, Richmond, VA. Murray and Lohuis were featured performers at the AGO Region III convention in 1995, and are professors at Virginia Commonwealth University in Richmond.



Marta Szoka

Marta Szoka is the author of a new book, *The Musical Language of Frank Martin*, published in Polish by Astra Lodz. The book represents the first complete study in Polish musicology of the technical and stylistic problems in the music of Martin. In characterizing the composer's style, Dr. Szoka takes into account the sphere of musical expression, the semantic background, and the cultural, philosophical and religious references in the music. Various chapters deal with aesthetics, dodecaphony, *Le Vin herbé*, ostinato technique, harmony,

classic literature, influences of Chopin and Debussy, and religious music. The book concludes with a chronicle of Martin's life, a list of works, and bibliography. For information: Dr. Marta Szoka, ul.Burzliwa 23, 94-109 Lodz, Poland.

Fred Tulan performed Petr Eben's *Praeludium* at the historic Mission Dolores Basilica, San Francisco, on January 28, Eben's birthday.



Paul Vander Weele

Paul Vander Weele is featured on a new recording, *Music for Brass and Organ*, on the Centaur label (CRC 2221). Mr. Vander Weele is joined by The Chicago Brass Quintet for this recording, which was made on the 1963, 34-stop Casavant organ at North Shore Congregation Israel, Glencoe, IL. The program includes works of Vierne, Stanley, Buxtehude, Clarke, Bonelli, Albini, Marcello, Dupré, McCabe, and others. The disc was made in celebration of Vander Weele's 20th anniversary as organist of the congregation. He holds degrees from Eastman School of Music and Northwestern University, and also serves as organist of North Minster Presbyterian Church, Evanston, IL. For information: North Shore Congregation Israel, 1185 Sheridan Rd., Glencoe, IL 60022.

Max Yount performed a concert on February 23 at Beloit College, featuring harpsichord and positiv organ, assisted by recorder, gamba, cornetto, and Chamber Singers. On March 31 Yount was joined by trumpeter David Magoon, soprano Anna Marie Warren, and strings for a concert at St. Paul Lutheran Church, Beloit, WI. On April 13 he is joined by the Eaton Chapel Players for a program at Beloit College.

The Memphis Boychoir & Chamber Choir, John Ayer, musical director, is featured on a new recording, *Hodie—A 20th Century Yuletide Celebration*, on the Pro Organo label (CD 7073). The program includes works of Woodward, Hancock, Hoddinott, Twynham, Britten, Peebles, Carter, Tavernier, Susa, Willcocks, Warlock, Davies, Ledger, and others, accompanied by organist David J. Kienzle, harpist Marian Shaffer, and the Memphis Pro Arte String Ensemble. This is the choir's fifth recording on the Pro Organo label. For information: P.O. Box 6494, South Bend, IN 46660-6494; 219/271-9191.

The Cathedral Church of the Advent, Birmingham, AL, has announced that its recording, *Love Came Down at Christmas* (reviewed on page 11 of the February issue of THE DIAPASON), is completely sold out, with no plans to reissue. For those who have been unable to obtain a CD from the cathedral, there are two more recent recordings, *Of the Father's Love Begotten* and *Christ Our Passover*, both available in CD for \$16 and cassette for \$11 (plus \$3 shipping) from the Episcopal Bookstore, 2015 Sixth Ave. N., Birmingham, AL 35203; ph 205/323-2959.

The 3rd annual **Bachathon** took place at Ridgewood United Methodist

Church, Ridgewood, NJ, on March 16, with 12 continuous hours of the music of J.S. Bach. The music was performed by choir, orchestra, organ, handbells, synthesizer, harpsichord, piano, brass ensemble, woodwind ensemble, dance, instrumental soloists, and vocal soloists. Two meals were served, a Bach's lunch (German sausage, hot potato salad, apple cake) and a Bavarian dinner (sauerbraten, red cabbage, potato pancakes, Black Forest cake). Proceeds benefited the organ fund of the church.

The Houston AGO chapter sponsored a Spring Symposium on March 9. Classes included working with orchestra, handbell solo and ensemble technique, software for arranging and composing, repertoire for organ and solo instruments, and putting the art in articulation, as well as two mini recitals, at St. John the Divine Episcopal Church.

Sony Classical has released a new CD recording, *Lambarena—Bach to Africa: An Homage to Albert Schweitzer* (SK 64542). The recording links the traditional harmonies of Bach to various Gabonese ethnic harmonies, accompanied by the underlying rhythms of the African forest. Developed as the idea of Mariella Bertheas and the foundation "L'Espace Afrique," *Lambarena* is a collaboration between Hughes de Courson and Pierre Akendengue, recorded with 10 different musical ensembles from Gabon and Western classical musicians. For information: Sony Classical, 550 Madison Ave., New York, NY 10022-3211.

Choral Arts Northwest, a Puget Sound-based professional choral ensemble, has released its first CD, *Cathedral Anthems: Music for Choir, Organ, Brass, and Percussion*. The recording is a collection of the works of Peter Hallock, and recorded primarily at St. Mark's Cathedral, Seattle, where Hallock has composed and conducted

for 40 years. Director of Choral Arts Northwest is Richard Sparks, who is also director of choral activities at Pacific Lutheran University, Tacoma, WA. The recording is available for \$19.00 post-paid, from P.O. Box 1832, Silverdale, WA 98383-1832; 360/692-0314.

Showcase Publications has announced the release of Volume 3 of the *Encyclopedia of the American Theatre Organ* by Preston J. Kaufmann; 448 pp., hardbound, 9"x12", over 250 illustrations, \$80. This is the first of five parts devoted to the Wurlitzer Company, and traces the founding of the firm, the family history, the products manufactured at the factory in North Tonawanda, NY, as well as a photographic tour of that plant during the 1910-1919 period. An in-depth portrayal of inventor Robert Hope-Jones and his association with Wurlitzer provides a look into the early days of the unit orchestra production. The history of Wurlitzer will continue in later volumes. Preston Kaufmann is a theatre and organ historian, researcher and author, as well as an archivist. For information: Showcase Publications, P.O. Box 40160, Pasadena, CA 91114; ph 818/794-7782; fax 818/794-5186.

Wayne Leupold Editions is developing a new elementary keyboard method to enable young persons and adults to develop a basic, classical keyboard technique from the very beginning at the organ. Interested teachers are invited to participate as test teachers in this program beginning in the autumn. For information: Test Teachers, Wayne Leupold Editions, 8510 Triad Dr., Colfax, NC 27235; ph 910/996-8445.

Peterson's has announced the publication of its *Professional Degree Programs in the Visual and Performing Arts 1996*, a comprehensive directory to all accredited U.S. and Canadian colleges and universities that grant undergradu-

ate professional degrees in studio art, music, theatre, and dance. The new edition profiles more than 900 programs at over 400 schools; 622 pp., 8 1/2" x 11", \$21.95. For information: Peterson's Publishing Group, 202 Carnegie Center, P.O. Box 2123, Princeton, NJ 08543-2123; 1-800/338-3282, ext 225; fax 609/452-0966.

Greenwood Press has announced the publication of *Notable Twentieth-Century Pianists: A Bio-Critical Sourcebook*, by John Gillespie and Anna Gillespie. Pianists—their lives, performances, and recordings—are detailed in this two-volume set, containing extensive documented coverage of 100 artists; 1024 pp., \$125. For information: Greenwood Press, 88 Post Rd. W., P.O. Box 5007, Westport, CT 06881-5007; 203/226-3571.

The Minnesota Composers Forum has changed its name to the **American Composers Forum**. The forum includes more than 1,000 members from 48 states and 16 countries, and the name change reflects its national identity. The forum's programs include residencies for composers, fellowships, workshops, commissioning programs, recording loan funds, and many others. Membership is open to composers and performers working in any style of music. For information: 612/228-1407; e-mail: compfrm@maroon.tc.umn.edu

Goulding & Wood Organbuilders, Indianapolis, IN, will begin construction of a new organ for the sixth largest Benedictine monastery in the world. The three-manual organ for St. Meinrad Archabbey in southern Indiana will contain 70 ranks of pipes and will be completed by April 1997. As part of the renovation of the 1899 Abbey Church which places the altar in the nave, the fully encased organ will be located in the apse. The room's ideal acoustical response includes a five-second delay time. For information: 317/637-5222.

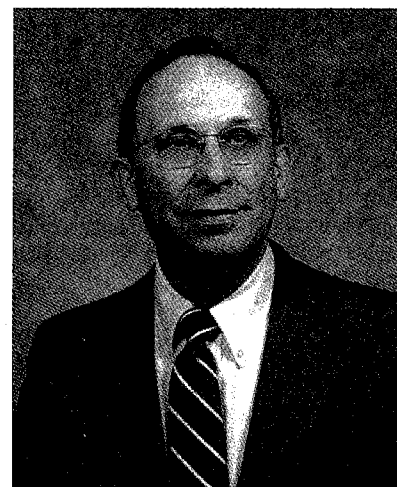
The U.S. Patent Office has granted Patent #5,442,128 to GeneralMusic SpA for the technology used in the company's **Ahlborn-Galanti** organs. Among the patented features is the ability to control "windchest layout," changing the spatial disbursement of sounds from various speakers; the ability to store multiple tonal finishings for instant recall and to control voicing on a stop-by-stop basis; the organist can control scaling, chuff, release transient, stop fluctuation, harmonic presence, rank character, tuning, changes in temperament, ensemble, manual inversion, MIDI, and master volume. For information: Ahlborn-Galanti, 1164 Tower Lane, Bensenville, IL 60106; 1-800/582-4466; fax 708/766-8281.

Allen Organ Company has announced the addition of a new video to the series "A Church Organist's Primer." Part III teaches hymn accompaniment, is 85 minutes in duration, and costs \$29.95. On the video, organist Sally Cherrington explores techniques, interpretation, registration, phrasing and hymn resources for traditional to gospel to contemporary music. Earlier videos in the series includes Part I: Manual and Pedal Technique (32 minutes), and Part II: Registration (56 minutes), each at \$29.95. All three are available as a pack-

age for \$84.95 by contacting Allen Organ Company at 610/966-2202. A free list of audio-visual materials is available upon request.

At the recent NAMM (National Association of Music Merchants) Show, the **Rodgers Instrument Corporation** displayed its W-5000, the new Theatre 360 and the 960 classic organ. Hector Olivera demonstrated the three instruments with music from classical to popular, including a complete sequenced orchestration of an organ symphony accompanied on the 960 and an excerpt from *Star Trek*. Last October, R.A. Daffer & Sons, Ltd., representatives of Rodgers, provided the organ for the Papal Mass at Oriole Park at Camden Yards, Baltimore. Chapman Gonzalez, director of music at St. Patrick's, Havre de Grace, MD, conducted a 280-voice Archdiocesan choir, and Paul Binko, director of music at St. Mary's, Govans, MD, was organist for the mass.

Nunc Dimittis



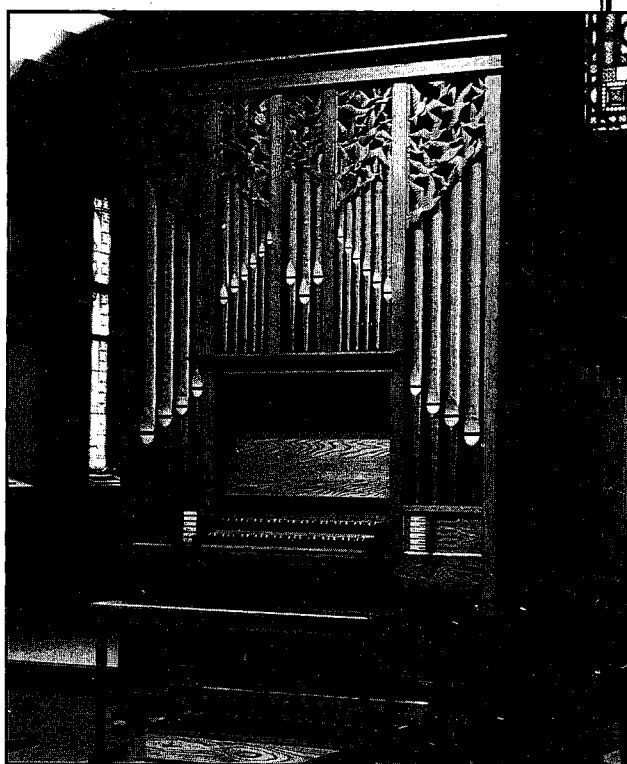
Carl E. Burkel

Carl E. Burkel died on December 15, 1995 at his home in Jefferson City, MO, at the age of 69. He had served as minister of music and organist of Central United Church of Christ in Jefferson City for 36 years.

Born on April 2, 1926, he was a lifelong resident of Jefferson City. In 1951 he began a teaching career at Jefferson City High School that spanned nearly 40 years. His roles there included teacher of humanities and music literature, director of the choral department, and chairman of the music department. He directed the annual Capitol Caroling for 39 years and was instrumental in the production of the annual operetta each spring for 38 years. Mr. Burkel was also conductor of the Jefferson City Oratorio Singers for 28 years, and helped found the Jefferson City Council of the Arts as well as the Jefferson City Music Society. The Missouri Federation of Music Clubs named him Outstanding Church Musician in Missouri in 1974, and in 1975 recognized him for his "distinguished service in the musical, artistic and cultural life of the community and state." In 1978 he received the Community Service Award from the Rotary Clubs of Jefferson City, and in 1985 he received the Citation of Merit for Outstanding Achievement in Service in Education from the University of Missouri Alumni Association. He was awarded a Paul Harris Fellowship from Rotary International in 1986, and in 1987 received the Distinguished Service Award from the Missouri Conference of the United Church of Christ. Burkel was a member of the American Guild of Organists, Organ Historical Society, American Choral Directors Association, Music Educators Conference, and served two terms on the Missouri Council on the Arts, appointed by Gov. Warren Hearnes.

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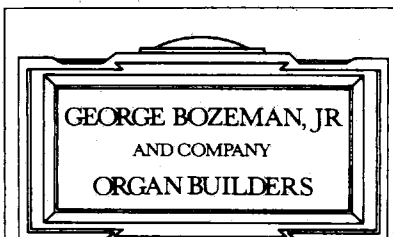
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Carillon News

by Brian Swager

News from Belgium

Belgian Carillon School dubbed "Cultural Ambassador"

Minister of Culture Hugo Weckx announced the list of Flemish Cultural Ambassadors, naming primarily musicians for the task of carrying the reputation of Flanders abroad. Twenty-four musical projects were recognized with this distinction which carries a cash award. Honored were notable groups such as I Fiammingi, the Walter Boeykens Ensemble, Philippe Herreweghe's Collegium Vocale, the Ensemble Currende, Jos van Immerseel's Anima Eterna, and the Royal Carillon School "Jef Denyn" of Mechlin.

Although the director of the School, Jo Haazen, was nominated by the City

Council to become a Cultural Ambassador in October 1995, Haazen encouraged Minister Weckx to honor the school first with this distinction. "I hope that you will seriously consider the Royal Carillon School 'Jef Denyn', that will soon celebrate its 75th anniversary and as the first carillon school in Flanders and in the world has more than proven its significance, as a candidate for the cultural ambassadorship in 1995." (5/30/94)

The nomination was made, and the official proclamation came on Friday June 16, 1995 in the Marquis Building in Brussels. The beautiful Eijsbouts mobile carillon was rented for the occasion and played by Jo Haazen. During a formal ceremony, charters were presented to the representatives of each organization. Also in attendance from the Carillon School were Jean van der Sande, president of the Board of Directors; Viviane Vanroy, secretary; and Rien Aarssen, president of the student organization "Campana."

The text of the charter reads: "FLEM-

ISH GOVERNMENT: Considering that valuable cultural projects with a strong international reputation witness in an original manner the historical wealth and the current creativity of the Flemish culture, and that they contribute to the emanation of the Flemish openness and identity,

Considering that the hereafter named enterprise adheres to the abovenamed criteria, we have decided to appoint:

THE ROYAL CARILLON SCHOOL, "JEF DENYN", Mechelen as Cultural Ambassador of Flanders 1995."

Grants totalled 102 million Belgian Franks, 79 million from the Ministry of Culture and 23 million from the Ministry of Economics.

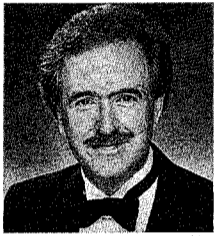
Colloquium on a Universal Standard Keyboard

On Saturday February 25, 1995 a forum was held in the Mechelen Cultural Center on the development of a universal standard in order to promote scientific research toward the unification of carillon keyboards.

Panel members included Dr. André Lehr, campanologist and director of the National Carillon Museum in Asten; Foeke De Wolf, president of the Dutch Carillon Guild; Jo Haazen, director of the Belgian Carillon School; Loek Boogert, president of the World Carillon Federation; Jos D'hollander, representative of the Flemish Carillon Guild; and Mr. A. Voet, ergonomist and instructor at the Mechlin Industrial College "De Nayer." Dr. M. Heremans, Professor at the Catholic University of Louvain la Neuve, presided.

An ingenious apparatus had been constructed in the workshop of the National Carillon Museum in Asten which permits experimentation with the keyfall of a carillon keyboard. Sophie Heremans of Louvain demonstrated, playing the keyboard with a reduced keyfall. It was called a "Hazeleerklavier" with regard to collaborators Haazen and Lehr.

After a short introduction by Mr. F. Nobels, Councilor of Culture, members of the panel spoke. It was observed that there have been numerous "standards"



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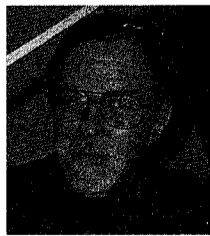
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through history, and currently the foremost examples are the American and North-European standards. The director of the Belgian Carillon School strongly defended the idea of a "universal standard" such as already exists for the piano. The purpose is to promote uniformity in the whole world. Carillonists must not resist this progress. Moreover he pleaded for a shorter key-fall if this will lead to a more fluent, beautiful, and refined playing technique without loss of the control of nuance. The law of physics was pointed out that shows that the best result is attained through a minimal use of energy, technically and artistically, a law that all carillonists will need to take into account sooner or later.

Schools Unite

The Board of Directors of the Belgian Carillon School has prepared a cooperative agreement which will link the Saratov State Conservatory in Russia with the Belgian School, permitting exchanges between the schools. The Russian bell tradition is taught at the Saratov Conservatory as a part of the Folklore Department, guided by Professor Alexander Jareschko.

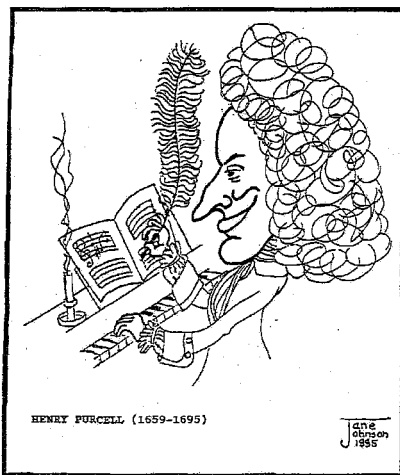
As a part of a ministerial decree on art education, the final touches were put on a cooperative agreement between the Belgian Carillon School in Mechelen, the Flemish Music Conservatory in Antwerp, and the Lemmens Institute in Louvain. This will make professional training possible for carillonists pursuing studies at the other institutions and will be called the "Master of Music, Carillon Major." All technical carillon courses will be taught at the Mechelen School by specially appointed guest professors.

Harpsichord News

by Larry Palmer

Purcell postscripts

Now that the 300th anniversary of Henry Purcell's death has been celebrated throughout 1995, one may reflect on what was gained by such a commemoration. Obviously, increased opportunities to hear a wider selection of music by England's greatest composer was a plus, as was the extended repertoire found on some programs which included previously-unknown or underrated works by his contemporaries John Blow, John Eccles, Pelham Humphrey, and G.B. Draghi. Just as Wanda Landowska wrote concerning J.S. Bach, "... it is



(Drawing by Jane Johnson)

impossible to play and love Bach when one has little knowledge of those he loved and played and with whom his works are tied intimately..." (Restout and Hawkins, *Landowska on Music*, New York, 1964, p. 84), so both understanding and respect for Purcell's achievements are enhanced by familiarity with the music created around him by other composers.

