

THE DIAPASON

SEPTEMBER, 1996



First Presbyterian Church, Gainesville, FL
Specification on page 22

Editor's notebook

The editor offers the following remarks as a preface to this issue of THE DIAPASON. It hoped than none of our faithful long-time readers will be shocked or outraged to find an article about rock music in such an august journal. Rather it is our hope that we might make some friends for the pipe organ among those who recall the progressive efforts of such groups as Emerson, Lake & Palmer, Led Zeppelin, Deep Purple, and others dealt with in the article by father and son authors Jan and James Overduin. Church and college organists might even be inclined to share the article with folks not already numbered among "lovers of the pipe organ." How many of our readers might even own some recording by these groups?

Also in this issue, author Herbert Huestis makes a plea for simplicity in solid state applications in pipe organs. Few organists would be eager to

give up multiple memories, piston sequencers, and playback technology; for organ technicians who install and service the equipment, questions of reliability and ease of service do arise, however. We welcome responses from manufacturers and suppliers of solid state equipment, as well as organ builders and players.

In preparation at this time are reports on the national conventions of the Organ Historical Society and the American Guild of Organists, scheduled to appear later this autumn. THE DIAPASON adds its congratulations to the AGO on the 100th anniversary of the Guild. The New York convention offered a festive celebration of the centennial with a record attendance and an amazingly wide range of events. More on that later.

—Jerome Butera

Here & There

Ars Musica Chicago opens its 1996-97 season on September 8 with a program entitled "The Perils and Triumphs of Love" at Loyola University, Chicago. The season continues with the annual benefit concert November 24 at St. Luke's Lutheran Church; "Of Kings and Power" February 26 at the Newberry Library; and "A Trip of Exploration" May 14 at the Newberry Library. For information: Ars Musica Chicago, P.O. Box A-3279, Chicago, IL 60690; 847/328-2992.

The Organ Commission of the Dutch Reformed Church will present a symposium on October 4 to celebrate its 50th anniversary. Held at St. Michael's Church in Zwolle, the symposium will focus on the liturgical function of the organ. Speakers include W.J. Diepeveen, A.A. Clement, E. Kooiman, J.J. van Nieuwkoop, O.B. Wiersma, and H. Kooiker. The culmination of the event will be a recital on the Schnitger organ of the church played by Aart Bergwerff, Ewald Kooiman, and Hans van Nieuwkoop, featuring works of Buxtehude, Lübeck, Buttstedt, Bach, Kellner, Buys, de Klerk, and Welmers. For information: Organ Commission of the Dutch Reformed Church, Ms. J.L. Koenekoop, P.O. Box 405, 2260 AK Leidschendam, Netherlands; ph 070-3131277; fax 070-3131202.

Cathedral Associates has announced the 1996-97 season of **Music at St. Mark's Cathedral**, Seattle, WA. The season begins on October 4 with a recital by J. Melvin Butler and members of the Compline Choir; December 5, 6, 7, Handel's *Messiah*; January 31, Tamara Still, organ, and David Kappy, French horn; March 7, 8, *The Play of Daniel*; and May 9, Delbert Disselhorst, all Bach concert. In addition, there will be a presentation of the silent movie, *The Hunchback of Notre Dame*, accompanied by Mr. Butler, on October 26. For information: Cathedral Associates, 1245 Tenth Ave. E., Seattle, WA 98102; 206/323-1040.

The 8th annual Hymn Workshop takes place October 5 at St. Mark's Episcopal Church, Berkeley, CA, featuring Paul Westermeyer, professor of church music at Luther Seminary in St. Paul, MN. Under the theme "With Tongues of Fire," Dr. Westermeyer will lead an exploration of hymn texts which illuminate today's social issues and reflect Biblical truths. The workshops are offered in memory of the Rev. Norman C. Mealy, former professor of church music at the Church Divinity School of the Pacific and the Graduate Theological Union. For information: 510/848-5107.

Trinity Lutheran Church, Lynnwood, WA, has announced its Artists at the Organ series featuring the church's Martin Pasi organ. The series began on August 25 with Tamara Still, and continues on October 6, Peter Stadtmueller with baritone Vernon Wicker; November 17, Craig Cramer; March 23, J. Melvin Butler; May 17, Douglas Cleveland; and August 24, David Chervien. For information: Trinity Lutheran Church, 6215 196th SW, Lynnwood, WA 98036; 206/778-2159.

The Bach Society of St. Louis has announced its 1996-97 season: November 3, Beethoven *Missa Solemnis*, St. Francis Xavier (College) Church; December 11, Christmas Candlelight Concert, Powell Symphony Hall; December 15, "From the Garden—Live!"; Bach *St. Mark's Passion* and Handel *Psalm 112* in March; and April 27, Rachmaninoff *Vespers*. For information: 314/832-2224.

The Willis Bodine Chorale will celebrate its 10th anniversary season this year: December 14, 15, Handel *Messiah*; March 21, Bach *Passion According to St. Matthew*; and June 15, Summer Surprise Concert. Programs take place at the University of Florida and the United Church of Gainesville. For information: 352/376-2636; fax 352/392-0461.

The Eastern New York AGO Chapter will mark its 75th anniversary with an organ composition competition. Submitted works must be written after September 14, 1995, and must be for organ solo, never before performed publicly, published, or awarded a prize in another competition. The winner will receive a prize of \$600, and the winning composition will be performed at an Eastern New York AGO event and will be published by Selah Music Co. The deadline for submissions is December 1, 1996. For information: Dr. Charles Semovich, 242 Broadway, Rensselaer, NY 12144; 518/449-4756.

Macalester-Plymouth United Church of Christ, St. Paul, MN, and the Presbytery of the Twin Cities Area have announced a contest for hymn writers with a prize of \$500 for the winning entry. The contest is part of a continuing memorial to A.A. ("Al") Heckman, widely known as Minnesota's "Dean of Philanthropy." This is a search for new texts on the role of the changing church in a changing world. The use of familiar meters is encouraged, along with contemporary and inclusive language. The deadline for entries is December 31; judges will arrive at their decision by February 11, 1997, and the winner will be announced by February 28. There is

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an entry fee of \$3 for each hymn submitted. For information: Hymn Contest, Macalester-Plymouth United Church, 1658 Lincoln Ave., St. Paul, MN 55105-1949; 612/698-8871.

First Presbyterian Church, Mesa, AZ, has announced a composition competition for a work to be performed at the church's 50th anniversary celebration in April 1997. Compositions are being requested for SATB choir (moderate difficulty), organ, unison treble voices, handbells (five octaves), and choirchimes (two octaves). Duration of the work should be between seven and 10 minutes. A prize of \$250 will be awarded the winner. For information: Dr. Mark Ramsey, Director of Music Ministries, First Presbyterian Church, 161 N. Mesa Dr., Mesa, AZ 85201-6794; 602/964-8606.

The Organ Historical Society invites applications for funds to use its American Organ Archives housed in Talbott Library, Westminster Choir College of Rider University, Princeton, NJ. The grants, up to \$1,000, are to help defray expenses of travel and housing connected with using the collection. The program seeks to encourage research in subjects dealing with American organists, organ composers, and especially organ builders. Some European subjects may be considered if there is a strong American connection. The Archives is the largest collection of its type and contains literature and primary material on American Organ history, including complete runs of many 19th-century Ameri-

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BRIAN SWAGER
Carillon

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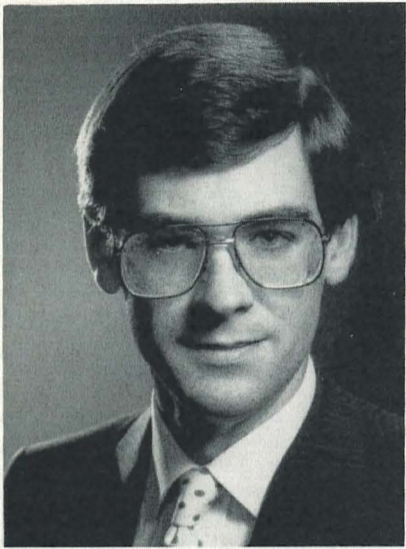
can music periodicals, foreign journals, the business records of numerous American organ builders, and the memorabilia of a number of American organ enthusiasts of this century. Applications will be received until January 1, 1997; awards will be announced by February 15. For information: William Hays, 443 W. 50th St., #2W, New York, NY 10019-6507.

The First Triennial Dallas International Organ Competition takes place April 7-15, 1997 on the Fisk Opus 101 at Southern Methodist University and the Fisk Opus 100 at the Meyerson Symphony Center, Dallas, Texas. Robert Anderson is chairman of the jury. The competition is open to organists of all nationalities. Screening auditions take place in Stuttgart, Germany; Dallas, Texas; and Gifu, Japan. First prize is \$25,000; second prize \$10,000; third prize \$5,000; and audience prize \$5,000. For information: Dallas International Organ Competition, 2301 Flora St., Suite 300, Dallas, TX 75201; 214/871-4096.

The 34th Fort Wayne National Organ Playing Competition takes place April 19, 1997. The winner will receive a cash prize of \$1,000 and an appearance in May on the First Presbyterian Church Music Series; runner-up receives a cash award of \$500; all finalists receive financial assistance with travel expenses. The competition is open to all organists who have not passed the age of 35 by April 19, 1997. The contest instrument is an 88-rank 1957 Aeolian-Skinner designed by G. Donald Harrison. A tonal

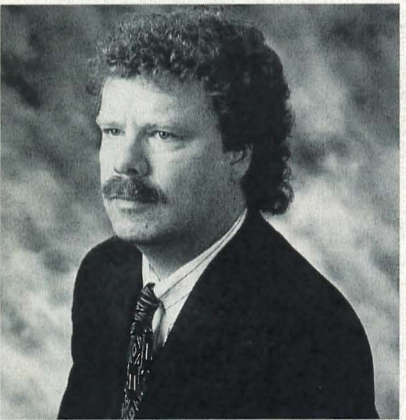
and mechanical renovation plus the installation of a new four-manual console with solid state controls was completed in 1991. The deadline for receiving applications and tape-recorded performances is January 31, 1997. For information: National Organ Playing Competition, First Presbyterian Church, 300 W. Wayne St., Fort Wayne, IN 46802; 219/426-7421.

Appointments



James Biery

James Biery has been appointed Director of Music at the Cathedral of St. Paul in St. Paul, MN. He previously served as director of music and organist at the Cathedral of St. Joseph in Hartford, CT since 1989. His duties in St. Paul include playing the E.M. Skinner and Aeolian-Skinner organs, conducting the Cathedral Choirs, and administering the Cathedral Music Series. Completed in 1915, the Cathedral of St. Paul seats over 3,000 people. During his tenure in Hartford, Mr. Biery formed the Hartford Archdiocesan Choir, a 50 to 100 voice choral ensemble which provided music for such events at the Funeral Mass for the late Archbishop Whealon and the installation ceremony for Archbishop Cronin. He also presented two five-recital organ series in 1990 and 1995, the first containing all the major organ works of Franck. A CD recording of Mr. Biery performing music of Dupré at St. Joseph Cathedral was released last year. A Pi Kappa Lambda graduate of Northwestern University, his principal teachers were Grigg Fountain and Wolfgang Rübsam. He also holds the Choirmaster and Fellowship certificates of the AGO. Biery's organ and choral compositions are published by MorningStar, Concordia, Augsburg-Fortress, GIA and Oregon Catholic Press. He has recorded for AFKA and Naxos.



David Hatt

David Hatt has been appointed Organist at Hillcrest Congregational Church (U.C.C.) in Pleasant Hill, Northern California. His duties include accompaniment of the choral and handbell programs and introduction of the new Congregational Hymnal. He also plans to begin a monthly organ recital

series featuring the church's historic Whalley/Moller organ. Hatt previously served as organist/choirmaster at Trinity Episcopal Church in Hayward, CA. He continues as accompanist for the Oakland Festival Chorus, which recently presented Brahms' *German Requiem* with an organ transcription of the orchestral accompaniment prepared by Mr. Hatt. He earned the MA from the University of California at Riverside and is represented by Artist Recitals Concert Promotional Service.

Susan Ullom-Berns has been appointed handbell editor for Lorenz Publishing Company, succeeding Douglas E. Wagner. Mrs. Ullom-Berns is director and founder of the Indianapolis Handbell Ensemble, director of the University of Indianapolis Handbell Ensemble, and has been active as the Indiana chair for the American Guild of English Handbell Ringers. She welcomes manuscripts for possible publication. For information: Susan Ullom-Berns, P.O. Box 1492, Carmel, IN 46032.

Dale Wood has been appointed Editor Emeritus for The Sacred Music Press in recognition for having served for the past 21 years as executive editor. He will continue as editor for the publisher's keyboard catalog. In addition to his many compositions, Mr. Wood is acknowledged for his work in music notation and computerized engraving, as well as editing. Composers of sacred keyboard music may submit manuscripts directly to Dale Wood at Box 10, Stewart's Point, CA 95480-0010

Here & There



Robert Ampt and Amy Johansen

Robert Ampt and Amy Johansen, Australia's popular organ duettists, have recorded a CD for Move Records entitled, "Organ at the Opera: Organ Duets from the Sydney Opera House." Featuring the five-manual mechanical-action Robert Sharp organ, the recording includes the *William Tell Overture*, Naji Hakim's *Rhapsody*, and a new pedal duet by Robert Ampt on "Waltzing Matilda." The disc can be ordered from the Organ Historical Society or the Organ Literature Foundation. Recent engagements for the husband and wife duo have included performances for the Melbourne International Festival of Organ and Harpsichord and the Barossa International Music Festival, concerts at the Town Halls of Sydney and Adelaide, and concert tours to New Zealand and Norway. Amy Johansen is represented by Concert Artist Cooperative.

Raymond & Elizabeth Chenault have been named "Organists of the Year" by Sacred Music USA. They were featured in the 1996 edition of the *National Directory and Resource Guide of the Sacred Performing Arts*, published by Sacred Music USA. The Chenaults are directors of music at All Saints' Episcopal Church and the



Emma Lou Diemer, Pamela Decker, Sandra Soderlund, and Herbert Bielawa

Pamela Decker's Retablo I: Pange lingua received its premiere on November 5, 1995 in a recital by **Sandra Soderlund** at the University of California at Berkeley. Written for and dedicated to Soderlund, the work is the first of

a cycle of pieces based on chant themes. The program also included **Emma Lou Diemer's Four Biblical Settings** and **Herbert Bielawa's Pipe Organ Adventures**, a collection of works for young organists.



Elizabeth & Raymond Chenault

Lovett School, both of Atlanta, GA. They have commissioned a variety of organ-duo works, many of which are published by Belwin Mills in *The Chenault Organ Duo Library* and featured on their Gothic label recordings. The Duo is represented by Phillip Truckenbrod Concert Artists.



Edie Johnson

Concert of the Music for a Great Space Series at Christ United Methodist Church, Greensboro (May 3). A native of Greensboro, Ms. Johnson recently completed the bachelor's degree in organ performance at Furman University, where she studied with Charles Boyd Tompkins, and is currently a master's degree student of Larry Smith at Indiana University. She has been featured on *Pipedreams* and was runner-up in the 1995 AGO Region IV competition in Nashville, TN.



Donald Dumler

Donald Dumler is featured on a new recording, *The Great Organ of Saint Patrick's Cathedral, New York City*, on the Gothic label (G 49081). Built by Kilgen in 1930, the organ has undergone tonal changes in the 1940s and '50s, and additional changes were made in the 1970s and '80s. In the 1990s twin five-manual consoles were built by Robert Turner. The combined gallery and chancel organs comprise 177 stops and over 9,000 pipes. The program includes works of Bach, Clarke, Creston, Clokey, Edmundson, Handel, Jongen, Daniel-Lesur, Duruflé, Massenet, and Elgar. For information: Gothic Records, P.O. Box 6406, Anaheim CA 92816; 714/999-1061.

Edie Johnson performed recitals this past spring for the Savannah AGO (March 12) and for the first Young Artist



Gabriel Kney

Gabriel Kney has announced his retirement from active pipe organ building, and the closing of the workshop, Gabriel Kney & Co. Ltd., as of September 1996. He states:

I wish to thank all the people and music committees for their trust and the opportunity to build instruments for their churches, schools, concert halls and homes, and for their long-lasting friendships.

In particular, I wish to thank my family, staff and co-workers for their talents and their dedication during the building of organs—*Opus One to Opus 128*—between the years of 1956 and 1996.

I will continue a limited maintenance and restoration program, and to act in the capacity of Organ Consultant.

Mr. Kney may be reached at 1006 Wellington St., London, Ontario, Canada N6A 3T4; 519/438-7340.

The First Presbyterian Church of Topeka, KS, has commissioned **Dan Locklair** to write a major work for organ. The new work, to be premiered in the spring of 1997, will be inspired by the congregation's ten Tiffany windows. The project is under the leadership of organist **Marie Rubis Bauer**.

Jonas Nordwall, organist of First United Methodist Church, Portland, OR, played the dedication of a new Rodgers pipe combination organ at First United Methodist Church, Vancouver, WA. The program included works of Fletcher, Daquin, Bach, Clokey, Guilman, Franck, and Widor. The church's organ began as a Wicks in 1951, and was enlarged by Wicks to 20 ranks in 1967. Digital Music Systems of Portland installed a new three-manual Rodgers console with its 50 digital voices, installed new 8', 4', 2' pipe Principal chorus, added a new Pedal 8' Principal, and revoiced and reconfigured the existing pipe ranks. **Joan Pratt** is the church's organist.



Jennifer Paul

Harpichordist **Jennifer S. Paul** recently returned from a tour of Australia and New Zealand, which included a solo recital during the Melbourne International Festival of Organ and Harpsichord on a Pleyel harpsichord restored by Alastair McAllister, and a concert at Victoria University in Wellington. This fall, Ms. Paul will perform with the Modesto Symphony Orchestra and the Diablo Symphony Orchestra. Her program, "A Declaration of Music: The harpsichord music collected by Thomas Jefferson," will be presented during the Music in the Mountains Festival and at the Fairfield Center for the Creative Arts.

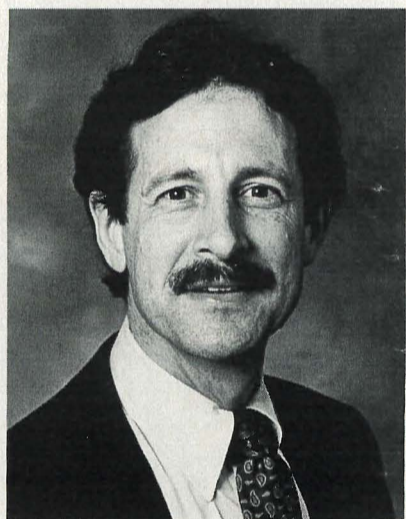
Sylvie Poirier and Philip Crozier are featured on a new recording, *Duos pour Orgue, Volume 2*, on the REM label (REM 311291 XCD). Recorded on the Casavant organ at The Church of St. Andrew and St. Paul in Montréal, Québec, the program includes Bédard,

Sinfonietta; Langlais, *Double Fantaisie*; Jackson, *Suite Montréalaise*; Labor, *Orgel-Fantasia*; Rutter, *Variations on an Easter Theme*; and Bölling, *Toccata über "Happy Birthday."* For information: 3355 Queen Mary Rd., Apt. 424, Montréal, Québec, H3V 1A5 Canada; 514/739-8696.



Dorothy Scott

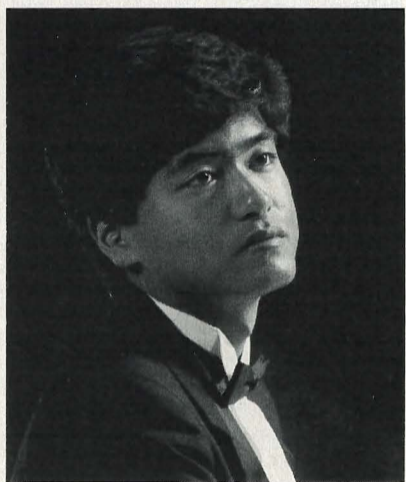
Dorothy Scott celebrated her 55th anniversary as organist of Meridian Street United Methodist Church, Indianapolis, with a recital on June 9. The program also commemorated the 175th anniversary of the church and included works of Vivaldi, Bach, Boëllmann, Huré, Bonnet, McAmis, Bornschein, Cook, and Vierne. During the anniversary year, the church's 1952 Casavant organ was renovated by Goulding & Wood, and was furnished with a new four-manual console. A native of Kansas, Ms. Scott studied at Jordan Conservatory of Music, Indianapolis, and was a student of Bernice Mozingo and Ellen English. She is a member of Sigma Alpha Iota and a past dean of the Indianapolis AGO.



George Stauffer

George Stauffer, director of chapel music and university organist at St. Paul's Chapel of Columbia University,

was recently elected to a four-year term as President of the American Bach Society. Founded as a branch of the *Neue Bach-Gesellschaft*, the Society supports the study and performance of the music of J.S. Bach. Before his election as President, Stauffer served as International Representative to the *Neue Bach-Gesellschaft* and then as a member of the Advisory Board. A professor of music history at Hunter College and the Graduate Center of CUNY, Stauffer is the author or editor of numerous books on Bach's music, including *The Organ Preludes of J.S. Bach*, *Bach Perspectives II*, and *J.S. Bach: The Mass in B-Minor*. He is also a frequent contributor to *Early Music*, *The Musical Quarterly*, *The Journal of Musicology*, *Bach-Jahrbuch*, and other American and European journals. As a performer, he is included on the recent CD, *The Great Organs of New York*.



