

THE DIAPASON

NOVEMBER, 1998



St. Cyril of Jerusalem Catholic Church, Encino, California
Specification on page 18

Here & There

Trinity Episcopal Church, Iowa City, Iowa, began its 1998-99 music series on November 1 with a performance of the Duruflé *Messe "Cum Jubilo."* The series continues: December 20, Advent lessons & carols; March 7, Lenten Evensong; April 18, "The art of sacred song." Robert Triplett is Music Director and Organist of the church. For information: 319/455-2440.

Independent Presbyterian Church, Birmingham, Alabama, presents its 34th annual November Organ Recital Series: November 1, Bruce Neswick; 11/8, Alan Morrison; 11/15, Todd Wilson; 11/22, Stewart Wayne Foster. Other special events include: December 20, Handel, *Messiah*, with the Atlanta Baroque Orchestra; December 24, Lessons & Carols; January 10, Epiphany Procession with Carols. For information: 205/933-1830.

Austin Organs, Inc. celebrates its 100th year in Hartford, Connecticut, with a celebration concert played on Austin Opus 22, also 100 years old. Opus 22 is known to be the instrument that brought John Turnell Austin to Hartford. The recital takes place on November 7 at 1 pm at the Liberty Christian Center International Church (formerly Horace Bushnell Congregational Church), and will feature several Hartford area organists. For information: 860/522-8293.

Ursinus College, Collegeville, Pennsylvania, has announced its Heefner Organ Recital Series: November 15, Alan Morrison; February 14, Marsha Heather Long; March 28, Alan Morrison; and May 2, Paul Jacobs. For information: 610/409-3300.

St. Luke's Lutheran Church, Chicago, Illinois, has announced its Bach Cantata Series: November 15, *Cantata 76*; December 20, *Cantata 248c*; March 14, *Cantata 93*; May 23, *Cantata 67*. For information: 773/472-3383.

First Presbyterian Church, Arlington Heights, Illinois, has announced its 1998-99 concert series: November 22, David Schrader; December 20, Handel, *Messiah*; February 7, 14th annual "Organ-fest"; March 7, Agape Ringers; March 28, Rutter, *Requiem*. For information: 847/255-5900.

The Old West Organ Society (Old West Church, Boston) has announced its 1998-99 concert series: November 22, Margaret Irwin-Brandon; January 29, David Dahl; April 23, Dana Robinson. The society is also offering an organ workshop series. The lecture-demonstrations will include November 7, Charles Nazarian, "A study of collaborative organ design: Fisk Op. 110"; November 21, Margaret Irwin-Brandon, "The multi-media world of the baroque organist"; January 30, David Dahl, "Improvisation using French classical models"; February 20, James Woodman, "The art of composition"; and April 24, Dana Robinson, "The organ works of Brahms." For information: 978/744-0245.

Longwood Gardens, Kennett Square, Pennsylvania, presents organ sing-along concerts every day from November 26 through January 3, at 2:30, 3:30, and 4:30 pm on the 10,010-pipe Aeolian organ. Organists Peter Conte, Marc Cheban, Don Kinnier, Paul Fleckenstein, Justin Hartz, and Rudolph Lucente play half-hour concerts of holiday music while visitors sing from provided song sheets and jingle keys and other rhythm instruments. The organ sing-alongs also take place at 7 and 8 pm on November 26, 27, December 24-31, and January 1-3. In addition, 26 different choral or handbell choirs perform at 7 and 8 pm from November

28-December 23. For information: 610/388-1000.

First Presbyterian Church, Evansville, Indiana, has announced its Sacred Arts Series: November 29, Lessons & Carols; March 7, Douglas Reed; 3/14, Robert Nicholls; 3/21, Mark Hatfield; 3/28, Helen Skuggedal Reed; April 11, Gerre Hancock, festival of organ and choral music; May 2, chamber music concert. For information: 812/423-6297.

Holy Name Cathedral, Chicago, Illinois, has announced its Advent Organ Concerts: November 29, Douglas Schneider; December 6, Paul Vander Weele; 12/13, Larry Long; 12/20, Stefan Engels. For information: 312/664-6963.

The Mormon Tabernacle will present a "Second American Classic Organ Symposium" January 14-17, 1999. The event is in commemoration of the 50th anniversary of the Tabernacle's Aeolian-Skinner organ. Offerings include recitals by Kimberly Marshall and John Weaver; lectures by Jack Bethards, Charles Callahan, and Robert Noehren; a round-table discussion on the future of the American Classic Organ; visits to area organs; and the regular Thursday evening rehearsal and Sunday morning broadcast of "Music and the Spoken Word" featuring the Mormon Tabernacle Choir. For information: 801/240-3221; fax 801/240-4886.

The Ninth International Summer School in Choral Conducting takes place January 2-8 at the University of Queensland, St. Lucia, Brisbane, Australia. Presenters include John Rutter, Rodney Eichenberger, Stefan Parkman, and many others. The director is Guy Jansen. The schedule includes twice daily tutor groups, repertoire strands, special options, music reading clinics, masterclasses and concerts. For information: ph (07) 3371 5215; fax (07) 3371 1420.

Organ Alive!, a conference in celebration of the King of Instruments, takes place January 16-19 at First Congregational Church, Los Angeles, California. Conference leaders include Michael Barone, Catharine Crozier, Paul Salamunovich, and Frederick Swann. The schedule includes organ crawls of historic Los Angeles instruments, a masterclass, clinics on registration and service playing, worship services, and concerts featuring Catharine Crozier, Robert MacDonald, Frederick Swann, William Beck, and the Choir of St. Charles Borromeo Church. For information: First Congregational Church, 540 S. Commonwealth Ave., Los Angeles, CA 90020-1298; 213/385-1345.

The International Organ Competition of Odense, Denmark, has announced the prize winners of its 7th competition: 1st prize (DKK 40,000), Johannes Unger of Leipzig, Germany; 2nd prize (DKK 15,000), Teilhard Scott of Windsor, England; 3rd prize (DKK 10,000), Torsten Laux of Bad Nauheim, Germany; 4th prize (DKK 5,000), Samuel Kummer of Konigsbronn-Zang, Germany; and 5th prize (DKK 5,000), László Deák of Budapest, Hungary. For information: ph/fax (+45) 6613 6363.

The 35-voice Choir of Men and Boys of St. Peter's Episcopal Church, Morristown, New Jersey, toured England July 17-August 3. The choir sang daily services at Lincoln Cathedral July 20-26, and then enjoyed a brief holiday in London. They finished the tour singing services at Canterbury Cathedral August 1-2. Organist and Choirmaster is Richard Morgan who is celebrating his 20th year at St. Peter's. Anthony Pinel, Organist and Choirmas-

THE DIAPASON

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The September issue of THE DIAPASON was incorrectly identified in the masthead. That issue should have been listed as Volume 89 (Eighty-ninth year), no. 9, whole number 1066.

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BRIAN SWAGER
Carillon

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The Choir of Men and Boys, St. Peter's Episcopal Church, Morristown, New Jersey, at Lincoln Cathedral

ter of St. Mary's Church, Redcliffe, Bristol, was organist for the tour. The choir's repertoire included works of Willan, Andrews and James. This was the choir's fourth tour under Mr. Morgan's direction. Previous tours included singing services at the cathedrals in Norwich (1983), Bristol and Salisbury (1989), and Gloucester, St. Patrick's, Dublin, Ireland, and the Chapel at Windsor Castle (1993).

The Worcester AGO chapter has awarded organ scholarships to four chapter members for continued organ study during the coming year. Recipients are Claudette Belair, Elizabeth

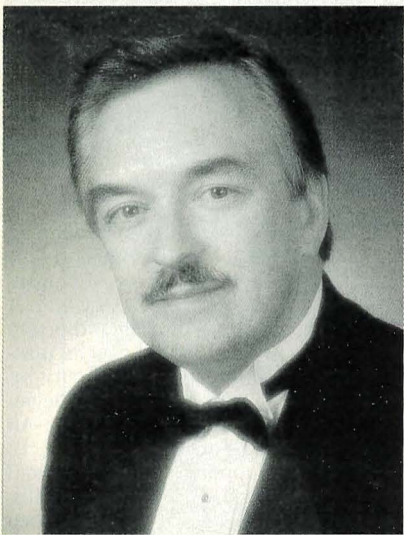
Jennings, Mark Pichowicz, and Catherine Summer. They will be featured in a scholarship organ recital as a chapter event in 1999. Two of last year's recipients have moved on to college studies. Gerald Senechal is a student at the University of the South, Sewanee, Tennessee, as a music major, and Brett Maguire has begun as a four-year scholarship organ scholar at Holy Cross College, Worcester, studying with James David Christie.

The Choir of the Church of St. Michael and St. George, St. Louis, Missouri, made their third tour to England August 8-21. Under the direction

of Dr. Edward A. Wallace, the choir sang daily services at Westminster Abbey, St. George's Chapel, Windsor, and St. Paul's Cathedral, London. The repertoire of introits, canticles and anthems featured all American composers. B. Michael Parrish of Washington, DC, toured with the group as service organist and rehearsal accompanist.

An uphill battle to restore the 1920s-vintage **Aeolian pipe organ**, opus 1544, is being waged at Minnesota's **Winona State University**. After eight years, some \$7,500 has been collected—toward total cost estimates averaging \$250,000. After good service for many years, the 40-rank organ has become unplayable. For reasons unexplained to this day, it has remained so for decades. Perceiving institutional unfairness to good-faith donors, long-time business professor Dr. J. H. Foegen became a self-appointed committee-of-one to attempt restoration. A 10,000-word illustrated booklet about the organ has been produced, co-authored by Twin Cities organbuilder Karl J. Eilers. Donations are welcome. For information: Dr. J. H. Foegen, Dept. of Business Administration, Box 5838, Winona, MN 55987; 507/457-5190.

Appointments



David E. Fedor

David E. Fedor has been appointed Director of Music and Organist for St. Cassian R.C. Church in Upper Montclair, New Jersey. He is responsible for the entire liturgical music program, which includes playing the church's Schantz organ, directing the Parish Choir with its four paid section leaders, and the Children's Choir. He will also initiate a concert series. He leaves the Cathedral Basilica of the Sacred Heart in Newark, New Jersey, where he had been Director of Music and Organist for 12 years. While at the cathedral, he was responsible for over 300 religious services annually, as well as directing the concert series which just completed its 29th year. Fedor received his BA and MDiv degrees from the Rochester Center for Theological Studies in Rochester, New York. His musical training has been through private instructors, the Eastman School of Music, and the University of Notre Dame where he received additional graduate degrees in music and liturgical studies. His organ instructors include Sue Seid-Martin and J. Melvin Butler among others. He has given numerous workshops on music and worship, and has been a contributor to *Pastoral Music* magazine. During the summers of 1980-85 he was visiting instructor for the church music seminar program at the Eastman School of Music. He is past dean of the Metropolitan New Jersey AGO chapter and also served as program co-chair for the 1993 regional convention. In April 1994, the Archbishop of Newark appointed him coordinator for music for the October 1995 visit of Pope John Paul II to the Archdiocese of Newark, which included a mass at Giants Stadium and vespers

service at the cathedral. During his tenure at the cathedral, the semi-professional choir released three CD recordings on the Pro Organo label. In March 1996, NPR's *Pipedreams* broadcast a 90-minute program entitled "From Newark's Sacred Heart."

Gregory Hooker has been appointed music associate at the Cathedral Church of the Advent, Birmingham, Alabama, where he will assist Dr. Stephen Schaeffer, director of music and organist, in all musical and administrative aspects of the cathedral music program. Hooker recently served as interim assistant organist at St. Paul's Cathedral, Buffalo, New York. Prior to that appointment he served as music director/organist at St. Christopher's Episcopal Church, Carmel, Indiana. He has completed coursework for the DMus at Indiana University, where he studied organ with Marilyn Keiser and Larry Smith, and harpsichord with Elisabeth Wright. Previous organ study was with David Mulbury at the College Conservatory of Music/University of Cincinnati where he received the MMus. He also holds a master of church music degree with a second major in piano performance from Southern Baptist Theological Seminary, Louisville, Kentucky. While at Indiana University, he was an associate instructor of piano and dean of the Bloomington AGO chapter. He has been a member of the Association of Anglican Musicians since 1997. His first article in print, "Who are we when we sing?," was recently published for the *Christian Standard*.



Carol Williams

Carol Williams has been appointed associate organist/choirmaster at the Cathedral of the Incarnation, Garden City, New York, where the music program is directed by Robert Ludwig, organist and master of the choirs. The cathedral has a Choir of Men and Boys, founded in 1883, and a Girl's Choir, established in 1930. Williams' duties will include establishing an ATB choir of men and women to sing regularly with the Girl's Choir. Ms. Williams was trained at the Royal Academy of Music in London, principally under David Sanger, was awarded all the major prizes for organ performance, and is a Fellow of the Royal College of Organists. She has also studied in Paris with Daniel Roth. She came to the USA in 1995 to study for an Artist Diploma at the Yale Institute of Sacred Music under the guidance of Thomas Murray. She was awarded the Charles Ives prize and served as organist at Yale University Chapel and at Yale's Divinity School. Williams is currently in the doctoral program at Manhattan School of Music, studying with McNeil Robinson. She will play recitals at the Cathedral of the Incarnation on December 17, February 25, March 18 and 25. For information: 718/222-3017.

Here & There

Susan Armstrong is featured on a new recording, *Heard on High: Music for Harp and Organ at the Methuen Memorial Music Hall*, on the Afka label (SK-542), with harpist Sandra Bitter-



Sandra Bittermann, harpist, and Susan Armstrong

mann. The program includes works of Samuel-Rousseau, Handel, Hannahs, Bingham, Pinkham, von Paradis, Debussy, Grandjany, and Mulet. For information: BKM Associates, Box 22, Wilmington, MA 01887. This past summer Armstrong and her husband Richard Ouellette finished climbing the 100 highest mountains in New England, and their cat, Widor, turned 16.



Douglas Cleveland

Douglas Cleveland completed a recital tour of Australia in June, including performances at St. Patrick's Cathedral, Melbourne, and the Queensland Conservatorium of Music, Brisbane. Repertoire included the Australian premiere of *Kairos* by Pamela Decker. Other performances in the 1997-98 season included recitals in Copenhagen, Helsinki, Stockholm, St. Petersburg, Salt Lake City, Los Angeles, Dallas, Louisville, and the AGO national convention in Denver. Cleveland recently recorded his second CD at Trinity Episcopal Cathedral in Portland, Oregon. During 1997 he was a visiting faculty member at St. Olaf College, and is currently completing his doctorate at Indiana University. For recital bookings, contact Penny Lorenz, e-mail: penlorenz@worldnet.att.net; ph 206/745-1316.



Lynne Davis

Lynne Davis has been named to the jury for the second Dallas International Organ Competition which will take place in April 2000. The competition is sponsored by the Dallas Symphony Orchestra and the finals are held at Myerson Symphony Hall in Dallas. First prize includes the largest cash prize for

any organ competition as well as representation by Phillip Truckenbrod Concert Artists and an extensive series of guaranteed performance venues. The winner of the first Dallas competition was Stewart Wayne Foster. An international concert artist, Lynne Davis won first prize in the St. Albans International Organ Competition in England, and was a featured performer at the AGO centennial convention. After graduating with honors from the University of Michigan where she studied with Robert Clark, she left for France to study with Marie-Claire Alain. While there, she earned a diploma under Jean Langlais at the Schola Cantorum in Paris, then a diploma from the École César Franck under Edouard Souberbielle. Further studies with Maurice and Marie-Madeleine Duruflé took place while she served as titular organist at the Church of St. Peter and St. Paul in Clamart, near Paris. Ms. Davis was later appointed titular organist of the Church of St. Pierre in Dreux. She is the first American to earn the French "Certificat d'Aptitude de Professeur d'Orgue," and is professor of organ at the French National Regional Conservatoire de Musique in Caen. Her husband is president and founder of the Chartres International Organ Competition. Ms. Davis played an important role in the organization of the 1992 exhibition "The Organs of Paris" and served as artistic coordinator for the recordings made by Erato of 20 instruments in the French capitol. She performs under the representation of Phillip Truckenbrod Concert Artists. Her recordings include discs of the Schulze organ at Armley in England and the organ at Chartres Cathedral.

Lee Dettra is featured on a new recording, *West Point Classics*, on the Heritage label (HR720). The release is the first recording by a West Point organist since the mid 1950s. Joined by soprano Claudia Cummings for several of the selections, Dettra performs on the world's largest church organ: 325 ranks and 20,000 pipes. The program includes works of Handel, Bach, Franck, Preston, Gounod, Fauré, Mozart, Sibelius, Mendelssohn, and Vierne. Available for \$16.98 CD (\$11.98 cassette) from Psalter Recordings, 23 Carriage Lane, West Milford, NJ 07480-1822; 973/728-1675.



Janette Fishell & Colin Andrews

Anglo-American duo **Janette Fishell and Colin Andrews** recently completed their ninth European tour. Highlights included a recital, lectures, and classes at Oundle International Festival, UK; recitals at Winchester and Chester Cathedrals, UK; and concerts in Germany, Switzerland, and Italy. They also performed and lectured at the AGO national convention in Denver. Future concerts will take place in Italy, Dallas, Iowa, Chicago, Waco, and southern Oregon. For information, contact Concert Artist Cooperative, 415/479-3532.

Rie Hiroe-Lang of Japan took first prize at the 16th Grand Prix de Chartres international organ competition in early September. She also won the Audience Prize. In addition to a cash award, her prize includes numerous recitals in France plus representation in North



Rie Hiroe-Lang

America by Phillip Truckenbrod Concert Artists which includes a recital tour of 20 venues in the United States. Ms. Hiroe-Lang was born in Tokyo in 1965 and studied at the conservatory there before going to study in Germany. Last March she concluded three years of study under Ludger Lohmann at the Stuttgart Conservatory. She has taken various prizes at several European competitions and has performed in Europe. She is married to a German national and will make her home in Germany. Other finalists in the Chartres competition include Jean-Pierre Steijvers of The Netherlands, Paul Dean of Great Britain, and Etienne Pierron of France. Judges for the 1998 competition were Philippe Lefebvre, Gilles Cantagrel, François Espinasse, and René Saorgin of France; Jon Laukvik of Norway and Germany; David Titterington of England and Switzerland; and Martin Jean, a past winner of the Grand Prix de Chartres, representing the United States. The Chartres competition was founded by Pierre Firmin-Didot, who serves as its president, and the late Pierre Cochereau. The first biennial competition was held in 1971.

Michael Murray is the author of a new book, *French Masters of the Organ*; Yale University Press, 1998, 254 pp., \$30.00; ISBN 0-300-07291-0. The book provides portraits of Cavaillé-Coll, Franck, Saint-Saëns, Widor, Vierne, Dupré, Langlais, and Messiaen, and offers details of their lives and times and of their styles and techniques. Murray draws on personal acquaintance with Messiaen, Langlais, Dupré and other contemporaries, and on period documents, original accounts, early recordings, and other primary sources. For information: Yale University Press, 302 Temple St., P.O. Box 209040, New Haven, CT 06520-9040; 203/432-0960.

Michael Stairs is featured on a new recording, *The Paradise Garden: A Delius Organ Album*, on the Direct-to-Tape label (DTR9801). Recorded on the Aeolian (1930)/Möller (1958) organ at Longwood Gardens, the program include 12 works of Delius transcribed by Murray, Hebble, Fenby, White, Stairs, and Whitlock. For information: Direct-to-Tape Recording Co., 14 Station Ave., Haddon Heights, NJ 08035-1456.

The music of Iceland composer **Jónas Tómasson** is featured on a new recording, *Dyrd Kristis (The Glory of Christ)*, on the Tónlistarfélag Ísafjardar label (Ti 97-1), played by organist **Hörður Áskelsson**. The large seven-movement work was commissioned by the Church of Ísafjörður, and is performed on the CD on the four-manual Klais organ in Hallgrím's Church, Reykjavík. For information: Iceland Music Information Centre, Sidumula 34, 108 Reykjavík, Iceland; ph 354/568-3122; fax 354/568-3124.

Herman Van Vliet is featured on a new recording, *Widoriade*, Vol. I of a projected series of the complete symphonies. The first volume includes Symphonies 1, 2, 3, and 4 recorded on the Cavaillé-Coll organs at St. Ouen in Rouen and at St. Francis de Sales in Lyon. The two-CD set is available for \$26.98 (+ \$2.50 shipping) from the Organ Historical Society, 804/353-9266.

Noel Werner, organist and choir director at Central Presbyterian Church, Summit, New Jersey, was recently awarded the degree Master of Theological Studies from Christian Theological Seminary (Disciples of Christ), Indianapolis. His two years of graduate study culminated in a thesis entitled "Dancing toward a new home: the fusion of African and Christian spiritualities in the ring shout." The paper explores the way in which a distinctly African form of musical expression, a type of dance associated with communion with ancestors, became one of the primary means by which many antebellum African-American slaves adopted the Biblical narrative as a new ancestral geography. In recognition of his degree, Mr. Werner's title was changed from Director of Music to Minister of Music at an installation service on September 27. Werner also holds degrees from Westminster Choir College, where he studied with Donald McDonald, and from Indiana University, studying with Larry Smith.

Robert P. Wetzler has been granted a composer award by ASCAP for the 32nd consecutive year. In his roles as a composer and as editor for AMSI Music Publishers, Wetzler has written nearly 300 published compositions, and has authored many articles and co-authored two books. Among his recent publications is a choral work, "May God Bless and Keep You," written for the Thiel College Alumni Choir. He has also been commissioned to write a setting of the liturgy for Holy Trinity Lutheran Church, Minneapolis, Minnesota.