An abundance (one might even say, a surfeit) of books, magazine articles, and recordings has given us expanded resources for further study and enjoyment of the 17th-century English repertoire.

Among the books, one of the best is also one of the least pretentious: *Henry Purcell* by Peter Holman (Oxford University Press, 1994; available in a paperback edition). Six chapters fill 250 pages. Beginning with an essay on Purcell's musical world, Holman continues with studies of Purcell's works genre by genre—domestic vocal music, instrumental music, church music, odes, and theatre music. The text is illustrated with a generous number of musical examples. The latest manuscript discoveries and recent scholarship (as of 1994) are noted in Holman's account.

One of these important recent discoveries was the Purcell/Draghi manuscript of keyboard pieces auctioned at Sotheby's in 1994, and now safely housed in the British Library (as reported in *THE DIAPASON* for June 1995). The entire manuscript, including its nine previously unknown pieces, has been recorded by Davitt Moroney for a Virgin Veritas compact disc (CDC 5 45166 2). Playing three historic instruments from the Cobbe Collection housed at Hatchlands Park, Surrey (a virginal by John Players, 1664; a single manual harpsichord by

Andreas Ruckers, 1636, enlarged to a double by Henri Hemsch, 1763; and a single-manual harpsichord attributed to Girolamo Zenti of Viterbo, 1622) Moroney gives elegant life to the Suites in A minor, C major, and miscellaneous pieces by Purcell, a prelude by Orlando Gibbons, and four suites by Draghi.

Another disc which affords much pleasure is *Sweeter Than Roses*, a Purcell song recital offered by American countertenor Drew Minter on Harmonia Mundi 907035. With the collaboration of Paul O'Dette, archlute; Mitzi Meyerson, harpsichord and organ; and Mary Springfels, viol, Minter offers probing, loving, and beautiful performances of nineteen Purcell songs, including such favorites as "I Attempt from Love's sickness to fly in vain," "If Music be the food of love," "Hark the echoing Air," "Music for a while," and the title song, "Sweeter than Roses."

If one wants to try some of these pieces with a favorite singer, an excellent resource from Oxford University Press is *Thirty Purcell Songs in two volumes* (available in editions for high or medium voice), edited by Timothy Roberts. All of the titles mentioned above (with the exception of "Hark the echoing Air") plus "An Evening Hymn on a Ground," the movingly-expressive "Blessed Virgin's Expostulation" (a dramatic cantata concerning the Virgin Mary's rapidly changing emotions at the disappearance of the twelve-year-old Jesus before he is rediscovered in the Temple), "Dear, pretty youth," "Lord, what is a man?"—and twenty-two additional songs—are offered with stylistic, clean accompaniments, realizations of the figured or unfigured basses which enable the keyboardist to see the suggested harmonies at once, but which still allow room for tasteful elaborations or deletions, should one choose to make them.

"Music in Purcell's London" is the theme explored in the quarterly journal *Early Music* for November 1995 (Volume XXIII/4). The cover, a reproduction of an anonymous oil painting from around 1700, shows the interior of Westminster Abbey, including the only known representation of the organ Purcell played (discussed in a short essay by Dominic Gwynn). Other articles of interest include "Music on the Thames in Restoration London" (Julia K. Wood); "Music for the Lord Mayor's Day in the Restoration" (Michael Burden); "Manuscript Music in Purcell's London" (Robert Thompson); "From Barnard to Purcell: the copying activities of Stephen Bing" (Sarah Boyer and Jonathan Wainwright); and "Continuo lutes in 17th and

18th-century England" (Lynda Sayce). Eric Van Tassel reviews the eleven compact discs comprising the complete sacred music of Purcell (Robert King and the King's Consort, issued by Hyperion)—a unique and enduring achievement of the anniversary celebration.

It has been announced that a new edition of Purcell's keyboard music is in preparation from the Purcell Society. (I have not yet seen a copy, but the volume is scheduled to include the "new pieces" from the Purcell autograph manuscript, also to be issued in a facsimile printing.) Of the presently-available publications, the best remains Howard Ferguson's exemplary edition in two volumes for Stainer and Bell. The *Eight Suites* (S&B 5598) and *Miscellaneous Keyboard Pieces* (S&B 5606) are presented with Dr. Ferguson's usual good musical sense (and taste). His discussion of the very real problem with Purcell's ornament signs remains convincing (for example, the ornament table, printed posthumously in the 1696 edition of the *Suites*, may not show the proper formula for the mordent [beat]). Having the alternate readings from various divergent sources makes this an excellent resource, should one wish to make informed choices amongst differing versions of a piece.

The inexpensive *Henry Purcell: Keyboard Works* from Dover publications is a reprinting of a 1918 edition from J. & W. Chester (London). There are many divergences from Ferguson's later, preferred reading of the sources. The volume does include several works not included in the Ferguson edition: especially lovely is the *Voluntary in G Major* for organ (Z. 720)—an Italianate work reminiscent of a Frescobaldi elevation toccata, filled with exquisite slow-moving harmonies and pungent dissonances; and the spurious *Toccatina in A* (Z. D229), at various times attributed to Purcell and also published as a work by J. S. Bach in the original Bach Gesellschaft edition of that master's compositions.

The *Toccatina*, probably an anonymous north-German piece, is a worthy edition to the harpsichord repertoire (by that ubiquitous composer, "Anonymous"). It sounds even better if the following notes are changed: m. 18 last note, sop c-sharp; m. 51 first note, sop g-sharp; m. 53 last note, beat 3 soprano e-sharp; m. 81, last note, sop e-sharp. I have found it helpful to add various ties, just as one would do in other 17th-century toccata-style pieces. ■

Music for Voices and Organ

by James McCray

Choral music with an additional instrumental soloist

Of all the great composers, Bach was the least concerned with the actual sound of his music; indeed, he was one of the premier self-transcribers of all time. He happily and successfully rearranged his violin concertos for the keyboard and recycled choruses into sinfonias. His principal interests seem to have been melody and structure, rather than the sound of his instruments; for this reason, his music survives a multiplicity of processing.

Tim Page
Music from the Road

Bach's lifelong rearranging of his own music referred to above seems to sustain Glenn Gould's thought that "The purpose of art is not the release of a momentary ejection of adrenaline but rather the gradual, lifelong construction of a state of wonder and serenity." Our century has been noted for its "definitive" performance and/or structure. With the supremacy of the dodecaphonists my student composer generation was taught to not double parts and to thin out the score. Lean is beautiful, less is more, and other contemporary clichés dominated our thinking.

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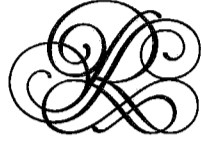
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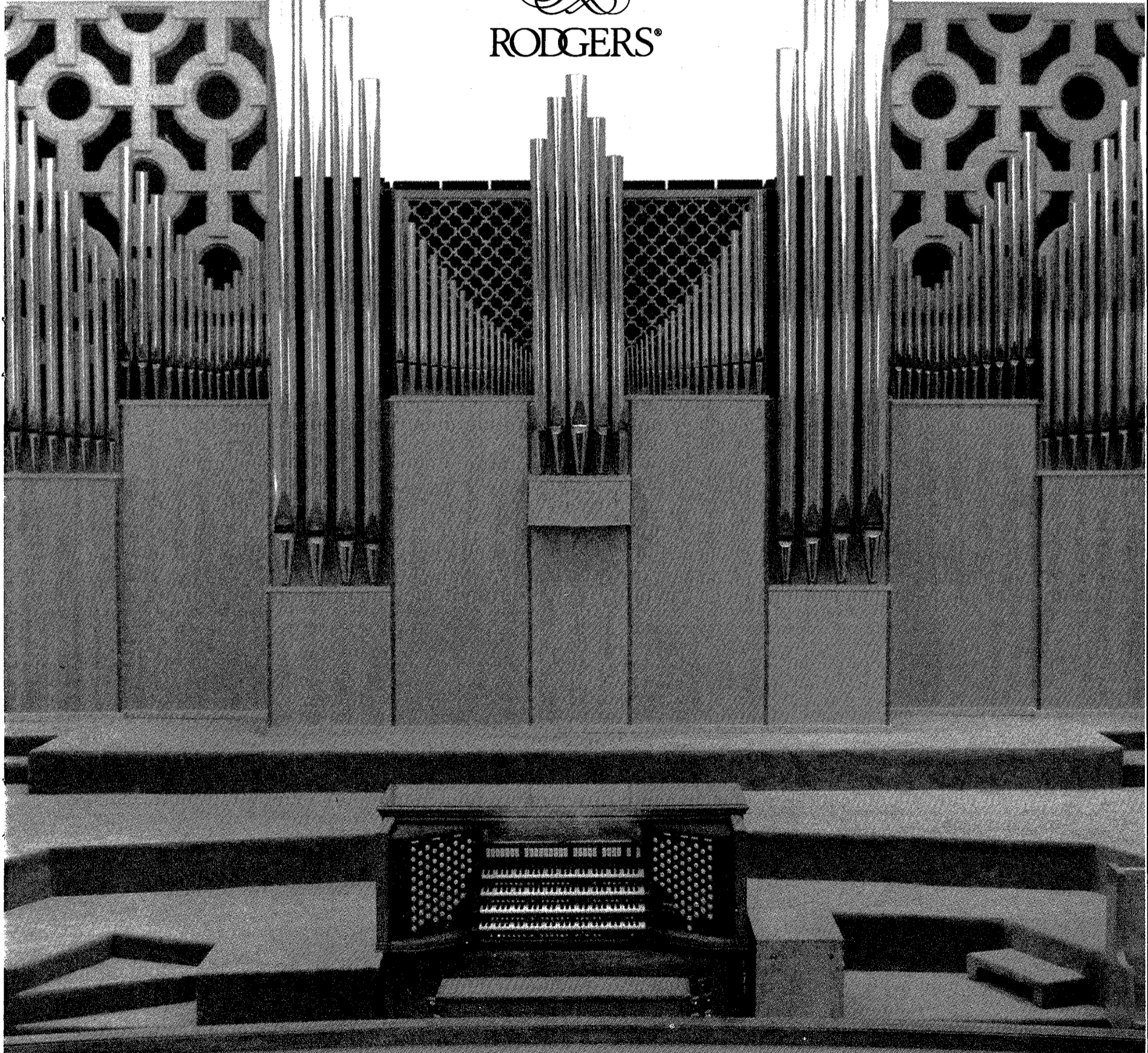
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concerned about exactness. The Romanics were excessive in altering the printed score and Renaissance musicians often did not even indicate who/what/where kinds of markings. They simply gave their performers some notes and left the rest to them. Ornamentation in later periods sometimes became so capricious that the line it was enhancing was obscured beyond recognition.

Today, the addition of a solo instrument to the choral/keyboard texture usually helps define the melody. The tune may be stated boldly by a trumpet over the choral variations or sung in unison by the choir with an instrumental obbligato that seems to elevate its mission. Adding one instrument to a setting gives contrasting color, not obscurity.

Many directors choose anthems with additional groups of instruments for special Sundays in the year. Extra instruments add power and a festive spirit to the standard sound. With limited budgets, most directors can afford this luxury only two or three times a year; each week they grind out an unaccompanied or choral/organ anthem as if waiting for an opportunity to use a brass choir.

Most of the single instrument lines added to a choral score require only limited performer ability. The addition of one instrument, often from someone within the congregation rather than a professional musician, will help keep the music's sparkle between those special times of larger instrumental accompaniments. For example, a simple additional flute line somehow heightens the text. From a congregation's standpoint the personality of the anthem slot is glorified; however, on those Sundays when only a solo instrument is playing without the choir providing a guiding text, there

is a noticeable lack of enthusiasm, even when the performer is outstanding.

This year, choose several anthems which add an extra instrument. The congregation and the choir will appreciate having a new sound flowing from the choir loft. It will have the potential of making a regular Sunday seem exalted. Some suggestions for your consideration are reviewed below.

You Said Pray Thus, Thomas Keesecker. SATB, piano, and flute, Concordia Publishing House, 98-3245, \$1.60 (E).

Although the tempo is fast, the mood is quiet with arpeggiated left hand motives and voice-line doubling in the right hand. The choral parts are easy, usually homophonic, as the modal melody is heard in several versions. The flute part is included at the end. The text, by Jaroslav Vajda, is a commentary on the "Our Father" prayer.

Lamb of God, Jeffrey Blersch. SATB, organ, and optional C instrument, Concordia Publishing House, 98-3182, \$1.10 (E).

In English, this setting has a tender melody with a recurring motive for the title. Often the keyboard doubles the voices; it is on two staves with registrations. The extra instrument's part is included separately and consists of a very simple countermelody that flows above the soprano.

In Remembrance, Dana Mengal. SATB, keyboard, optional C instrument and finger cymbals, Coronet Press of Theodore Presser Co., 392-41917, \$1.25 (M-).

This communion hymn has two verses and coda; the cymbals add a quiet gentility to the minor harmony. The optional part is included on the keyboard for

those Sundays when no instrumentalist is available. The keyboard part is very easy and provides a wispy background for the choir.

The Holy Meal, Wayne Wold. Unison or two-part choir with keyboard and optional instrument, AMSI, #719, \$1.25 (E).

Probably best for young voices, this happy setting has dancing, syncopated rhythms for the two main themes which eventually converge on the last verse. The flute part usually is soloistic, but not difficult.

Road to Glory, Gregg Sewell. SATB, keyboard and electric or string bass, Glory Sound of Shawnee Press, A 6974, \$1.25 (M).

This rhythmic "pop" piece would be a fun addition for a youth choir. Much of the singing is in unison or two parts. With jazz-like chords and rhythms this up-beat setting has a jazz choir feeling and is certain to be a hit with the singers and congregation. The bass part is published separately (LC5070).

Light of Morning, Chuck Penington. SATB, organ, and optional synthesizer, Neil Kjos, Ed. 8767, \$1.25 (M).

The synthesizer part has an alternate listing for handbells and is included in the choral score. Often its music consists of chime-like chords which add color to the texture. The organ part is on three staves and, at times, is soloistic with busy contrasting material. The chorus is on two staves in block chords. The music has jazz-like chords, some syncopations, and there is an optional cabasa part which adds to the spirit.

How Lovely is Your Dwelling, Emma Lou Diemer. SAB, organ, and flute, Santa Barbara Music Pub., SBMP 106, \$1.40 (M).

Finding quality SAB literature is not easy, but here is an anthem that is sure to please three-part choirs. Diemer's accompaniment provides a driving rhythmic background for the chorus whose music is often in unison; the divisi areas receive good keyboard support. The flute part is soloistic and soars above the choir. There are some mild dissonances which add color but they are not harsh. Well crafted, ABA form, and highly recommended.

O Blessed Spring, Robert Farlee. SATB, organ, oboe, and optional congregation, Augsburg Fortress, 11-10544, \$1.40 (M).

Violin or clarinet may be substituted for oboe and the congregation part is on the back cover for duplication. Only one verse uses four-part chorus and it is unaccompanied; most are in unison or two parts. The music flows and the oboe plays throughout as a separate part. Delightful text and arrangement which will appeal to choirs and congregations. A sure winner.

O Radiant Christ Incarnate Word, David Cherwien. SATB, organ, congregation and optional flute, G.I.A. Publications, G-3882; \$1.00 (E).

The congregation sings on the first and last of the four verses and their part, for duplication, is on the back cover. The second verse is unaccompanied choir and third is in unison with flute obbligato. Easy music for a small church choir.

Praise the Spirit in Creation, Jonathan Kohrs. SATB, organ, and optional flute and congregation, Augsburg Fortress, 11-10542, \$1.60 (M+).

There are six verses with the congregation singing on three of them. The flute part is challenging with busy soloistic lines. Each verse has its own arrangement and there is a long instrumental introduction. The music has changing meters for each measure and moves in and out of fives and sevens.

Book Reviews

Fortepianos and their Music: Germany, Austria, and England, 1760-1800, by Katalin Komlós. Oxford: Clarendon Press, 1995. 158 pages. \$47.50.

In our description of nature the purpose is not to disclose the real essence of the phenomena but only to track down, so far as it is possible, relations between the manifold aspects of our experience.

Niels Bohr, *Atomic Theory and the Description of Nature, 1934*

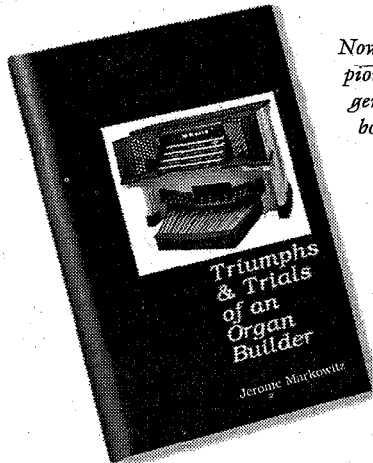
Truths applicable to the field of musicology are to be found in the most unlikely places, as Niels Bohr's account of the aim of science illustrates: it warns against the fallacy of dealing with events in isolation and advocates a comprehensive approach to things in their interconnectedness. While most music dictionary and encyclopedia treatments of the piano deal with this heir to the clavichord and harpsichord chiefly in mechanical terms, the expressed purpose of this book is "... the overall examination of the reciprocal relationship between the late eighteenth-century pianoforte and its repertory" (vii), extending the range beyond the acknowledged great composer-performers to include others less well known.

The first part of the book on the instruments deals with eighteenth-century "squares" (oblong) and "grands" (wing-shaped), keyboard and compass differences between the German/Viennese and English pianofortes, and the aesthetics of sound of these two national types. The second part, the core of the book, deals with the music in terms of the textures of the clavichord, harpsichord, and pianoforte; the period of the first golden age of the pianoforte in Vienna and London between 1780 and 1800; the partiality of Joseph Haydn for the pianoforte and his London visits; keyboard sonatas, accompanied and unaccompanied; and concludes with questions of interaction within and between national musical cultures and the dissemination of keyboard music. The third part discusses the players, both connoisseurs and amateurs, in the musical life of society; piano tutors and treatises; and aesthetics of keyboard performance.

The common instrument during the period was the domestic square piano, but the wing-shaped grand piano, a more expensive instrument, was the choice of professionals. The basis for the link between the mechanism of the instruments, the manner of playing them, and the music composed for them is found in the differences between German/Viennese and English early pianos: the quick action of the former was suited to the keyboard style of Mozart and his contemporaries, while the more sluggish action of the latter favored heavier-textured writing. Other mechanical peculiarities relating to the dimensions of the keys, depth of touch, heaviness of the strings, size and construction of the hammers, damping, pedals, compass, and devices for modifying the sound—these often varied among makers—were important factors in the clear, ringing tone of German/Viennese instruments and the heavier, more resonant tone of the English ones. The "singing" quality of keyboard playing advocated by C.P.E. Bach and the tendency toward legato playing in general was a preoccupation of mid-eighteenth century musical aesthetics.

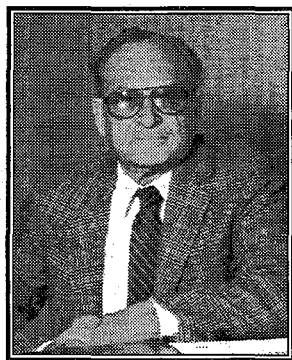
The first music designated specifically for the pianoforte appeared in Paris and London in the 1760s, and the instrument was common in public concerts in London by the late 1770s. In addition to having the appropriate dynamic and articulation markings, the general character of the music was alien to the nature of the harpsichord and more suited to the pianoforte sonority, both with regard to melodic refinements and for the realization of the ideal sonata form through internal dynamic contrasts. On the Continent Mozart had developed his virtu-

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osic fortepiano language to its maturity, perhaps through his acquaintance with the instruments of Johannes Andreas Stein. By now, the respective sound characteristics of German and English instruments reflected their reciprocal relationship with the music: German/Viennese repertory featured quick passage-work, transparent linear structures, distinctive high and low registers, and sharp accents; English writing, on the other hand, exhibited full sound, homogeneous textures, and legato style. As Viennese concerts were patronized by the nobility, the music was more intimate in nature; the public concerts in Paris and London, on the other hand, featured a more robust popular style suitable for general audiences. The personal pianistic-compositional styles of Mozart, Dussek, Clementi, Kozeluch, and Beethoven are treated briefly, but Haydn is accorded a whole chapter in virtue of his response to the potentials of both Viennese and English fortepianos that yielded such textural variety in his keyboard music. The addition of an accompanying melody instrument reflected the rise of music as a cultivated amusement on the part of amateurs, and many minor composers and their publishers responded readily to the demand for short, easy compositions, some based on popular melodies or operatic tunes, others consisting of arrangements of masterpieces. Although C.P.E. Bach deplored the tendency to cheap fashion, he yielded to this trend in his own way.