Kiyoo Watanabe

Kiyoo Watanabe performed for the 30th annual International Organ Festival at the Cathedral in Morelia, Mexico (Alfonso Vega Nuñez, organist), which was held May 16-28. He also played for the International Organ Festival at the Cathedral in Gaudalajara, Mexico, May 14-30. Other artists at the Morelia festival included Jean Guillou, Rossina Vriónides de Gómez, Rafael Cárdenas, and Francisco Xavier Hernández. Watanabe received the DMA from Manhattan School of Music in 1995 and currently serves as organist and choirmaster at St. Martin's Episcopal Church in New York City.

The New Oratorio Singers, under the direction of Alan Heatherington, toured England between June 28 and July 5. Concerts and Evensong were sung at Magdalen College Chapel, Oxford, Coventry and Canterbury Cathedrals, the Lady Chapel of Ely Cathedral, and St. Matthew's Church, Westminster-London. Repertory included the "St. John" *Magnificat* and *Nunc Dimittis* by Howells, Mendelssohn's *Hear My Prayer* and *Richte mich, Gott*, Brahms' *Two Motets* op. 74, and shorter works by Durufle, Leighton, Manz, and others. Now in its 18th season, The New Oratorio Singers is an auditioned group of more than 100 singers based in Barrington, IL. Their 1996-97 season will feature Mendelssohn's *Elijah* and Brahms' *Requiem*, both with orchestra.

The Music Library Association, at its 65th annual meeting in February,

announced the winners of several awards for excellence in publication. The Vincent H. Duckles Award, established to recognize the best book-length bibliography or research tool in music published during 1994, was given to *A Catalogue of Handel's Musical Autographs*, compiled by Donald Burrows and Martha J. Ronish (Oxford University Press, 1994). The citation read, in part, "The authors' painstaking and expert analysis of the paper types,"

► page 6

Nunc Dimittis

Homer Todd Keller died May 12 in Upland, CA after a lengthy illness. Born on February 15, 1915 in Oxnard, he grew up near Camarillo. He held bachelor's and master's degrees from the Eastman School of Music, and had received a Fulbright Scholarship for study in Paris. Mr. Keller had taught composition and theory at several institutions, including the University of Indiana, University of Michigan, and University of Oregon, from which he retired in 1977 as professor emeritus. The composer of many works, his *Piano Concerto* was featured at the 1949 Ojai Festival and his *Symphony No. 1* received the Henry Hadley Prize in 1948 and was performed by the New York Philharmonic Orchestra conducted by John Barbirolli. Among his organ works are an *Offertory*, *Sonata for Organ*, and *Fantasy and Fugue*, published in the 1950s by H.W. Gray. A memorial service was held on May 25 at the First Presbyterian Church of Santa Paula.

Stephen Long died on June 22 in Seattle, WA. He was Director of Music for St. Paul's Episcopal Church in Seattle, and had previously served at Trinity Lutheran Church in Worcester, MA. Mr. Long was a past national president of the Organ Historical Society, and past dean of AGO chapters in Seattle and Worcester. Born in Omaha, NE on August 11, 1945, he grew up in Buffalo, WY, where he began piano study at age 8 with Harriet McNece. He began organ study with John Knowlton at age 12 and soon became organist of St. Luke's Episcopal Church, where he played until 1963. He studied with Arthur Birkby at the University of Wyoming while also serving as organist and choirmaster at St. Matthew's Cathedral in Laramie. After graduation, he served in the U.S. Army. In 1972 he earned the MMus at New England Conservatory, studying organ and harpsichord with Yuko Hayashi and Mireille Lagacé. He was organist and choirmaster of the Church of the Covenant in Boston from 1971-73 as well as assistant conductor of The Handel and Haydn Society under Thomas Dunn. He played concerts in the US, Sweden, Israel, Hungary, and Germany, and performed with trumpeter Alton Baggett and the New England Brass Guild. Long also taught harmony and composition at Worcester Polytechnic Institute and Anna Maria College, and was founder and music director of The Bach Society of Worcester. In 1990 he moved to Seattle to pursue doctoral studies at the University of Washington. Funeral services were held at St. Paul's Episcopal Church in Seattle on June 29.

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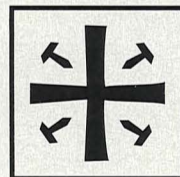
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staving patterns, and folio structures of all of Handel's original manuscripts furnish scholars with a wealth of new evidence about the chronology and compositional histories of his works."

The Finzi Singers, Paul Spicer, director, with **Andrew Lumsden**, organ, are featured on a new recording, *Howells: Choral Works*, on the Chandos label (Chan 9458). The program includes *Behold, O God our defender, Three Carol-Anthems, Te Deum, The Scribe, Thee will I love, Blessed are the dead, Even such is time, Inheritance, Haec dies, and God is gone up*. For information: Koch International, 516/484-1000.

Delos has recorded the performance of Berlioz' *Te Deum*, performed by the **Voices of Ascension** Chorus and Orchestra under the direction of **Dennis Keene** at the Cathedral of St. John the Divine on July 9 during the AGO national convention. The chorus was augmented to include 140 professional singers, along with The Young Singers of Pennsylvania adding another 140 voices. The freelance orchestra was made up of members of the Metropolitan Opera and New York City Opera orchestras, as well as the Orchestra of St. Luke's. **Mark Kruczek** was organist. The team of engineers was led by **John Eargle**, Delos' director of recording. The recording employs Delos' latest technology known as "Virtual Reality Recording." For information: Delos International, 1645 N. Vine St., Suite 340, Hollywood, CA 90028; 213/962-2626.

Theodore Presser Company has announced the release of several dozen new Christmas and holiday publications. Recent choral music includes Daniel Dorff's edition of *Gregorian Chants for Christmas* (312-41700, \$1.15); James Primosch's *Meditation for Christmas* (SATB, Merion 342-40174, \$1.15), and Betty Fletcher's *Shepherds and Angels Came Too* (SSA, Presser 312-41691, \$1.15). Arranger Ruth Zimmerman has added a volume for handbells to her series *Play a Song of Christmas*, which includes 35 carols for varying sizes of ensembles along with a script (416-41134, \$4.50). For information: 610/525-3636, ext 41.

Coronet Press and Theodore Presser Company have issued *Come, My*

Way, My Truth, My Life by Dana Mengel. The text, George Herbert's 16th-century adaptation of the King James version of John 14:6, is set to simple four-part harmony with a contrapuntal keyboard accompaniment. Two more of Mengel's works are included in Coronet's 1996 "Spirit of Christmas" choral series: *Hosanna! Hosanna!* and *Crown Him Lord of All*. These follow last winter's issue of four Mengel anthems: *There's a Wideness in God's Mercy, God Leads His Children Along, Send Down Thy Truth, O God, and As Pants the Hart for Cooling Streams*. For information: 610/525-3636, ext 41.

Overlook Press has released *A Shaker Hymnal: A Facsimile Edition of the Hymnal of the Canterbury Shakers* with introduction by Cheryl P. Anderson. This facsimile of the 1908 hymnal presents more than 270 hymns. Cheryl Anderson is former Coordinator of Crafts and Domestic Industries at the Hancock Shaker Village in Pittsfield, MA, and lectures widely on Shaker music and crafts; 0-87951-640-2; 273 pp., \$15.95, paper. For information: The Overlook Press, 149 Wooster St., New York, NY 10012; 212/477-7162; fax 212/477-7525.

Theatre and classical organist **Walt Strony** has purchased a new **Allen** theatre organ for his Phoenix, AZ residence. The model MDS-317 includes three manuals with 106 moving stops, a full traps section, and complete MIDI capabilities. Besides the theatre specification, the MDS-317 can have its voices instantaneously changed to classical organ voices. Allen has installed a two-manual digital computer organ in Augustus Lutheran Church in Trappe, PA. The church in the tiny village is of German-rural architecture, built by Henry Melchior Muhlenberg in 1743. All timbers are hewn; nails, hinges and latches are hand-forged from charcoal iron; the floor of native stone is laid on the ground. The digital organ speaks from a tracker case in the front balcony. Electricity comes from an external line that runs through a conduit on the outside front wall of the building.

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Carillon News

by Brian Swager

Concerts for Christo's Wrapped Reichstag

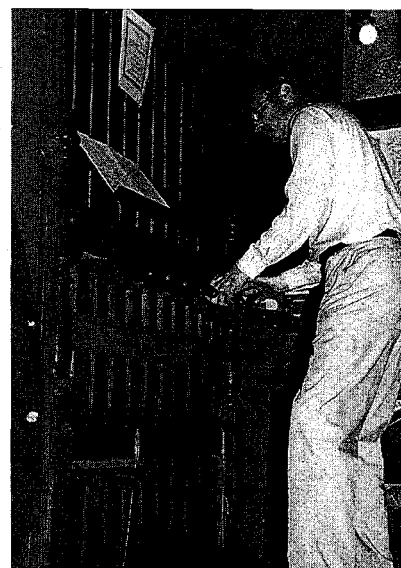
Two special carillon concerts were held during the two-week exhibition of the wrapped Reichstag, a massive Berlin building completely covered with glittering silver material by the Bulgarian-American artist Christo and his wife Jeanne-Claude. The Berlin carillon tower stands directly opposite the Reichstag, and a computer and camera mounted in the playing cabin fed the stunning view into the Internet, where it could be seen worldwide.

The first carillon concert featured avant-garde music and took place on June 25, 1995. John Cage's *Music for Carillon No. 4* and Ricardo Mandolini's *Vox veterrima* were performed with the help of the electronic studio of the Technical University of Berlin and the American pianist Jeffrey Burns. In addition, four works for solo carillon expressly composed for the occasion were given their premieres. *Turmuh* by the Italian Aldo Clementi is a setting of the chorale *Vom Himmel hoch, Mensch, Christo und Jeanne-Claude!* by the Berliner Lutz Glandien is a rhythmically complex movement of stylized bell ringing motives descending through five octaves. *Luftschlösser: I. Verwandeln, II. Entfalten (Castles in the Air: I. Transform, II. Unfold)* by the Dane Per Nørgård employs the composer's own specially developed system of grouping notes into "tone lakes." *Intercalations* by the Englishman Anthony Skilbeck-Taylor commemorates the anniversary of Henry Purcell's death in 1695 and uses arrangements of excerpts from various of his pieces.

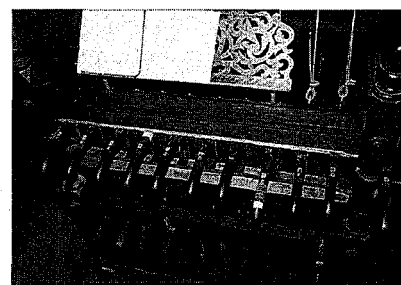
The second carillon concert for the wrapped Reichstag was given on July 2, 1995 as part of the annual Bach festival, the *Bach-Tage Berlin*, and featured choral and instrumental music of Bach, Handel, and Telemann. The Spandau Women's Choir and the Lichtenfelde Choir were conducted by the Polish Karol Borsuk. A cappella pieces alternated with works for solo carillon and for combined carillon and chorus. The choirs stood at the base of the tower and could be heard over loudspeakers. Berlin carillonner Jeffery Bossin performed on the carillon in both concerts.

The two concerts were attended by a large number of people, part of the five million who had come to witness the festivities around the wrapping of the Reichstag. During these two weeks the carillon and the Reichstag were part of a

vision of a new, unified Germany which has finally put the catastrophic events of the 20th century behind it and assumed its place among nations working to build modern, peaceful Europe.



Chimestand and Donald Beer at Trinity Church, Princeton, NJ



Chimestand, Trinity Church, Princeton,

Chime Time

The Guild of Carillonners in North America makes a distinction between large and small bell instruments. In order to be dubbed a carillon, an instrument must have no less than 23 bells spanning two octaves. An instrument with fewer bells is a chime. (Note that the word "chime" is singular.) The primary reason for defining the instruments in this way is to distinguish their functions as monophonic and polyphonic instruments. Chimes are generally collections of bells in diatonic series with only occasional chromatic tones. The limited range of a chime basically restricts it to the performance of melodies and, perhaps, some incidental harmony. A carillon, with its chromatic series and larger range (most typically four octaves), permits the performance of harmonic music.

The playing mechanism also distinguishes the two instruments. While the principle remains the same, there is quite a difference in practice. A chime is played from a chimestand, a keyboard consisting of one row of manually oper-

► page 8

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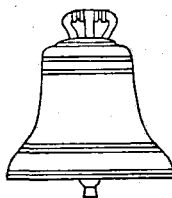
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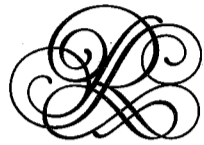
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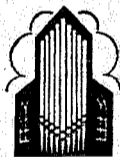
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ated batons. These levers are much larger than carillon keys, and are grasped and depressed with an open hand. Chimes do not have pedalboards, although some instruments boast pull-downs for a few of the lowest bells. Carillon consoles have both manual and pedal keyboards, each consisting of two rows of batons arranged in the fashion of traditional keyboard instruments—one row for the diatonic tones and one for the chromatic tones. The spacing of manual carillon keys allows for them to be depressed by the side of a closed fist. Carillon pedal keys allow for the width of the entire foot. In carillons, the key-fall is about two or three inches; a chime key falls as much as a foot.

On June 24, 1995, the first "Chime Day" took place in Princeton during the Congress of the Guild of Carillonneurs in North America. Over 30 people attended. Donald Beer of Princeton and Robert Feldman of Cornell University organized the day. The topics of interest were music for chime, techniques for playing chime, chime repair and maintenance, fund raising, recruiting chimemasters, and public relations. Joe Connor gave a brief history and overview of chime playing. He mentioned the two Meneely foundries in West Troy, and Troy, NY, and reviewed some of the many ways different chimes are played, such as chime claviers, carillon-like stands, and even ropes. Joe has been traveling around the country videotaping chimes and chime playing. After Joe's presentation, Rick Watson of Watson and Meeks summarized the technical aspects of bell tuning.

The consensus of the group was that it should continue to work within the framework of the GCNA in order to take advantage of an existing, well-established organization. A chime column appears occasionally in the Guild's newsletter, *Carillon News*. Chimemasters and/or their organizations join the GCNA as Associate Members at \$25 per year. Contact Janet Tebbel; 431 W. Walnut Lane; Philadelphia, PA 19144.

Frank Law's collection of tunes for chime, published by Belwin Mills in 1975, ID:EL2471, is still available from Warner Brothers. It has 321 pieces for 14-bell chime, ranging from c to g¹ (octave and a fifth).



Salem Summer Organ Academy

The 22nd annual Summer Organ Academy took place June 10-14 in Winston-Salem, North Carolina. Over 50 registrants participated in the sessions which were held at Salem College, with organs by Flentrop and Holtkamp, and at the North Carolina School of the Arts, with an organ by Fisk.

Each morning Barbara Owen gave a lecture about American organ music, which was the theme of the conference. During the five days, she presented a historical survey of American organ music from its inception to the present.

David Craighead conducted a masterclass each morning, centering mostly around American organ music along with some examination of other repertoire. Dr. Craighead's musical and technical coaching of the performers benefited everyone in attendance. Performers in these classes included Tom Ed Moore, David Pulliam, Gene Montgomery, Ray Ebert, Scott Carpenter, Bob Gant, Jane Cain, and Annette Luther.

Early afternoons were given over to a variety of topics, including lectures about the Moravian Music Foundation and its holdings by Nola Reed-Knouse and Virginia Haistens; injury-preventive keyboard technique by Barbara Lister-Sink; and performance practice of American organ music by Wayne Leupold. John and Margaret Mueller discussed teaching methods, and Dan Locklair and Margaret Sandresky offered insights into their organ compositions.

Late afternoons were devoted to choral music. David Schildkret surveyed American choral music, discussed rehearsal techniques, and led conducting masterclasses.

On Monday evening a concert of American choral music was presented by the Bel Canto Company, David Pegg, conductor. Tuesday evening featured David Craighead in a recital of American organ music. Music faculty from the two schools performed chamber music by American composers on Wednesday evening. On Thursday evening, following a dinner at Salem College, the group visited the Reynolda House, where Roger Daggy offered a demonstration of the four-manual Aeolian house organ.

The Academy closed on Friday afternoon with an organ crawl: 1994 Farmer, St. Timothy's Episcopal, Kristen Farmer, organist; 1979 Noack, Ardmore

Methodist, Michael Rowland, organist; 1927 E. & G.G. Hook & Hastings, Calvary Moravian, Roger Daggy, organist; and 1929 E.M. Skinner, St. Paul's Episcopal, Margaret Mueller, organist (including a discussion of the current restoration by Nicholas Thompson-Allen).

Special recognition and thanks are given to Dr. John Mitchener, organ professor at Salem College and NCSA, who planned the week and acted as host.

—Max Smith
Winston-Salem, NC

Music for Voices and Organ

by James McCray

Christmas music: part two Avoiding procrastination

It is better to be prepared for an opportunity and not have one than to have an opportunity and not be prepared.

Whitney Young, Jr.

Being prepared for the Christmas season is a worthy goal. Last month's column suggested the use of easy music as one way of reducing performance tension during this stressful season. Increased numbers of performances, frantic times for adults and youth getting ready for Christmas, and other situations often make it very difficult for church choirs to excel during December. Yet, the director is still faced with the need to help the congregation recognize the subdivisions of the season. Congregations often lump them together under the simple heading, Christmas, instead of thinking more precisely in terms of Advent, Christmas, and Epiphany.

The first Sunday in Advent begins at the end of Thanksgiving week, and for most churches rehearsals at that time are difficult. And, after all, Santa Claus has only just arrived in the Macy's Parade three days prior to that first Advent Sunday. Our church holds a Thanksgiving Eve service on Wednesday, and since our normal rehearsals are on Thursday, the choir does not function again until Sunday morning. Preparation for the first Advent Sunday is very limited.

The last Sunday of Advent comes just two days before Christmas Eve. Here, too, problems arise because schools are out and many people have departed for family holidays in other places. College students who sing in our choir are gone

for the break, so that last Sunday often is a time of limited personnel. Filling the choir loft on Christmas Eve usually is not a problem, but that last Advent Sunday is not a time of commitment. So, that means that there really are only two "solid" Sundays for Advent music, and everyone wants to perform on those days (handbell choir, children's and youth groups, etc.).

Purchasing new, easy Advent music and learning it very early in the year makes it possible to help those first and last Sundays of Advent. A few minutes' rehearsal on choral settings for those times can be inserted in the weekly rehearsals so that people are prepared for that shock of either singing Christ the King or Thanksgiving music (or both) on one Sunday, then following that with Advent the next week.

In those early Fall meetings with the various directors of other church groups (children's choir, handbells, etc.), enlist their help. By asking each group to prepare an Advent and/or Epiphany work it is possible to have additional music choices. Often those groups who only perform about once a month really think of December in terms of Christmas, not Advent or Epiphany. For example, if in September they were asked to prepare the music for an Advent Sunday, they would still have time to work on their Christmas music.

Epiphany Sunday comes about 10 days after Christmas. Since most church choirs are relieved of singing on that Sunday following Christmas Eve, there usually is enough time to prepare for Epiphany. But, this year, consider assigning that Sunday to one of the other groups to allow the choir some time to recuperate after their heavy schedule.

By spreading out the season's responsibilities among all of the groups it will be possible to provide the needed music and not overtax any one group. By early preparation of a careful schedule of these times and assigning groups to do them early, the annual rush at the end will not occur. So, avoid procrastination, organize and apportion the service requirements now, and you will face those dark days of January and February with renewed energy.

Winter Carol, Timothy Snyder. Unison and piano, Santa Barbara Music Publishing, SBMP 107, \$1.20 (E).

Using the famous Rossetti text, "In the bleak midwinter," Snyder offers a tender, warm unison setting that could be sung by children or used as one of those "easy" anthems for the season. The accompaniment has left-hand arpeggios which provide rhythmic motion. The

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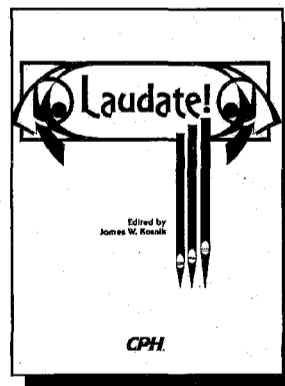
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melody is sometimes doubled by the right hand, and has a pretty, memorable quality.

Magnificat and Nunc Dimittis (The Salisbury Service), Richard Lloyd. SATB and organ, Royal School of Church Music (Order from GIA Publications), ES 136, no price given (M+).

Lloyd's setting maintains an independence for the choir and organ. Although accompanimental, the keyboard music is somewhat soloistic with brief interludes between many of the verses. As usual a Gloria Patri is added to the 10 Magnificat verses. The music has changing meters, some unaccompanied singing, mild dissonances, and melismatic phrases. The Nunc Dimittis is less connected to the Magnificat than most British settings.

Magnificat and Nunc Dimittis, Gerald Near. SATB with T or B solo and organ, Aureole of Paraclete Press, A#35, no price given (M).

The organ's role is far less than in the previous Magnificat, and there are more unaccompanied areas; when singing with the organ, the keyboard often has long, sustained chords. The music is diatonic with frequent imitative phrases. The Nunc Dimittis repeats the same Gloria Patri. This music has an ethereal, distant quality.

Rejoice and be merry, James Sutcliffe. SATB unaccompanied or with keyboard or strings, Art Masters Studios Inc., #733, \$1.25 (E).

There is separate instrumental music which does not double the voices, but Sutcliffe suggests that this work could also be sung unaccompanied as a carol. There are four verses with the last two using the same music. Emphasis is on the melody with a fast lilting rhythm in triple meter.