Allen Organ Company has installed a three-manual model at Myung Dong Church in Seoul, Korea. The largest Catholic church in Korea, the congregation is celebrating its 100th anniversary.

Nunc Dimittis



William Albright

William Albright died September 17 of liver failure at his home in Ann Arbor, Michigan. He was 53. Albright was chair of the composition department at the University of Michigan. Named composer of the year in 1993 by the American Guild of Organists, his accomplishments include numerous compositions and 28 years of teaching at Michigan. He was born on October 20, 1944, in Gary, Indiana, and attended the Juilliard School's preparatory department before going to the University of Michigan in 1962. There he studied composition with Ross Lee Finney and George Rochberg and organ with Marilyn Mason. In 1968-69 he studied with Olivier Messiaen at the Paris Conservatory, and then returned to Michigan to complete master's and doctoral degrees, and joined the faculty in 1970. During his tenure at Michigan, he received a distinguished service award, a faculty recognition award, and a faculty fellowship enhancement award for his contributions as a professor. Albright composed pieces for a variety of media, but is best known for his organ and piano works. Among other works are mixed media pieces for the theatre, unconventional instrumental ensembles, and a 1983 oratorio "A Song to David." His organ works have been recorded on numerous record labels including CRI, Albany and Nonesuch. He also recorded his performances of original piano ragtime compositions and the complete music of Scott Joplin. A memorial service was held on September 28 at the First Unitarian Universalist Church in Ann Arbor.

William R. Dixon died at the age of 83 on July 18 in Jacksonville, Florida. Born in Newark, New Jersey, Mr. Dixon combined a career as a mechanical engineer with that of a church musician. While serving at St. Peter's Church, Rome, Georgia, he organized and directed for 13 years the 60-voice boys choir which made annual tours in the southern US and won many awards. After moving to St. Augustine, Florida, he was organist/choirmaster at Memorial Presbyterian Church, where he administered a multi-choir program and a bi-monthly recital series. He also reactivated a choral society for annual oratorio performances. From 1987-June 1995 he was organist and choirmaster at Trinity Presbyterian Church, Palm Coast. His last day there was named "William R. Dixon Day" in appreciation of his years of service. Memorial services were held on August 1 at Trinity Episcopal Church in St. Augustine.

Frederick Landwehr died on June 14 at his home in Schaumburg, Illinois. He was born in Belleville, Illinois, on March 24, 1901. Mr. Landwehr studied at the St. Louis Conservatory of Music where he majored in piano. He became interested in the pipe organ and played for silent films for many years. He later moved to Los Angeles where he was in charge of entertainment at the Casa del Mar Club, booking such figures as Nelson Eddy and Jeanette McDonald, wrote script for the Marx Brothers, and accompanied silent films. He also



Frederick Landwehr

played at the Shrine Auditorium for many years. He worked under the stage name of Mark Andrews.



Phillip Steinhaus

Phillip Steinhaus died on July 5 in Yarmouth, Massachusetts. Born on January 1, 1934 in Kalamazoo, Michigan, he was a member of the Boys Choir at St. Luke's Episcopal Church and began organ study at age 12. He held the master's degree from the University of Michigan. His professional career began in 1953 as organist-choirmaster at All Saints' Church, Pontiac, Michigan. In 1960 he was appointed Organist and Carillonist at the Kirk in the Hills, Bloomfield Hills, Michigan, and then organist-choirmaster at St. John's Church in Washington, DC. Subsequently he was executive vice-president of the Aeolian-Skinner Organ Company, where he designed many instruments including those at New York's Trinity Church; Second Presbyterian, Indianapolis; the Kennedy Center; National Presbyterian, Washington, DC; and the Milwaukee Center for the Performing Arts. He left Aeolian-Skinner to become organist-choirmaster at Boston's Church of the Advent. He had also served on the faculty at The American University, Peabody Conservatory, and the Boston Conservatory of Music. In 1984 he was appointed director of music and organist at St. Margaret Mary Church in Lomita, California, and from 1991-96 was organist of Graham Memorial Presbyterian Church in Coronado, California. For the past two years he was organist at Covenant Presbyterian Church in Yarmouth, Massachusetts.

Kenneth O. Woodard, Jr., died May 10 in Raleigh, North Carolina. He was born on February 5, 1947 in Wilmington, North Carolina, and graduated from East Carolina University in Greenville with a BMus in church music. Joining the AGO in 1968, he belonged to several chapters including the Central Florida, Isthmian, New York City, and Central North Carolina, serving the latter as sub-dean 1990-91 and as dean 1992-94. He served as organist at John Calvin Presbyterian Church in Orlando, Florida; Balboa Union Church in the Canal Zone; Armenian Evangelical Church, New York City; Bethel Presbyterian Church, East Orange, New Jersey; and St. Michael's Episcopal, Church of the Nativity, and Fairmount United Methodist in Raleigh.

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Eugène Delacroix, 1860

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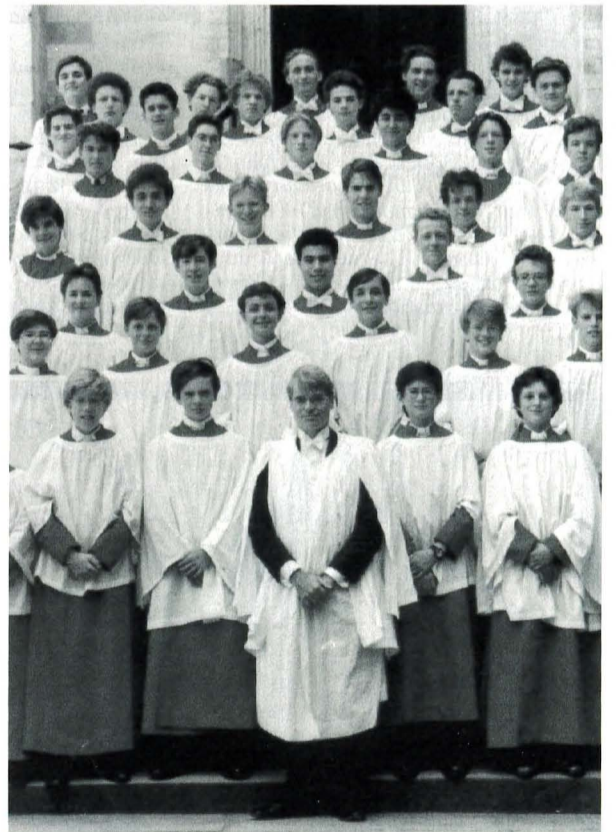
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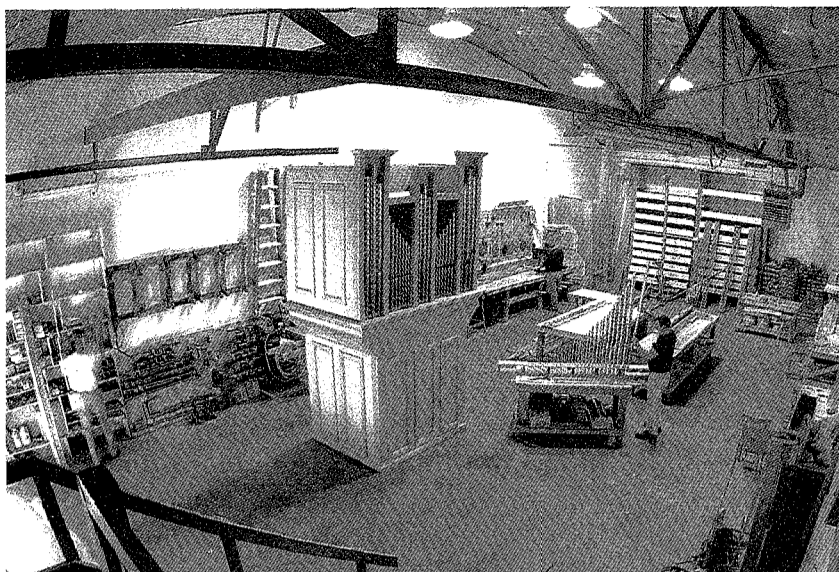
Bach Week Festival in Evanston has released a recording celebrating its 25th anniversary season entitled *Bach Week Live in Evanston*. The recording features taped performances from festivals 1992 through 1997. Richard Webster is Music Director for the annual festival which takes place at St. Luke's Episcopal Church in Evanston, Illinois. The CD is available for \$20 (postpaid) from Bach Week, P.O. Box 6133, Evanston, IL 60204; 847/549-7929.

Amadeus Press has announced the publication of a paperback edition of *Performing Baroque Music* by Mary Cyr. The book is a practical guide devoted entirely to important issues of baroque performance practice. Scores for 11 works are included, many reproduced in facsimile to illustrate conventions of 17th- and 18th-century notation. These works are also available on a companion cassette tape. For information: 503/227-2878.

New Song Publications has announced the release of *Carols of Christmas*, a collection of 10 favorite carols for intermediate level piano arranged by Linda Baggett. An earlier similar collection is entitled *Christmas Bells Are Ringing*. For information: 800/829-8780.

Theodore Presser Company has announced the release of P.D.Q. Bach's *The Short-Tempered Clavier (S.3.14159) easy as*, edited by Prof. Peter Schickel. Subtitled "Preludes and Fugues in all the major and minor keys, except for the really hard ones," the work may be considered the *magnum opus* of the fictional composer. Schickel, the "discoverer" of the so-called forgotten son of J.S. Bach, has won four Grammy awards for Best Comedy Album. *The Short-Tempered Clavier* has been recorded on the Telarc CD "The Short-Tempered Clavier and Other Dysfunctional Works for Keyboard." For information: 610/525-3636, ext 41.

Vestal Press has announced the publication of the second edition of *Gellerman's International Reed Organ Atlas*. Completely revised and updated, the new edition includes complete listings of all reed organ manufacturers in the world, from the beginnings of the instrument in the 19th century to the present. A brief history is included for each manufacturer, with addresses, serial numbers, dates, and other data. Cross referencing features an index by country and city, as well as an appended bibliography. Robert F. Gellerman is also author of *The American Reed Organ and the Harmonium*, *The American Reed Organ*, and *Playing the American Reed Organ*. The new book contains 320 pages, 89 illustrations; \$35.00 paper; for information 301/459-3366, x 5611.



New shop of Fabry Pipe Organs, Inc.

Fabry Pipe Organs, Inc., has outgrown its shop facility in Lake Villa, Illinois, and has moved to Antioch, Illinois. The new facility has 3,500 square feet and a 22' high ceiling. Pictured is a two-rank organ, prepared for four ranks, going to Countryside, Illinois. In the background members of staff are working on tonal additions for the McHenry County College organ recently installed. The firm's main office remains in Fox Lake, Illinois. For information: 847/587-1992.

R.A. Daffer Church Organs, Inc., Springfield, Pennsylvania, has installed nine new **Rodgers** organs at the Masonic Temple of Philadelphia. The organs are located in each meeting hall and in the grand banquet hall of the facility. Corinthian Hall houses a Model 950 (three manuals, 50 stops) and a second Rodgers. A recital series is planned for that location. For information: 610/690-1686.

Phil Parkey and Associates, Atlanta, Georgia, has recently completed a thorough cleaning and regulation of the 1966 Flentrop installation at St. Anne's Episcopal Church in Atlanta. The organ was one of the first significant mechanical-action Baroque instruments in the Southeast. The entire instrument was cleaned, along with an overhaul and re-leathering of the winding system as needed. Reed ranks were removed for cleaning and regulation, as were all flue ranks. The organ was purchased and installed while William Weaver was choirmaster-organist. Joyce Schemanske is current organist-choirmaster, following Mr. Weaver's retirement.

Parkey has been commissioned for the renovation and expansion of the Aeolian-Skinner organ at St. Mark United Methodist Church in Atlanta. After a period of decline, the downtown church is now experiencing a sizable increase in membership, along with a new direction and community focus in ministry. The organ's console and relay

were previously renovated to replace the failed combination system, failing relays, and to provide preparations for the current expansion. The additions and tonal work are focused on expanding the tonal pallet of the organ and providing re-enforcement for congregational singing. Dr. Mike Cordle is pastor, and Gary Arnold is organist.

The Western Illinois University Fund has announced the establishment of an organ fund to raise cash for the purchase of a large pipe organ for a new recital hall scheduled for completion in the fall of 2000. The new instrument will be used for practice, instruction, recitals, accompaniment of choral works, and with orchestras and ensembles. An organ of about 50 ranks (3,000 pipes) is anticipated. The WIU AGO chapter has announced that all contributions received at performances during the Spoon River Drive Music Festival will be donated to the organ fund. For information: Organ Fund, WIU Foundation, Western Illinois University, Macomb, IL 61455.

Corrections and clarifications

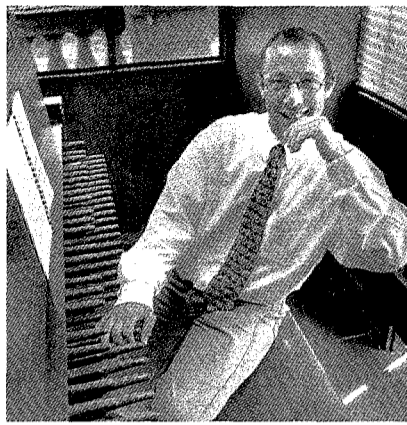
The restoration of the 1802 Tannenberg organ in Madison, Virginia, was incorrectly credited to John Brombaugh in my article, "The Baroque Organ at Elgin: A Saga," in the September issue of *THE DIAPASON*. Brombaugh included that project in his corporate resume in 1972 because George Taylor, the restorer of the Tannenberg (with the assistance of Norman Ryan), was then an associate of his firm. I regret the error and thank Mr. Brombaugh for bringing it to my attention.

—Ron Rarick
Muncie, Indiana

The September issue of *THE DIAPASON* was incorrectly identified in the masthead. That issue should have been listed as Volume 89 (Eighty-ninth year), no. 9, whole number 1066.

Carillon News

by Brian Swager



Geert D'hollander

D'hollander appointed at UC Berkeley

Flemish carillonneur Geert D'hollander has been appointed University Carillonneur at the University of California in Berkeley. Born in 1965, Geert started to learn music from his father at the age of four. He studied music formally at the Academy for Music, Word, and Dance in St. Niklaas, Belgium, and at the Royal Flemish Conservatory of Music in Antwerp, where he focused on piano, chamber music, harmony, choral and orchestral conducting, counterpoint, fugue, and composition.

By joining his father at carillon concerts, Geert was introduced to the carillon and decided to learn to play the instrument. In 1978, he became a student at the Royal Carillon School where he studied with Piet van den Broek. In 1982 he graduated with great distinction, and in the following years he was awarded first prize at eleven international carillon competitions in Belgium and abroad, including the 1987 International Queen Fabiola Competition. He has recorded compact discs of the carillons of Antwerp, Ghent, and Mechelen.

He also took first place in several composition competitions including the *Grand Prix Europeen 1991 de la Composition Chorale* (Tours, France) and the 1993 Peter Benoit Piano Composition. Most recently he was awarded a composition prize by the Royal Belgian Carillon School.

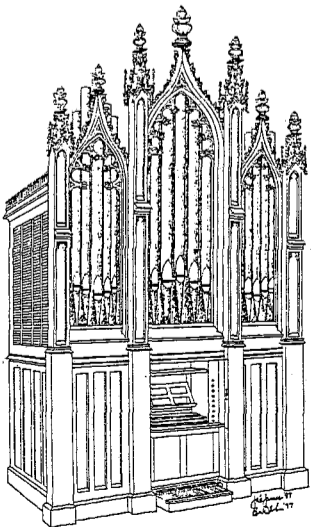
Before coming to Berkeley, he was a teacher at the Royal Carillon School, the Royal Conservatory of Brussels, and at the Academy for Music, Word, and Dance; he was also appointed municipal carillonneur of Antwerp (Cathedral), St. Niklaas, Lier and, together with his father, at Ghent.

He and his wife Liesbeth Janssens have performed as a carillon duo in recent years.

Van Ulft appointed in Centralia

Carlo van Ulft (36), born in The Netherlands, has been appointed full-

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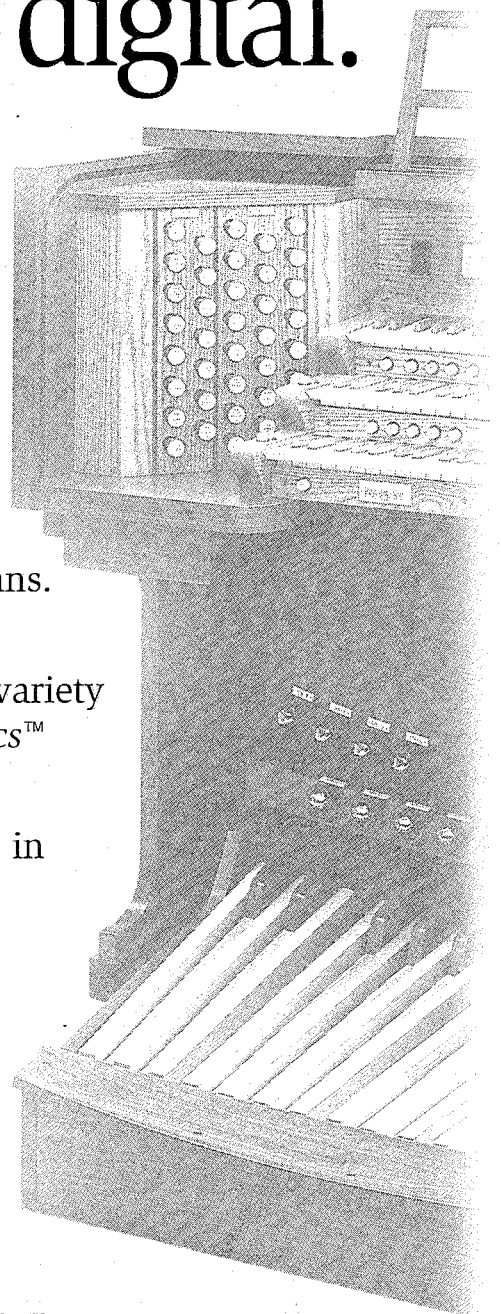
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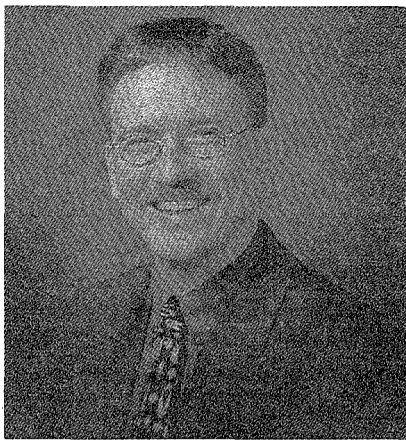
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Carlo Van Uff

time Director/Carillonneur of the Centralia (Illinois) Carillon.

Between 1979 and 1997 Carlo was Municipal Carillonneur of Hilvarenbeek, Son, Roermond, and Venlo, and was also Municipal Organist of St. Martinus Church in Venlo, The Netherlands. He also served on the staff of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, for the last 13 years. He has been guest recitalist for numerous American carillon summer series and festivals over the last 12 years and, being European, also has been a guest recitalist on all major European instruments. Furthermore, van Uff is a recognized organ recitalist in The Netherlands.

He now plays the Centralia carillon three times each week: Wednesday and Friday at noon and Sunday at 2 pm. Additionally, he is in charge of public relations for the carillon as well as for the organization and planning of a new Centralia Carillon Summer Series.

The Centralia carillon consists of 65 Paccard bells cast in 1982/83 and a recently installed Verdin playing console. The carillon and tower are located at Carillon Park, downtown Centralia, which is to be extended at the end of this year. The lobby of the tower holds the 1992 Meeks & Watson practice console; the second floor is the director's office.

Centralia is located 65 miles east of St. Louis, Missouri and is near Interstates 64 and 57.

The carillon has its own web page, <<http://members.accessus.net/~carlo>>, with a referral page for the next summer series and updates.

New Recordings

Gelderse Beiaarden. Gert Oldenbeuving, carillonneur. Compact Disc, Studio Cor Brandenburg, Haarlem: SCB 93146.

Oldenbeuving gives sensitive and stylish renditions of music by Dowland, Lully, Grieg, and J.S. Bach on four carillons in the Dutch province of Gelderland. The 37-bell carillon in the St. Calixtus tower in Groenlo was made by Eijsbouts, as was the 47-bell carillon in the St. Gudula tower in Lochem. The 48 bells in the St. Stevens tower in

Nijmegen were cast by various founders, and the carillon is tuned in meantone temperament. The Wijnhuis tower in Zutphen holds 47 Eijsbouts, Hemony, and Van Bergen bells in equal temperament. Microphones were placed about 50 meters from the towers and give a very good sound representation of the instruments. The occasional bird sounds are charming and do not detract from the music.

Two-riffic Carillon Duets. Beverly Buchanan and Phillip Burgess, carillonneurs. Compact Disc, Hudson Recordings, Inc., 4037 Windymille Drive, Portsmouth, VA 23703.

This CD features duet arrangements of music by Couperin, Daquin, Gautier, Schmidt, J.C. Bach, J.S. Bach, Scarlatti, Beethoven, Sousa, Tchaikovsky, Mozart, Handel, and Prokofiev on the 50-bell Taylor carillon at Christ Church, Cranbrook in Bloomfield Hills, Michigan.

Orgel- und Carillonmusik aus der Kath. Stadtkirche "Unsere Liebe Frau" Eppingen. Andreas Schmid, carillonneur. Mitra Digital: CD 16 254. Mitra Schallplatten; Kurfürstenstr. 65; 5300 Bonn 1; Germany.