The discussion of the rôle of amateurs as consumers of easy music provides a transition from a consideration of the music to that of the players. Unlike those minor composers who catered exclusively to the needs of domestic clientele, both Haydn and Mozart fulfilled the expectations of both amateur and professional players; leading composers in England also contributed to the repertory of sonatas and short pieces. Some popular programmatic depictions of battles by composers of lesser talents even required the addition of percussive gadgets to the pianoforte. Eventually treatises on keyboard playing in general were superseded by ones on pianoforte playing in particular: German instruction books stressed expression and execution, while their English counterparts concentrated on instrumental technique; "quick and easy" methods by less-than-brilliant authors were common in both contexts. The concluding survey of the aesthetics of the performance styles of some of the celebrated players of the period—C.P.E. Bach, Mozart, Hummel, and Beethoven on the Continent; Clementi, Cramer, and Dussek in England—is enhanced by musical examples and the remarks of commentators of the time who heard them.

Historical studies often raise more questions than they answer, for unequivocal answers are seldom achieved in attempts to reconstruct the past; this is not necessarily a fault. Insofar as there is no concluding chapter in this book—it ends abruptly on a discussion of Beethoven's improvisational style—it lacks the literary equivalent of a musical coda: a closing gesture that would bring together the implications of the preceding discussions within the context of some broad generalizations about "reciprocal relationships" that describe the interdependency between the instruments, compositional forms, and keyboard styles in the different musical cultures. Nevertheless, the reader will encounter new perspectives on aspects of the medium, the messages, and the messengers in the world of the early piano. The author's fifteen-year preparation in studying and playing the instrument has yielded a highly readable and well-documented contribution—including a reference list of 160 historical and contemporary works on the instruments, the music, and the players—to the history of the piano.

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

Rowntree, John P. and John F. Brennan. *The Classical Organ in Britain Volume 3, 1979-1990.* Oxford: Positif Press 1993. 208 pages. Available from Positif Press, 130 Southfield Road, Oxford OX4 1PA, Great Britain. £19.95 plus 95 p postage.

Previous volumes cover the years 1955-1974 (Vol. 1) and 1975-1978 (Vol. 2). Volume 3 is noticeably thicker, and it is apparent that what Rowntree and Brennan call the classical organ is much in favor, though by no means dominant, in Britain.

The authors define the classic organ—following a definition of Peter Williams—as an instrument with tracker action, although quite possibly with electric stop action, and low pressures. Everything else can vary considerably, and this volume includes instruments with large "English" swell divisions, instruments that make considerable concessions to 19th- and 20th-century Anglican practice (Magdalen College, Oxford, for example) and at least one very Romantic instrument (Loretto School, Edinburgh). I find the authors' use of the term "organ revival" for the development they favor both prejudicial and actually misleading, since they imply a kinship to movements like the German *Orgelbewegung* that is only barely discernible.

This volume tries to be as complete as possible, and since Britain is what we may call a manageable size, the book probably does contain most organs eligible for inclusion. The authors frequently list, after describing one organ, other similar ones by the same builder. It is not clear exactly what is meant by "similar." Identical specifications, one or two changes, one or two more stops?

Volume 3 includes specifications and varying amounts of other information about 276 organs by 25 British builders (out of a total of 80) and ten foreign firms. Several of the British builders have exported similar instruments to various parts of the world. There are 129 excellent plates—unfortunately almost all of cases—and line drawings by John Brennan for those instruments not otherwise illustrated.

Clearly, relatively few large instruments are being built in what the authors consider classic style. The organs discussed range from two to 55 stops; 50% are two-manual, over 40% one-manual instruments, and there are actually only 17 three-manual and five four-manual organs. (Following British and European practice, the authors speak of "stops" and not "ranks.") The dominant builders are J.W. Walker, Church and Co., and Peter Collins. It is surprising that 20% of the organs are by foreign builders—Frobenius and

Freiburger Orgelbau are the numerical leaders.

It is interesting to note the number of churches that have chosen one-manual instruments, often with divided keyboard, instruments that are well suited to much early English organ music.

One wishes for some information that the authors do not include. Manual and pedal compass is not given, nor is wind pressure, although the implication is, of course, that all pressures are at least fairly low.

One can certainly quarrel with the prejudices of the authors, and one will very possibly not agree with the contentious foreword provided by Gillian Weir, but the book is a valuable contribution to the organ world. It should be in every good music library and, ideally, in lots of private libraries as well.

—W.G. Marigold
Urbana, Illinois

New Recordings

Early Iberian Organ Music. Robert Parkins, Organ. HNH International Ltd., 1993. Naxos LC 9158. (No price listed.)

Contents: Anonymous, *Entrada*; Antonio de Cabezón, *Tiento I, Diferen-*

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cias on the Italian Pavane, Diferencias on the Milanese Galliard, Tiento on Qui la dira; António Carreira, Fantasia on the 1st tone; Bernardo Clavijo del Castillo, Tiento on the 2nd tone; Francisco de Peraza, Medio registro alto; Sebastián Aguilera de Heredia, Tiento de falsas on the 4th tone; Manuel Rodrigues Coelho, Tiento on the 4th tone; Francisco Correa de Arauxo, Tiento de medio registro de baxón; Pablo Bruna, Tiento on the Litany of the Virgin; Juan Cabanilles, Pasacalles I, Xácará; Anonymous, Variations on the Gayta.

There is perhaps no sound that can create as much excitement as Spanish organ music played on an instrument that can reproduce the appropriate sounds. Such is the case in the present recording of Robert Parkins playing the Flentrop Organ at Duke University. Though the Flentrop is an organ built very much in the Dutch tradition, in the hands of Parkins it proves itself equal to the task of performing Spanish organ music, lending credence to the argument that Dutch and Spanish organ builders had more influence on each other than has been recognized in the past. Robert Parkins is University Organist and Associate Professor of Music at Duke University. A specialist in the performance of early Spanish keyboard music, Parkins brings to this repertoire his detailed knowledge of the Iberian style. His understanding of the relationship between this music and the instruments for which the pieces were written makes for a stylistically informed and musically exciting performance.

The cornerstones of the program recorded here are two works from the manuscript collection of Antonio Martín y Coll dating from the early 18th century. The two works, an *Entrada* and a *Gayta*, make use of the many tonal resources of the Iberian organ of the time. These resources include the many and varied reed stops available, the use of vents enabling quick changes in sounds and creating the possibility of echo effects, and the use of various bird and bells sounds. Between the two anonymous works, Parkins plays a varied program of thirteen works from nine of the most important composers from the Iberian peninsula during the 16th and 17th centuries. Cabezon is represented by four works, Cabanilles by two. Examples of the important developments in Iberian organ music can be heard. These include: the development of the *Tiento* as a form which can include many varied treatments, the use of divided stops (enabling the organist to play two different sounds simultaneously on a single

keyboard), and the *Tiento de falsas* (which incorporates the expressive use of dissonance).

Parkins' virtuoso playing, his sense of style, and the wonderful Flentrop organ make for an exquisite recording. The CD comes with liner notes written by Parkins which are concise, yet informative. No details of the organ or the stops used in performance are included. Recommended.

—Jon Holland, DMA
The Dalles, OR

Three Organists at the Church of the Cross. Kalevi Kiviniemi, Almo Känkänen, Tauno Aikää, organists. Finnish Music Production FMP-CD 103. Available from The Organ Literature Foundation, 45 Norfolk Rd., Braintree MA 02184-5918. \$20.00 plus \$3.00 postage per order.

The disc (approximately 65 min.) contains the following works: played by Kiviniemi: J.S. Bach, *Prelude and fugue in G minor* (BWV 535), and Boëllmann, *Suite gothique*; played by Känkänen: J.S. Bach, *Tocatta and fugue in D minor* (BWV 565) and *Erbarm dich mein* (BWV 721), and Max Reger, *Introduction and passacaglia in D minor*; played by Aikää: Dieterich Buxtehude, *Prelude and fugue in D major*, J.S. Bach, *Fantasy and fugue in C minor* (BWV 537), Johannes Brahms, *Herzlich tut mich verlangen*, and César Franck, *Pièce héroïque*.

The organ is the IV/52 (77 ranks) instrument in the Church of the Cross at Lahti, Finland. It was built by the Finnish builder Virtanen in 1979. The stop nomenclature is largely German and the builder has produced a quite German-sounding specification and sound. The organ sounds most at home in the baroque works, where the relatively light, clear chorus, topped by very fine mixtures, comes into its own. There are also some good solo stops, including some quite luscious Romantic ones on the Swell. I would have liked weightier Principals in the Reger. In a few places, one suspects that the microphone placement is not ideal, for the organ, or parts of it, sometimes seems muffled—judging from the photograph of the organ, this should not be the fault of the organ or its builder.

The accompanying notes (Finnish and English) are very skimpy, and there is no information about the organists. I have reviewed two previous recordings by Kiviniemi (THE DIAPASON, December 1993 and November 1994). He is a technically flawless player whose perfor-

mances of music from various periods are always enjoyable. His two colleagues seem equally competent. Aikää's version of Bach's *Fantasy and fugue in C minor* is the only unsatisfactory performance. He uses quite light registration throughout—by no means a bad idea—but, unfortunately, the whole work drags badly and it seems to lack any focus. High points are Kiviniemi's *Suite gothique*, with a really lovely *Prière*, the Reger played by Känkänen, and Aikää's exciting performance of *Pièce héroïque*.

If the aim of this recording (and of a number of other Finnish organ recordings) is to publicize Finnish organs and organists abroad, it would be very desirable to avoid really trite repertory and to feature some Finnish music. It is hard to recommend recordings like the present one to a wide public, not because it is a bad disc, but simply because it is just another entry in an already crowded field—good, but not unusually good performances of very standard works. Organ aficionados will find the organ interesting, however.

—W.G. Marigold
Urbana, Illinois

Carol sing—Christmas at the Cathedral of the Sacred Heart, Newark, New Jersey, David E. Fedor, director of music; F. Allen Artz, III, associate. Pro Organo CD 7074 [DDD] Total playing time: 1:04:4. Available at \$15 postpaid from Pro Organo Direct Sales, P.O. Box 6494, South Bend, IN 46660-6494. MC/VISA orders 1-800/336-2224, FAX orders 1-219/271-9191.

Contents: *Hodie Christus Natus Est*, Wells; *O Come All Ye Faithful*, processional hymn with brass arr. Willcocks; *O Magnum Mysterium*, Victoria; *The Stable Boy*, arr. Ohrwell; Carol medley: *The First Nowell*, *What Child is This*, *We Three Kings*; *Lo, How a Rose E'er Blooming*, arr. Distler; *Carol of the Bells*, arr. Wilhousky; *Angels We Have Heard on High*, congregational hymn; *Mary Had A Baby*, arr. Dawson; *The Virgin's Slumber Song*, Reger, arr. Ross; *In Dulci Jubilo*, brass and organ, arr. Frackenpohl; *Joy to the World*, congregational hymn with choir, arr. Proulx; *The Blessed Son of God* (from *Hodie*), Vaughan Williams; *For Unto Us a Child is Born* (from *Messiah*), Handel; Carol medley: *O Little Town of Bethlehem*, *God Rest Ye Merry, Gentlemen*, *It Came Upon the Midnight Clear*; *The Little Road to Bethlehem*, Head; *Carol of the Drum*, Davis; *Do You Hear What I Hear?*, Regney; Shayne, arr. Simeone; Organ Interlude, *Silent Night*, congrega-

tional carol; *Hark! The Herald Angels Sing*, congregational carol with brass, arr. Willcocks.

This album features most of the musical highlights which occurred during the annual "Candlelight Carol Sing" of December 13, 1994, at the Cathedral of the Sacred Heart in Newark, New Jersey. No secret is made that "Carol Sing" is a "live" recording. From the very outset and throughout most of the disc, I got the unmistakable impression that I was but one of a standing-room-only, 2000-plus person congregation in attendance. Coughs, bulletin rattlings, child murmurings, and a variety of other audience noises which I am at a loss to identify, linger in the background of this recording. It served to set my bottom squarely in the pew. Unlike most Pro Organo releases, this album was engineered not by Frederick Hohman, but by John Uhl. Mr. Uhl deserves high praise for what must have been an arduous task. Newark's Sacred Heart Cathedral is often cited as one of the largest cathedrals in the United States. Yet, regardless of the direction from which the action emanated, at no time, from the opening procession through the outburst of congregational applause after the final carol, did I feel out of touch.

Those who seek the effect of a live recording of a major cathedral event, or those who seek to illustrate to others what such an event might sound like, would be well to consider this CD; however, those who are looking for a "note-perfect" choral rendition of various works might be best advised to look elsewhere. Imperfections, the most apparent being those of intonation and ensemble, are present in the choir. Perfect, however, is the manner in which the choirs reinforce the effect of a community of the faithful at a festive service. (In the sixties, we would have called this a "love in.") While note-perfect choirs often sing without heart, this choir, even with its imperfections, carries its faith and fervor forth in each strain. Instrumentally, the 150-plus rank organ rolls forth, and several of the selections feature one or more of 12 fine instrumentalists. It is in the brass-with-organ arrangement of "In dulci jubilo" and in the instrumental accompaniment for "Do You Hear What I Hear?" that the professionalism of director David Fedor, and all under his direction, shines forth.

For those who desire to remember the excitement of a large congregational carol sing, or for those who want to examine the sounds at the root of the excitement, this disc would be an ideal resource. In an age where the aura of the grand cathedral is rarely heard on television and radio, this recording is also a fine vehicle for bringing home the unique spirit of community as can only be found among a large crowd gathered within a great space.

—Bernard Durman

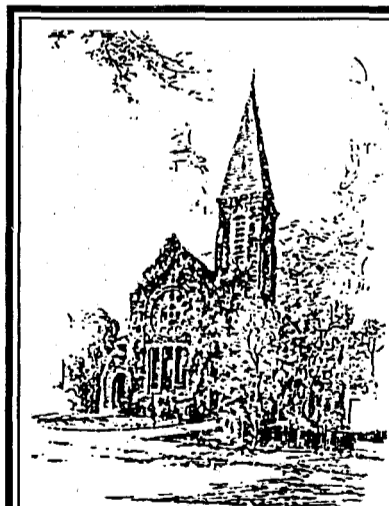
New Organ Music

Michael G. Dell, *Organ Flourish on "Joy to the World."* Gentry Publications (Fred Bock Music Company) JG0709, no price given.

Dell borrows the toccata motif from Mulet's "Tu es petra" (which he acknowledges on the title page) and combines it with the tune "Antioch" in the pedals to create a delightful new toccata for the Christmas season. Fortunately, it is also much easier to play than the Mulet toccata, and can be successfully rendered at a time of year when practice hours are in short supply. The piece begins and ends with the toccata set in D major while a contrasting middle section in G major presents the hymn tune in a canon between soprano and pedal. At about three minutes in length it makes an excellent postlude and is great fun to perform.

David Conte, *Meditation on "Silent Night."* ECS Publishing, Signature Series, No. 4953, \$5.25.

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approach in his setting of "Silent Night" gives this sedate old carol new life. This organ setting is based on his arrangement of "Silent Night" for SATB choir, solo soprano and descant (also published by ECS, catalog no. 4562). He sets the tune in C and creates a feeling of expectation and forward motion by harmonizing the melody in e major/minor using many first and second inversion chords. The piece begins, for example, with B in the pedal and G in the melody, with supporting harmony creating an E minor seventh chord in second inversion. Conte makes one notable change in the melody to facilitate his final destination of E major—the last note of the melody moves up a second rather than down, so the final note is E, rather than C. There are three appearances of the melody: first, as a solo above lush harmony; second, in a chordal setting with melody in soprano and a descant which echoes the melody at a measure, played by the pedal on a 2' stop; third, in a repetition of the first setting with pedal slightly more active which helps to establish E as the tonic in the last two measures. Overall, this is a beautiful piece and can be successfully performed on most organs. Technical demands are at a minimum but sensitive phrasing is required.

David Conte, Christmas Intrada for Organ. ECS Publishing, Signature Series, No. 4881, \$5.75.

The aptly named *Christmas Intrada* is a showy festival of Christmas carols requiring a great deal of dexterity and virtuosity. Not surprisingly, it was composed for organ virtuoso David Higgs. The constantly varied texture requires many registration changes and fully exploits the sound colors of the organ, including the zimbelstern. The piece is also rhythmically dynamic with plenty of syncopation and meter changes. Four carol melodies appear in various guises: "Ding dong! Merrily on High," "Angels From the Realms of Glory," "Vom Himmel hoch," and "Sussex Carol." The penultimate section of the piece is particularly striking with "Sussex Carol" played chordally by left hand and pedal in 6/8 time and "Vom Himmel Hoch" entering above on a solo trumpet in duplets. The closing section is, naturally, fast and furious full organ with a thunderous ending. Only a pedal cadenza seems lacking at the end of this virtuosic and exciting composition. *Christmas Intrada* is also published in a version for brass sextet, percussion, piano, and organ.

Richard Lind, On December Five and Twenty! Four Christmas Pieces for Organ. Augsburg Fortress, No. 11-10395, \$7.00.

Richard Lind's *On December Five and Twenty* is a set of miniatures. Each carol setting is a character piece of less than two minutes in length, and treats one of these melodies: "Lo, How A Rose;" "Infant Holy, Infant Lowly;" "Sussex Carol;" and "Fum, Fum, Fum." The best of the four is the sprightly setting of "Fum, Fum, Fum" played on manuals only. Lind suggests a registration of 4' flute for the left hand ostinato and 4' flute and larigot for the right hand melody. Several witty variations on the tune coupled with unexpected rests make this piece enjoyable for listener and performer. This collection offers very accessible music with easy pedal parts, yet is colorful and musically satisfying.

—Marcia Van Oyen
Glenview Community Church
Glenview, IL

Grand Fantasia on "Joy to the World," Marc F. Cheban. H.W. Gray GSTC 01116. \$3.50.

March for a Festival; The Richardson Park March, Marc F. Cheban. H.W. Gray GSTC01117. \$4.00.

The first piece is based on Christmas improvisations performed by the composer on the large Aeolian organ of

Longwood Gardens in Kennett Square, Pennsylvania. It presents the familiar carol both whole and in fragments in many different keys and voices. Momentum for the piece comes from the ostinato pedal figure which begins the composition. Later on, the feet are required to play three and four notes at a time in places. The work concludes with a grand exposition of the theme in octaves with a toccata-like flourish in the hands. Changes of mood and registration add to the improvisatory style of this piece. It lives up to its "grand" title. Very difficult to play, but it should be a real crowd-pleaser.

The second piece is rondo-like, using three themes. The first theme relies on large chords which majestically introduce the piece. The second theme has a rhythmic duet and trio structure for the right hand, but suffers from the pianistic repetition of the same chords in the left hand. The third theme has a lyrical melody for the right hand and a moving detached bass line. Changes of keys for various sections add variety. This piece might be useful for a church or academic procession.