In dulci júbilo (Two Sixteenth-Century Settings), Michael Praetorius (1571-1621) and Johann Walther (1490-1570). SATB unaccompanied, GIA Publications, G-4152, \$1.10 (E).

The popular melody is very pronounced in both settings. They each have four strophic verses and use the macaronic text with a mixture of Latin and English. They are syllabic and very easy to sing; there is a keyboard reduction of parts.

Five Simple Carols, Adrian Lucas. SATB and organ, GIA Publications, G-4310, \$1.50 (E).

Five carols for \$1.50 is a real bargain. Each has keyboard accompaniment. Vocal lines tend to be in two parts (SA/TB) with extensive unison singing. Mixture of known/unknown texts (A Babe is Born, The Moon Shines Bright, etc.).

Lullo by Lollo, Anthony Powers. SATB unaccompanied, Oxford U. Press, X387, no price given (M).

Much of this carol text is singing the title. Parts are on two staves with imitative diatonic patterns which emerge contrapuntally. Sweet music that is very attractive.

Christ's Nativity, Benjamin Britten (1913-1976). SATB divisi, unaccompanied, Faber Music, about \$8.00 (M+).

This Christmas Suite dates from 1931.

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but was not performed in its entirety until 1991. There are five movements in this relatively unknown work; texts are often medieval carols. There is extensive divisi, use of various solos, and challenging music. This Suite will require an accomplished choir of singers with solid ranges. Great music.

You nations all (A Christmas Processional), arr. Karle Erickson. SATB with handbells and optional Orff inst. or piano, Neil A. Kjos, Publisher, Ed. 8792, \$1.25 (M-).

There are four verses which get progressively more involved. The handbells have limited use until after the third verse, then they have a solo area (which allows the choir to take its place in the choir loft). Then they all do the festive ending. Very useful music.

The Nativity, Charles Callahan. Unison and organ/piano, Randall Egan Publishers, EC-321, \$1.25 (E).

Based on C. S. Lewis poetry, this meditative carol has three somewhat repetitive verses. The music is calm and gentle and could be used as a solo. Very easy music.

Book Reviews

A Guide to the Symphony, ed. Robert Layton. Oxford University Press; ISBN 0-19-288005-5; \$19.95 paper.

The Symphony is a genre interesting to all musicians; thus, when a book entitled *A Guide to the Symphony* appears, it is sure to have wide readership. This book, published in England, is composed of a series of essays by different authors on the symphonies of individual composers or groups of composers. The contributors are all English and have had substantial careers. The most famous of these by far is H.C. Robbins Landon, the celebrated Haydn authority, who contributed the essay on Mozart for this volume. In addition to the essays, one finds a section entitled Recommended Further Reading and a CD Checklist.

The book contains a great wealth of information and refers to many interesting symphonies that are little known. Unfortunately, there are many inconsistencies. Some articles deal with all the symphonies of a given composer, while others refer to selected movements or works. Brahms, surely the major symphonist of the later 19th century, is included in a chapter on 19th-century German symphonies. On the other hand, composers of lesser importance to the history of the symphony, such as Bruckner and Sibelius, are given individual and quite lengthy chapters.

The opening chapter on the origins of the symphony is quite valuable. Yet many chapters contain long passages reminiscent of what one increasingly sees in Program Notes: that is, a style that seeks to entertain rather than inform. Thus in the rather rambling chapter on the Symphony in the Soviet Union one reads regarding Prokofiev's *Classical Symphony*: "There is hardly a trace of pathos—just a whiff of it in the plagal cadences of the slow movement—or of conflict (though given a degree of insistence the first movement development section could easily have been nudged that way)." (p.298) Would it have not been simpler to say that this symphony emphasizes a classical directness of expression? My general estimate is that about 1/4 of the book is devoted to this sort of thing. One would rather that this space had been given to concrete information, lists of symphonies with dates (some lists are given, but this matter is not handled consistently), and additional bibliographic information.

Many of the judgments are categorical. Works are dismissed or praised without reasons given, giving the reader the impression that the statement is beyond challenge. The chapters on such giants as Beethoven and Schubert do not provide further insights into their master-

pieces. One might be reluctant to write about the Beethoven symphonies after the tremendous research that has been done on them. But if one were to attempt such an undertaking for a book of this sort, it would be preferable to give a general overview of these works as well as fresh perspectives.

For example, Beethoven's Symphony No. 2 has many thematic and gestural anticipations of Symphony No. 9 that could have been explored. Many important points already available in the literature are not mentioned; thus the relationships between Schubert's Symphony No. 9 and Beethoven's Symphony No. 7 are not discussed. Perhaps the author was unaware of them?

Musical examples are handled inconsistently. Some are in full score, some in short or piano score, while others consist only of a musical line. Given the vastness of this topic, it perhaps would have been better to have omitted musical examples altogether and used the space for analytic outlines and further concrete discussions. Clearly this book was intended for the general reader—which is good—but it fails to give even the average concert goer the kind of consistent, detailed, and insightful background necessary for the understanding of the symphonic literature.

—Enrique Alberto Arias
DePaul University, Chicago, IL

Brian Wren. Faith Renewed. Hope Publishing Company, 1995, 96 pp.; 380 S. Main Pl., Carol Stream, IL 60188; 708/665-3200.

Among the many contemporary hymn-text writers, Brian Wren surely must be considered one of the leaders. Besides his published collections of new hymn texts, *Faith Looking Forward*, *Praising A Mystery*, and *Bring Many Names* (all published by Hope Publishing Co.), Wren's insightful and stimulating text, *What Language Shall I Borrow? God-talk in worship: a male response to feminist theology* (New York: Crossroad, 1993, 1989), has established him both as an imaginative poet and sound theologian. In a time when much of the western Christian Church's theology and many of her traditional texts are being re-examined from a more inclusive perspective, it is encouraging to encounter the writings of Brian Wren, who, while understanding and embracing this requisite re-evaluation, does not find it necessary to simply dismiss past texts and traditions as irrelevant and obsolete, but rather works with them, retaining where possible, revising where necessary, and replacing where required. All this he does with greatest biblical, theological, and poetic integrity.

In his collection of hymn texts, *Faith Renewed: 33 Hymns Re-Issued and Revised*, Wren employs the same critical re-evaluation of his own texts as he applies to hymn-texts of former generations. In the introduction to the collection he writes: "Writers need to revisit their work, because what was written yesterday can usually be improved today. My first collection, *Faith Looking Forward*, 1983, contained 49 hymns written between 1961 and 1982. Some are best left behind. Many have proved capable of improvement. Some fine new tunes deserve wider circulation. *Faith Renewed* revises 33 texts from *Faith Looking Forward*." He provides as his various reasons for the revisions a need for the text's greater clarity and simplicity, doctrinal and scriptural correctness, and a quest for greater inclusivity in celebrating a "God Beyond Gender" (the title of Gail Ramshaw's book, Fortress Press, 1995).

To achieve his aim for greater clarity and simplicity, Wren replaces words or phrases which he considers unclear, obscure, or weak with more appropriate ones: in the hymn, *Faith Moving Onward* (no.6), for example, the second stanza's original opening lines, "Pundits or tyrants plan a future cut and dried," are replaced with "Tyrants and experts plan . . ." In the hymn's fourth stanza, "When hopeful action, running risks and taking sides, burns Mammon's bridges

behind us, . . ." he replaces "Mammon" with "all our," eliminating a word not in common usage nor used in modern translations of the Matthew 6:24 text (NIV uses "money," NRSV uses "wealth"). Whereas the revision of the first stanza strengthens the text, the change to the fourth stanza, while admittedly more "modern" and accessible, results in an unfortunate weakening of poetic and scriptural imagery. In other hymns, Wren undertakes changes which not only strengthen the text, but avoid misunderstanding: the second hymn in the collection, *Come, Cradle All the Future Generations*, originally opened with the line, "Come, let us love the unborn generations." This hymn, inspired by Jonathan Schell's book, *The Fate of the Earth*, "a searching examination of the nuclear predicament," as Wren writes in his helpful footnote to the hymn, voices the need "to express these realities in prayer and lament." The reference to "unborn generations" in the original opening lines led to a misunderstanding of the hymn as an anti-abortion statement, reinforced through the continuation of the first stanza: "and guard their right to live upon this earth, lest human deeds, by stealth or conflagration, snuff out all life, and put an end to birth." This misinterpretation of the text has been appropriately corrected through Wren's revision.

Some of the revisions of earlier hymns inspired by newer Bible translations (notably NRSV) result in improvements which are stronger theologically and closer to the biblical reference. Thus the sixth stanza of *Woman in the Night* (no. 1), based on Luke 8:1-3 ("Soon afterwards [Jesus] went on through cities and villages, proclaiming and bringing the good news of the kingdom of God. The twelve were with him, as well as some women who had been cured of evil spirits and infirmities . . . who provided for them out of their resources."), now reads: "Women on the road, from your sickness freed, witness and provide, joining word and deed," altered from "Women on the road, welcomed and restored, travel far and wide, witness to the Lord." Not only is the revision closer to the biblical source, but it also is a clearer statement of coming to discipleship through the experience of healing. The last stanza of the widely published hymn, *I Come With Joy*, is substantially revised to emphasize the unity of God's people in their common mission. The revised stanza retains the opening line, "Together met, together bound," but continues its theme of unity: "by all that God has done, we'll go with joy, to give the world the love that makes us one," thereby deleting the line "we'll go our different ways."

Through his striving for greater inclusivity and de-emphasis of male God-language, Wren now replaces many of his original references to "Lord" with "God." Thus the hymn, *I Come With Joy*, now continues its opening line with "a child of God" instead of "to meet my Lord," while *Lord God, Your Love Has Called Us Here* has been altered to *Great God, Your Love*.

Not all of Wren's revisions are quite as successful. The transfiguration hymn, *Christ Upon the Mountain Peak*, now substitutes "Jesus" for "Christ," a change through which Wren wishes to "understand the transfiguration as an experience of (and with) Jesus of Nazareth, giving glimpses and echoes of his significance as Christ, the hope of all nations." Unfortunately, his revision of the last stanza nullifies this "experience of transfiguration" throughout the hymn. The original version climaxes wonderfully in the final stanza: "This is God's Beloved Son! Law and prophets fade before him. First and last and only One, let creation now adore him. Alleluia!" Had Wren only made the change from "Christ" to "Jesus" in the opening verse, the 'transfiguration' from the man, Jesus of Nazareth, to the Christ, God's Beloved Son, would have been a clear and powerful one, indeed. However, the last stanza now reads: "Jesus is the chosen One, living hope of every nation. Hear and heed him, everyone; sing, with earth

and all creation, Alleluia!" Not only does this revision lose its sense of 'transfiguration' as well as lose much of its strength and vigor, but it also eliminates the central biblical quote of the transfiguration accounts: "This is my beloved Son." On the other hand, the second half of the quote, "listen to him," is incorporated into the revised version. One wonders whether Wren's own criteria—strength of text, experience of transfiguration, and scriptural allusion—could not best have been achieved by only revising the second half of the final stanza: "This is God's Beloved Son! Law and prophets fade before him. Hear and heed him, everyone; sing, with earth and all creation, Alleluia!"

This collection of texts is accompanied by a number of interesting hymn tunes composed especially for this publication, including one by Annette Bender, one by Peter Cutts, four by Dan Damon, one by Hal Hopson, and one by Kay Mutert. In addition, there are numerous tunes by some of these as well as other composers written within the past ten or fifteen years. Only about half a dozen tunes are traditional ones, many of these in newer arrangements. All in all, *Faith*

Renewed is both an interesting and valuable resource of new hymn texts and tunes, including compositions for all church festivals, seasons, and occasions. As with many other Hope Publishing collections, wide usage is encouraged through easy access to their copyright desk, where church musicians interested in using one or more of the hymns are asked to pay only a nominal charge to reprint the hymns.

—Dietrich Bartel
Associate Professor of Music
Canadian Mennonite Bible College
Winnipeg, Manitoba

New Recordings

Olivier Messiaen: The Complete Organ Works. Gillian Weir, organ of Aarhus Cathedral, Denmark. Collins Classics 70312 (U.S. dist. by Allegro Imports, Portland, OR) 7 CDs.

When it comes to recorded music, we live in an age where the proliferation of new releases is accompanied by media hype of commensurate bloatedness. The

best; the first; the youngest; the oldest; the longest; the fastest; the loudest; the biggest; the most accurate; the most technically advanced; the most digitally pure; the most authentic; the most life-like; the most colorful. The *definitive*.

Gillian Weir's account of Messiaen's organ music, on the other hand, has no need of such factitious claims. Quite simply, it is a masterpiece. And were it not that such an important project is deserving of more than a few words in these columns, I should happily limit my review to the second sentence of this paragraph.

Weir's international career began with a spectacular victory at St. Alban's in 1964. Her performance on that occasion of Messiaen's "Combat de la mort et de la vie" remains firmly in the memories of those who were present, and presaged a remarkable relationship with and affinity for a very great corpus of music. Since that time, she has performed the Messiaen cycle numerous times throughout the world and, at his invitation, gave the first British performance of the *Méditations sur le Mystère de la Sainte Trinité*.

The hefty price of this set notwithstanding, every organist—indeed, every

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musician—should be encouraged to buy or at least listen to these recordings. Gillian Weir has lived with this music for many years, and brings to her readings a fully-matured sense of direction and color, allied to an impregnable technical command of both music and instrument. What is more, her utter fidelity to Messiaen's complex rhythmic patterns, so often approximated in many performances, brings them to life. Thus, the doors of the *Livre d'Orgue*, probably the most impenetrable of Messiaen's organ works, begin to open, and light is shed upon the music's more inscrutable mysteries.

"Emotion and sincerity above all" ("l'émotion, la sincérité d'abord"), says Messiaen in his preface to *La Nativité du Seigneur*. And Myung-Whun Chung, in a liner-note introduction to his recording of Messiaen's last work, *Éclairs sur l'Au-Delà*, writes as follows:

All its technical complexities and difficulties have but one goal: to express from the heart the most sincere of messages—that of love, devotion and belief.

Messiaen is the only composer I know who uses indications such as "avec une grande joie". It is with this emotion that we have played, and we hope that is how the listener will accept this work.¹

(An aside: In a cynical world such as ours, might Messiaen's unusual fervor, emotional candor and frank, disarming sincerity be partly responsible for exercising his detractors?)

Gillian Weir's performances are triumphant affirmations of Messiaen's emotional sincerity. Much of this music brims with complexities and technical challenges, yet she rises above them as if they were minute particulars, taking us to the rarified atmosphere of great music-making. Listen to "Transports de joie"—a remarkable tour-de-force, to be sure, but too frequently played as if it were merely another organ toccata. Read the title: "Outburst of joy of a soul before Christ's glory, which is its own." Weir's crackling rendition transcends pyrotechnics, capturing the almost physical emotion of the soul's outburst—that sheer frisson of pleasure and gratitude expressed in the scripture passages upon which this movement is a euphoric com-

mentary.²

Le Banquet Céleste is much less of a handful than "Transports", of course, and has served as a useful, gentle introduction to Messiaen for countless players. Again, lines from scripture: "He that eateth my flesh, and drinketh my blood, dwelleth in me; and I in him." A contemplation of Christ's divine love for mankind occasions this ingenious work, a forerunner of those many rapt pages in the composer's oeuvre. Not that one would ever guess it, listening to the countless journeyman performances which treat *Le Banquet Céleste* as a nifty piece of 20th-century grout in recital programs. But here, Weir touches the same emotional nerve in your reviewer as does the exquisite ecstasy of "Le baiser de l'enfant Jésus" (*Vingt Regards sur l'enfant Jésus*), "Jardin du sommeil d'amour" (*Turangalila-Symphonie*), "Louange à l'immortalité de Jésus" (*Quatuor pour la fin de temps*) and "Demeurer dans l'Amour" (*Éclairs de l'Au-Delà*). For these seven or so minutes of remarkable vision alone, the set is more than worth the price!

The performer supplies an introductory note about the organ used in this recording. Built by Frobenius in 1928, it was slightly enlarged in 1940; a 1983 rebuild saw the addition of reeds imported from France. The acoustic is generous but, as she notes, never threatens to obfuscate the most crystalline of textures. It meets those requirements considered by both composer and performer as essential to the music's faithful interpretation. The recordings themselves were made in association with BBC Radio, for whom there can be nothing but praise.

The accompanying booklet gives full details about the organ and the music. Solveig Pollet's essay on Messiaen and the organ works is just what the listener needs: accessible yet detailed; scholarly but never arcane. I have trouble with Pollet's assertion that "Franck represented the acme in modernism" in the organ repertoire when *La Nativité du Seigneur* appeared in 1935. This aside, the notes are excellent, as befits this truly outstanding project.

Olivier Messiaen's contribution to the organ repertoire constitutes what is

arguably the most significant and consistently fine body of music written for the instrument since the death of J.S. Bach. Sadly, in the eyes and ears of certain organists and aficionados Messiaen remains an *enfant terrible*. Quite frankly, is it any wonder that other musicians shake their heads in astonishment at this anti-Messiaen stance; an attitude which is embarrassing beyond belief? Many non-organists would be only too happy to claim to such a splendid corpus of music for their instrument: we should be fiercely proud of Messiaen's legacy for ours.

Gillian Weir should be another source of pride for organists. Her reputation streams beyond the often murky surroundings of the organ loft, making her a particularly admired and admirable advocate for our instrument and its cause. This Messiaen cycle will be welcomed and treasured not only by organists but also by a vast number of musicians and music-lovers.

—Mark Buxton
Toronto, Ontario

Notes:

1. *Éclairs sur l'Au-Delà* . . . Orchestra de l'Opéra Bastille/Myung-Whun Chung (Deutsche Grammophon 439 929-2). Messiaen's own views on love, devotion and belief in the first chapter (especially pp. 9-12) of Claude Samuel's *Entretiens avec Olivier Messiaen* (Paris: Editions Pierre Belfond, 1967) are essential reading.

2. In discussing the forceful momentum of this movement and the almost physical impact it has on the listener, Gillian Weir often cites John Donne: "Batter my heart, three-person'd God; for you/As yet but knock, breath, shine, and seek to mend." (*Holy Sonnets XIV*.) What a marvelously apt quotation!

Entre Vents et Marées. Claude Girard, organ. S-120512. Available from Claude Girard, 57, Du Rocher, Rivière-du-Loup, Québec, G5R 1J8, Canada. No price given.

This is a privately produced recording. The disc (about 74 min.) contains: *Toccata et fugue en fa majeur* (Buxtehude); *Sonata en trio no. 3 and Concerto en la mineur* (Bach & Vivaldi-Bach respectively); *Prélude et fugue opus 99, no. 3* (Saint-Saëns); "Allegro cantabile," extrait de la *Symphonie no. 5* (Widor); *Scherzo en mi majeur* (Gigout); *Variations sur un Noël* (Dupré); *Variations sur 'O filii et filiae'* (Claude Lavoie); and *Ita missa est* (Robert Patrick Girard).

The recording was made on the organ of the church of Saint-Patrice in Rivière-du-Loup, Québec. Girard, who has been titular organist at the church since 1979, studied with his father, the previous organist of the church, and, in Québec and Montréal, with Antoine Bouchard and Bernard Lagacé among others.

The playing is technically assured and uniformly musical, without, however, being exciting. Girard's finest playing is undoubtedly in the Dupré variations, where his performance will stand up to any competition. The slow movements of the Bach trio sonata and the Vivaldi-Bach concerto are rather heavily romanticized. The Gigout scherzo is sadly lacking in sparkle.

The organ is a 3-manual of 43 stops

(57 ranks). Originally built by Casavant as a 2-manual of 25 stops in 1895, it was enlarged to III/39 in 1922 by the same firm. Guilbault-Thérien totally rebuilt the instrument in 1989, turning the old Romantic organ into a distinctly neo-classic one—on the basis of this recording, one would have to say with only moderate success. There are many good stops, but the ensemble does not excite except when all the reeds are heard with boxes open! One curiosity: The notes list six reeds as being by Cavallé-Coll; there is nothing inherently improbable about this, but one would like to know more.

The otherwise standard program includes two novelties. Lavoie (1918-), born in Rivière-du-Loup, studied with E. Power Biggs, Nadia Boulanger, Marchal, and Litaize; he was an active organist in Québec (city) and professor at the conservatory there for many years. His variations are very much in the tradition of Saint-Saëns and others; they are very conservative in style but eminently playable—very good music of the kind often written by performers. R.P. Girard, brother of the performer, studied with Lavoie, Marie-Claire Alain, and Anton Heiller; he is an organist in Québec (city) and professor at the conservatory in Chicoutimi. His "Ita missa est" is also quite conservative, though there are some piquant and occasionally astringent harmonies; the piece works very well on the Rivière-du-Loup organ.

The liner notes, quite helpful, are in French with a few notes on the organ and performer in English. Notes in English are available on request.

It is almost too easy to make CD recordings. Like many other CDs issued by organists and churches, this is essentially a recording that will delight friends and local supporters. The engineers have done a good job, although there seems to be unevenness, and the organ occasionally sounds a bit muted. There is no reason for casual music lovers to buy a good, standard performance of standard repertoire on a good, but not outstanding instrument. Organists who collect recordings of performers and instruments may find it interesting, however.

Eighteenth-century Music for Two Keyboard Instruments. Bernard Brauchli (harpsichord and clavichord), Esteban Elizondo (organ and clavichord). Titanic Ti-185. Titanic Records, PO Box 204, Somerville, MA 02144-0204.