The first three-fourths of this CD features music of Buxtehude, Messiaen, Reger, and J.S. Bach played confidently by Andreas Schmid on the 1975 Klais organ in the Church of Our Lady in Eppingen, Germany. Schmid then plays four Japanese folk songs and an arrangement of Vierne's organ composition *Carillon de Westminster* on the church's 49-bell carillon which was cast by Metz in Karlsruhe in 1986.

Torenmuziek Dordrecht. Henry Groen and Boudewijn Zwart, carillonneurs. TMD 1001. Available for 29.50 NGL plus postage from: De Dordtse Beiaardkring; 't Kloekhuys; Lange Geldersekaade 4; 33121 CJ Dordrecht; The Netherlands.

Both Dordrecht municipal carillonneurs, Groen and Zwart, contribute polished solo and *quatre mains* performances to this CD. Featured is music by Schumann, Mendelssohn, Van der Ende, J.S. Bach, De Falla, and Saint-Saëns, as well as music of their own composition. In 1966 a carillon of 49 bells was created for the Dordrecht Grote Kerk by Eijsbouts, incorporating one tower bell that dates from 1460. In a country where most carillons are of medium or light weight—transposing upward as much as an octave—the heavy weight of the Dordt instrument contributes to its qualification as one of the most important concert carillons in The Netherlands. It transposes a minor third downward; the 12,346-pound bourdon sounds G and is connected to the lowest pedal note, B-flat. A booklet includes notes in Dutch, French, German, and English.

Aschaffenburg Glockenmusik. Wilhelm Ritter, carillonneur, with the Aschaffenburg Wind Ensemble and the Aschaffenburg Handbell

Choir. Cassette; Etona Studio 8390.

The cassette includes performances by the Aschaffenburg Handbell Choir (Haydn, J.S. Bach), solos by Ritter on the lightweight, 48-bell, Eijsbouts carillon in the Aschaffenburg Castle (Van den Gheyn, Mozart, Eggert, J.S. Bach, Händel, Reißbiger, Bender, Ritter, Carulli, and folksongs), and joint ventures with Ritter and the Aschaffenburg Wind Ensemble (Händel, Löffler, Mozart).

Music for Voices and Organ

by James McCray

Mixed choir with brass

The trumpet shall be heard on high,
And the dead shall live, the living die,
And Music shall untune the sky!

John Dryden (1631-1700)
A Song for St. Cecilia's Day

Brass with church choirs tends to be a mixed blessing since their power often causes the singers to push their voices more than usual for fear of being covered. Yet, the addition of even a single brass instrument often elevates the service to a higher level of excitement. As Dryden says, "Music shall untune the sky!"

One of my favorite comments about brass comes from Mrs. Wallace Matthews who, while leaving in the middle of a performance of Richard Strauss's *Death and Transfiguration* in 1969 was heard to remark, "When my time comes, I hope there won't be so much brass." So, how does your choir and congregation feel about the use of brass? Do they find them inspirational or simply so loud that the words are not understood? That often is the heart of the matter for church choirs.

Placement of the brass players can play a significant role in the performance. Of course, the design of the chancel area is a primary factor in determining placement. Conductors need to see them for cues, but the brass players do not need to be put on the floor in front of the choir. In our church, the choir is tiered on risers and the brass are placed on the floor, off to the side near the back of the highest row. They can be heard by singers and congregation, but not seen by everyone.

How often does your choir sing with brass? Most choirs have them for Easter Sunday and, in fact, contracting good brass players early is essential for that service. If the only time they play with the choir is for special occasions then, perhaps, you are not taking proper advantage of their power. Program music at other times so that the choir has more opportunity to sing with them which, in turn, gives everyone, including the director, more experience at adjusting to them.

On those Sundays when a quartet or quintet is hired to play with the choir,

consider having them play separate music without choir. Have them provide special music that Sunday, or play the Prelude or Postlude to add new color to the service. Some quartets which exist as a total group will have repertoire prepared which can be played without additional rehearsal time. By planning brass on regular Sundays rather than particularly high holy days, there can be an infusion of energy when it might be most needed for a service. Follow the admonition of William Butler Yeats (1865-1939) whose poem suggested:

O silver trumpets, be you lifted up,
And cry to the great race that is to come!
Long-throated swans upon the waves of time
Sing loudly, for beyond the wall of the world
That race may hear our music and awake.

O Give Thanks to the Lord. Walter Pelz. SATB, trumpet and organ, Concordia Publishing House, 98-3449, \$2.00 (M).

This effective, exciting setting will bring rave reviews from both singers and congregation. The trumpet solo is used throughout and adds significantly to the festive spirit of the anthem, with text from 1 Chronicles 16. Separate trumpet parts for both B and C horns are included at the end. The choral parts are homophonic and not difficult; the organ, on three staves, is primarily accompanimental. Highly recommended.

God of the Ages. Carl Johengen. SATB, organ, congregation, and two trumpets, G.I.A. Publications, G-4361, \$1.20 (E).

Based on the tune "St. Catherine," this setting also quotes "St. Anne" (O God Our Help in Ages Past). There are four stanzas with the congregation singing on three of them. The choir has an unaccompanied stanza and an extended introduction area. The trumpets have a small role in this setting and their music is easy and far less significant than that of the choir. This would be especially useful for small church choirs.

We Praise Thee, O God (Festival Te Deum). Gordon Young. SATB, keyboard, congregation, and optional trumpet trio, Theodore Presser Co., 392-42037, \$1.35 (M-).

The Bb trumpet parts are included at the end of the score; their music moves almost exclusively in parallel triads and is apart from the choir. The simple keyboard is chordal. Later, the congregation joins the choir in singing "O God Our Help in Ages Past," which has been inserted into the traditional *Te Deum* text.

Thine Is the Glory. George F. Handel, arr. Valerie Shields. SAB, trumpet, timpani, and keyboard, Mark Foster Music Co., MF 2139, \$1.50 (E).

This famous Handel work, which is most associated with Easter, uses the

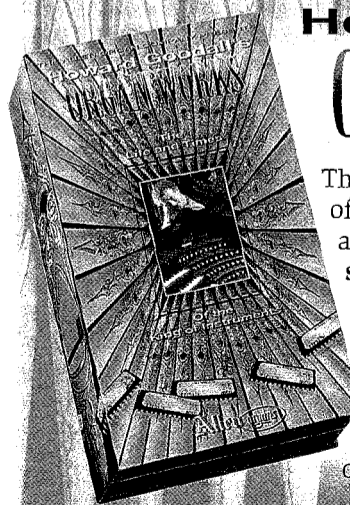
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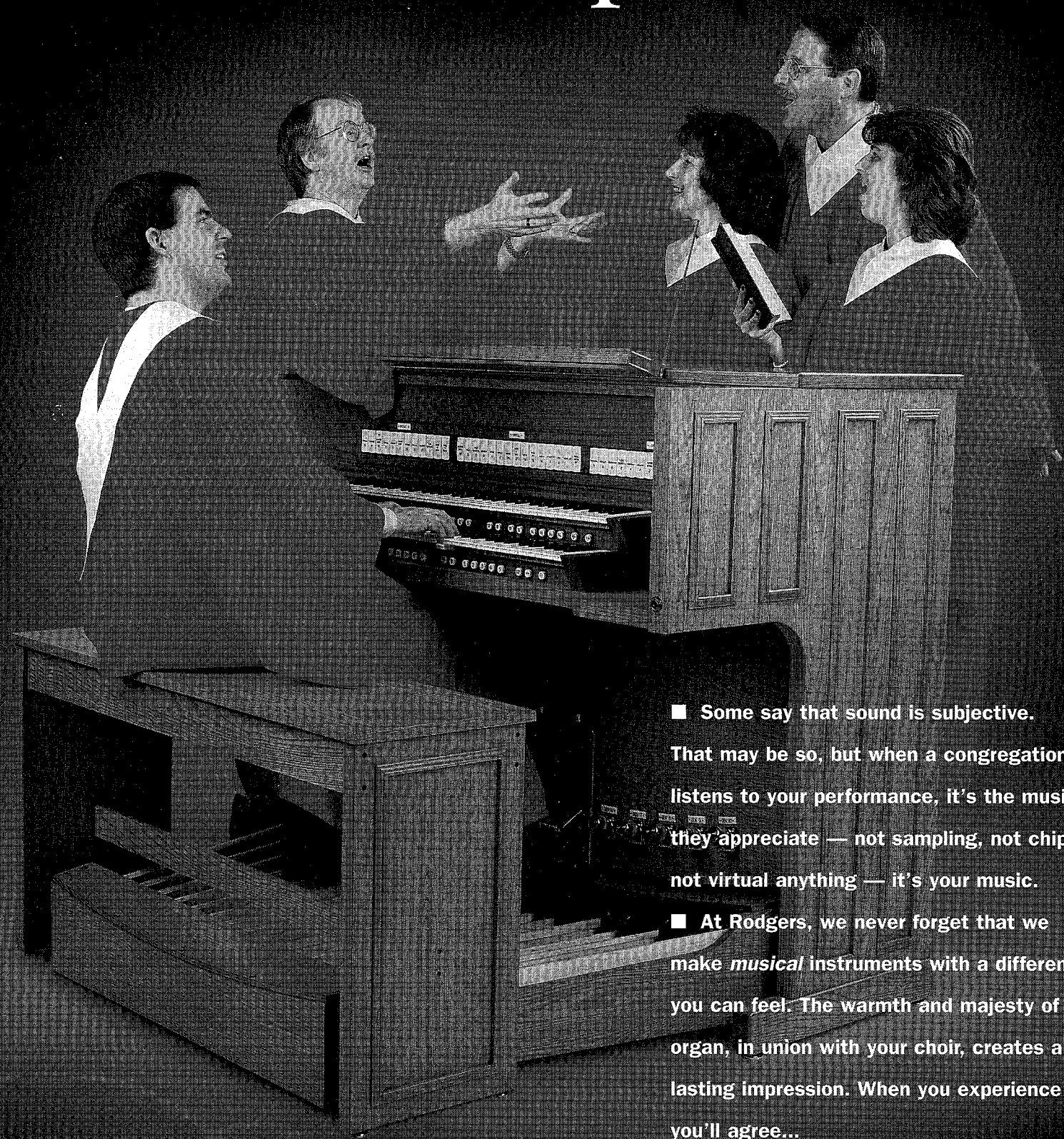
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trumpet as a counter-melody for the choir. The timpani serve as punctuation for the music, playing only two different notes throughout. The choral parts often move in unison or two parts and are easy.

Set Me as a Seal upon Your Heart, David N. Childs. SATB, trombone or french horn, and keyboard. Santa Barbara Music Publishing, SBMP 210, \$1.30 (E).

Only about 10% of the choral music uses four parts; most of it moves in unison or two parts making it very accessible for any type of church choir. The sweet music has an arpeggiated keyboard accompaniment, gentle tempo, and will be immediately attractive. The brass line generally does not occur with the choir.

Psalms 126, Ronald Perera. SATB, brass quintet, timpani, and organ, E.C. Schirmer Music Co., No. 5187, no price given (D).

This sophisticated setting will require solid brass players. Their music is well crafted and included for optional use by the organ in the absence of brass. The choir parts are challenging, but have been structured so that exposed lines occur in two unison parts making them easier. Excellent music for advanced choirs. Brass parts are available separately from the publisher.

Sing to the Lord a New Song, Linda Spevacek. SATB and optional brass quintet, Laurel Press of the Lorenz Corporation, 10/1758LA, \$1.40 (M).

The music dances in 6/8 (duple) with the chorus often in unison or two parts. The brass parts could be played on keyboard and are available separately; their music is primarily accompanimental and not difficult. There is a festive spirit and this work could be used with brass early in the year and then brought back just with keyboard to get maximum use for it.

Cantate Domino, David Ashly White. SATB, brass quintet, and organ, Paraclete Press, PPM096055, no price given (M+).

Only the title is in Latin. There is some choral divisi with a mixture of polyphonic and homophonic textures. The brass parts are not difficult and add much to the character of the music as they interact with the organ in certain areas. Parts for them are separate but included in the choral score. This festive anthem will work best with a large choir. Exciting music.

Rejoice the Lord Is King, Craig Courtney. SATB, brass quartet, keyboard and congregation, Beckenhorst Press, Inc., BP1476, \$1.40 (M-).

The congregation joins in singing the four stanzas of the popular Charles Wesley hymn; this occurs after an extended opening area for choir, key-

board and solo trumpet. The music for everyone is easy and continues to build to a loud ending with divisi choral parts. This setting can be used at various times throughout the year and is highly recommended.

New Recordings

In Memoriam Mark Buxton (1961-1996). Recorded at Église Notre-Dame de France, Leicester Square, London. \$15 postpaid; 416/699-5387, fax 416/964-2492; e-mail: hannibal@idirect.com

Buxton, *Improvisation on "Veni Emmanuel"* (recorded 1996); Callahan, *Aria* (1992); Widor, *Final (Symphonie IV)*; 1993); Buxton, *Improvisation on "Aus der Teiefe"* (1996); Grunenwald, *Nativité* (1989); Salomé, *Grand-Choeur* (1989); Buxton, *Improvisation* (1996); Ropartz, *Méditation No. 2 in F* (1987); Boellmann, *Suite Gothique*.

A unique CD, a remarkable organ and an exceptional life. Mark Buxton passed away prematurely at the early age of 35, leaving behind his wife and two children and an all too brief career as organist, recording artist, organ consultant and writer. His contributions to THE DIAPASON are known for their acerbic wit and pithy reduction of complex issues in the organ world.

He was a master of improvisation, having studied with Jean-Jacques Grunenwald in Paris and serving as organist at the Roman Catholic Church of Notre-Dame de France in the center of London near Leicester Square. At this church a remarkable organ was built by Gern in 1868 after he left the employ of Cavallé-Coll. It was rebuilt and altered by Walker and Shepherd and Son. It is now almost three times the size of the original organ but exudes a French flavor and style that must be rare in England. Mark Buxton recorded a number of works on this organ along with his own improvisations. These recordings provide a glimpse of his artistry and show that the English are no strangers to French style, brilliance and mysticism.

As a resident of Canada and frequent traveler to the U.S.A., Mark struggled with the American fascination with revivalism as the *sine qua non* of organ building. He rejected the dogmatic pursuit historic ideals of organ builders whom he regarded as copyists, rather than intuitive artists. Surely his perceptions were formed by his studies in France, where organ building enjoyed a far more continuous tradition than it did in the Americas. Mark realized that North American organ aesthetics were as much a rejection of the cinema organ and its entourage of tubby and ill informed efforts at organ building as the neo-baroque reaction that followed. His French experience was based on a relatively continuous organ tradition that saw fewer swings of the aesthetic pendulum, and embodied a more pure

reflection of the musical requirements for organ composers of the time.

Here in this CD is a compilation of Mark's improvisations and his performances of the music of his teacher, Jean-Jacques Grunenwald, and various French composers. Along with this music is included a lovely rendition of Charles Callahan's *Aria*, recorded in 1992. Aside from the opportunity to hear a small segment of Buxton's playing as a memorial to his all too brief concert career, the listener has the opportunity to experience through this organ, a window into his personal experience with the organ as a musical instrument. The music transports the listener beyond speakers and recording hardware. It gives a glimpse of the universality of organ aesthetics that formed his experience. In a unique American phrase, "It's like walking a mile in his moccasins." I assure you it's worth every step.

—Herbert L. Huestis, PhD
Ladner Village, British Columbia

Historische Schorn-Orgeln im Rheinland (1). Played by Kurt-Ulrich Forg on the Schorn organ of St. Peter in Zingsheim. Forganum, no number. Available from Kurt-Ulrich Forg, Postfach 1321, D-86713 Nördlingen, Germany. No price given.

This is the first of a projected series of seven CDs devoted to the organs of Franz Josef Schorn, a small builder active in the Rhineland between 1869 and 1901. The recordings are appearing on what is clearly Forg's private label.

The disc (71 minutes) contains *Toccatina* (1975) by Hans Ludwig Schilling; *Variations "Unter der Linden grüne"* by Sweelinck; *Drei Magnificat-Fugen* by Pachelbel; *Drei Choraltvorspiele* by Krebs; a selection from *Der Morgen und der Abend* by Leopold Mozart; three pieces for a mechanical clock by Haydn; *Improvisatio* (op. 37,6) by Arthur Bird; *Andante Pastorale* by Charles Edward Stephens; *Allegretto* (op. 37,2) by Arthur Foote; *Entrée, Offertoire, Elévation, Communion, Sortie* by Boëllmann; *Weihnachtspastorale* by Carl Sattler; three pieces from *Children's Songs* by Chick Corea.

Schorn (1834-1905) built 21 organs, 18 of them still extant, within a small geographical area. All of the instruments are quite small. While documentation of the work of any builder is desirable, it is difficult to understand the enthusiasm that is leading Forg to undertake such a recording project. Renewed interest in the organs of the Romantic and post-Romantic periods is bringing about the rediscovery of hitherto neglected builders, and this is a welcome development. However, on the evidence of this recording, Schorn was an estimable but not unusually interesting builder of solid organs of limited resources.

The Zingsheim organ was removed from the church in 1969, when there were plans for a new instrument. The

organbuilder Weimbs of Hellenthal kept the old organ, which was eventually renovated and reinstalled in the church in 1992. There are 11 stops on the *Hauptwerk*, four of them duplexed to form a second manual (*Nebenwerk*), and a pull-down pedal. There is no reed stop. The sound of full organ is amazingly impressive, but the individual stops are often dull, particularly in the bass. None of the early music has much sparkle, and the Sweelinck variations cry out for lighter principals and more interesting flutes. The Zingsheim organ sounds far better in the late Romantic works where its solid, rich tones are more appropriate.

Forg, born in 1962, studied in Düsseldorf and took master classes with a number of Dutch, French, German, and Swiss organists. He is at present director of the music school in Nördlingen (Bavaria), and has toured widely as organist and harpsichordist. His main interest is in Romantic organ music. His playing is exemplary, and I would like to hear him in a more interesting program on a larger and better instrument. Obviously, Forg is interested in some 19th- and 20th century repertory that is, I'm sure, totally unknown to most German organists. Here, his choices lack variety and, in my opinion, make obvious the limitations of the organ.

There is little excitement on this disc; the few musical gems don't come off well, and there is too much worthy, but uninspired music played on an organ that could be described in much the same terms. Recommended only as a curiosity or as an addition to a large collection devoted to historical organ sound.

—W.G. Marigold
Urbana, IL

Flights of Fancy: Premiere Recordings of New Music for Organ by Albright, Bielawa and Decker. Pamela Decker, organ. Albany Records U.S.

William Albright, Herbert Bielawa, and Pamela Decker are three of the most prominent contemporary American composers of organ music, and this disk showcases some of their most recent works. All of the pieces represented—*Flights of Fancy*, *Chasm* (Albright), *Undertones* (Bielawa), and *Nightsong and Ostinato Dances* (Decker)—were commissioned by or with the support of the AGO; the oldest piece dates from 1985. The works share a common purpose—to celebrate—and exploit—the organ. This music could only have been written by organists with an intimate knowledge of the colors, textures, and styles of organ music from the past and the imagination to explore the potential of the instrument in the musical language of the present. The pieces are brilliantly performed by Pamela Decker on the Flentrop organ of St. Mark's Cathedral in Seattle. This large instrument with its rich sonic resources is a perfect match for the music.

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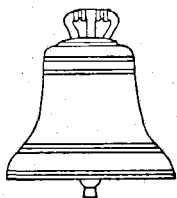
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One great advantage of working with contemporary music is having the composer available as a resource to the performer. Program notes and directions in the score assist one with interpretation, registration, and extra-musical references. Thus, for example, we learn from the liner notes that *Flights of Fancy: Ballet for Organ* (1991-92) "is a suite of eight dances, which, like a ballet, can tell a story, though imaginary here. The dedications . . . alternating memorials and playful honoraria, could be thought of as integral to the action." This description might be equally apt for the *ordres* of François Couperin, many of the movements of which are meant to reflect the character of a particular person. And in *Flights of Fancy*, as in Couperin's harpsichord pieces, wit and elegance combine with a sure command of musical language. The result is both absorbing and entertaining.

Playfulness and charm are absent in *Chasm* (1986), an austere work for organ and a distantly placed "echo instrument" (chosen by the performer). Albright says of this piece, "As implied by the title, the sounds of the piece evoke vast spaces—such as Gothic cathedrals or canyons—through slow moving harmonic rhythm (while the tempo is fast) and a variety of echo effects." Melodies unfold as ostinato rhythms swirl around this foundation of static harmonies. A muted, mysterious opening on flutes 8' builds to a brutal climax of stabbing chords and grinding dissonance. *Chasm* evokes the harsh, impersonal beauty of the Grand Canyon—no pretty picture-postcard sunsets here. There is an almost sinister quality to the music which reflects the fear and awe induced by vast spaces, whether natural or manmade.

Decker herself commissioned and premiered the next work on the disk, *Undertones* (1990). According to Bielawa, "Undertones is a virtuoso concert piece in three sections. It seemed at the outset that this piece should be a aggressively driving piece . . . more diatonic than usual . . . though [it] still contains good harmonic 'bite.'" Unlike the preceding works, *Undertones* is absolute music; like them, however, it derives its intensity mainly from muscular rhythms and dissonance. The piece is well-suited to Decker's technical and interpretational skills; indeed, it resonates with some of the same qualities as her own music.