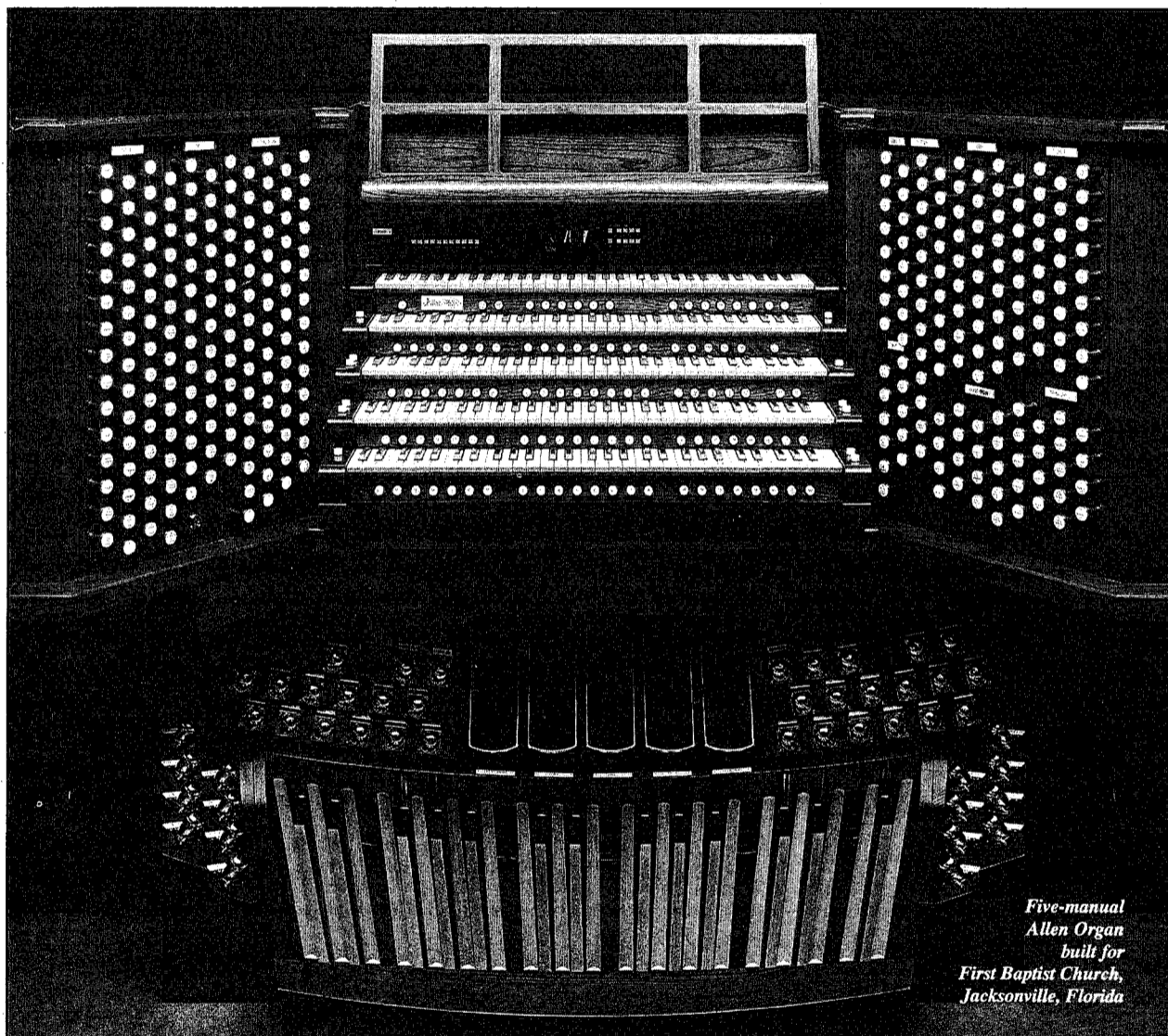
Of Heaven and Earth, Daniel Charles Foley. Jaymar Publications 02.301. \$8.50.

This piece was commissioned by the Toronto Centre of the Royal Canadian College of Organists in 1992 for performance at the International Congress of Organists in Montréal, Québec. The composer explains that the theme for the piece was influenced by a rally in support of Tibetan independence. He continues: "The title of the composition is a reference to the ancient Chinese notion of the continuum between Heaven and Earth; Heaven, the dwelling-place of the ancestors, held control of the welfare of the Earth, while depending in turn upon the living to supply some of her own needs through ritual sacrifice." He uses two *cantus firmi* of Eastern origins, as well as references to "the percussive sounds of the Chinese lute and the elaborate melismas of the Tibetan shawms." This is a challenging piece as the composer seeks to explore and pictorialize the above. One gets the idea of dialogue between the right and left hand parts at the beginning, with the *Hymn to Confucius* entering in the pedal

in measure 11 (only to give way more to the language of the manual parts). Soon follows the Tibetan chant addressed to the God of Peace and Anger(?) with percussive double notes in the pedal. The anger (or conflict) reaches a peak before there is a sense of resolution and consensus in the strong ending, where, at last, the two hands are not in conflict with one another. This may be a very effective piece on a recital if enough background is given to the audience concerning the ingredients of the piece.

We Are Your Own Forever; A Lenten Collection for Organ, Stephen Gabrielsen. Augsburg-Fortress 11-10473. \$7.00.

Included in this collection are settings of these hymn tunes: *O Jesu an de dina*, *Deo Gracias*, *Marlee*, *St. Agnes* and *Dundee*. The writing is simple and uncomplicated for each, with easy pedal lines. In fact, the pedal contains the melody in portions of four of the five pieces. Most pieces are comparatively short as well, with the exception of *Dundee* which is a 6-part variation. These pieces will be very useful intro-



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ductions to the singing of these tunes during the Lenten season or, in some cases, throughout the Christian Year.

Hymn Accompaniments for Congregational Singing, Volume II, by Daniel E. Gawthrop. H.W. Gray GB00697. \$7.95.

Eleven hymn tunes have settings in this volume. Each has a free hymn accompaniment for one or more verses of the hymn tune. Some have introductions and four have parts for B^b trumpet (trumpet score included). They are straightforward settings which will be of common usefulness.

Partita on Heinelein for Organ by Anita Graves. Augsburg-Fortress 11-10398. \$5.50.

The tune is normally associated with the text "Forty days and forty nights," appropriate for the First Sunday in Lent. This partita is structured in a similar fashion to the partitas of Pachelbel and other Baroque composers. The piece begins with a simple chorale statement. Variations use the techniques of duo, decorated melody, trio, bass melody, augmentation, chromaticism and concluding toccata. It is a very effective piece with much variety from section to section. Perhaps the piece would have had a stronger ending without the "Picardy-third" major chord at the end, but possibly that points to the word (and hope of) "Eastertide" which is the word sung on that last chord.

Three Hymn Partitas, Set 2, Raymond H. Haan. Concordia Publishing House 97-6282. \$7.95.

Settings in this collection include *St. Thomas (Williams)*, *Puer nobis nascitur* and *Terra beata*. Each partita contains from three to five sections and concludes with a free hymn accompaniment. Each variation exhibits a distinct style and character, with strong musical ideas. These partitas should be very useful for service playing, hymn festivals, or as accompaniments and variation for hymns as they are sung during the service.

Back to Life Again; Four Hymn Preludes for Organ, William Haller. Augsburg-Fortress 11-10319. \$7.50.

Hymn tunes treated include *Were You There, Noël Nouwelet*, *Bryn Calfarina* and a medley including *Victimae paschali laudes*, *O filii et filia* and *Lasst uns erfreuen*. This composer has a most compelling approach to harmonizations of conventional hymn tunes that will really invigorate your congregation during the Lenten-Easter season. There are

unorthodox chord progressions, but they all work! The writing is strong and well worked out in each piece. *Were You There* is very well written. The last two chords of *Noël Nouwelet* are quite creative and will raise more than a few eyebrows. This is innovative writing which is well worth your time to examine.

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

Hymn Preludes for the Church Year, arranged by John Leavitt. Augsburg Fortress, 11-10134. \$6.00.

Leavitt offers 13 original hymn settings for various seasons of the liturgical year, encompassing many familiar tunes as well as a few which are less well-known. The settings are short—one to two pages—but well worth investigation. Each prelude sets one verse of the hymn in a creative manner that still allows the melody to be recognizable. While the overall difficulty level is intermediate, a number of the pieces are manualiter, and would be fun for the "converted pianist." Many of the challenges are rhythmic. There are some particularly nice neo-Baroque settings. Registrations are provided; all of the preludes except one will work on even a limited two-manual organ. Recommended!

Organ Voluntaries for the Church Year, by L. Dean Bye. Cathedral Music Press, MB94482. \$5.95.

Bye's collection includes two pieces for each of the following seasons: Advent, the Nativity, Lent, the Resurrection, Pentecost, and General. Some of the selections were composed by Bye, while others are repertoire that Bye edited for inclusion here. Although the latter category encompasses a wide variety of pieces by Vetter, Schütz, Karg-Elert, Pachelbel, Fischer, and others, the emphasis seems to be on providing liturgical repertoire that is accessible rather than on preparing a scholarly or pedagogical edition. Bye's compositions are very straightforward treatments of hymns. The arrangements are lower intermediate in difficulty.

—Sally Cherrington, DMA
*St. Luke's Lutheran Church
Park Ridge, IL*

New Handbell Music

All things bright and beautiful, arr. Barbara B. Kinyon. Agape, No. 1733, \$1.95, for 2 to 3 octaves (E+).

A sparkling arrangement of the 17th-century English melody, this setting offers nothing difficult in the way of special effects. There is a key change with thematic material used as an introduction, interlude, and finale. A fine addition to your library.

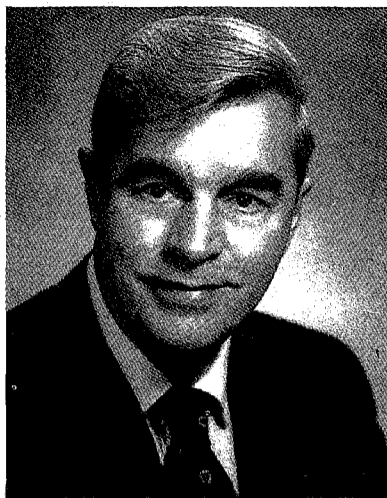
The Billboard March, John N. Klohr, arr. Mary Kay Parrish. Agape, No. 1778, \$2.75, for 4 to 5 octaves (D-), rated ACEHR Level 4+.

In keeping with the percussive nature of this march, the melodic line is indicated by the use of mallets. Each of the four sections brings new harmonic and melodic material; with three of the sections repeated, this provides a performance of some substance. Challenging and recommended.

—Leon Nelson

E. Bronson Ragan Memorial Tribute

by Kevin Walters



E. Bronson Ragan

On Tuesday night, March 5, 1996, the Church of the Holy Trinity, on Manhattan's Upper East side in New York City, paid tribute to E. Bronson Ragan, who was Organist and Choirmaster of the historic Rhineland Church from 1946-1971. The tribute was organized by Dr. Stephen Hamilton, the current Minister of Music, and presented three of Ragan's former students—David Hurd, Walter Hulse and Kevin Walters—as well as Mollie Nichols and Stephen Hamilton. The organ concert featured music by Bach, Sowerby, DuMage, Franck, Hurd, and Liszt on the 60-stop Rieger pipe organ installed in the church in 1987.

It has been almost exactly twenty-five years since Bronson Ragan died suddenly on March 29, 1971, at the age of 56. At the time of his death, he was within a few months of completing twenty-five years as Organist and Choirmaster of the Church of the Holy Trinity (Episcopal) in New York City. A native of Rome, New York, E. Bronson Ragan graduated from the Institute of Musical Art (predecessor of The Juilliard School) with the artists' diploma in piano and organ. His principal teachers were Gaston Dethier and David McK. Williams. In 1938, he was appointed to the theory faculties of both the Institute and Juilliard Graduate School, as it was then known. After serving in the U.S. Army during World War II, he returned to New York and to the reorganized Juilliard School where he joined his longtime friend and colleague Vernon deTar on the organ faculty. He remained until 1969 when he left Juilliard to become Chairman of the new organ department of the Manhattan School of Music where he was already a member of the theory faculty. He also taught at Pius X School of Liturgical Music and The Guilman Organ School from the early 1950s.

Of all his many professional activities apart from The Church of the Holy Trinity, Bronson Ragan would surely have said that the most important was his involvement in the examination program of the American Guild of Organists to which he was passionately committed. He served several terms as a member of the examination committee and the national board of examiners, working to encourage thorough preparation on the part of candidates and to uphold uncompromisingly high standards on the part of examiners. All his students were expected to attend to the applied disciplines of transposition, harmonization and score-reading as diligently as to the learning of

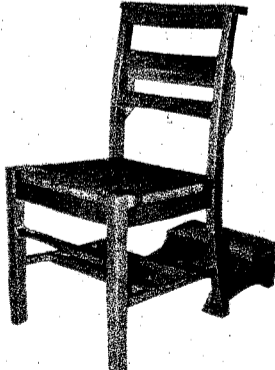
the organ repertoire. Where the latter was concerned, Bronson Ragan had a very definite preference: the music of J.S. Bach reigned supreme. Any organ music preceding Bach was derisively referred to as "pre-music" and, with the exception of César Franck, he was largely unsympathetic towards much 19th and 20th century French music; Reubke's *Sonata* was regarded with scant courtesy—he not only refused to teach it, but would have fits even if he heard it being practiced! Through his love of sixteenth-century counterpoint and vast knowledge of its diverse stylistic applications, he was able to communicate a considerable appreciation and understanding of this subject. He had a very linear approach to most music-making and continually stressed this in his organ lessons. He adamantly refused to indulge a student's eagerness to learn the bravura "show-pieces", preferring instead a methodical approach which placed technique ahead of flamboyance. Any trace of rhythmically careless playing from his students elicited an immediate and thundering denunciation. (The venerable old E. M. Skinner organ at Holy Trinity Church would unflinchingly terrorize any student who could not compensate for its sluggish action, and not a few of us came to grief when our inadequate passage-work was exposed by this unforgiving instrument.) His own playing was a model of rhythmic and technical precision and his improvisation abilities were phenomenal—he could extemporize a four-voice fugue on a given subject in virtually any style but adamantly maintained that improvisation skills were largely "unteachable."

In his last few years at Holy Trinity, the Skinner organ was finally diagnosed as "terminal and inoperable." The church did not have adequate funds to repair or replace it was another pipe organ, so Bronson Ragan reluctantly agreed to the purchase of a large Rodgers electronic instrument. At about the same time, Holy Trinity found itself unable to maintain a fully professional choir. Rather than establishing a volunteer choir, Bronson Ragan proposed the rather startling idea (for that time) of calling upon his many colleagues and students to introduce instrumental music of all types into regular church services—everything from wind ensembles to a solo violoncello with all the repertory possibilities they brought with them. The result was more successful than Bronson Ragan had imagined it would be, and first-class instrumentalists were eager to play in the church with its excellent acoustics. His enthusiasm for this different approach to church music made many of us aware of new possibilities for repertoire and instrumental combinations with the organ.

Creating new levels of awareness in all of his students (he was a teacher, in the best sense, to everyone who knew him) is truly the enduring legacy of this uniquely gifted man and his faithful, purposeful life. We remember him with gratitude and much affection. ■

Kevin Walters is Director of Music at The Presbyterian Church in Rye, NY and Organist of Congregation Emanuel, also in Rye. Prior to his present appointment he was Director of Music at Marble Collegiate Church, New York City, for twelve years, and has served on the faculties of the Guilman School and the Manhattan School of Music. He is a graduate of the Manhattan School of Music with degrees in piano, theory and composition; his major teachers have included Robert Crandell, Herbert Howells and Searle Wright (composition); Jack H. Ossewaarde and Bronson Ragan (organ). He is a consultant to the AGO examination committee, having previously served as a member of the committee for ten years; he is a frequent contributor to *The American Organist* and currently writes reviews of new choral music.

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OrganNet Report

by Herbert L. Huestis

The Osiris Archive—A Personal Account

Internet address:
http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs/

The Osiris Archive, since its inception a little over a year ago, has grown to over 1300 organ specifications and sports a 23-page index. There is every reason to believe that it will soon double or quadruple in size. The idea of a database for organ specifications and related information has been around for quite a long time, but the Osiris database actually worked. Why?

For me, the biggest problem in creating an organ database was not how to enter the data, but how to design a format that would accept information from a variety of sources without being too restrictive. Typical databases work just fine for phone books and the rolodex at the office, but as they grow more complex to accommodate a wide variety of details, they become more restrictive with regard to how data may be organized. The accommodation of organ specifications, scalings, drawings, photographs, discography and a host of other particulars is no easy matter.

The idea of working on an organ database came into focus when I attended the conference on "The Historical Organ in America," hosted by Arizona State University, The Westfield Center and The American Organ Academy in 1991. (See Huestis and Zuiderveld, "The Historical Organ in America," THE DIAPASON, June 1992:10.) The outcome of that conference was a unique organ documentary published by the Westfield Center. This documentary was most unusual because a group of artisan organ builders, rather than harboring "trade secrets," released architectural drawings, scalings and procedures used for the construction of a series of very fine instruments.

That uniqueness was also evident in the wide diversity of this chronicle of hand made organs—ranging from John Brombaugh's mean-tone organ for the Haga Church in Göteborg, Sweden to Fritz Noack's reconstruction of the famous Hook organ at Mechanic's Hall in Worcester, Massachusetts.

The presentation of these volumes of data was enhanced by the masterful editing done by Lynn Edwards of The Westfield Center. She was able to put together a readable publication that dealt with a huge variety of information. Squeezed into this account of contemporary organ building were such diverse subjects ranging from tuning and temperaments to the details of electronic combination actions. She included pipe scalings, computer drawings (CAD), printouts of wind chest designs and illustrations of reed shallots. And brought it off in an attractive and readable volume!

All this made me think: "How can you do something like this in a database? Can it take in all these different kinds of information without coming apart at the seams?" As I pondered these questions, I was slowly learning the mysteries of the "Unix" computer operating system, so that I could "surf the Net." This was just a few years ago—before the latest generation of computers made the Internet into a picture show. At that time, Unix operating systems were the basis for many bulletin boards and electronic meeting places along the Internet's cyber-highway. I realized that the Unix system was a key to a comprehensive database for organs, because it could accommodate a huge variety of information the same way that electronic bulletin boards house thousands of computer files on an immense array of subjects.

I struggled with this notion for a couple of years when a solution came to me through a contact on the Internet. Piporg-l (the OrganNet) had become

established and was growing rapidly. Along with Piporg-l, a sister list had appeared called Earlym-l. In addition to the usual offerings of early music trivia, recordings and general comment, it included archive at the University of Economics in Vienna. By and by, I corresponded with Gerhard Gonter, a systems analyst at the Vienna facility, who had set up a database list, primarily having to do with early music recordings and catalogs. I told him what of my interest in a pipe organ database, and he offered me a spot in the Osiris computer to set up a directory, and subsequently a home page for world wide web access.

Running on this unix system, the Osiris directory was ideal for a completely free-form database. I could catalog entries by builder, site, city, country and date and anything else that seemed like a pertinent key word. Like this:

Cavaille-coll.notre-dame.paris.france.1868

Each keyword is separated by a period, and altogether, they become the unique title of a file that may be read with any word processor. There are no special "fields" or "catalogues" or "tables" to worry about. The Internet is an ideal location for this kind of database and its phenomenal growth is surely the result of its interactive nature. Had this database been started "in the blind" without the possibility of interactive access, its growth would probably have been much more limited.

Another key element in the growth of the Osiris Archive is the participation of about a dozen volunteers in the preparation of document files. Volunteers come from all over the world—the USA, Germany, England, Singapore, Italy, and Australia, to name a few places. Several volunteers have concentrated on historic organs, making many of the entries especially invaluable. Some have specialized in particular places, such as the organs of Oxford, England. Some files are very complex, with scalings for all the pipes of the organ. Others are simply the specification and little else. A file can be long or short, simple or complex, a simple document or a spreadsheet. All are accessible on the Unix system.

It is a mark of acceptance of the Osiris Archive that more and more requesters are disappointed when they do not find a specification there. The present total of 1300 organs is just a beginning. The time will surely come when the list is many times that number and many organs will be represented not only by their stoplist, but discography, builders' notes, scales and "all sorts and conditions" of data. Until that time, we can just watch it grow. ■

Here is an analysis of the Osiris Archive, dated January 16, 1996, giving the number of organs for each builder.