The disc (73 min.) contains the following: for organ and harpsichord—*Concerto in A Minor* (Johann Ludwig Krebs), *Duetto I in C major* (Christoph Schaffrath), *Concerto No. 2 in G major* (Josef Blanco), and *Verso de oitavo tono I* (Francisco de Olivares); for two clavichords—*Sonata in C major* (Johann Christian Bach), *Concerto No. 1 in G major* (Blanco), and *Verso de oitavo tono* (Olivares).

Obviously, all of this can quite properly be performed on any two keyboard instruments, provided only that a suitable balance can be achieved. The instruments used here are all modern

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copies; the organ is a positiv by the Spanish builder Gabriel Blancafort. It is a sweet-toned instrument that both balances and contrasts with the harpsichord.

The music ranges from the moderately well known (Krebs and J.C. Bach) to the totally obscure. All of the works fall into the category of listenable, well-crafted music that makes no claims to profundity. The Krebs concerto, fairly often performed, is surely the major work here, although the less familiar "Duetto" is a very pleasant surprise. The two Blanco works are badly lacking in cohesion, though there are some delightful moments. The "Versos" by Olivares are more interesting. They sparkle delightfully; one has difficulty in imagining them in the context of the liturgical services for which they were written, however.

Brauchli and Elizondo have been performing together since 1982, and it is therefore no surprise that their teamwork is impeccable. Brauchli, a professor at the New England Conservatory and a prominent figure in the field of early music, is better known to American audiences; Elizondo is a professor and director of the conservatory in San Sebastian, Spain, and a celebrated performer and recording artist in his own country. Both players are technically beyond reproach, and their feeling for the music is obvious. In many ways this disc is a demonstration of duet playing.

The recording is excellent. My only objection is that the clavichords seem to have been very close to the microphones—the result is the most powerful clavichord sound I have ever heard! The clear channel separation is commendable; thus, the organ is heard exclusively from the left speaker and the harpsichord from the right, and the two clavichords are clearly separated.

Performers who have two suitable instruments available may get ideas from this disc. It is, however, primarily a top-notch recording, brilliantly played, of music that provides a great deal of enjoyable listening.

"Sincere in Memoriam" Josef Gabriel Rheinberger. Gloriam Dei Cantores. GDCD 018. Available from Paraclete Press, P.O. Box 1568, Orleans, MA 02653. \$14.95 (Cassette \$9.95).

The conductor is Elizabeth C. Patterson and the organ accompanist David Chalmers. The disc (74 min.) contains: *Motets Op. 133* ("Laudate Dominum," "Meditabor," "Anima nostra"); *Mass in F for Male Choir and Organ Op. 190*; *Hymns Op. 140*; *Mass in G-Minor for Female Choir and Organ Op. 187*; and *Mass in E-Flat Major Op. 109*.

Rheinberger may possibly be the most neglected major church musician of the 19th century. While his organ compositions are experiencing something of a revival, his choral music, to say nothing of his operas and two oratorios, is too seldom heard in this country. (In Catholic Germany and in Austria all of the masses are in regular liturgical use, and most choral societies there regard his other choral works as staples!)

The three motets on this disc, all in six parts (SSATTB), illustrate the split personality that is sometimes considered characteristic of Rheinberger; he was deeply devoted to older traditions of church music, but he was also convinced of the value of what we may call the musical vocabulary of his own time. The motets are lovely works, with a few surprising melodic twists.

There are 18 Rheinberger masses, four of them distinctly youthful works. Of the 14 mature ones, two require orchestra, four are a cappella, and the rest specify organ accompaniment.

The accompanied masses on this disc illustrate the melodic gifts as well as the superb craftsmanship of this devout composer. There are several lovely passages, notably, perhaps, in the "Agnus Dei" of the G-Minor mass. I have one major objection to the performance; the organ part, admittedly not particularly adventurous, deserves to be heard. The

famous Hook organ in Mechanics Hall (Worcester, MA) is largely wasted here, although the liner notes refer to it at length. The masses will probably never be much sung in this country, for they are not "exciting" enough for concert use; I have found them more impressive when heard as part of the liturgy.

The a cappella mass for two choirs is really a neglected masterpiece—it has been called the greatest liturgical composition of the 19th century, a debatable but defensible view if one means after the death of Schubert. The counterpoint is masterful and the composer's lyric gifts are much in evidence.

I am not a great admirer of some of the performances of Gloriam Dei Cantores, but I find the performances here totally convincing. Patterson does not over-interpret but lets the music speak for itself, and the result is moving. The choir is responsive and solid in almost every respect. A few slightly ragged attacks and releases and a sound that is pleasing but not exceptionally lovely do not really mar a fine performance.

Translations of the Latin texts are provided, and the notes about Rheinberger and his works, by Craig Timberlake, are very helpful. This is a recording that should be welcomed by all choral directors.

—W. G. Marigold
Urbana, IL

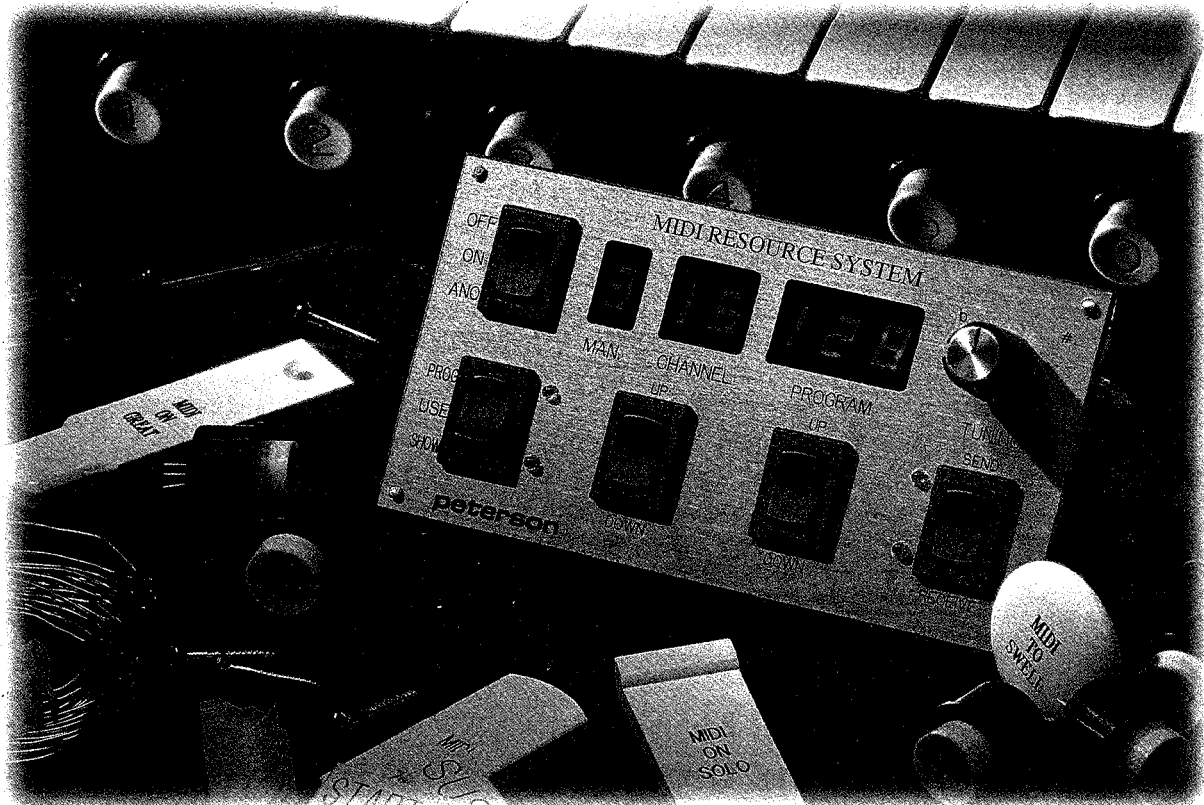
A Choral Harvest—The Chancel Choir of Shadyside Presbyterian Church, Pittsburgh. Dr. John Walker, director of music and organist. Pro Organo CD7072 [DDD] Total playing time: 1:06:37. \$15 postpaid from Pro Organo Direct Sales, PO Box 6494, South Bend, IN 46660-6494. MC/VISA orders 1-800/336-2224. FAX orders 1-219/271-9191.

Contents: *I will give thanks*, Beach; *My Song Shall Be Awaful of Thy Loving-Kindness*, Sampson; *Psalm 100*, Weaver; *All Things Bright and Beautiful*, arr. McCabe; *Alles was Oden hat* (from *Singet dem Herrn ein neues Lied*), Bach; *Now Thank We All Our God*, Bach/arr. Fox; *Festival Psalm*, Arnatt; Hymn: *Come Ye Thankful People Come*; *Let Us With a Gladsome Mind*, arr. Ridout; *I Thank You, Jesus*, arr. Morris; *Psalm 150*, Franck; *Laudate Dominum* (from *Vesperae Solennes de Confessore*), Mozart; *Hallelujah Chorus* from *Christ on the Mount of Olives*, Beethoven; *Praise the Lord from Heaven*, Rachmaninoff; *Praise the Name of the Lord*, Tchesnokov; *Inherit the Kingdom*, Hoiby; *Jubilate Deo*, Britten; Hymn: *We Gather Together*.

Choral albums on Christmas themes abound, so much so that this reviewer has become a bit numb to them. Therefore this CD, which centers on a Thanksgiving theme, scored three points

even before I heard the first note. This CD was released by Pro Organo concurrently with John Walker's new organ solo disc from Shadyside Church. Just as I drew some observations and comparisons between the new Shadyside organ and the Riverside organ during Dr. Walker's tenure in New York (see review of Pro Organo CD 7071 in the March issue, pp. 8-9), this choral recording likewise shows some audible parallels between the choirs Dr. Walker conducted in the two churches. Shadyside's Chancel Choir, as recorded for this CD in May, 1995, embodies all of the positive attributes of the choral sound which Dr. Walker demonstrates in his Riverside Choral CD (no longer in print) from the late 1980s.

Shadyside's choral sound is deep, full-bodied, mildly vibrant (albeit not a straight tone), and mature. The diction is clear but not exceedingly sharp. Although the choir never truly sings flat, there is a distinct and peculiar temperament present in this choir throughout the program. All this makes for a distinctive sound, which is to be expected from an institution where fine choral music has been a long-standing tradition. Most of the program relies on the strength of the SATB ensemble. In the grand *I will give thanks*, by Mrs. H.H.A. Beach, soprano Claudia Benach adds just the right finishing touch to this rousing,



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In this release, the Shadyside Chancel Choir does not appear to be imitating any particular English or European sound. They appear, very simply, to be an exceptionally fine American Protestant choir, applying their talent to a variety of traditional choral literature in order to convey a central theme. Given the growing amount of studio-produced, electronically over-enhanced choral recordings that bear little resemblance to a live choir as one would experience in a real church sanctuary (reference is made to the cassette tapes one receives with publishers' advertisements for new choral scores), it is delightful to hear how Shadyside excels with traditional, fully acoustic and non-electronic, sacred music.

—Bernard Durman

New Organ Music

Bernard Reichel: Triptyque pour orgue sur un mélodie de Hammerschmidt. Cantate Domino C.D. 3062.

Contemporary Swiss composer Bernard Reichel completed this set of three variations on Hammerschmidt's chorale *Fretet euch ihr Christen alle* in 1958, and it is being published in honor of the composer's ninetieth birthday. Cast in a fast-slow-fast sequence, the piece is moderately difficult. Its winsome neoclassical effect is highly reminiscent of the piano pieces of Milhaud and Poulenc and is quite harmonically conservative, except for occasional modal passages and cross relations. Although the photo reproduction of Reichel's manuscript score is legible, an engraving would make the piece much easier to perform.

Jean Guillou: Suite pour Rameau. Wayne Leupold Editions WL600035.

Guillou's nine-movement *Suite pour Rameau* pays homage to the French baroque composer through the use of titles of some of Rameau's harpsichord pieces (i.e., *Air tendre*, *L'Indescrete*, *Tendres Plaintes*, etc.) and through the use of baroque forms and textures. These neobaroque elements are merged with many of the most prevalent elements of Guillou's own intriguing compositional language: exploitation of extremes of dynamics and range, piquant and unusual registrations, propulsive rhythms, polychords, and pointillistic fragmentation. Because of the brevity of each of these movements and their roots in traditional forms and textures, this suite may be one of Guillou's most effective and accessible works for audiences; however, performers should note that it is uncompromisingly difficult.

Johann Ludwig Krebs: Four Preludes for "Organo Pleno." Thoma CompuGraphics TGC 6.

Johann Ludwig Krebs studied with Bach for eleven years and was one of his most celebrated students. Although these pieces are nearer the transitional galant style than the late baroque, there is a certain sense of derivation from Bach, especially with respect to Bach's eight short preludes and fugues. Although interesting as curios because of Krebs' relationship to Bach, there is probably not enough musical value to merit frequent modern performances.

John Leavitt: Scenes of Childhood. H.W. Gray GB00713.

John Leavitt's *Scenes of Childhood* was commissioned for the 40th anniversary of the Wichita AGO Chapter for their Children's Pipe Organ Project. It is based on five poems of Robert Louis Stevenson (*Autumn Fires*, *Rain*, *The Cow*, *The Moon*, and *Pirate Story*), which may be read as an optional narration to precede each piece. The pieces are excellent miniature tone pictures that are infused with both humor and

whimsy, and organists will enjoy trying to locate and identify the many quotations, which range from Bach to a sea chantey. Highly recommended for children's programs, as a recital filler, or for party entertainment.

Eberhard Hoffmann: Vox Humana, International Organ Music. Baerenreiter BA 8231.

The goal of Baerenreiter's *Vox Humana* series, according to Eberhard Hoffmann's preface, is to present relatively easy literature for church or recital that can be either sight-read or prepared with little investment of time. This volume is devoted to nineteenth-century French organ literature by Boëllmann and Guilmant, along with pieces by considerably more obscure composers such as Marcel Courtonne, L'Abbe Lepage and Ambroise Thomas. Although there are no forgotten masterpieces in this anthology, Guilmant's variations on the chorale *Was Gott tut* are effective and well-written.

—Warren Apple
University of South Carolina-Aiken

Toccata on "Westminster Abbey" / Meditation on "Herzliebster-Jesu", Ruth Watson Henderson. Jaymar Publications 02.287. \$7.00.

Here are two rather short and contrasting pieces in one publication from a talented composer who offers an interesting look at two popular hymn tunes. The first is a festive toccata on Purcell's tune. The composer provides for an optional unison choir to sing the hymn tune to the words "Christ is made the sure foundation" as part of a choir procession. However, with the suggested registration of the organ being almost full, the unison choir would have to sing very loudly. Also, with the key being C major rather than its usual appearance in G major, only the sopranos and tenors could sing much of the hymn comfortably. The hymn tune is contained in the very top notes of the organ part.

The chorale melody in the second piece is scored for the left hand in a free rhythm which makes it somewhat disguised. Harmonies used to accompany the tune are imaginatively chosen, and add to the mystic quality of this Holy Week hymn. These two pieces were commissioned by the Toronto Centre of the Royal Canadian College of Organists in 1992 for a premiere performance at the International Congress of Organists Convention in Montréal in 1993.

Three Partitas for Organ, arranged by Donald Johns. Augsburg-Fortress 11-10186. \$6.50.

Hymn Preludes and Free Accompaniments 22, Donald Johns. Augsburg-Fortress 11-9421. \$6.00.

The three partitas are based on the

hymn tunes *Wondrous Love*, *New Britain*, and *Foundation*, and are unusual in that they are for manuals only. They rarely treat the hymn tune with the same rhythmic consistency as the hymn itself, and thus sound quite free and improvisatory. They also frequently change keys between stanzas (and sometimes also within a stanza). Three-part writing dominates much of the texture. The music will be easily played by most organists on their first time through. Stanzas of these partitas could be interspersed as the hymn is sung by the congregation, or used with SAB choral arrangements of these hymns by the same composer and publisher (information given in the music). The only suggestions for registration are in the dynamic markings supplied for each stanza. These are interesting pieces based on well-known hymns which will be useful in the service.

The "Hymn Preludes and Free Accompaniments" continues a series of loose-leaf pages of music containing a prelude on one side and a free hymn accompaniment on the other. Twelve hymn tunes are included in this set. As with the above set of partitas, the composer's fondness for three-part writing is exhibited here as well. The harmonies of these hymn arrangements seem more angular than those above. Somehow a "grandness" of last-verse strength is missing in the free hymn accompaniments, so they may not be as effective on final stanzas as they would be if used on an earlier stanza. (T. Tertius Noble they're not, but maybe they weren't intended to be.)

—Dennis Schmidt, DMA
The Bach Festival of Philadelphia

New Handbell Music

He's Got the Whole World, traditional Spiritual, arr. Cynthia Dobrinski. Agape, Code No. 1725, \$2.50, for 3-5 octaves of handbells and optional percussion, double bass and voice(s) (M).

Ms. Dobrinski has written a piece that is arranged well and is great fun to play. This arrangement can be played as a handbell solo or, for extra spice, as the notes suggest, any or all of the optional parts can be used. There are some very creative and helpful performance suggestions in creating "homemade" percussion instruments. The text has been carefully taken into consideration and each verse reflects this. Some very percussive effects throughout add to the attractiveness. Listeners should be humming; clapping and/or chuckling by the last note!

—Leon Nelson

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A Twentieth-Century Perspective: Melville Smith

John Fesperman

This article was originally published as No. 4 in the series of "Occasional Papers on Traditional Organ Building in the United States," from the Division of Musical History, Smithsonian Institution. Occasional Paper No. 1, "Small Organs," appeared in the March, 1994 issue of THE DIAPASON; No. 2, "Three Crucial Issues in Organ Building," was published in the August, 1994 issue; and No. 3, "Six Important Organs in the Smithsonian Collections," appeared in the April, 1995 issue of THE DIAPASON.

Introduction

Late in the 1950s, Melville Smith, Director of the Longy School of Music in Cambridge, wrote a draft for an article, apparently unpublished, on the significance of the 1958 installation of the Flentrop Organ in Harvard's Busch-Reisinger Museum. In discussing the arrival of the new instrument, he gave an important synopsis of the American attitude to organ building and organ playing. A precursor of the American School, Smith graduated from Harvard in 1920 and went to study in Paris with Nadia Boulanger. Shortly thereafter, his contemporaries—including Aaron Copland and Virgil Thomson—also made their pilgrimages to Paris. Because of Smith's special interest in the organ, he investigated the early French instruments near at hand during his Paris stay.

Reading his edited draft thirty-six years later (1994) produces two shocks: first, the realization of how much has changed, and second, how much has not! His six main points follow:

Foolish young Fulbrighters

Smith defends those "foolish young Fulbrighters who, fresh from their studies in Europe, report that they like tracker action organs" as harbingers of what is soon to come. E. Power Biggs, who was responsible for the new Flentrop instrument at Harvard, is described as "hardly a person to jump to unwarranted conclusions." Smith further observes, "If now Mr. Biggs, in his organistic and musical maturity, chooses to bring from Europe an important three-manual tracker organ by a famous Dutch builder to be installed in place of the original 'baroque' instrument . . . such a decision marks a significant milestone."

European builders

Smith enumerates other European twentieth-century builders who have made mechanical action organs: in Hamburg (Beckerath), Schaffhausen (Metzler), Rheims (Gonzales), and others, despite the doubts then assailing many American organists. He speaks of himself as one of the "restless young men" who earlier had campaigned for a return to traditional organ building, only to be shouted down by adherents of electric action organs. He cites a quote from a 1940 editorial in THE DIAPASON: "Any musician who fails to realize what electricity has done for him lays himself open to the charge of ingratitude."

European instruments

Returning to the "Fulbright boys and girls," Smith notes, "They are critical of

the unmusicality and the aridity of much that they hear [in the United States]. They see that European organists have been brought up in another world. . . . When they reflect further, they may decide that one of the contributory factors in their playing is the wonderful old organs upon which many students are privileged to study." In contrast to American electric action organs, Smith states, "The Silbermanns, Schnitgers, Clicquot, to name but a few great builders of an earlier epoch, were not such blundering incompetents, after all. Their work still stands today."

He goes on to note the short life-span of electric action instruments (a factor of which much has been made in more recent times): "Find me an organ with electric action which, after forty years, approximately speaking, is still fit to play. If mechanically it still holds up, tonally it is probably a total loss, unless extensively altered since its construction."

Old and improved

Smith recalls Biggs's part in the 1956 rebuilding of the nineteenth-century American tracker organ at Boston's Christ Church by the Schlicker Organ Company: "But Mr. Biggs's decision to install a Flentrop in the Busch-Reisinger Museum at Harvard, from which his Sunday broadcasts are made, is not the first manifestation of his decision to 'go modern' with tracker action. When Mr. Biggs was consulted about the rebuilding of the instrument in the historic Christ Church, the Old North Church of

Paul Revere fame, he made what may appear to many a retrogressive recommendation. It is safe to say that almost any other organist would have said, 'electrify—modernize—improve.' Mr. Biggs said 'improve' but not 'electrify.' . . . How much easier it would have been to construct a modern electric instrument in keeping with the times. But how much more to the credit of all concerned was the decision to retain rather than to reject the usable elements already in place, and to create an organ in keeping with the historic past of this church and yet practicable for the needs of the present day."

While this organ contained many compromises, some of which are mentioned by Smith (for instance, the noisy and perhaps superfluous electric stop and combination action), he calls the instrument "splendid." Despite its limitations, it represented the best that was then known.

It was replaced in 1991 with a more rigorously traditional organ by A. David Moore, who also saw to the restoration of the 1759 facade and the returning of the case to its original proportions, with proper false graining. This organ bears out Smith's hope that "the 'new' tracker movement will be seen in its real light as merely a reclaiming of the American heritage, and not a European influence of subversive nature; as one is almost led to believe upon reading certain comments."