Nightsong and Ostinato Dances (1992) was composed for the 1992 National Convention of the AGO in Atlanta, where it was premiered by the composer. The liner notes (written by Decker?) provide a succinct description:

The work is made up of a lyrical, meditative "song" followed by three multisectional dances. The entire work is continuous; it is not a set of independent movements. The sections flow like a dream sequence in which one surrealistic dream grows out of another; the sections are nonetheless unified and developed with ostinato figures and subtly related motives that transform and evolve as they weave into new rhythmic patterns and non-tonal harmonic progressions. The harmonic language is based on non-tonal modes having nine or ten notes per octave, modes derived from flamenco patterns. Among the dance rhythms are habanera (with tresilla), charrada, bolero, and tarantela.

A number of techniques favored by Decker converge in this highly charged, densely textured piece. Sections in which restless, chromatic, asymmetrical solo lines unfold against a muted accompaniment are juxtaposed with homophonic passages of fortissimo chords in complex rhythms. The opening of *Nightsong* recalls the theme of the second section of *Toccata* (1987). *Nightsong* is aptly titled, for qualities associated with the traditional nocturne—brooding, mystery, the fantastic—are all present here. The spirit of Messiaen, an admitted influence on Decker's compositional style, is evident and coexists harmoniously with the Latin American dance patterns to which Decker is partial. Seamless, the

"dream sequence" effect, is achieved by means of the subtly changing ostinato figures of the title. A textural crescendo occurs as one dance follows another, culminating (as in *Toccata*) in a stunning French toccata à la Dupré.

Altogether, the works on this disk are significant contributions to concert repertoire for the organ. They present performers and audiences alike with challenges; technical in the former case, auditory in the latter. As with much other contemporary music, repeated hearings are necessary to grasp the richness and nuance of details as well as the overall effect of the music. This is music of intelligence, craft, and emotional intensity. Decker, with her personal connection to every piece on the disk, plays them with conviction, skill, and élan. Highly recommended.

The Last Song of Summer: Romantic Music for Cello and Organ. Donald Moline, cello, Randall Swanson, organ. Dorian Discovery DS-80148. Recorded on the Casavant organ (1983) of Saint Clement's Church, Chicago.

The contents of this disk include music by both familiar and lesser-known composers: Joseph Jongen, *Humoresque*; Camille Saint-Saëns, *Prière*; Karl Höller, *Improvisationen über "Schönster Herr Jesu"*; Joseph Rheinberger, *Drei Stücke*; Günther Rafael, *Sonate für Violoncello und Orgel*; Rudolph Bibl, *Zwei Adagio*; Peter Mathews, *Last Song of Summer*. "Romantic" in this case refers to the style rather than the chronological era of these pieces. Whether by nineteenth- or twentieth-century composers, the music is lyrical and richly harmonic (and always tonal). Most of the works are character pieces—those by Höller (chorale variations) and Rafael (a sonata) are the exception.

This is pleasant and mostly interesting, if not terribly memorable, music, refreshing because it is so unfamiliar. In particular, the second movement of the *Sonate* ("Vivace molto") delights the ear with its lively tempo and shifting accents; likewise, the *Improvisation* offers rhythmic and textural contrasts as the cello and organ parts weave a Hindemith-like contrapuntal web.

There is little repertoire for cello and organ, mostly, one suspects, because of the balance problems inherent in this combination of instruments. The organ can never really play out if the cello is to be heard at all. And yet, within a limited dynamic range, the colors of the organ can alternately enhance and contrast with the tone of the cello. Mr. Swanson's registrations are judiciously cho-

sen and he avoids monotony (it would be easy to rely too much on flutes 8'). One could wish, however, for more variety and nuance from Mr. Moline, particularly in softer passages. His playing seems heavy-handed with too much vibrato, perhaps reflecting his 30-year career as an orchestral rather than solo or chamber musician. In full, impassioned passages such as the second *Adagio* or the opening of the *Improvisation* this technique serves the music well, but a less serious piece such as the *Humoresque* cries out for a lighter, more whimsical approach. Slow, expressive movements such as the *Prière* and the "Largo" of the *Sonate* can achieve a transcendental beauty if the long-breathed melodies are played with sensitive phrasing and control of dynamic nuance. The performances here disappoint on both counts, although there is some compensation in the lovely combination of the oboe stop with the cello in the *Prière*. Overall, this disk is a welcome addition to the chamber literature for organ; the music is certainly worth playing and hearing.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

Ave, Ave! - 20th Century Music for Women's Voices. The Saint Mary's College Women's Choir, Nancy Menk, conductor. Pro Organo CD 7095; total playing time 51:41. Pro Organo/Zarex, P.O. box 8338, South Bend, IN 46660-8338; 800/336-2224; fax 219/271-9191.

Ave Maria, MacIntyre; *Nigra Sum*, Casals; *Suite de Lorca*, Rautavaara; *Te Quiero*, Favero; *Missa Brevis*, Telfer; *Ubi caritas*, Sitton; *Ave Maria*, Hawley; *Ave Verum*, Dienes; *French Songs for Treble Voices*, Morrison; *Amazing Grace*, arr. Jeffers; *Ezekiel Saw de Wheel*, arr. Moore; *The Bells of Saint Mary's*, arr. Sprague.

Here is a contemporary album of serious choral literature from the principal performing choir of a mid-West liberal arts college, St. Mary's College. The college has the distinction of being ranked highest in its category for several consecutive years by the journal *U.S. News and World Report*. St. Mary's College adjoins the campus of Notre Dame University in South Bend, Indiana. This choir appears to be every bit as agile and expressive a choral ensemble as any that has appeared to date on the Pro Organo label. It is clear from the outset that the conductor, Dr. Nancy Menk, revels in, and at times bathes us in, pure vocal effects and rich sonorities. The "Ave Maria" by David MacIntyre, which

opens the recording, is a glimmering, intense and rhythmically pulsating stream of quick-passing chords, which dance to and fro in the rich acoustic of the Church of Our Lady of Loretto. The CD likely takes its name from the incessant, repetitious "Ave's" in this opening track. "Ave Maria," in this setting, is far from the quiet and contemplative works we have come to expect; instead, it becomes a quick-paced litany which is as much an avant garde religious inspiration as it is a demonstration of the high level of discipline throughout the choir's 40 voices.

Flawlessly executed avant garde vocal techniques abound in the St. Mary's College Choir's reading of "Suite de Lorca" by Finnish composer Einojuhani Rautavaara. This 4-movement work gives the choir a chance to display a variety of rare and unusual choral effects, some of which are not unlike the "Sprechstimme" technique of Arnold Schoenberg. Of these, my favorites are found in its second movement, "El grito" (The Scream), because of the beautifully, although eerily, executed pitch slides.

For those who prefer more common, lyric qualities to their contemporary music, the choir offers us an eloquent reading of Pablo Casals' "Nigra Sum" (which, by the way, is the only piece on the disc which is accompanied by an instrument), and a new arrangement by Ron Jeffers of the ever-popular "Amazing Grace." Also in a more traditional mode are J. David Moore's setting of "Ezekiel Saw de Wheel," the St. Mary's College song, "The Bells of St. Mary's," and an Iberian-like love song, "Te Quiero." But other than these, the album's focus is definitely on modern composers. Featured living composers on this disc include Nancy Telfer, William Hawley, Michael Sitton, Katherine Dienes and Theodore Morrison. These composers should all be delighted to see this recording appear, because the complexities of the fine writing of each of these composers are admittedly beyond the reach of most volunteer church choirs, and many college choirs as well. This recording performs a much-deserved service to the composers and to avant garde religious vocal music.

—Bernard Durman

New Organ Music

Joel Martinson, *Twelve Organ Trios*. Paraclete Press PPM09702.

Joel Martinson wrote this volume of organ trios when he was a teaching

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—Jerome Butera, *The Diapason*

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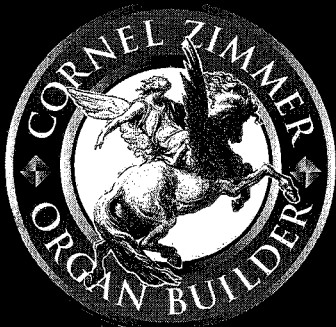
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assistant in organ at the University of North Texas in 1983-84. In the preface, he explains: "They are intended to be a twentieth-century equivalent of the Ten Trios, Op. 49, by Josef Rheinberger, and, as in that volume, have been placed in graded order." Martinson adds that the pieces were composed for practice and performance on mechanical-action organs and that the music employs a variety of "touches." These trios are brief and while intended as teaching pieces, they may also be programmed in groups as organ "sonatas" for use in recitals or as voluntaries for church services.

A pleasing variety of keys, rhythms, and styles as well as "touches" abounds in these trios. Unlike Rheinberger's trios, which are identified only by number, Martinson's pieces bear titles that reflect a genre ("Prelude," "Dance," "Invention") or describe a technique/style ("Ostinato," "Adagio," "a la Hindemith"). Most of the trios are in ABA form. Martinson's writing is characterized by motivic, rhythmically incisive lines and clear melodies with a strong sense of harmonic direction. This collection is a refreshing addition to the trio repertoire for both students and teachers who may be tired of Rheinberger's Romanticism.

William Farley Smith, Songs of Deliverance: Organ Arrangements and Congregational Acts of Worship for the Church Year Based on African American Spirituals. Abingdon Press.

As the title indicates, this unique volume is a collection of organ preludes, interludes and postludes, and congregational responses, matched to the liturgical year, of African American spirituals, or "slave songs." Smith has prefaced the music with an historical overview of slave songs and an explanation of slave song tempi. Each song is accompanied by a commentary and an appropriate scriptural reference. The first entry, for Advent (subtitled, "Second Coming"), contains the song "O Zion, When the Bridegroom Comes!" as an antiphon to be sung by the congregation between verses of Matthew 25:1-13. A brief, simple organ interlude on the same tune follows. This pattern is repeated with the remaining 15 slave songs; sometimes two organ arrangements, of varying length and complexity, are included. Smith notes that, "The music ranges from easy to moderately difficult. Advanced players, using the easy music inclusions as guides and points of departure, are encouraged to liberally paraphrase the material, much in the same manner of performance practice as did the creators of these songs more than a century and a half ago."

Following the musical portion of the book, appendices explaining the seasons of the church year and suggesting other appropriate slave songs for liturgical use appear as guides for musicians from non-liturgical traditions or musicians who are unfamiliar with the repertoire. The volume's usefulness as a reference work is enhanced by a bibliography and indices of scripture and music. The inclusion of more African American spirituals in new denominational hymnals (e.g., The United Methodist Hymnal, to which Smith contributed arrangements and adaptations of more than 40 songs) acknowledges the richness of this tradition, which with hymns

from other ethnic sources has joined mainstream American hymnody. This volume, with its inclusion of less familiar songs ("May Be duh Las'Time, Ah Don' Know!," "Great Day, duh Righteous Marchin'") along with the better-known "Deep River" and "Rise Up Shepherds, and Follow!," broadens the possibilities of incorporating slave songs in a worship service. Smith's commentaries are informative and interesting, and his idea of associating particular songs with the liturgical year should increase their use on a regular basis.

—Sarah Mahler Hughes
Ripon College
Ripon, WI

Three Celebration Pieces by Mark Sedio. Art Masters Studios Inc., 1996. (OR-25) \$6.95.

The three pieces in this collection are *Toccatina and Chorale*, *Intermezzo*, and *Trumpet Tune in D*. *Toccatina and Chorale* is set in three part form with an opening multimetered toccata followed by a brief chorale, then closing with a return to the opening toccata. The *Intermezzo* is a flowing work in compound meter, with melodic material somewhat related to the toccata in its triadic outlining. The *Trumpet Tune in D* is written in three part form. The first section in D major sets forth the main theme, with a contrasting second section in G major utilizing a motive somewhat related to the D major theme. The close of this piece brings back the A section. This last work may soon find a place in the standard wedding repertoire. I recommend this collection for your library.

Choralworks: Eight Chorale Preludes for Organ, Set III by Gerald Near. Aureole Editions distributed by Paraclete Press, 1997. (AE 94)

The composer indicates in his preface that the pieces in this collection are meant to be used as service music for church use and as teaching pieces ranging from moderate to advanced difficult. The tunes used for this third set are *Vater unser im Himmelreich*; *Jesus, meine Zuversicht*; *Komm, Gott schöpfer, Heiliger Geist, Schmiecke dich, O liebe Seele; Frauen wir uns all in ein*; *O Jesulein Süß*; *O Traurigkeit*; and *Christ ist erstanden*. These are wonderful settings of some great German chorale tunes. The first and second pieces were written for two manuals, with the melody in the tenor. The third piece is written for one manual, with an anapest rhythmic motive that provides a sense of movement. There are several areas of interesting harmonic motion. In the fourth piece, for two manuals, the composer indicates manual changes through dynamics. The fifth piece is a beautiful setting of the Advent chorale. This work is reminiscent of the melody and accompaniment chorales as found in the *Orgelbüchlein*. The sixth and eighth pieces are written for one manual—a quiet meditative piece and a bold, active piece, respectively. The seventh piece is written for two manuals, with the changes indicated by dynamics. Great for church use and a must for your library.

Six Hymn Preludes, Set 5. Settings by John Eggert. (97-6585) \$7.50.

Hymntunes used in this collection are *Christ lag in Todesbanden*, *Deo gracias*,

Jefferson, *Love Unknown*, *Puer nobis*, and *Vruechten*. The setting of *Christ lag in Todesbanden* is reminiscent of medieval organum in the use of drones, thin texture, and parallel fifth movement. The opening of the piece presents the tune in the treble, accompanied at the fifth. The second section of this piece finds the tune stated in the pedal with manual accompaniment in parallel motion. *Deo gracias* is set in a melody and accompaniment style. The accompanimental figure moves in parallel fifths against the melody. This piece would work well as a hymn introduction. The accompaniment or A section for *Jefferson* uses the rising motion of a fourth as found in the tune; this work is written in rondo form. The B and C sections find the tune in the tenor voice with a running eighth-note figuration in the treble. *Love Unknown* is a melody written by John Ireland. The accompanimental figuration, rocking thirds, may be derived from the frequent melodic thirds in the tune. Eggert provides two settings of this tune. The second setting utilizes double pedal against parallel sixth motion in the accompaniment, with the tune in the treble on a soft registration. Eggert has provided two settings for *Puer nobis*. Registration for the first setting presents the tune on a 4' reed in the pedal against the 8' flute in the left hand playing parallel fifths and a treble counter melody in the right hand on a 4' flute. The second setting is a bolder piece on full organ with the tune in the left hand against a flowing eighth-note accompaniment and pedal punctuation. *Vruechten* utilizes changing meters, and is cast in a thin texture. There are brief points of imitation and frequent harmonic punctuation. This is a useful collection of easy hymn preludes and/or hymn introductions.

—Larry Schou
University of South Dakota
Vermillion, SD

New Handbell Music

Rondo, Sondra K. Tucker. Concordia Publishing House, #97-6706, \$3.25, for 3 octaves of handbells, Level II (M-).

This piece captures a spirited tune that is interrupted only by a flowing 12 bar interlude in a new key. It is brief and is ideal as an introit or with a set of pieces.

Arioso, J.S. Bach, arr. for quartet by Charles Maggs. Cantabile Press, CP-6081, \$2.50, for 3 octaves of handbells (E+).

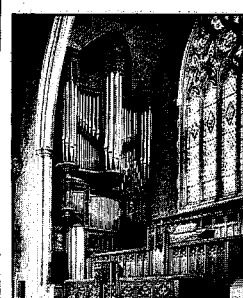
Even though the music for this familiar and beloved piece is marked for a quartet, any size choir can easily ring it. It is simply written, yet effective when some dynamic nuances are employed.

Paradise from "Prince Igor," Alexander Borodin, arr. Raymond Herbek. Paraclete Press, PPM09802, \$2.80, for 3 octaves of handbells (M-).

The wonderful tune many of us know as "Take My Hand, I'm A Stranger in Paradise," adapted from the Borodin's *Polovetsian Dances*, is set here for bells. This graceful melody is used in both clefs, but with no frills or special effects.

—Leon Nelson

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AGO Denver

1998 National Convention Report

Earl Holt

After deplaning at Denver International Airport on Saturday evening, June 27, I pushed onto a terminal train and then picked up my baggage. As I approached the Super Shuttle counter to arrange transportation to the hotel, I heard the clerk say, *sotto voce*, to a rental car agent with whom she had been chatting, "Here's another one," and she turned to face me with the words, "There sure are a lot of you here." I replied, "There'll be a lot more tomorrow," and paid my fare.

AGO Denver 98 was a week in which I renewed old friendships and began new ones, lived out of a suitcase, bought some blister pads, rode on many busses, and heard much fine organ, choral, and instrumental music. It was impossible, of course, to attend all the events of the convention, many of which were going on simultaneously, but I was able to sample a respectable number for an overview.

Sunday, June 28 Afternoon

The first concert on Sunday was in Boulder's Macky Auditorium on the campus of the University of Colorado at 1:00 p.m. An audience of approximately five hundred heard **Peter Sykes**, assisted by his wife **Victoria Wagner**, perform Gustav Holst's *The Planets* on the auditorium's IV/115 Austin (1922, 1958) organ. The organ, hindered by acoustic-absorbing velvet curtains on the stage and covering the balcony walls, has a predictably buried sound, but Sykes did an expert job of registration and phrasing to create the illusion of a bigger acoustic.

Sykes had originally transcribed *The Planets* for a 1994 performance for the Organ Historical Society and the transcription itself was quite convincing; the tonal colors selected were effective, and their number impressive. Sykes' playing was appropriately scherzando in *Mercury*, majestic in *Jupiter*, and elegant in *Saturn*. Especially dramatic was his interpretation of *Uranus*, including a well-executed *fortissimo* pedal glissando that led instantly into *pianissimo* strings. Wagner assisted Sykes capably, primarily as registrant, but also joining him on the bench for four-handed passages from time to time.

After Sykes' recital I remained in Boulder and took the bus to Grace Lutheran Church for **David Schrader's** 2:45 p.m. recital of organ and harpsichord works of J.S. Bach. The church's II/9 Schlicker (1968) organ is in the balcony of this oddly-shaped sanctuary whose balcony almost entirely covers the ground floor. The Peter Tkach Op. 54 (1995) Flemish double manual harpsichord, a copy of an instrument originally made in Antwerp in the late 17th century by Johannes Couchet, was placed downstairs.

Schrader's playing of the organ *Prelude and Fugue in D Major*, BWV 532, was facile and carefully articulated. In all the organ works on the program, moreover, he did a particularly good job of getting as much variety as possible from a limited instrument and poor acoustic. On the harpsichord, his interpretation of the *Fantasy and Fugue in D minor* ("Chromatic"), BWV 903, was technically precise and intelligently ornamented. The *Fugue* had furious drive and demonstrated Schrader's obvious passion for the harpsichord. The recital ended with the *Toccata, Adagio, and Fugue in C Major*,

BWV 564.

At 5:00 p.m. **Diane Belcher** performed at Trinity United Methodist Church in Denver on the IV/83 Roosevelt (1888) organ, the largest American-built organ from the 19th century in existence. Belcher was joined by the Boulder Brass for the world premiere performance of Carlyle Sharpe's *Confitemini Domino* for brass quintet and organ, winner of the 1997-98 Holtkamp/AGO award in organ composition. The composition is tonal and employs significant mode mixture, with particular emphasis on the flat submediant and subtonic; root position triads predominate in this work, especially in the brass fanfares. The ensemble between organ and brass was excellent and all musicians paid superb attention to dynamic nuance, although much of *Confitemini Domino* involves loud dynamics. Belcher concluded the recital with a bravura performance of Alexandre Guilmant's *Final from Sonata No. 1 in D minor*, Op. 42.

Evening

In the evening, a rare performance of Oliver Messiaen's *Des canyons aux étoiles* . . . took place at Boettcher Concert Hall in the Denver Performing Arts Complex at 8:00 p.m. Mark Foster conducted the Colorado Symphony Orchestra and **Yvonne Loriod-Messiaen**, the widow of the composer, appeared as piano soloist. The work is notable for many reasons, including its extensive use of such percussion instruments as wind machine, rain machine, xyloimba, and glockenspiel. Loriod-Messiaen performed with power, conviction, and accuracy, and the Colorado Symphony Orchestra was superb.

The lengthy work proved to be too much for some, however, and hundreds of people had scurried out between movements by the concert's end. It would indeed have been a shame to miss the sixth movement, *Interstellar Call*. This solo for French horn, with flutter-tonguing and mute echo techniques, was eloquently and sensitively played by French hornist Michael Thornton in an unforgettable performance. The hypnotic one and one-half hour performance ended with a standing ovation and three curtain calls for Loriod-Messiaen and Foster. It is unlikely that many more opportunities will arise to hear such an authentic, live performance of the work.

Immediately following the Messiaen concert, most of the audience walked back to the Marriott Hotel for the gala Opening Reception in the Denver Ballroom. To the accompaniment of the Hpt Tomatoes Dance Orchestra, conventioners danced, sampled hors d'oeuvres, and enjoyed cocktails with friends, many more of whom had recently arrived from the airport.

Monday, June 29 Morning

The Opening Convocation of the convention was held at the Red Rocks Amphitheater in Morrison, a dramatic outdoor mountain setting beside titanic red rock formations. The sun was bright and the day hot, so conventioners who had no hat or umbrella tried to find shady spots on the periphery. Musicians for the service were the Colorado Symphony Orchestra Chorus, Colorado Children's Chorale, The Denver Brass, and Colorado Isle of Mull/St. Andrews Pipes and Drums.