1: adams
1: adema
1: aeolian-skinner-sipe
21: aeolian-skinner
5: aeolian
1: agati
1: ahrend-brunzema
5: ahrend
2: aizpuru
1: akerman-lund
1: alain
1: alberdi-marti
1: alley
28: amezua
10: andover
1: anneessens
2: antegnati
2: appleton
1: aragones
1: argaiz
1: arrizabalaga
20: austin
1: azarola
1: baetz
1: banayas
1: banzaf
1: baquero
1: barckhoff
1: bates
1: batz
1: beckerath-wofff
14: beckerath
15: bedient
1: benzmillier
2: berdalonga
7: berghaus
1: berms-pels-zoon
1: betolaza
1: bielfeld
1: bielfeldt
7: bigelow

1: binss
1: birouste
2: blancafort
7: blank
1: boisseau
7: bond
1: bono
3: bosch
1: bozeman-gibson
4: bozeman
1: bradford
2: breinbauer
1: brindley-foster
1: brombaugh-richards-fowkes
15: brombaugh
1: brown
2: brunner
1: buckhow
4: buzard
1: byfield
1: cadinanos
1: cahmen
2: calmarl
2: calvete
1: cananos
1: carod
14: casavant
24: cavaille-coll
1: chapline
2: christersen-soenner
1: christoph
1: church
4: clicquot
1: cole-woodbury
1: collins
1: collon-st-michael
1: conacher
1: coulter
1: crum
1: dallam-willis-walker
1: danion-gonzales
1: daublaine
1: deania
1: debierre-beuchet
1: debierre
1: delarosa
1: dial
2: dobson
1: donahue
4: dourte
1: drake
1: ducroquet
1: duyschot-vater
1: duyschot
2: echevarria
1: egedacher
3: eleizgaray
4: erben
1: estadella
11: estey
1: evans-barr
1: fabry
1: farmer
1: farrand-votey
2: faucher
1: fincke
1: fisk-andover
26: fisk
10: flentrop
2: forster-andrews
1: fowler
1: freiburger
1: freundt
1: freytag
6: fritts-richards
6: fritts
2: frobenius
1: fuhrer
2: gabler
1: garnier
1: garrels
1: gerhardt
1: ghyss
2: gill
1: gluck
2: gober
1: goetz
8: gomez
2: goulding-wood
1: graaf
1: grant
2: gray-davidson
2: gray
3: grenzing
2: groenlunds
1: grotian
1: grueneberg
1: guilbault-therien
1: guilbault-therien
1: guillemin
3: guzowski-steppe
1: hagerbeer-schnitger
1: hall
1: hamill
1: hammarberg
1: hammond
4: harris
4: harrison-harrison
8: harrison
2: harrold
1: hedlund-marcussen
1: heinrich
1: hencke
1: hendrickson
2: herbst
1: hernandez
1: hesse
2: heuvel
1: hilbus
2: hildebrandt
6: hill-norman-beard
8: hill
1: hillebrand
2: hinsch
1: hinsz
1: hoack
2: hofmann
1: holtkamp-sparling
5: holtkamp
2: holzhey
1: hooghuis
10: hook-hastings
1: hook-noack
21: hook
1: hoppe

1: howard
1: howell
2: hradezky
1: humpe
2: hutchings-plaisted
1: hutchings-votey
1: hutchings
1: iben
1: ihalainen
3: inchaurre
1: international-organ-found
1: irisarre-serrano
1: isnard
6: jaeckel
1: jann
2: jardine
1: jehmilch
5: johnson
5: jones
1: jordan
2: jurva
1: kaat-en-tijhuis
9: kangasala
1: kegg
1: kernper
2: kern
1: kessler
1: kilgen-fabry
4: kilgen
8: kimball
3: king
1: kirchham
10: klais
1: klapmeyer
1: kleuker
6: knev
1: knol
1: koenig
1: koenken-grimm
1: konig
3: koppejan
1: kriekenbrink
1: kuhn
1: kyburz
2: ladegast
5: lane
1: larraga
1: lauck
1: laukhuff
1: lawson
1: lefebvre
7: letourneau
2: levsen
1: lewis-harrison
2: lewis-hitchcock
5: lewis
1: lingiardi
1: link
1: list
1: lively-fulcher
1: llopi
1: loback
2: lorentz
2: maarschalkerweerd
4: mander
2: maneru
1: maneua
1: marceau
8: marcussen
1: marklove
1: marti
1: martin
1: martinez
1: meere-quelhorst
1: merklin-kuehn
3: merklin
6: metzler
1: meyer
1: michell-thynne
2: midmer-losh
15: moller
1: monturas
1: monturus
5: moore
1: morey-barnes
1: morey
1: moser
1: moucherel-formentelli
1: moucherel
2: mueller
2: muller
1: mundt
1: munoz
1: murphy
1: mutin-cavaille-coll
1: mutin
1: navaratnum
1: neidhart-lhote
1: neijenhoff
1: neri
3: nicholson
1: niehoff-johansen
1: noack-hook
3: noack
3: noehren
2: nordlie
1: oberlinger
3: odell
1: oestreich
1: oliva
1: ontko-young
6: ontko
11: organeria-espanola
1: oria
3: ortega
2: ott
1: papenius
1: paschen
3: pasi
1: perez
1: peruga
2: petty-madden
1: phelps
1: phelps
2: phelps
1: pike
4: pilcher
2: pilzecker
1: pirkanen
1: pock
1: pozalgues
1: proscia
1: puget
1: putz
1: puyo

1: quarles-mander
1: quimby
1: ranft
1: range
5: redman
1: reichel
7: reil
1: reues
3: reuter
1: richards-fowkes
1: richards
1: richborn
3: rieger-kloss
10: rieger
1: riepp
1: roche
1: rodriguez
6: roosevelt
29: roques
4: rosales
1: rottenstein
1: rueda
5: ruffatti
4: ruggles
1: rule
1: rushworth-dreaper
1: russell
1: ryder
2: salazar
3: sanchez
1: sanchez
1: sandtner
3: sanjuan
1: saur
1: schaedle
8: schlicker
1: schmieder
16: schnitger
1: schoeler
8: schoenstein
1: schonat
1: schott
1: schrider
1: schroter
1: schuelke
5: schuke
1: schwann
1: semrad
2: serassi
1: sharp
1: sieber
17: silbermann
1: simmons
9: sipe
23: skinner
4: smethurst
4: smith
2: snetzler
1: spain
1: spath
1: stein
5: steiner
3: steinmeyer
3: stellwagen
4: stevens
1: stoltz
1: streit
1: stromback
1: swart-hagerbeer
2: tamburini
1: tannenber
7: tarazona
10: taylor-boody
1: thielmann
2: thomas
1: thompson
3: thule
1: tilton
1: toledo
1: treat
1: trebs
1: treutmann-hillebrand
2: trost
1: tuomi
1: ugarte
1: unknown-italian
75: unknown
1: urarte
2: usaralde
1: valdonado
1: van-deventer
1: van-daalen
3: vandaalen
3: vater-mueller-witte
1: vater
2: verdalonga
4: visser-rowland
1: volkland
1: von-holy
1: votey
2: votteler-holtkamp
1: wadsworth-taylor
4: wagner
1: wahlstrom
1: walcker-flentrop
9: walcker
9: walker
1: wanamaker
1: wandke-frels
1: wangerin
1: weisse
9: wells-kennedy
1: welte-mignon
1: welte
1: westenfelder
1: whalley-genung
8: wicks
1: wiese
7: wilhelm
1: willis-mander
12: willis
1: winterhalter
2: woehl
1: woehl
16: wolff
1: woodberry
1: wulf-dalitz
7: wurltzer
1: ynes
1: yokota
3: zimmer

Total = 1290

African-American Organ Literature:

A Selective Overview

Mickey Thomas Terry

Contrary to popular belief, there is a substantive body of African-American classical music. This music draws upon a wealth of influences which are not just limited to Negro spirituals and jazz. The same can be said for the organ literature of African-Americans. Of the 332 entries listed in Paula Harrell's 1992 dissertation "Organ Literature of Twentieth-Century Black Composers: An Annotated Bibliography," only 74 are based on spirituals.¹ In fact, African-American organ literature draws upon a multitude of influences which include spirituals, melodies of African origin, general protestant hymnody, German Protestant chorales, plainchant, as well as original composer themes. A few organ compositions have even been inspired by musical themes, individuals, and historical events associated with the Civil Rights movement of the 1960s and 1970s.²

Regarding the composers, several have had extensive training and expertise in the field of composition. Many of these, at one time or another, have been the recipients of prestigious music fellowships³ and/or composition awards.⁴

As is the case with a large segment of 20th-century organ music, African-American organ literature has been influenced by neo-classical as well as symphonic organ composition styles. The composers who have written utilizing a neo-classical idiom include, but are not limited to, such names as George Walker (b. 1922), Ulysses Kay (1917-1995), and Mark Fax (1911-1974). In terms of symphonic writing for the instrument, there is, for instance, the music of Thomas H. Kerr (1915-1988), William B. Cooper (1920-1993), Eugene W. Hancock (1929-1994), and Adolphus Hailstork (b. 1941). Some composers such as Noel Da Costa (b. 1929) and David Hurd (b. 1950) display a diversity of stylistic influences in their compositions.

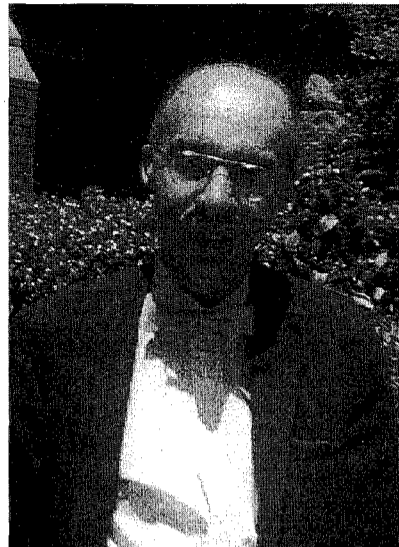
Much of the literature for the instrument represents a varied number of compositional forms such as sonata, fugue, rondo, theme and variations, as well as free form. There is also a considerable body of literature for organ and other instruments which encompasses everything from concerti with orchestra to chamber music.⁵ Before embarking upon a discussion of the literature and its composers, it is necessary to provide some background into its history and to

discuss the nature of a few deterrents to performance.

The accessibility of music scores is perhaps the central problem regarding the performance of this music. The reason for this is because the vast majority of this literature, with few exceptions, remains unpublished.⁶ Much of it exists only in manuscript form, the legibility of which could itself constitute a deterrent to performance. Most of the scores may be obtained directly either from the composers or their estates. The fact that a large segment of this music remains unpublished has no bearing on its quality, for the quality of the music is equal to much of that which already appears in print, and in several instances, exceeds it. The lamentable truth of the matter is that bias and negative racial stereotyping of black intellectual capacity have been at fault.⁷ In the past, music publishers generally displayed little interest in publishing the classical works of African-Americans, Hispanics, women, or anyone who was not traditionally considered to be a part of the male-dominant social mainstream. Since that time, music publishers have slowly, but surely, begun to express an interest in publishing the works of women and a handful of minority composers;⁸ however, for many years, this was not the case. Much of this music went virtually unnoticed and unperformed. This was even true for Thomas Kerr's AGO prize-winning composition *Arietta*, the latter of which was once published commercially, but is currently unavailable in print.⁹ It is for this reason that a survey, however succinct, is not only desirable, but necessary. Although it is not feasible in the scope of a single article to provide a comprehensive survey of African-American organ literature, it is nonetheless possible to provide a brief, informative overview of a select opus belonging to an equally select cadre of composers from this group.

For the purpose of this article, the composers discussed are divided into two general styles of organ composition: symphonic and neo-classical. Brief composer biographical sketches accompany a selective opus listing. For each composer, a few measures from one or more compositions have been extracted which reflect the wide variety of thematic sources and stylistic influences from which these pieces are derived. We will start with the symphonic compositions of Thomas H. Kerr, Adolphus Hailstork, and William B. Cooper.

Thomas H. Kerr (1915-1988) served on the music faculty of Howard University as Professor of Piano from 1943 until his retirement in 1976. An alumnus of the Eastman School of Music, Kerr graduated with highest honors and was later awarded an M.M. degree from the same institution. Kerr became the recipient of a Rosenwald Fellowship in Composition (1942) and was subsequently awarded First Prize in the Composers and Authors of America Competition (1944). In addition to his recital activity, he was presented twice as a concerto soloist with the National Symphony. Kerr's contributions to musical literature have been in the area of piano, voice, chorus, woodwind ensemble, and organ. Although primarily trained as a pianist,



Thomas H. Kerr



Adolphus Hailstork

Example 1. Thomas Kerr: *Concert Variations on a Merry Xmas Tune*

Example 2. Thomas Kerr: *Anguished American Easter-1968*

Kerr became masterfully familiar with the organ and its resources, thus enabling him to write most effectively for the instrument.

Here, two of Kerr's compositions have been selected. The first example is the theme from the *Concert Variations on a Merry Xmas Tune*, which is based on the Christmas carol "Good King Wenceslas." (Example 1)

Another popular Kerr composition, *Anguished American Easter-1968*, is a brilliant set of theme and variations based on the Easter spiritual "He rose." Written upon hearing news of the death of Dr. Martin Luther King, Jr., Kerr completed the original manuscript in 10 days. It is dedicated to Dr. King's memory. (Example 2)

Organ Compositions (Published Scores)
Arietta [1957]-[Now out-of-print]

(Unpublished Scores)-[selected]
Anguished American Easter-1968
(Dedicated to the Memory of Dr. Martin Luther King, Jr.)
Concert Variations on a Merry Xmas Tune ("Good King Wenceslas")
[Revised 1969]

Thanksgiving-1969 (Somber Variations on Handel's "Thanks Be to Thee")
Suite Sebastienne: (Theme and Cantus, Frolicking Flutes, Miniature Antiphonal on a Pedal Point, Fugate and Toccata, Trio, Allegro barbaro, Reverie, Toccata-Carillon) [Revised 1974]

Adolphus Hailstork (b. 1941) received his degrees from Howard University (B.M. degree) under Mark Fax, and at the Manhattan School of Music (B.M. and M.M. degrees) under Vittorio Giannini and David Diamond. He later received a Doctorate of Music in Composition from Michigan State University where he was a student of H. Owen Reed. Hailstork pursued additional study with Nadia Boulanger at the American Institute at Fontainebleau. Currently, he is serving as Professor of Music and Composer-in-Residence at Norfolk State University in Norfolk, Virginia. Among his composition awards are the Ernest Bloch Award for Choral Composition (1972), the Belwin-Mills Max Winkler Award (1977), and First Prize in the Virginia College Band Director's National Competition (1983).

Mickey Thomas Terry, a native of Greenville, North Carolina, holds degrees from East Carolina University in Greenville and a Ph.D. in Medieval and Early Modern European History from Georgetown University in Washington, D.C. His organ teachers have included Clarence Watters, Conrad Bernier, Charles Callahan (Organ) and Ronald Stolk (Improvisation). Dr. Terry was the Second Prize Winner of the Clarence Mader National Organ Competition (Los Angeles/Pasadena-1986) and a Finalist in both the Michigan International Organ Competition (Ann Arbor-1987) as well as the Flint Organ Competition (Flint, Michigan-1989). In addition to serving as Executive Producer for the compact disc Clarence Watters—In Memoriam, he assembled the Clarence Watters Papers now housed at Yale. Dr. Terry has taught on the faculty of Georgetown University and currently serves as the organist of Holy Trinity Catholic Church (Georgetown) and St. Luke's Episcopal Church in Washington, D.C. As a recitalist, he has performed throughout the United States and has been featured on several broadcasts of "Pipedreams." His articles have appeared in both *The American Organist Magazine* and *THE DIAPASON*. Dr. Terry not only serves as Sub-Dean of the District of Columbia Chapter of the AGO, but holds a seat on the advisory board responsible for the compilation of the African-American organ series published by E.C. Schirmer. In addition to publishing and lecturing on African-American organ music, he has been a featured guest on radio interviews and has frequently introduced these compositions to the radio public for the first time. Dr. Terry is featured on the Albany Record Label compact disc George Walker—A Portrait, wherein he plays the organ works of African-American composer George Walker. In July, Dr. Terry will present a lecture-recital at St. Paul's Chapel of Columbia University as a part of the African-American organ music workshops he will conduct at the AGO national convention in New York.

Example 3: Adolphus Hailstork: *Toccata on 'Veni Emmanuel'*

TOCCATA

VIVACE J.=108 on "VENI EMMANUEL" Adolphus Hailstork

Example 7: George Walker: *Chorale Prelude on 'Jesu, wir sind hier'*

2. Chorale Prelude
Jesu wir sind hier

Lento

Manual *p cantabile* *rit.*

Pedal

Example 4: William B. Cooper: *Meditation on 'Steal Away'*

In addition to organ works, Hailstork has written for chorus, voice, various chamber ensembles, and band.

Hailstork's fiery *Toccata on Veni Emmanuel* is based on the Advent plainchant known in English as "O Come, O Come, Emmanuel." (Example 3)

The first of these, Cooper's *Meditation on 'Steal Away'*, is based on the Negro spiritual bearing that name. (Example 4)

The theme of Cooper's *Lullilo-Ashanti Cry of Joy* is African in origin, being based on an Ashanti tribal melody. (Example 5)

Organ Compositions (Published Scores)
Suite for Organ: (Prelude, Andantino, Scherzetto, Fugue) [Hinshaw Music, Inc., Chapel Hill, NC, 1975]

Based on a melody from the shape-note hymnal *Southern Harmony* is Cooper's *Pastorale*. (Example 6)

(Unpublished Scores)
First Organ Book-Eight Short Pieces for Organ: (Who Gazes at the Stars [1978], *Toccata on "Veni Emmanuel"* [1983], Prelude and Postlude on "Shalom Havayreem" [1983], Prelude on "We Shall Overcome" [1983], Prelude and Scherzo on "Winchester New" [1983], Prelude and March in F [1983], Prelude on "Veni Emmanuel" [1983])
Prelude [1967],
Andante [1967]

Organ Compositions (Unpublished Scores)-[selected]
Peaceful Warrior [1961]
In the Beginning-Creation [1962]
Diferencias con Quattro [1962]
Meditation on "Steal Away" [1964]
Poem II-To the Innocents [1967]
Rhapsody on the Name FELA SOWANDE [1968]
Pastorale No. III [1973]
Jesu, Joy of Our Desiring (Air) [1978]
Toccata on "John Saw" (The Holy Number) [1978]
Concerto for Cello and Organ [1979]
Symphony No. II for Organ [197-?]
Lullilo-Ashanti Cry of Joy [1981]
Spiritual Lullaby [1981]
Paraphrase on "Everytime I Feel the Spirit" [1985]

Example 5: William B. Cooper: *Lullilo-Ashanti Cry of Joy*

LULLILOO = CRY OF JOY

VIVACE WILLIAM B. COOPER

Example 6: William B. Cooper: *Pastorale*

Pastorale

For ORGAN William B. Cooper

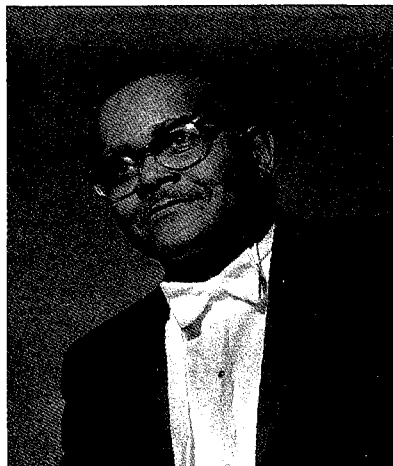
Prep.: Swell, Reed Chorus, Ped. 16-18, Sw. to Ped.
Swell, Voiz Celestes, - Chorn. Clar. 2' - GT. Flute 2' Ped. 4'

Andante

Sw. *p*

mf

Ped. 4'

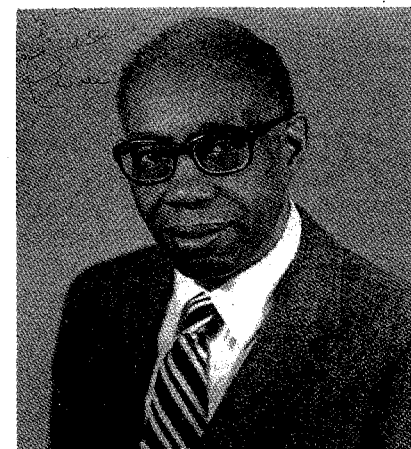


William B. Cooper

William B. Cooper (1920-1993). Born in Philadelphia, Cooper received his B.M. and M.M. degrees from the Philadelphia College of Performing Arts and a Doctorate of Music from Columbia Pacific University (California). In 1988, he was awarded a Doctorate of Sacred Music (honoris causa) from Christ Theological Seminary in Yonkers, New York. Cooper pursued additional music studies at the School of Sacred Music of Union Theological Seminary (New York), the Manhattan School of Music, and Trinity College of Music (London). He not only served on the music faculties of Bennett College (Greensboro, North Carolina) and Hampton University (Hampton, Virginia), but taught 26 years in the New York City School System. Cooper also served as Minister of Music at historic St. Philip's Episcopal Church (1953-1974) and St. Martin's Episcopal Church (1974-1988) in Harlem. His musical output, which is considerable, includes works for organ, voice, chorus, solo instruments, orchestra, and ballet.