E. Power Biggs

He continues by upholding Biggs's courage and foresight: "The importance of this championing of 'back to tracker' by Mr. Biggs can hardly be over-estimated. Less persuasive voices than his have, to be sure, hacked away at the same theme. But now the trend cannot be denied. . . . American builders who cannot or will not adapt themselves to this trend will have to face the importation of instruments by foreign builders in ever-increasing numbers. A few young firms are already placing trackers in construction."

Electric chauvinism

Smith concludes by predicting the end of the "chauvinistic attitude" that held that American electric action builders "do bigger and better than was ever done before," and proclaiming that much can be learned from the past.

Smith as prophet

Melville Smith, as teacher and performer, had a long and important influence on many students, including Charles Fisher, Charles Fisk, Frank Taylor, and John Fesperman. As a member of the organ committee for Memorial Church, Harvard University, he had significant influence over the Fisk instrument completed in 1966. In an editorial at the time of his death, the Boston Globe quoted him as having said of his work at the Longy School that they were "not so much in the business of teaching music as saving souls."

It was Smith who recommended about 1960 that the 1834 Joseph Alley instrument in the Unitarian Church, Newburyport, Massachusetts, keep its mechanical key action and that the then unknown Charles Fisk be retained to rebuild it. Slightly later, Smith's predilections for early French music

were kept in mind by Fisk, when the organ for Mount Calvary Church, Baltimore, was built (1960-61). Smith died just before this organ was completed.

Here was a thoughtful and energetic musician, whose observations and predictions were at the cutting edge as the rediscovery of traditional organ building began in the United States. After World War II, numbers of young Americans sought the advantages of study in Europe (provided by Fulbright grants) and Smith paid close attention to the convictions brought back by young organists. They were similar to his own, formed during student days in France some twenty-five years earlier.

Smith's limitations are predictable. Being a product of his day, he said of those organists who had traveled in Europe, "They will play organs with electric action, they will play organs with the Barker pneumatic lever, they will play straight old tracker action mechanisms, and they will appreciate the advantages of all three." Nowadays, few would allow that the first two categories provide many advantages, except for the lighter bass action provided by Barker levers. A second position espoused by Smith (and others of his day) was that most "tracker" work was good, simply because it wasn't electric. It has since become clear that, while organs of great quality are being made by the best American builders, much second-rate work is being done by "tracker" builders of inadequate experience and discrimination.

He did not speak much of the advantages of blended sound, largely made possible by slider windchests, nor of the subtle advantages—with a carefully made key action—given by control of attack and release. He was doubtless aware of these factors, as well as the importance of control over separation, duration, and delay—the main factors left to the player by an electric key action.

Also, his favorable review of the 1958 rebuild of the Old North organ springs from a similar conviction: that anything "traditional" was better than anything "electric." This may well be so, although present-day discrimination based on experience is advanced over that of thirty-five years ago.

But his proclamation that "American builders who cannot or will not . . ." has been borne out by the importation of many European instruments since 1958—many of them very fine. The demise of two large electric action builders, while the number of small mechanical action builders has greatly increased, also testifies to this prediction.

More important, Smith's analysis, based on good artistic sense, of the need for basic changes for the better, is summed up in his own statement about the views of students: "And so, the young Fulbrighters bring us up again to the same point. They are not merely anti-social—against the existing regime, so to speak. These young people are sincere."

In conclusion, it might be observed that there are still far more electric action organs built in the United States each year than those in the traditional manner. This does not invalidate Smith's artistic concerns, but it does suggest that only a small number really believe in the difference between a work of art and a less unique product. More are impressed by size and bombast than by character and uniqueness. François Couperin's statement from his Preface to Book One of the *Pieces de Clavecin* would have special meaning for the Francophile Smith: "Jayme beaucoup mieux ce qui me touche que ce qui me surprend."—"I prefer to be moved rather than astonished." ■



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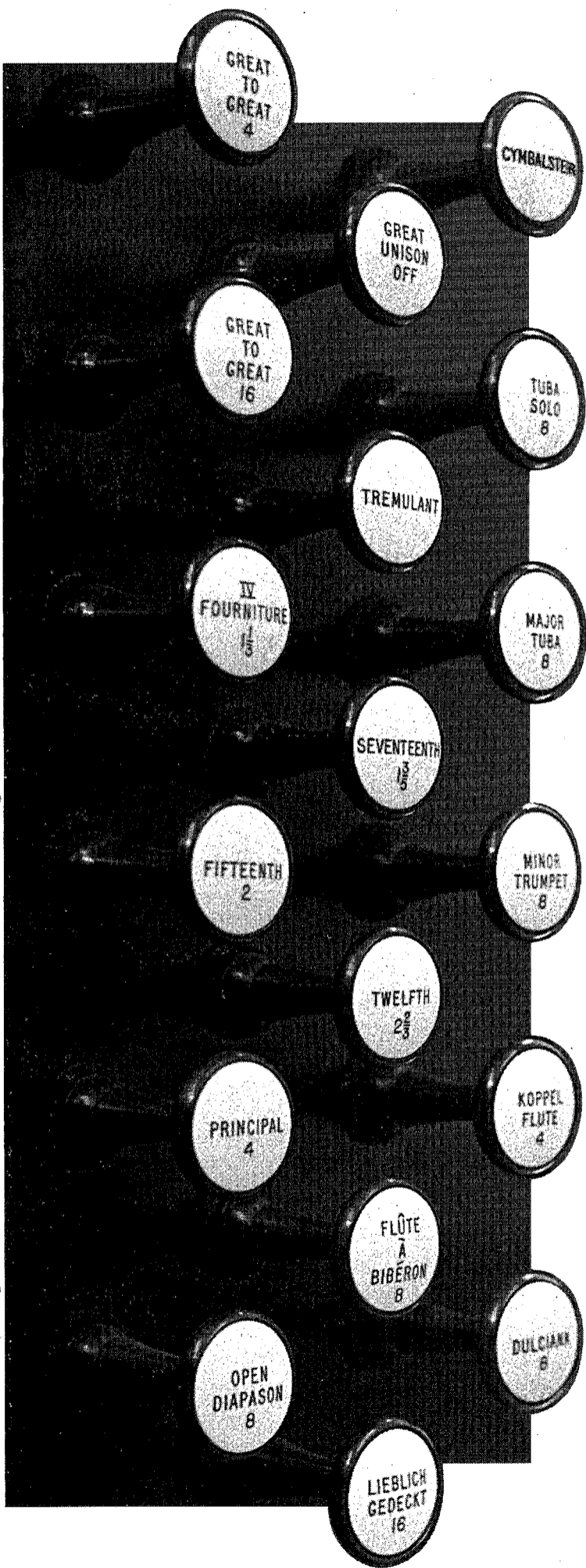
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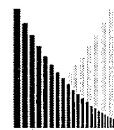
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The Pipe Organ in Rock Music of the 1970s

Jan Overduin & James Overduin

1 Introduction

Among the albums topping today's *popular*, as well as classical music charts are Gregorian chant by the Benedictines of Santo Domingo de Silos, anthems by Arvo Pärt, a symphony by Gorecki, John Tavener's "The Protecting Veil" and the simple, unpretentious song of a homeless London derelict (Gavin Bryars with Tom Waits in "Jesus' Blood Never Failed Me Yet"). Is the infiltration of classical and spiritual music into the popular mainstream a new phenomenon? And, of perhaps more interest to readers of THE DIAPASON, does it include a place for the King of Instruments?

Some will be surprised to learn that the pipe organ not only plays an important role in pop music, but that it has done so for at least twenty-five years. Its profile was perhaps highest in the 1970s, during the heyday of the movement known today as "progressive" (or "prog") rock. Hallmarks of this genre (also known variously as "art rock," "classical rock," and "pompous" or "pomp rock") include classically-trained musicians, frequent references to classical music (often extending to literal transcriptions—sometimes acknowledged, sometimes not), lengthy songs (occasionally stretching over twenty minutes), and obscure lyrics on grandiose themes like Fate, Death, and the Meaning of Life. Prog rock was viewed with suspicion by critics, who regarded the marriage of rock to classical as at best a "fascinating—if uneasy—alliance,"¹ and at worst "pretentious and empty."² Ordinary people, however, found it a refreshing change from the musical repetitiveness and lyrical triviality of traditional pop, and welcomed it with open arms. Many of the most popular albums of the 1970s were those which either dabbled with classical influences or embraced them wholeheartedly.

The instigators of this new movement in rock music were typically keyboard players: "organists [who] introduced the sound of long, sustained notes and thereby relieved many songs of the time-honoured accompaniment of staccato guitar-strumming. More sensuous arrangements thus became possible, causing songwriters and vocalists to rethink their style . . . [and producing] . . . for the first time in rock a genuine and vigorous cross-fertilization of musical styles."¹ It was during this era that the organ, with its humble roots in the wobbly Hammond sound of early blues, finally came into its own in popular cul-

ture. We propose here to take the reader on a short chronological tour of eight of the greatest rock bands of the 1970s, each of which used the pipe organ (or a close electronic facsimile) prominently in at least one hit album. In each case, we will focus on one or two songs and assess them from an organist's point of view. Those readers who take the time to listen to the pieces we discuss will, we think, find that their instrument is played in creative and often thoughtful ways—not, as one might at first suspect, simply for cheap theatre organ-type sound effects or enhanced bass.

2 The Bands

2.1 Led Zeppelin

Our first band, "the most successful—and archetypal—rock quartet of the 70s,"² is familiar to even the slightest knowledge of popular western culture after the Beatles. Led Zeppelin scored six No. 1 albums on Billboard's Top Forty chart, and reached the Top Ten with four more.³ Among these was their 1969 debut, *Led Zeppelin* (Atlantic 8216), described as follows in the *Penguin Encyclopedia of Popular Music*: "... made in 30 hours, [it] set the tone: bone-crunching rock 'n' roll with guitar hero [Jimmy] Page, passionate singer [Robert] Plant, solid rhythm section [John Bonham] . . . to some they seemed over the top, but the era of rock as ritual was underway and they soon broke Beatles' box-office records."⁴

Not mentioned here is the keyboard work of John Paul Jones, who (together with Page) co-wrote one of the most interesting songs on the album, "Your Time Is Gonna Come." Although its subject matter is that of conventional blues ("Messin' around with every guy in town . . . Gonna make you pay for this great big hole in my heart"), Jones' use of the organ in this piece goes far beyond the swirling Hammond sound usually associated with the genre. Although the unidentified instrument is certainly electronic, it is used in a very pipe-organ-like way (to our knowledge, for the first time by solo a major pop artist). A substantial organ solo introduction, on a rather full-organ sound, is dramatic and at the same time meditative. It has a very slow harmonic rhythm, mostly stepwise movement, and quite a lot of figuration and activity in inner voices. The musical language is simple but the effect is powerful, even majestic. The style of playing is very legato throughout. The organ continues in traditional style, but on a softer registration (flutes 8' and 4') during the two solo verses (more prominently so on the first). On the chorus "Your time is gonna come" the organ sound changes to a more conventional pop accompaniment sound, with heavy tremolo. This dual use of the organ, (a) classical and clean in the solo parts and (b) maudlin and tremolo in accompaniment, effectively reinforces the theme of double-facedness and hypocrisy in the lyrics. Jones plays with confidence and flair throughout.

2.2 Deep Purple

Almost every teenager who picks up a guitar for the first time begins by picking out the three-note power-riff of Deep Purple's signature tune, "Smoke on the Water"—perhaps the seminal example of the hard rock oeuvre.⁵ Less well-



Figure 1. Keith Emerson at the Municipal Auditorium in Kansas City, MO, in 1977, playing two keyboards. (Photo copyright © Tom Palmer)



Ex. 1: Jon Lord's introduction to "Speed King" (Deep Purple)

known is the fact that the "classic" Deep Purple line-up (Jon Lord on keyboards, Ritchie Blackmore on guitars, Ian Gillan on vocals, Roger Glover on bass and Ian Paice on drums) made their album debut in 1970 with a pioneering piece of prog rock, Lord's *Concerto for Group and Orchestra*, which pitted the band against the Royal Philharmonic Orchestra in a live match-up at London's Royal Albert Hall. The classically-trained Lord was one of three towering presences—all keyboard players—who dominated the prog rock scene of the 70s (we will discuss the others, Keith Emerson and Rick Wakeman, shortly).

His *Concerto* was not a commercial success, however, and Deep Purple reined in Lord's classical aspirations somewhat on their second album *Deep Purple In Rock* (Warner 1877, 1970), "arguably the most influential UK hard rock record ever, [establishing the] formula of Gillan's wailing high-register vocals, extended instrumental breaks, solid guitar riffs from Blackmore, and wild organ from Lord."⁶ Of special interest to us here is the song "Speed King," co-written by all five band members and well-described in the *Rolling Stone Album Guide* as follows: "Speed King tumbles out with all the subtlety of a landslide; the combination of Lord's thundering organ runs and guitarist Ritchie Blackmore's lightning-fingered solos can rattle teeth even at half-volume."⁶ Lyrically, the song is unremarkable ("Oh Golly said little Miss Molly / When she was rockin' in the house of blue light / Tutti Frutti was oh so rooty / When she was rockin' to the east and west"), but it is the interplay between the organ and guitar that makes "Speed King" so impressive. For the first time, the organ appears as an integral part of the rock 'n' roll arsenal. Its profile is especially high in a later version of the song, released on *Deepest Purple—The Very Best of Deep Purple* (Warner 3486, 1980). This begins with a short pipe-organ-like solo in a sad and minor key, much like the traditional Common Practice type of introduction to a hymn. Calm and serene, it conjures up the aura of a comfortable pew. The only hint of something foreign is the odd touch of chromaticism used to spice up the voice leading. The relaxed mood is then shattered by the violent and crashing entry of the percussion and singer at the same

time (Example 1). The organ continues to be heard throughout the piece, especially in an extended organ-guitar duet after the second chorus, which features rather typically rapid passage work of a highly ornamental nature. Here it seems to serve as a foil to the hardness of the music around it.

Lord's classical training and the spectacular organ-guitar duets of "Speed King" are evident in many of Deep Purple's other hits as well. Particularly noteworthy are songs like "Child in Time" (from *In Rock*) and "Lazy" from *Machine Head* (1972), which feature the organ prominently in long and virtuosic instrumental excursions. Perhaps most dramatic of all is the live version of *Machine Head's* "Smoke on the Water" on the platinum-selling *Made in Japan* (1974), which lasts over ten minutes and has Lord's keyboard trading blows with Blackmore's guitar in successive verses, each higher in pitch and shorter in duration than the preceding one, until the duel culminates in a frenzied hail of percussion.

As the 1970s wore on, Deep Purple went through a number of changes in personnel and musical style. By the 1980s there were few traces left of their progressive roots. The classic line-up, including Lord, did reunite in 1993, however, recording *The Battle Rages On* (1993) and *Come Hell or High Water* (1994). They are currently scheduled to release a third effort, *Purpendicular*, as this article goes to press. Jon Lord has also worked on a number of solo projects over the years, and continues to be a creative influence in rock music. Interested readers are directed to the January 1994 issue of *Keyboard* magazine for an entertaining article.

2.3 Emerson, Lake & Palmer

If Led Zeppelin introduced the organ to hard rock, and Deep Purple gave it its first starring role beside the guitar, then Emerson, Lake & Palmer were the first supergroup whose sound was actually dominated by organ. Featuring the classically-trained talents of keyboard wizard Keith Emerson as well as vocalist/guitarist Greg Lake and percussionist Carl Palmer, ELP was "the quintessential progressive rock band of the 1970s, combining classical music influences with grandiose theatrical performances."² Emerson gained notoriety during his

Jan Overduin is Professor of Music at Wilfrid Laurier University, Waterloo, Ontario (Canada), and Director of Music at St. Matthews Lutheran Church in Kitchener, Ontario. He began musical studies in his native Holland and earned the Master of Music in organ performance at the University of Western Ontario. His teachers have included Peter Hurford, Marie-Claire Alain, and Jean Langlais. Mr. Overduin has won numerous prizes, including the Healey Willan Prize (1963) and the St. Alban's International Organ Competition (1973). Several composers have dedicated works to Jan Overduin, among them Jean Langlais, Alice Parker, Barrie Cabena, and Graham George, and he has given premieres of major organ works by all of these and other composers. Jan Overduin has appeared as recitalist throughout Europe, North America, and Asia. In collaboration with trumpeter Erik Schultz he has recorded five highly acclaimed albums of music for trumpet and organ.

James Overduin had two primary musical influences while growing up: the organ practice sessions and recitals of his father Jan in churches throughout Canada and Western Europe, and the large rock album collection of his friend Brian Rudy, now with the Toronto band Thief Merchant Travellers. So it isn't surprising that he developed a fondness for keyboard—and specifically organ—influenced rock music. He has been collecting examples of the genre, like those in this article, for about fifteen years. Interested readers are encouraged to contact him via email at Overduin@UVastro.phys.uvic.ca with information about others. James is currently completing a Doctorate in Physics at the University of Victoria, British Columbia.



Figure 2. Keith Emerson at the Municipal Auditorium in Kansas City, MO, at the end of "Karn Evil 9" where the big Moog turns towards the audience and explodes. (Photo copyright © Tom Palmer)

early live concerts, which "extended the art of organ-playing to include pyromania and physical demolition"¹ (he occasionally soaked his instrument in lighter fluid and ignited it onstage). Most felt that Emerson's musicianship more than made up for such antics: "When he wasn't sticking knives into it or riding it across the stage as if it were a bucking bronco, he played his Hammond A-10 with remarkable dexterity and imagination."¹ Other critics, however, disapproved. The *Rolling Stone Album Guide* has this to say: "ELP wreaked havoc on the classics, exacting revenge for a generation of involuntary piano pupils. Keyboard flash Keith Emerson . . . pioneered the bombastic pretensions of art rock . . . Forget rolling over: Beethoven never so much as budged."⁶ Fans, however, were unequivocal: they loved the music. ELP's eponymous 1971 debut album (*Cotillion* 9040) reached No. 18 on Billboard's Top Forty chart.³ The sound of the pipe organ appears almost everywhere on this record, and is particularly interesting in the following three songs:

"The Barbarian" is an instrumental piece in ternary form, with extended organ solos in the first and third parts. Although the writing credits on the record mention only Emerson, Lake and Palmer, there are many musical references to Bartok's "Allegro Barbaro." The piece consists mostly of a violent, percussively played keyboard melody, accompanied by guitar and drums. It is indeed barbaric fare, not in any way traditional organ music. On the recording, the registration (on an electronic instrument) is a full flue chorus sound (including mutations). The middle section continues in much the same style, with the organ replaced by piano. It is an interesting juxtaposition, one in which the organ sounds every bit as wild as the piano, even though the actual tone of the organ is sweeter. The piece finishes emphatically with a full organ chordal ostinato and a blaze of percussion.

"Knife Edge" is in some ways an even wilder piece than "Barbarian," and there is also eeriness and a sense of ominous fear, alluded to by lyrics like "Tread the road, cross the abyss / Take a look down at the madness / On the streets of the city / Only spectres still have pity." Although it is not explicitly mentioned in the song-writing credits (Emerson, Lake and Fraser), Janacek's "Sinfonietta" clearly played an inspirational role for the band. Musically the interval of the descending minor third pervades the whole song, and a dramatically descending glissando, resembling an immense crash, seems to answer the central and recurring question, "Can you live on a knife edge?" with a resounding "No." The organ is used throughout, always accompanied by restless rhythms and ominous ostinatos. The most striking section comes just before the last verse ("When the flames have their season / Will you still hold to your reason?"), with an extended cornet solo very much in German baroque style. This seems to suggest a moment of sanity and it is soon replaced by the more percussive and feverish

style of the beginning.

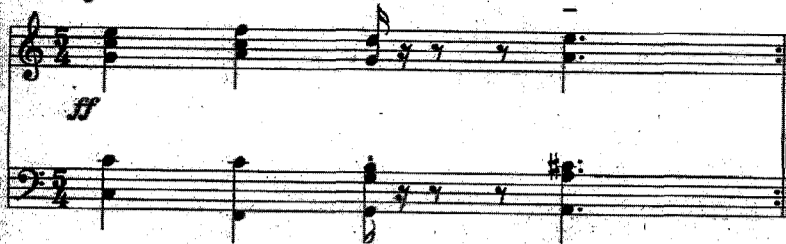
"The Three Fates," written by Emerson alone, is another instrumental piece in three parts, each named for one of the sisters who sit near Pluto's throne and respectively spin, twist, and cut short the threads of human life. Part (a), "Clotho," was recorded on the Royal Festival Hall Organ in London, and features an extended solo in the style of Messiaen (hints of "Dieu Parmi Nous") with colorful harmonies and striking, disjunct, staccato rhythmic motives. There are two distinct styles: (i) full organ, mostly chordal, and with prominent pedal; and (ii) quick passage work on a registration of 8' and 4' flutes and thin texture. Part (b), "Lachesis," is an extended virtuoso solo for piano. The pipe organ returns in part (c), "Atropos," in the full chordal style of the opening, this time alternating with piano and, for the first time, percussion.