The service began at 10:00 a.m. with a welcome by AGO president Margaret McElwain Kemper. After her welcome, the congregation was invited to pray or meditate silently during a performance of Robert Schumann's *Three Romances for English Horn* by The Denver Brass and soloist Suzanne Sawchuk. AGO officers and stage participants then processed to the strains of *Scotland the Brave*, accompanied by bagpipes and drums. The congregation sang two unison hymns, followed by the Colorado Symphony Orchestra Chorus' world premiere of Libby Larsen's anthem *Density of Light*, commissioned by the AGO for this convention. In addition, the Colorado Children's Chorale sang Duain Wolfe's anthem *Together on Top of the World*. The convocation concluded with a musical benediction, *Highland Cathedral*, arranged by music director John Kuzma.

This Opening Convocation was innovative in its use of brass and bagpipes, and the amphitheater's mountain setting was stunning to view. Except for the Larsen anthem, however, which deserves more performances *indoors*, the selected music seemed weak in overall quality. In addition, the poor acoustic outdoors made performers difficult to hear despite some amplification; much nuance, especially in softer passages, was lost.

Afternoon

Upon returning to Denver, I attended a workshop in the Hyatt Regency Hotel's Moulin Rouge at 2:00 p.m. to hear pianist Yvonne Loriod-Messiaen and conductor Mark Foster discuss Oliver Messiaen's *Des canyons aux étoiles* . . . , which they had performed the previous evening. Loriod-Messiaen spoke of her late husband's fifteen-day visit to the canyons of Utah in preparation for composing the work, emphasizing the manner in which he selected harmonies according to colors in his mind. She reported that he made recordings of bird song in Utah and later wrote the bird song in musical notation using colored pencils corresponding to the colors of the birds. Conductor Mark Foster mentioned that he had always had an affinity for Messiaen's music since his teenage years in Australia, and said he admired Messiaen's masterful orchestration and ability to create his own language. Loriod-Messiaen later took questions from the audience, and concluded by announcing the publication of the fifth volume in Messiaen's seven-volume set of books, *Traité de rythme, de couleur et d'ornithologie*, which he had spent forty years writing.

For the second workshop session of the afternoon, I went to the Cathedral Basilica of the Immaculate Conception to hear the end of the final round of the AGO 1998 National Competition in Organ Improvisation. Judges Philip Gehring, Ann Labounsky, and Ronald Stolk heard each finalist perform two improvisations from given themes on the cathedral's III/46 Kimball (1912, 1996) organ. After the last performer had played, the judges deliberated for thirty minutes before announcing the prizes. **John D. Schwandt** from the Bloomington, Indiana chapter took first prize, **Peter Edwin Krasinski** from the Boston chapter took second, and **Justin H. Bischof** from the New York City chapter took third.

At 4:30 p.m. the 1998 Annual Meeting of the American Guild of Organists was convened by President Margaret McElwain Kemper at the Hyatt hotel. After a call to order and introductions, there were reports on the state of the guild by Secretary/Treasurer Philip Hahn and Vice President Edward A. Hansen, and a recognition of National

Volunteer Leadership by Executive Director James E. Thomashower. Then Councillor for Education Sue Mitchell-Wallace announced new academic members, Councillor for Organizational Concerns Eileen Hunt announced composer William Bolcom as 1998 Composer of the Year, and Kemper made the 1998 President's Award to Roberta Bitgood. Candidates for AGO National Council were introduced by Nominating Committee Member Margaret Witschard and election results were announced, with Philip Hahn being elected as the new AGO President. After those elected had been installed, outgoing President Kemper addressed the assembly on the direction of the guild as it approaches the new century.

Evening

At 8:00 p.m. I heard *A Rorem Retrospective*, a concert of the works of Ned Rorem, at the First Church of Christ Scientist in Denver. The concert began and ended with organ works: **John Obetz** performed *Views from the Oldest House* to open the concert and **Eileen Hunt** concluded the evening with the world premiere of *Six Pieces*, commissioned by the AGO for this convention. The III/70 Casavant (1960) organ that they played, however, was arguably one of the poorest-sounding instruments of the week and was also somewhat out of tune.

Also on the concert, the classical *cappella* ensemble Chanticleer sang a superb performance of *Pilgrim Strangers* and received a well-deserved standing ovation and three lengthy curtain calls. The audience also had the opportunity to hear Rorem at the piano, as he accompanied tenor Meredith Derr in ten *Nantucket Songs*. Derr's voice sounded strained, but he delivered an expressive performance of these vocally demanding, difficult songs.

Tuesday, June 30 Morning

A special Mass for AGO Denver 98 conventioners began at the Church of the Holy Ghost in downtown Denver at 9:00 a.m. The choir and orchestra of the Cathedral Basilica of the Immaculate Conception performed from the gallery with vocal soloists and Kevin Kennedy, organist/director, who played the church's III/45 Schantz (1985) organ. Two hymns, *For the Music of Creation* (Mile High) and *Now Thank We All Our God* (Nun Danket Alle Gott), were sung and Luigi Cherubini's *Ave Maria* served as the offertory anthem. Four works of Wolfgang Amadeus Mozart were performed, including the *Missa Solemnis*, K. 337, whose movements were performed at the appropriate times during the Mass. The Rev. Henry Grodecki gave a brief homily, remarking on how closely music and the Eucharist are connected, and he thanked all musicians present for "what you do: making something beautiful for God."

At 10:30 a.m. **Naji Hakim** played a recital of French organ works, including his own, at the Cathedral Basilica of the Immaculate Conception. The III/46 Kimball (1912, 1996) organ, which has had extensive tonal revisions recently, was one of the best-sounding instruments of the convention and was well suited to performance of French works. In the first piece of the recital, Hakim's own composition *The Embrace of Fire*, the performer exhibited powerful rhythmic energy and fiery technical precision. His subtle phrasing in César Franck's *Pastorale* was imbued with a refined sense of shape and artistic gesture, and he demonstrated a keen awareness of interaction between the organ and the fine acoustic of the cathe-

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dral. After playing Jean Langlais' *Soleil de midi*, two movements from Olivier Messiaen's *Messe de la Pentecôte*, and his own *Te Deum*, Hakim closed the performance by improvising on the *Salve Regina*.

Afternoon

The first workshop I attended on Tuesday afternoon was "The Sainte-Clotilde Tradition," presented at 2:00 p.m. by Marie-Louise Langlais in the Moulin Rouge at the Hyatt Regency Hotel. She used videocassettes, a slide projector, and compact discs to illustrate the lecture, which included the history and architecture of Sainte-Clotilde, a review of the church's organs and organists, and personal stories about Jean Langlais and Charles Tournemire. In particular, Mme. Langlais tried to correct mistaken impressions about the tempos of Franck works recorded earlier this century by Marcel Dupré and others. She explained that because performers were under unwieldy technological constraints, such as being forced to record in four-minute blocks of time, they were sometimes forced to use extremely fast tempos to make the music fit time constraints. At the conclusion of the workshop, Langlais stated that she considers Naji Hakim to be the successor to the Sainte-Clotilde tradition and asked him to speak briefly. Hakim remarked that Langlais was the best teacher he had ever had, and told how Langlais corrected his fingering without, of course, being able to see it. Langlais, he said, told him when he improvised "just to speak, just to talk."

At 3:15 p.m. I moved to the Parisienne Room to hear Don Campbell speak on "The Mozart Effect®: Developing a New Ear for the Organ." Campbell spoke about ways in which the artistic hemisphere of the brain combines with the intellectual hemisphere, and how music contains powerful psychological triggers that attract

and engage the listener. He also discussed how formal music study changes the way that the brain perceives sound, and how it is possible that performers may not experience the same feelings that they communicate to their listeners. Campbell used recorded examples in the presentation, including an example of a mother's voice, digestion, and heartbeat as perceived *in vitro*; he went on to compare these sounds to their corollaries in organ registration. This enjoyable and educational session ended with an audience-participation exercise in stress reduction.

Evening

A capacity audience of nine hundred attended John Scott's organ recital at St. John's Episcopal Cathedral at 7:30 p.m. The stifling heat generated by the crowd in the non-air-conditioned cathedral on this 96° day in Denver is unlikely to be forgotten soon. As a result of the heat and large audience, the IV/100 Kimball (1938) organ did not speak well into the sanctuary and sounded under-registered. Many of the softer passages in Scott's recital were inaudible from two-thirds of the way back from the chancel, where the instrument is located. Scott's best playing came in Gerald Hendrie's Toccata and Fugue from *Le Tombeau de Marcel Dupré*, written in post-Romantic French style, which was played with energy and enthusiastically received by the audience. Marcel Dupré's *Symphony No. 2*, Op. 26, was also performed well; it was good to have the opportunity to hear this neglected repertoire. Less successful was Scott's playing of two Bach chorale preludes, *Aus tiefer Not schrei' ich zu dir*, BWV 686, and *Christ, unser Herr, zum Jordan kam*, BWV 684, which were articulated and phrased in Romantic style. After the recital, Sequentia, an ensemble for medieval music, presented the play *Ordo Virtutum* by Hildegard von Bingen.

Wednesday, July 1 Morning

The first bus stop Wednesday morning was at Cherry Creek Presbyterian Church in Englewood for the 9:30 a.m. hymn festival entitled "A Festival of Doors." Musicians for the festival were the church's Sanctuary Choir with Director of Music Jonathan Brown, the Boulder Brass, and John Ferguson, organist and artistic director. Hymns were alternated with scripture readings or reflections, and were sung by congregation, choir, or both with brass and organ accompaniment to varying tempos and dynamics. The III/41 Wicks (1986) organ was warm in tone and perfectly in tune. Hymn introductions and accompaniments were varied and engaging; *Like the Murmur of the Dove's Song* (Bridegroom), for example, was introduced by a 4' flute figure imitative of bird song.

Especially effective was a reading of Genesis 1:1-2:3, accompanied by John Schwandt's synthesized sound effects. The reading led directly into choral aleatoric alleluias that served to introduce *All Creatures of Our God and King* (Lasst uns erfreuen). A lovely modal setting of *O Come, O Come, Emmanuel* (Veni Emmanuel), was sung by the Sanctuary Choir and accompanied by Charles Gray on viola; numerous members of the congregation could be seen circling the title of this fine arrangement for later reference. Another anthem superbly performed by the choir was *City Called Heaven*, an African-American blues gospel piece with Jonathan Brown as soloist. The festival ended with an emotional 1983 hymn by Jaroslav Vajda, *Go, My Children, with My Blessing*, set to the Welsh tune *Ar hyd y nos*.

At 11:15 a.m. David Higgs played a recital on the nicely-voiced IV/62 Reuter (1940, 1985) organ at Augustana Lutheran Church in Denver. He opened with *Free Fantasia* on "O Zion, Haste" / "How Firm a Foundation" from the *Gospel Preludes* of William Bolcom, who is the 1998 AGO Composer of the Year. The playing of *Free Fantasia* was convincing, with rhythmic vitality and dramatic turns of phrases. Hampton's *At the Ballet* was pleasantly played and served well as a contrast piece between the Bolcom prelude and the following work: the world premiere of Augusta Read Thomas' *Meditations*. The composition was commissioned by the AGO for the Denver convention and is dedicated to Higgs. It comprises three meditations: *Day of Jubilation* alternates reed ensembles with soft interludes, while *Day of Prayer and Reflection* is minimalist and ethereal in character. *Day of Ceremonial Unveiling* may have French influences, and has long sections of stream-of-consciousness surface shimmer with slowly repeated tones.

Higgs then played Mendelssohn's *Andante in D (with variations)* with fluid phrasing and clear articulation in a convincing interpretation. The concluding work, Reubke's *Sonata on the 94th Psalm*, is Higgs' tour de force; his intensely musical engagement throughout the work made this memorized performance one of the best of the week. The *Grave, Larghetto* had a brooding character and dark timbres, while the fiery *Allegro con fuoco* had beautifully sculpted phrasing, masterful transitions between sections, detached articulation, and dramatic use of the antiphonal Trompette en Chamade for echoes. After a softly and effectively played *Adagio*, Higgs performed the *Allegro* fugue with passionate abandon. Many in the audience were on their feet even before the last chord had died away.

Afternoon

During the afternoon workshop sessions, Naji Hakim returned to the III/46 Kimball (1912, 1996) organ of the Cathedral Basilica of the Immaculate Conception in Denver to conduct improvisation master classes from 2:00 to 4:30 p.m. With forty attendees seated in the gallery and another seventy in the pews below, Hakim tutored five vol-

unteers who each improvised on a theme selected from a list of eight choices. Each performer was allowed to play a complete improvisation and Hakim gave a verbal critique afterward, often demonstrating techniques at the console. Hakim emphasized the Sainte-Clotilde tradition, often referring to the melodic development of Franck, and suggested using short, interesting elements of the theme, but not its head, for development. He spoke of the importance of changing the registration, and often texture, at important structural points and of using key changes to create tension. He also took questions from the audience. At the conclusion of the master classes, Hakim improvised on two of the given themes by Langlais and Messiaen; he first developed the themes individually and then combined them at the conclusion of his performance.

Evening

Denver Performing Arts Center presented two evening events: a concert of organ and harpsichord concertos in Boettcher Concert Hall at 7:00 p.m. and a performance of Benjamin Britten's liturgical opera *Curlew River* in Temple Hoyne Buell Theatre at 8:45 p.m.

At the concerto concert, David Schrader and Gillian Weir appeared as harpsichordists for J.S. Bach's *Concerto in C Major for Two Harpsichords, Strings, and Continuo*, BWV 1061. Schrader played a German double, Op. 66 (1998) harpsichord that is a copy of an instrument made by Christian Vater in 1783 in Hannover, and Weir played the Peter Tkach Op. 54 (1995) Flemish double manual harpsichord that had been previously used in David Schrader's recital on Sunday. Although the Tkach instrument was somewhat out of tune, the tightly knit ensemble playing of Schrader and Weir was masterful. Conductor Mark Foster directed the string players in a graceful interpretation that was superb, intimate chamber playing.

After the Bach concerto, Mary Preston played the premiere of Gerald Near's *Concerto for Organ and Orchestra*, a work she had commissioned for this convention, on a three-manual Rodgers 960 organ. The organ, unfortunately, sounded harshly digital and the pedal was over-amplified, but the instrument served this concerto adequately. Preston performed well and obviously liked Near's concerto, as did the audience. This concerto was the best-received work on the program and Near received a standing ovation and cheers when he appeared onstage. The concerto, which bears influences of Jongen, Vierne, and Hindemith, deserves many more performances.

The last concerto on the program was Pierre Petit's 1958 *Concertino for Organ, Strings, and Percussion*, a work full of playful figuration which shows the influence of Debussy and Ravel. Gillian Weir appeared as organ soloist and performed the work wonderfully, but the composition itself suffered in comparison to the Gerald Near concerto to which preceded it. The Petit concerto also seemed to expose the worst qualities of the Rodgers organ, which produced an unpleasant, unforgiving electronic sound.

After the concerto concert ended, the audience trooped quickly to Buell Theatre for Chanticleer's performance of Britten's *Curlew River, Parable for Church Performance*, Op. 71, a work influenced by a trip to the Far East where Britten attended a performance of the Japanese Noh drama *Sumidagawa*. *Curlew River* deals with a demented mother's search for her kidnapped, and later murdered, child. The members of Chanticleer sang the moral tale dressed as medieval ecclesiastics in white face paint and white glove-leather slippers, creating a ghostly impression that was profoundly moving. The seven instrumentalists, who played viola, chamber organ, doublebass, flute/piccolo, horn, harp, and percussion, were also excellent, if somewhat over-amplified.

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Thursday, July 2 Morning

Joan Lippincott played the III/83 Möller/Holtkamp (1962) organ in the Protestant Cadet Chapel at the U.S. Air Force Academy in Colorado Springs at 9:00 a.m. She began the recital with performances of three of Bach's Leipzig chorales, but sounded nervous in the *Toccata and Fugue in D minor* (Dorian), BWV 538, which raced mechanically along at an extremely fast tempo with little acknowledgement of important formal features, harmonic changes, or cadences.

Then came the world premiere of C. Curtis-Smith's *Masques d'Afrique* for organ, trumpet, and percussion, a work commissioned by David and Cindy Vogels for AGO Denver 1998. *Masques d'Afrique* has four movements based on sub-Saharan African music: *Guerrier*, *Apparition de la Mort*, *Sourire désenchanté*, and *Éclat de rire*. Although the program notes and programmatic titles imply contrasting characters, the movements sound similar, with sharp dissonance, changing meter, and *mf* to *f* dynamic level. Little contrast occurs in orchestration: the trumpet dominates the texture throughout much of the composition and the organ accompaniment is relentless, with few events of interest to relieve the textural monotony. Lippincott, who often cued the instrumentalists from the console, kept the ensemble together and played the difficult work well.

After *Masques d'Afrique*, Lippincott performed Louis Vierne's *Clair de lune* from *Pièces de fantaisie* and then concluded the recital with Charles-Marie Widor's Final from *Symphony No. 6*. The prestissimo tempo taken in the Final, however, made the piece rush ahead and sound unintelligible; with no discernible underlying pulse, the rhythmic excitement which should have existed in this piece was lost. As the final chord of the Final was lifted, the first cipher of the day made its appearance.

Evening

In the evening, a congregation of one thousand attended the Closing Service, based on the central prayers of the Jewish Sabbath services, at Temple Emanuel in Denver at 5:00 p.m. Naji Hakim played his own work, *Le Tombeau de Messiaen*, on the temple's III/54 Austin (1961) organ as prelude to the service. The piece was soon interrupted, however, by a persistent C# cipher on a reed, but the problem was solved by temple organist Kenrick S. Mervine, who crawled into the chamber to stop the offending pipe. Mervine served as organist for the remainder of the service, accompanying the cantor, choir, congregation, and Colorado Brass Ensemble, although Hakim improvised the postlude at the conclusion.

Three new choral works were heard at the service. The introit, *Psalm 122* by Carlyle Sharpe, was the winner of the 1997 AGO/ECS Choral Composition Competition. The opening hymn, *For the Music of Creation*, sung to the appropriately named hymn tune Mile High by Larry Harris, was the winner of the AGO Denver 1998/Hymn Society in the United States and Canada Hymn Tune Competition and had also been sung earlier in the week at Tuesday morning's Mozart Mass. The anthem was the second performance of a 1976 Jean Langlais work recently edited and published, *Psalm 117: Praise the Lord, All Ye Nations*. Composed for choir, organ, and brass, the piece begins with alleluias, sets the Latin text *Laudate Deo*, and concludes with an imitative Amen and final alleluias. Immediately before the anthem, Marie-Louise Langlais addressed the congregation. She mentioned how much Langlais had loved the United States, where he had played more than 300 recitals, and invited Americans to visit and play the organs of France. The service ended with the Kaddish Prayer and the concluding hymn, *A Season of Light*.

The Closing Concert in Denver's Paramount Theatre at 8:30 p.m. was headlined "The End of the Millennium

(as We Know It)." Wittily emceed by Chief Director Convener Coordinator Conductor in Charge Philip Brunelle, the event included short performances on the two-console Wurlitzer (1929) organ, designed to portray hastening toward the end of the last AGO national convention of the millennium.¹

The third cipher of the convention's closing day occurred early, during "The World's Shortest Theater Organ Concert," a duet performed by Robert Castle and Joel Kremer, organists who had served the theatre as silent movie organists in past years. Then Dame Gillian Weir good-naturedly parodied herself, to the delight of the audience, by making her entrance wearing a cape which looked suspiciously like a queen-size bed sheet. Weir's long train was ceremoniously attended by newly elected AGO President Philip Hahn during her procession to the console whereupon she performed a hilariously compressed version of Messiaen's *Dieu parmi nous* as an apocalyptic nod to the millennium's end.

Assisted by donors of the cash prizes, Eileen Hunt, Councillor for Organizational Concerns, presented awards to finalists in the National Competition in Organ Improvisation and the National Young Artists Competition. Composer prizes and ECS prizes were also presented. Then followed a Star-Studded

Salute to Improvisation, with tag teams of Naji Hakim, Marie-Louise Langlais, and McNeil Robinson versus David Hurd, Ann Labounsky, and Ronald Stolk. The performers took turns rendering one-minute improvisations on Auld Lang Syne, while alternating consoles. Next, Robert Castle served as theatre organist for the popular Laurel and Hardy silent film classic "Big Business."

Chanticleer made its final concert appearance of the convention, singing a *cappella* versions of four popular songs. Especially memorable was "Blue Skies," which included cleverly introduced snippets of "Here Comes the Bride" and other familiar organ and church music. In the conclusion to the program, they were joined by David Higgs at the theatre organ in a millennium-inspired version of Richard Strauss' tone poem *Also Sprach Zarathustra*. The audience stood and participated by carefully orchestrated arm waves from one side of the theatre to the other.

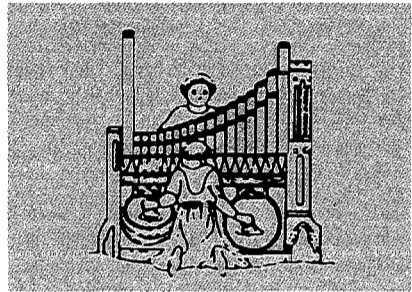
With the Closing Concert ended, the audience returned to the Marriott's Colorado ballroom for a final gala party with desserts, cocktails, and the entertainment of a Dixieland jazz group. The party was upbeat and festive, and provided a wonderful opportunity to say goodbye to friends, most of whom had Friday morning flights back home.