Here, three of Cooper's compositions are cited for their thematic diversity.

The African-American organ compositions which have been selected for their neo-classical influence are by composers George Walker and Mark Fax.



George Walker

George Walker (b. 1922). A native of Washington, D.C., George Walker was a piano child prodigy. He attended Oberlin Conservatory (B.M. degree), and later, the Curtis Institute of Music (Philadelphia) where he received the Artist Diploma. He also pursued study at the American Academy at Fontainebleau (1947) where he was a student of Nadia Boulanger and Robert Casadesu. At the age of 23, he won the Philadelphia Youth Auditions and played the Rachmaninoff *Third Concerto* with Eugene Ormandy conducting the Philadelphia Orchestra. In 1956, Walker became the first African-American to receive a Doctorate of Music at the Eastman School of Music. For years, he concertized as a piano virtuoso under the Columbia Concert Artists and

Example 8: Mark Fax: Movement I (Three Organ Pieces), Freely, Hauntingly



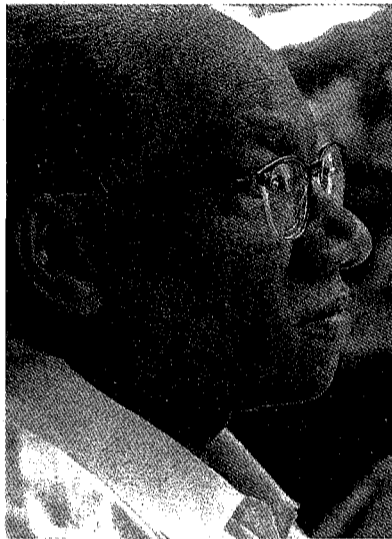
Example 9: Noel Da Costa: Variations on 'Maryton'



National Concert Artists Management. Walker later headed the Music Department at Rutgers University. He was also the recipient of several prestigious awards and fellowships such as a Fulbright, Guggenheim, and Rockefeller. With many compositions to his credit—works for piano, voice, chorus, chamber ensembles and orchestra—the *Three Pieces for Organ* constitute his only contributions to the instrument to date.

Originally conceived as a movement from a Protestant organ service, Walker's Chorale Prelude on *Jesu, wir sind hier* (also known by the title *Herzliebster Jesu*) is based on the German Protestant chorale. (Example 7)

Organ Compositions (Published Scores)
Three Pieces: (Elevation, Chorale Prelude on "Jesu, wir sind hier," Invokation) (M.M.B. Music, 1991)



Mark Fax

Mark Fax (1911–1974) was a native of Baltimore. He received his B.M. degree in Piano at Syracuse University, graduating with highest honors. He was subsequently awarded a M.M. degree in Composition from the Eastman School of Music where he was an Eastman and a Rosenwald Fellow. Fax joined the faculty at Howard University in 1947 where he served as Professor of Composition. He later became Assistant to the Dean of Fine Arts prior to his appointment as Acting Dean of Fine Arts. He was later appointed as Director of the School of Music. Fax composed for many musical media including piano, chorus, chamber ensemble, orchestra, and has three operas to his credit.

In the example, Fax mixes elements of neo-classicism with influences of the Black Church. The first movement of his *Three Pieces for Organ* is based on a Negro spiritual. (Example 8)

Organ Compositions Unpublished Scores-[selected]
The Pastor [1944]
Prelude and Chorale [1952]
Variations on Maryton [1960]
Three Pieces: (Free, Hauntingly [1963], Allegretto [1965], Toccata [1966])
Three Organ Preludes: St. Martin [1964], Crusader's Hymn (Offertory-Transposed to A Major), St. Anne [Fragment, 1964]
Two Chorale Preludes: Crusader's Hymn [1964], Kremser [1968]
Postlude on "I'll Never Turn Back" [1972]

Noel Da Costa (b. 1929) was born in Lagos, Nigeria. He later moved to Jamaica where he lived until the age of 11, at which time he came to the United States. He received a B.A. degree from



Noel Da Costa

Queens College (City University of New York) and was awarded a M.A. degree from Columbia University. While still in graduate school at Columbia, Da Costa became the recipient of the Seidl Fellowship in Music Composition. He later studied with Luigi Dallapiccola in Florence under a Fulbright Scholarship (1958–61). Currently, Da Costa holds the post of Associate Professor of Music in the Mason Gross School of the Arts in Rutgers University where he has taught since 1970. His musical output consists of a large variety of compositions which include music for piano, solo instruments, chamber ensemble, voice, chorus, orchestra, as well as five operas.

Exemplifying Da Costa's stylistic diversity are two examples, the first of which is the theme from Da Costa's *Variations on Maryton*, based on the English hymntune known as "O Master, Let Me Walk with Thee." (Example 9)

A second example of a composition based on a melody of African origin is Da Costa's *Chillilo: Prelude for Organ after an East African Lament*, which is based on the Mozambique ceremony of lamentation. (Example 10)

Organ Compositions (Unpublished Scores)
Maryton (Hymntune and Variations) [1955]
Generata (for solo organ and string orchestra) [1958]
Chillilo: Free Transcription for Organ [1970]
Chillilo: Prelude for Organ after an East African Lament [1971]
Triptich for Organ (Prelude, Processional, Postlude) [1973]
Spiritual Set for Organ (Invocation, Affirmation, Spiritual, Praise) [1974, Publ. by Belwin-Mills (unavailable since 1986)]
Ukom Memory Songs (Organ and Percussion) [1981]



David Hurd

David Hurd (b. 1950) received his B.M. degree from Oberlin Conservatory (Ohio) and M.M. degree from the University of North Carolina at Chapel Hill. He was awarded a Doctorate of Music (honoris causa) from Yale University where he taught as a visiting professor (1982–83). Since 1976, he has served as Professor of Church Music and Organist at General Seminary in Manhattan as well as Director of Music at All Saints Episcopal Church also in New York City. Among other honors, Hurd was awarded First Prize in Organ and Improvisation at the International Congress of Organists in Philadelphia (1977). The recipient of several commissions, his compositions consist of not only organ works, but of a considerable amount of choral music with an emphasis on sacred music such as hymns, anthems, and motets.

Hurd's "Toccata" from his multi-movement work *Te Deum Laudamus* is plainchant based. The following excerpt is extracted from the beginning of the fugue which constitutes the toccata's middle section. (Example 11)

Organ Compositions (Published Scores)
Even Song [Oxford University Press, 1977]
Partita on Detroit [Augsburg-Fortress, 1989]
Three Fugues [Selah, 1989]

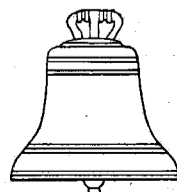
(Unpublished Scores)
Fugue in F [1965]
Passacaglia in d [1966]
Te Deum Laudamus (Toccata, Four Fantasies, Recitative and Hymn, Introduction, Fugue and Chaconne) [1981]
Variations [1989]
Toccata [1991]

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Arioso and Finale [1992]
Prelude on "Were You There" [1994; to be published in Wayne Leupold Edition]

Epilogue

As both the opus listings and the biographical sketches indicate, the bulk of this music is not new and its composers are not neophytes. The novelty is that much of the music remains virtually unknown and unperformed. The tragedy lies in the fact that there is no legitimate reason for this to be the case.

As one can see, African-American organ literature has a wealth of stylistic influences and thematic diversity. Given this diversity, the music may be selected to be programmed throughout the entire calendar year, not just during the month of February (Black History Month) or solely as a part of black or minority music festivals. It may and should be woven into the fabric of standard repertory programming, for it constitutes a substantive contribution to the repertory; this alone is reason enough to effect a change in its status.

Notes

1. Paula D. Harrell, "Organ Literature of Twentieth-Century Black Composers: An Annotated Bibliography" (The University of North Carolina at Greensboro, 1992), 84.
2. One example is Adolphus Hailstork's *Prelude on 'We Shall Overcome'* (1983). William B. Cooper's opus contains two examples of organ compositions inspired by the Civil Rights Movement. The first is entitled *Peaceful Warrior* (1961), written in honor of Dr. Martin Luther King, Jr. "We Shall Overcome" is the second of the two themes on which this composition is based. Cooper's *Poem II-To the Innocents* (1967) constitutes the second example. This latter work is dedicated to the memory of four little girls killed in the Birmingham church bombing (1963). Thomas H. Kerr's *Anguished American Easter-1968* is dedicated to the memory of Dr. King. Kerr began composing this work immediately upon hearing the news of Dr. King's death. One of the most recent organ compositions is based on the Negro National Anthem-*Concert Variations on 'Lift Every Voice and Sing'* by Evelyn Simpson Curenton. This work was premiered by the writer at Washington's John F. Kennedy Center for the Performing Arts in January, 1996.
3. A partial listing of fellowships awarded by composers who have composed for solo organ include the following: Thomas Kerr (1942)-Rosenwald; Ulysses Kay-Rosenwald (1947), Fulbright (1950), Ditson (1946), Guggenheim (1964); George Walker-Fulbright (1957), Guggenheim (1969); Rockefeller (1971 & 1974); Noel Da Costa-Fulbright (1958); Oly Wilson-Fulbright (1971 & 1977); Roger Dickerson-Fulbright (1959 & 1964); Jeffrey Mumford-Guggenheim (1995).

4. A partial listing of First Prize and award winners who have composed for solo organ include the following: Florence Price-Wanamaker Award (1932); Thomas H. Kerr: First Prize-Composers and Authors of America Competition (1944); Ulysses Kay-Prix de Rome (1949); George Walker-Harvey Gaul Prize (1964), Rhea Sosland Chamber Music Award (1967); Oly Wilson: First Prize-International Electronic Music Competition (1968), Dartmouth Arts Council Prize (1968); Arthur Cunningham-Pulitzer Prize nominee (c. 1968); Adolphus Hailstork-Ernest Block Award for choral composition (1970), Belwin-Mills/Max Winkler Award for a band composition (1977), Virginia Band Director's National Competition (1983); Undine Smith Moore-Pulitzer Prize nominee (c. 1978); Jeffrey Mumford-Aspen Music Festival Competition (1979), National Black Arts Festival/Atlanta Symphony Composition Competition (1994).
5. For a listing, consult: Harrell, "Twentieth-Century Black Composers".
6. In a few instances, some composers such as Noel Da Costa (Atsoc Music Co.) and William B. Cooper (Dangerfield Music Co.) have established privately-owned companies in order to facilitate the dissemination of their music. As this is the case, it is

- sometimes possible to obtain a score which has been computer printed.
7. Two instances come to mind wherein studies were conducted and theories posited suggesting the intellectual inferiority of African-Americans. One such theory was postulated in an article by Robert Jensen, "How Much Can We Boost IQ and Scholastic Achievement," *Harvard Educational Review* 39 (Winter, 1969), 1-123, 449-583. The currency of such attitudes is given evidence by another more recent and controversial work which advances a similar thesis: Richard Herrnstein and Charles Murray, *The Bell Curve* (New York, NY: Free Press, 1994).
 8. One such firm is E.C. Schirmer which is planning to publish an African-American organ music series. The first installment of this series is tentatively scheduled for release in May, 1996.
 9. During the late 1950's, Kerr composed an organ work entitled *Arietta*, based on the Negro Spiritual "Rise Up, Shepherds, and Follow." It was selected as one of 15 pieces to be published from among 150 entries in a two-volume anthology of American organ music. *Arietta* was originally published in Vol. II of *American Organ Music*, Leslie P. Spellman, ed. (Evanston, IL.: Summy-Birchard Publishing Co., 1957).

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HOHL FLUTE	8'	GEDACKT	8'	OPEN FLUTE	4'	VIOLA	8'
FLUTE CELESTE	8'	CHORALBASS	4'	NAZARD	2 2/3'	CELESTE	8'
GAMBA	8'	BASSFLUTE	4'	CONICAL FLUTE	2'	OCTAVE	4'
OCTAVE	4'	NACHTHORN	2'	OCTAVE	1'	ROHRFLUTE	4'
OPEN FLUTE	4'	RAUSCHPFEIFE	1V	SESQUIALTER	II	SALICIONAL	4'
TWELFTH	2 2/3'	BOMBARDE	32'	CYMBAL	III	FLUTE TWELFTH	2 2/3'
SUPEROCTAVE	2'	CONTRA TRUMPET	16'	REGAL	8'	OCTAVE	2'
CONICAL FLUTE	2'	TRUMPET	8'	TREMULANT		WALDFLUTE	2'
CORNET	IV	CLARION	4'			TIERCE	1 3/5'
MIXTURE	VII			COUPLERS		NAZARD	1 1/3'
CONTRA TRUMPET	16'	ACCESSOIRES		POSITIF TO GREAT		OCTAVE	1'
TRUMPET	8'	CHORUS		SWELL TO GREAT		SCHARFF	III
VOX HUMANA	8'	INTONATION	2	SWELL TO POSITIF		FAGOTTO	16'
TREMULANT		MEANTONE		POSITIF TO PEDAL		FESTIVAL TRUMPET	8'
		WERCKMEISTER		GREAT TO PEDAL		CROMORNE	8'
EXTRA VOICES		AUT. BASS		SWELL TO PEDAL		OBOE	8'
CHIMES		AUT. SOLO		MIDI POSITIF	1	SCHALMEI	4'
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PERFECTION in SOUND and CRAFTSMANSHIP

Cover

Karl Wilhelm, Inc., of Mont St-Hilaire, Québec, Canada, has built a new organ, opus 135, for Trinity Episcopal Church, Covington, KY. Karl Wilhelm conceived the design, participated in its construction, and supervised the project. The cabinetry was by Sylvain Parent. Wind chests were made by Claude Godbout. Some of the hammered metal pipes were made by Luc Ladurantaye; console and mechanics were by Claude Chauvin; the latter two assisted Karl Wilhelm with the erection of the instrument. Voicing and tonal finishing was by Rémi Bouchard and Jacques L'Italien. Ornamentation was designed by Rosemarie Wilhelm and hand-carved by Jean Dutin. Combination action is from Solid State Logic. The stoplist was designed in consultation with the church's organist John Deaver. The organ comprises 30 stops and 1,929 pipes, and is voiced on 70mm wind pressure regulated by a single bellows. The case is stained and oiled white oak ornamented with pipe shades of unstained butternut. Natural keys are covered with bone, sharps are of solid ebony. The facade is of 75% tin. Tuning is according to a temperament by Vallotti. The dedication took place on April 2, 1995, with a recital by parish music director John Deaver. Other recitalists in 1995 included Martha Folts, Roberta Gary, and Bruce Neswick. Suspended mechanical key action; mechanical stop action with SSL combination action; Zimbelstern; unison couplers; compass 56/32.



GREAT

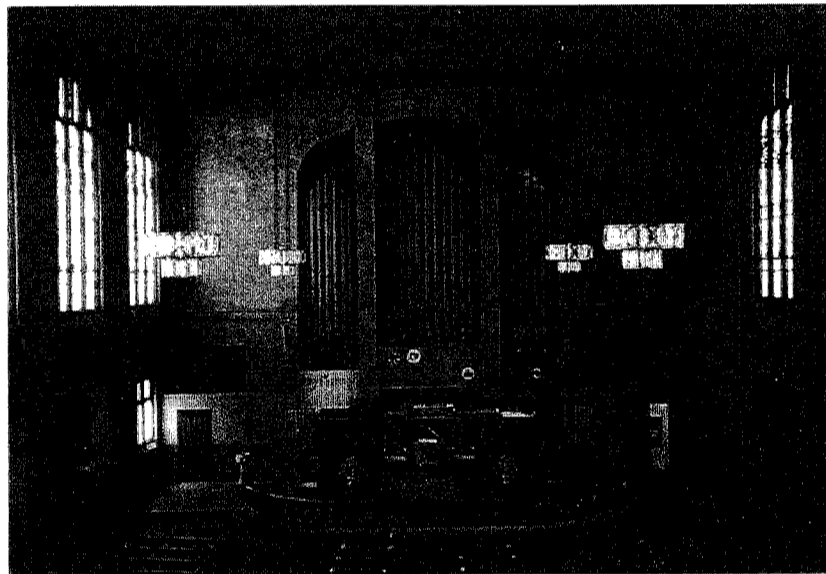
- 16' Bourdon
- 8' Prinzipal
- 8' Rohrflöte
- 4' Oktave
- 4' Spitzflöte
- 2 1/2' Quinte
- 2' Superoktave
- 8' Cornet V (c'-d''')
- 1 1/2' Mixtur V
- 8' Trompette

SWELL

- 8' Salicional
- 8' Hohlfloete
- 8' Celeste TC
- 4' Prinzipal
- 4' Flute Harmonique
- 2 1/2' Nasat
- 2' Waldflöte
- 1 1/2' Tierce
- 1' Scharff IV
- 16' Dulzian
- 8' Oboe
- Tremblant

PEDAL

- 16' Prinzipal
- 8' Prinzipal (21 pipes)
- 16' Subbass
- 8' Bourdon (24 pipes)
- 4' Choralbass
- 2' Rauschpfeife III
- 16' Posaune
- 8' Trompete
- 4' Clairon



A.E. Schlueter Pipe Organ Sales & Service, Lithonia, GA, has rebuilt the organ at Trinity United Methodist Church, Atlanta, GA. The organ was built in 1912 by the Austin Organ Company, opus 362, 40 ranks, three manuals and pedal, which incorporated some ranks from an older organ. The project

included refurbishing the console, adding solid state combination action, relocating some ranks added by a previous re-builder, and adding a four-rank Mixture to the Great and a Nazard to the Swell; no further tonal alterations were made.