ELP's second album, *Tarkus* (*Cotillion* 9900), followed immediately on the heels of the debut. Although it "spells out the trio's fondness for brutally synthesized overkill [and is] almost unlistenable by today's electronic standards" according to the *Rolling Stone Album Guide*,⁶ it was listenable enough in 1971 to go straight to No. 9 on the Billboard Top Forty.³ Most of the album consists of a single multi-part opus, "Tarkus," co-written by all three band members, in which the organ plays a central role along with a seemingly endless bag of synthesizer effects. A typical selection is "Part 1: Eruption." Beginning with a cluster growing out of silence, it erupts into a restless organ-percussion duet. The organ itself is played like a percussion instrument, very staccato and with lots of repeated notes and chords, alternating with short virtuoso solos on a cornet-type stop. Of special interest is "Part 10: The Only Way," with a solo pipe organ introduction based on J. S. Bach's "Toccata in F" (BWV 540) and performed on the Royal Festival Hall organ. It is played somewhat faster than usual, and quite legato, on a plenum using a discreet (reedless) pedal. An organ interlude using free material (with 16' reeds in the pedal) prepares for the entry of the voice, which is accompanied by the organ throughout the first half of the piece. This takes the form of a traditional Christian hymn, but with rather heavy-handed lyrics exhorting the listener to doubt rather than worship: "Can you believe / God makes you breathe? / Why did He lose / Six million Jews?" The organ part is characterized by cadences ending rather indefinitely on first inversion rather than root position triads. Control is then handed over to the piano in the second half, again for a Bach work: the Prelude in D minor from the *WTC I*. The pipe organ, with its historical role as the Voice of the Church, is used ironically and very effectively in this musical attempt to confront the religious problem of suffering.

Other classical rock projects of ELP include versions of Mussorgsky's *Pictures at an Exhibition* (which made No. 10 on the Billboard Top Forty chart in

Parallels

Organ:



Ex. 2: Rick Wakeman's four-chord ostinato in "Parallels" (Yes)

1972³); Copland's "Rodeo" ("Hoedown," on the 1972 *Trilogy*); Ginastera's *First Piano Concerto* ("Toccata," transcribed by Palmer for synthesized percussion on the 1973 *Brain Salad Surgery*), and Copland's "Fanfare for the Common Man" (on the 1977 *Works Volume 1*). By the late 1970s, however, the emergence of disco, punk rock, and the New Wave combined to sweep prog rock out of fashion. A tour attempt proved disappointing, with a 70-piece orchestra laid off due to poor ticket sales. Emerson's bid to record his own piano concerto with the London Philharmonic Orchestra also fell through. The band persevered through the musically barren 1980s, however, albeit with a reduced output. In 1985, with new drummer Cozy Powell replacing Palmer, they released *Emerson, Lake and Powell*, which included a rock version of "Mars" from Holst's *The Planets*.

The original ELP line-up got back together in 1992, coming up with *Black Moon* (1992), *Live at the Royal Albert Hall* (1993), *In the Hot Seat* (1994) and *I Believe in Father Christmas* (1995). While these albums showed some of the progressive edge of years gone by, they have been reckoned by most critics as inferior to the band's earlier work. Part of this may be attributed to the fact that Emerson sustained a serious arm injury in 1993. He continues, nevertheless, to be a force in keyboard-dominated rock today, working on a variety of solo projects (like the 1995 *Christmas Album*) in addition to his work with ELP. Interested readers can find an interview with this influential organist in the October 1995 issue of *Keyboard* magazine.

2.4 Yes

Along with Jon Lord and Keith Emerson, keyboard prodigy Rick Wakeman (trained as a concert pianist at the Royal College of Music) must be counted in the "trinity" of seventies prog rock deities. In fact, he and Emerson regularly battled it out for status as "world's top keyboard player" in the annual music press reader's poll of the time.⁵ Shortly after he joined Yes in 1972, along with Jon Anderson (vocals), Steve Howe (guitar), Chris Squire (bass) and Bill Bruford (drums), the band released *Fragile* (Atlantic 7211), the album that for many established progressive rock as a cultural force. (Included on this record was a short solo adaptation for keyboard by Wakeman of a movement from Brahms' Fourth Symphony.) The *Rolling Stone Album Guide* sums it up thus: "Pointlessly intricate guitar and bass solos, caterwauling keyboards, quasi-mystical lyrics proclaimed in alien falsetto, acid-dipped album-cover illustrations: this British group wrote the book on art-rock excess."⁶ They went on to even greater success with their next effort, *Close to the Edge* (Atlantic 7244), dismissed by *Rolling Stone* as mostly "a monumental snore, a dubious hot-air suite whipped up around a handful of promising song fragments,"⁶ and acknowledged by other critics as the band's "finest work."⁵ It was propelled by fans to the No. 3 spot on the Billboard Chart in 1972,³ and probably represents the pinnacle of prog rock's popular success.

The sound of the pipe organ is central to the title track of this album. "Close to the Edge" (written by Anderson, Howe and Squire) is an extended four-part musical essay lasting nearly twenty min-

utes, the message of which is not always clear ("The time between the notes relates the color to the scenes / A constant vogue of triumphs dislocate man, it seems / And space between the focus shape ascend knowledge of love / As song and chance develop time, lost social temp'rance rules above"). The music, however—especially Wakeman's keyboard playing—more than makes up for any deficiency in the text. Part (i), "The Solid Time of Change," begins quietly with nature sounds (birds and running water). It is mostly instrumental, featuring guitar and synthesizer, with Anderson's distinctive voice joining in near the end and continuing on into part (ii), "Total Mass Retain." The organ makes its dramatic appearance in part (iii), "I Get Up, I Get Down." The section begins with a gentle instrumental introduction leading into a vocal duet (Anderson dubbed), rising in intensity on the words "I get up, I get down" until the organ bursts forth on a brilliant plenum and illuminates the piece in an inspired moment of epiphany. The harmonic rhythm is slow, the language traditional, and the style majestic. There is a brief interruption when the organ accompanies the singer, but after a few seconds it again sounds alone. This is a powerful use of the pipe organ sound to add for the first time a spiritual dimension and depth to rock music. Towards the end of part (iii) the synthesizer joins in and takes over in vintage virtuoso Wakeman style. Part (iv), "Seasons of Man," musically and textually provides a summary for the whole work. The piece closes quietly as it began, with the sounds of birds and a babbling brook.

Close to the Edge marked a peak of Yes's creative powers, and the following few years saw a slow decline in popularity and the eventual exit of Wakeman and Bruford from the band. Continued interest in classical themes made itself felt, though, on albums like the 1973 live triple LP *Yessongs*, with its scraps of Stravinsky's *Firebird* and *Rite of Spring*. Then, in 1977, Wakeman made a spectacular reappearance, along with new Yes drummer Alan White, on *Going for the One* (Atlantic 19106), which reached the No. 8 spot on the Billboard charts and starred the pipe organ in perhaps its most prominent role ever. Two songs deserve particular attention:

"Parallels" (written by Squire) is a powerful, uplifting song—almost a rock anthem, with Wakeman in the lead on the pipe organ of St. Martin's Church (Vevey, Switzerland) from beginning to end. After a brief introduction on the marimba, the organ (a large instrument, probably tracker) enters on a brilliant plenum with an emphatic four-chord harmonic ostinato (Example 2). This ostinato drives the entire song, whether played solo or in various combinations with voices, guitar and percussion. There are variations with repeated chords, pedals, and some virtuoso toccata figuration. Its harmonic strength (all the chords are in root position), coupled with the brilliance of the organ plenum, serve to underline the themes of strength and regeneration in the lyrics ("It's the beginning of a new love inside / You've got the way to make it all happen / Set it spinning turning roundabout / Create a new dimension.") This is a piece unlike any other we have discussed.

"Awaken" (Anderson/Howe) is a vintage progressive-style fifteen-minute



Ex. 3: Use of the hymntune *Horsley* in "Judas Iscariot" (Rick Wakeman)

epic, perhaps the last of its kind. A fantasy in ternary form, it is dominated musically by the instruments, especially the pipe organ of St. Martins Church. A choir (the Richard Williams Singers) does some excellent work, but in instrumental style, using vowels only. Lyrics, when they occur, are delivered in the time-honoured opaque Yes fashion ("Workings of man / Set to ply out historical life / By his blindness to see that the warmth of his being / Is promised for his seeing his reaching so clearly"). The organ enters after about five minutes, plenum, without pedals. Wakeman adds excitement and shows off his digital dexterity with some quick passage work, before launching into an extended (five minute) modal instrumental interlude which showcases some of the organ's lovely solo stops. After an eerie silence, tuned percussion (bells) and harp begin a gentle duet which serves as accompaniment for the organ. First heard is a 4' flute, followed by 8' and 4' principals. There is a gradual build-up toward full organ, now with pedal to accompany the voice, ("Master of Time") and guitar. A tremendous climax is reached with the organ playing slow chords, legato style, along with percussion, guitar and choir. One more short organ-solo interlude is heard, with rapid toccata figuration. The whole song ends as it began, quietly and mysteriously.

Going for the One contained one other fond farewell to classical influences in the beautiful "Turn of the Century," which borrowed from Puccini's *La Bohème*. In subsequent years, Yes watered down its progressive ideals and went through a bewildering succession of personnel and name changes, slowly moving toward a much more conventional dance/pop sound. These compromises allowed the band to retain its popularity—and even grow into a huge stadium attraction—while other progressive groups (like ELP) faded.

The classic Yes line-up, including Wakeman, came back together in 1991, releasing *Union* (1991) and *An Evening of Yes Music Plus* (1994), which contain flashes of the old brilliance but do not live up to the band's best work from the 1970s. As this article goes to press, Yes is busy recording a new live album in San Luis Obispo, California. They have retained their popularity for nearly twenty-five years, producing more than ten hit albums—a record for any prog rock group.

2.5 Rick Wakeman

Wakeman himself resisted the tendency of Yes toward a more mainstream sound, and he left the band in 1973 to pursue a solo career which was for some time more successful than that of Yes itself. His first album, generally considered his best, was *The Six Wives of Henry VIII* (A&M 4361, 1973), which reached No. 30 on the Billboard charts.³ It is an unabashedly programmatic attempt to portray the doomed women musically. As Rick writes in the liner notes, "Although the style may not always be in keeping with their individual histories, it is my personal conception of their characters in relation to keyboard instruments." The pipe organ at the Church of St. Giles, Cripplegate (England) is crucial to this artistic conception, chiefly for the depiction of Jane Seymour. Henry's third wife, she died as a result of childbirth rather than outright execution, and is the only woman to

share his grave. "Jane Seymour" is essentially an organ toccata with some synthesizer and percussion accompaniment. The overall effect is very colorful and exciting. Various solo registrations (e.g., cromorne and cornet) are used in alternation with organo pleno. The musical language is traditional, harmonically (ostinato-like *w-V-i* cadences), rhythmically, and melodically, though there are sudden transpositions, and imaginative use is made of electronic sounds. The pipe organ is definitely in charge throughout.

Wakeman built on his success with the *Wives*, going to wilder and wilder extremes with a series of instrumental LPs which, according to the *Rolling Stone* guide, "found a ready audience among teen eggheads in the mid-70s, though the synthesized symphonic approach sounds absurd in today's high-tech climate."⁶ Others note that his "spectacular extravaganzas . . . masked the talent of one of rock's premier musicians . . . Stripped of all the pomp and grandeur he demonstrates a superb style."⁵ His "Journey to the Center of the Earth" (A&M 3621, 1974), recorded at London's Royal Festival Hall with the London Symphony Orchestra and the English Chamber Choir, made Wakeman a superstar when it reached Billboard's No. 3 position.³ He pushed his success to the limit in 1975 with *The Myths and Legends of King Arthur and the Knights of the Round Table*, which was staged on ice at Wembley's Empire Pool and starred a full orchestra and 50-voice choir. Wakeman's popularity declined in the later 1970s with the demise of prog rock's golden era, but he continued on undeterred. Probably the most ambitious and overblown of all his efforts can be found on the 1977 *Rick Wakeman's Criminal Record* (A&M 4660), which is devoted to musical portraits of notorious villains in history. One selection in particular, "Judas Iscariot," resembles not so much a pop song as an entire Mahler symphony, complete with kitchen sink and choruses (vowels only), transcribed for pipe organ and synthesizer and then compressed into ten frantic minutes. Ascending toccata patterns coupled with a descending bass line in a minor key convey a sense of desperate struggle and despair at the same time. Again there is a predilection for the sound of the cornet, especially as a solo stop. This alternates with gale force full organ passages (including 32' reeds), perhaps suggesting the Day of Judgment (hints of "Dies Irae"). The effect of the full organ sections, especially because of the inexorably and chromatically descending bass, is overwhelming—and contrasts sharply with the choral parts (including a hummed stanza of *Horsley*, a familiar hymn tune usually associated with Cecil Francis Alexander's "There is a green hill far away") sung in harmony and signaling a ray of hope (Example 3). The final word, however, is by the full organ, an agonized scream. The use of the pipe organ throughout the piece successfully reinforces not only the religious associations, but also the horror and seriousness of the Biblical theme.

Like his ex-bandmates in Yes, Wakeman experimented with new musical directions during the 1980s, producing many interesting solo albums and movie soundtracks, and becoming a born-again Christian in the process. Like Jon Lord and Keith Emerson, he has also continued to be a creative force in keyboard



Figure 3. Keith Emerson at the 1977 ELP concert at Madison Square Gardens. (Photo copyright © Steven G. Brant)

rock right down to the present day. His latest solo releases are *Rick Wakeman's Greatest Hits* (1993) and *The New Gospels* (1995).

2.6 The Alan Parsons Project

Originally an engineer on some of the most famous rock albums of all time (the Beatles' *Abbey Road* and Pink Floyd's *Dark Side of the Moon*), Alan Parsons collected some colleagues together in 1976 and recorded his own album, *Tales of Mystery and Imagination* (20th Century 508), which made it to position number 38 on the Billboard album chart.³ Subsequent albums, like the 1977 *I Robot* (which went platinum, reaching No. 9 on the charts), were even more successful commercially but tended toward the pop mainstream. *Tales* is still heavily influenced by the progressive rock movement. It is a musical depiction of some of the poems and short stories of Edgar Allan Poe. Of particular interest is "The Fall of the House of Usher," a sixteen-minute, five-part instrumental piece written by Eric Woolfson, Alan Parsons and Andrew Powell, with orchestration arranged and conducted by Powell. On the CD reissue (Polygram, 1987), Orson Welles' narration (based on Poe's 1831 "Letter to Mr.—" on the relationship between music and poetry) adds a nice touch. The organ (the "new Cathedral Organ" at Abbey Road studios) is played by Francis Monkman and Eric Woolfson. Its role, though significant, is largely limited to evoking ominous images of the "Phantom of the Opera" type. It appears only in Part (ii), "Arrival." The work begins "mysterioso," with ghostly and suspenseful tremolos from the string section, and short haunting woodwind solos. Actual storm sounds—of thunder, rain and wind—emphasize the mood of fear and despair. Out of these sound-effects comes the organ, like a symbol of the supernatural and eternity, or perhaps of "the lofty and enshrouded figure of Madeleine of Usher." The synthesizer and percussion soon join in over the organ's slowly changing chords, and the storm reaches a fierce and shattering climax. The ending is one gigantic sigh, a vast drawn-out decrescendo.

2.7 Styx

Unlike the bands we have discussed so far, which were all UK-based, Styx was an American quintet. Centered on the talents of Dennis De Young (vocals, keyboards), Tommy Shaw (lead guitar), James Young (guitar) and twins Chuck and John Panozzo (bass and drums), the group was reviled by critics such as those in the *Rolling Stone* guide, who



Figure 4. Keith Emerson at the Municipal Auditorium in Kansas City, MO, with guitarist Greg Lake. (Photo copyright © Tom Palmer)

write "Abandon hope all ye who enter here . . . Styx is dire stuff indeed," and "Rock video made the elaborate escapist fantasies of art-rock—even the watered-down pop variety—seem awfully redundant."⁶ It is true that Styx, like Alan Parsons, epitomizes progressive rock's retreat into the pop mainstream after the New Wave of the late 1970s. But there is still interesting material for the pipe organ enthusiast here, especially in the earlier work. The 1978 album *Pieces of Eight* (A&M 4724) reached No. 6 on the Billboard charts,³ and featured a unique selection, "I'm OK" (written by De Young and Young). The sound of the pipe organ is used here, not to imbue the song with religious dignity or ominous melodrama, but to express the joy of the main character, who sings "I'm OK / I've finally found the person I've been looking for / I'm alright / I'm feeling good about myself and that's for sure." The registration used is that of the full organ with lots of mixtures but no reeds. The result is brilliance without tension, and the emphasis is on the harmonic color of the chords rather than (as so often) on the bass. Almost all of the chords used are major and in root position, and the harmonic rhythm is quite slow. In one of the extended interludes by the full organ, it is played in a very pianistic way, with lots of arpeggios. Normally this does not work on the organ, but here this style of playing rather successfully communicates a sense of joyful exuberance.

Some thoughts on solid state in Pipe Organs: An appeal for simplicity

Herbert L. Huestis

Recently, the author heard a 19-stop organ which was equipped with a combination action which sported over 2,000 memories! This astonishing feat seemed to serve little purpose, given the size of the organ, but it reminded me of a recent article in *PC World Magazine*, which drew attention to a similar problem with word processors. In a software review, Steve Bass said, "I found a copy of an \$80 program I've resisted because of my Computer Elitism Disorder—I can't cope with applications that retail for less than \$395 and don't have hundreds of impossible-to-figure-out features."¹

I mused, "Are we suffering from an 'Organ Electronics Elitism Disorder' when we install a combination action that runs in Microsoft Windows on a PC computer and provides over 2,000 memories in an organ with fewer than 20 stops?" More and more, I think the answer is yes. Maybe it's time to think about what we are doing musically. After all, it was an escalation of inventions that put the organ off course at the turn of the century.

As we look back upon the "old days,"

we are reminded that before the era of multiple memories and computer-based electronics, wood and metal "watch-it-work" combination actions were 100% reliable through most of their useful life. They may have had only one memory, but it never failed or did anything without asking. Nobody blamed trouble on things like "voltage spikes," "signal noise," "ripple," or cell phones. If these venerable combination actions missed the mark occasionally, it was usually a matter of a small adjustment. Today, manufacturers of electronic pipe organ equipment spout long lists of features, with one notable exception: 100% reliability. Yet, this is the one attribute organists and churches want and need the most!

What can we learn from computing software?

When it comes to glitches and gremlins, most software manufacturers pursue a genuinely open approach, rather than attempting to hide faults or idiosyncrasies of their goods. In other words, they know that their consumers

their biggest hit albums. Those professional organists who are interested in how their instrument functions within the mainstream of contemporary culture, but who may have been suspicious or downright judgmental of its use in pop music, may find some of their doubts allayed by listening to the creative and effective ways in which it has been played by these artists.

The influence of the organ on pop music is by no means limited to the 1970s, but is also heard in the work of contemporary (though not so well-known) progressive bands all over the world, as well as in some of the New Age, "ambient house" and classical crossover CDs popular today. A few recent prog rock albums that may be of interest: Advent (USA)'s demo tape (1995), Ånglagård (Sweden)'s first two albums *Hybris* (1992) and *Epilog* (1994), Golgotha (UK)'s first two albums *Unmaker of Worlds* (1990) and *Symphony in Extremis* (1993), Men of Lake (Italy)'s eponymous debut (1991), Nuova Era (Italy)'s third album *Io E Il Tempo* (1992), and Osamu Sakuraba (Japan)'s debut *Gikyokuonsou* (1990). Reviews of these and hundreds of other groups can be found in *The Gibraltar Encyclopedia of Progressive Rock*.⁷

In this secular age, where both the church and pipe organ seem to be losing ground rapidly, it is useful to remember that our instrument has a well-established place in the heart of popular culture: rock music. When we are looking for ways to introduce the King of Instruments to those not familiar to the church or organ, and especially to the younger generation, we might do well to acquaint ourselves with its role in these far-flung reaches of the repertoire. ■

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7. M. S. Taylor, *The Gibraltar Encyclopedia of Progressive Rock* (1995), available free on the internet at World Wide Web site <http://www.cogsci.ed.ac.uk/~philkime/GEPR/gepr.html>

have a love/hate relationship with computers—they love them when they work, and hate them when they don't. But they also know that to reach the goal of 100% successful operation, their clients are going to need some help sometime. They provide that help through a service called "technical support."

Technical support for pipe organ electronics

Technical support is theoretically available for pipe organ electronics, too. But there is a hitch. Electronic equipment that is intended for pipe organs is supplied to the "trade"—the builders and technicians—who install it in their organs. The real "users" of this equipment are the organists who play them week in and week out. They are the ones who are ultimately burdened with any problems. Therefore, it is the "owners" and "users" who should demand the technical support that is necessary to guarantee that an organ will not be plagued with a persistent problem or even worse, an unsolvable one.

Keep it simple . . .

One way to increase the reliability of pipe organ electronics is to simplify them, rather than making them more complicated. There are dozens of systems available, each sporting various bells and whistles to appeal to as many clients as possible. The argument advanced here is that more complex the functions are, the greater the probability of errors. While there may be some incoming letters to the editor on this point, the author maintains that fancy programmable features cost something in terms of total reliability. In a search for truly bullet-proof electronics several concepts have emerged that seem to point the way toward 100% fail-safe products: passivity, redundancy and modularity, verifiable circuitry and compatibility. Let's take a look at these ideas.

Passivity

Passivity refers to the tendency of an electronic system to keep to itself, rather acting as a relay for electrical impulses to and from the rest of the organ. This prevents the organ from acting like an antenna, with miles of wire forming a network which can pass signal noise or other electrical impulses down the line to the electronics.

Redundancy and modularity

Like the Internet, redundant and modular electronic systems have no central processor. They run like a string of Christmas tree lights, where any part may drop out, and all the others keep going. This has a tremendous advantage, because if there is any problem, it is immediately obvious where it is. All that is required for troubleshooting is to trace the fault to the defective component and try a quick replacement. In a modular design, all functions operate independently. For example, a modular combination action may only process memory, while other functions such as reversibles, sforzando and crescendo are all handled by separate processors. Electronic relays may be modular, with each processor controlling switching or driver circuits.