AGO Denver 98 was a fine conven-

tion in a wonderfully hospitable city. From Yvonne Loriod-Messiaen's and Michael Thornton's performances in *Des canyons aux étoiles* . . . to Naji Hakim's forceful recital at Immaculate Conception Cathedral to Chanticleer's incredible singing of Rorem and Britten to David Higgs' thrilling Reubke sonata, the Denver experience provided all who attended with myriad memories of fine music well performed.

Notes

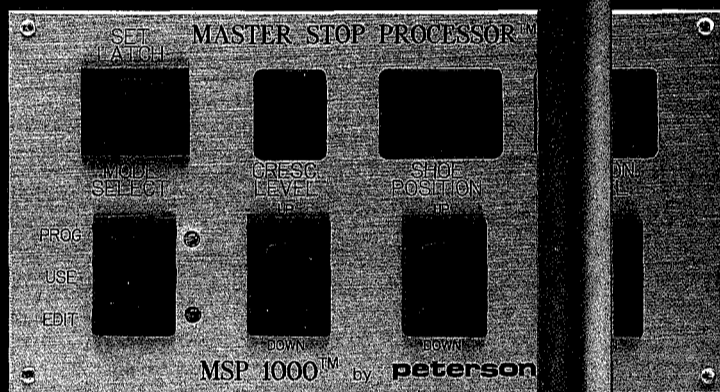
1. It should be noted that this premise is inaccurate. Because the year 2000 is the last year of the 20th century and of the second millennium, AGO Seattle 2000 will actually be the last AGO national convention of this millennium. The third millennium begins January 1, 2001.



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The Revival of Bach's Choral Music

Perry Jones

Introduction

Upon Johann Sebastian Bach's death on the 28th of July, 1750, the Mizler Society commissioned Karl Philipp Emanuel Bach and Johann Friedrich Agricola to write the Necrology. From this it is clear Bach's fame came from his learned practice of counterpoint and his virtuosity as an organist. In addition to the best known anecdotes of Bach's life the Necrology contained the first list of his printed and unprinted works. The regard with which Bach was held as a composer can be seen from a listing of composers also printed in the same volume of the Mizler *Bibliothek* as the Necrology. This list was a ranking of composers of the time constituting the glory of German music in the following order: Hasse, Handel, Telemann, the two Grauns, Stölzel, Bach, Pisendel, Quantz and Buxtehude.

From this list it can be seen Bach was not considered one of the leading composers of his country during the first half of the eighteenth century, and his fame in this regard hardly advanced during the last half of the century. How then has he come to be regarded as one of the greatest composers of all time? The answer to this question is long and complex, but before Bach and his music could be seen in a different light, a new sense of history was needed.

A new phase in the Bach tradition began during the period of the Napoleonic Wars and it came from four directions. In the first place it was the dawn of a new interest in history and the new discipline of historical study. Secondly, it was the rise of the new Romantic spirit, replacing rationalism with the world of emotion that placed art above man. In the third place, the rise of nationalism brought about a new awareness of the German spirit in music. Lastly, a new wave of religious fervor began to spread through Protestant Germany shortly after 1800 permeating the whole attitude of life in the new age. All of these things combined to lead to the revival of Bach and his music. These activities began to open up Bach's works to a wider area of performance.¹

The revival began in Germany, where most of his descendants and pupils, and most of his surviving music were to be found. This movement was paralleled in England, where the study of music history was well advanced by the end of the eighteenth century. The Bach revival was slower to develop in other countries.

Revival in Germany and Austria

Bach, perceived by his contemporaries as a conservative composer with an outmoded style, failed to win a reputation as a fashionable composer. In his later works, such as the *Mass in B Minor*, he seemingly ignored the public and composed essentially what he wanted, writing for himself and posterity. Johann Adam Hiller, Bach's third successor at St. Thomas Church, mentioned Bach only briefly in his *Lebensbeschreibung berühmter Musikgelehrter* of 1784. Hiller gained fame by conducting in Berlin the first performance of Handel's *Messiah* in Germany on the 19th of May, 1786. During his time as Cantor at St. Thomas Church in Leipzig (1789-1801) Hiller presented many of the works of Handel and his teacher Hasse, as well as his own motets. The compositions of Hasse included selections from his Italian operas, with German church texts. However, none of Bach's works to be found in the library there were performed. It should be added, the local clergy supported Hiller in his omission of the works of Bach in the services there.²

Dr. Perry Jones holds B.A., M.A. and Ph.D. degrees from the University of Iowa. He is presently Professor Emeritus of Music at the University of Nevada, in Reno, where he is past Chairman and Director of Choral Activities. He has been a Minister of Music in Methodist, Lutheran and Episcopal churches. He has served as guest conductor, adjudicator or clinician in twenty-four states and nine foreign countries. He has published over twenty-five articles in national and international music journals, and is a published composer of choral music.

The only Cantor of St. Thomas's of the second half of the eighteenth century who supported Bach was Johann Friedrich Döles (1756-89), and he was not especially enthusiastic. He was the second Cantor to follow Bach, and although a pupil of his, in his compositions he took Hasse and Graun as his models. Nonetheless, occasionally he performed Bach's works, among them some of the motets and Passions. It was through a performance of Döles at St. Thomas in 1789 that Mozart experienced the impact of Bach's church music which influenced his last works.³ Upon hearing a performance of Bach's motet *Singet dem Herrn ein neues Lied* (BWV 225), and being informed all of Bach's motets were in the church library, Mozart, known to have a reverence for Bach through hearsay and a limited exposure to his music at the home of Baron van Swieten in Vienna, studied the parts to all of them, and obtained copies of them for himself. They had never been printed and were not available elsewhere, and only the parts of the motets, and no full scores, were available even in the Leipzig library.⁴

Karl Philipp Emanuel and Wilhelm Friedemann, Bach's sons, divided the treasure of the five yearly series of his cantatas between them. Those of Friedemann soon were dispersed, and a great part of them came into the possession of Count Voss, of Berlin. Emanuel took more care with his, lending scores, for a fee, for inspection or copying. After his death this practice was continued by his wife, and after her death by his daughter. In the church library in Leipzig, in addition to the parts of the motets, there were three Passions, and some cantatas, probably obtained from J. S. Bach's widow. Some works came into the possession of Princess Amalia, sister of Frederick the Great and a pupil of Johann Philipp Kirnberger, himself a former student of Bach. They were known only to a few friends, but after her death in 1787, her collection went to the Library of the Joachimsthal Gymnasium in Berlin.⁵

Emanuel, church music director at Hamburg, made an effort to perform some of his father's music. He performed sections of the *Mass in B Minor* and a few of the cantatas with the chorus and orchestra there, but the poor condition of church music at the time in Hamburg was detrimental to his continuing this effort.⁶

It was in Berlin, where Emanuel was employed until 1767, that the strongest interest was shown in Bach's music. This group of disciples, including Kirnberger, Friedrich Wilhelm Marburg, Johann Friedrich Agricola and Princess Amalia, were mainly responsible for preserving and passing on most of the original manuscripts of Bach's works which survived. Baron van Swieten carried the tradition to Vienna, where in the 1780s Bach's works and others were performed at meetings held at his house. There Mozart first came to know and be influenced by Bach's music, as Haydn also was to a lesser degree.

The general appreciation of Bach came about in Germany from the patriotic and religious motives of the Romantic cult of the past. The post-Napoleonic period created a desire to rediscover the older German traditions,

prompting a religious revival based on a search for distinctive religious aspects of the cultural heritage. With the help of Johann Nicolaus Forkel's biography in 1802, Bach became the archetypal figure of a nationalistic cult. In this sixty-nine page work Forkel appealed to national pride. "The works that Johann Sebastian Bach has left us are a priceless national heritage, of a kind that no other race possesses. . . . Be proud of him, oh Fatherland, be proud of him, but also be worthy of him!"⁷ Forkel was joined by Johann Friedrich Rochlitz, who as a boy had sung for Bach in the St. Thomas Choir. The first volume of his *Allgemeine musikalische Zeitung* of 1798 in Leipzig contained a portrait of Bach. Rochlitz wrote of Bach's aesthetics and morality, comparing him to Dürer, Rubens, Newton and Michelangelo.

The religious aspect of Bach's music was also important to Karl Friedrich Zelter. Zelter had directed the Berlin Singakademie since 1800. This group, founded in 1791 by Karl Friedrich Fasch, was one of the earliest German institutions to present historical concerts. Zelter inherited an extensive collection of Bach's music from Kirnberger and Agricola. He drew works from this resource for his pioneering revivals of Bach's motets and other sacred works. He rehearsed the *Mass in B Minor* as early as 1811, and the *St. Matthew Passion* in 1815, but did not think it was practical to perform them. He also seems to have known some one hundred of his cantatas and performed some of them privately, but was in general concerned about the appropriateness of their texts, as well as those of the Passions, and because of this did not perform them publicly. Through Rochlitz and Zelter, Johann Goethe and E.T.A. Hoffmann were converted to the music of Bach.

The culmination of the mounting enthusiasm for Bach came in the performance of the *St. Matthew Passion* by the Berlin Singakademie on March 11th, 1829. Felix Mendelssohn, then twenty years of age, conducted the performance, assisted by an orchestra made up of players of the Philharmonic Society and the Royal Band. Zelter had allowed a copy of the autograph of the score to be made in 1823, and with a gesture of self-effacement turned over the conducting duties for the performance to his pupil Felix Mendelssohn, a longtime member of the choir. Mendelssohn made his own arrangement from the copy, with cuts, changes and additions. After nearly two years of rehearsals the performance was far more successful than the first performance in Leipzig one hundred years earlier. Two more performances were also presented, the last conducted by Zelter.

Johann Theodore Mosewius, founder and conductor of the Breslau Singakademie, heard the work in Berlin. The next year he conducted it in Breslau, an important center of the Protestant religious revival. He became a leader of the Bach revival, writing about the Bach cantatas and performing a whole series of them. The *Passion* was next performed in Königsberg, and then in Frankfurt, Dresden and Cassel. It was not presented at Leipzig until 1841.

The Berlin Singakademie performed the *St. John Passion* on the 21st of February, 1833 to a less enthusiastic response. The honor of reviving the *Mass in B Minor* belonged to the Frankfurt Caecilienverein conducted by J. Nepomuk Schelbe. The Caecilienverein, who performed so much of Bach's music, was originally formed in 1818 by Schelbe to sing the music of Handel, and had performed most of his works. In 1828 the Caecilienverein performed the "Credo" from the *Mass* and some of

Bach's cantatas to little notice. This was followed by the "Kyrie" and "Gloria" in 1831. The Berlin Singakademie presented the first part of the *Mass* in 1834, and a shortened version of the whole work in 1835. Schelbe did not live to hear his projected performance of the *Christmas Oratorio*. It was not presented until 1858, twenty-one years after his death.⁸

A growing number of cantatas gradually were added to the repertory at this period. In particular, performances of Bach's cantatas increased at the St. Thomas Church in Leipzig with Cantor August Eberhard Müller (1801-1810) and his successor Johann Gottfried Schicht (1810-1823). Mendelssohn also did much to introduce Bach into churches and concert rooms when he was in Leipzig, and on one occasion, at the unveiling of the Bach monument at St. Thomas on the 23rd of April, 1843 he performed the Rathswahl cantata of 1723, "Preise Jerusalem" (BWV 119). It was now with Cantor Moritz Hauptmann (1841-1868) that the real Bach epoch for the St. Thomas Choir began.

By now Bach societies had begun to appear in various locations. The *St. Matthew Passion* finally penetrated the music scene in Vienna with a performance in 1862, and after this performances of the Passions became common with many choral societies. As conductor of the Singverein in Vienna, Johannes Brahms dedicated himself to the performance of many of Bach's cantatas.

Some of Bach's choral works were now being published in editions of varying quality, but by the middle of the nineteenth century only a meagre proportion of the choral music was in print. It became apparent that if it were left to the publishers alone, the complete works of Bach would never appear. When the formation of the English Handel Society was announced in 1843, Robert Schumann wrote in his journal the time had come to lay a plan before the public for a complete edition of Bach's works.⁹

In July of 1850 the Bachgesellschaft came into being. At its head were Moritz Hauptmann, then cantor at St. Thomas's, Otto Jahn, biographer of Mozart and professor of archaeology at Leipzig, Karl Ferdinand Becker, professor of organ at the Leipzig Conservatoire, and Robert Schumann. They undertook the publication of the complete works of Bach, with the printing and financial arrangements undertaken by Breitkopf and Härtel. Bach's works, issued periodically, eventually were compiled in thirty-nine volumes of varying scholarly precision. This ambitious undertaking would not be completed for fifty years.

Only a few people fully appreciated the importance of this undertaking. One of the few was Brahms, who once described the two greatest events of his life as the founding of the German Reich and the completion of the Bach Gesellschaft edition of Bach's works.¹⁰

Revival in England

While England lacked the group of pupils and descendants so important to the German revival of Bach's music, the study of history and antiquity was more advanced there. Such groups as the Academy of Ancient Music (1710-92), the Madrigal Society (founded 1741) and the Concert of Antient Music (Antient Concerts, 1776-1848) cultivated a taste for historic music through the performance of works by Handel, Corelli, Domenico Scarlatti and other late Baroque composers. Burney and Hawkins wrote books dealing with the history of music, works of a kind that did not yet exist in Europe. Though they failed to appreciate Bach's importance,

they did mention him in these compilations.

Johann Christian Bach apparently had little interest in his father's music, but he may have had some of it in his possession in London. In any event, much of Bach's music in manuscript was circulating in England during the last three decades of the eighteenth century, and Queen Charlotte was known to have owned a manuscript volume dated 1788, containing among other things the "Credo" from his *Mass*.¹¹

Though Bach's choral music was not well known in England during the eighteenth century, Samuel Wesley gained attention for him by presenting propaganda about "The Man," "Our Apollo," and "Saint Sebastian." He militantly presented Bach as being superior to Handel. He presented a concert in the Hanover Square Rooms on the 3rd of June, 1809, in which the motet *Jesu, meine Freude* (BWV 227) was performed. The following year he presented a Latin version of the score to the Madrigal Society.¹²

Monck Mason announced in 1832 Bach's Passions for the season at the King's Theatre, but nothing came of this. Parts of the *St. Matthew Passion*, *Mass in B Minor* and *Magnificat* were sung at the Birmingham Festival in 1837 and at the Antient Concerts. Prince Albert also introduced Bach's music at concerts at Buckingham Palace, Windsor Castle and other aristocratic musical societies with which he was associated.¹³

The momentum of the revival of Bach's music led to the formation of the Bach Society, founded by Sterndale Bennett in 1847. The first meeting, held on the 27th of October, 1849 at his house in Russell Place, formulated the objects of the society as the collection and promotion, but not publication of Bach's works. (In spite of this, the society did publish an English version of the motets in 1851.) After a number of concerts featuring excerpts of the work, Bennett conducted the first English performance of the *St. Matthew Passion* at the Hanover Square Rooms on the 6th of April, 1854. The concert was in English and was in the version adapted by Mendelssohn. This was followed in 1860 by a performance of eleven movements of the *Mass* and the *Christmas Oratorio* in 1861, curiously during the summer months. The activities of the society ceased to exist in 1870.¹⁴

Bach's works gradually gained their place along side Handel's. The *St. Matthew Passion* was introduced at the Three Choirs Festival in 1871. In 1875 a meeting was held at the home of Otto Goldschmidt to plan a performance of the *Mass in B Minor*. After two successful performances of this work in 1876 at St. John's Hall, under his direction, the first on the 26th of April, the second on the 8th of May, the London Bach Choir was founded in May of that year. The regular performance of Bach's large masterpieces by the Bach Choir completed the popularization of his choral music in England.¹⁵

Revival in Other Countries

In Paris the *St. Matthew Passion* was performed by the Concordia Society in 1885 under the direction of Charles-Marie Widor. The Schola Cantorum directed by Vincent d'Indy and Charles Bordes presented some of the cantatas. The Paris Bach Society, organized by Gabriel Fauré and Widor, also performed Bach cantatas conducted by Gustave Bret.¹⁶

In Rome during the spring of 1889 the *Mass* was sung by a small chorus in the oratory in the Via Belsiana under the direction of Alessandro Costa. The Roman Bach Society was founded after this performance in 1895.¹⁷

The Handel and Haydn Society of Boston had the honor of introducing Bach's choral works to the American public. In 1879 this society gave the first complete performance of the *St. Matthew Passion* in this country. In 1888 J. Fred Wolle presented the first

American performance of the *St. John Passion* in Bethlehem, Pennsylvania with the Choral Union there. In 1898 Wolle founded the Bethlehem Bach Choir and on March 27, 1900, this group presented the first American performance of the *Mass in B Minor* at their first concert.¹⁸ Annual festivals featuring Bach's music have continued to this day, with the exception of a period of six years in the early century. (The festival was discontinued when Wolle left in 1905 to head the new music department at the University of California, in Berkeley, and was not reorganized until his return in 1911.)

On the 27th of January, 1900, the Bachgesellschaft disbanded after completing the complete publication of Bach's works. On this same date the Neue Bachgesellschaft was established to promote a wider general knowledge of Bach. Triennial Bach Festivals were established starting in Berlin in 1901, Leipzig 1904, Eisenach 1907 and Duisburg 1910. A Bach Museum in Eisenach is also the property of the new society.¹⁹

Conclusion

J. S. Bach was involved in essentially all of the performances of his music during his lifetime, and his music was not well known outside of Leipzig and the other locations where he worked. Bach's basic nature, as reflected in the

adversarial dealings he often had with his superiors, influenced them in a negative way. This made it difficult for them, and others, to appreciate the quality of his compositions during his lifetime. This, combined with the changing musical tastes of the times, led to a general disregard of his choral music after his death. Although Bach's choral music was familiar to the main stream of composers, such as Mozart and Haydn, it had never been well known to the general musical public. Therefore, the revival of his music during Mendelssohn's time was actually a discovery of his music, not a revival, or rediscovery, as has been commonly accepted. This discovery led to the creation of the Bachgesellschaft and the eventual publication of his complete works. The increased availability of Bach's music, the perspective of time concerning him and his music, and the developing interest in historical music during the Romantic era, led to a great increase in the performance of his music during the last half of the nineteenth century.

Interest in Bach's music has continued during the twentieth century, with the creation of many Bach Choirs and Festivals. In America alone over fifty such organizations have been established during this century, with three such groups being created as recently as

the 1990s. With this activity, interest in the performance of Bach's choral music continues to grow. The people of eighteenth century Leipzig, and the others who came into contact with him and his music, would surely be surprised to see how the stature of Johann Sebastian Bach, both the man and his music, continues to grow with time. ■

Notes

1. Friedrich Blume, *Two Centuries of Bach* (London, New York and Toronto: Oxford University Press, 1950), 36-37.
2. Albert Schweitzer, *J. S. Bach*, 2 volumes (Leipzig: Breitkopf and Härtel, 1911; facsimile reprint, New York: Dover Publications, Inc. 1966), 227-231.
3. Gerhard Herz, "Certain Aspects of the Bach Movement," in *The Musical Quarterly*, xxiv (1938), 506.
4. Schweitzer, 231-232.
5. Schweitzer, 234-235.
6. Schweitzer, 232.
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8. Schweitzer, 244-245.
9. Blume, 59.
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11. Nicholas Temperley, "Bach Revival" in *The New Grove Dictionary of Music and Musicians* (1980), 885.
12. Ibid.
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14. Temperley, 886.
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16. Schweitzer, 259-260.
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19. Schweitzer, 265.

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GREAT

- 16' Violone (a)
- 8' Principal (a)
- 8' Violoncello (ext) (b)
- 8' Cello Celeste (b)
- 8' Flûte harmonique (b)
- 8' Bourdon (b)
- 8' Gemshorn (b)
- 8' Gemshorn Celeste (tc) (a)
- 4' Octave (a)
- 4' Spire Flute (b)
- 2 1/2' Octave Quint (a)
- 2' Super Octave (a)
- 1 3/4' Tierce (b)
- V Mixture (a)
- 8' Trumpet (a)
- 8' Basson (Sw) (b)
- 8' Cromorne (b)
- 8' Vox Humana (b)
- Chimes (Solo)
- 8' East Chamade (Solo)

SWELL

- 16' Lieblich Gedeckt (a)
- 8' Geigen Principal (a)
- 8' Flûte traversière (b)
- 8' Viole de Gambe (b)
- 8' Voix céleste (a)
- 4' Principal (a)
- 4' Flûte octaviante (b)
- 2 1/2' Nasard (b)
- 2' Octavin (a)
- 1 3/4' Tierce (b)
- IV Mixture (a)
- 16' Basson (full-length) (a)
- 8' Trumpet (a)
- 8' Hautbois (b)
- 4' Clarion (b)
- Harp (Solo)
- 8' West Chamade (Solo)

SOLO

- 16' East Chamade (tc)
- 8' East Chamade
- 4' East Chamade
- 8' West Chamade
- 4' West Chamade
- Chimes (25 tubes)
- Harp
- Celeste (49 bars)

PEDAL

- 32' Violonbass (digital)
- 32' Bourdon (digital)
- 16' Prestant
- 16' Violone (Gt)
- 16' Bourdon
- 16' Lieblich Gedeckt (Sw)
- 8' Octave
- 8' Violoncello (Gt)
- 8' Bourdon (ext)
- 4' Super Octave
- 32' Trombone (ext)
- 16' Trombone
- 16' Basson (Sw)
- 8' Trumpet (ext)
- 4' Clarion (Ext)

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Rosales Organ Builders, Los Angeles, California, has built a new organ, opus 23, for St. Cyril of Jerusalem Church, Encino, California. The parish was established by the late James Francis Cardinal McIntyre, Archbishop of Los Angeles, in 1949. The present edifice was constructed in 1996 with the floor plan in modified cruciform style. Constructed of brick and concrete, the acoustical properties are among the finest in the diocese. The first pipe organ, reputed to be a gift of Liberace, was the work of Sullivan and Sons, a small Los Angeles firm. Failing mechanically, it was in need of replacement after 20 years of service. In 1988, as a result of a generous gift from Marguerite and Robert Crane, an organ

fund was established in conjunction with a capital fund campaign under the leadership of Msgr. Cyril Navin. In 1990, a contract was signed with Rosales for the firm's opus 23. A design was proposed for the rear gallery installation. Delays resulting from other instruments being built by the firm set back the construction of opus 23.