GREAT

- 16' Bourdon
- 8' Open Diapason
- 8' Gross Flute
- 8' Gamba
- 4' Octave
- 4' Flute
- 2' Super Octave
- 1 1/2' Fourniture IV
- 8' Trumpet
- Chimes
- Zimbelstern
- Gt 16-UO-4
- Sw 16-8-4
- Orch 16-8-4

SWELL

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viole d'Orchestre
- 8' Voix Celeste tc
- 8' Aeoline
- 4' Flute d'Amour
- 2 1/2' Nazard
- 2' Flautino
- III Mixture
- 16' Contra Posaune
- 8' Cornopean
- 8' Oboe
- Sw 16-UO-4
- Tremolo

ORCHESTRAL

- 16' Contra Viole
- 8' Melodia
- 8' Flute Celeste tc
- 8' Gross Gamba
- 8' Gamba Celeste tc
- 8' Dulciana
- 4' Harmonic Flute
- 2' Piccolo
- 8' Clarinet
- 8' Orchestral Oboe
- Orch 16-UO-4
- Sw 16-8-4
- Tremolo

PEDAL

- 32' Resultant
- 16' Open Diapason
- 16' Bourdon (Gt)
- 16' Lieblich Gedeckt (Sw)
- 16' Contra Viole (Orch)
- 8' Gross Flute (12)
- 8' Flauto Dolce (Gt)
- 8' Gross Gamba (Orch)
- 16' Contra Posaune (Sw)
- 8' Posaune (Sw)
- 4' Clairon (Sw)
- Gt 8-4
- Sw 8-4
- Orch 8-4

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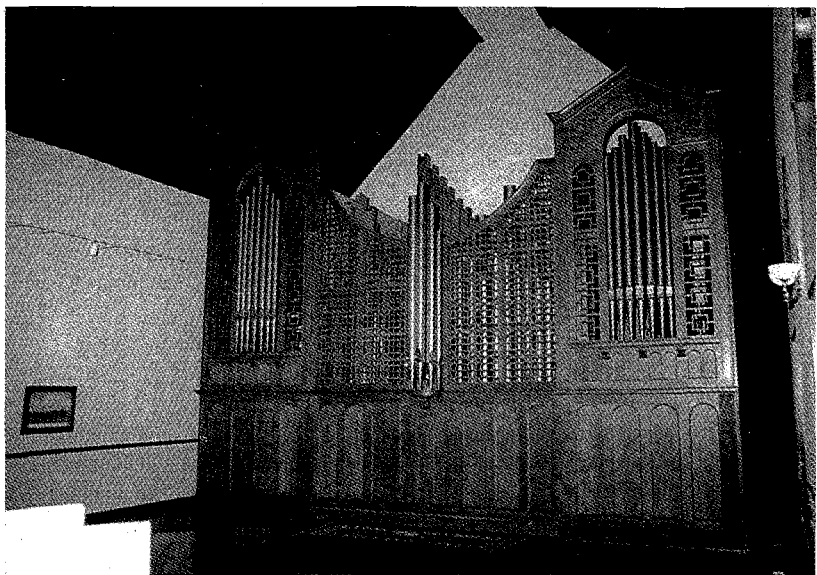
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David R. Salmen has built a 39-stop, 47-rank organ for his residence in Westington Springs, SD, representing over 10 years of designing, collecting and building. The organ features a 3-manual English style drawknob console with Peterson multi-level combination action and switching. The facade and case come from the 1926 Reuter organ formerly at the St. Paul Seminary; when that organ became available, the Salmens constructed a new home with a music room to house the organ, 30' x 48' with a vaulted 30' ceiling. The floor is of quarter sawn oak, with plaster walls and wooden ceiling. The Solo division is of E.M. Skinner pipework, voiced on 9" wind pressure. Some of the flute ranks are from Hook & Hastings. Much of the Principal chorus is new pipework. This is reported to be the only organ in the Dakotas to contain a full-length 32' Pedal reed. Chestwork is electro-pneumatic by Reuter and Möller. The organ construction took about three years, with only one week's assistance by Doug McCord of Lawrence, KS. Tonal regulation was completed in April of 1995 by David Salmen and Roger Banks of Edmond, OK. The organ was inaugurated on May 7, 1995 during a service of evensong, in which 80 invited guests from 10 states participated in worship. The organ will be used for public concerts, worship, and silent movie nights. The Salmens have three children, two of whom are taking organ lessons from their father.

- PEDAL**
- 32' Contra Subbass (prep)
 - 32' Contra Bourdon (prep)
 - 32' Contra Salicional (prep)
 - 16' Principal
 - 16' Subbass
 - 16' Salicional
 - 16' Bourdon
 - 8' Principal
 - 8' Salicional
 - 8' Bourdon
 - 4' Choral Bass
 - 4' Bourdon
 - 32' Contra Bombarde
 - 16' Bombarde
 - 16' Basson
 - 8' Bombarde
 - 4' Bombarde
 - 4' Schalmei (prep)
 - Cymbelstern
 - Whistle
 - Gt 8-4
 - Sw 8-4
 - Ch 8-4
 - So 8-4

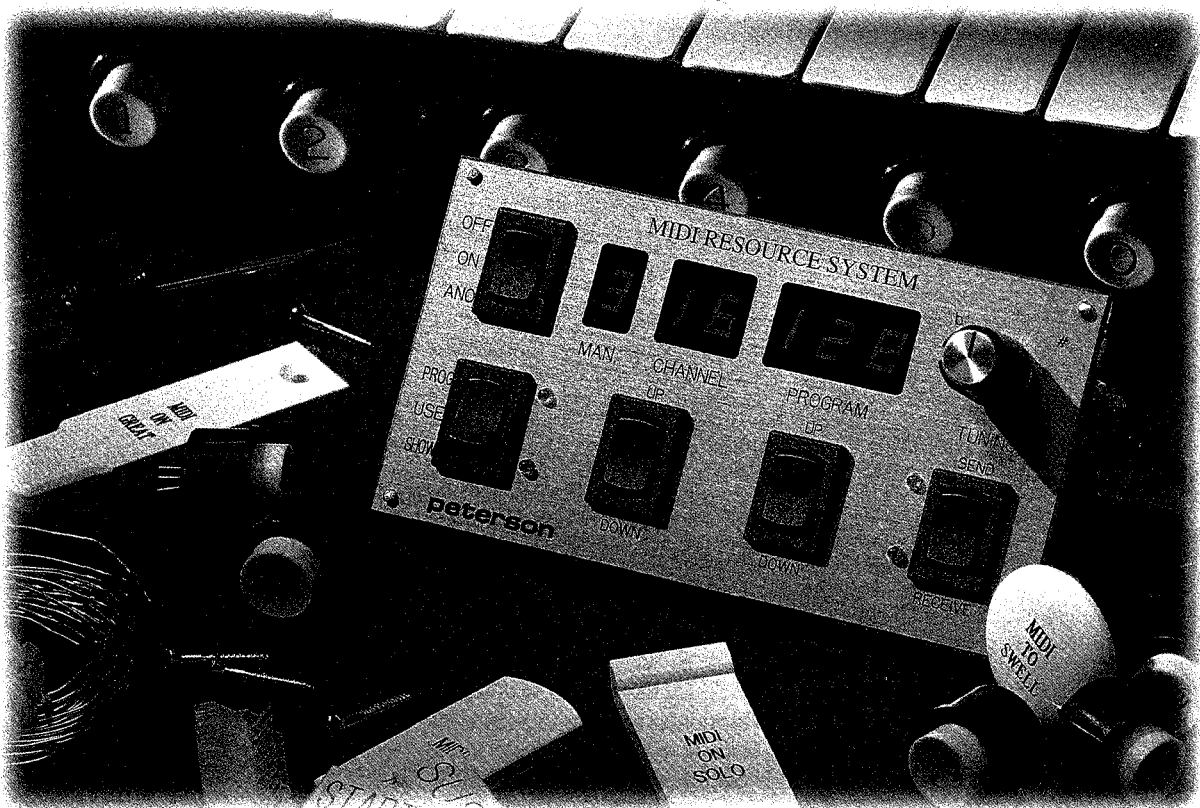
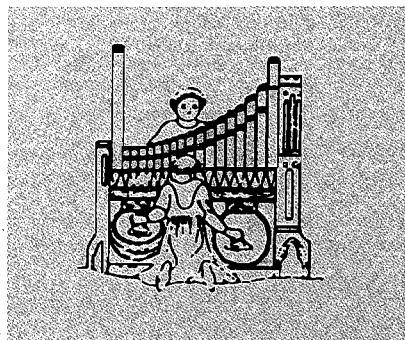


- GREAT**
- 16' Bourdon
 - 8' Principal
 - 4' Octave
 - 2' Flachflute (prep)
 - IV Mixture
 - V Cornet
 - 8' English Horn
 - Gt 16-UO-4
 - Sw/Gt 16-8-4
 - Ch/Gt 16-8-4
 - So/Gt 8

- SWELL**
- 8' Diapason
 - 8' Stopped Diapason
 - 8' Salicional
 - 8' Vox Celeste tc
 - 4' Octave
 - 4' Open Flute
 - 2 1/2' Quint
 - 2' Super Octave
 - II Sesquialtera
 - 16' Basson
 - 8' Trompette
 - 8' Vox Humana
 - Sw 16-UO-4
 - So/Sw 8

- SOLO**
- 8' Horn Diapason
 - 8' Dopppe Flute
 - 8' Gamba
 - 8' Gamba Celeste tc
 - 2 1/2' Solo Flute
 - 8' French Horn
 - 8' Orchestral Oboe
 - 8' Festival Trumpet (prep)

- CHOIR**
- 16' Lieblich
 - 8' Concert Flute
 - 8' Gedeckt
 - 8' Gemshorn
 - 8' Dulciana
 - 8' Unda Maris tc
 - 4' Principal
 - 4' Harmonic Flute
 - 2' Octavin
 - 16' Tromba
 - 8' Trumpet
 - 8' Clarinet (prep)
 - Ch 16-UO-4
 - Sw/Ch 16-8-4
 - So/Ch 16-8-4



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Marceau & Associates, Inc., Portland, OR, has built a new organ for First Presbyterian Church, Kent, WA, the firm's opus VIII, 3 manuals, 16 stops. The design was inspired by the angular character of the sanctuary. This is the congregation's first pipe organ, replacing an aging electronic. The 16' Prestant facade is of polished copper. Both Great and Swell have complete Principal choruses including Mixtures; the Great Rohrflöte contrasts with the Swell Holzgedeckt; the Swell Oboe is

orchestral in design, but was brightened to contrast with the Great Trompette, which is the loudest stop on the organ; the Pedal has two independent stops, 16' Subbass and 16' Posaune; a Mounted Cornet sits in the middle tower. New pipework is from Stinkens, switching relay is from Solid State Logic, combination action is by Klamm, and stop action units are from Syndyne. The Marceau staff included René Marceau, Mary Marceau, Mark Dahlberg, Bill Schuster, Raymond Wilson, and Tim Wyre.



GREAT
 16' Prestant (ext)
 8' Principal
 8' Rohrflöte
 4' Octave
 4' Rohrflöte (ext)
 2' Super Octave
 2' Mixture IV-VI
 8' Trompette
 4' Clairon

SWELL
 8' Holzgedeckt
 8' Salicional
 8' Voix Celeste tc
 4' Principal
 4' Koppelflöte
 2' Octave (ext)
 2' Flöte
 1 1/2' Larigot
 1' Scharff IV
 8' Oboe
 Tremulant

SOLO
 8' Principal (Gt)
 8' Rohrflöte (Gt)
 8' Salicional (Sw)
 8' Voix Celeste (Sw)
 4' Octave (Gt)
 4' Rohrflöte (Gt)
 V Comet (TC)
 8' Trompette (Gt)
 8' Oboe (Sw)

PEDAL
 32' Untersatz (electr)
 16' Prestant (Gt)
 16' Subbass
 8' Octavebass (Gt)
 8' Rohrflöte (Gt)
 4' Choralbass (Gt)
 4' Rohrflöte (Gt)
 2' Octave (Gt)
 16' Posaune
 8' Trompette (Gt)
 4' Clairon (Gt)

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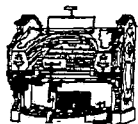
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Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for St. Stephen's Episcopal Church, Lubbock, TX. The firm's opus 45 features a case of white oak, 8 stops, 8 ranks, 436 pipes, compass 58/30, mechanical key and stop actions, pipe shades of red gum. Dedication recitalist was D. Roy Wilson; church organist is Larry Douglass.

GREAT
 8' Open Diapason (tc)
 4' Principal
 2 1/2' Twelfth
 2' Fifteenth
 1 1/2' Seventeenth (prep)

SWELL
 8' Stopped Diapason
 4' Taper Flute
 8' Trumpet treble
 8' Cromorne bass

PEDAL
 16' Bourdon
 8' Flute (prep)

Calendar

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

16 APRIL
Calvert Johnson; Yale University, New Haven, CT 4:15 pm
Douglas Cleveland; Christian Theological Seminary, Indianapolis, IN 7:30 pm
Gillian Weir; Galloway Mem United Methodist, Jackson, MS 7:30 pm

17 APRIL
Douglas Reed; University of Evansville, Evansville, IN 12:15 pm

18 APRIL
The Tallis Scholars; Church of St Ignatius Loyola, New York, NY 8 pm

19 APRIL
Julian Wachner; Trinity Church, Boston, MA 12:15 pm
American Boychoir; Princeton University, Princeton, NJ

20 APRIL
David Craighead, masterclass; SUNY, Buffalo, NY
William Porter; Wellesley College, Wellesley, MA 8 pm
American Boychoir; Kennedy Center, Washington, DC
His Majesty's Clerkes; Grace Lutheran, River Forest, IL 8 pm

21 APRIL
John Rose; South Church, New Britain, CT 2 pm
Haydn, *The Creation*, with orchestra; First Church of Christ, Wethersfield, CT 7:30 pm
Mary Mozelle; St Thomas Church, New York, NY 5:15 pm
David Craighead; SUNY, Buffalo, NY 5 pm
Peter Conte; Longwood Gardens, Kennett Square, PA 2:30 pm
David Hurd; Pine Street Presbyterian, Harrisburg, PA 4 pm
Choral Concert; Lutheran Church of the Good Shepherd, Lancaster, PA 4 pm
American Boychoir; Trinity Lutheran, Lansdale, PA

Marilyn Keiser, workshop; Chevy Chase Presbyterian, Washington, DC 10 am
Britten, *Rejoice in the Lamb*; Emmanuel Church, Chestertown, MD 4 pm
Stephen Hamilton; Virginia Intermont College, Bristol, VA 2:30 pm
Diane Bish; Greene Mem United Methodist, Roanoke, VA 4 pm
Mendelssohn, *Elijah*, with orchestra; University Mem Auditorium, Gainesville, FL 3 pm
Jeffrey Brillhart; Calvary Episcopal, Pittsburgh, PA 7:30 pm
Maurice Clerc; Cleveland Museum, Cleveland, OH 2 pm
G. Dene Barnard; First Congregational, Columbus, OH 4 pm
John Gouwens; Culver Military Academy, Culver, IN 7:30 pm
Glenn Osborne; University of Notre Dame, Notre Dame, IN 8 pm
Simon Preston; First Presbyterian, Columbus, IN 4 pm
David Heller; Cathedral of St John, Milwaukee, WI 3 pm
His Majesty's Clerkes; Quigley Chapel, Chicago, IL 7:30 pm
John McCreary; Christ Church Cathedral, New Orleans, LA 4 pm

22 APRIL
Marilyn Keiser; Chevy Chase Presbyterian, Washington, DC 4 pm
Jerome Butera; Presbyterian Homes, Evanston, IL 1:30 pm
Michael Farris; University of St Thomas, St Paul, MN 8:15 pm
Texas Baroque Ensemble; Lyon College, Batesville, AR 7:30 pm

23 APRIL
American Boychoir; Metropolitan Museum, New York, NY
Douglas Cleveland; Rivemont Presbyterian, Lynchburg, VA 7:30 pm

24 APRIL
Simon Preston; Church of St Ignatius Loyola, New York, NY 8 pm
Stephen Hamilton; Virginia Intermont College, Bristol VA 2:30 pm

26 APRIL
Andrew Risinger; Trinity Church, Boston, MA 12:15 pm
Simon Preston; St Anne Church, Rochester, NY 7 pm
Handel, *Coronation Anthems*; Christ Church Cathedral, Lexington, KY 7:30 pm
Gerre Hancock; St Paul's Episcopal Church, Milwaukee, WI 7:30 pm
The New Oratorio Singers; St Francis de Sales, Lake Zurich, IL
Wilma Jensen; Illinois College, Jacksonville, IL 8 pm
Handbell Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 APRIL
John Gouwens, carillon; Culver Military Academy, Culver, IN 4 pm
Walton Festival; Christ Church Cathedral, Indianapolis, IN (through April 29)
Wilma Jensen, masterclass; Illinois College, Jacksonville, IL 8:30 am

28 APRIL
Pinkham, *The Tenth Muse*; King's Chapel, Boston, MA 5 pm
The American Boychoir; South Church, New Britain, CT 7 pm
Stephen Rapp, with soprano & orchestra; St John's Lutheran, Stamford, CT 4 pm
Carol Williams; St Patrick's Cathedral, New York, NY 4:45 pm
Judith Hancock; St Thomas Church, New York, NY 5:15 pm

Conference of Choirmasters & Organists; St Thomas Church, New York, NY (through April 30)
Burdick, *And Death Shall Have No Dominion*; Trinity Church, New York, NY 3 pm
James Johnson, with Eastman Brass; First United Methodist, Plattsburgh, NY
Nancy Cooper; Longwood Gardens, Kennett Square, PA 2:30 pm
Mary Fenwick; St John's Lutheran, Center Square, PA 4 pm
Schubert, *Mass in G*, with orchestra; Holy Trinity Lutheran, Lancaster, PA 4 pm
Bruce Neswick; Holy Trinity Lutheran, Palmyra, PA 4 pm
Marilyn Keiser; Trinity Lutheran, Richmond, VA 4 pm
Thomas Murray; Hollins College, Roanoke, VA 4 pm

Festival Choral Evensong; Holy Cross Episcopal, Tryon, NC 4 pm
Lee Harris; First Presbyterian, Wilmington, NC 5 pm
Simon Preston; Spivey Hall, Morrow, GA 3 pm
Jan Hora; Cleveland Museum, Cleveland, OH 2 pm
Sister Mary Jane Wagner; Cathedral of the Holy Angels, Gary, IN 3 pm
Martin Jean; Presbyterian Church, La Porte, IN 4 pm
Walton, *Belshazzar's Feast*; Christ Church Cathedral, Indianapolis, IN 7:30 pm
Vaughan Williams, *Five Mystical Songs*; First Presbyterian, Evansville, IN 10:30 am
The New Oratorio Singers; Divine Word Chapel, Techny, IL

30 APRIL
Douglas Cleveland; Epworth-Euclid United Methodist, Cleveland, OH 7:30 pm

1 MAY
American Boychoir; Monomoy Theater, S. Chatham, MA
Bruce Shewitz; Cleveland Museum, Cleveland, OH noon

2 MAY
Simon Preston; Church of the Lakes United Methodist, Canton, OH 8 pm (also May 3)

3 MAY
Andrew Shenton; Trinity Church, Boston, MA 12:15 pm
Shari Lucas; First Congregational, Madison, CT 8 pm
Marcel Dupré Tribute, with ensemble; St Mary-the-Virgin, New York, NY 8 pm (also May 4)
Three Choirs Festival; St Peter's Episcopal, Morristown, NJ
American Boychoir; Princeton University, Princeton, NJ

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Symphony of Praise; Coral Ridge Presbyterian,
Ft Lauderdale, FL
Choral Concert; Second Presbyterian, Indi-
anapolis, IN 8 pm

4 MAY

Elizabeth & Raymond Chenault; Fort St.
Presbyterian, Detroit, MI 8 pm

5 MAY

Joyce Painter Rice; Church of the Advent,
Boston, MA 5:30 pm

Nancy Granert; Harvard University, Cam-
bridge, MA

Marianne Decker; St Thomas Church, New
York, NY 5:15 pm

Benjamin Van Wye; First United Methodist,
Schenectady, NY 4 pm

American Boychoir; West Side Presbyterian,
Ridgewood, NJ

Mary Fenwick; First Presbyterian, Lancaster,
PA 7:30 pm

Cherry Rhodes; Ursinus College, Col-
legeville, PA 4 pm

James Johnson; Washington National
Cathedral, Washington, DC 4 pm

Quenn Anne Chorale; Emmanuel Church,
Chesterstown, MD 4 pm

David Higgs; St John's Episcopal, Hampton,
VA 4 pm

Heidi Emmert; Clayton State College, Mor-
row, GA

The Gallery Choir; First Congregational,
Columbus, OH 8 pm

Martin Jean; Moravian Church, Sturgeon
Bay, WI 3 pm

Bach Week; St Luke's Episcopal, Evanston, IL
(through May 12)