Verifiable circuitry

Quite simply, that means the system is completely test-able. All input and output circuits can be readily verified to determine if there is a fault and where it might be. Verifiable circuitry is bullet-proof stuff that will only respond to two things—the buttons on the console and the stops in the organ.

Compatibility

Compatibility looks down the line to

the eventual replacement of a combination action. It assures a certain standardization of polarity and wiring to permit replacement with a product made by another manufacturer, if necessary.

Look for real technical support

Remember, almost all "guarantees" are limited to replacement of parts. A typical pipe organ electronics guarantee stipulates that the manufacturer will not be liable for any costs of removal or reinstallation of defective components. That means if you encounter an evil little gremlin that makes your brand new combination system act up in your church, the manufacturer will send a replacement part. If it isn't a defective component that's causing the problem, your organ builder or technician will have to sort out the difficulty. You could find out that the "technical support" you were promised is all smoke and mirrors, particularly if the problem originates from the "environment" rather than the goods themselves.

In the best of all worlds, manufacturers of solid state systems would be able to provide rock-solid guarantees that their products will work in the final installation—but they cannot anticipate every problem that might arise. However, churches and organists should insist on a pledge to provide the technical support that may be necessary to achieve 100% reliability. But remember—the simpler the product, the more likely that pledge will be kept.

Notes

1. Steve Bass, "Quick-and-Dirty Desktop Publishing," *PC World*, Vol. 13, No. 11 (November 1995): 390.

S.O.S!

Recently, the author posted an "S.O.S. for Technical Support" on PIPORG-L, the internet bulletin board for organ builders, technicians and enthusiasts. Briefly, it was a description of the antics of a "gremlin" which delighted in causing a newly installed combination action to cancel itself without consulting the organist. Appeals to the manufacturer resulted in quick replacement of all the processor boards, but no means of testing for the actual cause of the problem! All that could be done was try new parts and see if the "problem" went away.

Since the "technical support" provided by the manufacturer left us wondering what else we could try, an appeal to PIPORG-L seemed like a good idea. Within a week, over 30 replies came in, most of them extremely useful. Over a dozen professionals from the U.S., Canada and England did their best to help search for a cure. These experts included personnel from three organ companies, two engineers, two electronics specialists and three well-known organ restorers.

The first replies to the S.O.S. were acknowledgments from organ technicians and builders who had experienced similar problems. They relayed experiences that one would never dream of—for example, circuit problems brought on by exposure to salt air in San Francisco! Helpful suggestions were abundant. Briefly, they looked at problems with conductivity, impedance, voltage spikes, connections between "mother" and "daughter" boards, grounding, and power supply problems. One leading organ builder said, "don't forget to press all the chips in the boards—make sure those connections are good." This was the kind of technical support that was needed to chase that pesky gremlin away.

It appears that the problem did go away, or at least go underground for awhile. One of the maddening things about this kind of problem solving is that you never see the "smoking gun." You try various "tricks of the trade," then hope for the best. We're hoping.

► Overduin: Pipe Organ/Rock Music

2.8 Ozzy Osbourne

Our final selection represents another direction in which prog rock evolved after the New Wave: heavy metal. Ozzy Osbourne was the original lead vocalist for Black Sabbath, "arguably the band which invented heavy metal with their 1970 debut."² He left that group in the mid-1970s, complaining that its successful formula (based on vague references to black magic and variously described by critics as "heavy, doom-laden and yet ingenious"³ and "grave-digging . . . stoned-out, dumb, clumsy, soulless, overamplified and ugly"⁴) was being diluted by a move toward the mainstream. Audiences agreed and publicity followed Osbourne's solo career.⁴ The *Rolling Stone Album Guide* describes his work thus: "Emissary of the devil or derivative heavy-metal panderer? The former Black Sabbath frontman fits both descriptions. Cranking out cartoon Satanism over the roar of overripe power chords, Ozzy Osbourne supplies a sort of avuncular presence on the headbanging scene . . . [His] ruptured wail is the stuff of nightmare, without a doubt."⁶

Ozzy Osbourne's most successful effort was the 1981 *Blizzard of Ozz* (Jet 36812), which went platinum and reached position 21 on the Billboard charts.³ Of special interest is the song, "Mr. Crowley" (written by Ozzy Osbourne with band members Bob Daisley and Randy Rhoads), a tribute to the famous turn-of-the-century occultist branded "the wickedest man in the world" (largely because of his use of sex in magical rituals). "Mr. Crowley . . ." Ozzy howls, "I wanna know / I wanna know what you meant!" The organ, an electronic instrument played by Don Airey, is used only in the introduction to the piece, but helps to create a mood of funereal dignity and mystical—even religious—profundity. Although its role is perhaps less interesting here than in some of the other songs we have discussed, it is important to note that the pipe organ sound is not restricted to purely progressive rock, but has found its way even into the more extreme fringes of the pop world.

3 Conclusion

At least eight superstars of the seventies rock era (Led Zeppelin, Deep Purple, Emerson Lake & Palmer, Yes, Rick Wakeman, The Alan Parsons Project, Styx, and Ozzy Osbourne) used the sound of the pipe organ prominently on

New Organs



Cover

A. David Moore, Inc. of North Pomfret, VT, has completed opus 24 for First Presbyterian Church, Gainesville, FL. The single-manual and pedal organ was given in memory of Carlos Proctor and has been installed in Iona Chapel. The casework and carvings are of oiled cherry. Metal for the front pipes, of high lead alloy, was hammered on an automatic hammering machine. This organ features suspended key action, wooden trackers and rollerboards, bone covered keys, and hand engraved bone stop labels set into the knob faces. Dr. Mark Coffey is organist of the church. Donald Carbino designed the pipe shades. Compass 56/30, two combination pedals.

GREAT

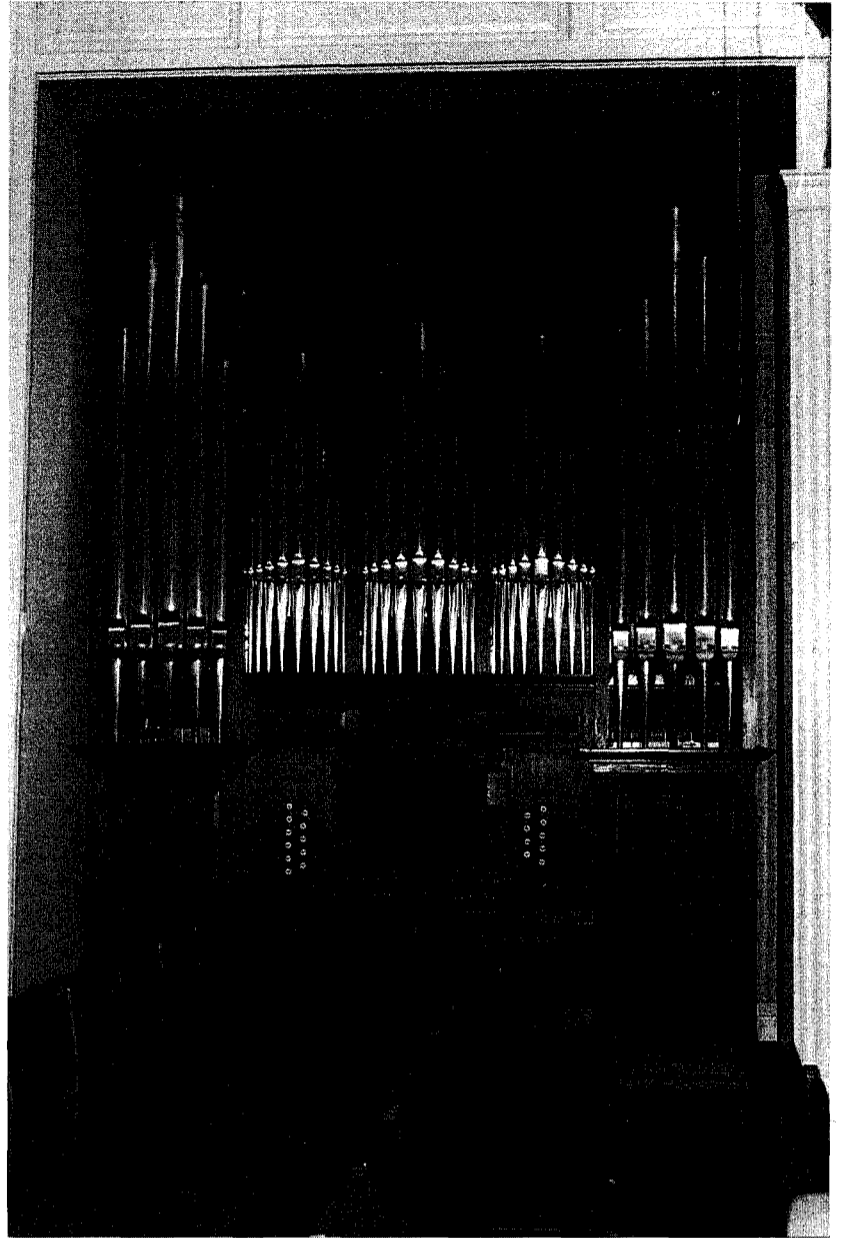
- 8' Prestant (wood and metal)
- 8' Stopped Diapason (wood)
- 4' Principal (m)
- 4' Flute (w)
- 2' Fifteenth Bass (m)
- 2' Fifteenth Treble (m)
- II Sesquialtera Treble (m)
- 8' Cromorne Bass (m)
- 8' Cromorne Treble (m)

PEDAL

- 16' Bourdon (w)

Ct/Ped

Tremulant



Karl Wilhelm, Inc., Mont St-Hilaire, Québec, Canada, has completed a two-manual and pedal organ with mechanical action for First United Methodist Church, Crossville, TN. The chancel of the church was remodeled and acoustical improvements made to accommodate the organ and to improve conditions for the choir. The organ is designed to serve the church's present needs and to be easily moved and enlarged to serve in a proposed larger worship space that the congregation anticipates in its long-range plans.

At present, all of the manual stops but

the Mixtur and Principal 8' are playable on either manual, and all but the Principal 8' (in the facade) are enclosed behind swell shutters that occupy space for a future Bourdon 16'. When the organ is enlarged, the present instrument will become the Great; the upper manual key and stop action have been built to be easily rerouted to a new Swell division behind the Great. The design was conceived by Karl Wilhelm, who was assisted in voicing the organ by Jacques L'Italien. John Brock served as consultant; Georgiana Upshaw is organist of the church. Compass 56/30.

MANUAL I

- 8' Principal
- 8' Rohrflöte
- 8' Salicional
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Nasat
- 2' Superoctave
- 1 3/5' Terz
- IV Mixtur
- 8' Trompette

MANUAL II

- 8' Rohrflöte
- 8' Salicional
- 4' Octave
- 4' Spitzflöte
- 2 2/3' Nasat
- 2' Superoctave
- 1 3/5' Terz
- Trompette

PEDAL

- 16' Subbass

Couplers

- I-Pedal
- II-Pedal
- II-I

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John Dower and Company, Lincolntown, NC, has built a 48-rank electropneumatic organ for The Episcopal Church of the Holy Cross, Tryon, NC. The new instrument incorporates Ernest White pipework from the church's previous instrument, Möller Op. 7260. The stoplist was compiled by Holy Cross organist Joseph Armbrust in consultation with William E. Seifert. Engineering and tonal realization are by John H. Dower, with new pipework manufactured by Organ Pipeworks of Charlotte, NC, Roland Killinger, and F.J. Rogers, Ltd. Tonal finishing was done by John H. Dower and Gregory Hand. The case, frame, and new slider chests are from the shop of Quigley Designs, Houston, TX.

The main organ speaks across the chancel from a side chamber, but the sound spreads clearly and evenly throughout the nave thanks to chest placement, projecting casework with speaking façade pipes, robust voicing, and a sympathetic acoustic. A four-manual Aeolian-Skinner console was rebuilt for use with the new organ. The original electro-pneumatic key and stop action design was retained; however, the combination action, switching system, and couplers are controlled by a new Solid State Logic system. The Antiphonal Organ currently consists of a flamed copper Festival Trumpet, *en chamade*. Future additions to both the Main and Antiphonal Organs are anticipated.

The organ was dedicated with a choral evensong service on November 19, 1995. The Holy Cross choir was direct-

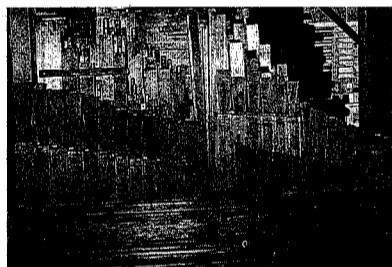
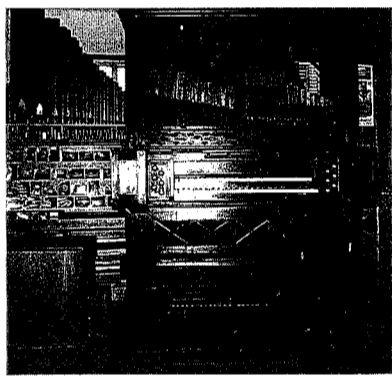
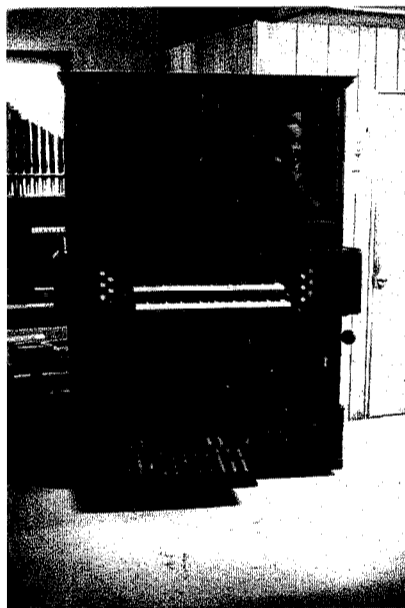
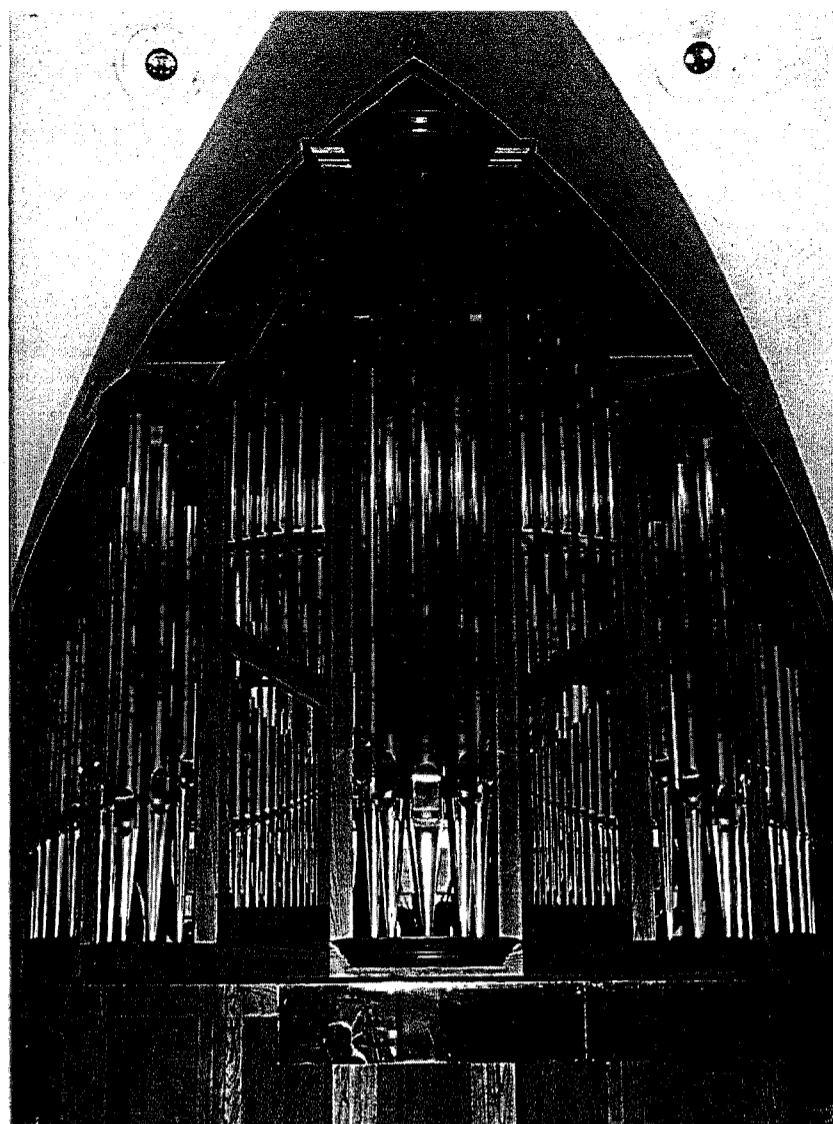
ed by Joseph Armbrust and solo organ works were performed by Beverly Ward. Bruce Neswick played the inaugural concert on February 16, 1996.

GREAT

- 16' Lieblich Gedeckt (Sw)
- 8' Principal (2 rks g²-c²)
- 8' Hohlflöte
- 8' Dulciana (Ch)
- 4' Octave
- 4' Flute (ext)
- 2 1/2' Twelfth
- 2' Fifteenth
- IV Mixture
- 8' Trumpet
- Gt/Gt 16', 4'
- Sw/Gt 16', 8', 4'
- Ch/Gt 16', 8', 4'
- Ant/Gt 16', 8', 4'

SWELL

- 16' Lieblich Gedeckt (ext)
- 8' Gedeckt
- 8' Virole
- 8' Quintadena
- 8' Virole Celeste (TC)
- 4' Geigen Principal
- 4' Flute Harmonique
- 2 1/2' Nazard
- 2' Flute
- 1 1/2' Tierce
- III Mixture
- II Cymbel
- 16' Fagotto
- 8' Oboe (ext)
- 8' Trompette
- 4' Clairon (ext)
- 8' Vox Humana
- Tremulant
- Sw/Sw 16', 4'
- SW Unison Off
- Ant/Sw 16', 8', 4'



James P. Leek Pipe Organ Company, Oberlin, OH, has restored an antique chamber organ by an anonymous builder. Wind pressure is 47 mm, height 6'8 1/2", two manuals of 54 notes, French box pedal of 18 notes. All pipes are of wood; windchests have no rack-boards, pipes fit precisely into toe boards. There are five small wind chests, four for the manuals and a fifth for the pedal stop. The four small slider windchests with backfalls include two on the bass end with 24 notes and two on the treble with 30 notes. There is one layer of leather on the pallets. Wind supply consists of a large wedge bellow with an upper and lower bellow for hand pumping. A small Meidinger blower has been added. The case is of walnut. James Leek estimates the age of the organ to be around 150-160 years. The upper manual has a Gedackt 8' Bass of 24 notes and in the treble a Flauto Dolce 16' and Fugara 8'. The lower manual shares the Gedackt Bass in addition to a Flauto 4' and Harmonica 8' (free reed) in the bass; in the treble is a Principal 8' Flauto 4', Harmonica 8' (free reed) and manual coppel. The Pedal includes a Pedal Bass 16' (free reed), Pedal Coppel and Pedal Forte. For information: 216/774-8388.

CHOIR

- 16' Contra Dulciana (ext)
- 8' Bourdon
- 8' Viola
- 8' Dulciana
- 8' Unda Maris (TC)
- 4' Flute (Gt)
- 4' Dulciana (ext)
- 2' Octavin
- 2' Dulciana (ext)
- 1 1/2' Larigot
- 1' Siffloete
- II Cornet (TC)
- 8' Cor Anglais
- Zimbelstern
- Tremulant
- Ch/Ch 16', 4'
- Ch Unison Off
- Sw/Ch 16', 8', 4'
- Ant/Ch 8'
- Gt/Ch 8'

ANTIPHONAL

- 16' Double Trumpet (ext, TC)
- 8' Festival Trumpet
- 4' Festival Clairon (ext)
- 16' Fagotto (Sw)
- 8' Trompette (Sw)
- 8' Oboe (Sw)
- 4' Clairon (Sw)
- Ant/Ant 16', 4'
- Unison Off

PEDAL

- 32' Untersatz (electronic)
- 32' Resultant
- 16' Contre Basse
- 16' Bourdon
- 16' Contra Dulciana (Ch)
- 16' Lieblich Gedeckt (Sw)
- 8' Diapason
- 8' Virole (Sw)
- 8' Flute (ext)
- 8' Lieblich Gedeckt (Ch)
- 4' Octave
- 4' Flute (ext)
- II Mixture
- 32' Harmonics (derived)
- 32' Contra Fagotto (electronic)
- 16' Trombone
- 16' Fagotto (Sw)
- 8' Tromba (ext)
- 8' Oboe (Sw)
- Clairon (ext)
- Gt/Ped 8', 4'
- Sw/Ped 8', 4'
- Ch/Ped 8', 4'
- Ant/Ped 8', 4'

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Robert Sipe, Inc., Dallas, TX, has built a new organ for First United Methodist Church, Phoenix, AZ. The 3-manual organ of 44 voices and 57 ranks employs electric action slider windchests and a movable console with multi-level solid state combination action. Revoiced pipework, reservoirs, and some offset windchests from the church's previous Casavant organ were rebuilt and retained. The organ was heard for the

first time at the Southwest Region IX AGO convention in June 1995. Dr. Craig J. Westendorf is director of music, and he and his wife Sue Vaughn Westendorf both performed at the convention. Guest artist Todd Wilson played the dedicatory recital on October 8, 1995. Subsequent programs featured former First Church musicians Charles Parsons and Keith Reas, and current organist David Gotch.