The Northridge earthquake brought another obstacle for the organ's completion. Severely damaged, the church building was closed for 15 months. During this time, an analysis of the building revealed deficiencies in the rear gallery structural design. Consequently, the new location for the organ at the liturgical east end resulted in a re-design of the sanctuary and choir area. The renewed and remodeled church reopened for Easter Vigil in 1995.

With the organ completely redesigned, pipe construction resumed in late 1995 with installation beginning in January 1996. Featuring its own new foundation and structural support system, the organ components are supported and reinforced in anticipation of the next tremor. As the consequence of the complex structural system, the casework, expression boxes, and the wind system were built mostly on-site.

Facade pipes are from three independent Pedal stops: 16' Principal, 8' Octave, and 4' Super Octave, constructed of copper and tin and gilded in a warm brass hue. Behind the facade are the large expression boxes which contain all of the manual pipework (including the 16' Violone). On the left is the Great of 20 ranks, and on the right is the Swell of 18 ranks. The remainder of the Pedal pipes are mounted on the back walls and roof of the expression boxes.

The tonal design was the collaboration of organist and director of music William Beck and Manuel Rosales. The 45-rank instrument is conceived essentially as a two-manual organ, allowing a great variety of foundation stops, tonal colors, and dynamic ranges. The third "Solo" manual is the home for the

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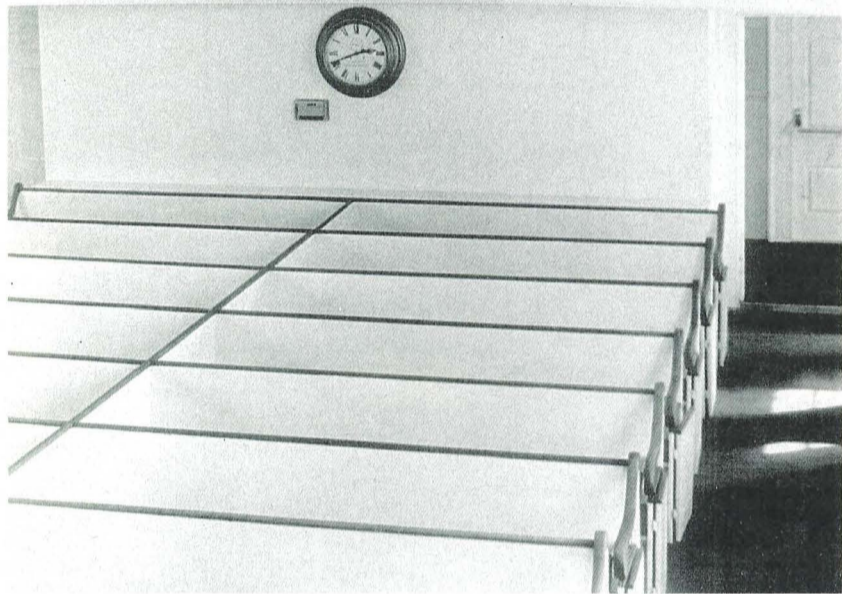
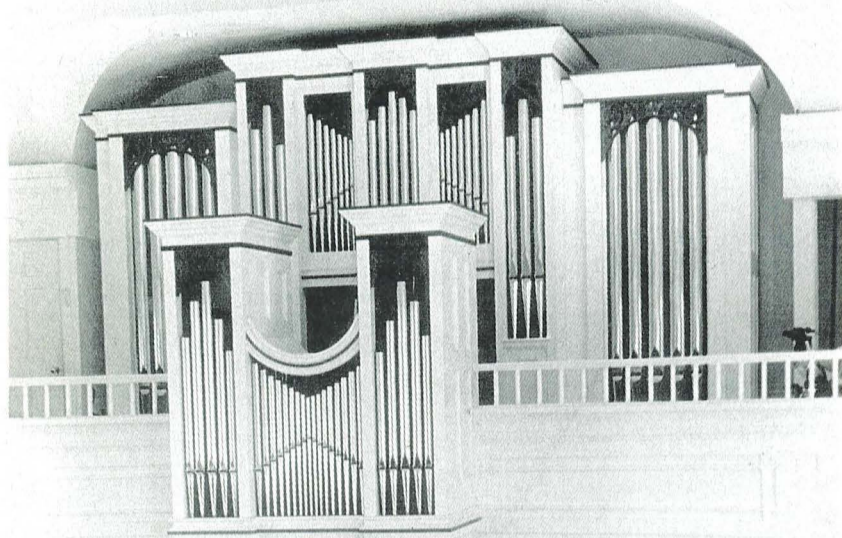
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Andover Organ Company, Methuen, Massachusetts, has built a new organ, opus 107, for First Church Congregational in Boxford, Massachusetts. It took two organ committees five years to decide to give up their 100 year old Hook & Hastings tracker for a new organ. The 1884 organ had been substantially altered and electrified in 1958. Because of space limitations and the need for choir seating, it was decided that the secondary division (Chair) would be located on the balcony railing, making the main case quite shallow. In order to have an enclosed division with swell shades, it was decided to enclose the Great, but to design the shades to open a full 90 degrees so that no sound is blocked when fully open. With the exception of the 8' Open Diapason, the entire Great is enclosed. Mechanical design, casework, and chests were designed by Jay Zoller. The organ case, designed by Donald H. Olson, is built of

poplar with mahogany trim. Façade pipes, consisting of the Great 8' Principal, are of 80% polished tin. The Chair division has the 8' Dulciana in the facade, also of polished tin. The mahogany pipe shades were carved by David Calvo of Gloucester. The console is solid mahogany with rosewood stop knobs and engraved bone inserts. Manuals have bone naturals with vermilion sharps, and the pedalboard has maple naturals and walnut sharps. Tonal design is by Robert J. Reich.



Jaekel, Inc., Duluth, Minnesota, has built a new organ for Our Savior's Lutheran Church, Virginia, Minnesota. The firm's opus 32 features mechanical action and comprises 16 ranks and 796 pipes. The two-manual drawknob console has 56-note manuals. Keys are of black grenadil and light maple; pedals are of maple and walnut. The casework is solid Honduras mahogany hand-rubbed in Danish oil. The Subbass stands behind the case. Tonal design is by Daniel Jaekel, visual design by David Rollin. David Tryggstad of Duluth and Erik Holleque of Hibbing presented the inaugural recital. Director of music is Kristen S. Weikum.

- GREAT**
 8' Principal
 8' Spitzflöte
 4' Octave
 2' Octave
 Mixture III-IV
 8' Trumpet
 Pos/Gt
- POSITIVE**
 8' Rohrflöte
 4' Principal
 4' Blockflöte
 2' Principal
 2 1/2' Cornet I-II
 Tremulant
- PEDAL**
 16' Subbass
 8' Principal
 Gt/Ped
 Pos/Ped

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Denis Juget of Saint-Basile-le-Grand, Québec, has built a new organ for the residence of Thomas Miles and Roberta Gary, Cincinnati, Ohio. The pipes are enclosed in a cherry case with the Montre mounted in the façade and accented by hand carved pipe shades. Key and stop action are mechanical. Natural keys are made of bone, sharps of ebony. The organ is tuned in Kellner, a fairly mild unequal temperament. Compass is 56/30.

MANUAL I

8' Montre
4' Flûte ouverte*
II/I

MANUAL II

8' Flûte à cheminée
4' Flûte ouverte*

PEDAL

I/P
II/P

*The 4' Flûte is an "either/or" stop with double sliders.



Visser-Rowland Associates, Houston, Texas, has built a new organ for Church of the Holy Spirit in Dallas, Texas. The organ features mechanical key and stop action, and single wedge bellows winding. After much rebuilding and rescaling, pipes from the church's old organ were reused, except for the facade, which is all new. The organ was designed by Pieter Visser and voiced by Pascal Boissonnet. Michael Visser supervised the construction assisted by Stephen Collins. Wind pressure is 84 mm. Windchest layout is in major thirds. The Hauptwerk and Pedal are on a single integrated windchest. The Schwellwerk is placed behind the Hauptwerk. Manual/pedal compass is 61/32. Tuning is equal temperament, A440 @ 21C.

HAUPTWERK

8' Prinzipal (75% tin)
8' Rohrflöte (20% tin, low 12 wood)
4' Oktav (20% tin)
4' Nachthorn (20% tin)
2' Waldflöte (20% tin)
1 1/2' Mixtur V (70% tin)
8' Trompete (70% tin)

SCHWELLWERK

8' Gedeckt (wood)
8' Salizional (20% tin, low 12 wood)
8' Celeste (tc) (20% tin)
4' Blockflöte (20% tin)
4' Oktav (20% tin)
2 1/2' Sesquialtera II (20% tin)
8' Oboe (50% tin)
Tremulant

PEDAL

16' Subbass (wood)
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Calendar

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

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

UNITED STATES East Of The Mississippi

15 NOVEMBER

Naji Hakim, with flute; Yale University, New Britain, CT 8 pm
The Woodland Scholars; Immanuel Congregational, Hartford, CT 4 pm
Iain Quinn; St Thomas Church, New York, NY 5:15 pm
*Organ Concert; St Paul's Episcopal, Brooklyn, NY 7 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Paul Bisaccia, piano; St John's Lutheran, Boyertown, PA 3 pm
Robert Sutherland Lord; University of Pittsburgh, Pittsburgh, PA 3 pm
Donald Sutherland; Monumental United Methodist, Portsmouth, VA 7 pm
Marek Kudlicki; Old Presbyterian Meeting House, Alexandria, VA 4:30 pm
Preston Smith, with brass; St Andrew's Episcopal, Tampa, FL 11:45 am
David Mulbury; Fourth Presbyterian, Chicago, IL 3 pm
William Neil, with trumpet; Rockefeller Chapel, Chicago, IL 3 pm
Bach, *Cantata "Die Himmel erzählen"*; St Luke Lutheran, Chicago, IL 4 pm
Jerome Butera, with ensemble; Park Ridge Community Church, Park Ridge, IL 3 pm
Nigel Groome; Park Ridge Presbyterian, Park Ridge, IL 3 pm
Frederick Swann; First Baptist, Peoria, IL 4 pm
Choral Concert; House of Hope, St Paul, MN 4:30 pm
Todd Wilson; Independent Presbyterian, Birmingham, AL 4 pm

16 NOVEMBER

Stephen Hamilton, with orchestra; Church of the Holy Trinity, New York, NY 8 pm
Thomas DeWitt; Morrison United Methodist, Leesburg, FL 7:30 pm
Frederick Swann, workshop; Bethany Lutheran, Batavia, IL 7:30 pm

17 NOVEMBER

Ken Cowan; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm
Frederick Swann; Bethany Lutheran, Batavia, IL 7 pm

19 NOVEMBER

Ernest Lehrner; St Paul's Chapel, Columbia University, New York, NY noon
Cj Sambach; Calvary Episcopal, Williams-ville, NY 9:30 am

20 NOVEMBER

Brenda Leach; Trinity Church, Boston, MA 12:15 pm
Hyeon Jeong; St Patrick's Cathedral, New York, NY 4:45 pm
Cj Sambach; First Presbyterian, Lockport, NY 9:30 am
Marek Kudlicki; St Anne Church, Rochester, NY 8 pm
Cj Sambach, workshop; St Joseph Cathedral, Buffalo, NY 7:30 pm
Peter Conte; Riverside Baptist, Jacksonville, FL 7 pm
Jennifer Throwbridge, classical guitar; Fourth Presbyterian, Chicago, IL 12:10 pm
Gregory Hooker; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

21 NOVEMBER

Margaret Irwin-Brandon, lecture; Old West Church, Boston, MA 10 am

22 NOVEMBER

Schubert, *Mass in B-flat*; Church of the Advent, Boston, MA 11 am
Margaret Irwin-Brandon; Old West Church, Boston, MA 3 pm
Scott Lamlein; Congregational Church, Naugatuck, CT noon
Bach *Cantatas 29, 80*; Madison Ave Presbyterian, New York, NY 4 pm

Hyeon Jeong; St Patrick's Cathedral, New York, NY 4:45 pm
Donald Funk; St Thomas Church, New York, NY 5:15 pm
Cj Sambach; First Presbyterian, Lockport, NY 3 pm
Thomas Bloom; Watts Street Baptist Church, Durham, NC 3 pm
Paul Bisaccia, piano; St Gregory's Episcopal, Boca Raton, FL 4 pm
Mozart, *Requiem*; Spivey Hall, Morrow, GA 3 pm
John Rose; Hope College, Holland, MI 4 pm
Laudate; St Paul Roman Catholic, Valparaiso, IN 3 pm
Craig Cramer; St Meinrad Abbey, St Meinrad, IN 2:30 pm
David Schrader; First Presbyterian, Arlington Heights, IL 4:30 pm
Stewart Foster; Independent Presbyterian, Birmingham, AL 4 pm
Todd Wilson; Christ Church Cathedral, New Orleans, LA 4 pm

23 NOVEMBER

John Rose, masterclass; Bethany Christian Reformed, Holland, MI 7:30 pm
Michael Surratt; Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER

Susan Armstrong; Trinity Church, Boston, MA 12:15 pm
First Brass of First Presbyterian, Rockford; Fourth Presbyterian, Chicago, IL 12:10 pm

28 NOVEMBER

Brandywine Chorus of Sweet Adelines; Longwood Gardens, Kennett Square, PA 7, 8 pm

29 NOVEMBER

Yuko Hayashi; Church of the Advent, Boston, MA 5:30 pm
John Rose; Temple Beth Israel, West Hartford, CT 4 pm
Kenneth Corneille; St Thomas Church, New York, NY 5:15 pm
Advent Lessons & Carols; St Peter's Episcopal, Morristown, NJ 4 pm
Phoenix Vocal Ensemble; Longwood Gardens, Kennett Square, PA 7, 8 pm
Handel, *Messiah*, with orchestra; First Presbyterian, Pompano Beach, FL 7:30 pm
Messiah Sing-In; Seventh-day Adventist Church, Dayton, OH
Advent Lessons & Carols; First Presbyterian, Evansville, IN 4 pm
David Bohn; St Matthew's Episcopal, Kenosha, WI 3 pm
Douglas Schneider; Holy Name Cathedral, Chicago, IL 3:30 pm
Chanticleer; Holy Name Cathedral, Chicago, IL 8 pm

30 NOVEMBER

The Haverford School Notables; Longwood Gardens, Kennett Square, PA 7, 8 pm

1 DECEMBER

Preston Smith; St Andrew's Episcopal Church, Tampa, FL 12:10 pm

2 DECEMBER

Andrew Walker; Morrison United Methodist, Leesburg, FL noon

3 DECEMBER

Clark Atlanta University Choir; Spivey Hall, Morrow, GA 8:15 pm

4 DECEMBER

Jared Johnson; Trinity Church, Boston, MA 12:15 pm
Holiday Open House; Methuen Memorial Hall, Methuen, MA 7 pm
Montgomery County Boychoir; Greene Memorial United Methodist, Roanoke, VA 6:30 pm (also December 5 6:30 pm)
Preston Smith; St Thomas More Church, Sarasota, FL 12:10 pm
Naperville North Concert Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

5 DECEMBER

Organ & Brass Christmas Concert; Methuen Memorial Hall, Methuen, MA 7 pm (also December 6 3 pm)
The King's Singers; Spivey Hall, Morrow, GA 5:30, 8:15 pm
Christmas Spectacular; Lindenwood Christian Church, Memphis, TN 10:30 am (also December 6 7:30 pm)

6 DECEMBER

Handel, *Messiah*, with orchestra; Church of the Holy Trinity, New York, NY 4 pm
Tony Burke; St Patrick's Cathedral, New York, NY 4:45 pm
Jason Asbury; Good Shepherd Catholic Church, New York, NY 6 pm
Handel, *Messiah*; Cadet Chapel, West Point, NY 3:30 pm

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Christmas Concert; St Peter's Episcopal,
Morristown, NJ 6, 8 pm

Susa, *The Wise Women*; Bryn Mawr Presby-
terian, Bryn Mawr, PA 5 pm

Handel, *Messiah*, Part 1, with orchestra;
Cathedral Church of St Jude, St Petersburg, FL
3 pm

Advent Lessons & Carols; St Andrew's
Church, Tampa, FL 9, 11:15 am

David Higgs; First Baptist, Chattanooga, TN
6 pm

Paul Halley; Spivey Hall, Morrow, GA 3 pm
Menotti, *Amahl and the Night Visitors*; Trinity
Episcopal, Ft Wayne, IN 7:30 pm (also Decem-
ber 7)

Paul Vander Weele; Holy Name Cathedral,
Chicago, IL 3:30 pm

Advent Vespers; Rockefeller Chapel, Chica-
go, IL 5 pm

Britten, *Ceremony of Carols*; First Congrega-
tional, Crystal Lake, IL 4 pm

Advent Lessons & Carols; Cathedral Church
of the Advent, Birmingham, AL 9, 11 am

7 DECEMBER

Lessons & Carols; Morrison United Methodist,
Leesburg, FL 7:30 pm

8 DECEMBER

Mollie Nichols; St Mary the Virgin, New York,
NY 5:30 pm

James Johnson; St Andrew's Church,
Tampa, FL 12:10 pm

10 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL
8 pm

11 DECEMBER

Heinrich Christiansen; Trinity Church,
Boston, MA 12:15 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL
8 pm

Paul Carr; Fourth Presbyterian, Chicago, IL
12:10 pm

Handel, *Messiah*; Rockefeller Chapel, Chica-
go, IL 8 pm (also December 12 3 pm)

12 DECEMBER

Christmas Carol Concert; St Peter's Episco-
pal, Morristown, NJ 7:30 pm

Terry Charles; Kirk of Dunedin, Dunedin, FL
2 pm

Spivey Hall Children's Choir; Spivey Hall,
Morrow, GA 3 pm (also December 13)

His Majesty's Clerkes; First Congregational,
Evanston, IL 8 pm

13 DECEMBER

Handel, *Messiah*, Part 1, with orchestra; Trin-
ity Church, Boston, MA 7 pm

Christmas Concert; First Church of Christ,
Wethersfield, CT 7 pm

Handel, *Messiah*, Part 1; Good Shepherd
Catholic Church, New York, NY 6 pm

New England Spiritual Ensemble; Syracuse
University, Syracuse, NY 4 pm

Kettering Memorial Concert; Seventh-day
Adventist Church, Kettering, OH 8 pm

Musica Trinitatis; Canterbury High School, Ft
Wayne, IN 4 pm

Vivaldi, *Magnificat*, with orchestra; Park Ridge
Community Church, Park Ridge, IL 10:30 am

His Majesty's Clerkes; First Unitarian, Chica-
go, IL 3 pm

Larry Long; Holy Name Cathedral, Chicago,
IL 3:30 pm

David Briggs, with chorus and brass; Rocke-
feller Chapel, Chicago, IL 3 pm

James Biery; Cathedral of St Paul, St Paul,
MN 3 pm

Lessons & Carols; Christ Church Cathedral,
New Orleans, LA 4 pm

15 DECEMBER

Handel, *Messiah*, with orchestra; St Thomas
Church, New York, NY 7:30 pm (also December
17)

Todd Gressick; St Andrew's Church, Tampa,
FL 12:10 pm

16 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL
2 pm

17 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL
2 pm

18 DECEMBER

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

Terry Charles; Kirk of Dunedin, Dunedin, FL
8 pm

Auburn High Madrigal Singers; Fourth Pres-
byterian, Chicago, IL 12:10 pm

Psallite Singers; Cathedral Church of the
Advent, Birmingham, AL 12:30 pm

19 DECEMBER

Terry Charles; Kirk of Dunedin, Dunedin, FL
2 pm

His Majesty's Clerkes; St Procopius Abbey,
Lisle, IL 8 pm

20 DECEMBER

Candlelight Carol Service; Trinity Church,
Boston, MA 4, 7 pm

Lessons & Carols; South Church, New
Britain, CT 4 pm

Lessons & Carols; Church of the Holy Trinity,
New York, NY 4 pm

Christmas Pageant; St Peter's Episcopal,
Morristown, NJ 9:15 am

Atlanta Singers; Spivey Hall, Morrow, GA 3
pm

Lessons & Carols; Cathedral Church of St
Jude, St Petersburg, FL 3 pm

Tower Brass; Fourth Presbyterian, Chicago,
IL 3 pm

His Majesty's Clerkes; Quigley Seminary
Chapel, Chicago, IL 3 pm

Stefan Engels; Holy Name Cathedral, Chica-
go, IL 3:30 pm

Bach, *Cantata "Herrscher des Himmels"*; St
Luke Lutheran, Chicago, IL 4 pm

Handel, *Messiah*, with orchestra; First Pres-
byterian, Arlington Heights, IL 4:30 pm

Handel, *Messiah*, with orchestra; Indepen-
dent Presbyterian, Birmingham, AL 4 pm