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

6 MAY

Jon Gillock; St Thomas Church, New York,
NY 7:30 pm

7 MAY

Jon Gillock, masterclass; Church of the
Heavenly Rest, New York, NY 7:30 pm

Marilyn Keiser; Westminster College, New
Wilmington, PA 7:30 pm

+**Marko Petricic;** Calvary Episcopal, Cincin-
nati, OH 7:30 pm

8 MAY

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

Douglas Cleveland; The Presbyterian
Church, Coshocton, OH 8 pm

10 MAY

Kimberly Ann Hess; Trinity Church, Boston,
MA 12:15 pm

Marilyn Keiser; St Paul's Episcopal, Akron,
OH 8 pm

Simon Preston; Second Presbyterian, Mem-
phis, TN 8 pm

Tavener, *Akathist of Thanksgiving;* St Paul
Cathedral, St Paul, MN 8 pm

11 MAY

American Boychoir; East Hampton Presbyter-
ian, Bridgehampton, Long Island, NY

The James Chorale; St John Cantius, Chica-
go, IL 7:30 pm

Church Music Extravangaza; Lindenwood
Christian, Memphis, TN

12 MAY

Schubert, *Mass in E-flat;* Cadet Chapel, West
Point Military Academy, West Point, NY 3:30 pm

David Di Fiore; St Thomas Church, New York,
NY 5:15 pm

F. Allen Artz; St Stephen's Episcopal, Mill-
burn, NJ 4 pm

Madison Boychoir; St John's Cathedral, Mil-
waukee, WI 3 pm

The James Chorale; St Edmund Church, Oak
Park, IL 4 pm

Simon Preston; Trinity United Methodist,
Evansville, IN 3 pm

Evansville Baroque Soloists; First Presbyter-
ian, Evansville, IN 3 pm

14 MAY

Frederick Swann; Grace Methodist, Atlanta,
GA 8 pm

15 MAY

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

16 MAY

Langlais, *Messe Solennelle;* St John's Church,
Baltimore, MD 6:30 pm

17 MAY

Fredrick Guzasky; Trinity Church, Boston,
MA 12:15 pm

Wilma Jensen; St John's Episcopal, Hartford,
CT

William Albright; Holy Trinity Lutheran,
Akron, OH 8 pm

18 MAY

American Boychoir; Trinity Episcopal,
Staunton, VA

Marilyn Keiser, workshop; Church of the
Ascension, Hickory, NC 10 am

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

Global Harmony Concert; College of DuPage,
Glen Elyn, IL 8 pm

19 MAY

James & Marilyn Biery; South Church, New
Britain, CT 2 pm

The St Andrew Chorale; Madison Ave Presby-
terian, New York, NY 4 pm

Donald Williams; St Thomas Church, New
York, NY 5:15 pm

Peter DuBois; First Presbyterian, Dundee, NY
7:30 pm

Delius Society Concert; Longwood Gardens,
Kennett Square, PA 2:30 pm

Hymn Festival; Lutheran Church of the Good
Shepherd, Lancaster, PA 4 pm

David Burton Brown; St John's Lutheran,
Boyertown, PA 4 pm

Marilyn Keiser; Church of the Ascension,
Hickory, NC 4 pm

James Diaz; Christ Church Cathedral, Indi-
anapolis, IN 4 pm

Three Choirs Festival; Christ Church Cath-
edral, Lexington, KY

David Cooper; Christ Church Cathedral, Lex-
ington, KY 4:30 pm

St Luke's Chamber Orchestra; St Luke's
Lutheran, Park Ridge, IL 7:30 pm

20 MAY

Richard Hoskins; Presbyterian Homes,
Evanston, IL 1:30 pm

21 MAY

Frederick Swann; St Thomas Church, New
York, NY 7:30 pm

James Diaz; St Michael's-in-the-Hills Episco-
pal, Toledo, OH 8 pm

22 MAY

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

24 MAY

Erik Wm. Suter; Trinity Church, Boston, MA
12:15 pm

Thomas Murray; St Paul's Parish, Washing-
ton, DC 7:30 pm

26 MAY

John Clodig; St Thomas Church, New York,
NY 5:15 pm

Ward Moore; First Presbyterian, Wilmington,
NC 5 pm

Bicentennial Celebration; Christ Church
Cathedral, Lexington, KY

29 MAY

Karel Paukert; Cleveland Museum, Clevel-
and, OH noon

31 MAY

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

Choral Concert, Church of the Advent,
Boston, MA 8 pm

Ken Cowan; Emmanuel Church, Chester-
town, MD 8 pm

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16 APRIL
Laraine Waters; Wichita State University, Wichita, KS 7:30 pm

17 APRIL
Laraine Waters, children's concert; Wichita State University, Wichita, KS 7:30 pm

19 APRIL
Simon Preston; St John's Cathedral, Denver, CO 8 pm
Joan Lippincott; Lewis & Clark College, Portland, OR 8 pm

20 APRIL
Joan Lippincott, masterclass; Lewis & Clark College, Portland, OR 9 am
David Yearsley; Stanford University, Palo Alto, CA 8:15 pm

21 APRIL
Ann Marie Rigler; Christ United Methodist, Lincoln, NE 7 pm
Joseph Fitzer; Episcopal Church of the Ascension, Lafayette, LA 4 pm
Gillian Weir; Boston Avenue United Methodist, Tulsa, OK 5 pm
David Hatt; St Mary's Cathedral, San Francisco, CA 3:30 pm
David Higgs; Vocal Arts Recital Hall, CSUF, Fresno, CA 3 pm
Frederick Swann; First Congregational, Los Angeles, CA 4 pm

23 APRIL
David Higgs; Walla Walla College, College Place, WA 7:30 pm

25 APRIL
Midwestern Historical Keyboard Society Convention; Washington University, St Louis, MO (through April 27)

26 APRIL
Calvert Johnson; University of Iowa, Iowa City, IA 4, 6 pm
St John's Cathedral Singers; St John's Cathedral, Denver, CO 8 pm

27 APRIL
Calvert Johnson, masterclass;; University of Iowa, Iowa City, IA

28 APRIL
Christoph Tietze; St Mary's Cathedral, San Francisco, CA 3:30 pm
Bach Festival; Lutheran Church of the Incarnation, Poway, CA 4 pm
Gerre Hancock; Loyola Marymount University, Los Angeles, CA

29 APRIL
David Burton Brown; University of Arizona, Tucson, AZ 7:30 pm

2 MAY
David Burton Brown; University of Arizona, Tucson, AZ 4 pm
Mahler, *Symphony Of A Thousand*; Crystal Cathedral, Garden Grove, CA 8 pm (also May 3)

5 MAY
Simon Preston; First United Methodist, Shreveport, LA 4 pm
Frederick Swann; Highland Park Presbyterian, Dallas, TX 7 pm
St Mary's Boys Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm
James Welch; St Paul's Episcopal, Salinas, CA 4 pm
Josquin, *Missa "pro defunctis"*; St James Episcopal, Los Angeles, CA 3:30 pm

10 MAY
David Yearsley; St Mark's Cathedral, Seattle, WA 8 pm

11 MAY
Phoenix Bach Choir; First United Methodist, Phoenix, AZ 8 pm

12 MAY
Bruce Glenn; St Mary's Cathedral, San Francisco, CA 3:30 pm

David McVey; St James Episcopal, Los Angeles, CA 5:30 pm

18 MAY
James Welch; St Mark's Episcopal, Glendale, CA 8 pm

19 MAY
David Craighead; Andrew John Residence, Oklahoma City, OK 4 pm
Texas Baroque Ensemble; St Stephen Presbyterian, Ft Worth, TX 7:30 pm
Glendon Frank; St Mary's Cathedral, San Francisco, CA 3:30 pm
Simon Preston; First Presbyterian, Oakland, CA 8 pm
***Cherry Rhodes**, workshop; Ascension Lutheran, Thousand Oaks, CA 4 pm
Choral Concert; St James Episcopal, Los Angeles, CA 4:30 pm

20 MAY
Texas Baroque Ensemble; Church of the Transfiguration, Dallas, TX 8:15 pm
Edward Murray; Stanford University, Palo Alto, CA 8 pm

24 MAY
Early Music Weekend; Festival Hill, Round Top, TX (through May 27)

26 MAY
St Mary's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

INTERNATIONAL

3 MAY
Gillian Weir; National Concert Hall, Dublin, Ireland 8 pm

4 MAY
Gillian Weir; Selby Abbey, England 7:30 pm

8 MAY
Gillian Weir; Birmingham Conservatoire, Birmingham, England 7:30 pm

9 MAY
Gillian Weir; masterclass; Birmingham Conservatoire, Birmingham, England 10 am

11 MAY
Gillian Weir, workshop; St Mary, Rotherhithe, London, England 9:30 am
Gillian Weir; Southampton University, Southampton, England 7:30 pm

14 MAY
Gillian Weir; St Matthias, Budapest, Hungary 8 pm

18 MAY
Gillian Weir; Kingston Parish, England 8 pm
Sylvie Poirier & Phillip Crozier; Cultural Centre, Hong Kong 1 pm

27 MAY
Sylvie Poirier & Phillip Crozier; Concert Hall, Kyoto, Japan 7 pm

28 MAY
Sylvie Poirier & Phillip Crozier; Azuchi Bungei Seminario Hall, Kyoto, Japan 7 pm

Organ Recitals

JAMES RUSSELL BROWN, Elliott Chapel, Presbyterian Homes, Evanston, IL, October 23: *Prelude in E-flat*, Bach; *The Prodigal Son (Three Gospel Preludes)*, Biery; IV. *The Peace may be exchanged (Rubrics)*, Locklair; *Allegro (Symphonie VI)*, Widor.

JEROME BUTERA, with Enrique Arias, pianist, Park Ridge Community Church, Park Ridge, IL, October 29: *Sketch in f*, Schumann; *Pastorale*, op. 7, no. 9, Bonnet; *Seven Improvisations*, op. 150: no. 4, Allegretto, no. 7, *Allegro giocoso, Rhapsody No. 3 on Breton Songs*, op. 7, *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Sonata in a*, op. 22,

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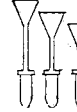
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CHARLES CALLAHAN, St. Mary's Cathedral, Peoria, IL, November 5: *Marche Pontificale*, Gounod; *Litany for All Souls Day*, Schubert; *Trois Pièces*, Lemmens; *Pasacaglia and Fugue in c*, Bach; *Cortège et Litanie*, Dupré; *Romance sans Paroles*, Bonnet; *Legend*, Alcock; *A Fancy Sketch*, Frost; *On Eagle's Wings*, *Amazing Grace*, *Psalm of Praise*, *Thanksgiving*, Callahan.

PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, September 12: *Moto Ostinato*, Eben; *Aria*, Peeters; *Offertorio*, Zipoli; *Impromptu*, Vieme; *A Festive Voluntary—variations on "Good King Wenceslas"*, Eben; *Prelude and Fugue in G*, Mendelssohn; *Trumpet Tune*, Purcell; *Homage à Henry Purcell*, Eben.

MERRILL N. DAVIS III, Zumbro Lutheran Church, Rochester, MN, November 19: *Have mercy on me, O God, Toccata and Fugue in d*, S. 565, *Allegro (Trio Sonata 6)*, *Sheep may safely graze*, S. 208, *We thank thee, God, S. 29*, *Sleepers wake! A voice is calling, Come sweet death*, arr. Fox, *Toccata in F*, S. 540, Bach; *Improvisation on BACH*.

JOHN A. DEEVER, Wilmington Friends Meeting, Wilmington, OH, November 26: Suite from *Water Music*, Handel, arr. McKinley; *Voluntary in D*, Boyce; *Concerto in b*, Walther; *Cantabile*, Franck; *Dulcet Variations on "Sing to me of heaven"*, Welsh; *Prelude and Fugue in G*, S. 541, Bach.

JAMES DIAZ, Independent Presbyterian Church, Birmingham, AL, November 19: *Carillon*, op. 27, no. 4, Dupré; *Choral No. 2 in b*, *Final in B-flat*, Franck; *Pastorale and Toccata*, Conte; *Fantasy for Flute Stops*, Sowerby; *Aria (Symphonie VI)*, Vieme; *Toccata (Suite)*, Duruflé.

RANDALL EGAN, with Cynthia Lohman, soprano, Hamline United Methodist Church, St. Paul, MN, November 5: *Concerto #4 in C*, Bach; *Sonata per organo*, Bellini; *Pasacaglia and Fugue in e*, Willan; *Exultate, jubilate*, Mozart; *Take my life and let it be*, Huff; *Yesterday (Requiem for the victims of AIDS)*, Bachlund; *In Memoriam*, Moore.

MARY FENWICK, Emmanuel Evangelical Lutheran Church, Pottstown, PA, November 12: *Variations de Concert*, Bonnet; *Berceuse*, Scherzetto, Vieme; *Choral in b*, Franck; *Two Trumpet Tunes for Organ*, Martin; *Middlebury*, *Wondrous Love*, Wood; *Prelude and Fugue in G*, S. 541, Bach; *Air with Variations (Suite)*, *Pageant*, Sowerby.

RAYMOND GARNER, Trinity Lutheran Church, Kalispell, MT, November 9: *March and Variations* (based on a theme by Handel), Guilman; *Nun danket alle Gott*, *Fugue in G*, *To God be the glory*, *Toccata in F*, Bach; *Symphony VI in g*, Widor.

DAVID A. GELL, Our Lady of Sorrows Church, Santa Barbara, CA, November 26: *Magnificat primi toni*, BuxWV 203, *A mighty fortress is our God*, BuxWV 184, *Buxtehude; Suite de Cinquième Ton*, Boyvin; *Chaconne in F*, Purcell; *Rejoice all you Christians*, S. 734, *Toccata and Fugue in F*, S. 540, Bach; *Stunde der Weihe*, op. 132, no. 4, Bossi; *Suite Gothique*, Boëllmann.

JERALD HAMILTON, Cathedral of St. John, Albuquerque, NM, November 28: *Theme with Variations*, Kennan; *Pasacaglia*, Near; *Very slowly (Sonatina)*, *Toccata*, Sowerby.

DAVID HATT, First Church of Christ, Scientist, Denver, CO, November 4: *Symphony #5*, *Suite Latine*, *Symphony #8*, *Three New Pieces*, Widor.

DAVID HURD, General Theological Seminary, New York, NY, November 11: *Comes Autumn Time*, Sowerby; *Majesté du Christ demandant sa gloire à son Père*, Messiaen; *Praeludium et Fuga*, S. 545, Bach; *Apparition de l'Église Éternelle*, Messiaen; *Toccata*, Sowerby; *Improvisation*.

PETER HURFORD, Museum of Art, Cleveland, OH, November 15: *Offertoire sur les grands jeux*, Couperin; *Aria in F*, S. 587,

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Concerto in d, S. 596, *Sonata No. 1 in E-flat*, S. 525, Bach; *Sonata in D*, Carvalho; *Aria Sebaldina*, Pachelbel; *Prelude and Fugue in E-flat*, S. 552, Bach.

VANCE HARPER JONES, with Barry Bauguess, trumpet, Stantonsburg United Methodist Church, Stantonsburg, NC, November 12: *Toccata*, Martini; *Prayer of St. Gregory*, Hovhannes; *Variations on "Southwell"*, Fedak; *Suite in D*, Clarke; *Andante in D*, Mendelssohn; *Cornet Voluntary in Jazz Style*, Utterback; *Intrada*, Ketting; *Toccata*, Hegarty; *La Tranquillité*, L'Armement, Telemann.

WAYNE KALLSTROM, First United Methodist Church, Omaha, NE, November 1: *Kyrie! Gott heiliger Geist*, S. 671, Bach; *Clair de lune*, Vieme; *Prelude and Fugue in a*, S. 543, Bach; *Grande Pièce Symphonique*, Franck.

ROBERT SUTHERLAND LORD, University of Pittsburgh, Pittsburgh, PA, November 12: *Tuba Tune in D*, Lang; *Fantasia and Fugue in g*, Bach; *Meditation on "Slane"*, Lord; *Caprice (Suite Evocatrice)*, Tourneire; *Choral in b*, Franck; *Marche Héroïque*, Brewer; *Prelude and Fugue in g*, Dupré; *Improvisation on "St. Anne"*.

JOHN OBETZ, St. Paul Episcopal Church, Cleveland, Heights, OH, October 20: *Sonata in A*, Mendelssohn; *Introduction and Passacaglia*, Reger; *Pièce d'Orgue*, S. 572, Bach; *The Book of Hours*, Pinkham; *Choral No. 3 in a*, Franck; *Postlude pour l'Office de complies*, Alain; *Transports de joie (L'Ascension)*, Messiaen.

KAREL PAUKERT, Museum of Art, Cleveland, OH, October 8: *Le banquet céleste*, Messiaen; *Symphonie I*, Vieme. October 22: *Toccata*, *Adagio and Fugue in C*, S. 564, *Pièce d'Orgue*, S. 572, Bach; *Fantaisie*, op. 16, *Final*, op. 21, Franck. November 12: *Kyrie (Messe pour les Convents)*, Couperin; *Choral No. 3 in a*, Franck; *Jésus accepte la souffrance*, Messiaen; *Postlude pour l'office de complies*, Alain; *Prelude and Fugue in B*, Dupré.

KATHLEEN SCHEIDE, Metropolitan Museum of Art, New York, NY, October 4: *Voluntary for Double Organ*, Purcell; *Variations: Mein junges Leben hat ein End*, Sweet-

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inck; *Andantino*, *Minuet*, Haydn; *Ave Maria von Arcadelt*, Liszt; *Cantilène*, Peeters; *Prelude*, Vieme; *Concerto in G after Johann Ernst*, Bach.

ROBERT SCHNEIDER, Museum of Art, Cleveland, OH, November 5: *Voluntary*, *Fuge*, Selby; *Schmücke dich, o liebe Seele*, S. 654, *Vor deinen Thron tret' ich hiermit*, S. 668, *Concerto in G*, S. 592, Bach; *Pater Noster*, Foote; *Sonata in E-flat*, Parker.

EDMUND SHAY, First Baptist Church, Hartsville, SC, November 5: *Prelude and Fugue in C*, Boehm; *Voluntary in D*, Boyce; *Ou S'en vont ces gais bergers*, Balbastre; *Fugue in E-flat*, S. 552, ii, Bach; *Come, thou fount of every blessing*, Diemer; *Reminiscence of a Sunday School song*, Wood; *God of grace*, Manz; *Joyful, joyful, we adore thee, In thee is gladness, Hobby*; *Prelude (Suite)*, Duruflé; *Scherzo in E*, Gigout; *Final (Symphonie I)*, Vieme.

FREDERICK SWANN, Independent Presbyterian Church, Birmingham, AL, November 12: *Fugue on the theme of the Carillon of Soissons Cathedral*, Duruflé; *Choral in E*, Franck; *Toccata in F*, S. 540, Bach; *Requiescat in pace*, Sowerby; *Toccata (Byzantine Sketches)*, Mulet; *Berceuse-Paraphrase*, Baker; *Introduction*, *Pasacaglia and Fugue*, Willan.

THOMAS TROTTER, Independent Presbyterian Church, Birmingham, AL, November 5: *Prelude and Fugue in G*, S. 541, Bach; *Verset pour la Fête de la Dédicace*, Messiaen; *Two Fugues on BACH*, op. 60, nos. 3, 5, Schumann; *Overture to A Midsummer Night's Dream*, Mendelssohn, arr. Warren; *Passion-Symphonie*, Dupré.

D. DEWITT WASSON, Church of the Brethren, Elizabethtown, PA, November 19: *Prelude and Fugue in E-flat*, S. 552, Bach; *Choral I in E*, Franck; *Prelude on Iam sol recedit igneus*, Simonds; *Sonata VI*, Mendelssohn; *Toccata Tu es Petra*, Mulet.

MARIANNE WEBB, Emmanuel Episcopal Church, La Grange, IL, November 12: *Praeludium in C*, Böhm; *Nun komm' der Heiden Heiland*, S. 659, Bach; *Fantaisie in f*, K. 608, Mozart; *Deuxième Fantaisie*, Alain; *Adagio (Symphonie V)*, *Allegro (Symphonie VI)*, Widor.

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Moller Artiste: 4 ranks, mint condition, completely releathered, separate console, solid walnut. \$10,500. William D. Manley, 4356 Highway 138 S.W., Stockbridge, GA 30281. 770/483-4450.

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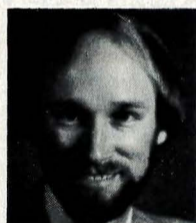
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