GREAT
 16' Kontre Gamba (ext)
 8' Principal
 8' Bourdon
 8' Gamba
 4' Octave
 4' Rohrflöte
 2 1/2' Quinte
 2' Super Octave
 1 3/4' Tierce
 IV-V Mixture
 16' Trompete
 8' Trompete
 8' Festival Trumpet
 Tremulant

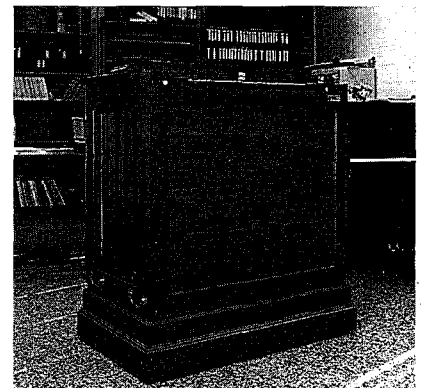
SWELL
 16' Bourdon
 8' Geigen Principal
 8' Rohrflöte
 8' Viole
 8' Viole Celeste
 4' Principal
 4' Flute Ouverte
 2 1/2' Nasard
 2' Blockflöte
 1 3/4' Tierce
 IV Fourniture
 16' Basson
 8' Trompete
 8' Hautbois (ext)
 4' Clairon (ext)
 Tremulant

CHOIR
 8' Spitzprincipal
 8' Gedeckt
 8' Flauto Dolce
 8' Celeste (tc)
 4' Octave
 4' Koppelflöte
 2' Octave
 1 1/2' Larigot
 IV Scharf
 16' Fagot
 8' Cromorne
 16' Festival Trumpet (tc)
 8' Festival Trumpet
 Tremulant

PEDAL
 32' Untersatz (electr, prep)
 16' Principal
 16' Subbass
 16' Bourdon (Sw)
 16' Kontre Gamba (Gt)
 8' Octave
 8' Flute
 8' Gamba (Gt)
 4' Choral Bass
 IV Mixture
 32' Kontre Posaune (ext)
 16' Posaune
 16' Basson (Sw)
 8' Trompete
 4' Klarine (ext)
 8' Festival Trumpet



Bedient Pipe Organ Company, Lincoln, NE, has built a new organ for the Cathedral of St. John the Baptist, Charleston, SC. The firm's opus 50 features a case made of cherry, one manual, 4 stops, 5 ranks, 207 pipes, and a manual compass of 51 notes. Key and stop action are mechanical. Pipe shades are of red gum. Dedication recitalist was William Gudger; church organist is William Schlitt. The organ is used in the front of the cathedral as a continuo organ and to accompany choral ensembles which occasionally sing from the chancel. The organ was used to lead services held in the parish center while the cathedral nave was closed for renovation. Bedient opus 22 was moved from Christ Church Cathedral, Louisville, KY, to the rear gallery of the renovated nave.



MANUAL
 8' Gedackt
 4' Flute
 2' Prestant
 II Sesquialtera

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Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

James Diaz; First Congregational, Columbus,
OH 8 pm

David Higgs; Fort Street Presbyterian, Detroit,
MI 3 pm

22 OCTOBER

Olivier Latry; Clayton State College, Morrow,
GA 8:15 pm

24 OCTOBER

Choral Concert; Church of the Holy Trinity,
New York, NY 8 pm

25 OCTOBER

Gerre Hancock; North Christian Church,
Columbus, IN 8 pm

James Johnson; Christ the King Cathedral,
Lexington, KY 8 pm

Olivier Latry; Shyrock Auditorium, Carbon-
dale, IL 8 pm

Choral Concert, with orchestra; Second Pres-
byterian, Memphis, TN 8 pm

Alabama School of Fine Arts Chamber Play-
ers; Cathedral Church of the Advent, Birming-
ham, AL 12:30 pm

26 OCTOBER

Chandler Noyes, *The Hunchback of Notre
Dame*; Methuen Mem Music Hall, Methuen, MA
7 pm

27 OCTOBER

Thomas Murray; St John's Episcopal, W.
Hartford, CT 8 pm

Olivier Latry; Bryn Mawr Presbyterian, Bryn
Mawr, PA 7 pm

David Higgs; Trinity Lutheran, Hagerstown,
MD 3 pm

American Boychoir; West Virginia Wesleyan
College, Buckhannon, WV

Karel Paukert; Cleveland Museum, Cleve-
land, OH 2 pm

Karen Schneider; Cathedral of the Holy
Angels, Gary, IN 3 pm

James Johnson; St John the Evangelist, Indi-
anapolis, IN 3 pm

Hildegard Cox, with trumpet; Christ Church
Cathedral, New Orleans, LA 4 pm

28 OCTOBER

Olivier Latry, masterclasses; Bryn Mawr
Presbyterian, Bryn Mawr, PA 9:30 am (also
October 29)

30 OCTOBER

Jean-Pierre Leguay; Holy Cross College,
Worcester, MA 7:30 pm

31 OCTOBER

Jean-Pierre Leguay, masterclass; Holy
Cross Collège, Worcester, MA 9 am

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15 SEPTEMBER

James David Christie; Luther College, Deco-
rah, IA 4 pm

David Higgs; Wartburg College, Waverly, IA 4
pm

John Singer, Shakuhachi; St Mary's Cathed-
ral, San Francisco, CA 3:30 pm

17 SEPTEMBER

Mark Thallander; Lake Avenue Church,
Pasadena, CA 12:15 pm

19 SEPTEMBER

Music of Frescobaldi; University of Nebraska,
Lincoln, NE (through September 21)

22 SEPTEMBER

David Craighead; University of Texas, Austin,
TX 4 pm

Hymn Festival; St Stephen, Ft Worth, TX 4:30
pm

James Garner; St Mary's Cathedral, San
Francisco, CA 3:30 pm

24 SEPTEMBER

Eric Knapp; Lake Avenue Church, Pasadena,
CA 12:15 pm

27 SEPTEMBER

Bruce Morin; Crystal Cathedral, Garden
Grove, CA 8:15 pm

29 SEPTEMBER

Marianne Webb; Christ Church Cathedral, St
Louis, MO 6 pm

Susan Moeser; Westminster Presbyterian,
Lincoln, NE 4 pm

Lyle Settle; St Mary's Cathedral, San Francis-
co, CA 3:30 pm

30 SEPTEMBER

Herb, Stanford Memorial Concert; Memorial
Church, Berkeley University, Palo Alto, CA 8 pm

1 OCTOBER

Janet Harris; Lake Avenue Church, Pasade-
na, CA 12:15 pm

4 OCTOBER

Melvin Butler, with choir; St Mark's Cathed-
ral, Seattle, WA 8 pm

Centennial Chapel Series Concert; Lake
Avenue Church, Pasadena, CA 8 pm

5 OCTOBER

Carlene Neihart; Central Presbyterian,
Kansas City, MO 2 pm

Paul Westermeyer, 8th Annual Hymn Work-
shop; St Mark's Episcopal, Berkeley, CA

6 OCTOBER

Choral Concert; Central Presbyterian, Kansas
City, MO 2 pm

Peter Stadtmueller, with baritone; Trinity
Lutheran, Lynnwood, WA 7 pm

Christoph Tietze; St Mary's Cathedral, San
Francisco, CA 3:30 pm

7 OCTOBER

Marilyn Keiser; First Presbyterian, Midland,
TX 8 pm

8 OCTOBER

Daniel Roth; St Louis Cathedral, St Louis, MO
7:30 pm

Gregory Norton; Lake Avenue Church,
Pasadena, CA 12:15 pm

10 OCTOBER

Mary Preston, with orchestra; Meyerson
Symphony Center, Dallas, TX 8:15 pm (also
October 12, 13)

13 OCTOBER

+**Carlene Neihart**; United Methodist Church,
Clay Center, KS 3 pm

William Vaughan; St Mary's Cathedral, San
Francisco, CA 3:30 pm

National Christian Choir; Lake Avenue
Church, Pasadena, CA 7:30 pm

James Buonemani; St James' Episcopal, Los
Angeles, CA 5:30 pm

14 OCTOBER

Elizabeth and Raymond Chenault; Grace
Presbyterian, Houston, TX 7:30 pm

15 OCTOBER

Stewart Scharch; Lake Avenue Church,
Pasadena, CA 12:15 pm

20 OCTOBER

Robert Glasgow; St Mark's Episcopal Cathed-
ral, Minneapolis, MN 4 pm

Thomas Murray; First Presbyterian, Wichita
Falls, TX 3 pm

Alan Lewis; St Mary's Cathedral, San Fran-
cisco, CA 3:30 pm

Gillian Weir; Lake Avenue Congregational,
Pasadena, CA 4 pm

21 OCTOBER

Christopher Young; Bethany College,
Mankato, MN 7:30 pm

22 OCTOBER

Gillian Weir; Wichita State University, Wichi-
ta, KS 7:30 pm

William Vaughan; Lake Avenue Church,
Pasadena, CA 12:15 pm

24 OCTOBER

Frederick Swann, with orchestra; Symphony
Hall, Phoenix, AZ 7:30 pm (also October 25, 8
pm)

26 OCTOBER

Melvin Butler, *Hunchback of Notre Dame*; St
Mark's Cathedral, Seattle, WA 7, 9:30 pm

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27 OCTOBER

Susan Marchant; Pittsburg State Univ., Pittsburg, KS 3 pm
Austin Handel & Haydn Society; St Stephen, Ft Worth, TX 7:30 pm

David Sundahl; St Mary's Cathedral, San Francisco, CA 3:30 pm

29 OCTOBER

Peter Baicchi; Lake Avenue Church, Pasadena, CA 12:15 pm

INTERNATIONAL

15 SEPTEMBER

American Boychoir; St Nikolaikirche, Hamburg, Germany

17 SEPTEMBER

Malcolm Russell; Grosvenor Chapel, London, England 1:10 pm

18 SEPTEMBER

David Sanger; Southwell Minster, Southwell, England 7:30 pm

26 SEPTEMBER

Roger Sayer; Wells Cathedral, Wells, England

29 SEPTEMBER

Michael Gallit; St Pierre de Chaillot, Paris, France

1 OCTOBER

Andrew Haydn; Grosvenor Chapel, London, England 1:10 pm

2 OCTOBER

Andrew Benson-Wilson; Grosvenor Chapel, London, England 7:30 pm

Paul Morgan; Église Notre Dame de France, London, England 7:45 pm

Jane Watts; St Stephen's Church, Bristol, England 7:30 pm

3 OCTOBER

Ludger Lohmann; St Paul's Cathedral, London, England 6:30 pm

5 OCTOBER

Ludger Lohmann; Town Hall, Rochdale, England 3 pm

Fauré, *Requiem*; St Mary's-Loughton, Essex, England 7:30 pm

7 OCTOBER

David Saint; St Chad's Cathedral, Birmingham, England 7:30 pm

9 OCTOBER

Carole Cerasi, fortepiano; Grosvenor Chapel, London, England 7:30 pm

John Scott; Southwell Minster, Southwell, England 7:30 pm

11 OCTOBER

International Organ Festival; Toulouse, France (through October 27)

12 OCTOBER

Gillian Ward Russell, masterclass; St Mary's-Loughton, Essex, England 2 pm (recital, 7:30 pm)

15 OCTOBER

Andrew Benson-Wilson; Grosvenor Chapel, London, England 1:10 pm

16 OCTOBER

James Johnstone; Grosvenor Chapel, London, England 7:30 pm

19 OCTOBER

Harald Vogel, masterclasses; Grosvenor Chapel, London, England 10:30 am

Ian Tracey; Liverpool Cathedral, Liverpool, England 3 pm

Catherine Ennis, masterclass; St Mary's-Loughton, Essex, England 1:30 pm (recital, 7:30 pm)

Peter King, with chamber ensemble; Henleaze United Reformed Church, Bristol, England 7:45 pm

20 OCTOBER

International Organ Week, Brussels, Belgium (through October 27)

23 OCTOBER

Harald Vogel; Grosvenor Chapel, London, England 7:30 pm

27 OCTOBER

Hans Haselböck; Konzerthaus, Vienna, Austria 11 am

29 OCTOBER

Robin Baggs; Grosvenor Chapel, London, England 1:10 pm

31 OCTOBER

Stephen Farr; Wells Cathedral, Wells, England

Organ Recitals

JANET AHREND & JIM BARRETT, Cathedral of Our Lady of Lourdes, Spokane, WA, June 9: *At the Arrival of the Queen of Sheba*, Handel; *Adagio in g*, Albinoni; *Sonata on the First Tone with Trompeta Real*, Lidon; *Allegro (First Concerto)*, Blanco; Acclamations (*Suite Médiévale*), Langlais; *Fugue for Two Persons at one Keyboard*, No. 2, Handel; *Evensong*, Callahan; *Variations on an Easter Theme*, Rutter; *Sarabande with Variations*, Arnatt; *The Stars and Stripes Forever*, Sousa, arr. Chenault.

RACHEL ALFLATT, St. James United Church, Montréal, Québec, June 18: *Plein jeu*, Duo, Voix humaine, Basse, Tierce en taille, Dialogue (*Livre d'orgue de Montréal*), Anon.; *Plein jeu*, Dialogue, *Récit*, *Grand jeu*, Bédard; *Cantabile (Symphonie VI)*, Widor; *Variations on Freu dich sehr, o meine Seele*, Bédard.

DAN ALWIN, Christ United Methodist Church, Rochester, MN, July 16: *Three Early American Hymn Tunes*, Bartow; *Pastoral in F*, Bach; *Preludium*, *Fuge* and *Ciaccona* in C, Buxtehude.

AGNES ARMSTRONG, First Baptist Church, Manchester, VT, June 22: *Prelude and Fugue in C*, S. 553, Bach; *Fireside Fancies*, op. 29, Clokey; *Balm in Gilead*, *Swing Low*, Utterback; *Will 'o the Wisp*, Nevin; *The Star Spangled Banner Variations*, Paine; *Lotus*, Strayhorn, transc. Wyton; *Joy*, Pelouquin; *Scenes of Childhood*, Leavitt.

BYRON L. BLACKMORE, Christ United Methodist Church, Rochester, MN, July 30: *Concert Piece*, op. 52, Peeters; "At Matins," "At Vespers," "At Compline" (*The Book of Hours*), Pinkham; *Pièce d'Orgue*, S. 572, Bach; *Gammal Fabodpsalm från Dalarna*, Lindberg; Acclamations (*Suite Médiévale*), Langlais.

JAMES RUSSELL BROWN, First Congregational Church, Ridgefield, CT, April 28: *Fantasia in G*, S. 572, *Schmücke dich*, S. 654, Bach; *Minuetto (Symphony No. 3)*, Widor; *Prelude and Fugue in B*, Dupré; *O Filii et Filiae*, *Domine Jesu*, *Veni Creator Spiritus*,

Demessieux; *Angels*, Ferko; *Prélude et Fugue sur le nom d'Alain*, Duruflé.

JEROME BUTERA, Elliott Chapel, Presbyterian Homes, Evanston, IL, April 22: *Festive Trumpet Tune*, German; Nave, Rose Window, Bell Tower (*Byzantine Sketches*), Mulet; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

DAVID CHALMERS, Circular Congregational Church, Charleston, SC, June 3: *Triumphal March*, Parker; *Prelude in D-flat*, Paine; *Allegretto (Sonata)*, Parker; *Adagio molto espressivo*, *Allegro vivace on troppo (Sonata No. 2 in g)*, Buck; *Prelude*, op. 50, no. 5, Foote; *Pastorale*, Chadwick; *Concert Variations on "The Star Spangled Banner"*, Buck.

DAVID CHRISTIANSEN, Drake University, Des Moines, IA, May 3: *Tonstück*, op. 22, no. 1, Gade; *Variations on "Est-ce Mars"*, Sweelinck; *Concerto in b*, Walther; *Allegretto grazioso*, Bridge; *Prelude and Fugue in a*, S. 543, Bach; *Fantasy and Fugue in B-flat*, Böely; *A Triptych of Fugues*: II. Slowly, expressively, III. Broadly, Near; *Pastorale*, Coñte; *Toccata*, Sowerby.

PHILIP CROZIER, St. James United Church, Montréal, Québec, June 25: *Due Preludi Festivi*, Eben; *Variations on a Theme of Paganini for Pedals*, Thalben-Ball; *Choral No. 2 in b*, Franck; *Elfes*, Bonnet; *Sonata Eroica*, Jongen.

ALAN DAVIS, Cathedral of St. John the Baptist, Charleston, SC, June 5: *Grand Choeur Dialogue*, *Scherzo*, *Variations on Noël*, Gigout; *Choral no. 2 in b*, Franck; *Impromptu*, Vienne; *Prelude and Fugue in B*, Dupré.

ROBERT DELCAMP, with Susan Rupert, soprano, Christ Church Cathedral, New Orleans, LA, March 24: *At the round earth's imagined corners*, Burgon; *Salve regina*, Terziani; *Concerto in d*, S. 596, Bach; *Missa "in simplicitate"*, Langlais; *Mariales*, Hakim; Three Lieder, Wolf/Reger; *Two Psalms*, Wills.

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PUBLICATIONS/ RECORDINGS

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MISCELLANEOUS FOR SALE

Used organ consoles, parts and pipes. Some theatre. May call evenings. 612/923-4436.

Pipework: 4' Stopped Diapason, Midmer-Losh, 61N, 5 1/2" wp, \$175. 8' Muted Trumpet, unknown builder, 61N, 4" wp, 4" CC, \$200. 716/235-5688.

1989 Moller 4-manual drawknob console w/tracker touch keys, Peterson comb/action — reasonable; Reisner 2-manual console, \$500; 8' Cornopean, 4 3/4"sc/73, mitered to 69", \$1,100; OS 8' Oboe, 3 1/2"sc mit, 62 1/2", \$1,050; Moller 8' Oboe, 3 1/2"sc, mit 6", \$750; 8' Principals: 42 sc/73, \$275, 42sc/44 (Ten F up), \$100; 46sc mitered wood #1-12, \$75. 8' Salicional 60sc/73 w/Celeste TC 61, \$550; 8' VDO 64/sc, \$200; 8' Dulciana 57sc, \$275; Pedal Bourdons 44 w/chests, \$400 & \$250; Hook & Hastings 8' Aeoline, \$200. Estey: 8' String Oboe, \$200; 4' Harm Flutes 73, \$300, 61, \$200; 8' Principal, 43sc/73, \$225; 8' Aeoline/85, \$250; 8' Melodia/73 Haskell basses, \$300; 5-rank DE chest (111" x 42"), \$600; two 24-note offsets, \$175, \$100; 17-note, \$75; 14-note, \$50; 2-manual Reisner keyboards, \$200; Spencer Orgoblo 1750 RPM, 950 CFM 5", \$500; OS Lieblich action, \$150; Trem, \$100. After 4 pm East 609/641-9422.

Going out of business. Will sacrifice inventory of used pipes, chests, shutters, etc. Send SASE for list to: Box 18, Siren, WI 54872, or call 715/349-5168.

Organ Parts: 16' Gottfried Tuba 8", Wurlitzer relays (one presently in use), regulators, tremolos, very nice 8' Principal & 16' Gedeckt 5", much more. Lake Tahoe Community Presbyterian Church, South Lake Tahoe, CA. Anne Johnson 916/544-7206 or 916/544-3757.

Skinner 16' Principal, 12 pipes unmitered, 32 scale. Pickup at warehouse, \$1,200. 609/769-2883.

5-rank Casavant echo: String, Celeste, Flute, Oboe, Vox, chimes, blower, shades, chest. Could be made into small organ. Asking \$2,500. 313/994-5144.

MISCELLANEOUS FOR SALE

Wicks console, 1958, 2M, 8 Ped, 10 Sw, 11 Gt, 6 Gen, plus two Wicks relays. Light use, good condition. \$500. 816/233-8706.

Rare and choice pipe organ parts from the 4/48 Wurlitzer, Organ Grinder Pizza, Portland, OR: Wurlitzer Brass Trumpet, Brass Saxophone, Tuba Mirabilis, Solo Tibias 16' & 8', Lieblich Flute to 16', Horn Diapason, Clarinet, Vox Humanas, Wood and Metal 16' Diaphones. Much more. David Krall, 4218 Torrence Ave., Hammond, IN 46327. 219/932-2322.

New: Korg AT120 Chromatic Tuner. Responds better to all 88 piano notes than AT12 (discontinued), MT 1200. Large needle meter shows pitch in 5 cent or 1Hz steps. Plays C₂-B⁶ (5 octaves), can shift pitch, adjustable volume. Hears C₂-B⁸ (8 octaves). Calibrates 390-470 Hz. 3/4 lb. 5" x 4 3/8" x 1 1/2". Batteries, Adaptor. Song of the Sea, 47 West Street, Bar Harbor, ME 04609. 207/288-5653. Brochure.

Aeolian 3M player con. No. 1402, \$3,000. Aeolian 61-note Harp \$1,200. Wicks 2M, 10-stop organ with case \$6,000. Pfeffer 1896 1M, 8-stop \$4,000. Aeolian 16' Tibia pipes & chest, 32-note, \$2,000. Klann 2M con. \$600. 314/521-0085.

Aeolian-Skinner console, 1958. Four manuals, 124 drawknobs. Available Fall 1996. Best offer. For details contact Todd Wilson, Church of the Covenant, 11205 Euclid Ave., Cleveland, OH 44106. Phone: 216/421-0482. FAX 216/421-0605.

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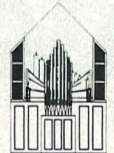

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