22 DECEMBER

Ray Cornils, with brass; City Hall, Portland,
ME 7:30 pm

Lessons & Carols; St Peter's Episcopal, Mor-
ristown, NJ 5:30 pm

Franklin Coleman; St Andrew's Church,
Tampa, FL 12:10 pm

24 DECEMBER

Ken Cowan; St Mary the Virgin, New York,
NY 9:30 pm

Vivaldi, *Gloria*, with orchestra; St Andrew's
Church, Tampa, FL 7:25, 10:25 pm

Lessons & Carols; Independent Presbyterian,
Birmingham, AL 4, 6 pm

Lessons & Carols; Lindenwood Christian
Church, Memphis, TN 11 pm

27 DECEMBER

Pinkham, *Cantata*; St Luke's Episcopal,
Lebanon, PA

Christmas Lessons & Music; St Andrew's
Church, Tampa, FL 9, 11:15 am

31 DECEMBER

Lessons & Carols; Church of the Advent,
Boston, MA 6 pm

UNITED STATES

West Of The Mississippi

15 NOVEMBER

+Anita Werling; St John's United Church of
Christ, Ft Madison, IA 3 pm

Garrett Collins, with flute; St Mary's Cathe-
dral, San Francisco, CA 3:30 pm

David Higgs; St Mel's Roman Catholic, Enci-
no, CA

16 NOVEMBER

John Walker; St Michael & All Angels Episco-
pal, Mission, KS 7:30 pm

21 NOVEMBER

Marilyn Keiser, workshop; St Mark's Episco-
pal, Little Rock, AR 10 am

22 NOVEMBER

Marilyn Keiser; St Mark's Episcopal, Little
Rock, AR 4 pm

Texas Christian University Concert Chorale;
St Stephen Presbyterian, Ft Worth, TX 7:30 pm

David Craighead; Claremont United Church
of Christ, Claremont, CA 4:30 pm

Archdiocesan Choir Festival; St Mary's
Cathedral, San Francisco, CA 3:30 pm

Los Angeles Mozart Orchestra Chamber
Players; All SS Episcopal, Beverly Hills, CA 4
pm

29 NOVEMBER

Handel, *Messiah*; St John's Cathedral, Den-
ver, CO 7:30 pm

Bach, *Cantata 61*; Christ the King Lutheran,
Houston, TX 5 pm

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

Procession with Carols; All SS Episcopal,
Beverly Hills, CA 5 pm

Alison Luedcke, with ensemble; St Brigid's
Catholic Church, San Diego, CA 7:30 pm

3 DECEMBER

Handel, *Messiah*; St Mark's Cathedral, Seat-
tle, WA (also December 4, 5)

4 DECEMBER

Choral Concert; Central College, Pella, IA 8
pm (also December 5)

Aries Brass Ensemble; St John's Cathedral,
Denver, CO 8 pm

6 DECEMBER

Kernis, *Ecstatic Meditations*; Plymouth Con-
gregational, Minneapolis, MN 2 pm (also
December 12 7:30 pm; December 13 4 pm)

Advent Lessons & Carols; St Stephen Pres-
byterian, Ft Worth, TX 5 pm

Christmas Choral Concert; La Jolla Presby-
terian, La Jolla, CA 7 pm

The Cambridge Singers; Pasadena Presby-
terian, Pasadena, CA 3 pm

7 DECEMBER

Schola Cantorum of Texas; St Stephen Pres-
byterian, Ft Worth, TX 8 pm

10 DECEMBER

Grady Coyle; St Thomas Aquinas Church, Dallas, TX 7:30 pm

12 DECEMBER

The Cambridge Singers; St Francis Episcopal, Palos Verdes Estates, CA 7:30 pm

13 DECEMBER

Lessons & Carols; St John's Cathedral, Denver, CO 4:30, 7 pm
Handel, *Messiah*, Part 1; All SS Episcopal, Beverly Hills, CA 5 pm

20 DECEMBER

Advent Lessons & Carols; Trinity Episcopal, Iowa City, IA

INTERNATIONAL

15 NOVEMBER

Kim Heindel; Nikolauskirche, Markdorf, Germany

20 NOVEMBER

St Cecilia Concert; Southwell Minster, England 7:30 pm

22 NOVEMBER

Kim Heindel; Steinfeld Monastery, Steinfeld, Germany 4 pm

25 NOVEMBER

Stephen Disley; Parr Hall, Warrington, England 7:45 pm

Organ Recitals

LENORE ALFORD, St. James United Church, Montréal, Québec, Canada, June 16: *Variations on "Unter der Linden grüne,"* Sweelinck; *Toccata and Fugue in d*, S. 538, *Nun komm, der Heiden Heiland*, S. 659, Bach; *Deuxième Esquisse*, Dupré; *Feux Follets*, op. 53, no. 2, Vierne; *Le Palimpseste de Lübeck*, Lesage; *Tu es petra*, Mulet.

LEE J. AFDAHL, Christ United Methodist Church, Rochester, MN, July 21: *Intrada*, Sponck; *Sicilienne*, Smith; *Partita on Psalm 77*, Sedio; *Prelude and Fugue in b*, Bach.

PAUL BARTE, Ohio University, Athens, OH, May 10: *Praeludium in e*, Bruhns; *Trumpet Voluntary*, Bennett; *Ich ruf zu dir, Herr Jesu Christ*, S. 639, *Wachet auf, ruft uns die Stimme*, S. 645, *Fantasia and Fugue in g*, S. 542, Bach; *Variations on "America,"* Ives; "Le manne et le Pain de Vie" (*Livre du Saint Sacrement*), Messiaen; *Prelude, Fugue et Variation*, Franck; *Final (Symphonie I)*, Vierne.

J. SCOTT BENNETT, Grace Episcopal Church, Charleston, SC, May 29: *Passacaglia quasi toccata sul tema BACH*, Sokola; *Partita über den Choral "O wie selig seid ihr doch, ihr Frommen,"* op. 1, Höller; *Partite diverse sopra "O nostre Dieu, et Seigneur amiable,"* van der Horst; *Organbook III*, Albright.

KAREN LARSON-BLACK, Christ United Methodist Church, Rochester, MN, June 2: *Fantasia*, Kittel; *Concerto in F*, op. 4, no. 5, Handel; *Herzlich tut mich erfreuen*, Brahms; *Kairos*, Decker.

JACQUES BOUCHER, St. James United Church, Montréal, Québec, Canada, July 14: *Sonata No. 2 in c*, Mendelssohn; *Herzlich tut mich verlangen*, Brahms; *Fantaisie chromatique et fugue en la mineur*, Thiele; *Sonata No. 4 in d*, op. 61, Guillemant.

JEROME BUTERA, Wesley United Methodist Church, Ironwood, MI, June 17: *Prelude and Fugue in a*, S. 543, Bach; *Ciaccona in e*, Buxtehude; *Magnificat quinti toni*, Scheidt; *Sonata in D*, K. 288, *Sonata in C*, K. 255, Scarlatti; *Fugue for Organ*, Noehren; *Festive Trumpet Tune*, German; *Sonata No. 4 in d*, op. 61, Guillemant; *Rhapsody No. 3 on Breton Songs*, op. 7, Saint-Saëns; *Finale (Symphony No. 4)*, Widor.

CHARLES CALLAHAN, with Amy D'Auria, flute, First Presbyterian Church, Glens Falls, NY, July 27: *Overture (Saul)*, Handel; *Andante in F*, K. 616, *Andante in C*, K. 315, Mozart; *God's time is best, Lord Jesus Christ turn toward us, We all believe in one God*, Bach; *Cantilène (Sonata XI)*, op. 148, Rheinberger; *Meditation in A-flat*, op. 16, Klein; *Sortie in E-flat*, Lefebure-Wély; "Hedding" *Suite for Flute and Organ*, Titcomb; *Hymn (Organ Symphony)*, Oldham; *Four Hymntune Reflections*: Duke Street, Bunessan, New Britain, Old 100th, Callahan.

MARGARET DE CASTRO, St. James United Church, Montréal, Québec, Canada,

July 21: *Tiento 44 "de Batalla,"* Cabanilles; *Dies sind die heiligen zehn Gebot*, S. 678, *Prelude and Fugue in C*, S. 547, Bach; *Prelude, Fugue et Variations*, Franck; *Sonata III*, Mendelssohn.

STEPHEN M. DISTAD, with Mark Manges, trumpet, Christ United Methodist Church, Rochester, MN, July 14: *Praeludium in g*, Buxtehude; *Suite for Organ and Trumpet*, Telemann; *Prélude (Suite, op. 5)*, Duruflé; *Stars and Stripes Forever*, Sousa, arr. Murray.

STEFAN ENGELS, Stadtkirche, Eberbach, Germany, June 25: *Praeludium in G*, Bruhns; *Sonata V*, S. 529, Bach; *Fantasia on "Hallelujah! Gott zu loben!"*, op. 52/3, Reger; *Etoile du Soir*, Vierne; *Toccata*, Guillou.

FRANK FERKO, Valparaiso University, Valparaiso, IN, April 21: *The Hildegard Organ Cycle*: Ten Meditations for Organ, Ferko.

KURT-LUDWIG FORG, Marktkirche, Wiesbaden, Germany, April 18: *Fantasia über das Thema B-A-C-H*, op. 28, Piquéthy; *Andantino alla Cantilena*, *Dedication March*, *Arietta*, Lloyd Webber; *Concert Piece*, op. 52a, Peeters.

STEWART WAYNE FOSTER, First (Scots) Presbyterian Church, Charleston, SC, May 25: *Rhapsodie Grégorienne*, Langlais; *Fantasia-Improvisation sur "Ave maris stella,"* Tournemire; *Our Father, who art in heaven*, Böhm; *Prelude and Fugue in a*, S. 543, Bach; *Cantabile*, Franck; *Prelude and Fugue on BACH*, Liszt.

ANDREW PAUL FREDEL, assisted by Tami Jantzi, mezzo-soprano, and the Men of the Schola Cantorum, St. Peter's Roman Catholic Church, Chicago, IL, June 6: *Prelude and Fugue in D*, S. 532, *Nun wird mein liebster Bräutigam, Bereite dich, Zion*, Bach; *Missa Apostolorum*, Hassler; *O dearest Jesus, Soul adorn thyself with gladness*, op. 122, nos. 2, 5, Brahms; *Improvisation in three movements*; *Improvisation*; *Wondrous Love: Five Variations for Organ*, Pinkham; *Messe Cum Jubilo, Prélude and Fugue on ALAIN*, op. 7, Duruflé.

ALEXANDER FREY, Trinity Episcopal Church, San Francisco, CA, January 11: *Fantasy in A*, Franck; *Three movements from Between Two Worlds*, Korngold; *Touche*, Bernstein; *Allegro deciso (Evocation)*, op. 37, Dupré; *Adagio (Symphony No. 9)*, Mahler, trans. Kinsella; *Intermezzo*, Schumann; *Consolation in D-flat*, Liszt; *Toccata (Symphonie Concertante)*, Jongen, trans. Frey.

RAYMOND GARNER & DAVID HATT, First Baptist Church, Denver, CO, May 19 and July 3: *Symphony VII*, Widor; *Choral I in E*, *Grand Choeur in C*, Franck; *Symphony VI*, Widor.

JAMES W. GOOD, Trinity Baptist Church, Raleigh, NC, July 26: *Concert Variations: The Star-Spangled Banner*, op. 23, Buck; *Wachet auf, ruft uns die Stimme*, S. 645, *Meine Seele erhebt den Herren*, S. 648, *Wo soll ich fliehen hin*, S. 646, *Prelude and Fugue in C*, S. 547, Bach; *Softly and tenderly Jesus is calling, We're marching to Zion*, Held; *Introduction and Passacaglia*, Reger; *Nettleton, Caricature of a Sunday School Song*, Wood; *Final (Symphony VI)*, Widor.

WILLIAM D. GUDGER, with Elizabeth Tomorsky, English horn, and Gregory Schoonover, trumpet, Cathedral Church of St. Luke & St. Paul, Charleston, SC, June 3: *Toccata, Onomatopoeia for English horn and organ*, *Three Studies for trumpet and organ*, *Maves*; *Sonate I*, Hindemith.

STEPHEN HAMILTON, Kanawha United Presbyterian Church, Charleston, WV, July 12: "Joie et Clarté des Corps Glorieux" (*Les Corps Glorieux*), Messiaen; *Fantasy for Organ*, Coe; *Le jardin suspendu*, Alain; *Passacaglia*, S. 582, Bach; "Transports de joie" (*L'Ascension*), Messiaen; *Pastorale*, Franck; *Final (Symphony No. 1)*, Vierne.

ANDREA HANDLEY, Holy Name Cathedral, Chicago, IL, June 28: *Toccata in 7*, Rutter; *Schmücke dich, o liebe Seele, Fantasia and Fugue in g*, S. 542, Bach; *Allegro vivace*, *Andante*, *Final (Symphony I)*, Vierne.

JULIA HARLOW, assisted by Timothy Tikker, The French Huguenot Church, Charleston, SC, June 1: *Voluntary No. 1 in D*, Boyce; *Benedictus Domino* (Codex Faenza, c. 1400), anon; *The Carmen's Whistle*, Byrd; *Salve Regina*, Hofhaimer; *Concierto No. 1*, Soler; *Trio Sonata No. 3 in d*, Bach.

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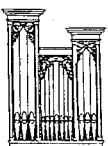
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HEATHER M. HARRINGTON, Grace United Methodist Church, Lincoln, NE, April 26: Messe, de Grigny; Toccata Terza, Frescobaldi; Toccata in G, BuxWV 165, Nimm von uns, Herr, du treuer Gott, BuxWV 207, Buxtehude; Allein Gott in der Höh sei Ehr, S. 662, Toccata and Fugue in d, S. 538, Bach.

VANCE HARPER JONES, Levere Memorial Temple, Evanston, IL, June 5: Nun bitten wir den heiligen Geist, Buxtehude; Prelude and Fugue in f, S. 534, Bach; Sonata in D, op. 65, no. 5, Mendelssohn; Friends, Quivey; Violets, Nelson, Hill; Sigma Alpha Epsilon March, Clements; Steal away, Little David play your harp, Utterback; Final (Symphony I in d), Vierende.

HAZEL KING & SARAH MARTIN, St. John's Lutheran Church, Charleston, SC, May 26: Introduction and Fugue in d, op. 62, Lachner; Evensong, Callahan; Praeludium und Fuge in C, Albrechtsberger; Allegro (Duet), Wesley; A Fancy for two to play, Hancock; Variations on an Easter Theme, Rutter; The Stars and Stripes Forever, Sousa, arr. Chenault.

LEE KOHLENBERG, St. Michael's Episcopal Church, Charleston, SC, June 5: Variations on a Hymn Tune (Brait), Mathias; Voluntary No. 4 in g, Boyce; Voluntary No. 2 in g, Camidge; Voluntary No. 1 in G, Greene; The Star Spangled Banner: Concert Variations, op. 23, Buck; Psalm Prelude, Set 1, No. 1, Howells; Pageant, Sowerby.

W. DOUGLAS LUDLUM, St. Matthew's Lutheran Church, Charleston, SC, May 27: A Festive Intrata, Pelz; Fantasia in G, S. 572, Bach; Choral in a, Franck; Three Liturgical Improvisations: No. 2, Oldroyd; Fugue (Duet) (assisted by Rev. C. Lynn Bailey), Wesley; Carillon-Sortie, Mulet.

CHRISTIAN MASS, St. James United Church, Montréal, Québec, Canada, June 2: Partita "Jesu meine Freude," Walther; Pastorale, Franck; Toccata and Fugue, op. 59, nos. 5 & 6, Reger; Tiento-Offertoire, Acclamations (Suite Médévale), Langlais; Allein Gott in der Höh sei Ehr, S. 662, Bach.

THIERRY MECHLER, Eastminster Presbyterian Church, Wichita, KS, May 5: Symphony No. 2, Vienne; Symphonic Poem "Prometheus," Liszt; Improvisation.

GEOFFREY MORGAN, St. Paul Catholic Church, Valparaiso, IN, June 12: Concerto No. 13 in F: 2nd movement, Han-

del; Meditation (from Thaïs), Massenet; Toccata and Fugue in F, S. 540, Bach; Scherzo (Five Short Pieces), Whitlock; Etude Symphonique, Bossi; Concert Overture in c, Hollins; Fantasia in f, K. 608, Mozart; Salut d'Amour, Elgar; Variations de Concert, op. 1, Bonnet.

ALAN MORRISON, Spivey Hall, Morrow, GA, June 14: Passacaglia and Fugue in c, S. 582, Bach; Scherzo, op. 2, Duruflé; Fantaisie in A, Franck; Te Deum, Demessieux; Fantasia for Organ, Weaver; Aria, Callahan; Roulade, Bingham; Pageant, Sowerby.

KARL E. MOYER, First United Methodist Church, Akron, OH, June 17: Now thank we all our God, Bach; Ronde Française, Boëllmann; As the dew from heaven distilling, Daynes, arr. Schreiner; Sonata in E-flat minor, op. 65, Parker; Arabesque on "Great is thy faithfulness," Barr; Grande Pièce Symphonique, Franck.

DOROTHY PAPADAKOS, First (Scots) Presbyterian Church, Charleston, SC, June 2: Fanfare for the Common Man, Copland, arr. Papadakos; Concerto in a, Vivaldi/Bach; 1940s Medley (Gershwin, Ellington, Glen Miller), Papadakos; Toccata, Gigout; Improvisation on "Charleston, Charleston," Papadakos.

SYLVIE POIRIER & PHILIP CROZIER, St. James United Church, Montréal, Québec, Canada, June 23: Petite Suite, Bédard; Three Duets for Eliza: 3, 6, 8, Wesley; Nun ruhen alle Wälder, op. 19, no. 1, Höpner; Allegro for Organ Duet, Moore; Dance Suite for Organ Duet, Kloppers.

JOHN REPULSKI & DONALD PEARSON, St. John's Cathedral, Denver, CO, June 21: Fantasia, K. 608, Mozart; Danse Macabre, Saint-Saëns, arr. Pearson & Repulski; Concerto in C, Soler; Ride of the Valkyries, Wagner, arr. Dickinson & Lockwood; Variations on an Easter Theme, Rutter; Ragtime, Callahan; French Toccata on the name of "Helmut," Bölling.

NAOMI ROWLEY, Queen of the Rosary Chapel, Sinsinawa, WI, June 22: Prelude in c, op. 37, no. 1, Mendelssohn; At the close of day, Willan; Voluntary in G, Walond; Six Variations on the Magnificat, op. 10, Bonnet; Fantasia in G, S. 572, Bach; Antiphons II, III, V (Fifteen Pieces), Dupré; Sonata in c, Pescetti; The day you gave us, Lord, has ended, Near; Toccata in d, Nevin.

DONALD SUTHERLAND, with Phyllis Bryn-Julson, Syracuse University, Syracuse, NY, June 7: Prelude and Fugue in e, Bruhns; An Wasserflüssen Babylon, Tunder; Wedding Song, Boatwright; Wir glauben all in einen Gott, Vater, S. 740, Bach; Der kurze Lobpreis, Helmschrott; Songs of Consolation, Conte; Les Angelus, Vienne; Allegro (Symphonie VI), Widor.

FREDERICK SWANN, First Congregational Church, Southington, CT, June 9: Trumpet Tune, Swann; Choral in b, Franck; Woodland Flute Call, Dillon; Fantasia and Fugue in g, S. 542, Bach; The Bells of St. Anne de Beaupré, Russell; Clair de lune, Vienne; Scherzo "Cats" (American Suite), Langlais; Introduction, Passacaglia and Fugue, Wright.

MARY ANN SWITZ, St. Thomas Church, New York, NY, May 24: Allegro maestoso (Symphony III), Vienne; Intrata No. 2, Howells; Te Deum in a, op. 59, no. 12, Reger; Scherzo, A. Alain; Adagio in E, Bridge; Fantasia in d, op. 57, Stanford; Toccata, op. 104, Jongen.

TIN-SHI TAM, Christ United Methodist Church, Rochester, MN, June 30: Prelude, Fugue and Variation, Franck; Sonata No. 1 in d, Guilmant.

RICHARD TANNER, St. Philip's Episcopal Church, Charleston, SC, May 28: Allegro maestoso (Sonata), Elgar; A Fancy, Byrd; Voluntary, op. 5, no. 1, Stanley; Villanelle (Miniature Suite), Ireland; Fantasia, Bowen; Hornpipe Humoresque, Rawsthorne; Carillon de Westminster, Vienne.

TIMOTHY TIKKER, Cathedral of St. John the Baptist, Charleston, SC, June 4: The Ascension, Messiaen; Third Poem (Psalm 150), op. 59, no. 3, Tournemire.

REBECCA GROOM TE VELD, First Presbyterian Church, Stillwater, OK, May 1: Sonata No. 4, Mendelssohn; Voluntary in D minor and major, Walond; Prelude and Fugue in D, S. 532, Bach; Sonata No. 3, Hindemith; Aria on a Chaconne, Martinson; Final, Franck.

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1969 Ruhland 2-11, 15-rank tracker, encased, moveable platform is to be sold. The item will be sold on an AS IS, WHERE IS basis. BGSU makes no warranty, expressed or implied on item to be sold. Award will be made based on highest bid, minimum bid is \$30,000. Successful bidder will be notified within 5 days of closing date. Buyer must pay by certified or cashier's check made out to "Bowling Green State University." No refund will be issued. Buyer is responsible for all/any arrangements and costs for item removal. Removal must be completed within 30 days of award. BGSU reserves right to waive irregularities, award in best interest of the University, and to reject any or all bids. Contact: Deborah L. Fleitz, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403, 419/372-8654; email: dfleitz@bgnet.bgsu.edu

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